



# UNIVERSIDAD DE MURCIA

## ESCUELA INTERNACIONAL DE DOCTORADO

Contrastive and Diachronic Analysis of Discrimination, Stereotypes and Ideological Manipulation in the television series *Shameless* and its dubbing into Italian and Spanish

Análisis Contrastivo y Diacrónico de la discriminación, los estereotipos y la manipulación ideológica en la serie *Shameless* y en su doblaje Italiano y Español

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## Resumen

El objetivo general de esta tesis es presentar los resultados de un estudio descriptivo del doblaje al italiano y al español de la serie de televisión estadounidense *Shameless*. *Shameless* está ambientada en el *South Side* de Chicago, un barrio difícil, en el que nos encontramos con una familia pobre y disfuncional de origen irlandés, los Gallagher, formada por un padre alcohólico, Frank, y sus seis hijos. La serie presenta diálogos que contienen muchos ejemplos de expresiones discriminatorias y estereotipadas, así como orientaciones ideológicas claramente evidentes. En la tesis se pretende demostrar hasta qué punto la ideología tiene un impacto en las versiones meta, y cuál de las dos se acerca más al original, después de haber sido moldeadas por profesionales del doblaje (principalmente traductores).

La investigación en el campo de la Traducción Audiovisual debería ir más allá del dominio lingüístico tradicional. Habría que profundizar más para descubrir qué hay detrás de muchos cambios motivados ideológicamente y qué papel juega el entorno sociocultural en la existencia de estos. En este nuevo y necesario tipo de investigación ideológica, el Análisis Crítico del Discurso (CDA) juega un papel importante. También es fundamental el desarrollo de una nueva tipología de estrategias de traducción, destinadas específicamente al análisis de ocurrencias de posturas ideológicas.

Los fundamentos metodológicos de esta investigación se cimientan en la tipología de estrategias de traducción de Romero y De Laurentiis (2016), que fue aplicada por las dos autoras al análisis de marcas ideológicas como religión, sexo, drogas, grupos sociales y lenguaje soez. En cambio, nuestro estudio se centra en la existencia de ocurrencias muy concretas de discriminación, manipulación ideológica y estereotipos, transformando y adaptando sus estrategias de traducción a una perspectiva puramente ideológica y no lingüística. La traducción se observa a nivel pragmático, es decir, mirando el discurso en contexto, como una acción real y concreta, en la que el significado es la parte más relevante. Algunas categorías ideológicas son unidades lingüísticas breves, mientras que otras tienen una extensión más amplia porque representan formas de comportamiento o pensamiento con connotaciones ideológicas y que requieren la observación de una mayor parte del texto para su comprensión. Las violaciones éticas que se examinan son los estereotipos, la discriminación y la

manipulación ideológica. Se obtuvo una taxonomía compuesta por veintiuna marcas ideológicas multiplicando los tres tipos de violación ética, por las siete principales categorías observadas, es decir, género, raza (con las subcategorías de nacionalidad y etnia), religión, orientación sexual y clase social. La selección de las macro categorías está lejos de ser aleatoria. Cuando se trata de género, lo más probable es que se hable también de orientación sexual, y normalmente se menciona la clase social a la que pertenece un individuo, y lo más posible es que se hable también de raza, que casi siempre se relaciona con la religión, representando así la esencia de nuestra sociedad. La principal hipótesis presentada es que la versión italiana es más discriminatoria, manipuladora y estereotipada que la española.

Para conseguir extraer conclusiones sustanciales, el estudio se realiza sobre un corpus de más de 220 horas de producto filmado, es decir, 96 episodios que corresponden a las ocho primeras temporadas de la serie.

Todas las ocurrencias identificadas de discriminación, manipulación ideológica y estereotipos sobre género, orientación sexual, raza, religión y clase social, están recogidas en el corpus y se analizan desde una perspectiva cuantitativa y cualitativa.

Finalmente, la investigación también tratará de extraer algunas consideraciones sobre la veracidad de los diálogos y de los temas tratados en la serie con respecto al período histórico y sociopolítico que describe.



## **Abstract**

The general aim of this thesis is to present the results of a descriptive study of the Italian and Spanish dubbing of the American television series *Shameless*.

*Shameless* is set in the South Side of Chicago, a difficult neighborhood, in which we find a poor and dysfunctional family of Irish origin, the Gallaghers, made up of an alcoholic father, Frank, and his six children. The series features dialogues containing many instances of discriminatory and stereotypical expressions, as well as clearly evident ideological orientations.

The thesis is meant to demonstrate the extent to which ideology has an impact on the target versions, and which of the two is closest to the original, after being shaped by dubbing professionals (mainly translators).

Research in the field of Audiovisual Translation should go above and beyond the traditional linguistic domain. One would have to dig deeper to find out what is behind many ideologically motivated changes and what role the socio-cultural environment plays in their existence. In this new and necessary type of ideological research, CDA plays an important role. Of fundamental importance is also the development of a new typology of translation strategies, intended specifically for the analysis of occurrences of ideological positions.

The methodological foundations of this research rest on Romero and De Laurentiis's (2016) typology of translation strategies, which was applied by the two scholars to the analysis of ideological marks such as religion, sex, drugs, social groups and obscene language. Differently, this study focuses on the existence of very specific occurrences of discrimination, ideological manipulation and stereotypes, transforming and adapting their translation strategies to a purely ideological and non-linguistic perspective. In order to address the corpus analysis, we focused on what has been named linguistic unit, i.e. an element or an entire expression related to the ideological categories taken into consideration. The translation is observed at a pragmatic level, that is, looking at discourse in context, as a real and concrete action, in which the meaning is the most relevant part. Some ideological categories are short linguistic units, while others have a wider extension because they represent ways of behaving or thinking that are ideologically connoted and require the observation of a larger portion

of text to be understood.

The ethical violations under examination are stereotypes, discrimination and ideological manipulation. A taxonomy consisting of twenty-one ideological marks was obtained multiplying the three types of ethical violation, by the seven main ideological categories observed, namely gender, race (with nationality and ethnicity as two subcategories), religion, sexual orientation and social class. The selection of the macro categories is anything but random. When it comes to gender, one is most likely led to speak of sexual orientation as well, and normally the social class to which an individual belongs is mentioned, and most probably it will lead to talking about race, which is, in turn, almost always related to religion, thus depicting the essence of our society.

The main hypotheses presented is that the Italian version is more discriminatory, manipulative and stereotypical than the Spanish one.

In order to draw substantial conclusions, the study is conducted on a corpus of over 220 hours of television, that is to say, 96 episodes which correspond to the first eight seasons of the series. All the occurrences of discrimination, ideological manipulation and stereotypes about gender, sexual orientation, race, religion and social class are highlighted in the corpus and analyzed from a quantitative and qualitative perspective. The research shall also establish considerations on the veracity of the dialogues and themes dealt with in the series with respect to the historical and socio-political period it purports to describe.

**Keywords:** Audiovisual Translation. Dubbing. Ideology. Discrimination. Stereotypes. Translation Techniques. Critical Discourse Analysis.

**Palabras clave:** Traducción audiovisual. Doblaje. Ideología. Discriminación. Estereotipos. Técnicas de traducción. Análisis crítico del discurso.

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## List of Abbreviations

AVT	Audiovisual Translation
CDA	Critical Discourse Analysis
CSR	Culture Specific References
DIV	Dubbed Italian Version
DSV	Dubbed Spanish Version
DTS	Descriptive Translation Studies
ECRs	Extralinguistic Culture-bound References
ETHD	Ethnic Discrimination
ETHIM	Ethnic Ideological Manipulation
ETHS	Ethnic Stereotype
GD	Gender Discrimination
GIM	Gender Ideological Manipulation
GS	Gender Stereotype
NAD	Nationality Discrimination
NAIM	Nationality Ideological Manipulation
NAS	Nationality Stereotype
OEV	Original English Version
OLD	Oxford Living Dictionaries
PRC	Pew Research Center
RAD	Racial Discrimination
RAIM	Racial Ideological Manipulation
RAS	Racial Stereotype
RED	Religious Discrimination
REIM	Religious Ideological Manipulation
RES	Religious Stereotype
SC	Source Culture
SCD	Social Class Discrimination
SCIM	Social Class Ideological Manipulation
SCS	Social Class Stereotype

SL	Source Language
SOD	Sexual Orientation Discrimination
SOIM	Sexual Orientation Ideological Manipulation
SOS	Sexual Orientation Stereotype
SOV	Subject Object Verb
ST	Source Text
SVO	Subject Verb Object
TC	Target Culture
TL	Target Language
TS	Translation Strategies
TT	Target Text

## Introduction

Translation has always been a challenging issue in the history of cinema, in opposition to the universality of films. Movies and TV series would seem to be the most suitable medium to represent the richness and complexity of the linguistic and sociological reality we live every day. Stereotypes, cases of discrimination and ideologically manipulative utterances abound in today's society. People seem to have an innate compulsion to categorize others into various groups and then to apply rigid and limited descriptions to these groups. This can be also observed in the representation of minority groups in movies. As a matter of fact, Hollywood movies and TV shows and series have always been an important medium for the representation of intercultural societies and, as such, they have increasingly attracted the attention of scholars from various disciplines including linguistics, sociolinguistics, critical discourse analysis and so forth.

The purpose of this study is to analyze and describe, from an ideological perspective, the language of dubbing in *Shameless*, an American comedy-drama television series about the Gallaghers, a family of Irish descent living in Chicago, in the infamous South Side neighborhood. The analysis and description of the language of dubbing in *Shameless* shall be carried out in three different versions: the original English script, the Italian dubbed version and the Spanish dubbed version together with the transcription.

In Chapter 1 an introduction is given of what dubbing is, comparing the history of dubbing countries versus subtitling countries. A review of dubbing in Italy and Spain is also provided.

In Chapter 2 a discussion shall be carried out about the way other researchers have defined the key concepts related to our thesis. Consequently, the definitions that different authors have proposed shall be critically compared, to finally choose those definitions that fit the research best.

In Chapter 3 we shall describe the methodology of analysis, including a detailed account of the conventions used for the transcription of the dialogue in the

original language and in both the Italian and Spanish dubbed versions.

In Chapter 4 the analysis shall be divided into two main phases: a contrastive analysis and a diachronic analysis.

The contrastive analysis shall be subdivided into five sections, named after the five main ideological categories under investigation: gender, sexual orientation, race (including ethnicity and nationality), religion and social class. Firstly, we will determine the number of occurrences of ideological manipulation, discrimination or stereotype present in the original version and, secondly, observing the translation strategies used in the two target versions, in order to render the ideological marks under investigation, also taking into account the cultural and socio-political context of the three countries involved. The analysis shall also include the regularities and tendencies, if any, that might be encountered in the three versions of the analyzed series. We shall attempt to answer several questions related to discrimination, ideological manipulation and stereotypes, namely 1) which kind of discrimination, ideological manipulation and stereotypes are the most frequent among the five macro categories and the two subcategories; 2) which ideological mark is the most frequent in the series; 3) which ethical violation is the most frequent, among discrimination, ideological manipulation and stereotypes; 4) which ideological translation strategy is predominantly encountered; 5) what is the most frequent ideological strategy for each ideological mark in both Italian and Spanish; 6) what is the most representative ideological mark for each ideological strategy both in Italian and in Spanish; 7) what is the most equivalent ideological mark in each target version, and, finally, in the light of our results, 8) what is the closest target version as regards the original, if any.

After providing a detailed description of the tendencies in translation, the diachronic analysis shall be mainly oriented to the identification of the most ideologically-charged seasons, while observing whether the evolution of the language and topics contained in the series reflect the historical moment they describe, or if, on the contrary they are a persistent trait in them.

Finally, some conclusions shall be drawn with reference to the theories illustrated in the theoretical framework. We shall try to provide a comprehensive assessment of standards and trends in the dubbing translation of English into Italian

and Spanish and we shall attempt to describe the general behavior of the two target versions when dealing with certain topics and ideological perspectives. After our study has been completed, we hope to have been able to ascertain what the most recurrent translation strategies are, and whether it is possible to speak of translational routines when rendering ideological, discriminatory and stereotypical positions in *Shameless*.



## Chapter One: Audiovisual Translation

### 1.1 Audiovisual translation studies

In general terms, Audiovisual Translation is about how movies and TV series are translated from one language to another, normally by means of dubbing and subtitling (Chaume, 2006, 2014; Díaz Cintas, 1999, 2013; Díaz Cintas and Remael, 2007; Gambier, 2006). The very first manuscript on Audiovisual Translation was the one by Laks (1957) *Le sous-titrage des films. Sa technique. Son esthétique* (cited in Chaume, 2018). In the following sixty-two Audiovisual Translation has ostensibly become an independent and flourishing field of research. As Chaume (2018, p. 41) points out, drawing a line between translation studies and audiovisual translation studies is not an easy task, but despite this, the exponential growth in the consumption of audiovisual products (Pérez González, 2014, cited in Chaume, 2018, p. 41) has awakened the interest of many scholars and the consequent publications of various theoretical, descriptive, sociological and experimental studies.

It all started in the nineteen-thirties, when all the film industries adopted a soundtrack, therefore bringing modifications “in the shooting script, in the way of directing and in framing” (Barnier, 2004, cited in Gambier, 2012, p.45). To meet the new demands, “film directors made second versions where actors performed in their own language, sometimes including different shots in order to better target a certain audience” (Barnier, 2004, cited in Gambier, 2012, p. 45). Initially, the different versions were all shot in one specific setting, in the US: actors were “imported from European countries such as France, Germany, etc” (Gambier, 2012, p. 46). With the increasing quantity of monolingual versions, language differences and translation were suppressed, but “due to the cost of so many different, yet similar, versions, shooting was outsourced”, and Hollywood was forced to “build studios in Germany, France, Italy, England, etc” (Gambier, 2012, p. 46). In the nineteen-thirties, dubbing appeared. In a short time, dubbing and subtitling became competitors, though with different arguments. It is not always clear why one was selected in some cases, while the other

was preferred in others. At the beginning of the twentieth century only a small percentage of the world's population could speak English. As a result, there was a growing need to find appropriate screen translation approaches (Tveit, 2005). Both dubbing and subtitling had disadvantages: it was even claimed that translating a film ruined it. The multiple versions approach was tried out in order to solve the problem, but it did not take long before it became obvious that target-language versions (TL from now on) were poor with respect to the linguistic quality of the original versions. Audiences became increasingly dissatisfied with subtitling, and dubbing gained territory. Italy, Spain, Germany and France opted for dubbing, while Scandinavian countries and the Netherlands went for subtitling. During the onset of the twentieth century, this was mainly a question of money. Nowadays, researchers are still trying to figure out what the best option between these two translation solutions for today's audiences is. An important aspect of the subtitling process is the effort put in to obviate the potential loss of information: the written text cannot compete with speech in the attempt of expressing nuances (Tveit, 2005, p. 27). Dialectal and sociolectal features are extremely difficult to reproduce in writing. Spoken language often contains unfinished sentences, redundant speech and interruptions, while writing has a higher lexical density and a greater economy of expression (Tveit, 2009, p. 88). Maintaining the flavor of the spoken mode in subtitles is a difficult task. When it comes to preserving the register and appropriateness of the source-language version (SL from now on) dubbing appears to be unquestionably at a dominant position. As a matter of fact, going back in time, the very first work to be considered as a proper contribution to the field of AVT was the one by Fodor (1976), specifically centered on dubbing and its phonetic, semiotic, esthetic and psychological aspects. However, as mentioned in Chaume (2018, p. 43), it was not until the nineties that it was possible to start talking about AVT theory. Research in AVT is becoming more and more multidisciplinary (Szarkowska and Wasylczyk, 2018, p. 9). Chaume (2018, p. 41) indicates four methodological changes in AVT research. The very first turn coincides with the beginning of the twenty-first century and with the birth of Descriptive Translation Studies (DTS), in which the norms that regulate the behavior of AVT in different countries are delineated, with particular attention to the TT (Target Text). At the beginning of the 2010s, the second turn is enacted by the advent of Cultural Studies,



in which scholars focus their attention on concepts such as ideology, censorship, stereotypes, gender, race and so forth. Right after this, or practically simultaneously, AVT witnessed a social turn, in which the role of the translator and more recently the role of a newly active audience are investigated.

Finally, the Cognitive and Empirical turn, in which the focus of attention is on the audience's response to audiovisual translation and the fundamental use of technologies such as eye-trackers and biometric sensors (Chaume, 2018, p. 42).

After providing an introduction to audiovisual translation, the next paragraph will be devoted to the position of dubbing among AVT techniques.

## **1.2 Audiovisual translation and dubbing**

Audiovisual Translation has become a fascinating field in academic research, and at the same time it is suddenly more necessary than ever for the industry. Dubbing is one of the oldest techniques of AVT (Chaume, 2013, p. 288). Its origins date back to the first twenty years of the twentieth century, when the need to export and translate the first sound films into other languages emerged. Subtitling did not have much popular support in some countries with high rates of illiteracy and speakers of majority languages. These countries were unaccustomed to linguistic contact and were rather reluctant to learn new languages. Not being able to afford the high costs of dubbing, sound engineers invented, implemented and improved a type of post-sync sound and they called it dubbing. Although technically the first dubbing efforts were very poor and were also received by the audience with great coldness and indifference, the performance of dubbing actors and actresses slowly gained credibility. The setting also became a priority. Translators and adapters began to rewrite credible and convincing scripts in the target language, tailored to all kind of synchronization (isochrony, kinetic synchronization and lip synchronization); translations created the illusion of listening to real dialogues or believable cinematographic dialogues, which allowed the viewer to immerse him or herself in the story portrayed on the screen, empathize with characters and suspend the sense of disbelief. Nearly a century later, dubbing holds greater global presence than ever and, in addition, it is part of complex new forms of audiovisual translation, such as video game localization or translation for advertising, which takes place even in some subtitling countries. The fan-dubbing phenomenon has been internationalized and has democratized the practice of dubbing. DVDs can include voiceovers in languages used in traditionally subtitling countries; for example, Brazilian Portuguese dubs are available in DVDs sold in Portugal, etc. (Chaume, 2013, pp. 288-289). It seems that everything leads to the new world of on-demand services, where the audience can decide how to consume an audiovisual product, choose the favorite AVT mode, the platform and the best time to consume it. This blooming of AVT modalities, devices, platforms, new windows and new habits, has inevitably

attracted the attention of researchers. The new contributions to the field of AVT have made it one of the most fruitful among the discipline of translation studies, where in the past literary translation reigned.

### **1.2.1 Definition of dubbing**

Dubbing is a form of Audiovisual Translation principally used in Europe (Italy, Spain, France, Germany, etc.), the Americas, some Asian countries (China, Taiwan, Hong Kong, Japan, Israel, India, etc.), some North African countries, such as Algeria and Morocco, or some Middle Eastern countries such as Syria, Lebanon, Jordan, etc. It basically consists of replacing the original track of any audiovisual text source language dialogues with another track on which translated dialogues have been recorded in the target language; the soundtrack is left untouched. As previously mentioned, dubbing is one of the earliest modes of audiovisual translation. It dates back to the late 1920s, when the need appeared to transfer the new sound films to other languages and countries. Approximately a century later, dubbing has become more and more widespread: cartoons are dubbed all over the world; even subtitling “countries such as Portugal, Denmark and Norway are beginning to dub some teen tv series and films” (Chorão, 2012; Tveit, 2009 cited in Chaume, 2013, p. 288). Quoting Chaume, dubbing has also moved into other

“complex audiovisual translation modes: in video game localization, especially in blockbusters, dialogues are usually dubbed; some commercials are dubbed even in traditional subtitling countries; fan-dubbing is becoming internationally popular; DVD's include dubbings into traditional subtitling languages; dubbing is also used to teach foreign languages”, and so forth (Chaume, 2013, p. 288).

## 1.2.2 History of dubbing

The history of dubbing necessarily developed alongside the history of cinema. As cinema reached great popularity, filmmakers became obsessed with reaching ever wider and more diverse audiences, needing to shorten the development of the plot, telling more in a shorter time and speeding up the flow of events. Written texts appeared soon after the birth of cinema, and they were used to help audiences understand the temporal, spatial and narrative ellipses that were necessary to condense the story into a few minutes (Chaume, 2012, pp. 10-13). At that time the use of the language was limited to only a few intertitles, which were called subtitles, and then renamed intertitles due to the advent of the talkies. The first complete sound film is generally claimed to be *The Jazz Singer*, played on 6 October 1927, in New York City, and characterized by a mixture of spoken dialogues and intertitles (Chaume, 2012, pp. 10-13). The advent of the first sound film opened up a new era in the history of cinema. The universal code represented by the iconographic language of silent movies was about to come to its end. The production of North American films subtitled into German, French and Spanish was the first large-scale attempt to translate audiovisual texts. However, the fundamental problem that the industry had to face in the early 1930s was that millions of viewers could not read. Given their higher level of education and the very low cost of subtitles in comparison to dubbing, Scandinavia and the Netherlands adopted subtitling very soon.

The quality of the first dubbings was remarkably low; the separation between facial movements and voice was easily noticeable, causing a very negative reaction of the audiences. The advent of sound in film brought audiences to question the credibility and plausibility of cinema (Chaume, 2012).

The earliest forms of dubbing in Spain were even more shocking, given that the language used for dubbing was the so-called “neutral” Spanish, an artificial language variety which combined features of the major Spanish dialects, created in a way that would not favor any of the varieties of Spanish and create phenomena of rejection by some regions. In the same period, a new production system appeared, known as ‘multilingual movies’, which consisted in shooting the film in different

languages at the same time (Chaume, 2012). The director himself was working on all versions and actors of different nationalities were used, except in the most famous cases in which the actors memorized their translated dialogues and recited them with special accents that made the movies even more comical (Chaume, 2012). New discoveries in the field of technology rapidly solidified dubbing as a form of audiovisual translation. The voiceovers began to be translated and films began to be recorded in different languages, and with the arrival of several soundtracks in the same film, dubbing became an easy and convenient way to export movies abroad. As mentioned above, dubbing therefore preceded the totalitarian regimes of the 1930s, both as technological invention and form of audiovisual translation. Until the early 1940s all foreign films were dubbed in Spain, Germany, France and Italy. The very favorable economic conditions in these countries allowed them to choose dubbing despite it being the most expensive method.

### **1.3 Dubbing and subtitling in Europe**

In the European context the two most famous and successful forms of audiovisual translation are, as we have already mentioned, dubbing and subtitling. After having tested both, in many European countries there was an initial tendency to choose the preferred translation process and completely exclude the other.

A general trend adopted by many scholars has been to distribute the European audiovisual industry in two blocks: one comprising the countries that predominantly use dubbing, and the other comprising the countries that predominantly use subtitling. Actually, this division of Europe is now obsolete and too simplistic. It is true that there are countries in which the use of the subtitled film prevails and others in which the dubbed film prevails, but the traditional division that reflects the reality only to a certain extent is no longer correct and clear.

In general, such a division can refer to a distinction between "large" and "small" countries, where there are different trends in the distribution of various forms of audiovisual translation, that can be associated to the size of these countries. This distinction primarily leads to a subdivision based on the total number of speakers, according to which it would be possible to consider Austria, Germany and Switzerland as one group. Regarding the translation of film imported from the foreign market, in countries such as Belgium, Wales, Switzerland, the Scandinavian countries and the Netherlands subtitling represents a cheaper and faster translation method. This is due to the fact that these countries have a small audience, a modest level of production, scarce investment opportunities, limited common languages and a bilingual or multilingual cultural background (Perego, 2005).

In contrast, larger and officially monolingual countries, with a large population and extensive linguistic areas have proved to use mainly dubbing. The size of the country is certainly an important element, but there are other reasons that have led to choosing certain linguistic transposition methods over others (Perego, 2005). Although dubbing and subtitling involve extremely different translation and adaptation

processes, and give rise to products that are not comparable, at least initially, subtitling was rated as poor and less prestigious than dubbing. Today, the popularity and interest in subtitling have increased due to the closeness this translation system presents to the original linguistic reality. Similarly, there are many more incentives to promote a more extensive use of this translation system, especially in order to enhance the acquisition of second languages (Caimi, 2002).

The choice of a subtitled audiovisual product is typical of countries that would not be able to amortize the high cost of dubbing, which is ten times higher than that incurred for subtitling. In fact, dubbing is very expensive and therefore cost-effective only in those circumstances in which an adequate financial return and a proportionate profit are ensured (Luykken, 1990).

The orientation towards a particular form of audiovisual translation also reflects different historical and cultural roots: it is the result of complex interactions of contingent factors that can be added to the economic component and depends on the habits of the audience and their interests. Several studies show that in countries where subtitling is predominant the public does not consider subtitles a disturbing element and is not willing to accept dubbing (Danan, 1991, p. 607; Luykken, 1987, p. 61).

If one wants to convincingly explain the reasons that underlie each country's choice between dubbing or subtitling, the social dimension and the profile of the market segment to which the translation is destined should be taken into consideration. The recipients' age, gender, preferences, level of education and social class are crucial in determining the choice. Other elements that always determine the orientation of the producers and distributors in each country are: the type and genre of the TV program or film in question, the costs and times of production and translation, the source language and target language statuses, and consequently, the type of power relationship that holds between the two (Perego, 2005, pp. 15-16).

Giving a rigid classification of the different audiovisual translation modes adopted in the European area might result quite outdated, since on the one hand it would be biased and based on clichés, and on the other hand, technology and new audiences have changed the landscape considerably. Cartoons are dubbed all over the world, even in subtitling countries. In so-called dubbing countries, many cinemas

show subtitled films on a daily basis. In those countries which generally use subtitling as a mode of audiovisual translation, dubbing is beginning to find its place. DVDs and Blu-rays offer audiences the chance to choose how to watch a film. Options include dubbed or subtitled versions into one or various languages, or even dubbed into one language and subtitled into another. The distinction between dubbing and subtitling countries is no longer black and white. Former dubbing countries now have considerable subtitling industries, while audiences in former subtitling countries are becoming more used to dubbing (Chaume, 2012, pp. 10-13). The choice is not solely dictated by economic reasons, but also by factors such as the presence or absence of production facilities and people's level of language proficiency.

Subtitling is the technique that dubbing critics indicate as an effective way to solve the problem of understanding of audiovisual works of foreign origin. Subtitling has some limits that will be reported below:

- The subtitle implies an effective reduction of the original text, calculated between 40 and 70%;
- Subtitles occupy a part of the image, preventing a full view;
- The time required to the viewer to read subtitles takes about half the duration of a movie, and then half of the film is not seen;
- Those who can speak the original language of the work are disturbed by subtitles, while those who cannot, do not improve their knowledge in that context, being the subtitle a "comfortable" presence. In this regard, Contestabile, cited in Perego (2005) stated that subtitling involves the ability of any kind of audience, even people who finished third grade fifty years ago and do not read regularly, to read at a certain speed. In a comedy where there are overlapping voices, how can someone read, and understand, the lines that follow one another at a rapid pace? And then, even if one is able to read at that speed, the movie will be eventually read, and not actually seen (Paolinelli and Di Fortunato, 2005, p. 37). Despite being less disfiguring than in the past, subtitling still cannot replace dubbing as the subtitler is forced to deprive the text of all the details that are not essential to understanding. Subtitling, then, is reduced to a simple aid to the understanding of the plot, but cannot, for



structural reasons, carry out any function of linguistic transposition.

Even though presenting a classification of the different audiovisual translation modes adopted in Europe might result quite obsolete, as mentioned before, we decided to provide a map of the situation updated to 2018, found online and published on the website Reddit <sup>1</sup>, to deliver a clearer visual representation (tool used: <https://mapchart.net>), as can be seen below:



Figure (1) Map of AVT Modes in Europe in 2018

<sup>1</sup>Available online:

[https://www.reddit.com/r/dataisbeautiful/comments/8waxc3/dubbing\\_or\\_subtitles\\_for\\_tv\\_and\\_films\\_in\\_european/](https://www.reddit.com/r/dataisbeautiful/comments/8waxc3/dubbing_or_subtitles_for_tv_and_films_in_european/)

### 1.3.1 Dubbing countries

The reasons why a country prefers dubbing to subtitling have been studied by different authors (Danan, 1991; Dries, 1995; Díaz Cintas, 1999; Szarkowska, 2005; Tveit, 2009; Ayonghe and Ategha, 2018, among many others), and are mainly thought to be historical, economic and ideological.

Italy, Great Britain, France and Spain, along with Germany, Austria and Switzerland belong to the large market of dubbing. The culture and the linguistic behavior of each country are shaped implicitly or explicitly on its national policy. The main countries where the practice of subtitling is scarcer, are those in which the state has strongly discouraged multicultural contacts and tried to protect the national language (Perego, 2005, pp. 15-16). In some countries, dubbing was imposed after the First World War, initially as a form of protectionism of the film industry against the American dominance and, later, becoming an expression of a sometimes extreme linguistic nationalism, especially in countries such as Germany, Spain and, to some extent, also Italy (Danan, 1991). Dictators such as Hitler, Franco and Mussolini clearly had in mind that if the citizens of their nations were insistently exposed to their own language, this would bolster the importance of their own nation and reinforced the sense of belonging, autonomy and national identity (Ayonghe and Ategha, 2018, p. 43).

For instance, in Italy, the culture of dubbing is traditionally very strong and was initially imposed by the fascist regime's prohibition of contact with languages other than Italian. Since subtitling is a totally transparent form of linguistic transposition which allows the viewer to listen to the original soundtrack of the movie and read the translation in the form of a subtitle, it was clearly unacceptable and forbidden. As a consequence, a Ministerial Decree published in the newspapers on 22nd October 1930 completely blocked the showing of films that contained speech in a foreign language (Quaragnolo, 2000, pp. 19-21).

In Spain, likewise, Franco ruled against any translated versions in order to keep the supremacy of Spanish as a national language and as expression of cultural, political and economic power (Guetiérrez Lanza, 1997 cited in Ayonghe and Ategha, 2018, p. 43). His dictatorship lasted until 1975, year in which he died of natural causes, and not because the dictatorship was over or had been fought and defeated as it happened in

Italy or Germany. It is not surprising, therefore, that the habit of Spanish citizens, but also of Italians and Germans, is to watch dubbed versions of films. The censorship of that period is still present today and still exerts great power over the minds and ideas of the populations involved.

## **1.4 Italy: a dubbing country**

In Italy, where the public had initially reacted negatively to the solution of re-shooting, on 22 October 1930 the Ministry of the Internal Affairs ordered the refusal of a visa-censorship for films that contained “speech in a foreign language, to a limited extent” (Paolinelli and Di Fortunato, 2005, pp. 3-40). The Ministerial Decree completely blocked the solution of the added captions, which were, however, rejected by the critics. This measure sparked protests and apprehension, but the then Minister of Internal Affairs, Benito Mussolini, claimed that the national cinema could not be the vehicle of a foreign language and that the Italian population could not get used to foreign languages. Actually, behind this measure was hiding the censorious intent of preventing, along with the language, the arrival in Italy of a culture that was not controlled by the regime. The solution was to reduce spoken movies to silence, interrupting scenes with captions which explained what the actors were actually saying in the original film. The movies affected by Mussolini's decree were more than 300. It is not irrelevant to recall that among the 40 million Italians in those years, 20% could not read at all and a high percentage of the rest were barely able to. At the same time, however, films dubbed with German technology began to circulate. A room of synchronization was built in Rome, where they started to dub foreign films, mostly German. The time was ripe for the birth of the Italian dubbing (Paolinelli and Di Fortunato, 2005, pp. 3-40). Cinema has played a key role in the formation of the Italian language, as I will mention in Chapter 1.4.2. The primary means of linguistic national unification continues to be the visual images. From television and cinema ways and expressions are borrowed, and since the cinematographic and audiovisual product circulating in Italy is mostly of foreign origin, i.e., dubbed, it is clear that this is the model to which we are all, more or less consciously, subjected to. Audiovisual translation, changing the sign of the original film, has a decisive influence on the perception of an audiovisual product (Paolinelli and Di Fortunato, 2005).

### **1.4.1 History of dubbing in Italy**

As previously mentioned, the advent of sound created a problem for US film companies to export movies abroad, especially in Italy, which was for years the best customer among European countries. In the rest of Europe, the problem was solved with the adoption of subtitles, but it was not so easy in the case of Italy, a country in which the fascist regime had tried to preserve and enhance the Italian spirit, prohibiting any use, spoken or subtitled of every foreign language. It was a political-ideological position that created many inconveniences for American producers. Scenes were initially deprived of the speech and this was replaced with intertitles. In doing so, however, films became boring and exasperating for the public, when, as previously mentioned, illiteracy at the beginning of the 30s in Italy exceeded 20% of the population, and the reception of written dialogue was, for obvious reasons, very negative. The United States, therefore, tried to solve the problem by producing multiple versions of the same film, depending on the number of target languages, keeping the design of the film set intact and alternating directors and actors of the various nationalities involved. The so-called plural versions turned out to be a financial and artistic disaster. Actors' sentences were badly pronounced with wrong accents and obvious foreign inflections (Del Moro, 1999-2000, p. 3).

In 1932 the obstacle was eventually bypassed with success by the American 20th Century Fox, which experimented with a new system: dubbing. The first dubbing facility was born in Hollywood, where Italian emigrant actors were hired to give voice to the original performers. The rest of American film houses immediately got in line with the new revolutionary method of dubbing. However, some actors, although very talented, had acquired American accents or already had regional inflections that were perceived as unnatural by the Italian audience. Movie companies decided, therefore, to let dubbing be performed in the countries of the languages involved. Within a few months, Foto Vox, Itala Acustica and Cines Pittaluga were born in Rome, which would manage the industry for decades (Del Moro, 1999-2000, p. 12). Dubbing carried out in Italy turned out to be unquestionably superior to the one achieved in the United States, above all thanks to the contribution of great actors who started the so-called

golden age of Italian dubbing. Some dubbing actors' voices soon became familiar and almost irreplaceable for the Italian spectator, as it happens today with Ferruccio Amendola as Robert De Niro, Sylvester Stallone and Dustin Hoffman or Francesco Pezzulli as Leonardo di Caprio. The panorama of Italian dubbing has undoubtedly changed in the last twenty years, also due to new technological advances and the advent of pay-per-view and TV streaming platforms, as I will discuss later in 1.8.

### **1.4.2 The importance of dubbing in standard Italian**

Given that Italians see many more foreign films than national ones, it can be stated that the main contribution to the formation of a national standard language was given precisely by dubbing. Broadly speaking, the history of Italian cinema and national Italian dubbing have always been intertwined. The first language of cinema was dialect, particularly urban dialects. After 1929, with the beginning of the industrial production of sound films, cinema began to draw on the language of the theater (Paolinelli and Di Fortunato, 2005, pp. 3-40). Dialect began to decline, and since then it was used only for the purpose of comedy and devaluation. Even the most active Italian producers had begun to point to a market that was no longer local, but national, and even international. These productions were mostly composed of historical films and bourgeois dramas, where decorum and verisimilitude forbade the use of dialect.

The emergence in 1925 of the fascist regime and of a policy of “popular culture”, controlled by the central institutions of the state and the fascist party, favored the centralization of the film business in Rome, and also the “romanization” of film language, while local dialects were relegated to niches of local survival. Since then, sound cinema, looking for its own language, began to develop its own Italian language, littered with syntactic and lexical affectation. In the early thirties dubbing began to assert itself even in Hollywood. In order to save money and accelerate the process, actors taken from the Italian colony of Los Angeles or brought in from New York were used. However, those voiceovers were not positively accepted by the Italian audience, who perceived them as foreign (Paolinelli and Di Fortunato, 2005, pp. 3-40). In the summer of 1932, dubbing began to be carried out in Italy, using adapters and actors

who spoke a better Italian than the one used by emigrants, since they were selected from the theater. The practice of dubbing foreign films in Rome became a requirement after Legislative Decree of 5th October 1933, for clear and declared protectionism, ordered that it was forbidden to play movies in the cinemas of the Reign whose dubbing to Italian was carried out abroad. The law only served to help a process which had already begun: within an ideological and cultural homogenization, it also imposed a linguistic one, trying to eliminate any dialectal deviation (Paolinelli and Di Fortunato, 2005, pp. 3-40).

Dubbed production became repetitive, stereotyped, and this leveling eliminated all the diversity of codes and registers used in the original version, which identified the character with respect to gender, age, social and professional extraction, and the communicative situation in general. The film censorship had a profound impact on the content of the Italian versions of foreign films, and not only during the fascist dictatorship. As for "linguistic correct" interventions, many names of the characters were "italianised" (Carl → Carlo, Henri → Enrico). In addition, all the characters spoke perfect Italian (Paolinelli and Di Fortunato, 2005, p. 3-40).

Immediately after the war, when television had not yet taken on the unifying function it would have later on, Italians developed a very strong interest for cinema, and this became a reference model for tastes, behavior and speech habits. In the 50's dubbing was still unchanged. Pronunciation variants, errors, jargons, and colloquialisms of the original version were particularly difficult to translate into Italian, which at that time did not have a slang or ways, beyond dialect, to render low registers (Paolinelli and Di Fortunato, 2005, pp. 3-40).

By the seventies, dialect begins to regain space also in dubbing, favored by a generally low to medium level of the language of cinema. After the success of *The Godfather* (Francis Ford Coppola, 1972), dubbing began to systematically use the dialect to emphasize ethnic, social, and even psychological characteristics of the original character, which in the past would be cancelled by the intervention of translation. The need to fill at minimum cost the schedules of television resulted during the eighties in the entry into the television market of a huge amount of foreign products to be dubbed and the approach to the profession of dubbing of many improvised

adaptors. The lack of expertise, coupled with the forced pace imposed by the "chain of dubbing" and a low quality of the original product, resulted in a deterioration of dubbing language, sometimes getting to appear a bit ridiculous. This language has been defined as *dubbese* and was from the outset the subject of satire (Paolinelli and Di Fortunato, 2005, pp. 3-40).



## 1.5 Spain: a dubbing country

There are various reasons to explain the tradition of dubbing in Spain: economic factors, ideological and cultural factors, and political factors (Ariza, 2004<sup>2</sup>). It has been already pointed out that countries “able to afford the costs involved in the dubbing process, which is more expensive than subtitling, have chosen dubbing” (Ariza, 2004). Conversely, countries which could not cope with “the high expenses of dubbing”, had to turn to subtitles (Ariza, 2004). However, the situation is not as simple as it may seem. Although subtitling is less expensive, it cannot be used in those countries with high rate of illiteracy where most of the population is not able to read the subtitles. The audience plays an important role as well. “Film distributors need to take into account the audience's preferences if they wish to meet its demand and reach maximum profits” (Ariza, 2004). Quoting Dries, “the vast majority of the audience in dubbing countries has grown up with dubbing and does not wish to see this changed” (Dries, 1995, p. 10). This is the case of Spain, where people are used to watching dubbed films, and where subtitles are not very successful because Spanish people are not used to reading subtitles. However, and although modifying the audience's preferences is not an easy task, things are gradually changing in Spain. Diaz Cintas (2003) points out that in recent years, subtitling has been an increasing sector in Spain and Spaniards go to the cinema more often to watch subtitled films.

A bilingual country is more interested in subtitling as a way of using both national languages than a country like Spain could possibly be. As a matter of fact, “until relatively recently only Spanish was permitted on TV, in cinemas or any other public place, and throughout Franco’s dictatorship even regional languages such as Catalan and Galician were prohibited in films” (Ariza, 2004).

Spain insisted on having one official national language to maintain national unity, and prevented minority groups from speaking their own dialects or languages. As explained in Danan (1991), suppressing or accepting the foreign nature of imported

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<sup>2</sup> Available online: <https://translationjournal.net/journal/29movies.htm>

films is fundamental to understand how a country perceives itself in relation to other countries, and how it views the importance of its own culture and language (p. 612).

The Spanish government played a very important role in choosing the dubbing over subtitling. Censorship in Spain forbade production in any other language but the national one, and as a result, it was obligatory to hide the original script of foreign films imported. In 1937 censorship offices such as the *Junta Superior de Censura* were established in Seville and Salamanca. In 1941 showing original versions of foreign films was illegal, unless such films were dubbed in Spanish studios (Higginbotham, 1988, p. 8). A while later, films from the United States started to arrive massively into Spain, despite the law intended to prevent foreign languages from entering the country. Subsequently, in 1977 censorship was abolished in Spain and films that would be banned up until that moment, were now permitted for the first time (Higginbotham, 1988, p. 121).

### **1.5.1 History of dubbing in Spain**

Early in movies, characters could only speak through signs, film was silent, without sound. In the silence the figure of the explainer appeared, a person who had a way with words and power of conviction, who had the task of narrating the film to an audience that was mostly illiterate and unable to follow the signs. He/she stood at a corner of the screen, sometimes helped with a pointer to point to the image, and often dramatized mute dialogues himself. Explainers could be considered as the prehistory of dubbing, and Spain has evidence of them since 1901 (Ballester, 1995).

When the talkies<sup>3</sup> appeared, film characters had an undeniable need to speak and they had to be necessarily understandable for the audience. In a country where the vast majority of people did not understand any language other than their own, the use of subtitles did not seem to be the best solution. Audiences wanted their heroes to speak their own language to feel they were close, and the producers were aware of this.

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<sup>3</sup>Talkie: a cinema film with speech and sound made during the period when most films were silent.  
<https://dictionary.cambridge.org/dictionary/english/talkie>

Consequently, producers began to make the first voiceovers, but curiously, they were not carried out in Spain: actors had to travel to France, because that is where Paramount had its European headquarters. The first film dubbed in Castilian was recorded in the French village of Joinville in 1931 and this was known by the title "Entre la espada y la pared". Dubbing during this period was obviously of low quality, due to the technical conditions and the few means available to professionals (Ballester, 1995). In 1932, the first dubbing studio was established in Barcelona, Spain, and it was named T.R.E.C.E. In 1933 the prestigious Fono Studios were opened in Madrid. We can, therefore, speak of 1932 as the year of birth of the dubbing industry in Spain, thereby ending the hackneyed claim that dubbing was invented by Franco. Dubbing was born under the government of the Republic. There were still a few years before the dictatorships were using the noble art of "telling stories" for their own interests.

During the early postwar years, it was almost impossible to listen to a movie in the original language, and therefore to hear profanities, talk about politics or religion, and of course, imply or refer to sexual matters (Ballester, 1995). Magnetic sound arrived in 1952; it was a new recording system that eliminated the need to cut and pull the photographic material, gained in agility and sound quality. It was the so-called golden age of Spanish dubbing. Spanish people could enjoy memorable performances of actors who lent their voices to the great stars of movies that had already been legendary in the history of cinema. Technological innovation and business prosperity rose during the seventies, together with the abundance of dubbing needed for television, hence increasing the number of professionals in the dubbing field drastically. In the eighties, the emergence of private television channels destroyed the monopoly of TVE and the hours of available Tv broadcast increased. Dubbing companies appeared also in the autonomous communities: Galicia, Andalucia, Valencia, and Basque Country began to dub. Despite the emergence of these companies, Madrid and Barcelona continued to have an important influence (Ballester, 1995).

## 1.5.2 Dubbing in post-war Spain

The establishment of dubbing in Spain and in the rest of the countries that adopted cinematic translation as the main modality is preceded by a power struggle that begins in 1927, when talkies appear. From 1927 to 1932-35, the United States engaged in a cultural-linguistic battle with some European countries where dubbing emerged as a consensus solution. The origin of the conflict resided in the national character that film acquired through the voicing of the script. By incorporating their voices, film characters were no longer universal. Language necessarily gave them a cultural identity. Hence, with sound, the audience began to want to watch movies not only in their language, but also about their own culture - especially in those European countries with the highest national consciousness. The reaction was an acute hostility towards American cinema, which, since the end of World War I, had maintained a hegemonic position in the international market (Ballester, 1995). The conflict calmed down when dubbing was established and Hollywood got back the supremacy that had been losing since 1927. Its success lay in that, being economically profitable for both Hollywood and countries importing its movies, it mitigated the foreign character of the American cinema smoothing the nationalist sentiment of the local audience. Dubbing was, therefore, as previously said, a consensus solution.

Although in Spain dubbing started to be used during the time of the Republic, it was definitely and compulsorily established by the Ministerial Decree of April 23<sup>rd</sup> 1941<sup>4</sup>:

*“Queda prohibida la proyección cinematográfica en otro idioma que no sea el español, salvo autorización que concederá el Sindicato Nacional del Espectáculo, de acuerdo con el Ministerio de Industria y Comercio y siempre que las películas en cuestión hayan sido previamente dobladas. El doblaje deberá realizarse en estudios españoles que radiquen en territorio nacional y por personal español”.*

From that moment and until December 1946, the projection of foreign films in

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<sup>4</sup>Available online: [https://cvc.cervantes.es/lengua/anuario/anuario\\_03/galan/p03.htm](https://cvc.cervantes.es/lengua/anuario/anuario_03/galan/p03.htm)

original version or subtitled version was prohibited. The father of Spanish cinematic historiography, Román Gubern (1981, pp. 51-68), develops several arguments in his book on the censorship during Franco suggesting that the decision to dub in Spain was more a political than an economic one. The film model adopted by Mussolini played a decisive role in the configuration of the Spanish film industry, including the mandatory imposition of dubbing in the national language, something that in Italy dated back to 1930.

If a film is an ideal place to build an allegorical narration of a national identity (Shohat and Stam, 1994), and if, according to McIntyre (1985, pp. 66-76), cinema suits the representation of the interests of a particular group best, as if they were national and collective interests, then the choice of dubbing in Spain was largely motivated by nationalist politics. As a matter of fact, there are several authors such as Gubern and Font (1975), Pozo (1984) or Vallés (1992), that establish a connection between dubbing and nationalism. Fanés (1989, p. 158, cited in Ballester, 1995) asserted explicitly as much when he said that dubbing was considered "a form of nationalism". The testimony of Victoriano López García (state technician in cinematic material in the 40s) when he argues that "dubbing was established in Spain under instruction of the four major producers in Spain, since they possessed dubbing studios" (Pozo, 1984, p. 50), confirms that the economic factor weighed heavily. However, there is no document confirming his statements. In addition, in a nationalist, totalitarian regime, economic considerations are often subject to ideological ones.

Dubbing took away English as code language from the American movies. Therefore, it fulfilled one of its functions, i.e., "protecting the national language from the linguistic imperialism of the importing country" (Yvane, 1996, pp. 134-142). Furthermore, it deprived the film of the language as vehicle of ideas and values, acting, as Whitman (1992, p. 11) puts it, as a "cultural filter".

## 1.6 The language of dubbing

Writing dialogues for fiction “that seem natural and believable for the audience is one of the biggest challenges in both scriptwriting and audiovisual translation, especially in the case of dubbing” (Baños-Piñero and Chaume, 2009). Several academics are prone to conceiving fictional dialogue as a fusion of linguistic features which are used both in spoken and written texts (Remael, 2000 and 2008; Chaume, 2004; Pérez González, 2007, cited in Chaume, 2012), and that translators and scriptwriters should try to maintain a balance between speech and writing (Baños-Piñero and Chaume, 2009 cited in Chaume, 2012). In Chaume's (2004) *Cine y Traducción*, he proposes a model of analysis structured around four language levels (prosody, morphology, syntax and lexis), founded on the comparison of written discourse, oral discourse and *dubbese* (i.e. unnatural language in dubbing) from a target-oriented perspective. The prosodic and phonetic level is oral by nature, but since dubbers use a clear articulation and intonation due to professional reasons, this causes a register enhancement. The morphological level proves to be very standard while *dubbese* syntax maintains a balance between oral and written features and it is characterized by short sentences, a preference for juxtaposition and a simple and compact language in general. Lexis is extremely open to oral and colloquial language. The vocabulary used in dubbing is quite uniform, but it is very flexible, creative and cohesive, and for this reason it can be easily adapted to a given communicative context.

In performing film scenes, modern actors interact in a realistic way by adapting the language which is given to them in the script to the context in which they are supposed to find themselves. This language becomes, in Gregory and Carroll's (1978) words, “written to be spoken as if not written” as the actors simulate reality and actually add to, remove from and bend to the original script, “behaving as they would if they were actually in that context” (Taylor, 2004, p. 80).

The particular features that shape the audiovisual model of each language will depend on cultural constraints. Each culture's norms determine the linguistic appropriateness of an audiovisual text (Chaume, 2012). Indeed, every society has its

own culture, ideology and values. Conflict may rise if there are differences between the values of the source culture and the target culture, where some words or sentences which in the source culture are not taboo, might be considered so in the target culture, causing acceptance issues in the target society. Prefabricated orality is common to most original and dubbed audiovisual products based on a script that is to be interpreted as if it had not been written (Baños-Piñero and Chaume, 2009). The production of audiovisual discourse is controlled by norms that have been developed since the advent of cinema and television, such as the use of formulaic language (Pavesi, 2008), which is defined by Wray (2002, p. 9) as “a sequence, continuous or discontinuous, of words or other elements, which is, or appears to be, prefabricated: that is, stored, retrieved whole from memory at the time of use, rather than being subject to generation or analysis by the language grammar”.

Formulaic language is understood as certain idioms, collocations, turns of phrase, preferred ways of saying things, routines, set phrases, rhymes and songs, prayers, proverbs. These can be part of ritualized events, structured events such as weather forecasts, the language of very young children, the materials in foreign language textbooks, especially for beginners, and in phrasebooks, the speech of people with acquired language disabilities such as aphasia. In addition, the absence of formulaic language may be what marks out competent language learners as non-native speakers (Wray, 2000, 2002). Translators necessarily are to be aware that the original script they receive has been written to convey the impression of spontaneous speech. The audiovisual text translator is like a second scriptwriter, whose function is to translate the lines in such a way that they sound credible in the target language and can, thus, be easily understood by the target audience (Chaume, 2012). Translation must always be adequate to the source text and acceptable in the target culture. In dubbing, the target language has to sound realistic, credible, and plausible; it does not have to distract the audience from the storyline, even if sometimes dubbed language simply does not correspond to the way normal people talk (Whitman-Linsen, 1992 cited in Chaume, 2012).

Generally speaking, dubbese evolves by excluding particular features of real oral discourse and by incorporating other features from the real spoken language of the target culture. But, since translated dialogue lines are actually written language, it

also shares several features of written discourse (Chaume, 2012). For instance, many features, such as idioms and fixed expressions, vary from one language to another, and their meaning cannot be inferred from the words that form them.

The language of dubbing is essentially conservative and tends to follow the grammar rules of the target language, especially at the phonetic and morphological levels. For this reason, many phonetic and morphological features belong to levels of written language rather than typically spoken language (Chaume, 2012). The analysis of a significant group of translations can be useful to establish a series of regularities, tendencies and recurrent behaviors which may constitute norms of translation (Chaume, 2012). Pavesi labelled dubbese as a ‘third norm’, similar to real discourse and external production oral discourse (Chaume, 2012). Routinized translations are so common in film dubbing that it is possible to advance the hypothesis of such a third norm, which is neither the source nor the target language norm (Pavesi, 1994, Herbst, 1996, Malinverno, 1999 cited in Freddi, 2008). From a target-oriented and translational perspective, dubbese shows significant differences from non-translated language (Alfieri et al., 2003; Bucaria, 2008; Bruti and Pavesi, 2008), while from a source-oriented perspective, it is described as a series of semantic and structural calques which are found to occur repeatedly, hence the term 'translational routines' (Pavesi, 2005, p. 48), such as, for example, the pairs *l'hai detto-you said it*, *la sai una cosa?-you know something?*, *scordatelo-forget about it*, etc. (for the full list of examples, see Pavesi, 2005, p. 49).

As mentioned in Pavesi (2018, p. 103), the language of dubbing should be investigated as a stand-alone variety, making reference to other registers of the same language, such as real life spontaneous conversation, e.g. dubbed Italian compared to original Italian dialogue; the language of other AVT forms, for instance subtitling; the language of dubbing from different source cultures, e.g. dubbed Italian translated from English, compared to dubbed Italian translated from Spanish or from other languages. As Pavesi (2018, p. 103) suggests, research on the language of dubbing should also be deepened as far as different target languages and cultures are concerned, e.g. dubbed Spanish compared to dubbed Italian, both translated from the same English SL.

In her study on Italian dubbing, Pavesi (2016) considers three sets of



interrelated dimensions: 1) naturalness and register specificity; 2) target language orientation and source language interference; 3) routinization and creativity. This model can be used for future research to analyze the verbal language in AVT, avoiding the reductionist definition of it as artificial orality or as a combination of speaking and writing.

### **1.6.1 Dubbing language and original fictional language: a comparison**

The analysis of dubbing cannot take place without making reference to its closest variety: the language of non-translated original fiction. Since dubbing is supposed to be perceived by the audience as spoken language, or its closest form, orality is fundamental within this translation modality (Pavesi, 2018, p. 105). As Chaume (2001, p. 87) points out, prefabricated discourse is a feature of both non-translated and translated audiovisual texts. He refers to an elaborate or prefabricated oral discourse that has a number of features in common with spontaneous oral discourse (which, in turn, attempts to imitate), but which at the same time includes many other typical characteristics of writing. Translators and scriptwriters have the task of achieving a balance between speech and writing in order for the dialogues to sound spontaneous, though many scholars agree on considering the language of dubbing as artificial and unnatural. On this same line, the object of research in Baños Piñero (2014) is the analysis of prefabricated oral discourse in a fiction of Spanish production, *Siete Vidas* (García Velilla, 1999-2006), and in the American fiction *Friends* (Crane and Kauffman, 1994-2004), translated for dubbing from English into Spanish. She finds out that the language of the Spanish sitcom is more similar to spontaneous Spanish conversation than the dubbed version of *Friends* is, at all language levels: phonetic-prosodic, morphological, syntactic and lexical. When comparing the original and dubbed versions of *Friends*, she underlines the addition of some features belonging to the American variety, which result unnatural and unidiomatic in Spanish.

As far as the Italian situation is concerned, the Italian colloquial register compared to the language of cinema was the object of research by several scholars such as Alfieri (2012) and Raffaelli (1992). What Chaume calls *prefabricated orality*, is defined as *oralized writing* by the former and *reproduced speech* by the latter. The morphosyntactic traits of colloquial Italian are orality markers that contribute, together with other linguistic constituents, to recreate a language closer to spontaneous conversational Italian in written film scripts (Zamora Muñoz, 2018, p. 204). Although some scholars consider the inclusion of morphosyntactic markers to be fundamental to characterization (Perego and Taylor, 2012, pp. 85-86 cited in Zamora Muñoz, 2018), screenwriters of Italian-produced films and, above all, translators of films of foreign origin, are reticent about the insertion of the aforementioned markers because they can be considered uncommon or odd (Zamora Muñoz, 2018, p. 205). According to Zamora Muñoz (2018, p. 205) there are several sociolinguistic and cultural factors causing the elision of marked morphosyntactic phenomena in Italian film language: a) the purist tendency of certain sectors of the Italian society to defend a proper use of Italian grammar; b) the Italian linguistic policy to defend and spread standard Italian, both in the media and in the educational system, and to avoid colloquial register; c) since Italian is a regionally marked language at all levels, many morphosyntactic features of colloquial Italian can be considered natural in some areas, and totally unnatural in others, which makes more difficult the work of screenwriters and translators.

Continuing to quote Zamora Muñoz (2018), the reasons why translators tend to standardize the language of film are: a) dubbing conventions in a specific culture (Zabalbeascoa, 2010, p. 148 cited in Zamora Muñoz, 2018); b) a tacit agreement between audiences and broadcasting companies whereby mainly a standard register is accepted (Chaume, 2005, p. II cited in Zamora Muñoz, 2018, p. 206); c) translators have to follow some restrictions on lip sync and isochrony, for instance, that scriptwriters of non-translated original films do not have to deal with (Baños, 2010, p. 208 cited in Zamora Muñoz, 2018, p. 206); d) the attachment bias towards the source text that the translator usually shows and the influence the first translation exerts throughout the dubbing process (Pavesi and Perego, 2008, p. 300; Petillo, 2012, p. 63 cited in Zamora Muñoz, 2018, p. 206).

In Rossi's (2011) words: "Cinema discourse hinges on a subtle balance between

realism and fiction, media constraints and an illusion of spontaneity” (p. 45). In his 2011 study, Rossi analyzed Italian film discourse in a corpus composed by realistic films from 1947 to 1960. To illustrate the pragmatic differences between film language and real-life language he used a corpus of spoken Italian (i.e. Cresti, 2000). He points out that since Italian spectators are used to the practice of dubbing, they are likely to expect a film language that differs significantly from real life conversations. The average Italian audience would interpret overlapping dialogue, hesitation or other characteristics of spontaneous discourse as poor quality acting. An excess of realism turns out to be considered, in Rossi's study, alienating, while artificial dialogues are perceived as more credible and acceptable. Finally, he considers film language as an autonomous linguistic register. In Antonini and Chiaro's (2005, 2009) and in Bucaria's (2008) studies on the perception of dubbing by Italian audiences, ordinary and young viewers are found to be more likely to accept and more familiar with some typical English calques, no matter how unusual these expressions can be in everyday conversation. Differently, academics and professionals exposed to the same features of dubbed language are more reticent on considering them acceptable (Pavesi, 2018, p. 105).

The next paragraph will be dedicated to the quality standards that have to be observed in dubbing.

## **1.7 Dubbing quality standards**

What is needed to make a good quality of dubbing has not yet been demonstrated empirically. However, a set of standards can be identified as having to be adopted in dubbing, or, in other words, some priorities that need to be considered in order to obtain standard dubbing. These priorities can be grouped as Chaume (2012) literally does:

- Adequate lip-sync: attention has to be paid to the onscreen actors' mouth articulation (lip-sync) and body movements (kinesic synchrony), and in particular to the original line length (isochrony).

- Plausible and realistic dialogues: this means that the worry for correct translation of the source text in the target language should be overcome. Translation oscillates between two poles: its appropriateness in relation to the source language, and its acceptability in the target language. Even more so, in dubbing the target language has to sound realistic, credible and plausible and should not deflect the audience from the storyline.
- Coherence between images and words: there should be coherence between what is heard and what is seen.
- Loyalty: the translation has to be loyal to the source text. Whatever the meaning you want to convey, what remains clear is that generally speaking, the viewer expects to see the same movie that the audience sees in the source language. In other words, the real story needs to be told, without censorship. Today's audiences would not accept censorship on political, religious or sexual topics, which unfortunately was on the agenda during the fascist period.
- Clear sound quality: the recording and mixing of translated dialogues also need to achieve a realistic effect following the technical and acoustic conventions of dubbing. Dialogues from the original version must never be heard. Dialogues are recorded in soundproof studios, so their acoustic quality is extremely good. The volume of the voices is higher than in normal speech in order to facilitate comprehension.
- The performance and dramatization of the dialogues: dubbing actors are required to perform in such a way that they sound neither faked nor monotonous.

## 1.8 Dubbing at the time of TV streaming services

2013 was the year in which the highest number of Blu-rays were sold<sup>5</sup>, and this happened only six years ago. I still remember my decision of starting a DVD collection when I was in high school and I continued to collect them for almost fifteen years. I wouldn't say I stopped being interested in buying them, but what is absolutely clear to me is that the availability of DVDs and Blu-rays on the market has decreased radically, as well as the quality of the extra features that are recently only included in premium titles. Towards the middle of the first decade of the 2000s television programs began to be available on the internet. Web pages such as Youtube and eMule worldwide or SeriesYonkis in Spain and Cineblog in Italy, used to distribute films and television programs illegally and for free, thus causing a drop in DVD and Blu-ray sales, but also violating copyright laws. A few years later, television networks began creating their own streaming content and, together with films and series for which they legally acquired distribution rights, they started making them available as a monthly updated DVD that people could receive at home via mail. Nowadays, those DVDs have been transformed into digital media players that are constantly updated. Netflix, HBO, Amazon Video, Show Time and several others provide streaming content at a fairly reasonable monthly price. On the *about Netflix*<sup>6</sup> web page, the media-services provider considers itself as

the world's leading internet entertainment service with 139 million paid memberships in over 190 countries enjoying TV series, documentaries and feature films across a wide variety of genres and languages. Members can watch as much as they want, anytime, anywhere, on any internet-connected screen. Members can play, pause and resume watching, all without commercials or commitments.

The large number of subscribers makes it clear that the demand for new content is huge and constantly growing. For this content to be accessible to as many people as

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<sup>5</sup>Available online: <https://www.denofgeek.com/us/movies/blu-ray/263154/falling-dvd-blu-ray-sales-and-an-era-passing>

<sup>6</sup>Available online: <https://media.netflix.com/en/about-netflix>

possible from different cultural backgrounds, a linguistic translation is required. The availability of talented translators and dubbing actors, though, does not keep up with the way the market is expanding. It is true that dubbing has been carried out for many years, but dubbing actors need time to fully understand the material, which happens to be predominantly in English, to adequately interpret their assigned characters. In the same way, and for the same reason, translators cannot provide astounding results in such a short time, lowering the quality of the product in the target language or causing disinterest and dissatisfaction among viewers.

To further clarify the idea of how fast the market demand is, the article written by Nina Porzucki for the PRI media company, is titled: “Netflix figured out how to translate a talk show into 20 languages in just 24 hours”<sup>7</sup>. Netflix is rapidly changing the habits of viewers. Even in historically subtitled countries such as the United States, there is a trend in which Americans prefer a dubbed version of foreign products, rather than a subtitled one. Dubbing is increasingly becoming the preselected choice, while subtitles are considered an extra option<sup>8</sup>.

The more new series are produced, the more translation services are required for dubbing, but the large demand also represents a new challenge for translators. Despite the greater possibilities of working in the AVT sector, the high costs and the great speed with which the programs are devoured have led the companies that produce them to have a rather narrow choice among translating teams. For this reason, they started outsourcing the work to specialized agencies which, in turn, try to be competitive by lowering prices and imposing tight deadlines. In order to meet these deadlines, less attention is paid to elements such as the adaptation of cultural references or word games present in the source text (ST from now on). Working conditions of professional translators today are, therefore, more complicated and the chances of finding problems in target texts (TT from now on) are greater.

During an interview with Max Deryagin, Diaz Cintas claims there is a disparity between what the new streaming services need in terms of immediacy, and the quality of training that universities can provide students with, considering that “for some [...]

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<sup>7</sup>Available online: <https://www.pri.org/stories/2016-09-14/film-was-once-solution-tower-babel>

<sup>8</sup>Available online: <https://www.indiewire.com/2018/03/netflix-dubbed-tv-shows-default-subtitles-1201937425/>

languages there are no university courses in subtitling and no education centers where people can be fully trained” (2017, p. 3). About fees and working conditions for translators he believes that the situation should improve substantially in order for AVT jobs to be appealing<sup>9</sup>. The consequences of this pauperization are always, unfortunately, at the expense of the audience.

After giving a detailed historical background on dubbing and other AVT modes, and after describing the current situation of dubbing at the time of TV streaming services, chapter 2 will be devoted to contextualizing my work among other related works and research areas, which are connected to AVT. In chapter 2 we will talk about ideological manipulation, discrimination, and stereotypes in movies and TV series, together with the description and the related references to the authors that have previously pursued the same research interest.

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<sup>9</sup>Available online: <https://www.md-subs.com/interview-jorge-diaz-cintas>





## **Chapter Two: Ideological Manipulation in Audiovisual Translation**

### **2.1 Ideological manipulation in Audiovisual Texts and Critical Discourse Analysis**

The issue of ideological manipulation and censorship, and the impact they both have on audiovisual translation and, consequently, on how the audience perceives them is still poorly dealt with in research. As Diaz Cintas, Parini and Ranzato (2016) point out in *The Discreet Charm of Manipulation*, translation has never been and cannot be an innocent action, through which the translator's task is only limited to finding linguistic equivalents between the Source Language and the Target Language. As stated in Diaz Cintas (2012, p. 284): “visual, time and space constraints should not serve as an excuse for toning down or leaving out controversial or sensitive elements present in the original dialogue, such as expletives, blasphemies, sexual references, or political comments”. In particular, as Sandrelli (2016) points out, various scholars including Bruti (2009); Chiaro (2007); Parini (2013); Pavesi and Malinverno (2000); agree with the fact that there is a tendency in Italian dubbing to suppress sensitive issues such as religion, the use of drugs, homosexuality and so forth.

The manipulation of audiovisual texts has always existed, probably since audiovisual translation became necessary and regardless of the political situation of the countries for which it was carried out. The situation does not seem to have changed, or at least not drastically, despite the fact that Italy and Spain are no longer under any dictatorship. Translators play a very important role in the evolution of society. They inevitably transmit social values and ideas which spectators generally identify with. In translation there is no room for naive visions of mere transfer; it is an activity that in words of Gentzler and Tymozcko (2002, p. xxi) as cited in Gómez Castro and Pérez L. Heredia (2015, p. 38)

“[...] is not just an act of faithful reproduction, but rather, a deliberate and conscious act of selection, assembly, structuration, and production - and

even, in some cases, of falsification, refusal of information, counterfeiting, and the creation of secret codes”.

Religion, sex, drugs, social groups, sexual orientation, gender, race, ethnicity, are topics that are often subject of controversy and censorship in the practice of translation for several reasons. As Scandura (2004, p. 126) points out, censorship may be due to political reasons, when imposed by governments: “Certain governments felt it was easier to rule their citizens by not letting them know about other cultures (and their ways of thinking)”. However, censorship can also be due to religious and cultural reasons, related to what is considered politically correct, and can simply be exercised by the same dubbing agencies or media distributors. Finally, translators themselves may decide to alter certain contents, foreseeing a possible future censorship by the state, or because, as a matter of fact, certain translation solutions are never free from ideological implications on behalf of translators.

The Spanish series *Física o Química* (Montero and Lorente Leon, 2008-2011), analyzed by Lupe Romero and Antonella De Laurentiis (2016), is a clear example of how ideology can influence the translation of certain topics considered taboo in the receiving culture, in this case the Italian one. Although in Spain its broadcast broke audience records, in Italy the reception was completely different, and the suitability of its contents became a matter of discussion. Pressures were exerted by Catholic sectors and by the more conservative Italian press with the aim of suspending the broadcast of the series.

On the one hand, some Catholic associations considered the series as inappropriate because they dealt with themes such as drugs and sex, or because they openly talked about homosexuality, even accusing the TV show of inciting young people to “become” homosexual. On the other hand, the conservative press accused the series of being pornographic and described it as “*zapaterista*”, with a pejorative sense of the term, because same-sex marriage was legalized in Spain during President Zapatero's government (Romero and De Laurentiis, 2016, p. 162). Although Rai 4, the public channel in charge of transmitting *Física o Química* in Italy did not agree with the above-mentioned criticisms, the continuous pressures and the huge media scandal

ended up causing the definitive cancellation of the last two seasons of the series. In this context, and from the point of view of translation, it is no surprise that the dubbing process and the rendering of certain criticized topics have been ideologically conditioned, and distorted several times.

An analysis of language regarding ideological manipulation and power relations among society is necessarily connected to Critical Discourse Analysis (CDA from now on). CDA is a critical approach to the study of language (Fairclough, 2013), which derived from Critical Linguistics, an approach developed at the University of East Anglia in the 1970s, aimed at analyzing ideology in texts (Fowler and Kress, 1979), to which a prominent contribution is given by Halliday's (1978) functional view of language. Consequently, CDA was developed by the Lancaster school of linguists, in which Fairclough is a prominent figure, and it examines ideologies and power relations involved in discourse:

“By critical discourse analysis I mean analysis which aims to systematically explore often opaque relationships of causality and determination between (a) discursive practices, events and texts, and (b) wider social and cultural structures, relations and processes; to investigate how such practices, events and texts arise out of and are ideologically shaped by relations of power and struggles over power; and to explore how the opacity of these relationships between discourse and society is itself a factor securing power and hegemony” (Fairclough, 1995, pp. 132-33).

According to Fairclough and Wodak (1997, p. 258), CDA is not a “dispassionate and objective social science”, but rather an “engaged and committed” one; “it is a form of intervention in social practice and social relationships”. Most importantly, CDA does not have an established theoretical framework and it does not have to follow an explicit methodology, therefore, our work can be considered as using a CDA approach, and at the same time, as one of the many modes of performing a CDA. Many scholars, with different research interests within CDA, share the idea that the focal point in it is to analyze how discourse takes form and is, in turn, shaped by social structures. For instance, Fairclough's (1995) *Critical discourse analysis: the*

*critical study of language*, is a collection of papers about language, ideology and power, which are his major concerns. Wodak et al (1990) base their critical work on sexism, anti-Semitism and national identities, while van Dijk (1988) focused on the portrayal of ethnic groups and minorities in the media.

Observing the most common interests of the scholars cited above, there seems to be a close association between the need to analyze discourse and issues such as ideology, discrimination and stereotyping, all topics that will be thoroughly covered in the next section of this chapter.

## 2.2 Discrimination and its most common forms

According to the Cambridge Online Dictionary, the term *discrimination*<sup>10</sup> is defined as the act of “treating a person or particular group of people differently, especially in a worse way from the way in which you treat other people, because of their skin color, sex, sexuality, ecc”.

The most common types of discrimination are the following: age, disability, gender identity, sexual orientation, race, language, religious belief, sex, social class and personal association with someone who is believed to have one of these personal characteristics. For the purpose of my research I will only take into consideration some of these types of discrimination; in particular, I will focus on gender identity and sexual orientation, race (together with ethnicity and nationality), religion and social class, principally because these were clearly the most frequent and easily observable topics, during the very first vision of the series.

### 2.2.1 Gender Identity and Sexual Orientation

According to the online Oxford Living Dictionaries, (OLD from now on), *gender*<sup>11</sup> is a noun defined as: either of the two sexes (male and female), especially “when considered with reference to social and cultural differences rather than biological ones. The term is also used more broadly to denote a range of identities that do not correspond to established ideas of male and female”. In other words, gender is not a man-woman dichotomy that arises in a natural, universal and stable way. Conversely, it is a construct, the result of how we behave, what we do, how we position ourselves before the world, and also the effect that the social and cultural environments that surround us exert on us, the discourses we receive and we reject or make our own

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<sup>10</sup> Available online: <https://dictionary.cambridge.org/dictionary/english/discrimination>

<sup>11</sup> Available online: <https://www.lexico.com/en/definition/gender>

(Pérez L. Heredia 2015a, p. 196). On the other hand, and many times confused with gender, also according to the OLD, sexual orientation<sup>12</sup> is defined as “a person's sexual identity in relation to the gender to which they are attracted; the fact of being heterosexual, homosexual, or bisexual”.

In 2017 Andrew Park, director of international programs at *The Williams Institute on the Study of Sexual Orientation and Gender Identity*, submitted a comment in response to the January 5, 2017 call for comments regarding a review of the *Yogyakarta Principles* (a set of principles for the protection of human rights in LGBT matters) on the *Application of International Human Rights Law to Sexual Orientation and Gender Identity*. In his recommendation he proposes the definition that I am glossing followingly:

- 1) sexual orientation can be assessed according to how individuals identify themselves, the gender of person(s) with whom they have engaged in sexual activity, if any, and the gender of person(s) for whom they have felt attraction.
- 2) gender identity and expression are comprised of each person’s internal experience of their own gender, how they express themselves to others through appearance, dress, style, and mannerisms, as well as socially assigned gender.

Differently from the previous definitions taken from online dictionaries, such as the OLD, Park's (2017, p. 4) definition appears to be less mechanical and more sensitive about emotional aspects and personal feelings and inclusive of various types of people and their ways of perceiving themselves individually and as part of the society. Gender and sexual orientation are, therefore, two extremely interrelated concepts despite being different.

After having introduced and clarified the difference between the two concepts to which this section is dedicated in a fairly exhaustive way, the next two will be destined to outline the audiovisual representation of these two areas, in addition to the previous studies on gender and sexual orientation carried out by other scholars.

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<sup>12</sup> Available online: [https://www.lexico.com/en/definition/sexual\\_orientation](https://www.lexico.com/en/definition/sexual_orientation)

### 2.2.1.1 Gender

*Pretty woman* (Marshall, 1990) is an American romantic comedy starring Julia Roberts and Richard Gere. When the main female character goes to a luxury boutique by herself, the shop assistant treats her dismissively, so she leaves horrified and sad. She talks to her male counterpart about her experience in the shop and he decides to take her back to the store to teach them a lesson. Sure enough, going back with a rich man and his credit card causes a change in the shop assistants' behavior, to the point of treating her well, as she leaves smiling and with a happy face, refusing to buy anything. The message conveyed by this scene is that women dream of finding a man who will rescue them, a Prince Charming, and that they only care for dressing up to the nines, while walking all around Los Angeles (or any other place) a message which has, unfortunately, penetrated almost all women's minds (Dolera, 2018, p. 234).

In a report compiled by Dr. Martha M. Lauzen, Executive Director of the Center for the Study of Women in Television and Film, at the San Diego State University, she points out that females comprised 24% of protagonists featured in the 100 top domestic grossing films of 2017, and 37% of major characters. In films with at least one woman as director and/or writer, 45% females were the main character, while in films with exclusively male directors and/or writers, only 20% females were the lead character. As far as dialogue is concerned, women comprised 34% of all speaking characters (Lauzen, 2018<sup>13</sup>).

According to data mentioned above, we would be brought to underline a tendency for a sexist ideology in the audiovisual world, because women are relegated to secondary roles, women's conflicts are not worth social and cultural focus and they are not able to lead stories. This does not obviously mean that it is sexist to make a movie with male protagonists. However, there is sexism in the fact that few women make main characters and that most generally they are depicted as the object of desire; fragile victims waiting to be rescued or avenged. It is sexist to habitually conceive males as violent and women as submissive; it is sexist that women can talk about

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<sup>13</sup>Available online: [https://womenintvfilm.sdsu.edu/wp-content/uploads/2018/03/2017\\_Its\\_a\\_Mans\\_Celluloid\\_World\\_Report\\_3.pdf](https://womenintvfilm.sdsu.edu/wp-content/uploads/2018/03/2017_Its_a_Mans_Celluloid_World_Report_3.pdf)

feelings, but if men do that it is perceived as a loss of masculinity. Again, it is sexist that women have to be almost always young and thin, while men have more diverse representations; it is sexist, in both cases, that a female spectator can identify with a male character, since the vast majority of heroes are actually male characters, and that for a male it is unlikely and not tolerated to identify with a female character (Dolera, 2018, p. 238), either because of the scarcity of female heroines in cinema, and because it is simply not common in society, for a man, to consider a woman's deeds as heroic and therefore want to imitate them. The fact that women can recognize themselves in a male character, and vice versa men cannot, is not tied, however, to a mere freedom of choice. In fact, women are encouraged to identify with the male hero rather than with the film's female characters (Krämer, 1998, p. 299).

Gender Studies (GS) is an interdisciplinary academic field focused on the study of various topics related to gender as a central category. It also includes Women Studies, with regard to women, feminism, gender and politics, human studies, men's studies and LGBT studies. It is mainly concerned with the definition of femininity and masculinity as socio-cultural constructions. Ethnic origin, class, religion and sexual orientation determine the role men and women have in society (De Marco, 2006, pp. 167-168). It is increasingly clearer that there is an important relationship, based on the manipulation of texts, between translation and representation and perception of gender in films and media and this has encouraged many studies such as De Marco's *Audiovisual Translation from a Gender Perspective* (2006), in which she researches the difference between dubbed and subtitled translations of three British movies in Italian and Spanish, and how Italy and Spain deal with gender issues. She finds out that both the Spanish and, all the more so, the Italian versions add a sexist or sexual connotation to some already derogatory remarks present in the original version, even sometimes in contexts where the original version did not contain any openly discriminatory labels. She also claims that, given the results of the Italian and the Spanish target versions analyzed, one cannot conclude that the Italian society is more sexist or the Spanish one more homophobic, but that, ultimately, the three cultures show intolerance towards some social categories that do not represent the general "norm" (2006, pp. 181-182). When people watch films or series, whether at the cinema or on television, they usually and unconsciously identify themselves with the



characters that appear on the screen, without even questioning the reason, as long as they represent ways of life they conceive. Sometimes these characters do not play entirely positive roles or use a certain kind of stereotype-laden language, or mutual offenses, with which the audience might agree or not, but which is lately stored in the viewers' memory as legitimate and universal forms of addressing people, especially if the viewer did not watch the original version (De Marco, 2006, p. 186). Sabatini (2016) is concerned with how film dubbing and cross-cultural translation biased by marketing reasons, can play an important part in the way gender and LGBT identities are represented in film dialogues, by means of significant semantic and pragmatic alterations. After analyzing a corpus composed by three American movies and their related Italian versions, he found out that many of the dialogues in the TL contribute to perpetuate stereotypes on LGBT identities (Sabatini, 2016, p. 238). In general, the language used in films is aimed at recreating “real life situations” and is a powerful vehicle affecting the way spectators express themselves (Sabatini, 2016, p. 199).

Pérez L. Heredia (2016) analyzes how certain US TV series give birth to “new” gender stereotypes, which are, in turn, diffused around the world via translation. In particular, she focused on TV shows that destroy old stereotypes and create a new gender image, while trying to clarify whether translation plays an important role, as mentioned above, in the perpetuation and dissemination of stereotypes. During her analysis, she uses the so-called Bechdel Test<sup>14</sup>, and she applies it to a corpus of 400 American television series, dubbed for the Spanish audience and broadcast in Spain, between 2001 and 2015, a period of time in which culture, ideology and technology are considered fairly homogeneous. Explained in a clearer way, the Bechdel Test, also called *Mo Movie Measure* or *Bechdel Rule*, is a method to evaluate if the script of films, series, comics or other artistic representations meet the minimum standards to avoid gender gap. The test, which originates from the joke of a cartoon character of *Dykes to Watch Out For* by the cartoonist Alison Bechdel, after which it is named, is composed by three questions:

- 1) Are there at least two women in the story, and do they have a name?
- 2) Do the two women talk at least once to each other?

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<sup>14</sup> Available online: <https://bechdeltest.com>

3) Do the two women talk about something other than a man?

The negative answer to even one of the three questions leads to the failure of the test. Although the test in question should be useful to determine how many women talk to each other, and if the content of their speech is different from just talking about men, it should be noted that the stories represented may still contain questionable and sexist material. Nevertheless, it is now possible for viewers to go online and rate and rank films using the requirements of the Bechdel Test, shaping the Bechdel Test movie List<sup>15</sup>. As cited in Von Flotow and Josephy-Hernández (2018, p. 297), the increasing popularity of the test can help the audience to criticize and boycott our patriarchal society, modifying and giving a brand-new and updated form to filmic portrayals of society.

In Pérez L. Heredia's (2016) study, she finds out that in 2014 TV shows such as *How to Get Away with Murder* (Rhimes, 2014-present), *Jane the Virgin* (Snyder Urman, 2014-2019) and *Orange is the New Black* (Kohan, 2013-2019), women had become more prominent, calling into question the traditionally white, protestant male protagonist who has always been dominating the Western culture. From 2001 to 2014, the number of women playing leading roles had witnessed an important growth. In 2001 only three out of ten women were main protagonists, and they were all white, while in 2014 they were four or five and they were racially and sexually varied. Von Flotow and Josephy-Hernández (2018, p. 300) outline three main approaches to recent gender studies in AVT. The first analyzes feminist content in Anglo-American movies and TV series and its translation into French, Italian and Spanish (Chiaro, 2007; Bianchi, 2008; Feral, 2011a, 2011b; De Marco M., 2006, 2012; De Marco A., 2013). The second approach is based on the differences between subtitled and dubbed versions of movies containing feminist material. Finally, the third approach is based on the analysis of non-binary sexual orientations (von Flotow and Josephy- Hernández, 2018, p. 302), therefore reinforcing the previously mentioned close relationship between the issues of gender and sexual orientation, and the increasing need to clarify the difference between the two concepts and their absolute interdependence.

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<sup>15</sup> Available online: <https://bechdeltest.com/?list=all>

### 2.2.1.2 Sexual Orientation

The 2005 film *Brokeback Mountain* (Lee), can be considered as a milestone in the public attitude toward homosexuality (Roughton, 2014). Initially considered as a provocative and subversive movie, it opened the way to the representation of gay characters and topics on screen, of every type and condition (Gómez Castro and Pérez L. Heredia, 2015). For better or for worse, everyone wanted to have an opinion on this “shocking” movie. In the collective imagination, cowboys are symbols of masculinity, while here the two main characters, Ennis and Jack, are two cowboys in love with each other, trying to understand if it is legitimate or allowed to be a man and be in love with a man, in a 1990s homophobic Wyoming. Previous TV series containing gay characters had always tried to normalize gay life, while, in Roughton's (2014, p. 83-94) words: “this story has challenged stereotypes about masculinity and made people experience the devastating effects of homophobia”.

Going back in history, as mentioned in Ranzato (2012), *Bringing Up Baby* (Hawks, 1938) was the first movie to use the word *gay* meaning homosexual. Cary Grant is wearing lady's clothes and he opens the door to a lady who asks: “Why are you wearing these clothes?”, to which he answers: “Because I just went gay all of a sudden!”. In the Italian version, this line was translated as: *perché sono diventato pazzo, ecco perché!* [because I've turned mad, that's why!]. During the Italian fascist regime, being gay was considered as a pathology, a psychic degeneration, hence homosexuals were punished, repressed, interned or sent to *confino* (Romano, 2019, p. 49). Underlying the previously cited translation, there are, therefore, two reasons, as Ranzato explains: either the censorship of the fascist regime or the fact that in 1938 Italian translators were not aware of the word “gay” meaning homosexual, that began to be part of the Italian lexicon, according to De Mauro (1979, p. 103 cited in Ranzato, 2012), only in the late 60s.

Gay characters and the manipulation and censorship present in audiovisual translation are issues of interest in the contributions that follow. Annalisa Sandrelli (2016) analyzed the Italian dubbing of three gay-themed TV series, *Queer as Folk* (McDougall, 1999), *Queer as Folk* (Cowen and Lipman, 2000, US remake) and *The L*

*Word* (Chaiken, 2004), with the aim of evaluating the impact of manipulation and censorship in the Italian versions, particularly on references to sexual orientation. She found out that only a few instances of actual censorship are present in the corpus, and mainly in explicit sex scenes between an adult man and an underage boy. Subtle manipulation was also found in cases of references to sexual orientation, acts and roles. In the Italian versions gay men are depicted as weak, effeminate and submissive. She finally argued that in these three cases of 1999-2004 TV series, Italy missed a chance to reverse television and real-life stereotypes on homosexuality.

Beseghi (2016) studied homophobic terms of abuse in the TV shows *Girls* (Dunham, 2012) and *Orange Is the New Black* (Kohan, 2013), also known as *OITNB*, and the translation work carried out by both professional translators and fansubbers. When heterosexual characters use derogatory terms to refer to homosexual characters, translation choices seem to be always delicate. As Beseghi points out, an interesting case is the word *dyke*, which is an insult, normally if used aggressively by a heterosexual person, but not if the speaker self-identifies as one, that is to say as female homosexual. In the Italian version, the term *lesbica* has been used in both cases, hence deleting meaning nuances.

Ranzato (2015) examined *Six Feet Under* (Ball, 2001-2005), a five-seasons series, considered one of the best of all time. It is based on the life of a family of undertakers, the Fishers. She analyzed the dialogues containing references to homosexuality and gay lexicon and their Italian dubbed version. As Ranzato pointed out, as far as homosexuality is concerned, the Italian lexicon is very poor in comparison to the Anglo-Saxon one. Substitution and elimination are the most used strategies in the translation of gay content, sometimes transforming homosexuality into heterosexuality. Another poor choice in the Italian version is transposing the adjective gay into a noun, thus converting one characteristic among many into an essential property, which can be perceived very negatively, and not only by a homosexual audience. Zwicky (1997, p. 22 cited in Ranzato, 2015) comments: “many who are comfortable with the former are not with the latter”.

Homosexual communication has been the object of interest for several scholars, including Joseph J. Hayes. In 1976 he coined the word *gayspeak*, to indicate the

language used by homosexuals (at least by men), considering them as the largest subculture in America. According to Hayes, gayspeak is used in three settings: the secret, the social, and the radical-activist setting. The secret setting is when gays are cautious about revealing their homosexuality and they refuse to use gayspeak; the social setting is generally when gays speak to other people they know to be gay; and the radical-activist setting is when gay activists use a particularly controlled and filtered language, a politically correct way of changing the structures and values in society (Hayes 1976/2006, pp. 68-77).

However, the general assumption on gayspeak being the only way of speaking within the gay community cannot be accepted as such and might be perceived as too general and as a sort of discrimination. At the same time, assigning a gay meaning to a specific linguistic feature is like preventing the rest of society from being able or free to use the same feature while not being gay, or expect them not to use it as if they were aware of the fact that a particular expression can only be used by homosexuals.

The purpose of Ranzato's (2012) *Gayspeak and gay Subjects in Audiovisual Translation: Strategies in Italian Dubbing* is to analyze the language of fictional homosexual characters and observe if it approaches reality or if, instead, as it often happens, it is very stereotypical. As regards the terms that belong to homosexual jargon, the big gap between English and Italian lexicon is always well highlighted throughout her study.

The results of the proposed analysis, as in the previously cited studies by Sandrelli (2016), Beseghi (2016) and Ranzato (2015), point out an Italian translation tendency to perpetuate a stereotypical and old-fashioned vision of homosexuality. Only some sitcoms such as *Will & Grace* (Mutchnick and Kohan, 1998-present), which deal with the theme through hilarious, less dramatic situations, appear to be less censored. Furthermore, whenever a homosexual character is represented as free, positive and proud, in the Italian version s/he is made ambiguous or self-critical, to the point of becoming negative and suffering, as if homosexuality were an unpleasant condition to be endured (Ranzato, 2012, p. 382).

### 2.2.2 Race, Ethnicity and Nationality

Before proceeding to talk about racism, a terminological clarification is needed. People frequently use the terms *race*, *ethnicity* and *nationality* as if their meanings were identical. However, the term *race* identifies the classification of human beings into groups based on their physical traits, lineage, genetics, or the relationship between these characteristics. These groups are normally considered to be four: Negroid, Caucasian, Mongoloid and Australoid (Thompson, 2003<sup>16</sup>), though several other similar classifications have been proposed. Nevertheless, many anthropologists have lately argued that there is no biological or genetic basis in race and that, quite the opposite, it is a social construct developed during the European colonization period. *Ethnicity* refers to the state of belonging to a category of people or social group that perceives and represents its diversity from other social groups, recognizing common ancestral, cultural, historical, linguistic background. Some ethnic groups live in one country only, while some others are spread over different countries. For instance, the *Quechua*<sup>17</sup> people are found in Peru, Bolivia and Ecuador, areas that were once governed by the Inca Empire. Finally, nationality is a legal status, that is to say, it refers to where a person was born and holds citizenship, a legal relationship between the person and the state. Examples of nationality include British, Italian, Spanish, Norwegian etc.

‘Racism’ is mainly a domination system and it exudes social inequality. In Europe, the Americas and Australia, this means that a “white” majority and sometimes, actually, a minority dominates non-European minorities. According to the above mentioned OLD, racism<sup>18</sup> is defined as: “prejudice, discrimination, or antagonism directed against someone of a different race based on the belief that one's own race is superior”.

In turn, *domination* is defined as “an abuse of power of one group over another, and it is represented by various forms of discrimination, marginalization and exclusion

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<sup>16</sup>Available online: [http://pratlif.com/origins-life/Origin%20of%20Races%20\(2\).htm](http://pratlif.com/origins-life/Origin%20of%20Races%20(2).htm)

<sup>17</sup>Available online: <https://www.everyculture.com/wc/Norway-to-Russia/Quechua.html>

<sup>18</sup>Available online: <https://en.oxforddictionaries.com/definition/racism>

on the one hand, and by prejudicial and stereotyped beliefs, attitudes and ideologies, on the other” (Van Dijk, 2006b, p.17). People discriminate against others because they believe that others are, in some ways, inferior, or possess less rights (Van Dijk, 2006b, p. 17). As Van Dijk points out, discourse is basically the only way that racist prejudices are expressed and reproduced in society. These social understandings are generally acquired through the media, textbooks, daily conversations with family members, friends and co-workers (Van Dijk 2006a, p. 362), which in turn are based on what people see on television, or read in newspapers, both in paper and online versions. Almost everything that people know about countries other than their country of origin comes from the media. Consequently, opinions and attitudes towards something that is only known by hearsay become the basis of social practice of discrimination and exclusion.

Racism is still alive and well in films, especially in Hollywood productions. Black, and Asian people together with Latinos have always been the main victims of racist caricatures, though in more recent television series and films there is a tendency to stereotyping Arabs, Native Americans, people from Eastern Europe (all considered Russian) and Irish people. In the next paragraph I will talk about how black people are represented in past and more recent television products and films.

### **2.2.2.1 The representation of *blackness* and black characters in the media**

One of the prominent minorities in the United States and, therefore, in American movies, is the black one. Blacks were treated as second-class citizens since the birth of the United States. Forcibly brought to America as slaves for the White Man, blacks have never been treated equally. Stereotypes of blacks portrayed as lazy, stupid, submissive, irresponsible, childish, violent, sub-human and animal are prevalent in today's society (Horton, Price and Brown, 1999<sup>19</sup>). These humiliating stereotypes are

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<sup>19</sup>Available online: [https://web.stanford.edu/class/e297c/poverty\\_prejudice/mediarace/portrayal.htm](https://web.stanford.edu/class/e297c/poverty_prejudice/mediarace/portrayal.htm)

reinforced by the negative description of blacks in the media. The first black characters appeared in American movies since the beginning of film industry in the 1890s (Horton, Price and Brown, 1999). However, blacks were not even hired to interpret colored people in the early works. White actors were hired to interpret the blacks in “blackface”. Refusing to hire black actors to play black characters, negative stereotypes were created that put blacks in a bad light. In addition, blacks were particularly negatively stereotyped to reinforce white supremacy (Horton, Price and Brown, 1999). This had a huge effect on the concept of blacks in the society. Their representation in cinema had a strong impact on the mind of the audience, more than any other entertainment medium since the advent of cinema (Sampson, 1977, p. 1 cited in Horton, Price and Brown, 1999). Media suggest morals, values and images to the different cultures. Many people in America, some of whom have never met blacks, believe that those degrading stereotypes on dark-skinned people are based on facts and not on fiction. Everything they think and know about blacks is determined by what is shown on television. After over a century of film, these horrible stereotypes continue to plague the black community today, and until negative images are not eliminated from the media, blacks will always be treated as second class citizens. In order for blacks to ensure that they would have positive roles and stop reinforcing negative stereotypes through film, they had to make their own movies. In the past, blacks had been relegated to roles of slaves, rapists, and stupid buffoons. Hollywood loved to employ the stereotype of the lazy, loyal, stupid, bumbling, black buffoon. Without even being aware of the obsession with the reinforcement of negative stereotypes of blacks and positive stereotypes of whites, Hollywood producers may never abandon the “nigger” role in movies (Horton, Price and Brown, 1999).

In the last thirty or so years, different series have been aired on television, centering around the different aspects of African Americans' lives. A very famous sitcom, *The Fresh Prince of Bel Air* (Jones, Borowitz and Borowitz), aired from 1991 to 1996, characterizes a wealthy African American family and the mother’s nephew, Will, who has come to live with them to escape his problematic neighborhood in Philadelphia and to attend a good school in Bel Air. In Green’s words, “Will uses a type of language that is typically associated with teenage and young adult African American males”. In this TV series, “the language used by Will is also a marker of



lower socioeconomic status since the children in the upper-class black family do not use it” (Green, 2002, p. 206). The following is a conversation between Will and a psychologist exemplified in Green (2002, p. 206):

Dr. Whiteman: All I need to do is give you the skills you need to maintain that happiness.

Will Smith: If you mean what I think you mean, I got skills.

In this case the *skills* the psychologist is talking about refer to strategies that people use to solve problems, while Will is referring to his sexual talent, a meaning which is never explicitly stated, but rather implied through the use of a certain intonation (Green, 2002, p. 206).

Language is just one of the many resources that filmmakers use to express blackness in movies. The language of black characters in the media is represented by different linguistic strategies. Slang and lexical elements are used especially when trying to portray certain age groups. Syntactic and phonological features are also used (Green, 2002, p. 206).

For a long time, the media have been criticized for their depictions of African Americans on television. The literature suggests that even though the quantity of images of African Americans in the media has increased, the quality has not (Greenberg, Mastro, and Brand, 2002; Mastro and Troop, 2004; Weigel, Kim, and Frost, 1995 cited in Punyanunt-Carter, 2008, p. 241). For instance, Dates (1990, cited in Punyanunt-Carter, 2008, p. 241) points out that black images on television may cause viewers to alter their perceptions and opinions about blacks. Several researches on college students' perceptions have shown that negative portrayals of African Americans in the media have influenced the evaluation of black people in general (Ford, 1997; Mastro and Tropp, 2004; Power, Murphy, and Coover, 1996, cited in Punyanunt-Carter, 2008, p. 242). Other pieces of research on African Americans in the media have found that they have been frequently portrayed in stereotypical jobs (Seggar and Wheeler, 1973; Warren, 1988, cited in Punyanunt-Carter, 2008, p. 242 ), with negative personality characteristics (Cosby, 1994 cited in Punyanunt-Carter, 2008,

p. 242), as unsuccessful or low achievers (Bramlett-Solomon and Farwell, 1996; Seggar & Wheeler, 1973 cited in Punyanunt-Carter, 2008, p. 242), and occasionally with positive stereotypes (Donagher, Poulos, Liebert and Davidson, 1975; Gunter, 1998, cited in Punyanunt-Carter, 2008, p. 242). Seggar and Wheeler (1973, cited in Punyanunt-Carter, 2008, p. 242) reviewed several television shows and found that African Americans were generally represented as in *blue-collar* occupations, such as house cleaners or postal workers. Warren (1988, cited in Punyanunt-Carter, 2008) found that African Americans in the media were represented as servants, crooks, cooks, entertainers, musicians, exhibitionists, athletes, or corrupt individuals. He also affirmed that most stereotypes about blacks are intensified by television portrayals. Punyanunt-Carter (2008, p. 243) speaks about a research conducted by the U.S. Commission on Civil Rights (1977) that found that African American television portrays the following stereotypical characteristics: inferior, stupid, comical, immoral, and dishonest. According to Segger and Wheeler (1973, cited in Punyanunt-Carter, 2008, p. 243) African Americans have “lower socioeconomic roles on television, in comparison to Anglo Americans”. Reid (1979, cited in Punyanunt-Carter, 2008, p. 243) noted considerable differences between black and white female television characters; black females were perceived as “low achievers while white females were perceived as less dominant than black female counterparts”. She also found that the viewers' perception of white characters on black programs such as *The Jeffersons* (Lally, Scott, Shea and Singletary, 1975-1985) was negative. She argued that such perceptions of black and white females were due to the fact that the images on television were full of stereotypes. Greenberg and Brand (1994, cited in Punyanunt-Carter, 2008, p. 243) noted that African Americans on television were described as having lower status roles and lower educational levels than Whites. However, not all studies dealing with black people portrayals in the media are full of negative stereotypes. Donagher et al. (1975, cited in Punyanunt-Carter, 2008, p. 243) performed a content analysis of 139 television series and found that black males were portrayed as cooperative and black females were portrayed as virtuous. Ford (1997, cited in Punyanunt-Carter, 2008, p. 244) investigated television portrayals of African Americans and looked at the effects of viewing these images. He argued that Anglo Americans, who are highly exposed to negative television portrayals of African Americans, are more likely to make negative

assumptions about other African Americans. Moreover, Ford points out that negative portrayals of blacks not only influenced whites' perceptions, but African Americans' perceptions as well (Punyanunt-Carter, 2008, p. 244).

Ten to twenty years have passed since the previously mentioned studies and Hollywood happens to be still overwhelmingly white and racist in 2020 (Faughnder and Perman, 2020<sup>20</sup>).

As far as language is concerned, Martínez Sierra (2017) studied the translation of the word *nigger* into Spanish, both for dubbing and subtitling of the American movie *Django Unchained* (Tarantino, 2012). As his research shows, a large percentage of the translation solutions proposed is *negro*. The word *nigger* is clearly derogatory if a white person uses it to address a black one, while it ceases to be derogatory if used among members of a black community (Martínez Sierra, 2017, p. 42). After the analysis of these cases, Martínez Sierra concludes that the choice of this solution does not only respond to translational or technical criteria, but rather seems to have a clear ideological basis in the form of self-censorship. As a matter of fact, the translator himself admitted that using the term corresponding to *nigger*, that is to say *negrata* (Spanish), would have been excessively offensive. However, Martínez Sierra indicates that, even if in a smaller percentage, other translation solutions have been used for the word *nigger*: *mono* (monkey), *gorila* (gorilla), *mandril* (baboon), *cucaracha* (cockroach), which are extremely more hurtful to the audience and result in an “animalization of a human being” (Martínez Sierra, 2017, p. 53). Such occurrences of discrimination and stereotyped representation are not exclusively found in Hollywood movies, but abound in children's films, such as cartoons. As mentioned in Leonardi (2008, p. 165), Walt Disney tends to stereotype cultural and linguistic differences to the point of becoming racist, while Americans are normally portrayed as “good people”. The majority of Disney characters that speak with a non-native accent or look different with respect to the main characters (who are normally native speakers, i.e. Americans), are perceived negatively. Leonardi's (2008) study is based on the analysis of five Disney animated movies. Among these films I will only mention those in which

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<sup>20</sup> Available online: <https://www.latimes.com/entertainment-arts/business/story/2020-06-16/black-filmmakers-and-executives-speak-out-on-george-floyd-and-hollywood>

black characters are represented or stereotyped. In *Dumbo* (Walt Disney, 1941), for instance, the crows have African American lineaments, they sing and dance to jazz music and speak colloquial black English. Again, in *The Jungle Book* (Walt Disney, 1967), the main character Mowgli is kidnapped by a group of monkeys whose accent is typically black together with the way they sing and dance. The hyenas in *The Lion King* (Walt Disney, 1994) speak non-standard English with typical Hispanic and black linguistic features. As for translation, all these cultural characteristics, most of which are stereotyped, racist and manipulative in the original version, are completely deleted in the corresponding Italian versions. It is not clear, however, whether the choice to eliminate the occurrences of racism has been premeditated and intentional, resulting in a “happy” racism-free version, or if the reason is simply a standardization due to the lack of a cultural counterpart.

### **2.2.2.2 The representation of Asian characters in the media**

Various studies associate the concept of *Asian* with race, rather than a nationality or geographical region. In the 2000 American Census, there were six major Asian groups in the U.S. (Chinese, Filipino, Indian, Japanese, Korean, and Vietnamese) that together formed 88% of the whole (Park, 2008, p. 543 cited in Lippi-Green, 2012, p. 282). Though these countries are extremely diverse in terms of culture, politics, religion, and language, the majority of non-Asians are not aware of this level of complexity and diversification.

Despite the countless differences, *Asian* is the only term commonly adopted by the US government to refer to all those nations, ethnicities, cultures and languages that go from the Far East and Southeast Asia to the Indian subcontinent and are indiscriminately considered interchangeable (Lippi-Green, 2012, p. 282). Stereotypes about Asians – native to the US or immigrants – are still persistent and difficult to wipe out. This real-life situation seems to be very similar to the one described in films.

Since the twentieth century Asians have been subject to unfair stereotyping and under-representation in both Hollywood movies and its industry. In turn, the marginalization of Asian characters inevitably damages the perception of Asians in

society. Asian Americans are frequently portrayed as foreigners in films, even if they have lived in the United States for generations now. As Lippi-Green (2012, p. 288) explains, Asians suffer from a *perpetual-foreigner syndrome*, meaning that even being fourth- or fifth-generation Asian Americans, they are somehow hardly considered American. Following the most infamous representation of Asians, but also the least harmful, they are portrayed as ambitious, intelligent and hardworking. People feel uncomfortable with Asians unless they match with the stereotype they created for them. The most commonly used trend is to have them speak with a broken English or an exaggerated accent. In real life, Asian immigrants who speak English as a second language or US citizens of Asian origin who are monolingual English speakers and have no foreign accent at all are still equally discriminated (Lippi-Green, 2012, p. 285).

Discrimination and stereotypes about Asians are also gender specific. Women are often depicted as domineering and sexually attractive, but dangerous for men who fall in love with them. For instance, in the American sitcom *The Big Bang Theory* (Cendrowski, 2007-2019), Leonard Hofstadter, a white American physicist at Caltech and one of the main characters, has a Korean girlfriend in Season 3 Episode 22, Joyce Kim, who turns out to be a North Korean spy attempting to obtain information on Leonard's rocket fuel research, by seducing him and consequently reporting her findings to her government, thus corroborating the attractive-dangerous Asian woman stereotype. Asian men are depicted as geeks, nerds or extremely talented mathematicians and generally viewed as non-masculine characters. Again, in Season 1 Episode 9 of *The Big Bang Theory*, the gang is using the X-10 system to send signals across the Internet and perform actions such as switch on a lamp or use remote-controlled cars in the apartment. When Howard loses control of one of the cars, and wonders who the person behind it might be, two Asian boys appear on screen, from somewhere in China, among all possible people in the world, hence strengthening the Asian-nerd stereotype. When, finally, Asian male characters are described as masculine, they are normally portrayed as martial artists, in accordance with Bruce Lee's Kung Fu myth, or as killers.

Hollywood has also the bad habit of choosing Asian actors regardless of the origin of the characters to be represented. A Chinese actor is often used to play a Korean character. This contributes to reinforcing the erroneous conception of Asia as

a single macro country, rather than a continent formed by various countries and identities, and to distancing the western world from understanding the Eastern world.

With reference to Audiovisual Translation, the most peculiar and stereotypical trait, used both in the American original versions and in the translated versions, is what Elain W. Chun calls *Mock Asian* in her 2004 article. The table below (1) lists some *Mock Asian* features discussed by Chun (2004, p. 268):

	DESCRIPTION OF MOCK ASIAN FEATURE	EXAMPLES
<b>Phonological Features</b>		
1	Neutralization of the phonemic distinction between /r/ and /w/	[ɹ]→[w] <i>wrong</i> pronounced as <i>wong</i> , <i>right</i> pronounced as <i>white</i>
2	Neutralization of the phonemic distinction between /r/ and /l/	[ɹ]→[l] <i>fried rice</i> pronounced as <i>flied lice</i> [l]→[ɹ] <i>like</i> pronounced as <i>rike</i> , <i>hello</i> pronounced as <i>hero</i>
3	Alveolarization of voiceless interdental fricative 'th'[θ] [s]	<i>thank you</i> pronounced as <i>sank you</i> , <i>I think so</i> pronounced as <i>I sink so</i>

Table (1): *Mock Asian features - Chun 2004*

The features listed above are often employed and interpreted as prototypical *Mock Asian* features; they index a stereotypical “Asianness” that is intended to mock Asians, rather than being a realistic reproduction of Asian speech. While it is true, for instance, that several Asian languages do not distinguish [r] from [l] the way English, Italian and Spanish do, it is important to note that the nature of this non-distinction differs depending on which languages are considered.

### 2.2.2.3 The representation of Hispanic characters in the media

According to the 2000 American Census Bureau<sup>21</sup>, the Hispanic or Latino is the largest minority group in the US, where the leading country of origin is Mexico. The late increase in numbers has not necessarily made it easier for Hispanic people to

<sup>21</sup>Available online: <https://www.census.gov/population/pop-profile/2000/chap16.pdf>

challenge stereotypes and discrimination. As a matter of fact, racial stereotypes about Latinos abound both in real life and on television and movies. Dr. Stacy L. Smith, Marc Choueiti and Dr. Katherine Pieper compiled a 2017 report titled *Inequality in 900 Popular Films*<sup>22</sup>, on movies and TV productions between 2007 and 2016, where Latino actors only appeared in 3.1% of the speaking roles.

Latinos have formed part of the US cinematographic imagination since the emergence of the film industry in the late nineteenth century, but their representation has consistently remained stereotypical and quantitatively insignificant. As pointed out in Markert (2007), in the ten years preceding his research, Latinos have consistently consumed more TV series and films than other minorities and, in some cases, than white Americans. Generally speaking, television has the potential to prime people about in and out-groups, the former being normally composed by white characters and the latter consisting essentially of non-white secondary characters. As a result of this priming, prototypes are created that consist of a majority of white Americans and an insignificant number of other minorities; inaccurate representation which seriously lowers the self-esteem of the viewer who belongs to the minority (Mora and Kang, 2016).

During the 80s and 90s Latinos normally appeared as bandits, criminals, maids or sexy *señoritas*. According to Berg (2003) the stereotypical roles are: the *bandido*, the harlot, the Latin lover, the dark lady, the buffoon and the female clown. The bandit is the most common depiction, more recently in the form of Latino gangsters and thugs. As a matter of fact, over the past few years Hollywood has developed a sort of obsession with cartels. The scene is always the same: some members of a Latino gang meet in a secret place, which is normally an old Mexican farm, liters of tequila flow over shot glasses, while Latino women wearing bikinis entertain the leaders of the cartel.

Furthermore, the American political situation does not help to improve the perception of Hispanics. In December 2018, President Donald Trump said he intended to build a border wall to keep away immigrants who, as he affirms, are drug-dealing

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<sup>22</sup>Available online: [https://annenbergl.usc.edu/sites/default/files/Dr\\_Stacy\\_L\\_Smith-Inequality\\_in\\_900\\_Popular\\_Films.pdf](https://annenbergl.usc.edu/sites/default/files/Dr_Stacy_L_Smith-Inequality_in_900_Popular_Films.pdf)

criminals. He has continued making false and distorted statements about Latino immigrants since then:

“When Mexico sends its people, they're not sending their best, they're sending people that have lots of problems, and they're bringing those problems with us. They're bringing drugs. They're bringing crime. They're rapists. And some, I assume, are good people” (Simon 2018<sup>23</sup>).

In May 2018, President Trump said “These aren’t people. These are animals” (Davis 2018<sup>24</sup>). It is clearly a dehumanizing and racist political rhetoric. Meanwhile, Hollywood has created more stories depicting Latinos as constantly violating the law or as a threat to the American society. Given that the focus on the subject of translation into Italian and Spanish of typical Hispanic traits present in American films seems to be very scarce, I will provide some examples taken from my unpublished Master's thesis (Lento, 2016, p. 84), based on the 2004 movie *Crash*, titled *The linguistic representation of “the other” in Crash and its dubbing into Italian and Spanish*:

CHARACTER	ENGLISH	ITALIAN	SPANISH
KIM LEE to POLICEMAN	STOP IN MIDDLE OF STREET!. MEXICANS NO KNOW HOW TO DRIVE!. SHE BLAKE TOO FAST!	LEI FELMATA IN MEZZO A STRADA!. MEXCANA NO SA GUIDALE!. FLENATO DI COLPO!	SE PALA EN MEDIO DE CALLETELA!. MEXICANOS NO SABEN CONDUCIL!. ELLA FLENA MU DEPLISA!

*Excerpt (1): The linguistic representation of “the other” in Crash and its dubbing into Italian and Spanish (Lento, 2016, p. 84 - Unpublished MA thesis).*

CHARACTER	ENGLISH	ITALIAN	SPANISH
KIM LEE (VOICE) to	+stupid mexican!* I call immigration on you!. LOOK what	io denuncia a ufficio immigrazione!. gualda cosa fatto A MIA	yo denunció a tu a inmigración, míale lo que le ha hecho a mí

<sup>23</sup>Available online: <https://edition.cnn.com/2018/01/11/politics/president-trump-racial-comments-tweets/index.html?no-st=1563987667>

<sup>24</sup>Available online: <https://www.nytimes.com/2018/05/16/us/politics/trump-undocumented-immigrants-animals.html>



RIA	you do my car!	MACCHINA!	coche.
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*Excerpt (2): The linguistic representation of “the other” in Crash and its dubbing into Italian and Spanish (Lento, 2016, p. 84 - Unpublished MA thesis).*

In excerpt (1), Kim Lee, an agitated Korean woman, is screaming at a motorcycle cop because she has just had a car accident with Ria, an American-born Hispanic policewoman, and she believes that the cause of the accident was the fact that Ria had braked too abruptly and that, according to Kim, Mexicans generally do not know how to drive. In excerpt (2) Kim Lee attacks Ria by means of another stereotype. She threatens to call the immigration office, hinting at the irregularity of Ria's residence visa. As can be observed, the stereotypes lie in that every person seemingly of Hispanic origin because of their physical appearance, is evidently considered and called Mexican in the US and implying that s/he is undocumented. The meaning of both the stereotypes is maintained in both the target versions, though it is not so common both in Spain or Italy, either to generalize about Latinos and call them all Mexicans or to be biased and think they are irregularly living in the country. Sure enough, it is a translation solution that only more recently can be understood by the Italian and Spanish audiences, given the recent American policy introduced by President Donald Trump, who intends to build a wall between United States and Mexico, to reduce illegal immigration. Considering that the film *Crash* is from 2004, leaving the cultural reference unaltered can be incomprehensible for the target audience. In doing so, there is also the risk of creating new stereotypes in new cultures, based on generalizations that are even more generic and distant from personal experience or encyclopedic knowledge, which could almost result in a form of ideological manipulation at the target audience's expenses, as I will later discuss in Chapter 4.

#### **2.2.2.4 Stereotyping and the representation of other minorities in Audiovisual media.**

Unfortunately, black people, Asians and Latinos are not the only ones to be discriminated or stereotypically portrayed on television. The entertainment industry has created actual cultural molds in which the most superficial characteristics are given importance over those peculiar features that render a culture unique, hence the existence of stereotypes. Every Spanish speaking person or character in the US comes from Mexico, every South Asian is considered Indian, and every Indian is a doctor, a convenience store-owner (as Apu Nahasapeemapetilon in *The Simpsons*) or a socially unskilled engineer, geek or nerd (as Rajesh Koothrappali in *The Big Bang Theory*). Every Russian is part of the KGB or a villain who is secretly conspiring and trying to attack the United States, even considerably after the end of the Cold War. Every Irish person is a redhead or a lazy drunk, or both. Every Italian is involved in organized crime as in *The Godfather* (Ford Coppola, 1972), *Donnie Brasco* (Newell, 1997), *The Sopranos* (Chase, 1999-2007), to name a few, or is an overweight, food-obsessed person, who is constantly stirring tomato sauce and wears an apron.

Defining stereotyping is never an easy task. Hundreds of definitions exist in literature, generally based on the idea of stereotypes as mental pictures linked to a specific group (Lippmann, 1922, cited in Nelson, 2009, p. 2). Stereotypes are characteristics or traits of a social group that can be easily recognized or quickly come to mind, and which can help differentiating one group or group member from another. Among several other definitions, stereotyping can be defined as an “oversimplified, usually pejorative, categorization of individuals based on easily identifiable characteristics” (Patterson and Wilkins, 1991). Stereotypes are a result of incomplete or distorted information accepted as fact without even questioning its legitimacy. It is simply a widely-held belief that an individual is a member of a certain group based on some characteristics. In Ortega Torres’s (2014, p. 1) words: “Due to the process of overgeneralization within social perception, stereotyping leads to a great deal of inaccuracy”. Dealing with intercultural communication, Scollon and Wong Scollong (2001, p. 169) point out that:

[s]tereotypes limit our understanding of human behavior and of intercultural discourse because they limit our view of human activity to just one or two salient dimensions and consider those to be the whole picture. Furthermore, they go on ideologically to use that limited view of individuals and of groups to justify preferential or discriminatory treatment by others who hold greater political power.

Since humans tend to simplify things and concepts, some fundamental characteristics of stereotypes, such as inaccuracy, negativity and overgeneralization are generally discarded or forgotten. Furthermore, the fact that stereotypical descriptions become normalized through continuous repetition across texts may result in a cruel circle of negative representation (Snead, 1994, p. 131ff; Berg, 2002, p. 18f cited in Bleichenbacher, 2008). The list of possible stereotypes is endless and always injurious: African Americans are good at sports or only eat fried chicken and watermelon, Latinos are members of a gang, native Americans are alcoholics, wheelchair-bound individuals are helpless, gays are effeminate, lesbians have short hair, older adults need regular assistance, Americans from the South East of the United States are either racist or rednecks, and rednecks per se are associated with big trucks and guns, homeless people are drug addicts, immigrants bring crime to the new country, if coming from South America and terror if they come from the Middle East. These and other stereotypes are constantly expressed by visual messages presented in the form of print, television, film, or computer media (Elliot and Elliott, 1997, pp. 69-71). However, media stereotype because we stereotype as well. Since human brains naturally classify what they see, they cannot help but notice the differences in physical characteristics between one person and another (Elliot and Elliott, 1997). Lester (1997, p. 69) argues that:

“it is not natural to stereotype. As with the printing term used to describe multiple stampings from a single mold, to stereotype is a short-hand way to describe a person with collective, rather than unique characteristics. Consequently, media messages that stereotype individuals by their concentrations, frequencies, and omissions become a part of our long-term memory”.

The media commonly describe members of different cultural groups within specific content categories, usually crime, entertainment, and sports, and almost never within general interest, business, education, health, and religious content categories. The reason this issue is so important is the fact that history has shown that stereotyping is associated with suspecting that is in turn associated with discrimination. Discrimination is linked to segregation, which is linked to physical abuse, which is connected to state-sponsored genocide. The media provide several messages and one of the most prevalent is that *we* are the media (Elliot and Elliott, 1997, pp. 69-71).

In recent times, society has slowly changed its position with regard to stereotypes, beginning a mild process of estrangement from them. Unfortunately, it is a slow and difficult change, especially because people rely on sources that are not personally proven. Mass media are the main source of secondhand information, and at the same time they play a determining role in the cultural contents that they propose. Therefore, what is the reason why stereotypes continue to be part of our way of getting to know reality? First of all, stereotypes are functional. Viewers are usually bombarded with information, which is generally a lot more than they can process. The tendency of people is to reduce complexity to simplicity. They compromise themselves in order to achieve simplification without even being aware of the fact that the same simplification can lead to inaccuracies. Secondly, stereotypes are the result of selectivity in social perception: people tend to see what they expect to see and have a tendency to rotate and alter the characteristics of others until they adjust to the stereotype they have in mind for that particular group. Finally, prejudice is the most influential factor in stereotypes. Perceptions are very subjective, and many people provide deprecatory depictions of ethnic groups. Unfortunately, the selectivity of the perception of an individual causes people to see what they expect to see when they find themselves in contact with a member of the ethnic group they see with prejudice (Zanna and Olson, 1994). Stereotyping concepts from almost all fields have been related to film and other audio-visual media. Stereotypes serve as a fundamental reference point for the creation of fictional characters. If the film and its characters closely relate to the world of everyday beliefs and values, then the audience will appreciate them (Schweinitz, 2011, p. 42). A very difficult reality to portray is the one of the several minorities present in the world and, most interestingly, in the American

society, since *Shameless* is an American production. One of the purposes of this study is to understand to what extent stereotyping is present in the American culture and replicated in the Italian and Spanish societies.

Historically, the representation of minorities in movies and television is not exactly ideal. Always appearing with minor roles or not appearing at all, minorities are victims of an industry that is based on old ideas that favor the “majority” at the expense of the insignificant minority. During the twentieth century, minorities have made significant progresses towards autonomy and equality in American society. These advances are part of what the American society is, but they do not seem to be fully integrated in the whole community. Despite the political rights and the power obtained by the minorities, some ideologies and beliefs, racism and supremacy rooted in the American psyche are only recently reversing. These ideas established in the mentality of Americans for a long time have given way to a subtler, unconscious kind of segregation. It is no longer an actual discrimination, but a subtle practice which is the fulcrum of entertainment, media and film industries. Paramount Pictures, NBC, ABC, and Universal Studios contribute to the expansion of negative stereotypes that should already have disappeared, once the chains of segregation were broken. Unfortunately, they reemerged in TV shows, news and big screen movies (Sampson, 1977). This trend should be arrested, and a new kind of industry should be formulated in a way that is more representative of the reality that is American society today.

Lately, progress has been made in the way minorities are characterized on television. Television is very influential, especially when it comes to children and their way to easily believe in what they see. Despite these changes, there are still too many cases where minorities are represented in a negative way, and too few cases that show the reality. Television can be the only contact some people have with other worlds or with different parts of the society. Consequently, the content and manner of representing people on television becomes extremely important as it is possible to heavily influence the thoughts and beliefs of a large number of impressionable spectators, in particular children that do not have a term of reference. According to Mediascope:

[...] Significant public interest arose on the question of media diversity, as it is generally accepted that the media have strong social and psychological

effects on viewers. Film and television, for example, offer to many children their first exposure to people of different races, ethnicities, religions and cultures. What they see on the screen, then, can have an impact on their attitude towards others (Media Scope, 1998, cited in Horton, Price and Brown, 1999).

Minorities, specifically African Americans and Latino-Americans, are victims of media that foster social stereotypes and ethnic leveling. Television continues to build up social stereotypes, even though this era is characterized by multiculturalism and diversity. The United States is one of the most culturally diversified countries in the world, but the media and film industries give a different account of it. Although improvements have been made over the last years in the way race, ethnicity, gender and other social concerns are portrayed in the media, the movie industry still has a lot of work to do in its attempt to reflect changes in society (Horton, Price and Brown, 1999). When non-white people, women, and other minorities are portrayed, the images are often stereotypical, inaccurate and do not reflect the individual diversity that exists in real life (Horton, Price and Brown, 1999). Graves (1993, p. 179) cited in Kundanis (2003, p. 92) points out that “minorities...are underrepresented on TV, segregated in specific types of content, and rarely engage in cross-ethnic interactions”.

In recent times, television has made considerable progress in terms of casting diversity and portraying minorities in various roles. In the nineteen-fifties minorities were scarcely visible, while in the nineteen-nineties they were portrayed as wealthy businessmen, doctors and lawyers. Unfortunately, despite a few exceptions, there still remain plenty of shows that shed a bad light on minorities in America. Lichter and Amundson (1994) cited in Horton, Price and Brown (1999) indicate that in studies of prime-time entertainment between the nineteen-fifties and the nineteen-nineties, black representation had progressively increased, and negative stereotypes had diminished. It was more likely to see blacks portrayed positively with respect to whites, and they were involved in a proportionately less violent and criminal behavior. Latinos were anything but present in prime-time television and, in any case, they were less visible than they were in the nineteen-fifties. Their portrayals have not improved considerably nowadays, either. Saying that the problem of interpreting minorities negatively is still

bad now as it was years ago would be inaccurate as much as it would be saying that the situation is good. The fact that there have been changes has to be recognized together with the fact that some barriers still remain in the way of change. The only way to erase such barriers is to have patience (Horton, Price and Brown, 1999). During the early years of film and television, it was very difficult for blacks to tell their own stories, since whites were controlling the entertainment industry and were choosing which images of blacks were they to portray. Slowly, blacks gained their space in movies. These movies were made for young blacks from the cities and encouraged them to stand up against their white oppressors during the Civil Rights Movement. Simultaneously the audience for these films increased. Movies became more interesting to a larger audience because they depicted the stereotypes that most non-blacks believed, including those that black people were either lazy or violent (Horton, Price and Brown, 1999).

Movies are all guilty of what most people would see as racist beliefs and acts. Despite the progress that has been made in the film industry, three decades of reforms should produce significantly more substantial results than those actually obtained.

### **2.2.3 Religion**

On September 11, 2001, the new millennium opens with the attack on the Twin Towers in New York. The whole world attends live the retransmission of the fall of civilization as we had known it until then. A historical, cultural and even ideological cycle had ended (Pérez L. Heredia, 2015a, p. 261). Historically, there have always been frictions between the three monotheistic religions with the highest number of adherents, Judaism, Christianity, Islam. After being blamed for the death of Jesus, considered as God's son by the Christians, the Jews were expelled (i.e. Jewish diaspora) from their homeland and for centuries they were stigmatized and discriminated because of this dubious reason. During the Middle Age, the Crusades were one of many examples of rivalry between Christians and Muslims. Hitler's regime and its policies caused the greatest extermination of Jews in history, also known as *shoah* or holocaust. In 1967, the state of Israel was born, as compensation for the suffering

inflicted on the Jews during the Second World War. The birth of this State caused further conflict between Jews and Muslims. Just as a vicious circle with no way out, in this alternation of rivalries, we get to the present day with further violent feuds and reciprocal discrimination. More recently, right after 9/11, a wave of anti-Muslim prejudice submerged the United States. For almost two decades the anti-Muslim sentiment<sup>25</sup> has grown and is now deeply rooted in today's society. A number of Muslims have been victims of assault and their mosques have been burned to the ground.

According to a 2016 report<sup>26</sup>, compiled by data journalist Kuang Keng Kuek Ser, hate crimes against Muslims spiked after 9/11, especially during the year 2001. The number decreased<sup>27</sup> in 2002 and remained basically unchanged until 2015, never going back to pre 9/11 levels, as can be appreciated below:

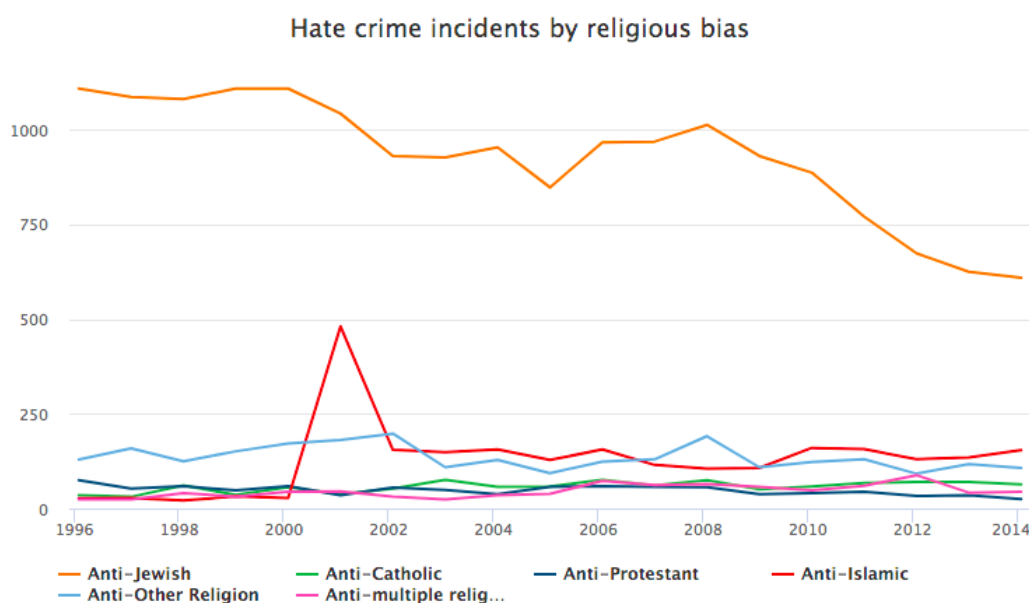


Figure (2): Hate crime incidents by religious bias in the United States. FBI source: 1996-2015

Following some historical reference and some data on the situation in real life, what is the audiovisual panorama? In her article on Walt Disney animated movies, Leonardi (2008, p. 168) analyzes *Aladdin* (1992), in which several occurrences of

<sup>25</sup>Available online: <https://www.aclu.org/blog/national-security/discriminatory-profiling/911s-legacy-religious-discrimination>

<sup>26</sup>Available online: <https://www.pri.org/stories/2016-09-12/data-hate-crimes-against-muslims-increased-after-911>

<sup>27</sup>Available online: <https://www.fbi.gov/services/cjis/ucr/publications#Hate>



stereotypes about Arabs and Muslims can be found. For instance, in Leonardi's words, the very first scene portrays a man on a camel singing the following song:

“Oh I come from a land/ from a faraway place/ where the caravan camels  
roam/ **where they cut off your ear/ if they don't like your face/** it's  
barbaric, but hey, it's home” (Leonardi, 2008, p. 168).

The lyric makes reference to a punishment under Islamic Law, or *hudud*, Arabic word meaning bound or restriction (Wehr, 1976, p. 135), of cutting a thief's hand. Because of several critics Walt Disney had to substitute the part in bold with a less stereotypical “Where it's flat and immense/ and the heat is intense”. Interestingly, as noted in Leonardi (2008), the part “it's barbaric, but hey, it's home” was left untouched. It is very dangerous to instill in children, to whom this type of film is primarily dedicated, the fear of and the mistrust in Arabs or Muslims.

From pre 9/11 animated movies like *Aladdin* to much more recent Tv series and films, Hollywood has always contributed to fostering Islamophobia, in the almost total naivety of the viewer. Common stereotypical characters are angry Middle Eastern or Muslim men concocting terrorist attacks in the attempt to destabilize the Western world, represented by the typical white police officer/hero. On the other hand, Muslim women are voiceless, oppressed and dependent on men's decisions. As mentioned in Eijaz (2018, p. 22), western non-Muslims perceive Islam as promoting intolerance and violence. Post 9/11 mainstream images of Muslims as violent, fanatics and killers abound in movies (Elayan, 2005; Noor, 2007; Shaheen, 2008; Aguayo, 2009; Karim, 2009; Fawal, 2013). However, Muslims are not the only victims of negative stereotyping in Hollywood.

Jewish people are normally depicted as greedy, always interested in or counting money; undergoing circumcision; extremely overprotective and guilt-inflicting mothers of nerdy Jewish boys or spoiled and superficial girls. One of the most representative characters of this description is, perhaps, Howard Wolowitz, an aerospace engineer who works at Caltech University, in the acclaimed TV series *The Big Bang Theory* (*TBBT* from now on) (Cendrowski, 2007-2019). As mentioned in Lewis and Molloy's (2015) study on religious rhetoric and satire in *TBBT*, Howard's “Jewishness” is portrayed as a mix of partially observed Jewish rituals and holidays, a

codependent relationship with his hell-inflicting, brisket-cooking mother and his interfaith marriage with a Catholic woman. Howard treats his religion very superficially and hides behind the excuse of being Jewish only when it is convenient. Moreover, Howard's physical appearance is the stereotypical depiction: a skinny boy with a prominent nose and a bowl-cut haircut (Lewis and Molloy, 2015, p. 95).

As far as Christianity is concerned, portrayals of believers are far from balanced. In fact, Christians are normally described as dangerous fanatics, judgmental hypocrites or kind and charitable simpletons. In the Tv series *Jane the Virgin* (Snyder Urman, 2014-2019), the main character, Jane, is a Catholic woman and writer who plans to have sex only after marriage. She is accidentally inseminated and decides to keep the baby because abortion is not contemplated in her religion. The message portrayed is that if Jane had not been religious, she would have terminated the pregnancy, and as Alyssa Rosemberg points out in her 2016 article on *The Washington Post*<sup>28</sup>, the absurd situation would not have existed and there would be no plot to make a show. Christians in films struggle, are constantly tested and they sometimes question God, but this does not make them non-believers. Concerning Christianity, in Lewis and Molloy's (2015) study about *TBBT*, Sheldon Cooper and Mary Cooper are two equally interesting characters. Sheldon is a theoretical physicist at Caltech University, who grew up in a conservative Christian home in Texas. Being a man of science, Sheldon is portrayed as not believing in God, but somehow respecting his mother's faith, while Mary Cooper, Sheldon's devout mother, who works in an Evangelical Christian church, believes in the Bible literally and is sometimes involuntarily politically incorrect (Lewis and Molloy, 2015, p. 93). This unconditional way of believing in the Bible can be compared to the one of Ned Flanders, a recurring fictional character of the very famous animated series *The Simpsons* (Groening, 1989-present), which represents the stereotyped image of the stupid charitable Christian.

As far as Italian dubbing is concerned, many taboo terms referring to religion, present in American TV series, are eliminated or severely reduced in the Italian versions (Giordano, 2018). Valeria Giordano's paper<sup>29</sup> discusses the differences

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<sup>28</sup>Available online: [https://www.washingtonpost.com/news/act-four/wp/2016/02/04/hollywoods-problems-portraying-religion-go-way-beyond-islam-and-muslims/?utm\\_term=.f028393c2e1b](https://www.washingtonpost.com/news/act-four/wp/2016/02/04/hollywoods-problems-portraying-religion-go-way-beyond-islam-and-muslims/?utm_term=.f028393c2e1b)

<sup>29</sup>Available online: <http://www.translatologia.ukf.sk/2018/12/sex-and-religion-translating-taboos-for->

between the US and Italy in terms of cultural elements generating taboos connected to sex and religion. Her corpus is based on the dialogues of the American teen drama *The Secret Life of the American Teenager* (Hampton, 2008-2013) and it was selected in order to provide insights on the choices operated during the translation for dubbing into Italian. Further attention is paid to the impact of ideology on the final translated product and to the creation of translation strategies to be used when dealing with topics such as taboo and religion. Her analysis of the Italian dubbed version reveals a lack of homogeneity in the translation strategies chosen. As mentioned in Giordano (2018), the act of mitigating religious references is imposed by the Hays Code in the US and by Walt Disney Television Italia in Italy, which provide dialogue writers with indications as to what to include or eliminate from the final product. In some cases, in which the name God or Jesus has to be omitted, the result can be a complete loss of sense and coherence with the source content, as can be seen below:

ORIGINAL DIALOGUE		ITALIAN DUBBING	
GRACE	I love funny people! You know who else loves funny people is <b>Jesus</b> .	GRACE	Amo la gente allegra! E non la amo solo io, ma anche il <b>Signore!</b>
KATHY	Oh, no. I hope you're not talking about <b>Jesus Martinez</b> .	KATHY	Oh, no! Non starai parlando del <b>signore</b> che dico io!
GRACE	Who's that?	GRACE	E chi sarebbe?
KATHY	A <b>good friend of mine</b> .	KATHY	Il <b>vicino di casa</b> .

Figure (3): *Sex and Religion: Translating taboos for the Italian screen. A study on ideology and manipulation in the language of film and translation* (Giordano 2018).

In the example mentioned above *Jesus* is substituted with *Signore* (Lord) in Italian, to mitigate the humor about the religious figure. When Kathy pretends to be talking about her friend Jesus Martínez, again the reference to Jesus is omitted and translated as *signore* (sir), causing a complete loss of the humor present in the ST and the final nonsensical answer *vicino di casa* (my neighbor) when the original utterance was *a good friend of mine*. However, some sequences are subjected to radical changes, as in the following example:

TABLE. 7		OFFICIAL ITALIAN DUBBING	
	ORIGINAL DIALOGUE		OFFICIAL ITALIAN DUBBING
ADRIAN	Ooh! We look good together. Oh, and if the school board thinks you were with me just for <b>sex</b> , this could also be presented as evidence.	ADRIAN	Oh, stiamo bene insieme! Oh, se il consiglio pensa che stavi come me solo per il <b> Sesso</b> , questa potrebbe servire come prova.
OMAR	Of what?	OMAR	Di cosa?
ADRIAN	You're done here.	ADRIAN	Tu girati.
KID	<b>You said "sex." We're in church and you said "sex."</b>	BAMBINO	<b>Hai detto una parola vietata! Siamo in chiesa e ci sono delle parole che non si possono dire!</b>
ADRIAN	Oh, like <b>Jesus never had sex!</b> Never? Oh, come on!	ADRIAN	Come se <b>Gesù non avesse mai sbagliato!</b>
OMAR	<b>He never married.</b>	OMAR	Mai? Ma dai! <b>Ma stai parlando di Gesù!</b>
ADRIAN	And?	ADRIAN	Allora?

Figure (4): *Sex and Religion: Translating taboos for the Italian screen. A study on ideology and manipulation in the language of film and translation.* (Giordano 2018).

As can be appreciated above, the dialogue has been extremely manipulated. When the kid utters the word *sex* in the ST, it is substituted with *parola vietata* (forbidden word) or with *parole che non si possono dire* (words which must not be said) in the TT, because as Giordano points out, it is considered scandalous in Italy to use such words in a church. The manipulation becomes greater when the question *Oh like Jesus never had sex?* is completely censored in Italian and substituted with *non avesse mai sbagliato* (he never made a mistake), because talking about Christ's sexuality is inconceivable in a Catholic country like Italy. Generally speaking, Giordano's study shows that taboos about sex and religion are normally omitted or drastically modified in Italian. Sometimes, moral meanings that are not present in the ST are added in the TT, thus exerting a kind of ideological manipulation on the Italian audience, even though the country's needs are not in accordance with it.

After defining the cinematographic representation of occurrences of religious discrimination, stereotyping and ideological manipulation, the next paragraph will be devoted to the description of possible discriminatory situations due to belonging to a specific social class and the filmic representation of this theme.

## 2.2.4 Social class

Defining the term *class* is a necessary step before approaching the analysis of class media representation. On the OLD, the term *social class*<sup>30</sup> is defined as: a division of a society based on social and economic status. Two main approaches to the concept of class were provided by Karl Marx and Max Weber. According to Marx, class relations are based on economy, while Weber's main idea is that class is determined by education and the development of certain skills (Levin, 2015; Wagner, 2015). Various classifications of social classes exist, which are bound to an implicational relationship, in which the existence, for instance, of one implies the existence of at least another one (Schwadel, 2016, p. 3). Social stratification in Western societies is generally described in terms of three social classes: the upper, the middle and the lower class. However, my intention is not to delve into disquisitions of sociological nature. Accordingly, I will only add another term to my classification, the working class, which stands halfway between the middle class and the lower class.

The asymmetry in television portrayals of the various social classes is visible to the naked eye. First and foremost, the working class has always been underrepresented (Butsch, 2005, p. 113). Blue-collar characters are rare, while white-collar characters become the norm. Nevertheless, what we see on television does not exactly correspond to reality. As pointed out in Gerbner's *Cultivation Theory* (Gerbner et al., 1985, p. 17), television acts as a taken for granted storyteller, which alters our perception of reality, cultivating from infancy our predispositions and preferences (Gerbner et al., 1985, p. 18). All over the world, the middle class is disappearing and the gap between the rich and the poor is increasingly wider.

*Titanic* (Cameron, 1997) is, perhaps, the most emblematic movie portraying social class discrimination. Jack Dawson (Leonardo DiCaprio), a white Caucasian lower-class penniless artist, boards the transatlantic to seek a better life in the United States. He falls in love with Rose DeWitt Bukater (Kate Winslet), a white upper-class woman and first-class passenger traveling with her rich fiancé Cal Hockley. The social

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<sup>30</sup>Available online: [https://www.lexico.com/en/definition/social\\_class](https://www.lexico.com/en/definition/social_class)

gap is immediately clear: Jack is denied access to the areas designated to the first class, while Rose is strongly advised not to go down to the ship slums, in which the lower-class is traveling. The former is a prohibition; the latter is a suggestion.

More recent, *2 Broke Girls* (King and Cummings, 2011-2017) is the story of Max Black, a working-class waitress, and Caroline Channing, a formerly rich upper-class woman that falls into poverty and becomes a waitress too. Unrealistically, they manage to save enough money to open a cupcake shop in Brooklyn, afford a large apartment, while they often go clothes shopping. How accurate is this description of the working-class? Is it really so uncomplicated, in real life, to achieve success starting with being a waitress at a diner? In all likelihood, if viewers were to be provided with content that accurately describes their everyday lives, they would find it uninteresting, or monotonous to say the least. Viewers are more comfortable watching an embellished version of life, to escape from daily stress. Fiction is also a version of life to which everyone aspires. However, how convenient is it to downplay the real difficulties of the working-class, for instance, for the benefit of film companies? Dreaming and hoping for prosperity and realization is certainly not a crime, but how aware are the audiences, including children and adolescents, of the fictitious nature of TV content? Provided that all viewers are aware of it, how dangerous is it to make the upper-class become the norm, transform the working-class into a middle-class which, in turn, can very effortlessly become part of the upper-class? Through the analysis of the series we have chosen, *Shameless*, we will try in Chapter 4 to provide fairly thorough answers to the previous questions.

Followingly, in the next paragraph, we will discuss the strategies adopted by translators in the process of transferring meaning from one language to another in Audiovisual Translation.

## 2.3 Audiovisual Translation Strategies

Generally speaking, the purpose of translation is to transfer written or spoken SL texts to equivalent written or spoken TL texts. However, language is not just a “mass” of randomly put together universal concepts. These concepts may radically differ from one language to another. Disparity among languages is the main cause of critical points in translation. As Pedersen (2005, p. 3) points out, a critical situation is caused by the presence of a cultural reference in the SL for which there is no obvious official equivalent in the TL. The existence of a cultural reference that can appear, at first glance, untranslatable, reveals the need to apply rules and strategies that can help overcoming the obstacle without, basically, lowering the quality of the final product. The already mentioned strategies are used to deal with translational problems at the word and sentence level. The list of previous attempts at classifying Translation Strategies (TS from now on) is indeed very long but I will base my study on the taxonomies that are closer or more applicable to dubbing.

Pedersen (2005) proposed a classification of strategies for what he calls Extralinguistic Culture-bound References (ECRs) that, as he claims, can be applied to several kinds of AVT. However, he considers them “rendering” strategies rather than “translation” strategies, seeing as not all of them involve an actual translation. His taxonomy is composed by seven strategies and is inspired by the one proposed by Leppihalme (1994, p. 94) and Nedergaard Larsen (1993, p. 219):

1. Official equivalent: when there is a prefabricated solution to the translation problem, some sort of official decision by people in authority over an ECR. A typical example, in Pedersen's words, is the Swedish name *Kalle Anka* for *Donald Duck*.
2. Retention: mostly used for translating nouns, this strategy is also the most faithful to the ST, as the culture-bound term is entirely rendered in the TL (complete retention), or it can be slightly adapted to meet the TL conventions (TL-adjusted).
3. Specification (Explication or Addition): the ECR is left untranslated and

information is added in the TT either via Explicitation (e.g. spelling out of an acronym) or Addition (e.g. adding, for instance, the profession next to the name of a person who is popular in the SC but not in the TC).

4. Direct translation: when basically nothing is added or eliminated. Unlike in the case of Specification, with direct translation, no effort is made whatsoever to guide the target audience. It can be subdivided in two categories: Calque and Shift. For example, *Mexican standoff* (i.e. a confrontation between two opponents) translated as *tablas mexicanas*, in Ávila-Cabrera's study (2013, p. 90) on the film *Inglorious Basterds* (Tarantino, 2009), can be an incomprehensible solution for the target audience. A Shifted Direct Translation, being more TL-oriented, is used by translators to make the ECR less noticeable, or in Pedersen's words, "more unobtrusive". An example of structural shift, due to the word order differences between languages, could be the translation of *I love you* into French *je t'aime*, that is, from a SVO order to a SOV order.
5. Generalization: when something specific is replaced by something more general, for instance, the English name *Mississippi* translated as *river* (or its TL equivalent).
6. Substitution (Cultural Substitution or Paraphrase): when translators remove an ECR present in the ST and replace it with something else, for instance, another ECR or a paraphrase. In the movie *Crash* (Haggis, 2004), which was the subject of my MA's thesis (Lento, 2016 – Unpublished Master's thesis), the term *wetback* is used in the ST to refer to illegal immigrants, most commonly from Mexico, who entered the US state of Texas by crossing the Rio Grande, which constitutes the border between Texas and Mexico, presumably by swimming, therefore getting wet. This ECR could not be understood by the Italian audience, whose stereotypical vision of a Mexican character would most likely be a person wearing a *sombrero*. The translator's choice of rendering *wetback* as *sombrero* is a case of Cultural Substitution, that is, a more familiar reference to the target audience. Differently, the paraphrase strategy consists of rephrasing the ECR, either via a "reduction to sense" (Leppihalme, 1994, p. 125 cited in Pedersen, 2005) or by deleting the ECR and using a paraphrase



that is appropriate to the context.

7. Omission: when the ST ECR is replaced with nothing, that is, the term present in the ST is completely deleted or avoided in the TT.

Moreover, according to Pedersen (2005), the above-mentioned strategies can be divided into two macro groups, namely SL oriented and TL oriented. For instance, Retention and Specification are mainly SL oriented because the former allows an element present in the SL to enter the TT, while the latter leaves the SL element untranslated and adds information to the TT that is not included in the SL, either via Explication or Addition. On the contrary, Generalization and Substitution are TL oriented because the first one means replacing an element that refers to something specific with a more general element, while the second requires the removal of the ST element and the replacement of the same with something else. Official Equivalent is different from the other strategies because it is a pre-fabricated solution, that was decided the first time the element was translated, and the equivalent in the TT became official, that is to say, it is extremely unlikely that a future translator would give another version of the same official element. Direct Translation stands between SL oriented and TL oriented. The ST element remains unchanged and no effort is made to better clarify the meaning to the TL audience. Finally, Omission means replacing the ST element with nothing in the TT. As Leppihalme (1994, p. 93) cited in Pedersen (2005) affirms: “a translator may choose omission responsibly, after rejecting all alternative strategies, or irresponsibly, to save him/herself the trouble of looking up something s/he does not know”.

The strategies suggested by Diaz Cintas and Remael (2007, pp. 202-207) based on Diaz Cintas (2003) and Santamaria Guinot (2001) were conceived for subtitling but can be adjusted to dubbing as well. The following is the list of the nine strategies:

1. Loan: the transferring of a word from the ST to the TT, either because the translation is not possible or because the ST and the TT use the exact same word. The loan is normally used in cases such as cities, drinks and culinary references such as New York, *paella* or *sangría* (Diaz Cintas and Remael, 2007, p. 202).

2. Calque: a literal translation of a term that sometime requires a further explanation, mainly in cases where terms referring to public offices do not exist in the target language (Diaz Cintas and Remael, 2007, p. 202).
3. Explication: when applied, the translator uses hyponyms to specify or hypernyms to generalize. This way some words are made more accessible to the target audience (Diaz Cintas and Remael, 2007, p. 203). Explication is exemplified by Pavesi (2005, p. 25): the term *river* can be substituted by the term *Seine*. Conversely, *La Pagne*, a touristic French place, can be translated by *mountain*, in a case of generalization.
4. Substitution: a form of explication (Diaz Cintas and Remael, 2007, p. 204). In dubbing, substitution is applied for instance in cases where in the ST local celebrities are named and the translator uses a name of a celebrity which is more familiar to the TL. Adapters use the substitution strategy to respect synchronization, or when the reference would not be understood by the audience (Sacconi, 2012-2013, p. 61).
5. Transposition: when a cultural concept of one culture is substituted by a cultural concept from another culture. This strategy is applied in case of measurements and currencies such as miles translated in kilometers or pounds in hectograms (Diaz Cintas and Remael, 2007, pp. 204-205).
6. Lexical recreation: the invention of a neologism in the TT to translate another invented neologism of the ST (Diaz Cintas and Remael, 2007, p. 206). As Sacconi (2012-2013, p. 62) points out, in the Harry Potter Saga, the term muggle has been created to refer to a person that lacks any sort of magical ability and was not born into the magical world. In the Italian version the term *babbano* has been created to translate muggle.
7. Compensation: according to Diaz Cintas and Remael (2007, p. 206) compensation consists in making up for an earlier translational loss by over-translating or adding.
8. Omission: it is not considered a proper strategy but it is applied if no equivalent term exists in the target language. It is almost unavoidable (Diaz Cintas and Remael, 2007, pp. 206-207).

9. Addition: Addition is performed when there are cultural references that are expected to cause comprehension problems. It has a clarifying function (Diaz Cintas and Remael, 2007, p. 207).

Finally, condensation is used to render the meaning of the ST in a shorter way. It is important not to disturb the reception of the text (Diaz Cintas and Remael, 2007, pp. 150-161).

In her 2016 work, Ranzato proposes a new interpretation of the classification proposed by Diaz Cintas and Remael in 2007. Furthermore, the book investigates the challenges encountered by translators when it comes to deal with Culture Specific References (CSR), including an extraordinary number of examples. This revisited taxonomy is adjusted to dubbing and it is composed by 11 strategies:

1. Loan: as previously mentioned, it is the same exact repetition of the CSR found in the ST, as in the following excerpt taken from Ranzato (2016, p. 84):

<b>EXAMPLE 4.5: FRIENDS, SEASON 5 EPISODE 12</b>	
<b>CONTEXT:</b> Chandler's boss, Doug, is making one of his jokes.	
<b>ORIGINAL FILM DIALOGUE</b>	
DOUG: But seriously, I believe that we should all support President Clinton. And her husband Bill.	
<b>ITALIAN ADAPTATION</b>	<b>BACK-TRANSLATION</b>
DOUG: Sul serio, credo che tutti noi dovremmo dare il nostro appoggio al presidente Clinton. E a suo marito Bill.	DOUG: Seriously, I believe that all of us should give our support to president Clinton. And her husband Bill.

*Excerpt (3): Ranzato (2016) Translating Culture Specific References on Television*

2. Official Translation: category added by Ranzato with respect to Diaz Cintas and Remael's taxonomy, also previously mentioned in Perdesen (2005), it involves an official or recognized term in the TC that is equivalent to the one found in the ST, as can be observed in the next excerpt (Ranzato, 2016, p. 85):

EXAMPLE 4.6: <i>LIFE ON MARS</i> , SEASON 1 EPISODE 2	
CONTEXT: Gene is mocking a distressed Sam, who asked to be sent back where he came from.	
ORIGINAL FILM DIALOGUE	
GENE: Hello, is that the <b>Wizard of Oz</b> ? The <b>Wizard</b> 'll sort it out. It's because of the wonderful things he does.	
ITALIAN ADAPTATION	BACK-TRANSLATION
GENE: Pronto, è il <b>Mago di Oz</b> ? Il <b>Mago di Oz</b> è uscito. Sai, ha un sacco di cose da fare.	GENE: Hello, is it the <b>Wizard of Oz</b> ? The <b>Wizard of Oz</b> has gone out. You know, he has a lot of things to do.

*Excerpt (4): Ranzato (2016) Translating Culture Specific References on Television*

3. Calque: once again, it is a literal translation of a term, however, in Ranzato's book it also includes longer excerpts, translated word-by-word, as in her example reported below:

EXAMPLE 4.7: <i>FRIENDS</i> , SEASON 1 EPISODE 3	
CONTEXT: The group of friends is reminiscing about Monica's ex-boyfriend, whom they were all fond of.	
ORIGINAL FILM DIALOGUE	
JOEY: Know what was great? The way his smile was kinda crooked. PHOEBE: Yes, yes! Like the man in the shoe! ROSS: . . . What shoe? PHOEBE: From the nursery rhyme. "There was a crooked man, Who had a crooked smile, Who lived in a shoe, For a . . . while . . ."	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Sai che cos'ha? Il modo di sorridere. Un po' storto. PHOEBE: Sì, sì, come l'uomo della scarpa. ROSS: Che scarpa? PHOEBE: La poesia per bambini. "C'era un uomo storto che aveva un sorriso storto e visse in una scarpa storta per un po' di tempo . . ."	JOEY: You know what he has got? The way of smiling. Slightly crooked. PHOEBE: Yes, yes, like the man of the shoe. ROSS: What shoe? PHOEBE: The children's poem. "There was a crooked man who had a crooked smile and lived in a crooked shoe for a while . . ."

*Excerpt (5): Ranzato (2016) Translating Culture Specific References on Television*

4. Explication: in Ranzato's taxonomy it is "a form of definition of the CSR by means of an explanation, of addition of information, mainly used in combination with borrowing", as can be appreciated below:

EXAMPLE 4.8: <i>SIX FEET UNDER</i> , SEASON 3 EPISODE 8	
CONTEXT: Arthur, the new live-in worker at the Fishers' funeral home, has a crush on Ruth despite the remarkable age difference and tries to find ways to speak to her about love.	
ORIGINAL FILM DIALOGUE	
ARTHUR: They don't believe in romance.	
RUTH: Where did all those children come from?	
ARTHUR: We didn't get into it. But romantic love wasn't even invented until the 14th century.	
RUTH: I never heard that.	
ARTHUR: Petrarch. He was Italian.	
ITALIAN ADAPTATION	BACK-TRANSLATION
ARTHUR: Non credono nel romanticismo.	ARTHUR: They don't believe in romanticism.
RUTH: Da dove vengono allora tutti quei figli?	RUTH: Where do all those children come from then?
ARTHUR: Non abbiamo approfondito. Ma dopotutto l'amore romantico è nato prima del XIV secolo.	ARTHUR: We didn't get into it. But after all, romantic love wasn't born before the 14th century.
RUTH: Questo non lo sapevo.	RUTH: I didn't know that.
ARTHUR: Petrarca. Un poeta italiano.	ARTHUR: Petrarch. An Italian poet.

*Excerpt (6): Ranzato (2016) Translating Culture Specific References on Television*

5. Generalization by hypernym: is a specific kind of explicitation which replaces and broadens the meaning of the CSR with one or more words, as in the example below:

EXAMPLE 4.10: <i>FRIENDS</i> , SEASON 3 EPISODE 4	
CONTEXT: Ross is worried about his son playing with a Barbie and tries to divert him to more 'manly' toys.	
ORIGINAL FILM DIALOGUE	
ROSS: I'm G.I. Joe! Drop the Barbie; drop the Barbie.	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Sono Big Jim! Molla la bambola, molla la bambola.	ROSS: I'm Big Jim! Drop the doll; drop the doll.

*Excerpt (7): Ranzato (2016) Translating Culture Specific References on Television*

6. Concretization by hyponym: when a general concept is made more specific through the use of a hyponym, as in the following excerpt:

<b>EXAMPLE 4.11: FRIENDS, SEASON 5 EPISODE 2</b>	
CONTEXT: Ross is referring to their recent trip to London.	
ORIGINAL FILM DIALOGUE	
ROSS: Y'know, I think they have those at that <b>British</b> pub near the Trade Center.	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Sono quasi sicuro che la servono in quel pub <b>inglese</b> vicino al Trade Center.	ROSS: I'm almost sure they serve it in that <b>English</b> pub near the Trade Center.

Excerpt (8): Ranzato (2016) *Translating Culture Specific References on Television*

7. Substitution: in Ranzato's taxonomy, the term covers a wider range of possibilities than transposition, it is much more than replacing a cultural concept of one culture with a cultural concept from another, as explained in Diaz Cintas and Remael (2007). In Ranzato's (2016, p. 92) words, it “emphasizes more clearly and defines better the far-fetched, ‘creative’ and sometimes incongruous substitutions which often occur in Italian dubbing”. Translators recur to substitutions when the CSR cannot be found in the encyclopedic knowledge of most of the target audience, as can be seen in the excerpt below, in which the concepts associated to *Thanksgiving* are substituted, though incoherently, with *Carnival* images:

<b>EXAMPLE 5.18: SEASON 2 EPISODE 8</b>	
CONTEXT: Monica is proposing some new dishes for Thanksgiving, made with a new ingredient she is testing.	
ORIGINAL FILM DIALOGUE	
MONICA: How about Mockolate mousse?	
PHOEBE: It's not, it's not very <b>Thanksgiving-y</b> .	
MONICA: Okay, how about <b>Pilgrim</b> Mockolate mousse?	
PHOEBE: What makes it <b>Pilgrim</b> ?	
MONICA: We'll put <b>buckles</b> on it.	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Mousse di Mocholata?	MONICA: Mockolate mousse?
PHOEBE: Non è da festa del <b>Ringraziamento</b> .	PHOEBE: It's not <b>Thanksgiving-y</b> .
MONICA: E allora mousse di <b>Carnevale</b> .	MONICA: <b>Carnival</b> mousse, then?
PHOEBE: Perché <b>Carnevale</b> ?	PHOEBE: Why <b>Carnival</b> ?
MONICA: Per i <b>coriandoli</b> .	MONICA: For the <b>confetti</b> .

Excerpt (9): Ranzato (2016) *Translating Culture Specific References on Television*

8. Lexical recreation: this strategy implies the creation of a neologism. A famous example cited in Ranzato (2016) is the case of *luccicanza*, from the Italian version of the film *The Shining* (Kubrick, 1980). *Luccicanza* is a noun that did not exist in Italian, prior the translation of the movie and it was introduced to translate ‘the shining’.
9. Compensation: as already stated by Diaz Cintas and Remael, it occurs when a loss in an earlier translation is made up for in another point of the same translation. As observed in Ranzato (2016), this strategy is not very common in dubbing, mainly because of lip-synch constraints.
10. Elimination: is the term preferred by the author to name what other scholars call *omission*, because of the voluntary nature of the act of making an element disappear. Elimination is performed when a CSR present in the ST disappears in the TT, and in Ranzato's study, many instances of this strategy appear to be arbitrary or questionable choices, as in the following example:

<b>EXAMPLE 4.16: SKINS (J. BRITTAİN AND B. ELSLEY, 2007–2013), SEASON 3 EPISODE 3</b>	
<b>CONTEXT:</b> The gangster Johnny is threatening Thomas, who had the bad idea of squatting in one of Johnny's flats.	
<b>ORIGINAL FILM DIALOGUE</b>	
JOHNNY: I want £300 deposit by <i>Desperate Housewives</i> on Thursday. And don't bother trying to move flat, cos they're all mine. And that'll be £400 by <i>X Factor</i> . We wouldn't want that, would we?	
<b>ITALIAN ADAPTATION</b>	<b>BACK-TRANSLATION</b>
Voglio che mi porti 300 sterline di caparra per giovedì sera. E non provare a cambiare appartamento. Perché sono tutti miei. Se cerchi di fare il furbo . . . diventano 400. E non vogliamo che accada, vero?	I want you to bring me 300 pounds deposit by Thursday evening. And don't try to change flat. Because they are all mine. If you try to play smart . . . it becomes 400. And we don't want that to happen, right?

*Excerpt (10): Ranzato (2016) Translating Culture Specific References on Television*

11. Creative addition: in this taxonomy it is not considered as a form of explicitation, as in Diaz Cintas and Remael (2007), rather as a form of rewriting intervention performed by the adapter, as can be appreciated in Ranzato's extract:

KENNY: Well, no offence but the sooner I get these sold, the sooner I get to the missus for cocoa and cuddles. And I'm not going to get much sold standing next to a posh lad, am I?	
ITALIAN ADAPTATION	BACK-TRANSLATION
KENNY: E i tuoi amichetti dove sono, Tony? Forse il grande regista non ha più i suoi attori?	KENNY: Where's all your mates, Tony? Perhaps the great director has lost his actors?
TONY: Sì, più o meno.	TONY: Yes, more or less.
KENNY: Senza offesa, Fellini, ma prima sbologno queste copie, prima posso tornare dalla mia bella per coccole e cioccolata.	KENNY: No offence, Fellini, but the sooner I get rid of these copies, the sooner I get to my babe for cuddles and chocolate.

Excerpt (11): Ranzato (2016) *Translating Culture Specific References on Television*.

The literature provides a vast amount of terms to designate the same technique or a different characterization of the techniques according to the author. Among the cited studies, Pedersen (2005) bases his taxonomy on the translation of ECRs, Diaz Cintas and Remael (2007) propose a classification that can be used to analyze subtitling and finally, Ranzato's (2016) study is based on CSR. Given that the purpose of my research is to provide an analysis of *Shameless* at an ideological, discriminatory and stereotypical level, I observed how the strategies proposed by the previously mentioned authors are not particularly relevant, while the ones adopted in Lupe Romero and Antonella De Laurentiis (2016) study are the most appropriate and specifically oriented to the translation of ideology. Romero and De Laurentiis (2016) considered the techniques used by most of the authors and redefined them, avoiding overlaps and repetitions between categories and delimiting their meaning according to the needs of their study, which is, interestingly, very similar to mine.

The translation strategies used in Romero and De Laurentiis (2016, p. 167) are the following (my translation from Spanish):

1) Elimination: to suppress the ideological value of the original version.

As can be seen in the next excerpt, the occurrence of foul language present in the original Spanish version, *la muy guarra* (dirty girl/slutty girl), has been eliminated in the dubbed Italian version, using the demonstrative adjective *quella* (that girl).



Marca ideológica	VOE	VDI	Técnica
Lenguaje soez	La tienes coladita a la muy guarra.	Ha gli ormoni impazziti, quella.	Eliminación

Excerpt (12): Romero and De Laurentiis (2016) Aspectos Ideológicos en la traducción para el doblaje de Física o Química. Tabla 1. Capítulo 4 escena 1 (10.50-11.16). Diálogo entre Gorka y Cabano.

2) Mitigation: to minimize or neutralize the ideological value of the original version, minimizing its meaning.

In the following scene, the ideological mark taken into consideration is homosexuality. The original Spanish version contains a colloquial expression which is perceived more as affective than derogatory, *por muy maricón que seas* (no matter how much of a fag you are), while, as the two authors observe, in the Italian version, the translator opted for a mitigated expression *un po' checca* (a bit of a fairy), as can be appreciated below:

Marca ideológica	VOE	VDI	Técnica
Homosexualidad	Y un pedazo de amigo, por muy maricón que seas.	E un buon amico, anche se sei un po' checca.	Atenuación

Excerpt (13): Romero and De Laurentiis (2016) Aspectos Ideológicos en la traducción para el doblaje de Física o Química. Tabla 2. Capítulo 7 escena 3 (45.50-47.30). Diálogo entre Julio y Fer.

3) Equivalence: to maintain the same ideological value of the original version.

A further ideological mark explored by Romero and De Laurentiis is the one of drugs. In the case below, the original Spanish version presents a list of drugs: *cocaína, pastillas, GHD, cristal, popper* (cocaine, pills, GHD, crystal, popper), which is exactly equivalent to the one found in the Italian version, *cocaina, pasticche, GHD, cristal, popper* (cocaine, pills, GHD, crystal, popper).

Marca ideológica	VOE	VDI	Técnica
Droga	Pues eso es lo que deberías rastrear. Eso o cocaína, pastillas, GHD, cristal, popper...	Ah, è appunto quella che dovresti sequestrare, quella è cocaina, pasticche, GHD, cristal, popper...	Equivalencia

Excerpt (14): Romero and De Laurentiis (2016) Aspectos Ideológicos en la traducción para el doblaje de Física o Química. Tabla 3. Capítulo 8 escena 7 (1:03.29-1:03.50). Diálogo entre Clara y Adolfo.

4) Amplification: to explain an ideological value that is not present in the original

version (but can be understood from the context); to add a further ideological value to the one present in the original version.

The first example of amplification, in Romero and De Laurentiis study, is substantially a strategy which other previously mentioned researchers, such as Diaz Cintas and Remael (2007) or Ranzato (2016) would call explicitation. In fact, what is said in the original Spanish version, *así que charlando* (so you were just chatting), with the intention of expressing disbelief, has been translated into Italian as *mi prendi per il culo?* (are you kidding me?), thus explicitating a sense of anger which was only latent in the original version.

Marca ideológica	VOE	VDI	Técnica
Sexo	<i>Así que charlando, pero si te falta comerle la boca...</i>	<i>Mi prendi per il culo? Manca solo che le mangi la bocca.</i>	Amplificación

Excerpt (15): Romero and De Laurentiis (2016) *Aspectos Ideológicos en la traducción para el doblaje de Física o Química. Tabla 4. Capítulo 7 escena 2 (36.37-37.28). Diálogo entre Ruth y Gorka.*

The second example of amplification, is actually obtained via the addition, in the target text, of an ideological value which did not exist in the original version. Once again bearing in mind the subject of drugs as ideological mark, the authors observe that the original expression *la keta y lo que haga falta* (ketamine and whatever it takes/ketamine and whatever you need), has been translated as *la cheta e tutta l'altra roba* (ketamine and everything else/ketamine and every other drug), hence adding a reference to other kinds of drugs, amplifying the original meaning.

Marca ideológica	VOE	VDI	Técnica
Droga	<i>Tú tranqui, además tú no te preocupes, que yo luego te hago olvidar la keta y lo que haga falta.</i>	<i>Tranquillo, che poi ti faccio dimenticare la cheta e tutta l'altra roba.</i>	Amplificación

Excerpt (16): Romero and De Laurentiis (2016) *Aspectos Ideológicos en la traducción para el doblaje de Física o Química. Tabla 5. Capítulo 8 escena 6 (58.14-59.50). Diálogo entre Ruth y Gorka.*

5) Substitution: to change the ideological value of the original for a different one.

The following scene contains a case of substitution of the original reference to sex. As can be noticed, the original version *encima de alcohólica, pederasta* (besides being an

alcoholic, I'm also a pederast), has been translated as *una babysitter ubriaca* (a drunk/boozer babysitter), thus changing the reference to an illegal and criminal sexual relationship between an adult and a minor (pederast/pedophile), with a completely different kind of relationship, that is the one between a babysitter and the minor/s s/he cares for, which cannot absolutely be of sexual nature.

Marca ideológica	VOE	VDI	Técnica
Sexo	Joder... <i>encima de alcohólica, pederasta</i>	Cavolo, <i>una babysitter ubriaca</i> .	Sustitución

*Excerpt (17): Romero and De Laurentiis (2016) Aspectos Ideológicos en la traducción para el doblaje de Física o Química. Tabla 6. Capítulo 1 escena 2 (01.55-03.03). Diálogo entre Irene e Isaac.*

After having considered the current studies about ideological manipulation, discrimination and stereotypes, and the related Translation Strategies, chapter 3 will present the methodology adopted in order to transcribe the dubbed Spanish and Italian dialogues and carry out the linguistic analysis. Following in chapter 4 is the actual analysis and its results.



## Chapter Three: Methodology

### 3.1 The corpus

The methodology carried out for this work has three fundamental phases: the period dedicated to viewing the series (from 2016 to 2018), the period of compilation of the linguistic corpus (carried out since October 2016) and the analysis of the data (carried out during the present year). The series has been watched several times on different devices: on TV via a DVD player or on a PC or tablet using the subscription service Amazon Prime. The corpus is comprised of a parallel English-Spanish-Italian compilation of 96 transcribed episodes. As a matter of fact, a corpus is considered parallel when it is composed by the same texts translated into a second language or into several other languages (Baker, Hardie and McEnery, 2006).

The series continues to be hugely successful and, while seasons nine and ten have already gone on air and an eleventh season is in production, I decided to stop the data collection at season eight, essentially for timing issues (the series is still in production, as previously mentioned, while my study is bound to a delivery deadline) and because I considered eight seasons to be sufficient to create a corpus that could be contrastively and diachronically analyzable and obtain meaningful results. Each season from one to eight contains 12 episodes, for a total of 96 episodes watched in English. Considering that each episode has also been watched in Italian and Spanish, the total number of initial views is 288. The average episode length<sup>31</sup> of *Shameless* is 46 minutes, therefore the 288 initial views correspond to about 13,248 minutes or 220.8 hours. As far as the data collection period is concerned, it is imperative to specify that the dialogue of each episode has not been entirely transcribed; rather, only the scenes that according to our taxonomy contained occurrences of ideological manipulation or racism and discriminatory discourse of any kind, have been taken into consideration and transcribed.

The analysis of the data will be subdivided into two main phases: a contrastive

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<sup>31</sup>Available online: <http://www.episodlength.com/shows/shameless-episode-length-2/>

analysis and a diachronic analysis. Technically speaking, to the initial table containing the very first transcriptions, three columns were added: one on the left-hand side, where the type of discrimination or manipulation found is indicated, and one column placed on the right side of each target version (Spanish and Italian), containing the translation strategy used. After having paralleled the three versions, the different translation strategies used in the two target versions shall be analyzed in order to quantify the occurrences of ideological manipulation, stereotypes or discrimination of any kind introduced in the theoretical framework, present both in the original version and in the two target versions. Consequently, summarizing charts will show the results at a quantitative level as regards the number of occurrences. We shall attempt to outline behavioral trends regarding which translation strategy is most used in each specific case of discriminatory discourse or manipulation in each target version, trying to understand if the results can also depend on the real life cultural and socio political context in which the scene takes place.

As far as the diachronic analysis is concerned, once the contrastive analysis is concluded, the same data will serve to outline the diachronic evolution of language from season one to season eight, in a period of time ranging from 2011 to 2018. In other words, we will try to establish which season contains more politically correct or simply neutral language and which is more “incorrect”, based on the types of racial, homophobic or sexist misconduct which will be explained in section 3.5 of this chapter and the number of occurrences found during the contrastive analysis. We will also take into consideration the real historical context in which the season happens to show a certain trending topic and how the same topic is treated in terms of discrimination, stereotyping and ideological manipulation based on a diachronic analysis of the language used.

### 3.2 *Shameless*: an Introduction

*Shameless* is an American television series broadcast in the United States by the cable channel Showtime since 2011. It is based on the 2004 British series of the same name, designed by Paul Abbott, and it was developed for the American audience by John Wells. In Italy, it aired in 2011 as a pay-per-view program on Mediaset Premium, and on free to air Mediaset channels from 2013 (Zigiotto, 2011). In Spain it has been transmitted on FDF<sup>32</sup> (*Factoría de Ficción*), a television channel owned by the group Mediaset España, since 2011. Ever since 2013, it is also available on Canal+, until the same channel was acquired by Movistar+, a Spanish pay-per-view TV platform owned by Telefónica. The series is also globally available on Amazon Prime in English, Spanish and Italian, together with the respective subtitles. In the United States, on Showtime, the first season was scheduled<sup>33</sup> to be aired at 10pm while from the second season on, it was anticipated at 9pm.

In Italy, since 2013, that is to say from the third season on, the series was available on La5<sup>34</sup>, in Italian prime time, in other words, from 9pm - 9.40pm to 11.20pm - 12.30am. In Spain, FDF premieres<sup>35</sup> the first season at 12.15am on July 1, 2013, that is, after the Americans had already watched the third season and the fourth was already being produced.

As regards the Italian dubbing, Mediaset has relied on CDC Sefit Group, an Italian dubbing company based in Rome and the dialogues are edited by Emiliano Coltorti, for season one, two, three, four and eight. No further information about the dialogues is provided for seasons five, six and seven (Genna,<sup>36</sup> 2011-2019). As far as the Spanish dubbing is concerned, information on the web is really scarce, but we found that the director of dubbing is Juan José López Lespe<sup>37</sup> and the recording studio

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<sup>32</sup>Available online: <https://www.factoriadeficcion.com>

<sup>33</sup>Available online: <https://www.sho.com/shameless>

<sup>34</sup>Available online: <https://www.lanostratv.it/2012/10/shameless-la-famiglia-gallagher-approda-in-prima-tv-free-su-la5/>.

<sup>35</sup>Available online:

<https://ecoteuve.economista.es/series/noticias/5073299/08/13/www.adsquare.com/www.liveramp.com/service-privacy-policy/>

<sup>36</sup>Antonio Genna on Italian dubbing company:

<https://www.antonioenna.net/doppiaggio/tefilm/shamelessUSA.htm>

<sup>37</sup>Juan José López Lespe, Director of Spanish dubbing:

is TVE (Televisión Española), based in Madrid, and the recording studio is TVE (Televisión Española), based in Madrid.

### 3.2.1 The Series

#### *Plot*

The series depicts the Gallaghers as a poor and dysfunctional family composed by an alcoholic and drug addict father, Frank, and his six children. Frank is not able to behave as a father, so much so that he spends most of his time at the Alibi Room, a bar run by Kevin, Veronica's partner, their neighbors. Fiona is the eldest among Frank's children, and when she was a teenager, she was forced to drop school and take care of her brothers Lip, Ian, Debbie, Carl and Liam. The description of the characters, in the next paragraph, is a personal elaboration of the information deduced from watching the series and the material available on Fandom<sup>38</sup>, a website on which fans of several series are responsible for creating contents.

#### *Main Characters*

1) Frank Gallagher, played by William H. Macy, is the patriarch of the family. He is a sneaky, selfish deadbeat alcoholic and drug addict who relies on illegally collecting disability checks that do not belong to him. He is the biological father of Fiona, Lip, Debbie, Liam and Carl, but not Ian. After his wife, Monica, walked out, he pays very little attention to his family, although, in drastic circumstances, he is able to display care and concern for his children. He is a very smart man and he often delivers unrequested monologues about politics and social issues, but spends most of his time trying to cheat the system and take advantage of others in order to get money.

2) Monica Jean Gallagher, enacted by Chloe Webb, is Frank's wife and the mother of Fiona, Lip, Ian, Debbie, Carl and Liam. She met Frank at a concert, and they got married a week after dating. They soon built a family, but because of their bad habits and recurrent affairs, they were never fully able to take care of their children.

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<http://www.eldoblaje.com/datos/FichaPelícula.asp?id=21998>

<sup>38</sup>Available online: <https://www.fandom.com/>



Prior to the series onset, Monica left her family, mainly because she could not stand Frank anymore. She suffers from bipolar disorder and is addicted to alcohol and drugs; therefore, she is often unable to control herself. Despite all her flaws, Monica loves her children and every time she goes back home, she tries everything in her power to benefit the Gallaghers, even though each one of them constantly shows a certain degree of resentment towards her.

3) Fiona Gallagher, played by Emmy Rossum, is the eldest daughter. She is smart, attractive, altruistic, stubborn and a very hard worker. She dropped out of high school in her junior year to take care of her siblings. She does everything in her power to lead her siblings to success. Consequently, she is often exhausted, and sometimes her closest friends and family have to remind her to think for her own well-being.

4) Philip “Lip” Gallagher, played by Jeremy Allen White, is the second Gallagher child. He is extremely intelligent and always gets high grades. Just like his father, he uses his intelligence to make money in various illegal ways, including stealing cars. He is also quite self-destructive; he smokes cigarettes and marijuana, drinks a lot of alcohol and frequently engages in casual sexual encounters with several different girls. He falls in love for the first time with Karen Jackson but maintains a mutually destructive relationship with Mandy Milkovich.

5) Ian Gallagher, played by Cameron Monaghan, is the third Gallagher child. He is the son Monica had after a sexual encounter with one of Frank's brothers. Just like Monica, he is diagnosed with bipolar disorder. He is gay and in love with his neighbor Mickey Milkovich, a violent and ostensibly homophobic redneck. After participating in Army JROTC at school he enlists in the Army under his brother Lip's identity.

6) Debbie “Debs” Gallagher, played by Emma Kenney, is the fourth Gallagher child. She is very mature and precocious; therefore, it is difficult for her to make friends with people her own age. Unlike her sister Fiona, she tends to be self-conscious because she thinks she is physically unimpressive. However, around season 4 Debbie becomes more rebellious and eager to finally have a boyfriend and lose her virginity. From the very beginning she shows a highly developed sense of motherhood, taking care of her little brother Liam, or opening and managing a summer daycare for children out of her home. As should be expected, she has a baby girl at a very young age, who

she names Francis, after her grandfather.

7) Carl Gallagher, played by Ethan Cutkosky, is the fifth Gallagher child. Carl does not like to obey the rules and he is often in trouble at school. Unlike his brother Lip, Carl does not show any interest in school matters and does not seem to be a brilliant student. He also shows psychopathic tendencies such as mutilating toys by putting them in the microwave or killing little animals. After a phase as a very young drug dealer, he decides to change his life and attend military school.

8) Liam Gallagher, played by Brennan Kane Johnson and Blake Alexander Johnson and later by Brenden Sims and Brandon Sims, is the last Gallagher child. He is a black kid, despite having two white parents, because of a dominant black gene acquired after Frank's grandmother had a relationship with a black man. He seems to be verbally delayed at first, but then he becomes an interested and attentive student. He spends a lot of time with Frank, compared to the other brothers, but seems to keep away from the illegal ways of living the life that Frank tries to teach him.

#### *Other Main Characters*

9) Veronica Fisher, played by Shanola Hampton, is the Gallaghers' neighbor and Fiona's best friend; she is in a relationship with Kevin Ball. Veronica used to work as a nurse until she was fired from the hospital for stealing medical supplies. Subsequently, she finds a job at a nursing home and she tries to make ends meet by freelancing on the web making erotic videos.

10) Kevin Ball, played by Steve Howey is Veronica's partner, though he is married to another woman. He is a good and generous man, bartender and owner of the Alibi Room, whose real name is Bart. He was born in Kentucky, a dyslexic kid in an overcrowded family with no income to support him, that finally leaves him at a gas station when he is just a little boy. He, then, grows up in foster care, living with several families. Unlike other characters, Kevin has a good heart, and he always forgives everyone, even in unpleasant and disappointing situations such as discovering he has been abandoned by his real family.

11) Jimmy Lishman, also known as Steve Wilton and Jack, played by Justin Chatwin, is a young man who makes a living by stealing cars. Fiona meets him at a

nightclub when her purse gets stolen and Steve tries to chase the man who grabbed it. Initially, Fiona thinks he is a businessman who makes a lot of money because he owns expensive things. However, she later discovers that his real name is Jimmy and that he really steals cars for a living, even if he comes from a wealthy family.

12) Sheila Jackson, played by Joan Cusack, is an agoraphobic germophobe woman, who is also Karen's mother and married to Eddie, a quite religious man, obsessed with clowns. Sheila developed her phobias when Karen was young and has tried for years to overcome them. She is a kind and caring person, who likes to invite people to her house and offer them elaborate meals.

13) Karen Jackson, played by Laura Slade Wiggins, is Sheila and Eddie's only daughter. She is portrayed as being very sexually active, although very young, and she is Lip's best friend and lover. She loves and takes care of her mom but does not have a good relationship with her dad. She manipulates people to get what she wants and though she acts as a bad person, it is clear she does it to mask her vulnerabilities.

14) Mikhailo Aleksandr "Mickey" Milkovich, played by Noel Fisher, is an aggressive and violent neighborhood thug, older brother of Mandy Milkovich and son of Terry Milkovich. He often steals from stores and carries weapons. At an early age he is sent to *juvie* (juvenile prison). He is gay but does not come out until later seasons. He has trouble admitting it or demonstrating he is in love with Ian Gallagher.

15) Amanda "Mandy" Milkovich, played by Jane Levy (Season 1) and Emma Greenwell (Season 2 onwards), is the bad girl in Ian's class. She lives with her father Terry, who often relapses in criminal behavior, and her brothers, who always traffic with weapons and perform robberies, including Mickey. Initially interested in Ian, when he tells her he is gay, she falls in love with his brother Lip.

16) Svetlana Fisher, played by Isidora Goreshter, is a former Russian prostitute whom Mickey Milkovich is forced to marry after his father Terry finds out he is having sex with Ian. After a forced sexual relationship, she becomes pregnant with Mickey's son Yevgeny. Later in the series she works at the Alibi Room and helps Veronica and Kevin take care of their twins. After an immigration officer finds out she is illegally staying in the country, she marries Veronica to keep her residency in the United States and she forms what they call a *thruple*, a three-way relationship with Veronica and Kevin.

### 3.2.2 The Series: fictional context

If there is anything that *Shameless* does well is depicting poverty. The show is cram-full of stereotypes: characters steal cars, they steal from the collection plate at the local church, they smoke and have drinking issues. Constantly having problems with the police, they also struggle to pay their bills. The Gallagher family shares a single cell phone (Hendel, 2011) in a 2011 South Side Chicago.

The show's producers sought to distinguishing it from previous American working-class shows, and they did so focusing on how Frank's alcoholism affects his family. During an interview included in the DVD's extra features of Season One, the British creator, Paul Abbott, explained: “It's not *My Name Is Earl* or *Roseanne*. It's got a much graver level of poverty attached to it. It's not blue collar; it's no collar” (Abbott, 2011). He also points out that he was actually inspired by his own life situation to create the show. Moreover, John Wells, the Executive Producer, added: “We have a comedic tradition of making fun of the people in those worlds. The reality is that these people aren't ‘the other’, they're people who live four blocks down from you and two blocks over” (Abbott, 2011). He explains that, living in Colorado, he did not go through the same life experience as Paul Abbott’s in Manchester, but he knew of people struggling the same way. The Co-Executive Producer/Director, Mark Mylod, explains: “Chicago was picked because it was such a great mirror of Manchester, which was the original British location” (Mylod, 2011). Finally, William H. Macy, the actor that portrays Frank Gallagher in the series, talks about the city of Chicago: “to me it always felt like the political, geographical and social center of the country [...] it's a working town [...]” (Macy, 2011).

Once more, to provide a summary of each season, I generally used the information deduced from the vision of the series and the information found on the Fandom website.

#### Season One

The first season of *Shameless* consists of 12 episodes that aired in 2011. The

season introduces the Gallagher family living in South Side Chicago. Fiona takes care of her five younger siblings (Lip, Ian, Debbie, Carl and Liam), mostly because their father, Frank is an alcoholic. Monica, their mother, abandoned the family the previous year. Fiona meets Steve at a nightclub, and they start a relationship. Debbie finds out that Steve is not just a car thief, but rather that he comes from a wealthy family and his real name is Jimmy. In the meantime, the neighbors and friends Kevin and Veronica take in a foster child, Ethel, and her young son, for financial interest, except later they begin to become attached to her. Frank meets Sheila Jackson, the mother of Lip's girlfriend, Karen, and they start a relationship. Sheila has odd sexual habits that Frank bears just because this way he has a roof over his head, and he can take advantage of her disability check. Sheila's husband, Eddie, is no longer in a relationship with her, but he still lives with her during most of the season. One day he calls Karen a whore, so she becomes depressed and records a video of her having sex with Frank, for vengeance. Consequently, Eddie commits suicide. Meanwhile, Lip is doing very well at school and Ian's dream is to go to West Point. Lip finds out Ian is gay and is having sex with Kash, a married older man and owner of the store Ian is working at. Ian has a fake girlfriend, Mandy, but at the same time he starts an affair with her brother Mickey. The younger brother Carl is always busy melting items, getting in trouble in school and killing stray animals. Debbie is introduced as an insecure little girl who would like to have a normal family. Finally, Monica returns with her lesbian partner Roberta and they try to convince Fiona and the others to let Liam go live with them.

### Season Two

The second season of *Shameless*, again consisting of 12 episodes, aired on January 8, 2012. Frank owes \$10,000 to a random customer of The Alibi Room and Karen prevents him to steal the money from Sheila. Therefore, Frank uses Liam to beg for money and finally the man Frank owes to takes Liam hostage. Lip is still attracted by Karen, who is now member of Sex Addicts Anonymous and is in a sex-free relationship with Jody, another SAA member. Lip starts selling pot out of Kevin's old ice cream truck, to save money. Fiona and Veronica work at a local nightclub. Frank's mother Peggy, also known as Grammy, is released from prison and goes to live with

them. Ian is still working at Kash's store while dreaming of attending West Point. Debbie and Carl run an illegal babysitting service to make extra money. Finally, Sheila is working on her agoraphobia by means of walking every day some more steps from her house.

### Season Three

The third season of *Shameless* aired on January 13, 2013. Jimmy and Fiona now live together, but he is married to Estefania, the daughter of a Brazilian drug lord. Jimmy also finds out that his father is gay and is in a secret relationship with Ian. Mickey is released from jail and finds Ian having sex with another boy. Kevin's wife Sheryl appears and tries to make Kevin believe he has a son, Kyle, who later turns out to be her nephew. Veronica finds out she is infertile, and she asks her mother Carol to have sex with Kevin so they can have a baby. Sheila and Jody act as parents of Karen's unwanted baby. The Department of Family Service sends all the Gallagher children to different foster homes after Frank calls them reporting a negligence situation out of frustration for having been kicked out of the house by Fiona.

### Season Four

The fourth season of *Shameless* aired on January 12, 2014. Fiona has a steady job and Lip is attending college. Frank's liver fails and Carl takes care of him. All the other siblings refuse to help Frank, so he is forced to find his illegitimate daughter, Sammi, to ask for a piece of her liver. Fiona is in a relationship with her boss, Mike, but cheats on him with his toxic brother Robbie. Fiona is later arrested when Liam is found unconscious with cocaine around his mouth at a house party. Debbie is now 13 and has a crush on Matty, a 20-year-old boy who she later rapes while he is drunk, in season five. Ian comes back from the army and he is drastically different. When Veronica finds out that she's pregnant with triplets she asks Carol to abort her own baby, but she refuses.

### Season Five

Season five, and its usual 12 episodes, aired in January 2015. Real estate speculators, organic coffee shops and hordes of hipsters invade the South Side. Fiona is out of jail and Ian is diagnosed with bipolar disorder, just like his mother Monica. Lip goes back and forth from college to his South Side neighborhood. Debbie is on a self-destructive mission. First, she rapes Matty, then she meets Derek who she pressures to have unprotected sex and ends up being pregnant. Kevin and Veronica are now parents of two twin girls. After dating for only a week, Fiona gets married to a musician, Gus. Jimmy was forced to leave the US by his wife's father, during the previous season, however, he reappears exactly when Fiona seems to have moved on. Finally, Carl becomes a drug dealer and starts saving a lot of money, some of which he hides underground.

### Season Six

Season six, consisting of 12 episodes, aired in January 2016. The Gallaghers lose their home and Fiona fails at trying to win the home back at an auction. Still married to Gus, she ends up dating Sean and living together. After the Gallaghers are able to get their house back, Sean proposes but Frank ruins the wedding telling Fiona that Sean is still doing drugs. Meanwhile, Kevin accidentally reveals to an immigration officer that Svetlana is an undocumented immigrant, so Veronica ends up marrying Svetlana to keep her in America. Lip falls for his professor Helene and after the relationship is made public by Lip's former girlfriend, Amanda, he begins a descent into alcoholism which culminates in getting expelled from college. Professor Youens, who appreciates Lip and considers him as his own son, pays for his rehab. Carl gets deep into the thug life and starts selling weapons at school. The season ends with the Gallaghers, Kevin, Veronica and Svetlana throwing Frank off of a bridge.

### Season Seven

Season seven aired in October 2016. In this season Frank starts a homeless shelter but he is then kicked out by his own fake second family. Monica shortly

reappears but after a little time she dies of a brain damage. Fiona now owns a diner and she buys a laundromat. Later, she sells it with good profit and ends up buying an apartment building. Carl grows a bond with his ex-girlfriend's father, Sergeant Winslow, and leaves to go to military school. Lip dates one of the workers at Fiona's diner named Sierra and struggles with alcohol issues. Ian drops his medicines and starts a complicated relationship with a trans boy named Trevor. Debbie does odd jobs to raise her daughter Franny, while Kevin and Veronica find out that Svetlana betrayed them to steal the Alibi Room.

### Season Eight

The eighth season aired in November 2017. Frank wakes up from a self-drug-induced coma and decides to become a contributing member of society. Lip is now taking care of Professor Youens who is dealing with alcoholism. Veronica calls ICE to report Svetlana and her bar workers as illegal immigrants and has them detained. When Kevin and Veronica find out how difficult it is to maintain their bar, they reach an agreement with Svetlana to work together and split the profits. Elsewhere, Fiona deals with her new role as a landlord and has a brief relationship with a man named Ford. Frank renames himself Francis and works for a long time at a DIY store; however, he goes back to his old habits because the season ends with Frank trying to get Liam to help him steal from a rich schoolmate he has. Carl and Kassidi get married but he soon realizes that she is insane, so he escapes to military school. Ian becomes a gay icon and starts going by the name of Gay Jesus.



### **3.3 Data collection**

#### **3.3.1 Transcribing a film dialogue**

In this section I will describe the process of transcribing original and dubbed film dialogue orthographically and prosodically.

A transcript is a “graphic representation of talk” (Bonsignori, 2009, p. 185). Since an exhaustive reproduction of a speech event is fundamentally impossible, we need to establish:

- i. which elements we want to represent in our transcription;
- ii. what conventions are going to be adopted.

After establishing which elements to transcribe and the conventions to be adopted, the transcription procedure was divided into three main phases: in the first phase, the original version of the series was transcribed, that is to say, the American English version, taking into account only the occurrences that were considered to be representative of ideological manipulation and discriminatory discourse, according to our taxonomy below, in section 3.5. Consequently, the first draft was revised by native speakers of American English, so that errors or uncertain parts could be excluded. Since each significant occurrence had previously been transcribed together with the minute of video in which the conversation begins, the second phase was much quicker, and presented fewer difficulties. Furthermore, considering that the second phase was the Italian one, being the author of the present dissertation a native speaker of Italian, it was possible to personally review and correct the possible errors. Finally, the Spanish part was transcribed and subjected to revision by native Spanish speakers.

In the following sections, a detailed account shall be given of the conventions that were used for the transcription of the dialogue in the original language and in both the Italian and the Spanish-dubbed versions. We followed the same conventions adopted by the transcribers of the Pavia Corpus of Film Dialogue. It is, thus, inevitable to specify that, leaving out the examples drawn from the actual transcription of the dialogue of *Shameless*, the information provided underneath refers to Bonsignori

(2009, pp. 185-200), although, due to the purpose of the present research project, some modifications and simplifications have been inserted, especially with regard to prosodic transcription conventions. The language of the series in its original English version, together with the corresponding Italian and Spanish-dubbed versions, was transcribed orthographically. Each transcript appears in a table with seven columns. The first column contains the ideological mark in the form of ideological manipulation, discrimination and stereotypes about the five categories: gender, race, religion, sexual orientation and social class, according to our own taxonomy in section 3.5. The third column contains the transcript of the original English version, while the fourth column contains the corresponding Italian-dubbed version and the sixth column contains the Spanish-dubbed version. In the second column other information has been inserted, such as the names of the characters, described in English, using small capitals, finally the fifth and the seventh columns contain the translation strategies used. *Andale Mono* is the font chosen to format the entire corpus, as showed in the example below taken from *Shameless*, season one, episode one:

(1)

	FIONA	who's got the jumbo dog?	chi ha il wurstel gigante?		eres el de la salchicha gigante?	
--	-------	--------------------------	----------------------------	--	----------------------------------	--

Each scene is introduced by a line which contains the setting, always described in English, as showed in the example below:

(2)

Lip finds out liam is gay.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	LIP to IAN	i mean, i thought we tell each other everything..unless you got sucked off by a guy.	insomma, credevo che ci dicevamo tutto..a meno che non te l'ha succhiato un ragazzo, per esempio.		yo creía que nos lo íbamos a contar todo..excepto si nos la había chupado un tío, o algo así.	

In the case of unknown or minor characters, they are referred to either with the label UNIDENTIFIED or MAN/WOMAN or with the job they do in the series:

(3)

	FRANK <i>to</i> MAN	oh, man, thank you. tell him, will ya? just tell him i'm an american.	oh, porca troia, grazie. ti prego, diglielo, diglielo tu che sono americano.		oh, al fin, gracias. díselo, anda, díles que soy estadounidense.	
--	---------------------	-----------------------------------------------------------------------	------------------------------------------------------------------------------	--	------------------------------------------------------------------	--

(4)

	FRANK <i>to</i> OFFICER	hey, there's a guy back here knows i'm an american.	hey c'è un tizio qui che può dirvi che sono americano.		aquí hay uno que sabe que soy estadounidense.	
--	-------------------------	-----------------------------------------------------	--------------------------------------------------------	--	-----------------------------------------------	--

If several unknown or secondary characters appear, they are numbered chronologically in order of appearance, as in the following example:

(5)

Fiona working at a diner.

IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FIONA	who's got the jumbo dog?	chi ha il wurstel gigante?		eres el de la salchicha gigante?	
	CUSTOMER 1	how'd you know?	come lo sapevi?		cómo lo has sabido?	
	FIONA	x-ray vision.	vista ai raggi x.		tengo visión de rayos x.	
	CUSTOMER 1 <i>to</i> CUSTOMER 2	hey, would you tap that ass?	hey, te lo faresti quel culo?		eh, te gustaría tirártela?	
	CUSTOMER 2	once, if i double bagged it. project girls don't abort.	una volta, e col doppio cappuccio. nelle case popolari non abortiscono.		solo con doble protección. las chicas de barrio nunca abortan.	

Given the necessary attention to orthographic transcription, it was necessary to concentrate on the prosodic one. The lines uttered by different characters are positioned in different rows and when more than two characters are engaged in the same talk exchange, the interlocutor is introduced by *TO* in italics, in order to avoid ambiguity, e.g., FRANK *TO* FIONA.

The third, the fourth and the sixth columns contain the English description of paralinguistic elements, including background noise and relevant speakers' onomatopoeia or gestures, in square brackets, as in the excerpt below:

(6)

	KEVIN	oh, how about a labatt and a canadian club. [laughs]	come la vedi una labatt con un canadian club? [laughs]		y no prefieres un labatt o un canadian club? [laughs]	
--	-------	------------------------------------------------------	--------------------------------------------------------	--	-------------------------------------------------------	--

If the name of a character occurs in the dialogue, it is always written in small

capitals:

(7)

	KEVIN	how you doing, <b>frank?</b> can i pour you a nice tall, frosty molson?	come stai <b>frank?</b> ti verso una molson canadese con tanta schiuma?		qué tal <b>frank?</b> te pongo una cerveza canadiense fresquita?	
--	-------	----------------------------------------------------------------------------------	----------------------------------------------------------------------------------	--	------------------------------------------------------------------------	--

For the interrogative tone, a question mark is used at the end of the utterance while the exclamation mark is for the exclamatory tone, as we can see below:

(8)

	FRANK	who said that?	come lo sai?		quien ha dicho eso?	
--	-------	----------------	--------------	--	---------------------	--

(9)

	EDDIE TO KAREN	hey, you honor thy father!	hey, devi onorare tuo padre!		eh, no faltes a tu padre!	
--	----------------	-------------------------------	---------------------------------	--	------------------------------	--

The prosodic transcription also aims to reproduce non-standard pronunciation of words in English or Italian and Spanish in this case, pronounced by foreigners. For instance, the Asian speaker's non-standard English of the original soundtrack in *Shameless* is translated into Spanish using the typical phonological feature popularly assigned to Asian speakers, which is the pronunciation of the [r] sound as [l] sound, as in excerpt (10):

	ASIAN WOMAN	where frank?	dov'è frank?		dónde <b>flank?</b>	
--	-------------	--------------	--------------	--	---------------------	--

The transcription of film language does not involve as many problems as the transcription of spontaneous speech does. Spontaneous speech is characterized by real-life noises and disturbances that result very difficult to transcribe accurately. But, even though the recording of film language has generally a higher quality, it can also be unintelligible in some cases. The main reasons are related to background noise, music and overlapping of different speakers. If we compare the original soundtrack in English with the Italian and the Spanish dubbing, it is evident that the three versions are characterized by incomprehensible segments, but also that in both the Italian and the Spanish dubbing a few lines are freely added to the original. Another problem that translators have to face when transcribing film dialogue is the diatopic linguistic

variation. Even though the principal spoken varieties of English are American English and British English, a different range of ethnic accents and cross-cultural aspects should be represented. The representation of all these accents and varieties is difficult.

As Roberts (1997 cited in Bonsignori, 2009, p. 199) points out: “choosing to use the grammar and spelling conventions of standard UK written English aids readability, but at the same time irons out the linguistic variety”, which, we think, is indispensable for the definition of characters in movies.

Moreover, to respect the transcription conventions, numbers have been written as words, while acronyms such as US, standing for United States, are spelt with lower-case letters with no space between them, as demonstrated below:

(11)

	FRANK	a little over <b>two hundred</b> .	poco più di <b>duecento</b> .		un poco más de <b>doscientos</b> .	
--	-------	------------------------------------	-------------------------------	--	------------------------------------	--

(12)

	FRANK	<b>ins</b> raided her maternity hideout. i was clearing my stomach outside the alibi. i found her huddled by the dumpster.	l'immigrazione ha fatto irruzione nel suo rifugio. io mi stavo svuotando lo stomaco fuori dall'alibi. l'ho trovata rannicchiata vicino a un cassonetto.		los de inmigración hicieron una redada donde vivía. yo estaba vaciando el estómago detrás del alibi y la encontré escondida junto a un contenedor.	
--	-------	----------------------------------------------------------------------------------------------------------------------------	---------------------------------------------------------------------------------------------------------------------------------------------------------	--	----------------------------------------------------------------------------------------------------------------------------------------------------	--

Finally, only for the purpose of a better understanding of the text, a comma was used for intonation changes without pause, a period to signal short breaks, two periods to mark longer pauses lasting between one and two seconds and three periods to signal pauses longer than three seconds.

The following section will be dedicated to explaining the concept of ideological unit within this work.

### **3.4 Ideological units**

In order to address the corpus analysis, it is essential to previously establish the linguistic unit from which the comparison between the original and the translated versions is to be made. The unit consists of an element or an entire expression related to the ideological categories taken into consideration. It is fundamental to clarify that the translation unit has been observed at a pragmatic level, that is to say, -looking at discourse in context, as a real and concrete action, in which the meaning is the most relevant part. Some ideological categories appear in short linguistic units, while others have a wider extension because they represent ways of behaving or thinking that are ideologically connoted, and require the observation of a larger portion of text to be understood.

The ethical violations which will be examined are stereotypes, discrimination and ideological manipulation. More precisely, a taxonomy consisting of twenty-one ideological marks was obtained multiplying the three types of ethical violation, by the seven main ideological categories observed, namely gender, race (together with nationality and ethnicity, which count as two subcategories), religion, sexual orientation and social class. Since these were the principal types of discrimination on which we have based our attention, as can be observed in the previous chapter 2, it was decided to restrict the other two types of ethical violation, i.e. stereotypes and ideological manipulation, to the five categories and two subcategories cited.

Considering that the concepts embedded in them are very broad, the work required a more restricted framework and a more precise focus. As a matter of fact, categories such as age, disability, language and sex, which are equally topics of discrimination, stereotyping and ideological manipulation, have not been taken into consideration. Another reason why it was decided to restrict the focus of the analysis to these five macro categories can be found in the first vision of the series, even before deciding to undertake this analysis. Indeed, the most evident topics were precisely the presence of various ethnicities, nationalities and races which appropriately characterize the melting pot of cultures that underlie the existence of the United States; different sexual orientations and how the theme of homosexuality is dealt with in the

series; the Catholic religion vs the Muslim religion, which is moreover a fairly recurrent theme in dramas of American origin; the social class, and the obvious difference described via the origins of the characters themselves, in other words, the South Side of Chicago, which is still one of the most infamous areas of the American city today, and in which the working class conditions denote an ongoing struggle to make a living and coexist with people of a higher social class; and finally, gender, which is a topic of great importance and interest, especially regarding the role of women in society, and regardless of whether or not this topic is more recurrent than others within the series, it deserved to be examined carefully.

Despite this, the frequency of occurrence of a given ideological mark is not the only determining factor, which contributed to the selection of the five ideological macro categories which will be described and characterized in the next subsection. It is worth noting that this work is not only intended to quantify the number of occurrences of each ideological mark and the related translation strategies used, but it is fundamentally conceived as an analysis of language in the media and how language itself has the power to affect and manipulate social thought and, consequently, social behavior. When, for instance, we analyze gender identity, we are most likely led to talk about sexual orientation, and normally the social class to which an individual belongs is mentioned, and most probably it will lead to talking about race or ethnicity, which are, in turn, almost always related to religion, thus creating a circle of social groups which are closely intertwined and which make up society.

Analyzing the relations of power and domination within society focusing only on a social group or a type of discrimination does not allow a global vision and, as Fairclough (1995, p. 18) points out: “it is misleading to focus upon, for instance, gender relations (or for that matter class relations) without attention to their functioning within the social system (and therefore to how gender intersects with class, ethnicity, etc.)”. This work is, therefore, inevitably connected to and part of the approach known as *Critical Discourse Analysis*, as will be appreciated during the analytical process.

### 3.5 Ideological Marks Taxonomy

In the TV Series *Shameless*, we focused on the identification of expressions that transmit a certain ideological position about gender, sexual orientation, religion, race and social class, which are usually controversial topics in society. The twenty-one ideological marks, which we will list later on, can be grouped into five macro categories and defined as follows:

- 1) Gender: an element or an entire expression about the gender<sup>39</sup> of a certain person, either a character or related to a general discourse, which can be considered as a discriminatory occurrence, a stereotypical depiction or an attempt at ideologically manipulating the recipient to share such discrimination or stereotyping, in this case the audience of the Tv show.
- 2) Sexual Orientation: an element or an entire expression about the sexual orientation of either one of the characters or a more general discourse, that can be considered as a discriminatory occurrence, a stereotypical depiction or an attempt at ideologically manipulating the audience to share such discrimination or stereotyping.
- 3) Religion: an element or an entire expression about the three main monotheistic religions, (i.e. Judaism, Christianity and Islam), that can be represented in the form of blasphemies or general descriptions, which contain a discriminatory or stereotypical depiction or constitute an attempt at ideologically manipulating the audience to share such discrimination or stereotyping.
- 4) Race: an element or an entire expression about race, ethnicity and nationality in the form of discrimination, stereotype or ideological manipulation of the viewers for them to cooperate communicatively in such discrimination or stereotyping.
- 5) Social Class: an element or an entire expression which contains a description and characterization of a member of a certain social class, or a more general depiction of an entire social class, which constitutes a case of discrimination, stereotype or ideological manipulation towards the spectators for them to

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<sup>39</sup>Gender definition: <https://www.collinsdictionary.com/dictionary/english/gender>;  
<https://dictionary.cambridge.org/dictionary/english/gender>



cooperate communicatively in such discrimination or stereotyping.

The ideological marks can also be gathered into three main types of ethical violation, which can be described as below:

- 1) Discrimination occurs when the language analyzed contains an element or a longer expression which is intended at treating a person or a group of people less fairly than other people or groups.
- 2) A stereotype can be observed when an element or an entire expression disclose a generalization or an oversimplified idea about a person or group of people, which become a widely-held belief and a common way of describing them.
- 3) Ideological Manipulation appears when the language of the original version – in the form of single element or wider expression– displays a particular set of ideas and beliefs which are meant to manipulate the audience's way of thinking and perceiving a certain social topic. Likewise, and less frequently, ideological manipulation can also be found when the language of the target versions –in other words, the language of dubbing– contains modifications, attempts at manipulation and censorship, which can be acknowledged as ideological, and normally attributable to the translation agencies chosen in each country, and to the existence or otherwise of models and constraints that the same agencies are bound to adhere to.

Finally, the ideological marks, together with their abbreviations, as found in the corpus and within all the excerpts taken from it in the course both of the methodological description and the analytical process, can be listed and described as follows:

- 1) Gender Discrimination (GD): when an element or an entire expression contains an unequal form of treating an individual or group of individuals based on gender.

Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
GD	STEVE TO FIONA	right. <b>chick thing?</b>	capito. un'altra volta?		por qué? es de tías?	

Corpus Table (3) – *Season 1 Episode 1 – Steve and Fiona*

As can be noticed in the example above, Steve uses the word *chick* to refer to women, which is a derogatory slang term, seeing as the first definition in any

dictionary consulted<sup>40</sup> refers to the young of any bird, mainly a chicken, and the second meaning is always considered offensive. Moreover, being called “a bird” is infantilizing and demeaning, as Garlick (2016) writes in her article<sup>41</sup> on the online newspaper *The Guardian*.

- 2) Gender Ideological Manipulation (GIM): when an element or an entire expression contains an idea used either by the scriptwriter of the original version or by the translators of the target versions, to manipulate the way in which the audience perceives gender.

Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FRANK	oh-ho. i hope i'm not interrupting a pajama party, moni. that's what you ladies do when you're together, right? pillow fights and the like?	oh-ho. spero di non aver interrotto il tuo pigiama party monica. è questo quello che fate quando state insieme, guerre con i cuscini e cose del genere?		oh-ho. espero no interrumpir esta preciosa fiesta de pijamas moni. porque es lo que hacéis cuando estáis juntas, no? hacéis peleas de almohadas?	
GIM	ROBERTA	you wish you had a dick as big as mine.	ti piacerebbe da morire avere un cazzo grosso come il mio.		ya te gustaría tener un rabo tan grande como el mío.	

Corpus Table (50) – Season 1 Episode 10 – Frank and Roberta

In this scene, Frank Gallagher is talking to Monica, his ex-wife, and Roberta, her new partner. According to Frank, when two women are together as a couple, they are not able to have sexual intercourse, alluding to an anatomical lack of a male organ, so they have to settle for pillow fights, instead. To this provocation, Roberta replies to Frank saying that he is just envious of how big her penis is, obviously alluding to a dildo. This reference to the size of the male organ as a symbol of virility is a case of gender ideological manipulation, primarily towards men spectators, who might feel obliged to base their gender identity on the size of their own penis. Meanwhile, female spectators, as often happens, could process this information as a legitimate behavior, that is, to expect from a man that his virility or manifestation of gender identity is and can only be relegated to the size of his sexual organ. Furthermore, both male and

<sup>40</sup>Consulted Dictionaries for chick:  
<https://dictionary.cambridge.org/dictionary/english/chick>  
<https://www.dictionary.com/browse/chick>  
<https://www.merriam-webster.com/dictionary/chick>  
<https://www.collinsdictionary.com/dictionary/english/chick>

<sup>41</sup>Available online: <https://www.theguardian.com/commentisfree/2016/sep/30/bird-infantilising-hold-women-back>

female viewers may mistakenly perceive the size of the male organ as the only means of having satisfactory sexual intercours, downsizing other equally important factors in sexuality.

- 3) Gender Stereotype (GS): when an element or an entire expression contain a generalization or an oversimplified idea about one of the genders, which becomes a widely held belief and a common way of describing them.

Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	VERONICA	vergin?	vergine?		virgen?	
	FIONA	yep!	e già!		sí!	
<b>GS</b>	VERONICA	holy shit. you popped his cherry? <b>and how was the thirty seconds of bliss?</b>	porca puttana! hai colto il suo fiorellino? <b>trenta secondi di paradiso?</b>		no me jodas! le has desvirgado? <b>cómo fueron los treinta segundos de placer?</b>	
	FIONA	he actually lasted a while.	no, è durato un bel po'.		en realidad duró bastante.	
<b>GS</b>	VERONICA	did he cry after?	e dopo ha pianto?		y lloró después?	

*Corpus Table (17) – Season 1 Episode 3 – Veronica and Fiona*

In this dialogue, Fiona is telling Veronica about her date with Tony, a neighborhood police officer, who apparently had never had any sexual experiences before meeting Fiona. As soon as she hears the news, Veronica performs two gender stereotypes: the first, assuming that since the policeman was a virgin, the duration of the sexual encounter was necessarily of thirty seconds, and second, asking if he had cried immediately after, action which is usually and stereotypically reserved to women. Veronica uses a derisive attitude towards Tony, implying that losing his virginity being an adult, which she considers as “too late”, is also an indicator of being “less of a man” and, therefore, he must have cried.

- 4) Sexual Orientation Discrimination (SOD): when an element or an entire expression contains an unequal form of treating an individual or group of individuals based on their sexual orientation.

Lip talking to Ian about being gay.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	LIP	fucking donkey-dick roger spikey? the original beef-meister? did he start the rumor?	roger spikey? uccello da mulo roger spikey? il super palestrato? l'ha messa in giro lui la voce?		roger spikey? roger spikey rabo de caballo? ese que no paraba de comer? creo que él se puso el mote.	
	IAN	not a rumor.	non era una voce		y no exageró nada	
<b>SOD</b>	LIP	well, that was a bit gay. what you just did there with your eyebrows..you wanna watch that.	questo è un po' gay quello che hai fatto con il sopracciglio. meglio che ci fai attenzione.		eso ha sido muy gay, lo que has hecho con las cejas, deberías tener cuidado.	

In the scene above, for the first time, Lip and Ian talk about Ian's homosexuality. In concrete terms, they discuss Ian's first experience with a boy, Roger, a schoolmate. When Ian tells his brother, Lip, that the rumor about Roger being sexually well-endowed is not just a rumor, Lip performs a sexual orientation discrimination, by suggesting to his brother not to show any signs of appreciation for a boy, because they might appear gay. If the recipient of Ian's appreciation had been a girl, Lip's advice would most likely not have been to avoid looking a bit heterosexual, or no advice would have been uttered at all.

- 5) Sexual Orientation Ideological Manipulation (SOIM): when an element or an entire expression contains an idea used, either by the scriptwriter of the original version or by the translators of the target versions, to manipulate the way the audience perceives people of a specific sexual orientation.

Gallagher house.

IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	STEVE	what exactly does "hooked up" mean?	e "sei stata" cosa vuol dire esattamente?		y exactamente qué significa "enrollado"?	
SOIM	KEVIN	last time i checked, penis goes into vagina.	per quanto ne so, pisello dentro la vagina.		por lo que he oído es cuando el pene se mete en la vagina.	

Corpus Table (16) – Season 1 Episode 3 – Steve and Kevin

In the dialogue above, Steve has just heard about Tony and Fiona's *hook up*, which, according to the Webster Dictionary<sup>42</sup>, means engaging in a casual sexual encounter, without indicating whether the type of sexual relationship intended is heterosexual or homosexual. Nevertheless, Kevin gives a definition that can be considered as an occurrence of SOIM, because in his line he explains how *hook up* happens only and exclusively when a male sexual organ is inserted into a female sexual organ, leaving aside and ruling out all other types of casual sexual encounters, a statement which should be perceived by the audience as fair and commonly accepted.

- 6) Sexual Orientation Stereotype (SOS): when an element or an entire expression contain a generalization or an oversimplified idea about one of the sexual orientations, which becomes a widely-held belief and a common way of

<sup>42</sup>Available online: <https://www.merriam-webster.com/dictionary/hookup>

describing them.

Lip talking to Ian about going to jail for eventually killing Frank.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
SOS	LIP TO IAN	so? eight to ten for manslaughter. <b>get laid as often as you want. tattoos and everything. it's gay heaven, man.</b>	quindi? ti fai da otto a dieci anni. dentro ti <b>scopano quanto vuoi, ti riempi di tatuaggi, perfetto per te!</b>		y qué? pasarías de ocho a diez años en prisión y allí <b>tendrás mucho sexo con tíos tatuados. el paraíso gay.</b>	

Corpus Table (10) – Season 1 Episode 2 – Lip and Ian

In the excerpt above, Lip and Ian are considering the possibility for Ian to end up in prison for eventually killing Frank, after enduring one of his many abuses. Lip tells Ian that it may not be completely a bad experience for him to go to prison, and that it could actually be a gay paradise, since there are many tattooed men with whom to have sex, thus introducing a sexual orientation stereotype, which contains various sub-interpretations. First of all, not all male inmates engage in sexual relations with one another. Also, not all gay men have tattoos and not all men with tattoos are gay. Not all gay men are attracted to tattooed people and no sane man would go to jail just to have a wider range of chances of meeting gay men. Finally, the attraction between two men is not ensured by the “being gay” factor.

- 7) Social Class Discrimination (SCD): when an element or an entire expression contains an unequal form of treating an individual or group of individuals based on their belonging to a specific social class.

Fiona working at a diner.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FIONA	who's got the jumbo dog?	chi ha il wurstel gigante?		eres el de la salchicha gigante?	
	CUSTOMER 1	how'd you know?	come lo sapevi?		cómo lo has sabido?	
	FIONA	x-ray vision.	vista ai raggi x.		tengo visión de rayos x.	
	CUSTOMER 1 TO CUSTOMER 2	hey, would you tap that ass?	hey, te lo faresti quel culo?		eh, te gustaría tirártela?	
SCD	CUSTOMER 2	once, if i double bagged it. <b>project girls don't abort.</b>	una volta, e col doppio cappuccio. <b>nelle case popolari non abortiscono.</b>		solo con doble protección. <b>las chicas de barrio nunca abortan.</b>	

Corpus Table (1) – Season 1 Episode 1 – Unknown characters: Customer 1 and 2 talking about Fiona

Fiona is serving customers behind the counter of a fast-food restaurant situated in the South Side of Chicago. The two clients make sexual comments about Fiona: one of them asks the other if he would have sexual intercourse with her. Customer 2 replies

that he would have only one sexual encounter with a girl from “The Projects”<sup>43</sup>, which is a slang term for government sponsored affordable housing for the poor, and only wearing a double protection, because Project girls do not have abortions. This can be considered as a case of social class discrimination derived from a form of social class cliché. Living in low-income apartments does not necessarily equate with poverty.

First of all, Customer 2 infers that Fiona is of a low social class, only because he sees her working in a fast food restaurant, without having any other kind of accessory information. Second, he makes a generalization stating that people who live in public housing do not abort, probably assuming they do not have the economic resources to afford abortion, or because they use pregnancy as an excuse to improve their economic conditions, perhaps by getting pregnant from a person of a higher class.

- 8) Social Class Ideological Manipulation (SCIM): when an element or an entire expression contains an idea used, either by the scriptwriter of the original version or by the translators of the target versions, to manipulate the way the audience perceives people belonging to a specific social class.

Kevin and Veronica's house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	VERONICA	where's ethel?	dov'è ethel?		y ethel?	
	KEVIN	she's over at malik's crib having a playdate.	è da malik, fanno giocare insieme i bambini.		en casa de malik, para que los niños jueguen.	
	VERONICA	you let her go?	ce l'hai fatta andare?		y la has dejado ir?	
	KEVIN	they're just friends.	sono solo amici.		solo son amigos.	
<b>SCIM</b>	VERONICA	<b>boys like malik don't have friends with vaginas.</b>	<b>ragazzi come malik non hanno amici con la vagina.</b>		<b>los chicos como malik no tienen amigos con vagina.</b>	

*Corpus Table (92) – Season 2 Episode 4 – Veronica and Kevin*

In this scene, Veronica and Kevin talk about their foster kid, Ethel, a young girl who was saved from a situation of abuse and sexual violence by the male leader of the religious sect in which she was born. Veronica does not agree with Ethel getting together with Malik, a boy from the neighborhood who plays in Kevin's basketball team. By means of a generalization, “boys like Malik don't have friends with vaginas”, Veronica's words are a case of SCIM, as well as being stereotypes and ideological manipulation of gender and race. Veronica makes reference to black boys, who like Malik belong to a low social class, because they live in the ghetto, and all have an

<sup>43</sup>Available online: <https://www.thefreedictionary.com/The+projects>

equal way of behaving and thinking; for instance, they are not able to have female friends, because they are rather just interested in engaging sexual intercourse with girls.

- 9) Social Class Stereotype (SCS): when an element or an entire expression contain a generalization or an oversimplified idea about one of the principal social classes, which becomes a widely-held belief and a common way of describing them.

Basketball court.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
SCS	KEVIN	yo, can you hustle, please? i know you can run faster than that. <b>ronelle, come on, man. pretend like you just stole something.</b>	datevi da fare, per favore, so che correte più di così. <b>ronelle, andiamo ti prego, fai finta di aver rubato qualcosa.</b>		eh, queréis despertar de una vez? sé que sabéis correr más. <b>ronelle, vamos tío, piensa que acabas de mangar algo.</b>	

Corpus Table (86) – Season 2 Episode 4 – Kevin and the basketball team he coaches

In the line above, Kevin is coaching his basketball team, inciting them to run faster. In particular, he refers to Ronelle, telling him to run as if he had just stolen something and had the owner of the stolen good running after him. In this sentence, stealing and running away, is perceived as an everyday behavior, in a ghetto-neighborhood like the South Side, which makes it a social class stereotype.

- 10) Religious Discrimination (RED): when an element or an entire expression contains an unequal form of treating an individual or group of individuals based on the religion they believe in.

Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	WARREN	[korean]	[korean]		[korean]	
	LIP	stop speaking fake korean, warren.	smettiti di parlare in finto coreano, warren.		deja de hacer como si supieras coreano, warren.	
RED	LIP	oh, warren, once again proving that <b>koreans are the asian jews.</b>	ah, warren, ancora una volta dimostri che i <b>coreani sono gli ebrei asiatici.</b>		ah, warren, me vuelves a demostrar que <b>los coreanos sois los judios de asia.</b>	

Corpus Table (32) – Season 1 Episode 6 – Lip and Warren

Lip is talking to his Korean friend, Warren, who owes him money for a school assignment Lip did for him. Warren, however, does not carry all the money he owes Lip, who, therefore, tells him that Koreans are the Asian Jews. With this similitude, Lip makes reference to a discriminatory generalization about Jewish people, i.e. being greedy and obsessed with money, thus performing a discrimination linked to religion.

11) Religious Ideological Manipulation (REIM): when an element or an entire expression contains an idea used, either by the scriptwriter of the original version or by the translators of the target versions, to manipulate the way the audience perceives a certain religious belief or the complete absence of it.

Purity Ball.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	ELAINE	hi. my name is elaine, and i only touched one penis. once. if i didn't, i was going to get hit with a pipe.	ciao. mi chiamo elaine, e ho solo toccato un pene, una volta. se non l'avessi fatto mi avrebbero malmenata.		hola. me llamo elaine y yo solo he tocado un pene, una vez. si no lo hacía iban a pegarme con un palo.	
REIM	ELAINE'S DAD	god, why did you let my daughter become a slave to the flesh?	dio, perché hai permesso che mia figlia diventasse una schiava della carne?		dios, por qué has dejado que mi hija se convierta en esclava de la carne?	

*Corpus Table (57) – Season 1 Episode 10 – One-shot characters: Elaine and her dad*

This dialogue is extracted from a longer scene in which Karen Jackson, Lip's girlfriend, and her father, Eddie, participate to a purity ceremony, in which other girls, together with their fathers, have to talk about their sexual experiences, in an attempt to exorcise them and consequently free themselves from sin. Hearing his daughter Elaine confessing she had touched a male organ after being threatened to be beaten, Elaine's father desperately asks the Lord why his daughter had to become a slave to the flesh. The use of religion, in this case Christianity, covers a subtler gender discrimination. In other words, viewers are led to perceive that there is an entity entitled to judge our actions and determine our future, but, most importantly, the audience is driven to justify, by means of religion, the fact that a girl, precisely because she is a female, is the guilty individual when she is victim of sexual assault.

12) Religious Stereotype (RES): when an element or an entire expression contain a generalization or an oversimplified idea about one of the three main monotheistic religions, which becomes a widely-held belief and a common way of describing them.

Tony explaining Fiona why he was a vergin.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
RES	TONY TO FIONA	katie jordan was super catholic so she only let me stick it in..	katie jordan era super cattolica quindi se lo faceva mettere solo..		katie era súper católica y solo me dejaba metérsela por..	

*Corpus Table (19) – Season 1 Episode 3 – Tony and Fiona*

In the example above, Tony basically apologizes to Fiona for being a virgin



before having sex with her, and he starts making a list of reasons why he was still a virgin, including the one reported in the excerpt: “Katie Jordan was super Catholic, so she only let me stick it in...”. The *Catholic girl*<sup>44</sup> stereotype, in American culture, refers to a young woman who only engages in anal sexual intercourse, instead of conventional intercourse, believing this action preserves her virginity before marriage.

- 13) Racial Discrimination (RAD): when an element or an entire expression contains an unequal form of treating an individual or group of individuals based on the color of their skin and racial origin.

Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
RAD	FAKE AUNT GINGER TO DEBBIE	i also danced with cab calloway. he had the first <b>colored penis</b> i ever kissed.	ho ballato anche con cab calloway. è stato il primo <b>pene di colore</b> che abbia mai baciato.		también bailé con cab calloway. fue el primer <b>pene negro</b> que besé en mi vida.	

Corpus Table (23) – Season 1 Episode 3 – Debbie and fake aunt Ginger

Fake aunt Ginger tells Debbie about her first experience with a black man. In this excerpt, the clear racial discrimination stands in the use of the word *colored*<sup>45</sup>, instead of black. It is an old fashioned and highly offensive racial slur<sup>46</sup> (Butterly, 2015), used to refer to any group of non-white people, mainly African Americans.

- 14) Racial Ideological Manipulation (RAIM): when an element or an entire expression contains an idea used, either by the scriptwriter of the original version or by the translators of the target versions, to manipulate the way the audience perceives racial diversity.

Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	ROBERTA	moni and i want to take liam to live with us.	io e moni vogliamo liam a vivere con noi.		moni y yo queremos que liam se venga con nosotras.	
	FIONA	what?	che cosa?		qué?	
	FRANK	over my dead body.	dovrete passare sul mio cadavere.		eso será por encima de mi cadáver.	
	ROBERTA	how about moni sign whatever the hell it is you need we get liam.	e se invece moni ti firma tutto quello che ti pare e a noi va liam?		hemos pensado que moni firme lo que necesitas y nos des a liam.	
	FRANK	done.	d'accordo.		hecho.	
	FIONA	no fucking way! you can't have liam.	no, neanche per il cazzo, non potete prendervi liam.		no, y una mierda. no os vais a llevar a liam.	
	MONICA	why the hell not?	e perché no? non è		y por qué no? si ni	

<sup>44</sup>Available online: <https://www.urbandictionary.com/define.php?term=catholic%20girl>

<sup>45</sup>Available online: <https://www.dictionary.com/browse/colored>

<sup>46</sup>Available online: <http://www.bbc.co.uk/newsbeat/article/30999175/warning-why-using-the-term-coloured-is-offensive>

		he's not even frank's.	nemmeno di frank.		siquiera es hijo de frank.	
RAIM	ROBERTA	fact is, liam is black. all you white folks scooping up black babies like fashion accessories have a rude awakening coming. there will be a backlash if people don't stop underestimating the <b>cultural importance of a black parent raising a black baby.</b> liam needs me and he's coming with us.	rimane il fatto che liam è nero. voi bianchi che girate con dei bambini neri come fossero scarpe alla moda avrete una gran brutta sorpresa. succederà qualcosa di molto brutto se non la smettete di sottovalutare quanto sia <b>culturalmente importante che un bambino di colore sia allevato da un genitore nero.</b> liam ha bisogno di me e verrà con noi.		el hecho cierto es que liam es negro. algún día todos los blancos que os lleváis bebés negros como si fueran un accesorio vais a saber lo que es bueno. y es que va a haber consecuencias graves si el mundo sigue subestimando la <b>importancia cultural de que sean padres negros los que críen a los niños negros.</b> liam me necesita y se va a venir con nosotras.	

Corpus Table (49) – Season 1 Episode 9 – Roberta, Fiona, Frank and Monica

In this dialogue, Roberta, Fiona, Frank and Monica argue over Liam's custody. As can be seen in the last line of the excerpt, since Roberta is a black woman, she believes it is important for Liam, being a black child, to grow up in a family with at least one black parent. We have chosen to consider this part of dialogue as an occurrence of racial ideological manipulation, because while it is true that the race of a child should not be considered as irrelevant, there is no evidence confirming that a black child must necessarily grow up in a black family. Experts think that skin color is not important in children upbringing (Noble Maillard, 2014<sup>47</sup>). If what Roberta communicates to the audience were true, then many cases of adoption would be complete failures.

- 15) Racial Stereotype (RAS): when an element or an entire expression contain a generalization or an oversimplified idea about one of the commonly recognized races, which becomes a widely held belief and a common way of describing them.

Alibi.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FIONA	she's been getting liam's dna results.	ha avuto i risultati del dna di liam.		ha ido a por los resultados del adn de liam.	
	LIP	congratulations, you're still the father.	congratulazioni, sei il padre.		enhorabuena! sigues siendo el padre.	
	FRANK	are you serious? ooh. i thought that was always a rumor about nana gallagher having an affair with that <b>sax player.</b>	dite sul serio? oh. ho sempre creduto che fosse una diceria che nonna gallagher avesse avuto una storia con quel <b>sassofonista nero.</b>		lo dices en serio? oh, yo creía que era solo un rumor eso de que la abuela gallagher se había liado con aquel <b>saxofonista.</b>	

<sup>47</sup> Available online: <https://www.nytimes.com/roomfordebate/2014/02/02/in-adoption-does-race-matter/in-adoption-race-should-not-be-ignored>

In this scene, Fiona and Lip inform Frank about the results of the paternity test Monica requested, to find out if Liam, being a black child, is actually Frank's son. When Frank learns he is the father, he links the fact that Liam is black to the sexual relationship his mother had had with a sax player. In this context, the skin color, expressly black, is implied in the expression *sax player*, because stereotypically, many saxophonists or jazz musicians are black.

- 16) Ethnic Discrimination (ETHD): when an element or an entire expression contains an unequal form of treating an individual or group of individuals based on the fact that they belong to a certain ethnic group.

Cleaning job.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
ETHD	STEVE TO FIONA	i'm sorry, but <b>no one</b> speaking english as a first language should be doing this job.	scusa ma <b>soltanto</b> uno straniero dovrebbe fare questo tipo di lavoro.		lo siento, pero <b>nadie</b> nacido en este país debería tener este trabajo.	

Corpus Table (159) – Season 3 Episode 8 – Steve and Fiona

In the line above, Steve complains to Fiona about the sewer cleaner job she found for him. A case of ethnic discrimination can be noticed in Steve's line, since he says that no person whose first language is English should do that job, implying an ethnic superiority of native speakers of English over those people who are part of other ethnicities whose mother tongue is not English, for instance, non-English-speaking immigrants.

- 17) Ethnic Ideological Manipulation (ETHIM): when an element or an entire expression contains an idea used, either by the scriptwriter of the original version or by the translators of the target versions, to manipulate the way the audience perceives a certain ethnic group.

No occurrence of ETHIM has been found in the Corpus during the analytical process.

- 18) Ethnic Stereotype (ETHS): when an element or an entire expression contain a generalization or an oversimplified idea about a specific ethnic group, which becomes a widely held belief and a common way of describing them.

Jewelry. Frank trying to sell a watch.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FRANK	damn palestinians, huh? it's like they come out of the womb wearing a suicide vest, am i right, ha, ha?...you ask me, we should just give you guys the green light, take them all out.	maledetti palestinesi, eh? sembra che nascono direttamente con la cintura da kamikaze, mi sbaglio forse?...secondo me dovremmo darvi via libera e lasciarveli eliminare tutti.		malditos palestinos, eh? es como si salieran del útero con un chaleco de explosivos, a qué es verdad?...en mi modesta opinión deberíamos dejarles que acabaran con todos.	
	JEWELER	i believe in a two-state solution.	credo nella convivenza tra i due stati.		creo en la solución de los dos estados.	
ETHS	FRANK	don't know why you yids get such a bad rep for being greedy, controlling the media, making everyone get their dicks cut. killing our lord and savior? everyone knows that was pontius pilate, not you.	davvero non capisco perché voi ebrei avete la fama di quelli avidi, che controllano i media e fanno tagliare l'uccello a tutti. e l'uccisione di nostro signore? si sa che è stato poncio pilato, mica voi.		no sé por qué tienen ustedes tan mala fama que si son avaros, que si controlan la prensa, que si les cortan la cola a los tios. y todos saben que el que se cargó a nuestro señor fue poncio pilato, no ustedes.	

Corpus Table (38) – Season 1 Episode 7 – Frank and Jeweller

The dialogue above takes place in a jewelry in which Frank is attempting to sell a watch. The fact that the jeweler is Jewish is already a stereotypical portrayal. Nonetheless, Frank makes a list of stereotypical characteristics regarding Jewish people as ethnic group: circumcised, greedy, media controllers, and responsible for the death of Jesus.

- 19) Nationality Discrimination (NAD): when an element or an entire expression contains an unequal form of treating an individual or group of individuals based their nationality.

Frank arguing with Steve.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
NAD	FRANK TO STEVE	you think you're a fuckin' tough guy? because you look like a pre-menstrual filipino!	ti credi un cazzo di duro? a me sembri più una filippina in sindrome premenstruale.		te crees que eres un tipo duro? porque pareces una filippina con síndrome premenstrual.	

Corpus Table (9) – Season 1 Episode 2 – Frank and Steve

Although it is not very clear why Frank uses the Filipino nationality to insult Steve, it seemed significant to point out the derogatory and discriminatory value that the expression *pre-menstrual Filipino* carries, as opposed to *tough guy*, as can be seen in the extract above.

- 20) Nationality Ideological Manipulation (NAIM): when an element or an entire expression contain an idea used, either by the scriptwriter of the original version or by the translators of the target versions, to manipulate the way the

audience perceives people from a specific country.

Alibi.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
NAIM	FRANK	meanwhile, some guy named paco is jumping a fence and taking my job. where's the justice? sends for his whole family, packs them in, twenty to a room. guess who's supporting them. me. my taxes.	e intanto qualcuno di nome paco ha saltato la frontiera ed è venuto a rubare il lavoro a me. è giustizia questa? fa venire anche la famiglia, li ficca tutti e venti dentro a una stanza. indovina chi paga per loro? sempre io, io con le mie tasse.		mientras tanto algún tío llamado paco cruza la frontera de extranjería. dónde está la justicia? luego se trae a su familia y se ponen a vivir veinte en una habitación y adivina quién los acaba manteniendo? yo, con mis impuestos.	
	FIONA	never use their names again!	non usare mai più i loro nomi.		no vuelvas a usar sus nombres.	
	FRANK	you're a liberal!	sei una liberale!		eres una liberal.	

Corpus Table (40) – Season 1 Episode 7 – Frank and Fiona

In this scene, Frank blames the fact that he does not have a job on immigrants coming from South America, implicitly from Mexico. He makes reference to someone named “Paco” who crosses the border, steals his job, sends money to his family or makes his large family live in a small flat. While the former are all stereotypical depictions of Mexican people, the ideological manipulation can be found in the part in which Frank points out that he supports immigrants (coming from Mexico or from any other country in South America) paying his taxes. This is a potentially very dangerous statement for those who watch the series and it may foment hatred and intolerance in them, based on mere hearsay, instead of getting them used to look for actual statistics and informed research on, for instance, the fiscal impact of immigration on native-born taxpayers<sup>48</sup>.

21) Nationality Stereotype (NAS): when an element or an entire expression contain a generalization or an oversimplified idea about a certain nationality, which becomes a widely-held belief and a common way of describing them.

Frank in a canadian jail.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FRANK	i hate fucking canada.	io odio il canada, cazzo.		yo odio el puto canada, joder!	
	OFFICER	keep it down in there.	abbassa la voce laggiù.		deje de dar voces!	
NAS NAS NAS	FRANK	i'm an american. apple pie, lower forty eight, air supply.	io sono americano. la torta di mele, i quarantotto stati, il super bowl.		yo soy estadounidense. tarta de manzana, las barras y las estrellas, los amantes de las	

<sup>48</sup> Available online: <https://econofact.org/do-immigrants-cost-native-born-taxpayers-money>

In the last excerpt, Frank finds himself in a Canadian jail. He does not carry a passport with him, and to make the guard understand that he is from the US, he starts listing American stereotypes, in order to look as American as possible: apple pie, lower forty-eight, air supply. The first stereotype is actually based on the idiom<sup>49</sup> “as American as apple pie”, which is, definitely, America's favorite and symbolic pie. *Lower forty-eight* makes reference to the contiguous forty eight states of the United States of America, leaving out Alaska and Hawaii, hence the American geography before 1959<sup>50</sup>. Finally, air supply seems to refer to the air force, the missiles, the military air fleet, for which the United States are very well known. However, these stereotypes are so mainstream that they end up having the opposite effect to the one desired by Frank. In fact, they are such a meaningless proof of being American, that the Canadian guard does not release him.

In the next section, we will explain the translation strategies, understood at an ideological level, which will be used to analyze the ideological occurrences found in the original script and how they are translated into the two target versions.

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<sup>49</sup>Available online: <https://idioms.thefreedictionary.com/as+American+as+apple+pie>

<sup>50</sup>Available online: <https://2001-2009.state.gov/r/pa/ho/time/gp/17661.htm>

### 3.6 Translation strategies

As already mentioned in the previous chapter, the translation strategies used to analyze the occurrences of ideology in this work are entirely inspired by those adopted by Romero and De Laurentiis in their (2016) study on the ideological aspects that can be found in the translation for dubbing of the Spanish series *Física o Química*. However, before reaching the conclusion according to which the taxonomy proposed by Romero and De Laurentiis was the most appropriate, a scrupulous research work was conducted, aimed at observing the many taxonomies existing in the field of translation, and more specifically in audiovisual translation. For instance, we considered Pedersen's (2005) classification, meant at analyzing what he calls Extralinguistic Culture-bound References (ECRs), or similarly, Ranzato's (2016) taxonomy, which is aimed at researching Culture Specific References (CSR). Focusing on these two researchers, among all other relevant contributions, was never accidental. Rather, analyzing portions of text, which are closely related to the culture of each of the countries taken into consideration by both the authors, could have been associated with the theme of ideology. After all, culture and ideology are intertwined. Nonetheless, analyzing cultural references does not necessarily highlight the ideological part which is likely present in what we consider as ideological unit, that is to say, an element or a larger portion of text, which carries a certain ideological position or ethical violation. For instance, in Romero and De Laurentiis's words:

[...] la técnica de ampliación lingüística, que suele ser una técnica muy utilizada en el doblaje, es definida por las autoras como un recurso consistente en añadir más elementos lingüísticos que la versión original; sin embargo, la descripción de dicha técnica no explica si se ha producido un cambio ideológico en la versión doblada y por ello, no nos resulta operativa en nuestro estudio (Romero and De Laurentiis, 2016, p. 165).

Likewise, the amplification technique of linguistic elements absent in the source text, intended as mere addition in the target text, does not demonstrate the

ideological content of the original version and whether it was maintained or dropped in the target versions, and, if so, by means of which kind of approach.

Following a similar deduction that led Romero and De Laurentiis to create their own taxonomy, which is, in fact, inherent to the analysis of ideology, we have chosen to apply the same approach to our study. As a reminder of what has already been exemplified and detailed in the theoretical framework, the translation strategies used in Romero and De Laurentiis (2016, p. 167) are the following (my translation from Spanish):

- 1) Elimination: suppressing the ideological value of the original version.
- 2) Mitigation: minimizing or neutralizing the ideological value of the original version, diminishing its meaning.
- 3) Equivalence: maintaining the same ideological value of the original version.
- 4) Amplification: explaining an ideological value that is not present in the original version (but can be understood from the context); adding a further ideological value to the one present in the original version.
- 5) Substitution: changing the ideological value of the original for a different one.

In the following pages, the strategies will be applied to the corpus by way of example and as an introduction of what will be done in the analytical section.

### 3.6.1 Elimination

In this scene, Frank wanders around his district looking for a place to stay, as he is no longer welcome in his home. His son, Lip, follows him on a bicycle, while Frank goes from door to door and is constantly rejected by every friend. Specifically, in the linguistic unit examined, Frank talks about a black friend who has just denied him the opportunity of staying with him, throwing him out of the house in a violent way for having pawned his television some time before. Observing the original version and its translation into Italian and Spanish, an example of elimination can be found, as can be appreciated below:

(1)

Frank talking about a former friend (black guy).						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FRANK	I've been nothing but a friend to that fat jigga	eravamo amici con quel ciccione testa di cazzo.		con la de favores que le he hecho a ese gordo	



As can be noticed, the original version contains a case of racial discrimination by means of the term *jigga*<sup>51</sup>, which is an insult or racial slur applied to black people, while in its Italian and Spanish versions, translators have opted for the elimination of the ideological mark, translating only the part *fat prick* as *ciccione testa di cazzo* (fat dickhead) and *gordo capullo* (fat jerk) and eluding to deal with the racial derogatory implication.

### 3.6.2 Mitigation

In the following scene, the translators of the Italian version have opted for the mitigation technique. Frank's wife, Monica, who has abandoned the family, and her son Ian, are about to enter a gay club, where Monica goes often, and Ian has never been to. For the first time since Ian came out as gay, mom and son go out together:

(2)

Gay night club.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
SOD	MONICA	me and bob used to come here. it's a great mix of gay, lesbian, bi and some cool breeders.	io e bob venivamo sempre qui. è un bell'insieme di gay, lesbiche, bisessuali e perfino etero.	MITIGATION	yo solía venir aquí con bob. es un sitio genial para gays, lesbianas y bisexuales.	ELIMINATION
	IAN	it's, uh, a little weird being out with you.	è un po' strano essere in giro con te.		ehm, es un poco raro salir por ahí contigo.	

Corpus Table (107) – Season 2 Episode 9, Hurricane Monica.

Monica has recently ended a homosexual relationship with a woman named Bob. In the dialogue she tells Ian that she and Bob used to go to that club and that in her opinion the place is a good mix of gay, lesbian, bisexual and heterosexual people, who she refers to as *breeders*<sup>52</sup>, which is a derogatory term used to describe heterosexuals, and a case of sexual orientation discrimination. In the Italian version the negative meaning is mitigated via the use of the more generic and neutral term *etero*, abbreviation of *eterosessuale* (heterosexual).

<sup>51</sup> Available online: <https://www.urbandictionary.com/define.php?term=jigga>

<sup>52</sup> Available online: <https://www.urbandictionary.com/define.php?term=Breeder>

### 3.6.3 Equivalence

In this scene, Frank has just returned from Canada. After arguing with Steve, Fiona's new boyfriend, the latter decides to get rid of his newly acquired father-in-law, leaving him in a Canadian park, on a bench, completely drunk and unconscious. When Fiona finds out that Steve is behind Frank's disappearance, she forces him to bring her father back to Chicago. As soon as he returns, Frank goes to his usual pub, the Alibi room, run by Kevin, his neighbor. All the customers and friends welcome him singing the Canadian anthem and mocking him:

(3)

Alibi.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	ALL	o canada our home and native land [laughter] true patriots love in all thy sons	o canada our home and native land [laughter] true patriots love in all thy sons		oh Canadá, nuestra patria y nuestro hogar [laughter] es nuestro amor, el mayor sin dudar.	
NAS	KEVIN	how you doing, frank? can i pour you a nice tall, frosty molson?	come stai frank? ti verso una molson canadese con tanta schiuma?	EQUIVALENCE	qué tal frank? te pongo una cerveza canadiense fresquita?	EQUIVALENCE
	FRANK	old style, jb back.	una old-style con un jb.		tú ponme un chupito como siempre.	
NAS	KEVIN	oh, how about a labatt and a canadian club. [laughs]	come la vedi una labatt con un canadian club? [laughs]	EQUIVALENCE	y no prefieres un labatt o un canadian club? [laughs]	EQUIVALENCE

Corpus Table (14) – Season 2 Episode 9, Hurricane Monica.

As can be appreciated above, during the dialogue Kevin mocks Frank by offering him two types of Canadian beer and whiskey, instead of his usual beverage (which is understood to be made in the United States). This can be considered a case of nationality stereotyping, for two main reasons: first, not all Canadians necessarily drink only Canadian alcohol, and second, the representation of the stereotypical feud between Americans and Canadians, always fomented and exaggerated by the Americans themselves and interestingly portrayed here. As far as the two target versions are concerned, in both the Italian and Spanish translations equivalent terms are used to name the Canadian products found in the source text.

### 3.6.4 Amplification

It is important to keep in mind that the amplification technique will be divided into two types: the first one, in which amplification is given via the explicitation of a value that appears only implicitly in the original version, and the second, in which the amplification results in the addition of an ideological value that does not exist in the original version.

#### 3.6.4.1 Amplification via explicitation

Monica's return to the family hits the Gallagher like a tornado, leaving everybody determined to find out whether Frank is Liam's real father. She is in a relationship with Roberta, aka Bob, a black woman, and for this reason they want to adopt Liam, who is also black, believing that the child would grow up better in a family where at least one member is black. Bob and Monica go to a clinic to get Liam tested to find out about his paternity and have a further chance to adopt him. In this scene, at the Alibi, Frank is informed by Fiona and Lip that he is Liam's biological father. Frank is shocked to hear this, but he also remembers that his mother was rumored to have had an affair with a sax player:

(4)

Alibi.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FIONA	she's been getting liam's dna results.	ha avuto i risultati del dna di liam.		ha ido a por los resultados del adn de liam.	
	LIP	congratulations, you're still the father.	congratulazioni, sei il padre.		¡enhorabuena! sigues siendo el padre.	
	FRANK	are you serious? ooh. i thought that was always a rumor about nana gallagher having an affair with that sax player.	dite sul serio? oh. ho sempre creduto che fosse una diceria che nonna gallagher avesse avuto una storia con quel sassofonista nero.		lo dices en serio? oh, yo creía que era solo un rumor eso de que la abuela gallagher se había liado con aquel saxofonista.	
RAS				AMPLIFICATION		EQUIVALENCE

*Corpus Table (55) – Season 1 Episode 10, Nana Gallagher had an affair.*

As can be seen in the dialogue, Frank uses a racial stereotype to justify to himself that he is Liam's father. Clearly, not all sax players are necessarily black. As for the Italian version, an example of amplification can be observed, as translators opted for making the sax player's skin color explicit, *sassofonista nero* (black sax

player), while in the original version the ideological value can be understood from the context.

### 3.6.4.2 Amplification via addition

Frank has some settlement money coming his way, but he needs his ex-wife Monica to sign some documents. He talks about it with Kevin at the Alibi, while waiting for his usual drink. According to Frank, the only obstacle to getting Monica to sign the documents is Bob. Instead of calling her by her name, however, he calls her “Rosey Grier”, who is a former African American football player. The reference is targeted, first and foremost, because Bob is also an African American woman; comparing her to Rosey Grier, using a derogatory tone, Frank also refers to the fact that Bob has a corpulent body size, just like the average American football player and that she is a masculine woman, as lesbian women are stereotypically considered. Accordingly, a case of gender discrimination and sexual orientation discrimination can be observed in the original version:

(5)

Alibi.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FRANK	hello? settlement money. thank you. if i can get monica away from rosey grier long enough to sign the goddamn thing!	ma non capite? i soldi del mio accordo, è chiaro ora? se solo riuscissi ad allontanare monica da quella cicciona per farle firmare quel foglio.		cómo que no? está la pasta del acuerdo, te parece poco? solo tengo que apartar a monica de ese guerrero mandinga lo justo para que firme el puto papel.	
RAD						AMPLIFICATION

*Corpus Table (52) – Season 1 Episode 10, Nana Gallagher had an affair.*

While the Italian translators opted for the strategy of elimination of the ideological value present in the original, relying only on Bob's physical characteristics, though keeping the derogatory sense, *quella cicciona* (that fatty woman), the Spanish version contains an example of amplification which adds a further ideological value to the one present in the original version. The cultural reference to Rosey Grier was clearly difficult to maintain, being incomprehensible for the Spanish audience, but opting for *guerrero mandinga* (mandingo<sup>53</sup> warrior) is an addition of an explicit racial discrimination that cannot be found in the source text. Whereas it is true that Bob is a

<sup>53</sup>Available online: <https://www.wordreference.com/definition/Mandingo>

black woman, she is certainly not a man or a warrior coming from one of the largest ethnic groups in West Africa.

### 3.6.5 Substitution

In the following scene, Veronica tells Fiona that the toilet should be fixed because it is apparently clogged. Fiona seems not to notice that there is something wrong with the toilet, so Veronica tries to convince her that it is actually clogged, using a nationality discrimination:

(6)

Gallagher house.						
TOPIC	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	VERONICA	gotta do something about that toilet.	bisogna fare qualcosa per il water.		hay que hacer algo con ese retrete.	
	FIONA	what's wrong with it?	cos'ha che non va?		qué le pasa?	
	VERONICA	nothing, if you don't mind <b>squatting above the seat like a laotian coolie</b> so your ass doesn't touch the water.	niente, se ti piace <b>rimanere appesa come un operaio vietnamita</b> per non toccare l'acqua col culo.		nada si no te importa <b>ponerte en cucullas</b> haciendo fuerza para que tu culo no toque el agua.	
NAD				SUBSTITUTION		ELIMINATION

*Corpus Table (37) – Season 1 Episode 7, Frank Gallagher, loving husband, devoted father.*

The original sentence *squatting above the seat like a Laotian coolie*, where coolie<sup>54</sup> is intended to be an unskilled worker of Asian origins, is translated into Italian as *rimanere appesa come un operaio vietnamita* (to hang like a Vietnamese worker). In such a way, the Italian translators perform a substitution of both the nationality and the job, thus changing the ideological value of the original for a different one. In this specific case, the discriminatory value is lost in the Italian version, because the Italian audience is unable to understand why a Vietnamese worker should necessarily hang on the toilet to use it.

After having talked about the series, its main characters and having provided a general summary of the eight seasons, after having explained the procedure with which the data was collected and having outlined the two main phases of analysis, and the translation strategies that will be applied during the analytical process, chapter 4 will be dedicated to the actual analysis of the data.

<sup>54</sup>Available online: <https://www.collinsdictionary.com/dictionary/english/coolie>



## Chapter Four: Analysis

### Introduction

The purpose of this study is to analyze and describe the occurrences of ideological manipulation, discrimination and stereotypes present in the American TV series *Shameless*, in three different versions: the original English script, the Italian dubbed version and the Spanish dubbed version together with the transcription.

An extended literature review was first performed in Chapter 1 and 2 to determine how other researchers have defined the key concepts related to the thesis. Consequently, we critically compared the research performed by different authors and finally chose those definitions and ideas that seem to be more applicable and relevant to our study.

The analysis will be carried out in two main phases: a contrastive analysis and a diachronic analysis, as explained in the methodology of research in Chapter 3.

The contrastive analysis will be subdivided into five sections named after the five main ideological categories: gender, sexual orientation, race (including ethnicity and nationality), religion and social class. Firstly, we will determine the number of occurrences of ideological manipulation, discrimination or stereotype present in the original version and, secondly, we will observe the translation strategies used in the two target versions, to render the ideological marks encountered.

Hence, it is again important to emphasize that the type of approach is ideological. In this regard, let us observe this example:

Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FRANK	oh-ho. i hope i'm not interrupting a pajama party, moni. that's what you ladies do when you're together, right? pillow fights and the like?	oh-ho. spero di non aver interrotto il tuo pigiama party monica. è questo quello che fate quando state insieme, guerre con i cuscini e cose del genere?		oh-ho. espero no interrumpir esta preciosa fiesta de pijamas moni. porque es lo que hacéis cuando estáis juntas, no? hacéis peleas de almohadas?	
GIM	ROBERTA	you wish you had a dick as big as mine.	ti piacerebbe da morire avere un cazzo grosso come il mio.	EQUIVALENCE	ya te gustaría tener un rabo tan grande como el mío.	EQUIVALENCE

Corpus Table (50) – Season 1 Episode 10 – Frank and Roberta

From a linguistic perspective of lexical semantics, translating *dick* as *rabo* (tail), would imply having used a metaphor. However, our translation strategies, based on those conceived by Romero and De Laurentiis (2016), only apply to the ideological marks encountered, in the sense of maintaining, mitigating, eliminating, amplifying or substituting the value of, for instance, one case of ideological manipulation (towards the audience), or one case of discrimination or stereotype. In this contingency, we will consider the translation as equivalent, because what the American, Italian and Spanish audience might perceive is the importance of the size of a penis in order to be considered as a real man. This type of analysis belongs more to the sphere of Pragmatics, given that it is aimed at criticizing the message as “ideological whole”, rather than at a semantic level. Quantitative results will, then, be shown via means of summarizing tables and diagrams, containing the number of occurrences.

Taking into account the cultural and socio-political context of the three countries involved in the analysis, we will try to ascertain which translation strategies are mostly adopted, and the consequent regularities and tendencies that should be encountered in each of the two target versions.

The contrastive analysis will attempt to answer several questions related to ideological manipulation, discriminatory discourse and stereotypes:

- 1) Which kind of discrimination, ideological manipulation and stereotypes are the most frequent among the five macro categories and the two subcategories?
- 2) Which ideological mark is the most frequent in the series?
- 3) Which ethical violation is the most frequent, among discrimination, ideological manipulation and stereotypes?
- 4) What ideological translation strategy is predominantly encountered?
- 5) What is the most frequent ideological strategy for each ideological mark in both Italian and Spanish?
- 6) What is the most representative ideological mark for each ideological strategy both in Italian and in Spanish?
- 7) What is the most equivalent ideological mark in each target version?
- 8) What is the closest Target Version to the original?



All the previous questions will serve to prove or disprove our research hypothesis, which predicts that our contrastive analysis will show how the Italian version will be found to be more discriminatory, more ideologically manipulative (towards the audience) and more stereotypical, with respect to the original version and compared to the Spanish dubbed version, because of the presence of a great number of cases of amplification technique in general (which explains or adds an ideological value that is not present in the original version), and because of the use of more censorial strategies, such as elimination, mitigation and substitution, in some specific themes such as religion. The hypothesis was initially and partially based on a personal perception on the topic of discrimination in Italy, compared to a more unbiased and unprejudiced Spain, and, consequently, based on actual results obtained in research prior to ours. For instance, in Romero and De Laurentiis's (2016, p. 175) study, the majority of references to homosexuality, which was a subject that sparked the greatest controversy (due to the very explicit content in the series *Física o Química*) have been substituted. Moreover, the references to religion, which is a delicate argument in Italy (due to the influence of the Vatican) have also been substituted, so that the ideological value of the original (in Spanish), could be altered or changed completely in the Italian version. The hypothesis according to which Italy should be found to be more discriminatory than Spain is also supported by the data obtained in Triandafyllidou's (2001) sociological study on the perception of immigration in Europe. As she points out in her conclusions analyzing the situation in Greece, Italy and Spain (2001, p. 135):

The reaction of the domestic population towards immigrants in the three countries under examination varies. The xenophobic and racist tendencies registered in Greece and Italy at the beginning of the 1990s (Mura, 1995; Triandafyllidou and Mikrakis, 1995) have become more pronounced. Approximately 30 per cent of the population of both countries define themselves as “very” or “quite racist”. [...] 33 per cent of Italians (EU15 average, 38 per cent) believe that people belonging to minority groups could never be fully accepted as members of the host society. [...] Spaniards, in contrast, show a relatively open and positive attitude towards immigrants. Only 20 per cent of the population consider themselves to be “very” or “quite” racist, and only 23 per cent believe that minority groups can never be fully assimilated to the host society (Triandafyllidou, 2001, p. 135).

In a second phase, a diachronic analysis will be carried out. The same data obtained during the contrastive analysis will serve to outline the diachronic evolution of language from the first season to the last, from 2011 to 2018. We will attempt to discover in which season the language used is more or less politically correct, observing the number of occurrences found in the contrastive analysis, taking in consideration the real historical, social and political context in which each season shows a certain trending topic and how the same topic is treated in terms of discrimination, stereotyping and ideological manipulation.

## 4.1 Contrastive Analysis

In this section we are presenting a qualitative, critical and contrastive analysis of the series. The starting point will be the different ideological marks that have been taken into consideration to build up the corpus: discrimination, ideological manipulation and stereotypes about gender, sexual orientation, race, religion and social class, together with the strategies used by both the Italian and the Spanish translators: elimination, mitigation, equivalence, substitution, amplification. Since the corpus is composed by over four hundred examples, and a critical and detailed description of each one of them would often involve many repetitions, we will only see some emblematic and significant extracts, in which both the ideological marks and translation strategies will be exemplified, along with a critical comment based on cultural characteristics and references of the three countries in question.

### 4.1.1 Gender discrimination, ideological manipulation and stereotypes: the translation.

The following scene, extracted from episode six of season one, portrays Frank sitting at the counter of the Alibi Room, performing one of his many monologues. When a letter from Carl's teacher arrives at the Gallagher home, because of his bad behavior at school, Fiona asks Frank to attend the parent teacher meeting. Frank refuses to go and vents his frustration addressing Carl's teachers with an untimely and senseless gender discriminatory sentence, calling them “pan-gender hermaphrodites”, as can be noticed below:

Alibi.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
GD	FRANK	i am fed up with these pan-gender hermaphrodites who hate that human beings are a species with two distinct genders. it's like they've declared war on testicles. they wanna remove all the masculinity from the schools. fill the world with yogurt-eaters. well do your research. we're all descendants of barbarians and the sooner we face it the	io sono davvero stufo di questi ermafroditi senza palle che non sopportano che gli esseri umani siano una specie concepita con due sessi distinti. è come se avessero dichiarato guerra ai testicoli. vogliono cancellare ogni traccia di virilità dalle scuole. e riempire il mondo di mangia-yogurt. beh, fate una bella ricerca. discendiamo tutti quanti dai barbari e	AMPLIFICATION	estoy harto de esos hermafroditas tan genéricos que no tienen intención de aceptar que en nuestra especie hay dos sexos bien distintos. esa gente le ha declarado la guerra a los testículos. quieren eliminar toda la masculinidad de los colegios. y llenar el mundo de devoradores de yogures. pues, a ver si investigan un poco.	EQUIVALENCE

		sooner we'll have a civilization worth celebrating.	prima lo accettiamo e prima avremo una civiltà che valga la pena di celebrare.		todos descendemos de los bárbaros y cuanto antes lo aceptemos antes tendremos una civilización que de verdad valga la pena.
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Corpus Table (34) – Season 1 Episode 6 – Frank – Gender Discrimination

Primarily, the term *pan-gender*<sup>55</sup> is defined as a person's non-binary gender identity, which encloses the entire gender spectrum. Secondly, the term *hermaphrodite*<sup>56</sup> is referred to animals or plants that possess both female and male reproductive organs, and although it was used in the past to address people, it is no longer accepted, and rather considered impolite and offensive. As a matter of fact, in the last two decades, people who have both female and male genitalia, have preferred to be defined as *intersexed* (Diamond, 1994). Moreover, putting the perception of having a particular gender (gender identity) with a condition determined by biological characteristics of the human body (intersex), and place them in the same sphere of significance, or the same semantic field, is intrinsically wrong and a discriminatory form itself.

As for the Italian version, translators have opted for dropping the term *pan-gender*, keeping *ermafroditi* (hermaphrodites), and adding *senza palle* (ball-less), hence creating a sort of amplification of the original ideological mark. If previously gender identity and biological sex (in the form of an offensive term such as hermaphrodite) were the focus of discrimination, now, in Italian, the addition of an insult (ball-less), which is linked to the presence of both sexual organs (intersex), seems to be, at best, a tacky joke. In fact, the term *senza palle* (ball-less), in Italian, is a case of gender discrimination *per se*, because it implies that whoever has testicles (male) is a brave person, therefore those who are females, that is to say, are not anatomically equipped with gonads, are not equally brave.

As far as the Spanish version is concerned, although the translators have also opted for omitting the term *pan-gender*, what remains equally discriminatory and unaltered is the term *hermafroditas* (hermaphrodites), which reveals the use of equivalence as strategy for the translation of the ideological mark under observation.

<sup>55</sup> Available online: <https://www.dictionary.com/e/gender-sexuality/pangender/>

<sup>56</sup> Available online: <https://www.merriam-webster.com/dictionary/hermaphrodite>

In the second example, taken from Season 1 Episode 10, Eddie, Karen Jackson's father, organizes a purity ball, together with other fathers, to make their daughters expiate their sexual “sins”. Eddie decides to take Karen to this religious meeting after finding out that she had been performing oral sex on the two Gallagher brothers, Lip and Ian. Specifically, this scene portrays Patty, daughter of one of the other participating fathers, confessing her sexual experience in front of everyone else, as can be seen below:

Purity Ball.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
GIM	PATTY	last year when i was singing madrigal, i started dating a boy in the choir. he said we were dating, but we never met outside of our make-out sessions in the rehearsal hall. i repeatedly let him touch me on my breasts, through my shirt and bra. and once, i felt his, his rod touch my leg. <b>this is so embarrassing. i can't believe i let him do this. i'm sorry.</b>	l'anno scorso, quando cantavo i madrigali, flirtavo con un ragazzo del coro. diceva che stavamo insieme ma non ci siamo mai visti al di fuori delle pomiciate nella sala prove. gli ho ripetutamente permesso di toccare i miei seni sopra la camicetta e il reggiseno, e una volta ho sentito il suo pene toccarmi la gamba. <b>non riesco a credere che glielo abbia permesso, mi dispiace.</b>	MITIGATION	el año pasado cuando cantaba en la iglesia empecé a salir con un chico del coro. él decía que salíamos pero nunca nos veíamos fuera de los ensayos del coro en el auditorio. dejé que me tocara repetidamente los pechos por debajo del sujetador y una vez sentí que su pene me rozaba la pierna. <b>me avergüenza haber dejado que lo hiciera, lo siento.</b>	EQUIVALENCE

Corpus Table (56) – Season 1 Episode 10 – Patty – Gender Ideological Manipulation

As can be seen in the line above, a case of gender ideological manipulation was found, at the end of Patty's speech: *this is so embarrassing, I can't believe I let him do this. I'm sorry*. Why should a girl be ashamed of maintaining a sexual relationship? Why should it be embarrassing for her to have a consensual sexual relationship? Why should women be the ones who hold back their sexual desires while men (in this case the boy Patty is dating) can have and express their sexual desire without repressing or regretting it? Why should those girls participate in a purity ball, and why should they apologize to their fathers, and therefore to a group of men, for having had sexual experiences? And why is it never the other way around? Why wasn't the purity ball organized by mothers who bring their male children to confess their sexual “sins”? Normalizing the fact that an inherent gender discriminatory behavior or a gender bias can pass as admissible makes it an ideological manipulation towards the receiving audience. As for the Italian version, a case of mitigation has been observed, due to the translators' choice of dropping the *this is so embarrassing* part, maintaining the *non*

*riesco a credere che glielo abbia permesso, mi dispiace* (I can't believe I let him do this, I'm sorry) part, in which the gender manipulation is still present but to a lesser proportion. Conversely, the Spanish version *Me avergüenza haber dejado que lo hiciera, lo siento* (I'm ashamed to have let him do it, I'm sorry), is equivalent.

The third excerpt is taken from Episode 11 of Season 1, and it portrays Frank searching for a new job to get injured at, in order to collect workers' compensation, which is a kind of insurance that covers injured workers. Debbie follows him everywhere, while Frank teaches her how to live off state scams:

Outside. Frank trying a dangerous job.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
GS	DEBBIE	i don't like that you're getting hurt on purpose to make money. isn't that cheating?	ehm, non mi piace che tu ti fai male a posta per guadagnarci. non è barare?	EQUIVALENCE	no me gusta que quieras herirte a posta para sacar dinero. no es timar?	ELIMINATION
	FRANK	i prefer to think of it as helping.	io lo vedo come un servizio pubblico.		yo diría más bien que es ayudar.	
	DEBBIE	you do?	davvero?		ayudar?	
	FRANK	yeah. when i collect workman's comp, <b>some lady has to fill out the paperwork.</b> that's her job. if it wasn't for me, she'd be unemployed.	si, quando vado a riscuotere il mio assegno <b>una donna dovrà riempire tutti i moduli.</b> è quello il suo lavoro. senza di me sarebbe disoccupata.		claro, cuando yo cobro algún subsidio, <b>alguien tiene que ocuparse del papeleo.</b> y ese alguien trabaja. de no ser por mi estaría en el paro.	

Corpus Table (62) – Season 1 Episode 11 – Frank and Debbie – Gender Stereotype

Line four of the excerpt contains a case of gender stereotype as a result of Frank explaining to Debbie that by defrauding the state and getting workers' insurance money, *some lady has to fill out the paperwork*. An indefinite pronoun such as *someone* could have been used to express the same concept, instead, the choice of using *lady* is motivated and stereotypical, though actually based on reality, as is the case, on the other hand, for most stereotypes. Considering Rocheleau's (2017) article<sup>57</sup> on the Boston Globe on the percentage of women and men in each profession in the United States, it can be easily noticed how jobs requiring forms filling are largely dominated by women (94.6% of secretaries and administrative assistants; 90.1% of receptionists and information clerks). As exposed in Kurtz's (2013) article for CNN Business, there is a historical explanation to back up the percentages shown above, and it lies in the observation that at the beginning of the 20<sup>th</sup> century, many companies could pay

<sup>57</sup>Available online: <https://www.bostonglobe.com/metro/2017/03/06/chart-the-percentage-women-and-men-each-profession/GBX22YsWl0XacHghwXfE4H/story.html>

women lower wages, because becoming a secretary did not require a full college degree, and even attending university was still a male prerogative. The case of gender stereotype found in Frank's line is, therefore, well motivated by the irrefutable patriarchal organization of the American society. As for the Italian society, it does not seem to differ much from the American one, since the line uttered by Frank: *una donna dovrà riempire tutti i moduli* (a woman will have to fill in all the forms), in the Italian version, is exactly equivalent to the original. Conversely, the situation changes in the Spanish version, in which the translators have opted for eliminating the ideological mark, by using the indefinite pronoun *alguien* (someone).

#### **4.1.2 Sexual Orientation discrimination, ideological manipulation and stereotypes: the translation.**

In Season 1 Episode 9 Frank is trying to convince his ex-wife, Monica, to sign some paperwork to receive settlement money. In this scene, Frank is in the car with Kevin, waiting for Monica to arrive. Since Monica always tries to avoid Frank's calls, he gets in touch with her pretending to be a supermarket clerk telling her she won a prize that she needs to collect. Accordingly, Monica arrives at the supermarket parking lot and gets off a truck, together with her new partner, Roberta. When Frank sees the two women hand in hand, he feels the need to explain to Kevin that Monica is now dating a woman. Initially he does it quite jokingly, but when Kevin asks to explain himself better, Frank performs a sexual orientation discrimination, by calling Monica *a fucking lesbian*. The adjective *fucking* + noun, has a derogatory and insulting meaning *per se*, which coupled with the noun and sexual orientation *lesbian*, acquires a discriminatory meaning. Both the Italian and Spanish versions are equivalent because *una lesbica del cazzo* (a fucking lesbian) and *una puta lesbiana* (a fucking lesbian), are both translated versions of the same exact ideological mark observed. In Italian, the noun *lesbica* is modified by a prepositional phrase formed by the articulated preposition *del* (of the) and by the noun *cazzo* (dick), which though carrying their own individual meaning, when they are considered together, they maintain the same meaning the adjective *fucking* has in the original version. An equal situation can be found in the Spanish version, in which the noun *lesbiana* (lesbian) is modified by the

denigrating qualifier *puta*, even though used individually as a noun it means whore and acts, in this case, as an intensifier of *lesbiana*, as can be appreciated below:

Supermarket parking lot.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FRANK	monica's batting for the other team.	monica gioca per l'altra squadra.		monica se ha ido a la acera de enfrente.	
	KEVIN	what?	cosa?		qué?	
SOD	FRANK	my wife's a fucking lesbian.	mia moglie è una lesbica del cazzo.	EQUIVALENCE	mi mujer es una puta lesbiana.	EQUIVALENCE

Corpus Table (47) – Season 1 Episode 9 – Frank and Kevin – Sexual Orientation Discrimination

In the next scene, Ian and his closeted boyfriend Mickey are arguing over Frank previously walking in on them while they were having sex in the back of the Kash and Grab store. At this point in the series, Mickey refuses to engage in anything deeper than a casual sexual relationship with Ian, and now that his reputation as violent South Side bully could be compromised by Frank possibly telling the entire neighborhood about their affair, he feels under pressure and decides to end the relationship with Ian. Despite Ian's various attempts to reassure Mickey about the fact that his father does not care about his children's sexual relations, whatever they might be, Mickey insists that they are not a couple, saying: *what, you think we're boyfriend and girlfriend here?*, which is a case of sexual orientation ideological manipulation, besides being also a sexual orientation discrimination. It is a clear case of manipulation towards that part of viewers who identify themselves with Mickey, considering that Mickey's line implies that a romantic relationship can only exist between a male (boyfriend) and a female (girlfriend), and for the same reason, the sentence is discriminatory towards men who have a relationship of the same nature, because it entails, moreover, that one of the two males should necessarily assume the female (girlfriend) role in a homosexual couple. In both the Italian and Spanish dubbed versions translators opted for the elimination strategy, given that *Credi che siamo fidanzati?* (do you think we are engaged?), and *Creéis que somos novios?* (do you think we are dating?), do not clearly express the biological sex of the two dating or engaged individuals, as follows:

Kash's store.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	MICKEY	i'm done. done done.	ho chiuso, chiuso, chiuso.		me largo para siempre.	
	IAN	frank's walked in on fiona and all of her boyfriends, walked in on lip and his girls. we got nothing to be ashamed of.	frank ha beccato fiona con tutti i suoi ragazzi. ha beccato lip con le sue ragazze. non ci dobbiamo vergognare.		frank ha pillado a fiona con todos sus novios. y a lip con todas sus chicas. no tenemos nada de qué avergonzarnos.	



	MICKEY	what fucking world do you live in?	ma in che cazzo di mondo vivi?		en qué mundo vives tú, a ver?	
SOIM	IAN	you can't you can't you know i don't want you to.	non puoi, non puoi, no, non voglio che tu.	ELIMINATION	no pue, no quiero, no quiero que tú.	ELIMINATION
	MICKEY	what did i just say to you? done is done. <b>what, you think we're boyfriend and girlfriend here?</b> you're nothing but a warm mouth to me. sorry i gotta go kill your dad, but i'm doing a lot of people a favor, including you.	piantala, hai capito che ti ho detto? chiuso è chiuso. <b>credi che siamo fidanzati?</b> non sei altro che una bocca calda per me. scusami, vado a uccidere tuo padre, e farò un favore a molte persone. incluso te.		qué acabo de decir? que me largo. <b>crees que somos novios?</b> tú no eres más que un cuerpo caliente para mí. siento tener que cargarme a tu padre, pero le haré un favor a huevo de gente. incluido a ti.	

Corpus Table (102) – Season 2 Episode 8 – Ian and Mickey – Sexual Orientation Ideological Manipulation

In Table (35) below, taken from episode 6 of season 1, Lip is telling Karen how to write a good book report, which according to him simply requires asserting that the main character in a novel is a latent homosexual. The sexual orientation stereotype lies in the following sentence: *most English teachers are either gay and agree or they're straight, but too scared to disagree and get labeled as intolerant.*

School.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
SOS	LIP TO KAREN	to master the art of the book report you just take any novel, no matter when it was written and you argue that the main character is a latent homosexual. no, seriously, seriously. now, <b>most english teachers are either gay and agree or they're straight, but too scared to disagree and get labeled as intolerant.</b>	beh, per fare un'ottima recensione basta prendere qualsiasi romanzo, di qualsiasi epoca e affermare che il protagonista è un omosessuale latente. no, sul serio, sul serio. ora, <b>la maggior parte degli insegnanti o è gay ed è d'accordo oppure è etero ma troppo timorosa di essere etichettata come intollerante.</b>	EQUIVALENCE	bueno, para dominar el arte de los trabajos sobre libros hay que coger cualquier novela y da lo mismo de qué época sea, y argumentar que el protagonista es un homosexual reprimido. no, en serio, en serio, la razón porque <b>casi todos los profes de literatura o son gays y estarán de acuerdo o son heteros a los que les asusta disentir y que los acusen de intolerantes.</b>	EQUIVALENCE

Corpus Table (35) – Season 1 Episode 6 – Lip and Karen – Sexual Orientation Stereotype

As it was not possible to find any statistics that could provide significant data regarding the sexual orientation of English teachers in America, it is more likely to consider Lip's line as a generalization and a stereotypical characterization of the English teacher. However, it was possible to find data regarding the ratio<sup>58</sup> of male to female teachers in the US, provided by the US Department of Education, in which it can be observed that the vast majority of teachers in public schools, between 2017 and 2018, are females (76%). In addition, humanistic studies, in particular English, are

<sup>58</sup> Available online: [https://nces.ed.gov/programs/coe/indicator\\_clr.asp](https://nces.ed.gov/programs/coe/indicator_clr.asp)

predominantly chosen by females, while males are more likely to get a major in sciences, as can be seen in the image<sup>59</sup> below:

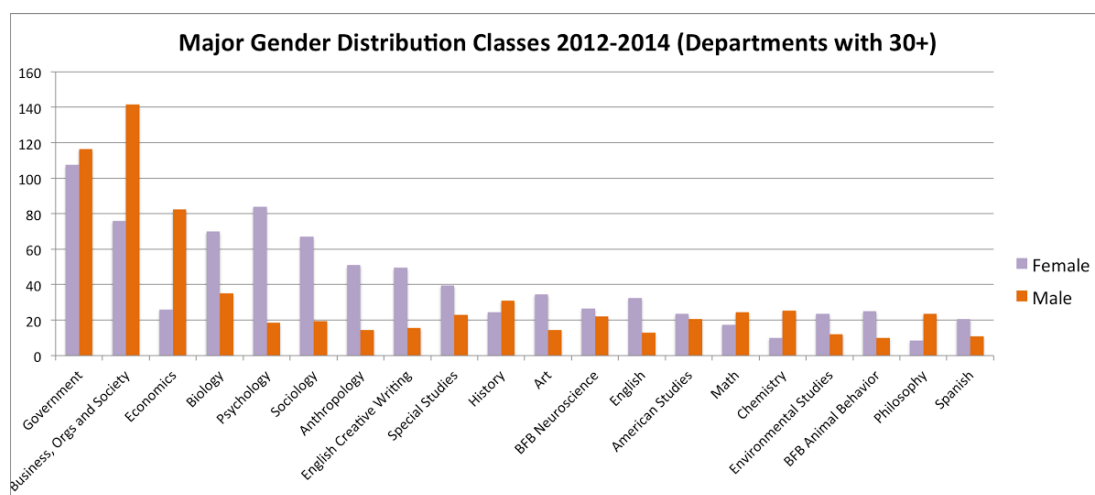


Figure (5): Major Gender Distribution Classes 2012-2014 -The College Reporter - Franklin & Marshall College

Going back to Lip's sentence, it can be said that it is based on the assumption that since most English teachers are stereotypically women, in the case in which the teacher is a man, then he would be gay, also assuming that gay men all have female characteristics and interests, such as building an English teaching career.

As far as translation strategies are concerned, both the Italian and Spanish versions are equivalent, since *la maggior parte degli insegnanti o è gay ed è d'accordo oppure è etero ma troppo timorosa di essere etichettata come intollerante (most teachers are either gay and agree or they are straight but too scared of being labeled as intolerant), and casi todos los profes de literatura o son gays y estarán de acuerdo o son heteros a los que les asusta disentir y que los acusen de intolerantes (almost all literature teachers are gay and will agree or they are straight and scared to dissent and be accused of being intolerant)*, contain exactly the same ideological mark, despite the small differences in the vocabulary used in the two target versions.

<sup>59</sup>Available online: <http://www.the-college-reporter.com/2014/11/16/majors-at-fm-are-imbalanced-according-to-gender-reflect-national-trends/>

### 4.1.3 Social class discrimination, ideological manipulation and stereotypes: the translation.

The issue of cinematographic representation of social class is fairly difficult to dissect, given that the theme is broad, and includes various social and economic statuses of the individuals that make up our societies. Nevertheless, it was possible to identify several cases of discrimination, manipulation and stereotypes in the series. For instance, in the following dialogue Veronica tells Kevin that *a Russian sex worker isn't ideal for childcare*, talking about Svetlana Yevgenivna, a Russian sex worker who had a baby with Mickey Milkovich, Ian's boyfriend. Svetlana is a Russian immigrant to the United States, who is forced into prostitution by her own father, who had sold her to a procurer, and therefore disposes of limited economic resources, a condition that places her in a low social class, just like any other main character in the series. In Veronica's statement, it is evident that the type of employment, therefore, the economic and social circumstances in which a prostitute may live, influence her possibility or capability of taking care of children, even if Svetlana is a mother herself. Svetlana is described as an excellent mother along the entire TV show, thus the only reason for Veronica to consider her as inappropriate for childcare is solely and exclusively linked to her profession. The Italian version is equivalent, and only differs minimally at a lexical level, which does not alter the value of the observed ideological mark: *una prostituta russa non è l'ideale come babysitter* (a Russian prostitute is not ideal as babysitter). The Spanish version, on the other hand, is amplified: *una trabajadora del sexo rusa no es ni de lejos el ideal de niñera* (a Russian sex worker is nowhere near the ideal of babysitter), considering that the added part *ni de lejos* (nowhere near) increases the discriminatory value and makes Veronica's position more absolute, and in a way it adds an even greater disappointment and aversion to the idea of having a prostitute babysitter for her children, as can be observed below:

Alibi.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
SCD	VERONICA TO KEVIN	you know, having a russian sex worker isn't ideal for childcare.	sai, una prostituta russa non è l'ideale come babysitter.	EQUIVALENCE	por cierto, una trabajadora del sexo rusa no es ni de lejos el ideal de niñera.	AMPLIFICATION

Corpus Table (305) – Season 5 Episode 11 – Veronica and Kevin – Social Class Discrimination

In Episode 2 of Season 3, Fiona is struggling with improving her job position. She is thrilled to have gotten a night as promoter of her own event in the night club in which she works as a waitress. When Lip realizes that to organize the evening his sister is risking a thousand dollars taken from the fund the Gallaghers normally use to pay for household expenses, he gets very upset and pours out his frustration by saying that *when you're poor, only way to make money is to steal it or scam it*, and in so doing, not only does he try to discourage Fiona in her attempt to improve her economic position, but he openly expresses distrust in his sister's abilities. As for the ideological marks, the sentence is an occurrence of social class ideological manipulation, in that it communicates to the audience that the only way to prosper if you are poor and therefore belonging to a low social class, is by committing crimes (*steal* and *scam*). Once again, both the target versions are equivalent, because no lexical modification can be observed that may cause a variation in the value of the ideological mark under analysis: *quando si è poveri l'unico modo per fare soldi è truffare o rubare* (when you are poor, the only way to make money is to scam or steal); *cuando eres pobre solo puedes conseguir dinero robando o estafando* (when you are poor you can only get money by stealing or cheating), as indicated below:

Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	LIP	so the ghetto girl thinks she can live the american dream, huh?	quindi, la ragazza del ghetto forse vivrà il sogno americano, eh?		así que, la chica de barrio cree que puede vivir el sueño americano, eh?	
	FIONA	maybe it's my time, lip.	sembra il mio momento, lip.		a lo mejor ya me toca, lip.	
SCIM	LIP	don't you see, it doesn't work like that, sis. 'cause <b>when you're poor, only way to make money is to steal it or scam it</b> , like don king or joe kennedy.	ma vedi, non è così che funziona, sorella. <b>quando si è poveri l'unico modo per fare soldi è truffare o rubare.</b> come don king o joe kennedy.	EQUIVALENCE	mira la cosa funciona así, hermanita. <b>cuando eres pobre solo puedes conseguir dinero robando o estafando.</b> como don king o joe kennedy.	EQUIVALENCE

Corpus Table (129) – Season 3 Episode 2 – Lip and Fiona – Social Class Ideological Manipulation

In the next scene, taken from the fourth episode of the second season, Debbie is running a daycare out of her home to save money for the winter “Squirrel Fund”, which the Gallaghers use to pay their bills. Specifically, in the following line, Debbie sings a song to entertain the children she looks after:

Gallagher house. debbie babysitting.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
SCS	DEBBIE	the people on the bus all smell like pee smell like pee, smell like pee the people on the bus all smell like pee most likely because they peed.	quelli dentro al bus puzzan tutti di pipi, tutti di pipi, tutti di pipi, quelli dentro al bus puzzan tutti di pipi, forse perché hanno fatto pipi.	EQUIVALENCE	las personas del bus huelen a pis, huelen a pis, huelen a pis, las personas del bus huelen a pis, porque se han hecho pis.	EQUIVALENCE

Corpus Table (90) – Season 2 Episode 4 – Debbie – Social Class Stereotype

As Debbie sings: *the people on the bus all smell like pee*, she performs a social class discrimination and stereotype, due to an existing demographic stereotype about the population that uses buses to commute in American cities, i.e. low-income individuals, with alleged poor personal hygiene. According to a study<sup>60</sup> conducted by the Pew Research Center, in the US, blacks, Hispanics and immigrants are more likely to use public transportation (Anderson, 2016) because they are also a lower-income part of the population who tends to live in large metropolitan areas where commuting is mandatory, and who cannot afford a car. From the data provided earlier, it could be said that the existing stigma on the use of the bus in America is only based on racial discrimination. But, on the other hand, race and economic power are intrinsically intertwined factors that determine the social class to which one belongs. Although the data reported on minorities who use the bus indicate they generally belong to a low social class, which sometimes can also mean having reduced resources to maintain a good personal hygiene, this does not mean that people who ride buses *all smell like pee*. However, it is generally known that Americans do not like riding buses, which are perceived as slow, dirty, “shady”, and the least preferable way to travel (Webber, 2012).

Both the Italian and Spanish versions are equivalent because they have both literally translated the original version, thus maintaining the ideological mark unaltered.

<sup>60</sup> Available online: <https://www.pewresearch.org/fact-tank/2016/04/07/who-relies-on-public-transit-in-the-u-s/>

#### 4.1.4 Religious discrimination, ideological manipulation and stereotypes: the translation.

In the following episode, Frank is grappling with one of his famous monologues, believing the police officers he is talking to are listening to him, while in the actual scene they are just rolling their eyes, knowing very well the kind of person they are dealing with. In his line, Frank makes a comparison to when in the past policemen were respected, implying that they are no longer so, and he blames the liberals *who elected a Muslim who isn't even American*, hence talking about the 2011 President of the United States, namely Barack Hussein Obama:

Sheila's house. Frank talking outside.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
RED	FRANK TO POLICE OFFICERS	you know, you're too young to remember this but there was a time when policemen were respected. when young men wanted to fight for their country. when you could go vote twice for mayor daley down at the eleventh ward. before some liberal pricks elected a muslim who isn't even american.	sai, forse non lo ricordi ma c'è stato un tempo in cui i poliziotti venivano rispettati, e i ragazzi combattevano per il loro paese. quando si poteva votare due volte per il sindaco daley giù al municipio. <b>prima che dei coglioni democratici eleggessero un presidente musulmano che non è neanche americano.</b>	EQUIVALENCE	oiga, usted es muy joven para saberlo pero hubo un tiempo en que se respetaba a la policía y los jóvenes querían luchar por su país. cuando podías votar dos veces a un alcalde daley o a un presidente. <b>antes de que unos capullos liberales eligieran a un musulmán que ni siquiera es americano.</b>	EQUIVALENCE

Corpus Table (25) – Season 1 Episode 4 – Frank – Religious Discrimination

Among the many hoaxes and conspiracy theories that invaded the internet and the media during his 2004 political campaign and all along his presidency (2009-2017), Obama was also accused of secretly practicing Islam and widely believed to be Muslim (Ali, 2017). According to a survey<sup>61</sup> by the Pew Research Center, in 2012, 17% of Americans considered he was a Muslim. However, seeing beyond American beliefs and statistics, the occurrence of discrimination in Frank's line, lies in criticizing the quality of a country's leadership relying merely on its president's religious faith. As can be seen above, both the Italian *musulmano* (Muslim) and the Spanish *musulmán* (Muslim) are equivalent, hence preserving the value of the ideological mark.

<sup>61</sup> Available online: <https://www.pewforum.org/2012/07/26/2012-romney-mormonism-obamas-religion/>

The subsequent scene is set at Sheila and Eddie Jackson's house. They are having dinner with their daughter, Karen, whom Eddie is about to bring to a purity ball. Since it is not such a widespread ceremony in the United States, practiced only by some conservative groups of Christians, and Sheila is of Jewish origin, she reasonably asks Eddie for explanations about the purity ball, as can be seen below:

Sheila's house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	SHEILA	so, i'm just curious about what happens at the purity ball tonight.	allora, dimmi, sono curiosa di sapere che cosa succede al ballo della purezza stasera.		oye, tengo curiosidad por saber que va a pasar en el baile de castidad de hoy.	
	EDDIE	well, it's a christian event designed to strengthen the bond between fathers and daughters. we make a covenant. of purity. like an oath? and then we exchange promise rings and, uh, we do some chastity prayers. it's fun!	è un evento cristiano ideato per rafforzare i legami fra padri e figlie. facciamo un patto. di purezza, come un giuramento. e poi ci scambiamo gli anelli della promessa e diciamo delle preghiere sulla castità. divertente!		es una reunión cristiana que se celebra para estrechar lazos entre padres e hijas. y se hace un compromiso de pureza, un juramento. luego nos intercambiamos los anillos de castidad, y luego rezamos por la pureza. es divertido!	
REIM				EQUIVALENCE		EQUIVALENCE
	SHEILA	wow. do they have these, um, balls for young men?	wow, e fanno questi, e e, balli anche per gli uomini?		caramba! y también se hacen este tipo de bailes para los chicos?	
	EDDIE	why would they?	perché dovrebbero?		para qué?	

Corpus Table (54) – Season 1 Episode 10 – Sheila and Eddie – Religious Ideological Manipulation

After giving some details about the ritual, Eddie exclaims: *we do some chastity prayers. It's fun!*. Now, considering that a purity ball is a religious event in which daughters promise their fathers to abstain from sex until marriage (Valenti, 2014), the adjectives that come to mind, among many others, are patriarchal, sexist, ancient, bizarre, unsightly, disturbing, but certainly not fun. Many doubts arise about the structure of this kind of ritual, for instance, why is it organized and managed by the fathers and not by the mothers? And, as Sheila asks towards the end of the excerpt, do they have this kind of balls for boys too? Why is virginity so important? Why should a daughter's virginity be controlled and owned by her father and be passed on, gave away or “sold” as if it were an ownership transfer, only when the father considers it appropriate, and to another man? Eddie's sentence could have a manipulative effect on the audience, making them believe that a purity ball can be fun and legitimize or encourage, perhaps, other fathers, to participate to an event of the kind, and force their daughters to swear chastity until marriage, or young teenagers, who might perceive it

as entertaining, without thinking about the real meaning or possible future effects of certain ceremonies.

As regards translation strategies, both the target versions are equivalent, since *diciamo delle preghiere sulla castità, divertente!* (we say prayers about chastity, it's fun!) *rezamos por la pureza, es divertido!* (we pray for purity, it's fun!) correspond to the ethical violation encountered in the source text.

In the following excerpt, Fiona asks Veronica if she can babysit her younger black brother, Liam, to which Veronica answers as can be seen in the second line of the below reported table:

Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FIONA	can you take liam tomorrow too?	puoi guardare liam anche domani?		y podrás quedarte con liam mañana?	
RES	VERONICA	not sure yet. those fruits of islam people on 4th have a free daycare. if i say i hate whitey, i bet they'll watch him for a few hours.	non lo so, quei frutti dell'islam sulla quarta hanno un asilo gratuito. se gli dico che odio i bianchi me lo guardano per qualche ora.	EQUIVALENCE	no lo sé, pero los islamistas tienen una guardería gratuita. si digo que odio a los blancos me lo cogerán unas horas.	EQUIVALENCE

*Corpus Table (157) – Season 3 Episode 8 – Fiona and Veronica – Religious Stereotype*

As Veronica suggests to take Liam to *those fruits of Islam people*, who have a free daycare, and she bets they will watch him if she says that she hates *whitey* (white people), she uses a stereotypical way of perceiving black Muslims. The Fruit of Islam<sup>62</sup> (FOI) is a male only “military” organization, who protects the Nation of Islam and its adherents. Though they carry weapons, they still seek respect for the Muslim doctrine of peace and harmony, and they do not appreciate being known as a “military” group. In turn, the Nation of Islam is a Chicago-based black religious movement founded and mainly composed by African Americans, which provides a range of services to its community, including temples for prayer, schools and universities, as pointed out in their website<sup>63</sup>. The stereotype lies in stating that black Muslims hate whites, whoever they might be (Muslim or Non-Muslim), and that, therefore, in exchange for hating *whitey*, the FOI would welcome Liam into their free daycare.

<sup>62</sup>Available online: <https://ccnmtl.columbia.edu/projects/mmt/mxp/people/861.html>

<sup>63</sup>Available online: <https://www.noi.org/>



As far as translation is concerned, both the target versions are equivalent, though with some differences. The Italian version is a literal translation of the original, which comes at the expenses of the audience's comprehension, who without researching the expression, are not able to understand the meaning of *frutti dell'Islam* (fruits of Islam), because it is not an available concept within the Italian culture, and which might be acquired and traced back to some sort of Islamic extremism. The Spanish version also maintains the ideological mark of religious stereotype, though using the term *islamistas*<sup>64</sup> (islamists), which is an umbrella term used to refer to anyone who follows the beliefs and precepts of the Islamic religion, and also a generalization, because it does not make reference to the specific community (FOI) mentioned in the original version.

#### 4.1.5 Racial discrimination, ideological manipulation and stereotypes: the translation.

The first example about race contains both occurrences of discrimination and stereotype, as can be seen in line six of the below reported excerpt. The dialogue takes place between Ian and Mandy Milkovich, Mickey's sister. Prior to this conversation, Ian was involved in a sexual relationship with Kash, the Muslim owner of the Kash and Grab store in which he works, and, simultaneously, with Mickey Milkovich. One day, Kash finds the two boys having sex in his store and blinded by jealousy, he shoots Mickey in the leg and gets him sent to a juvenile prison for stealing a candy bar. Whereupon, the two friends meet to talk about how Mickey is doing in “juvie” and how the situation is at the store:

School. Outside.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	IAN	how's mickey doing?	come sta mickey?		cómo sigue mickey?	
	MANDY	they still have him at the jail ward over at county.	è ancora dentro, nel carcere della contea.		está todavía en el hospital de la treña.	
	IAN	you been over to visit him?	sei andata a visitarlo?		has ido a verle?	
	MANDY	nah. those dyke guards pat you down like amateur gynecologists. how's kash?	no, quelle guardie lesbiche ti perquisiscono come un ginecologo. e come sta kash?		no, esas guardias bolleras te meten mano como si fueran ginecólogas. y qué tal kash?	

<sup>64</sup> Available online: <https://eacnur.org/es/islam-islamismo-islamista-y-musulman-aclaremos-terminos>

	IAN	couple of the neighborhood watch ladies came by the store, offered to throw him a parade.	un paio delle donne di guardia al quartiere sono venute al negozio, vogliono organizzargli una parata.		un par de señoras de la patrulla vecinal fueron a la tienda, ofreciéndose a darle una fiesta.	
RAS RAD	MANDY	hmm. kash had better move his family back to baghdad before mickey gets out.	hmm. kash farà meglio a far tornare la sua famiglia a baghdad prima che mickey esca.	EQUIVALENCE EQUIVALENCE	hmm. kash debería volver con su familia a baghdad antes de que salga mickey.	EQUIVALENCE EQUIVALENCE
	IAN	he's from evanston.	è di evanston.		es de evanston.	
	MANDY	won't be nearly far enough.	beh, non è abbastanza lontano.		eso no está lo bastante lejos.	

Corpus Table (51) – Season 1 Episode 10 – Ian and Mandy – Racial Discrimination and Stereotype

As can be noticed, Mandy's second to last line *kash had better move his family back to Baghdad*, is an instance of both racial discrimination and racial stereotype. As Ian points out in his next line, Kash is an American citizen, born and raised in Evanston, an American town located north of Chicago. To say that Kash should go back to Baghdad (Iraq), simply because he is Muslim and darker in complexion with respect to Mandy (Ukrainian descent), is clearly a racial discrimination. Moreover, many people of Muslim faith and dark complexion are actually American citizens, born in the US, and many of them have been there for several generations. Thus, to imply that they are not, and generalize on their alleged Middle Eastern origin, is in fact a stereotype. Furthermore, not all people in the Middle East come from Baghdad, which is not, in turn, the only existing city in the Near East, or the only place where Muslims come from. Once again, in terms of translation strategies, the two target versions are completely equivalent.

The following case on the representation of race can be defined as a *matryoshka* of ideological manipulations, and we will soon see the reason. At the beginning of the second season (2012), Veronica works at a retirement home, and right in this scene she takes some of the elderly people on an excursion. As Veronica agrees to a little extension of the trip to take a walk in the park, the woman who had previously asked for it, thanks her and tells her that God loves her, to which Veronica replies: *if that were true, he'd made me white and rich*. According to Veronica, being loved by God is synonymous with prosperity (social class) and being born with a white complexion (race). The first layer of racial ideological manipulation can be observed in the perception Veronica has, as African American, of being black. The order of the adjectives in the sentence indicates a sort of implication: the first condition is to be

white, and the consequent is to be rich. Being black and equally prosperous does not seem to be an option. The second layer of manipulation lies in the perception the black audience has about themselves and the actual real-life behaviors they consequently assume. Veronica provides a cinematographic description of how several African Americans feel about themselves in real life, which many black people can watch on television, and can acquire as a reaffirmation of their already existing detrimental perception about themselves. As many scholars have pointed out (Fujioka, 1999; Mohamed, 2013; Punyanunt-Carter, 2008), there is a clear link between media representations of African Americans and real-world outcomes. Just as Veronica's perception of herself in the series, the stereotype of the African American low-achiever (Bramlett-Solomon and Farwell, 1996; Seggar and Wheeler, 1973 cited in Punyanunt-Carter, 2008), affects black viewers' self-esteem, who not only recognize themselves as such, but they also draw negative conclusions about their real chances of reaching success in life, entering a vicious circle in which negative portrayals and negative implications in the real-world continue to foment and worsen one another. Regarding translation, both Italian and Spanish are equivalent, as can be observed below:

Elderly residence van.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	WOMAN	god loves you.	Dio ti ama Veronica.		dios te ama.	
RAIM	VERONICA	yeah, if that were true, he'd have made me white and rich.	Se fosse vero mi avrebbe fatta bianca e ricca.	EQUIVALENCE	si eso fuera cierto me habría hecho blanca y rica.	EQUIVALENCE

*Corpus Table (79) – Season 2 Episode 2 – Veronica and unknown character – Racial Ideological Manipulation*

#### 4.1.5.1 Ethnicity

In the Corpus Table below reported, Steve expresses his disappointment regarding the sewer cleaner job Fiona found for him:

Cleaning job.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
ETHD	STEVE TO FIONA	i'm sorry, but no one speaking english as a first language should be doing this job.	scusa ma soltanto uno straniero dovrebbe fare questo tipo di lavoro.	SUBSTITUTION	lo siento, pero nadie nacido en este país debería tener este trabajo.	SUBSTITUTION

*Corpus Table (159) – Season 3 Episode 8 – Steve and Fiona – Ethnic Discrimination*

A case of ethnic discrimination can be noticed in Steve's utterance: *no one*

*speaking English as a first language should be doing this job*, in which he hints at a certain prestige of native anglophones over non-native English speakers, in general alluding to and belittling other ethnic groups whose first language is not English, that are so inferior for him that they have to be the only individuals to which such unpleasant jobs should be assigned. There is a linguistic discrimination here, probably due to a perceived native English speaker superiority complex, which is included in the wider concept of ethnic discrimination. As Pinchuk (2016, p. 6) points out, the linguistic imperialism of the English language in the United States started at the beginning of the 1800s with the prohibition of indigenous languages and it was caused by the inaccurate belief that, just as in a mathematical proportion, English is to civilized and appropriate as indigenous to barbarian and inappropriate.

The translation of ethnic discrimination in this case sees both the dubbed versions substituting it with a form of nationality discrimination. In the Italian translation *soltanto uno straniero dovrebbe fare questo tipo di lavoro* (only a foreigner should do this type of work), and the Spanish translation *nadie nacido en este país debería tener este trabajo* (no one born in this country should have this job), the substitution strategy is intended as changing the ideological value of the original for a different one. In fact, what in the original was a non-native English speaker, was rendered as *straniero* (foreigner), or *nadie nacido en este país* (no one born in this country), the former being more explicit than the latter in which the idea that only a foreigner should be a sewer cleaner is only implied. The nationality discrimination is given by the interpretation, whether implicit or explicit, of the concept of foreigner, as born in any other country than that of the speaking character (Steve), either in the Italian or the Spanish version.

In the following scene, Frank is at a Jewish jeweler trying to negotiate the price of a watch he wants to sell. In previous lines to the ones reported in the excerpt, Frank tries to be friendly with the jeweler, telling him he does not blame Jewish people for crucifying Jesus. However, when Frank realizes the man has already established the purchasing price of the watch to thirty-five dollars, and he seems adamant, then he uses an ethnic stereotype: *the phrase "Jew me down" only works if you take the fair price I start with and you slowly Jew me down to an unacceptable number*.

Jewelry. Frank trying to get a better price for the watch.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
ETHS	FRANK	you're supposed to negotiate. the phrase "jew me down" only works if you take the fair price i start with and you slowly jew me down to an unacceptable number.	lo sai che dovresti mercanteggiare? la frase "fare il rabbino" funziona solo se parti dal mio prezzo onesto e lentamente "fai il rabbino" portandomi a una cifra inaccettabile.	EQUIVALENCE	se supone que ustedes regatean. "regatear como un judío" se dice cuando ustedes cogen el precio justo que yo pido y lo van haciendo bajar despacio hasta una cifra inaceptable.	EQUIVALENCE
	JEWELLER	thirty-five! and my ancestors and i take full credit for crucifying that christ putz. so you want the thirty five dollars or not?	trentacinque! e io e i miei antenati ce lo rivendichiamo di aver crocifisso quello straccione di cristo. allora li vuoi trentacinque o no?		treinta y cinco! y mis ancestros y yo nos enorgullecemos de haber crucificado a ese cristo vuestro. así que quieres los treinta y cinco dólares o no?	
	FRANK	mel gibson was right!	mel gibson aveva ragione!		mel gibson tenía razón!	

Corpus Table (39) – Season 1 Episode 7 – Frank and Jeweller– Ethnic Stereotype

The above mentioned expression *jew down*<sup>65</sup> is derogatory and anti-semitic, and it means to bargain down the price of an object, to what it is considered to be an extremely unfair price. The ethnic stereotype about Jewish people being greedy has existed for many centuries. Some historians trace it back to the time the Catholic Church decided that lending money was a sin for Christians (Rosenfeld,<sup>66</sup> 2019), but allowed to people of other religious faiths, including Jews, who could become experts in the field. Although with some discrepancies, both the target versions are equivalent. In Italian, *fare il rabbino* (act like a rabbi) is not so common as the expression *che rabbino!*<sup>67</sup> (what a rabbi!), which, nevertheless, is defined as deriving from an ancient anti-Semitic tradition, meaning avaricious, greedy person. In Spanish, *regatear como un judío* (haggle like a Jew), is not a widely used expression either, even if it still maintains the stereotypical idea of Jewish people found in the original version. Even in Spanish popular culture, adjectives and characteristics<sup>68</sup> generally affixed to Jewish people are, for instance, greedy, fussy, stingy, accumulators of wealth and always counting money.

<sup>65</sup> Available online: <https://www.urbandictionary.com/define.php?term=jew%20down>

<sup>66</sup> Available online: <https://www.publicsource.org/history-anti-semitism-pittsburgh/>

<sup>67</sup> Available online: <https://www.garzantilinguistica.it/ricerca/?q=rabbino>

<sup>68</sup> Available online: <https://antisemitism.org.il/es/82374/>

### 4.1.5.2 Nationality

The first example in the subcategory of nationality is taken from the same scene seen earlier in the ethnic subcategory, in which Frank is dealing with a Jewish jeweler. This time he tries to sympathize with the shop owner, making a generalization and discriminating against Palestinians: *damn Palestinians, huh? It's like they come out of the womb wearing a suicide vest*. Nationality discriminatory stereotypes are especially common when it comes to long and unnerving war situations such as the Israeli Palestinian conflict. In Niwa *et al.* (2016, p. 168), Palestinians were described as violent and dishonest by respectively the 39% and the 42% of Israelis, while peace was being negotiated during the Peace Summit. However, the percentages visibly increased when the Israeli media convinced its population that the failure of the peace negotiations was only attributable to the Palestinians. As Ridouani (2011, p. 12) points out, in Western media, Palestinians are always stereotypically portrayed as violent aggressors and terrorists, from which the Israelis have to defend themselves. Unfortunately for Frank, his discriminatory language has had no effect, given that the Jewish jeweler believes in a two-state solution, contrary to popular belief of most Jews stereotyped as Zionists. As far as translation strategies are concerned, both the target versions show a tendency to keep all the ideological marks found in this passage unaltered, hence equivalent. As can be seen in Table (38), in Italian *maledetti palestinesi, sembra che nascano direttamente con la cintura da Kamikaze* (damn Palestinians, it seems they were directly born with a kamikaze belt), and in Spanish *malditos palestinos, es como si salieran del útero con un chaleco de explosivos* (damn Palestinians, it's like they come out of the womb with an explosive vest):

Jewelry. Frank trying to sell a watch.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
NAD	FRANK	damn palestinians, huh? it's like they come out of the womb wearing a suicide vest, am i right, ha, ha?...you ask me, we should just give you guys the green light, take them all out.	maledetti palestinesi, eh? sembra che nascono direttamente con la cintura da kamikaze, mi sbaglio forse?...secondo me dovremmo darvi via libera e lasciarveli eliminare tutti.	EQUIVALENCE	malditos palestinos, eh? es como si salieran del útero con un chaleco de explosivos, a qué es verdad?...en mi modesta opinión deberíamos dejarles que acabaran con todos.	EQUIVALENCE
	JEWELLER	i believe in a two-state solution.	credo nella convivenza tra i due stati.		creo en la solución de los dos estados.	

Excerpt from Corpus Table (38) – Season 1 Episode 7 – Frank and Jeweller– Nationality Discrimination

At the beginning of the second season, Debbie Gallagher is under a lot of pressure because of the home daycare she is running by herself, so she ends up with a stress rash, which she attributes to the melamine<sup>69</sup> contained in the laundry soap she bought at the Family Dollar<sup>70</sup> store: *I think it's from that laundry soap I got at the Family Dollar store. Made in China. Probably tainted with melamine.* This sentence could exert a negative prejudice about products made in China and about Chinese people. While it is true that in September 2008 there had been a safety incident in China about melamine detected in many dairy products which were then exported worldwide (Gossner,<sup>71</sup> 2009), it seems fairly stereotypical and risky to make such a generalization and accentuate the already low consideration that Americans have for Chinese products. As Professors Han and Wang of Peking University point out in several cowritten studies such as the 2015 *From Product-Country Image to National Image: "Made In China" and Integrated Valence Framing Effects*, media depiction of Chinese products affects public opinion and the perception of the country from which the products come from (Hunt,<sup>72</sup> 2016).

As far as translation, the strategy used in both the target versions is, once again, equivalence: *credo che sia colpa del sapone che ho preso al discount. È fatto in Cina, ci sarà la melamina* (I believe it's the soap I got at the discount store. It is made in China, there surely is melamine in it); *creo que es por ese jabón que compré en el almacén de las gangas. Está hecho en China, estará teñido con melamina* (I think it's because of that soap I bought at the bargain store. It is made in China; it surely is dyed with melamine). See the following excerpt:

Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FIONA	jesus, what is that, a rash?	oh gesù, ma che cos'è, un eritema?		cielos, qué es eso, una alergia?	
NAIM	DEBBIE	what? yeah, i think it's from that laundry soap i got at the family dollar store. made in china. probably tainted with melamine.	cosa? oh, sì, credo che sia colpa del sapone che ho preso al discount. è fatto in cina, ci sarà la melamina.	EQUIVALENCE	qué? oh, sí. creo que es por ese jabón que compré en el almacén de las gangas. está hecho en china, estará teñido con melamina.	EQUIVALENCE

Corpus Table (85) – Season 2 Episode 4 – Fiona and Debbie– Nationality Ideological Manipulation

<sup>69</sup>Available online: <https://www.merriam-webster.com/dictionary/melamine>

<sup>70</sup>Family Dollar: <https://www.familydollar.com/>

<sup>71</sup>Available online: <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC2799451/>

<sup>72</sup>Available online: <https://www.futurity.org/made-in-china-1116202-2/>

The last example provided contains a case of nationality stereotype. Lip and Karen have been concocting a scheme to make money in which Lip takes SAT<sup>73</sup> tests for underperforming students of their school, while Karen finds interested customers. Since most of the students the two are helping are people they hate, Karen asks Lip why they are doing it, to which Lip answers: *I believe we're just taking our cue from American foreign policy*. Lip's point of view on American foreign policy, that is, the belief that the USA helps other countries, sometimes also invading them, even if they hate them, is a stereotypical concept, which is very widespread among Americans, but actually based, as Brice (2015, p. 57) points out, on nationalism. In Brice's words:

Importantly, US government statements on the country's foreign policy throughout history have often disavowed national interest as a justification of its behavior. American diplomat and political scientist Henry Kissinger aptly discussed this trend when he wrote that the United States has always tended to "disclaim [...] any motivation of national interest" and to seek "victory not in domination but in sharing the fruits of liberty." Such dedication to universal principles may be part of America's identity in theory, but: (1) this framing of justifications for US foreign policy is limiting, and (2) US foreign policy in the name of liberty has often had pernicious results.

Hence, claiming that Americans' only intention is to help the countries they hate, is an all-American stereotype, a self-persuasive attempt at avoiding reality, that is, as already seen in history, that the United States has many times failed at bringing democracy to the countries they "intended" to help, via military intervention, and actually brought quite the opposite. A similar claim can be found in Mandelbaum (2016) "Mission Failure: America and the World in the Post-Cold War Era", in which the author examines several American foreign policy failures, from George H.W. Bush to Barack Obama presidencies, in countries such as Russia, China, Bosnia, Haiti, Somalia, Iraq, Afghanistan and during the Israeli-Palestinian conflict. In Mandelbaum's (2016, p. 9) words:

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<sup>73</sup>Available online: <https://dictionary.cambridge.org/it/dizionario/inglese/sat>



The main international initiatives of the United States in the last decade of the twentieth century and the first decade of the twenty-first had the same purpose, [...] they aimed to convert not simply individuals but entire countries. These missions had a common feature. They all failed.

As far as translation, the Italian version presents a case of equivalence, in that in the line *stiamo solo prendendo spunto dalla politica estera americana* (we're just taking a cue from American foreign policy), there are no ideological changes compared to the original. On the other hand, the Spanish version *me parece que porque lo hemos aprendido de nuestra política exterior* (it seems to me that it is because we have learned it from our foreign policy), completely omits the reference to American foreign policy and it transforms it in its own, that is to say, it refers to Spanish foreign policy. In doing so, the nationality stereotype about the United States is completely lost:

School.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	KAREN	why do we help people we hate?	perché aiutiamo le persone che odiamo?		por qué ayudamos a los que odiamos?	
NAS	LIP	i believe we're just taking our cue from american foreign policy.	beh stiamo solo prendendo spunto dalla politica estera americana.	EQUIVALENCE	me parece que porque lo hemos aprendido de nuestra política exterior.	ELIMINATION

Corpus Table (36) – Season 1 Episode 6 – Karen and Lip– Nationality Stereotype

The analytical methodology just presented and exemplified has provided quantitative results that will be discussed in the subsequent section.

## 4.2 Contrastive and Quantitative Results

In this section we will illustrate the data obtained during the contrastive approach to the corpus, in order to analyze the following aspects: 1) the type and number of ideological marks present in the original version, in order to verify which one of them has the greatest weight in the series; 2) the most frequent type of ethical violation among discrimination, ideological manipulation and stereotypes; 3) the most frequent ideological translation strategy; 4) the most frequent ideological strategy

when rendering a certain ideological mark in both Italian and Spanish; 5) the most representative ideological mark for each ideological strategy both in Italian and in Spanish; 6) the most unaltered ideological mark in each target version; 7) the closest target version to the original.

### 4.2.1 Most frequent Ideological Mark

First of all, it is important to mention that the total number of ideological marks in the 96 episodes analyzed is 961, which is, therefore, equivalent to an average of 10 ethical violations per episode.

Ideological Mark	N° Occurrences	%
<b>GD</b>	<b>134</b>	<b>13,94%</b>
<b>SOD</b>	<b>132</b>	<b>13,74%</b>
<b>NAS</b>	<b>108</b>	<b>11,24%</b>
REIM	73	7,60%
RAD	72	7,49%
SOS	72	7,49%
GIM	62	6,45%
GS	62	6,45%
SCS	47	4,89%
SOIM	43	4,47%
RAS	32	3,33%
RES	31	3,23%
NAD	25	2,60%
ETHS	19	1,98%
SCD	17	1,77%
RAIM	11	1,14%
RED	8	0,83%
SCIM	6	0,62%
NAIM	4	0,42%
ETHD	3	0,31%
<b>TOTAL</b>	<b>961</b>	<b>100%</b>

Table (2): Frequency of Ideological Marks

As can be observed in the data shown in the table above, the most frequent ideological mark is Gender Discrimination (GD), with 134 occurrences (13,94%), followed by Sexual Orientation Discrimination (SOD), with 132 occurrences (13,74%) and Nationality Stereotype, with 108 occurrences (11,24%). These three ideological marks are inevitably intertwined, because the same social issues are deeply

interconnected in real life. As a matter of fact, a research conducted by the Department of Health Policy and Management at Harvard T.H. Chan School of Public Health, on gender discrimination in the United States, suggests that “discrimination and harassment are widely experienced by women across multiple domains of their lives, particularly those who are a racial/ethnic minority or LGBTQ” (SteelFisher et al. 2019, p. 1442). Moreover, according to a PRC<sup>74</sup> survey, 42% of women in the US declared they have been discriminated on the job because of their gender. Regarding the realistic representation of the theme of SOD, it is very meaningful that only recently, in June 2020, the American Supreme Court ruled<sup>75</sup> that the Civil Rights Act of 1964<sup>76</sup>, which prohibits sex discrimination, is also applicable to sexual orientation and gender identity discrimination. More specifically, six out of nine ruling judges were in favor, which means that three out of nine judges believed that discriminating on grounds of sexual orientation or gender identity would still be acceptable.

Regarding the third most frequent ideological mark, the stereotype of nationality, it may be due, perhaps, to the very essence of American culture, for a long time described as a cultural and inclusive “melting pot”. But delving deeper into the historicity of the latter concept, as Higgins (2015<sup>77</sup>) mentions, in the 1600s, Puritans and Pilgrims left England and settled in New England to be able to practice their religions; in the 1800s, the French Revolution and the great famine in Ireland forced respectively many French and Irish people to abandon their homeland and escape to America. After these initial waves, Chinese and Japanese people settled on the West Coast. These migrations from Europe and Asia were the foundations on which American identity was built, and at the same time they constitute the diverse base on which a vast amount of nationality stereotypes are constructed, which sometimes are so negative, that they turn out to be discriminatory. In Higgins's (2015) words:

This widely publicized version of America as a wholly inclusive land was not in touch with reality, with a widespread desire to strip immigrants of

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<sup>74</sup>Available online: <https://www.pewresearch.org/fact-tank/2017/12/14/gender-discrimination-comes-in-many-forms-for-todays-working-women/>

<sup>75</sup>Available online: <https://www.nytimes.com/2020/06/15/us/gay-transgender-workers-supreme-court.html>

<sup>76</sup>Available online: <https://www.eeoc.gov/statutes/title-vii-civil-rights-act-1964>

<sup>77</sup>Available online: <https://www.wilsonquarterly.com/stories/the-rise-and-fall-of-the-american-melting-pot/>

their individual customs, and force them into a version of whiteness that permeates society to this, lurking right beneath the surface. There is a rich American tradition of rejecting immigrants and refugees, and those who do make it through often face calls to assimilate and deny their cultural roots.

## 4.2.2 Frequency of Macro Categories

Among the five macro categories, composed by occurrences of discrimination, ideological manipulation and stereotypes, the most frequent is race (including its two subcategories of nationality and ethnicity), as in the table below:

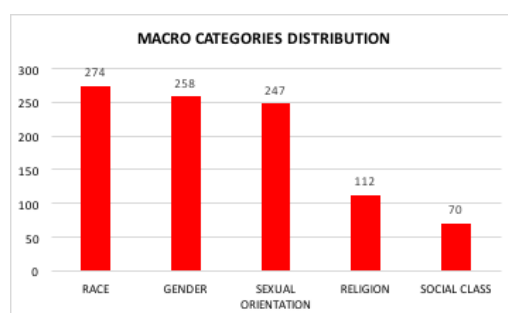


Figure (6): Ideological Marks distribution among the five macro categories.

Race being the most common topic, within a series produced in the US and which portrays American life, is nowhere near surprising. *Shameless* represents American society in a very realistic and critical way, and the themes of race, coupled with the related subcategories of ethnicity and nationality, are very present throughout the series. Accordingly, the Harvard T.H. Chan School of Public Health, which developed, in 2017, the largest poll<sup>78</sup> ever made, about discrimination in America across various daily life areas, found that, for instance, half of African Americans have experienced racial discrimination, from police, applying for jobs, trying to rent an apartment, going to a doctor, etc. The survey showed how several other groups in the US experienced racial discrimination, for example: 18% of Asian Americans have been discriminated by the police, Indian Americans suffered unfair treatment by the police, 1 in 5 Latinos avoid medical care for fear of being mistreated, one quarter of Asian Americans went through discrimination in the workplace, more than one third

<sup>78</sup>Available online: <https://www.hsph.harvard.edu/news/press-releases/black-americans-discrimination-work-police/>

of Native Americans were affected by verbal and physical violence and harassment. Racial discrimination is alive and well in the United States, even in 2020. Proof of this is the rise of movements such as the Black Lives Matter<sup>79</sup>, which is also an international organization whose mission is to uproot white supremacy<sup>80</sup>, end violence against Black communities and improve their life conditions.

### 4.2.3 Most frequent Ideological Mark per Ethical Violation

Regarding ethical violations, the most frequent kind of discrimination is about gender, being also the overall most occurrent ideological mark in the series, as previously seen in section 4.2.1:

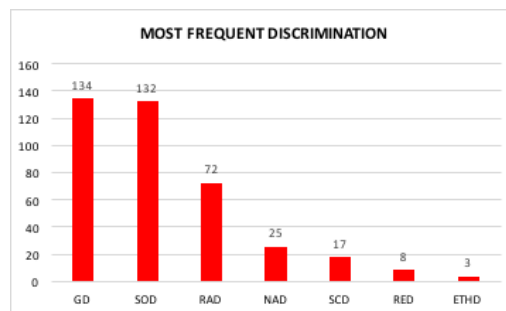


Figure (7): Most frequent type of discrimination in OEV

While the most recurring type of ideological manipulation is about religion, with 73 occurrences:

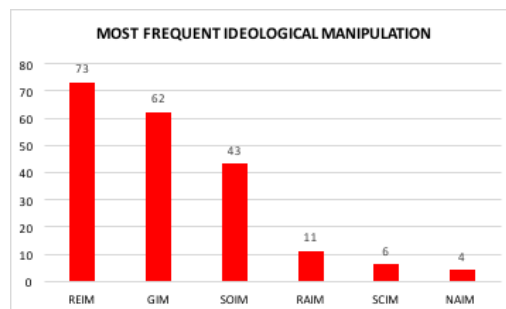


Figure (8): Most frequent type of ideological manipulation in OEV

<sup>79</sup>Available online: <https://blacklivesmatter.com/about/>

<sup>80</sup>Available online: <https://dictionary.cambridge.org/dictionary/english/white-supremacy>

Looking more closely at each case, it was possible to find that of the three main monotheistic religions, there are no references to Judaism. The majority of REIM cases refers to Christianity, with 58 neutral occurrences, in the sense that they do not represent the Christian religion in a pejorative or more positive way, but they simply refer to the existence of God, addressed with Christian lexicon, and that God actively intervenes on the fate or behavior of the characters in question. 52 out of 58 occurrences are equivalent in both Italian and Spanish, which at an ideological level, indicates that at least with regards to the most observed religion in Spain and Italy, if we talk about it in a neutral way, a censorship intervention, such as the use of elimination, substitution or mitigation, is not needed. A more diversified treatment in translation occurs when REIM describes the Christian religion in a negative way, with a tendency, in 3 out of 4 cases, to mitigate or completely eliminate the negative portrayal. In the remaining cases in which REIM adds a clearly improved and positive consideration of Christianity, out of 9 cases, 7 are equivalent in both the target languages, while the other 2 are amplified in Italian. As far as Islam is concerned, there are two pejorative references, which are significantly equivalent in both the target versions, and one other case in which a comparison is made between Christians and Muslims, as can be appreciated in the example given below:

Carol's hair salon.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	VERONICA	mama, should fiona give that woman her money back or keep it?	mamma, fiona quei soldi dovrebbe restituirli o tenerli?		mamá, debería devolver fiona el dinero a esa mujer o quedárselo?	
REIM	CAROL	well, depends on where you want to spend eternity. roaming with mother teresa or osama bin laden?	beh, dove vuole trascorrere l'eternità? insieme a madre teresa o con osama bin laden?	EQUIVALENCE	depende de dónde quiera pasar la eternidad, si charlando con la madre teresa o con osama bin laden.	EQUIVALENCE

*Corpus Table (82) – Season 2 Episode 3 – Veronica and Carol– Religious Ideological Manipulation*

In the dialogue, Veronica asks her mother, Carol, if Fiona should return the money contained in a purse she found, to the owner. To this question, Carol replies that it depends on whether Fiona wants to spend her eternity wandering with Mother Teresa<sup>81</sup>, that is to say, with a Catholic missionary known by her godly deeds, or with Osama Bin Laden<sup>82</sup>, an Islamic fundamentalist and terrorist. In this comparison, there

<sup>81</sup> Available online: <https://www.nobelprize.org/prizes/peace/1979/teresa/biographical/>

<sup>82</sup> Available online: <https://www.biography.com/crime-figure/osama-bin-laden>

is a clear reference to the superiority of the Christian religion over the Islamic one. In addition, the Christian religion is presented as a symbol of benevolence, charity, honesty (such as the act of returning a bag full of money), while Islam is synonymous with terrorism, selfishness, immorality (such as the act of not returning a bag full of money). As far as translation, both the versions are equivalent, therefore they maintain a positive description of Christians and a negative description of Muslims. This kind of portrayal presupposes an ideological manipulation towards the audience, which perceives Christianity as the “right” religion and the Islamic as the “wrong” or evil religion.

Finally, as previously seen in section 4.2.1, the most frequent kind of stereotype is about nationality:

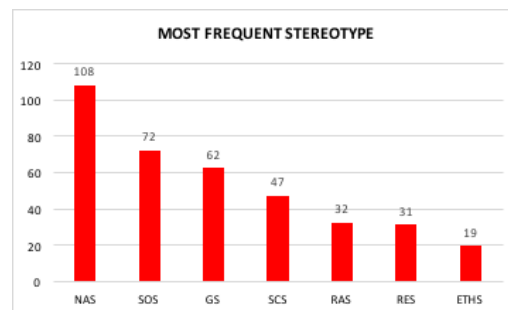


Figure (9): Most frequent type of stereotype in OEV

As can be seen in the diagrams above, ethnicity is the least present ideological mark, and, as anticipated in the methodological section (3.5), it is completely absent as ideological manipulation.

Among the five strategies for the translation of ideology, adopted and adapted from the original work carried out by Romero and De Laurentiis (2016), in the dubbed Spanish version, the most encountered strategy is equivalence, with a significantly higher total (795 out of 961, or 82,73%) than all other strategies:

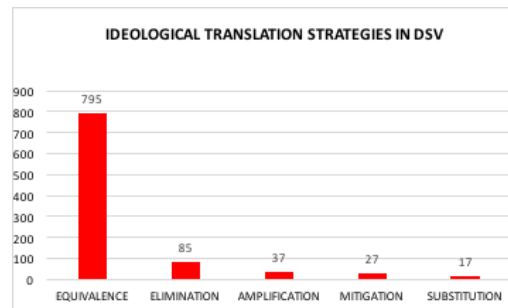


Figure (10): Ideological Translation Strategies in DSV

The same situation was found in the Italian dubbed version, with 803 cases of equivalence (83,56%):

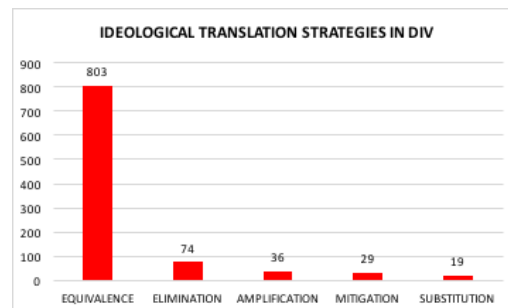


Figure (11): Ideological Translation Strategies in DIV

Observing the results obtained, it seems that our hypothesis of finding great differences between the original and the two target versions, and a greater discriminatory level in the Italian version compared to the Spanish one, cannot be fully proven, due to a very high percentage of equivalence, in both the dubbed versions, of the ideological values present in the original.

Although both the target versions do not appear to be much more discriminatory, ideologically manipulative and stereotypical, compared to the original version, precisely because they are, for the most part, equivalent, they actually retain the same discriminatory, manipulative and stereotypical value. The ideological translation strategies which, in fact, show a tendency to rebuke certain delicate subjects, would first of all be elimination, and then mitigation and substitution. In the results, these strategies are not reflected by large occurrences, but it is interesting to analyze, specifically, in which ideological marks and macro categories they are mostly observed:



IDEOLOGICAL MARK	OEV	DIV	% DIV	DSV	% DSV
ETHD	3	1	33%	0	0%
ETHS	19	0	0%	2	11%
<b>GD</b>	<b>134</b>	<b>4</b>	<b>3%</b>	<b>21</b>	<b>16%</b>
GIM	62	0	0%	0	0%
GS	62	1	2%	2	3%
<b>NAD</b>	<b>25</b>	<b>0</b>	<b>0%</b>	<b>4</b>	<b>16%</b>
NAIM	4	0	0%	0	0%
NAS	108	3	3%	7	6%
<b>RAD</b>	<b>72</b>	<b>1</b>	<b>1%</b>	<b>17</b>	<b>24%</b>
RAIM	11	0	0%	0	0%
RAS	32	2	6%	3	9%
RED	8	1	13%	1	13%
REIM	73	1	1%	2	3%
RES	31	0	0%	2	6%
SCD	17	0	0%	0	0%
SCIM	6	0	0%	0	0%
SCS	47	1	2%	5	11%
<b>SOD</b>	<b>132</b>	<b>3</b>	<b>2%</b>	<b>17</b>	<b>13%</b>
SOIM	43	0	0%	1	2%
SOS	72	1	1,00%	1	1%

Table (3): Substitution

As can be seen in the table above, regarding the occurrences of substitution, it can be noticed that in almost all cases of discrimination, that is, about gender, nationality, race and sexual orientation, the Spanish version makes use of the substitution technique significantly more than the Italian version does. These results demonstrate, in some measure, that discrimination is much less accepted in the Spanish film version compared to the Italian one, which goes in accordance with the trends previously encountered about real Spanish society, and which supports, at least partially, the hypothesis on which this work is based.

In the table below, two main trends can be noticed: on 134 instances of gender discrimination, 3 of them (2%) are mitigated in Italian, while Spanish mitigates twice as much (4%). Much more interesting, however, is the second result regarding religious stereotypes, in which the Italian version contains 6% of mitigation, while the Spanish version contains no mitigation whatsoever, which is a behavior once again consistent with our hypothesis:

IDEOLOGICAL MARK	OEV	DIV	% DIV	DSV	% DSV
ETHD	3	0	0%	0	0%
ETHS	19	1	5%	1	5%
<b>GD</b>	<b>134</b>	<b>3</b>	<b>2%</b>	<b>6</b>	<b>4%</b>
GIM	62	3	5%	1	2%
GS	62	0	0%	0	0%
NAD	25	0	0%	0	0%
NAIM	4	0	0%	0	0%
NAS	108	2	2%	0	0%
RAD	72	3	4%	4	6%
RAIM	11	1	9%	0	0%
RAS	32	0	0%	0	0%
RED	8	0	0%	1	13%
REIM	73	1	1%	2	3%
<b>RES</b>	<b>31</b>	<b>2</b>	<b>6%</b>	<b>0</b>	<b>0%</b>
SCD	17	0	0%	0	0%
SCIM	6	0	0%	0	0%
SCS	47	1	2%	1	2%
SOD	132	9	7%	8	6%
SOIM	43	0	0%	2	5%
SOS	72	3	4%	1	1%

Table (4): Mitigation

The third strategy considered is elimination. As we can see in the table below, Italian data on the treatment of gender discrimination has significantly increased compared to the results seen regarding substitution. In fact, we can observe that 17 out of 134 times (13%), gender discrimination has been eliminated in Italian, while, and more coherently, 21 out of 134 times (16%), gender discrimination has been omitted in Spanish. However, if we observe, in detail, the behavior of the Italian version (corpus tables (3); (12); (52); (58); (98); (134); (173); (268); (301); (310)), regarding the cases of elimination of gender discrimination, we will see that most of these 17 cases, are due to a lack of cultural reference in Italian, compared to the epithet or discriminatory phrase in English, rather than being due to a deliberate action intended at rendering the Italian version more politically correct, as instead happens in Spanish. Concerning nationality stereotypes, as noted in the table below, it is seven times less accepted in Spanish than it is in Italian. Finally, sexual orientation discrimination is avoided twice as often in Spanish than it is in Italian:

IDEOLOGICAL MARK	OEV	DIV	% DIV	DSV	% DSV
ETHD	3	0	0%	0	0%
ETHS	19	1	5%	2	11%
<b>GD</b>	<b>134</b>	<b>17</b>	<b>13%</b>	<b>21</b>	<b>16%</b>
GIM	62	2	3%	0	0%
GS	62	1	2%	2	3%
NAD	25	4	16%	4	16%
NAIM	4	0	0%	0	0%
<b>NAS</b>	<b>108</b>	<b>1</b>	<b>1%</b>	<b>7</b>	<b>6%</b>
RAD	72	17	24%	17	24%
RAIM	11	0	0%	0	0%
RAS	32	5	16%	3	9%
RED	8	1	13%	1	13%
REIM	73	0	0%	2	3%
RES	31	2	6%	2	6%
SCD	17	1	6%	0	0%
SCIM	6	0	0%	0	0%
SCS	47	4	9%	5	11%
<b>SOD</b>	<b>132</b>	<b>11</b>	<b>8%</b>	<b>17</b>	<b>13%</b>
SOIM	43	2	5%	1	2%
SOS	72	4	6%	1	1%

Table (5): Elimination

A final consideration is provided regarding the use of amplification. Racial ideological manipulation is amplified twice (18% versus 0%) in Italian, and not at all in Spanish. Regarding religious ideological manipulation, it is twice as amplified in Italian as it is in Spanish. Coherently, as previously seen in section 4.2.3, the cases in which an amplification takes place in Italian, are due either to denigrating a religion other than Christianity, or to exaggerating the positive description of Christianity itself:

IDEOLOGICAL MARK	OEV	DIV	% DIV	DSV	% DSV
ETHD	3	0	0%	0	0%
ETHS	19	0	0%	0	0%
GD	134	5	4%	4	3%
GIM	62	2	3%	2	3%
GS	62	2	3%	2	3%
NAD	25	1	4%	0	0%
NAIM	4	0	0%	0	0%
NAS	108	2	2%	0	0%
RAD	72	4	6%	5	7%
<b>RAIM</b>	<b>11</b>	<b>2</b>	<b>18%</b>	<b>0</b>	<b>0%</b>
RAS	32	1	3%	2	6%

RED	8	0	0%	0	0%
<b>REIM</b>	<b>73</b>	<b>4</b>	<b>5%</b>	<b>2</b>	<b>3%</b>
RES	31	2	6%	2	6%
SCD	17	0	0%	2	12%
SCIM	6	0	0%	0	0%
SCS	47	2	4%	2	4%
SOD	132	6	5%	9	7%
SOIM	43	1	2%	2	5%
SOS	72	2	3%	2	3%

*Table (6): Amplification*

### 4.3 Diachronic Analysis and Results

In this section we will analyze the results obtained during the contrastive analysis, from a diachronic perspective, that is to say, the evolution of the language in *Shameless*, from season 1 to season 8 and in the respective years, from 2011 to 2018. We will only take into consideration the results of the OEV (original English version), and compare them to the actual socio-political and historical context in the United States, given that the Spanish and Italian situations have been already described during the contrastive analysis.

As can be noticed in the table below, the most discriminatory seasons, or more specifically, the seasons containing the most discriminatory, manipulative and stereotypical ideological marks are season 1 (aired in 2011) and season 3 (aired in 2013) with respectively 160 and 169 occurrences, while the least discriminatory seasons, or the most politically correct, are the last two observed, i.e. season 7 (aired in 2017) and 8 (aired in 2018), with 77 occurrences in the former and 70 occurrences in the latter:

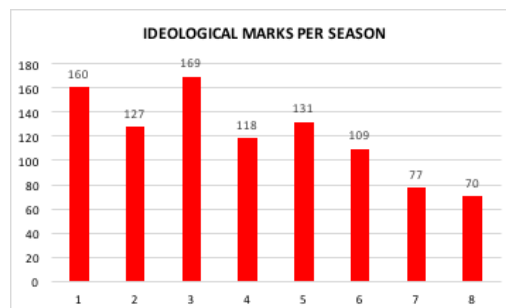


Figure (12): Ideological Marks per Season

Starting from season 5 (aired in 2015), a consistent decrease of ideological marks is revealed. Let us now look at the situation of each season, starting from season 1:

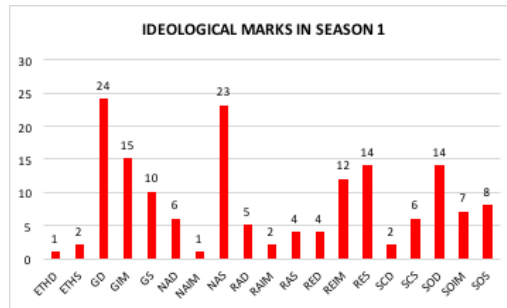


Figure (13): Most frequent type of Ideological Mark in Season 1

The most frequent ideological mark in season 1 is Gender Discrimination (GD), followed by Nationality Stereotype (NAS), which is also the most frequent ideological mark in season 2:

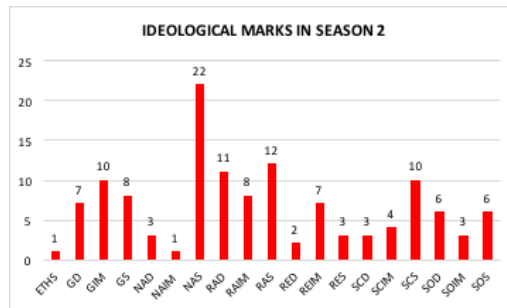


Figure (14): Most frequent type of Ideological Mark in Season 2

The reason why in 2011 gender discrimination is very present in the series, is not to be justified through precise historical events, which might have triggered it. Rather, the motivation can be easily identified in that gender discrimination is always present, and it is a constant struggle, all over the world.

On the other hand, we find a completely different situation regarding a strong occurrence of stereotypes about nationality. Many of these, in both seasons 1 and 2, and also in real life, in the years 2011 and 2012, refer to the 44<sup>th</sup> president of the United States, Barack Obama. These stereotypes derived from fake news which were firstly shared by Donald Trump, as can be seen in a 2012 tweet on his account:

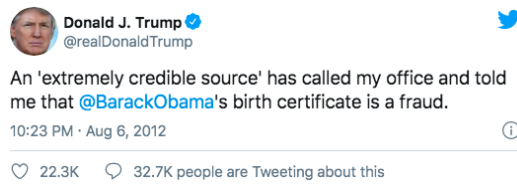


Figure (15): Donald Trump 2012 tweet on Barack Obama.

Trump spent many years suggesting that Obama was not born in the United States, and that he was actually born in Kenya, alluding to his ineligibility as president. This fact may have caused an increase in stereotypes related to nationality, including a great number of them regarding Obama's nationality.

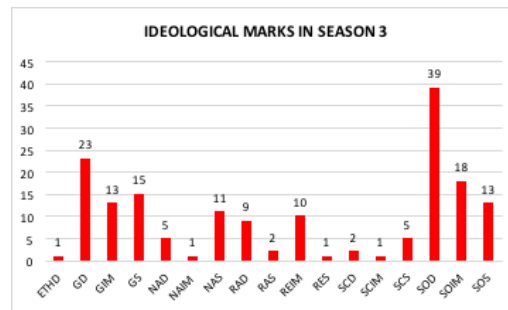


Figure (16): Most frequent type of Ideological Mark in Season 3

The most frequent ideological mark in both seasons 3 (above) and 4 (below) is Sexual Orientation Discrimination (SOD):

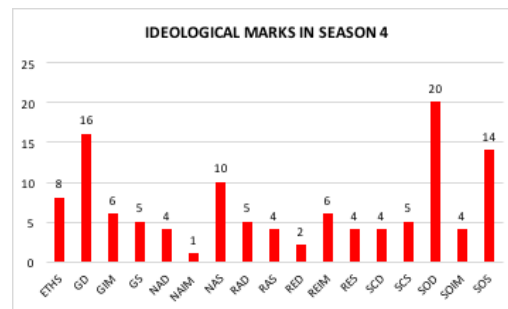


Figure (17): Most frequent type of Ideological Mark in Season 4

Between 2009 and 2014 the issue of gay rights was of great importance and this was expressed through unprecedented political events. For instance, in the 2011 assembly of the United Nations in Geneva, Switzerland, Secretary Hillary Clinton stated that: “Like being a woman, like being a racial, religious, tribal, or ethnic minority, being LGBT does not make you less human. And that is why gay rights are human rights,

and human rights are gay rights” (Volsky and Ford, 2011<sup>83</sup>). Furthermore, she declared that: “gay people are born into and belong to every society in the world”, and that “being gay is not a Western invention. It is a human reality” (Gray, 2011<sup>84</sup>). Since the very beginning, Obama's administration worked against the discrimination of individuals based on their sexual orientation or gender identity, and aimed at improving LGBT rights in general (Marshall Wesley, Dometz Hendrix and Williams 2011, p. 151). For instance, Obama worked to extend the Hate Crimes Prevention Act so that it could cover attacks based on the victim's sexual orientation or gender identity. He supported the ban of “conversion therapy” which was performed on homosexuals. In 2010 he repealed “don't ask, don't tell”, so that gay, lesbians and bisexuals could serve the army without fearing dismissal or reprisals. Moreover, in 2014, he signed an Executive Order which prohibited federal employers to discriminate against LGBTQ people (Lopez, 2017<sup>85</sup>). A year before, in 2013, same-sex marriage had become legal in the US, after Obama's 2012 public statement in favor of marriage equality, and after in 2011 Obama's administration had already declared that they would not defend the Defense of Marriage Act (Terkel, 2017<sup>86</sup>).

As we can notice from all these historical events, there was a need for changes regarding the rights of LGBT people, which greatly justifies the presence, in both seasons 3 and 4, of many terms and entire expressions which were considered discriminatory, precisely because *Shameless* portrays properly and critically the socio-political and historical moment in which each season airs.

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<sup>83</sup> Available online: <https://archive.thinkprogress.org/sec-clinton-to-un-gay-rights-are-human-rights-and-human-rights-are-gay-rights-2b2653e32ed1/>

<sup>84</sup> Available online: <https://www.pinknews.co.uk/2011/12/07/hillary-clinton-being-gay-is-not-a-western-invention-but-a-human-reality/>

<sup>85</sup> Available online: <https://www.vox.com/policy-and-politics/2017/1/17/14214522/obama-lgbtq-legacy>

<sup>86</sup> Available online: [https://www.huffpost.com/entry/obama-lgbtq-legacy\\_n\\_584eea35e4b04c8e2bb0cee2](https://www.huffpost.com/entry/obama-lgbtq-legacy_n_584eea35e4b04c8e2bb0cee2)



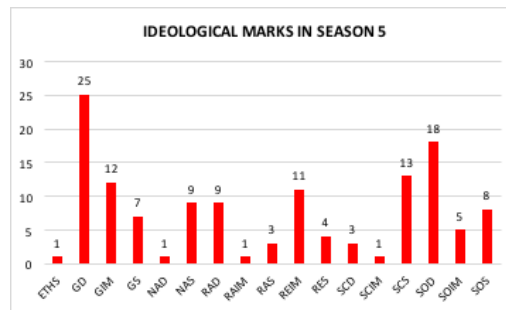


Figure (18): Most frequent type of Ideological Mark in Season 5

The most frequent ideological mark in season 5 is GD. However, it is not an isolated datum or a prerogative of season 5 and the year 2015. In fact, also season 6 and 7, which correspond to the years 2016 and 2017, are characterized by a constant presence of gender discriminatory language.

This outbreak of occurrences of discriminatory and sexist language could be traced back to a greater media presence, between 2015 and 2017, of the well-known entrepreneur and subsequent president, Donald Trump. It is clear that we cannot state with mathematical exactness that the two corresponding situations, cinematographic on the one hand, and media and real life society of the moment on the other, are necessarily and only due to Trump's influence, but it is at least suspicious that just before, during and immediately after his political campaign, gender discrimination became more common and a trending topic. Hillary Clinton, Elizabeth Warren, Angela Merkel and Theresa May, are just some of the prominent women to whom the 45<sup>th</sup> President of the United States has addressed sexist, misogynist and disparaging considerations (Richter, 2018<sup>87</sup>). In a Critical Discourse Analysis of Donald Trump's sexist ideology, Darweesh (2016, p. 95) concludes that "Trump's evaluation of women reflects his ideology about the superiority of males on females and how such ideological beliefs are ingrained in language and are difficult to be changed". In one of the examples considered in the study, Darweesh (2016, p. 91) quotes Trump's statement about Carly Fiorina, a fellow presidential candidate: "Look at that face! Would anybody vote for that? Can you imagine that, the face of our next president? I mean, she is a woman, and I'm not supposed to say bad things, but really folks, come on. Are we serious?". In a 2016 tweet about Hillary Clinton, that was later deleted,

<sup>87</sup>Available online: <https://www.theglobalist.com/trump-misogyny-clinton-may-merkel-vestager/>

Trump wrote: “If Hillary Clinton can't satisfy her husband, what makes her think she can satisfy America?” (Darweesh, 2016, p. 91). It is perhaps not necessary to bring further examples, given that the two above mentioned are already very indicative of Trump's position on women. It is dangerous for society to hear a public person with great power such as the president of the United States, using such a discriminatory language, during a whole year of political campaign and also following his victory. People could conceive it as legitimate, causing an increase in cases of gender discrimination. Nevertheless, at the same time, we are witnessing a reawakening of awareness among the feminist movements, a greater desire to expand women's rights, and a clearer need for gender equality.

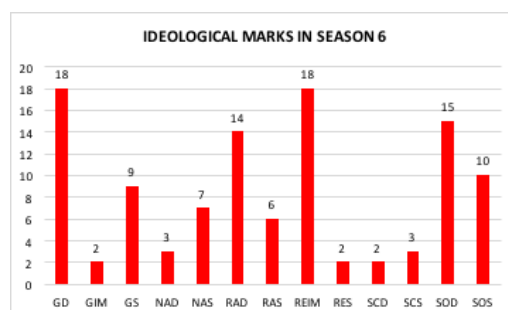


Figure (19): Most frequent type of Ideological Mark in Season 6

The table above shows how the most frequent ideological marks in season 6 are equally GD and Religious Ideological Manipulation (REIM).

This sudden rise, which has never been witnessed in previous seasons, of addressing people of religious faith in a manipulative way, can be traced back to American real-life events. As Lopez (2020<sup>88</sup>) points out in his article on Vox Media, when in 2016, during a Republican debate, Trump was asked if he believed that 1.6 billion Muslims all hated the United States, he replied “I mean a lot of them. I mean a lot of them”. Trump in particular and the Republican Party in general, have a very consistent history of demonstrating hostility, specifically towards the US Muslim community, following a tendency at engaging falsehoods and manipulate people's thinking about religious faiths other than Christianity. In fact, the same US Muslims perceive Trump and the party as unfriendly, and American society as prevalently anti-

<sup>88</sup> Available online: <https://www.vox.com/2016/7/25/12270880/donald-trump-racist-racism-history>

Muslim, as can be observed in the 2017 survey<sup>89</sup> below:

**Two-thirds of U.S. Muslims say Trump worries them**  
 % who say Donald Trump makes them feel ...

	Worried %	Angry %	Hopeful %	Happy %
<b>U.S. Muslims</b>	68	45	26	17
Men	60	37	31	24
Women	76	54	22	10
U.S. born	67	57	22	14
Black	78	57	11	7
Other race	61	56	27	18
Foreign born	68	37	29	18
Rep./lean Rep.	35	11	58	36
Dem./lean Dem.	76	57	19	13
<b>U.S. general public</b>	60	39	40	30

Source: Survey conducted Jan. 23-May 2, 2017. U.S. general public data from surveys conducted Feb. 7-12, 2017 and April 5-11, 2017.  
 "U.S. Muslims Concerned About Their Place in Society, but Continue to Believe in the American Dream"  
 PEW RESEARCH CENTER

*Figure (20): US Muslims say Trump worries them 2017. Pew Research Center.*

In the image above, 68% of US Muslims interviewed are worried about Donald Trump as President of the United States. Obviously, a prominent figure such as the American president plays a very important role on the diffusion of certain points of view, certainly among American society, but also in the rest of the world, seeing as we are living in the era of social media and social networks. However, it is not just one individual's opinion that conditions common thinking. In fact, a further section of the aforementioned survey, conducted by the Pew Research Center, on US Muslims, shows that 60% of Muslim Americans believe that media coverage of Islam is unfair, and 75% think that there is “a lot” of discrimination against Muslims in the US:

<sup>89</sup>Available online: <https://www.pewforum.org/2017/07/26/the-muslim-american-experience-in-the-trump-era/>

**Most say media coverage of Muslims is unfair**  
 % who say the coverage of Islam and Muslims by American news organizations is ...

	Fair	Unfair	Depends	DK/ref.
	%	%	%	%
<b>U.S. Muslims</b>				
2017	27	60	7	6=100
2011	30	55	10	5
2007	26	57	6	11
2017 among ...				
Men	35	52	7	5
Women	19	68	6	7
U.S. born	18	74	7	1
Black	19	76	5	<1
Other race	19	73	8	1
Foreign born	34	49	7	10
<b>U.S. general public</b>	39	53	3	5

Note: Figures may not add to 100% due to rounding.  
 Source: Survey conducted Jan. 29-May 2, 2017. U.S. general public data from survey conducted April 5-11, 2017.  
 \*U.S. Muslims Concerned About Their Place in Society, but Continue to Believe in the American Dream\*

PEW RESEARCH CENTER

Figure (21): Most say media coverage of Muslims is unfair 2017. Pew Research Center.

The most frequent ideological mark in season 7 is GD with 14 cases, immediately followed by Racial Discrimination (RAD) with 13 occurrences:

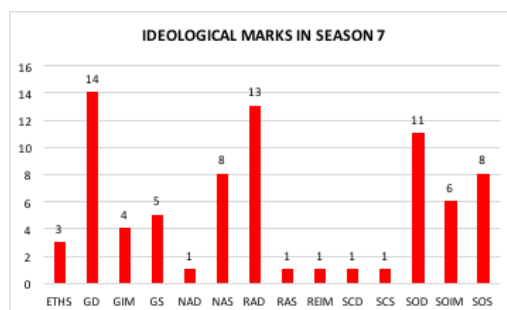


Figure (22): Most frequent type of Ideological Mark in Season 7

Such a high presence of racial discrimination had never occurred in previous seasons. If we calculate, as previously done, at least a 2-year span in which each season is conceived, written, filmed and finally aired, we would have to consider, in this case, historical and socio-political events that cover at least the years 2016 and 2017. The cinematic situation is contemporary and consistent with some real-life socio-political events in the United States, for instance, the 2016 victory of the presidential election by Donald Trump and the beginning of his presidency in 2017. Significantly, according to a 2019 survey<sup>90</sup> by the Pew Research Center, concerning race in the United States, considerably more than half of Americans (65%) think that the racial situation has

<sup>90</sup>Available online: <https://www.pewsocialtrends.org/2019/04/09/race-in-america-2019/>

worsened precisely since Donald Trump became president:

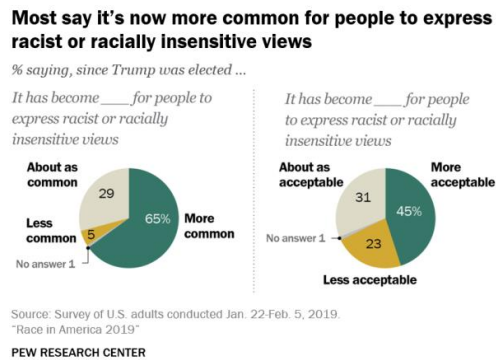


Figure (23): Race in America 2019. Pew Research Center.

As a direct consequence of the increase in racial discrimination between 2016 and 2017, which occurred during President Trump's term, there is also an increase in stereotyping people on the bases of their nationality in 2018, which can be observed in the following season:

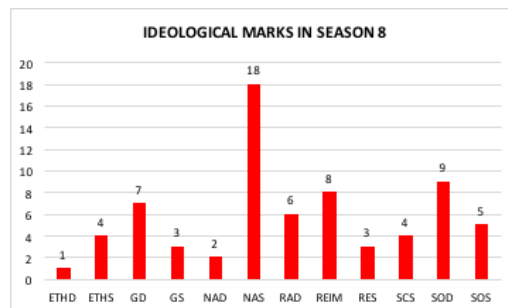


Figure (24): Most frequent type of Ideological Mark in Season 8

As a matter of fact, the most frequent ideological mark in season 8 is NAS, and it is much more recurrent, quantitatively speaking, with respect to other topics.

Since the 70s and throughout his 2016 political campaign, Donald Trump has based much of his rhetoric on restrictive immigration policies and racism. For instance, in January 2017, Trump's travel ban (Executive Order 13769) is addressed to citizens coming from seven Muslim-majority countries, i.e. Iraq, Syria, Iran, Libya, Somalia, Sudan and Yemen (Almasy and Simon, 2017<sup>91</sup>). Another cornerstone of his political campaign was the construction of a wall on the border between the United States and

<sup>91</sup>Available online: <https://edition.cnn.com/2017/02/10/us/trump-travel-ban-timeline/index.html>

Mexico, to avoid immigration (Lopez, 2020<sup>92</sup>). Moreover, he described Mexicans as criminals and rapists:

“When Mexico sends its people, they’re not sending their best — they’re not sending you. They’re not sending you. They’re sending people that have lots of problems and they’re bringing those problems with us. They’re bringing drugs. They’re bringing crime. They’re rapists. And some, I assume, are good people” (Burns, 2015<sup>93</sup>).

Furthermore, in 2017 Trump declared that immigrants from Haiti “all have AIDS” and stereotypically depicted Nigerians as people living in “huts” (Leonhardt and Prasad Philbrick, 2018<sup>94</sup>). The list of racist and stereotypical statements and actions by President Trump is, unfortunately, much longer, but those reported are sufficient to frame seasons 7 and 8 into the real socio-political situation the United States experienced between 2016 and 2018.

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<sup>92</sup>Available online: <https://www.vox.com/2016/7/25/12270880/donald-trump-racist-racism-history>

<sup>93</sup>Available online: <https://www.nytimes.com/politics/first-draft/2015/06/16/choice-words-from-donald-trump-presidential-candidate/>

<sup>94</sup>Available online: <https://www.nytimes.com/interactive/2018/01/15/opinion/leonhardt-trump-racist.html>

## Conclusion

The aim of this study was to analyze and describe the language of dubbing in the American comedy-drama television series, *Shameless*, created by Paul Abbott and developed by John Wells. Particular emphasis has been given to the occurrences of ideological manipulation, discrimination and stereotypes present in the first eight of the ten existing seasons, which were set in contemporary Chicago, involving the Irish Gallagher family and their closest friends and neighbors.

The analysis and description of the language of dubbing in *Shameless* have been carried out in three different versions: the original English script, the Italian dubbed version and the Spanish dubbed version, together with the transcription.

An extended literature review was first performed in Chapter 1 and 2 to determine how other researchers have defined the key concepts related to the thesis. Consequently, we critically compared the research performed by different authors and finally chose those definitions and ideas that seemed to be more applicable and relevant to our study, which were then used to outline the methodology of research in Chapter 3.

The analysis has been divided into two main phases: a contrastive analysis and a diachronic analysis.

The contrastive analysis has been subdivided into five sections named after the five main ideological categories under investigation: gender, sexual orientation, race (including ethnicity and nationality), religion and social class. Firstly, we determined the number of occurrences of ideological manipulation, discrimination or stereotype present in the original version; secondly, we observed the translation strategies used in the two target versions, with the aim to render the ideological marks encountered, also taking into account the cultural and socio-political context of the three countries involved.

After observing the results obtained from the contrastive analysis, we can conclude that: the most frequent macro category is race; the most frequent ideological mark is GD (Gender Discrimination); the most recurrent ethical violation, among the three observed (discrimination, ideological manipulation and stereotype) is

discrimination (about gender); the most recurring type of ideological manipulation is related to religious creeds; and, finally, the most frequent kind of stereotype regards nationality. From this first part of the results obtained it seems clear that the most recurring macro categories are gender (together with patriarchy and sexism) and race (in all forms of racism, also linked to religion, ethnicity and nationality). Gender and race are, as we had foreseen, today's problems. Actually, these two problems have existed for a long time in the history of mankind; however, in recent years they have triggered a new stir in social sensitivity. A clear example of this is what has been labelled 'fourth-wave feminism', understood as a phase of feminism that began around 2012 and is characterized by a focus on empowering women and the use of digital tools via the Internet<sup>95</sup>. Also important are the world-wide protests after George Floyd's<sup>96</sup> murder in Minneapolis, by a police officer who pressed his knee on his neck until he choked him to death, which have sparked off the movement called Black Lives Matter, as to expose and condemn the murders of black people by the police, as well as racial profiling, police brutality and racial inequality in the US legal system.

As far as ideological translation strategies are concerned, both the Spanish and the Italian dubbed versions contain a very high percentage of equivalence (795 out of 961, or 82,73% the former, and 803 out of 96, or 83,56% the latter). As can be noticed, our hypothesis of finding great differences between the original and the two target versions, and a greater discriminatory level in the Italian version as compared to the Spanish one, cannot be fully proven, due to a very high percentage of equivalence in both the dubbed versions, which is, precisely, the strategy which flattens out our supposition of a higher discriminatory attitude, which we expected to encounter in the Italian target version. As a matter of fact, both target versions seem to retain the same discriminatory, manipulative and stereotypical value, present in the original version, traits which are found throughout all the study. However, if we shift our attention upon some of the strategies which are specifically used to conceal certain delicate subjects, that is to say, elimination, mitigation and substitution, we could interestingly observe some significant behaviors. For instance, in almost all cases of discrimination, the

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<sup>95</sup>Available online: <https://www.prospectmagazine.co.uk/magazine/everything-wanted-know-fourth-wave-feminism>

<sup>96</sup>Available online: <https://www.washingtonpost.com/politics/2020/07/06/george-floyd-protests-generated-more-media-coverage-than-any-protest-50-years/>



Spanish version makes use of the substitution technique significantly more than the Italian version does, which partially demonstrates that discrimination is much less accepted in the Spanish film version, as compared to the Italian one. Regarding religious stereotypes, the Italian version contains 6% of mitigation, while the Spanish version contains no mitigation whatsoever, which is a behavior once again consistent with our hypothesis. Finally, when it comes to occurrences of gender discrimination, despite the fact that the difference between the use of elimination in Italian and in Spanish is not very significant (17 against 21, out of 134 cases), it is at least uncanny to see how most of the cases in Italian spring from a lack of cultural reference, rather than originating from a deliberate action intended at rendering a more politically correct Italian version, which is the case of the Spanish translations. This shows, once again, how the topic of discrimination is less accepted in the Spanish dubbed version than it is in the Italian one.

As far as the diachronic analysis is concerned, looking at the large amount of occurrences of our interest, it is fair to say that *Shameless* manages to express realism and social criticism through the use of several positive and negative mainstream stereotypes, discriminations and ideological manipulations, performed at a linguistic and sociological level.

The seasons containing the most discriminatory, manipulative and stereotypical language are Season 1 (2011) and Season 3 (2013), while the least discriminatory seasons, or the most politically correct, are the last two observed, i.e. Season 7 (2017) and 8 (2018).

We have observed that *Shameless* properly and critically portrays the socio-political and historical moment in which each season airs, and that every season is line with the main sociological and political events of the time in question. It is true that there are areas of discrimination that work in the limelight of each and every season, gender discrimination being the best evidence of this recurrence. If we turn back and revise our contrastive analysis, we can see this much: that gender is an ever-persistent trait in the series, the reason for this being we firmly believe that gender, and the attainment of gender equality, is a constant concern in modern Western societies. This being the exception, we have spotted a trend whereby consequential events taking

place at the time of the series being aired, are subsequently reflected in the season at hand. For example, the strong occurrence of stereotypes regarding national issues correspond to the right-wing's (and mainly Donald Trump's) spread of fake news and rumors as to the supposedly Muslim origin of the then President of the United States Barack Obama. Again, the most frequent ideological mark in both Seasons 3 and 4 is Sexual Orientation Discrimination, which is one more time consistent with the political events regarding gay rights between 2009 and 2014 (Barack Obama supports the ban of "conversion therapy" performed on homosexuals, and repeals "don't ask, don't tell" in the army, in 2010; secretary Hillary Clinton states that "gay rights are human rights and human rights are gay rights", in 2011; same sex marriage is legalized in the United States in 2013). Finally, racial discrimination or racism and religious discrimination are suddenly very frequent in Season 7, while nationality stereotypes increase in season 8, exactly when Donald Trump becomes President of the United States, after having based his political campaign on what we deem as a racist, xenophobic, anti-Muslim, as well as sexist, discourse. Seeing how these topics are portrayed in *Shameless* does nothing but reaffirm how accurate the series is and how it really comes as close as possible to a realistic representation of our social problems.

Nonetheless, the empirical results reported herein should be considered in the light of some unavoidable limitations that we have had to encounter along the process of this study. The most relevant is the time and type of channels on which the series was broadcast in both Italy and Spain. As previously seen in the methodological section, the series was broadcast on pay-per-view channels, and almost never scheduled to be transmitted at times of massive audience attendance; quite the contrary, it was relegated to TV schedules within the reach of very few viewers, both in Italy and Spain. Hence, it is likely that the dialogues did not need to undergo major changes and censorship. If incidentally in both the target countries *Shameless* had been broadcast in prime time and on the main television networks, we believe that the results obtained might have been different. Seeing as many of the topics such as homosexuality or the Catholic religion are still considered taboo, especially in Italy, we might not have obtained such a high percentage of ideological equivalence.

The second limitation encountered lies in having very little or no prior research available regarding the application of translation strategies from an ideological

perspective, and this is an important issue in this work, since we are not perceiving our results in the light of orthodox translational strategies, but in very concrete, very specific techniques to detect ideological trumping. Indeed, while it is true that our work was based on the typology of translation strategies adopted by Romero and De Laurentiis, which was applied by the two scholars to the analysis of ideological marks such as religion, sex, drugs, social groups and obscene language, our study focused on the existence of very specific occurrences of discrimination, ideological manipulation and stereotypes, transforming and adapting the translation strategies to a purely ideological and non-linguistic perspective. Only in some cases we have had to resort to an analysis and solution from the point of view of Pragmatics, which has proved to be indispensable to carry out what can be considered a critical analysis of discourse of sorts. Nevertheless, discovering these limitations can be considered as an opportunity to fill the gaps in prior literature, and a need for further development in our area of study. For instance, in future studies, the elaboration of a taxonomy of translation strategies applicable to studies of ideological nature would prove to be a tremendously useful tool to detect manipulation and deception in translation. The methodology used, in our research, for data analysis, could then be applied to replicate similar studies on other film products or on the language of the media in general. The corpus, containing 96 episodes of the series *Shameless*, could be expanded by adding the transcripts of the last two seasons produced, or it could be used for other types of analyses, for example with phonetic and phonological, morphological, syntactic, semantic, pragmatic approaches, and so on. Finally, further ideological marks could be identified to investigate the behavior of the two target versions, and the diachronic evolution of the original American-English language. Translation has been protagonist in many historical moments of humanity. Language professionals have established a connection between peoples and cultures since time immemorial, transmitting knowledge, experience and emotions. Translators are required to have tools and skills to act as mediators between two cultures with different values, traditions and beliefs. Intercultural communications present challenges due to the vast differences between social systems. Translators are constantly dealing with important choices such as recognizing which cultural concepts the reader/viewer of the source text shares with the reader/viewer of the target text, and which concepts need to be clarified in order to

achieve a better understanding, also making sure the assumptions made by both the source and the target audience coincide. Thus, it is precisely in such a delicate historical moment as the one we are experiencing right now, that translators play a fundamental role in the evolution of socio-political events. A wrong message can trigger a war or a massive protest; an augmented negative stereotype can evolve into racist episodes. Letting subtle ideological manipulations take root in the minds of viewers, without exposing the critical character that the television product or film is intended to have, and, on the contrary, translating criticism as a behavior to be assumed and repeated, can cause and perpetrate inequalities such as sexism, racism, religious discrimination and many others. The good translator will know how to unearth secret codes of racism, sexism, homophobia, and treat them in such a way as to create a better world, a world within everyone's reach, a world where communication is joy, peace, serenity, a world where misunderstandings will be the starting point for personal growth rather than war. Maybe the translator of the future will take cue from the typology suggested in this work and we will have done our bit.

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## **Appendix**

### **List of Corpus Abbreviations**

#### **Ideological Marks**

GD	gender discrimination
GIM	gender ideological manipulation
GS	gender stereotype
SOD	sexual orientation discrimination
SOIM	sexual orientation ideological manipulation
SOS	sexual orientation stereotype
SCD	social class discrimination
SCIM	social class ideological manipulation
SCS	social class stereotype
RED	religious discrimination
REIM	religious ideological manipulation
RES	religious stereotype
RAD	racial discrimination
RAIM	racial ideological manipulation
RAS	racial stereotype
ETHD	ethnic discrimination
ETHIM	ethnic ideological manipulation
ETHS	ethnic stereotype
NAD	nationality discrimination
NAIM	nationality ideological manipulation
NAS	nationality stereotype

#### **Film Dialogue**

OEV	original English version
DIV	dubbed Italian version
DSV	dubbed Spanish version

# Corpus of transcribed film dialogue from *Shameless*

## Pilot Season 1 Episode 1 (1)

Fiona working at a diner.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FIONA	who's got the jumbo dog?	chi ha il wurstel gigante?		eres el de la salchicha gigante?	
GD	CUSTOMER 1	how'd you know?	come lo sapevi?	EQUIVALENCE	cómo lo has sabido?	EQUIVALENCE
	FIONA	x-ray vision.	vista ai raggi x.		tengo visión de rayos x.	
GD GIM	CUSTOMER 1 TO CUSTOMER 2	hey, would you tap that ass?	hey, te lo faresti quel culo?	EQUIVALENCE EQUIVALENCE	eh, te gustaría tirártela?	EQUIVALENCE EQUIVALENCE
GD SCS SCD	CUSTOMER 2	once, if i double bagged it. project girls don't abort.	una volta, e col doppio cappuccio. nelle case popolari non abortiscono.	EQUIVALENCE EQUIVALENCE EQUIVALENCE	solo con doble protección. las chicas de barrio nunca abortan.	EQUIVALENCE EQUIVALENCE EQUIVALENCE

## (2)

Lip finds out Ian is gay.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
SOD	LIP TO IAN	i mean, i thought we tell each other everything..unless you got sucked off by a guy.	insomma, credevo che ci dicevamo tutto..a meno che non te l'ha succhiato un ragazzo.	EQUIVALENCE	yo creía que nos lo íbamos a contar todo..excepto si nos la había chupado un tío.	EQUIVALENCE

## (3)

Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
GD	STEVE TO FIONA	right. chick thing?	capito. un'altra volta?	ELIMINATION	por qué? es de tías?	EQUIVALENCE

## (4)

Eddie arguing with Sheila and Karen.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
REIM GD	EDDIE TO SHEILA	sow and thou shall reap. she didn't reap this from me, i'll tell you that.	ciò che semini raccoglierai. e lei non ha raccolto da me, è sicuro.	EQUIVALENCE EQUIVALENCE	uno recoge lo que siembra, aunque esto no lo he sembrado yo, eso seguro	EQUIVALENCE EQUIVALENCE

## (5)

Kash's store.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
RES	LINDA	last warning, you get yourself to that mosque so your dad stops blaming me for the fact that we are going to hell, and talk to your mother.	ultimo avvertimento, vieni in moschea così tuo padre la pianta di incolpare me per il fatto che sei un cattivo musulmano. e parla con tua madre.	MITIGATION	por última vez, aparece por la mezquita para que tu padre deje de culparme de que vayamos a ir al infierno y habla con tu madre.	EQUIVALENCE
	KASH	she won't talk to me, i can't force her to take her meds.	è lei che non mi parla. non posso mica obbligarla.		no puedo obligarla a que se tome la medicina.	
RES	LINDA	well, i don't want the	e io non voglio che la	EQUIVALENCE	pues no quiero que	EQUIVALENCE

		cops dragging me out of bed again at 4 am because she's out in the alley yelling that the cia is stealing her trash.	polizia mi svegli un'altra volta alle quattro di notte perché lei è nel vicolo a urlare che la cia le ruba la spazzatura.		la poli vuelve a sacarme de la cama de madrugada porque está en el callejón gritando que la cia le roba la basura.	
	IAN	but, that happened, didn't it?	però, è successo, non è vero?		pero eso no pasó verdad?	
	LINDA TO IAN	once, four years ago, yes! but, now she's locked in the basement making a helmet out of tinfoil.	una volta, quattro anni fa, sì ma, ora si è chiusa in cantina a costruire un casco con i fogli d'alluminio. adesso è troppo		una vez, hace cuatro años, sí, pero, ahora está en el sótano haciéndose un casco de papel de plata y eso me asusta.	
RES	LINDA TO KASH	now i have to take the boys to cub scouts at the mosque before all the carpets are taken. she's your mother, get her to take her thozazine.	ora devo portare i bambini giù alla moschea prima che occupino i tappeti. è tua madre, falle prendere la torazina.	MITIGATION	voy a llevar ya a los niños a los scouts de la mezquita o no habrá alfombras. habla con tu madre, que se tome la toracina.	EQUIVALENCE

(6)

Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	LIP TO IAN	he's married. with kids. what else did he buy you, ian?	è sposato! ha dei figli. che altro ti ha comprato ian?		está casado, tiene hijos. qué más te ha comprado ian?	
GD	LIP TO IAN	fucking kept boy at best.	un cazzo di mantenuto!	EQUIVALENCE	en un puto mantenido de mierda!	EQUIVALENCE
REIM	LIP TO IAN	fake muslim! cheats on white fundamentalist wife with gutless gay boy.	falso musulmano. tradisce moglie integralista con ragazzo fifone gay.	EQUIVALENCE	falso musulmán. engaña a esposa fundamentalista con gay sin agallas. eso retrata muy bien a los fans de los white sox.	EQUIVALENCE
RAIM		says more about white sox fans than it does for the rest of us.	questo la dice lunga sui fan dei red sox più di tutto il...	MITIGATION		EQUIVALENCE
SOIM				EQUIVALENCE		EQUIVALENCE

(7)

Steve meets Frank for the first time. Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
GD	FRANK	who's been eating my porridge?	chi è che ha mangiato la mia pappa?	EQUIVALENCE	a ver quién se ha comido mi sopa?	EQUIVALENCE
	FIONA	hi, dad. this is steve.	ciao papà. lui è steve.		hola papá, este es steve.	

(8)

Lip talking to Ian about being gay.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
GS	LIP	fucking donkey-dick roger spikey? the original beef-meister? did he start the rumor?	roger spikey? uccello da mulo roger spikey? il super palestrato? l'ha messa in giro lui la voce?	EQUIVALENCE	roger spikey? roger spikey rabo de caballo? ese que no paraba de comer? creo que él se puso el mote.	EQUIVALENCE
	IAN	not a rumor.	non era una voce		y no exageró nada	
SOD	LIP	well, that was a bit gay. what you just did there with your eyebrows..you wanna watch that.	questo è un po' gay quello che hai fatto con il sopracciglio. meglio che ci fai attenzione.	EQUIVALENCE	eso ha sido muy gay, lo que has hecho con las cejas, deberías tener cuidado.	AMPLIFICATION
SOIM	LIP	but seriously like. like, up the ass? do you get used to that? can someone get used to that? i mean,	ma sul serio, cioè su per il culo? perché uno ci si abitua? ci si può abituare? insomma lo scopo	EQUIVALENCE	explícame una cosa, lo haces por atrás? te acostumbras a eso? puede alguien acostumbrarse	EQUIVALENCE

		i mean the whole point of the digestive system is one-way traffic. just is.	principale del sistema digerente è il traffico a senso unico. è così.		porque..a nivel biológico el aparato digestivo es de un solo sentido. está hecho así.	
	IAN	just is. like we're only given our lungs to freaking smoke right?	è così, come, cazzo come se avessimo i polmoni solo per fumare.		está hecho así, como si los pulmones estuvieran hechos para fumar.	

## Frank the plank Season 1 Episode 2 (9)

Frank arguing with Steve.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
GD NAD	FRANK TO STEVE	you think you're a fuckin' tough guy? because you look like a pre-menstrual filipino!	ti credi un cazzo di duro? a me sembri più una filippina in sindrome premenstruale.	EQUIVALENCE EQUIVALENCE	te crees que eres un tipo duro? porque pareces una filipina con síndrome premenstrual.	EQUIVALENCE EQUIVALENCE
GD	FRANK TO STEVE	he's shitting his pants. pussy.	oh, s'è cacato addosso, frocetto?	SUBSTITUTION	mira! se ha cagado encima, mierdecilla!	ELIMINATION
GD	FRANK TO STEVE	you wanna say something, pussy? it's mr joe-fucking-god-gift, the pussy.	che c'è? vuoi dire qualcosa, frocetto? grazie, sono un dio in terra, frocetto!	SUBSTITUTION	qué, quieres decir algo, marica? no eres más que un gallina de mierda, marica!	SUBSTITUTION

## (10)

Lip talking to Ian about going to jail for eventually killing Frank.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
SOS	LIP TO IAN	so? eight to ten for manslaughter. get laid as often as you want. tattoos and everything. it's gay heaven, man.	quindi? ti fai da otto a dieci anni. dentro ti scopano quanto vuoi, ti riempi di tatuaggi, perfetto per te!	MITIGATION	y qué? pasarías de ocho a diez años en prisión y allí tendrías mucho sexo con tíos tatuados. el paraíso gay.	EQUIVALENCE

## (11)

Frank in a canadian jail.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FRANK	i hate fucking canada.	io odio il canada, cazzo.		yo odio el puto canada, joder!	
	OFFICER	keep it down in there.	abbassa la voce laggiù.		deje de dar voces!	
NAS NAS NAS	FRANK	i'm an american. apple pie, lower forty eight, air supply.	io sono americano. la torta di mele, i quarantotto stati, il super bowl.	EQUIVALENCE EQUIVALENCE SUBSTITUTION	yo soy estadounidense. tarta de manzana, las barras y las estrellas, los amantes de las armas.	EQUIVALENCE SUBSTITUTION SUBSTITUTION
	OFFICER	if you're an american, where's your passport?	allora dov'è il passaporto?		y dónde está su pasaporte?	
	FRANK	i don't have one! i told you, i never had a passport. i don't want a passport.	non ce l'ho. gliel'ho detto, non ho mai avuto un passaporto. io non lo voglio il passaporto.		ya le he dicho que no tengo, joder! le he dicho que yo nunca he tenido pasaporte. no quiero tener pasaporte.	
	OFFICER	shut up and sleep it off, okay?	chiudi quella bocca e dormici sopra.		cállese y duerma la mona.	
	FRANK	why would i want to come to canada? so your national health care can make me	perché sarei dovuto venire in canada? perché i vostri ospedali mi faranno		para qué iba a querer venir a Canadá? para que su seguridad social me	

NAS		wait sixty years for a new kidney? the whole country's a bunch of parka-wearing, draft-dodging, chickenshit cowards who didn't have the balls to stay home and fight the vietcong to preserve our american way of life. no snow at the winter olympics? what the hell was that?	aspettare sessant'anni per un rene nuovo? siete un paese di gente che si veste col parka, e che evita il servizio militare. siete solo dei codardi caca-sotto che non hanno avuto le palle di venire a combattere i vietcong per preservare il nostro stile di vita americano. non avete nemmeno la neve per le olimpiadi invernali.	EQUIVALENCE	haga esperar sesenta años por un riñón? todo este país está hasta arriba de cobardes de mierda que huyeron del reclutamiento porque no tenían huevos y vinieron aquí para no luchar contra el vietcong ni proteger la forma de vida americana. ni siquiera tuvisteis nieve en la olimpiadas de invierno. como coño se come eso?	EQUIVALENCE
NAS				EQUIVALENCE		ELIMINATION
NAS				EQUIVALENCE		EQUIVALENCE
NAS				EQUIVALENCE		EQUIVALENCE
	OFFICER	o canada!	o canada!		oh canadá!	
	FRANK	it's the winter olympics!	che accidenti avete combinato? nemmeno la neve per le olimpiadi invernali.		que eran las olimpiadas de invierno. joder! y que hacéis?	
	OFFICER	our home and native land	oh canada!		nuestra patria y nuestro hogar.	
NAS	FRANK	what are you doing? holding your cocks, handing out maple leaf sugarloafs?	e voi che facevate? ve ne sbattevate e distribuivate dolcetti a forma di foglia d'acero.	EQUIVALENCE	tocaros los huevos y repartir panecillos con la hoja de arce.	EQUIVALENCE
	OFFICER	true patriot love	true patriot love		es nuestro amor.	
	FRANK	you couldn't even get the olympic torch to fucking light!	non siete neanche riusciti ad accendere come si deve quella torcia olimpica di merda.		ni siquiera fuisteis capaces de hacer que se encendiese la puñetera antorcha.	
	OFFICER	in all thy sons command.	in all thy sons command.		el mayor sin dudar.	

(12)

Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
NAD	FRANK TO DEBBIE	hey, what's urine and canadian beer have in common? they both come from pussies.	hey, sai cos'hanno la birra canadese e la merda in comune? sono fatte tutte e due col culo.	EQUIVALENCE	hey, en qué se parecen la orina y la birra canadiense? en las hacen capullos.	EQUIVALENCE
GD				ELIMINATION		ELIMINATION

(13)

Frank talking about a former friend (black guy).						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
RAD	FRANK	i've been nothing but a friend to that fat jigga prick.	eravamo amici con quel ciccione testa di cazzo.	ELIMINATION	con la de favores que le he hecho a ese gordo capullo.	ELIMINATION

(14)

Alibi.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	ALL	o canada our home and native land [laughter] true patriots love in all thy	o canada our home and native land [laughter] true patriots love in all thy		oh canadá, nuestra patria y nuestro hogar [laughter] es nuestro amor, el	

		sons	sons		mayor sin dudar.	
NAS	KEVIN	how you doing, frank? can i pour you a nice tall, frosty molson?	come stai frank? ti verso una molson canadese con tanta schiuma?	EQUIVALENCE	qué tal frank? te pongo una cerveza canadiense fresquita?	EQUIVALENCE
	FRANK	old style, jb back.	una old-style con un jb.		tu ponme un chupito como siempre.	
NAS	KEVIN	oh, how about a labatt and a canadian club. [laughs]	come la vedi una labatt con un canadian club? [laughs]	EQUIVALENCE	y no prefieres un labatt o un canadian club? [laughs]	EQUIVALENCE

(15)

Alibi.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
REIM	EDDIE	two hardworking, god-fearing men. we raised our kids in a straight line with discipline and with god's good guidance. my karen was twelve when i heard her use the c-word, and on a sunday.	due gran lavoratori, timorati di dio. abbiamo cresciuto i figli educandoli con disciplina e sotto la guida di dio. la mia karen, a dodici anni disse quella parola che inizia per c, e di domenica.	EQUIVALENCE	dos trabajadores temerosos del señor, que criamos a nuestros chicos con rectitud, disciplina, y con la ayuda del señor. mi karen, a los doce años dijo esa palabra con j, y en domingo.	EQUIVALENCE
	FRANK	fuck!	cazzo!		joder!	

## Aunt Ginger

### Season 1 Episode 3

(16)

Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	STEVE	what exactly does "hooked up" mean?	e "sei stata" cosa vuol dire esattamente?		y exactamente qué significa "enrollado"?	
SOIM	KEVIN	last time i checked, penis goes into vagina.	per quanto ne so, pisello dentro la vagina.	EQUIVALENCE	por lo que he oído es cuando el pene se mete en la vagina.	EQUIVALENCE

(17)

Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	VERONICA	vergin?	vergine?		virgen?	
	FIONA	yep!	e già!		sí!	
GS	VERONICA	holy shit. you popped his cherry? and how was the thirty seconds of bliss?	porca puttana! hai colto il suo fiorellino? trenta secondi di paradiso?	EQUIVALENCE	no me jodas! le has desvirgado? cómo fueron los treinta segundos de placer?	EQUIVALENCE
	FIONA	he actually lasted a while.	no, è durato un bel po'.		en realidad duró bastante.	
GS	VERONICA	did he cry after?	e dopo ha pianto?	EQUIVALENCE	y lloró después?	EQUIVALENCE

(18)

Lip talking to Mickey about Mandy.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
GD	LIP	well, maybe, uh, mandy's confusing ian with any one of the other four hundred dudes in the tenth grade she's already blown.	beh, magari, mandy confonde ian con un altro dei quattrocento ragazzi a cui ha già fatto un pompino.	EQUIVALENCE	oye es posible que mandy confunda a ian con alguno de los cuatrocientos tíos a los que se la ha chupado.	EQUIVALENCE



(19)

Tony explaining Fiona why he was a vergin.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
RES	TONY TO FIONA	katie jordan was super catholic so she only let me stick it in..	katie jordan era super cattolica quindi se lo faceva mettere solo..	EQUIVALENCE	katie era super católica y solo me dejaba metérsela por..	EQUIVALENCE

(20)

Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
SOIM	LIP	maybe you should throw it in her, you know?	forse dovresti sbatterlo dentro, no?	EQUIVALENCE	a lo mejor, si te la quilas bien, no sé..	EQUIVALENCE
	IAN	yeah. yeah, and maybe, uh, you should throw it in kash, right?	si, si, e forse tu dovresti sbatterlo dentro a kash, sai?		si, si, y a lo mejor tu deberías quilarlo a kash, vale?	

(21)

Ian and Mandy talking about Ian being gay.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
SOD	MANDY	for how long?	da quanto tempo?	EQUIVALENCE	desde cuándo?	EQUIVALENCE
SOS	IAN	i don't know. my whole life, i guess. maybe since justin timberlake.	non lo so, da sempre credo. da justin timberlake in poi.	EQUIVALENCE	no lo sé, desde siempre. puede que desde justin timberlake.	EQUIVALENCE
	MANDY	ew! no, jc chasez.	che schifo! no, jc chasez.		qué asco! no, jc mola más.	
	IAN	no, are you kidding? he's totally gay.	no, scherzi? e troppo gay!		qué dices? si es totalmente gay!	
	MANDY	no, he isn't.	no, non è vero.		no lo es.	
	IAN	ha, ha, hello? yes, he is.	pronto? certo che si.		por supuesto que lo es!	
SOD	MANDY	are you sure you're not just making this up?	sicuro che non te lo stai inventando?	EQUIVALENCE	seguro que no te lo has inventado?	EQUIVALENCE
	IAN	about jc chasez?	di jc chasez?		que jc es gay?	
	MANDY	no, about being gay.	no, che sei un gay.		no, que tu eres gay.	
SCS	IAN	in this neighborhood? why would i make that up?	in questo quartiere? perché dovrei farlo?	EQUIVALENCE	crees que en este barrio yo me inventaría eso?	EQUIVALENCE

(22)

Gallagher house. Frank talking to disability officer.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FRANK	yeah, because this is such a great use of government funds. hey. maybe next time you can check that my uncle harold is taking his lipitor. oh, wait, that's right, he doesn't get lipitor anymore since you canceled his medicare. good thing i got some amigos down in mexico.	si perché questo è un ottimo uso dei fondi del governo. hey, magari la prossima volta controllate se mio zio harold prende il lipitor. oh, no, è vero non lo prende più il lipitor perché gli avete tolto l'assistenza medica. menomale che ho degli amigos giù in messico.		claro, porque precisamente para eso sirven los fondos del gobierno. eh, la próxima vez puede comprobar que mi tío harold se toma sus medicinas, oh espere, es verdad, el dejó de tomar sus medicinas hace mucho, desde que ustedes le quitaron su seguro. por suerte que tengo amigos en méxico.	

NAS				EQUIVALENCE		EQUIVALENCE
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(23)

Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
RAD	FAKE AUNT GINGER TO DEBBIE	i also danced with cab calloway. he had the first <b>colored penis</b> i ever kissed.	ho ballato anche con cab calloway. è stato il primo <b>pene di colore</b> che abbia mai baciato.	EQUIVALENCE	también bailé con cab calloway. fue el primer <b>pene negro</b> que besé en mi vida.	MITIGATION

## Casey Caden Season 1 Episode 4

(24)

Sheila's house. Frank watching tv.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
SCS	FRANK	people steal kids and <b>rastafarians are allowed to roam free. i don't mean real rastafarians. i mean rastaman goldbergs from lake forest with rich parents who get dropped off in town cars then go beg for money on the streets.</b> what a load of crap. obama-care my ass! what the news people don't tell you: they love it when kids get stolen. they're just looking for a good story to saturate our airwaves with. <b>and why are all the news ladies chinese? they should stick to what they know: railroads, sushi and dim sum.</b>	la gente ruba i bambini e ai <b>rastafariani è permesso di girare liberi. non i veri rastafariani, i rastaman goldberg di lake forest, con i genitori ricchi, che vengono scaricati da auto di lusso per andare a chiedere l'elemosina per strada, quante stronzate! a obama non frega un cazzo!</b> quello che i media non dicono è che loro adorano quando i ragazzini vengono rapiti, non aspettano altro che una buona storia con cui saturarci le nostre vie respiratorie. e <b>perché tutte le giornaliste sono cinesi? si occupassero di altre cose: i binari ferroviari, il sushi, di panda.</b>	EQUIVALENCE	que la gente roba niños, y a <b>los rastafaris se les deja vagar libremente, no a los rastafaris de verdad, sino a esos blancos con rastas, de buenos barrios con padres ricos que los bajan al centro en coche y que luego piden en las esquinas.</b> menuda mierda hay que aguantar! y obama tan tranquilo. lo que los periodistas no te dicen es que a ellos les encanta cuando secuestran a algún niño, lo único que quieren es tener buenas historias con las que poder saturar nuestras ondas. y <b>por qué todas las locutoras son chinas? qué se dediquen a lo que saben: a poner railes, a hacer sushi o rollitos.</b>	EQUIVALENCE
NAS				EQUIVALENCE		EQUIVALENCE

(25)

Sheila's house. Frank talking outside.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FRANK	you know, you're too young to remember this but there was a time when policemen were respected. when young men wanted to fight for their country. when you could go vote twice for mayor daley down at the eleventh ward. <b>before some</b>	sai, forse non lo ricordi ma c'è stato un tempo in cui i poliziotti venivano rispettati, e i ragazzi combattevano per il loro paese. quando si poteva votare due volte per il sindaco daley giù al municipio. <b>prima che dei coglioni</b>		oiga, usted es muy joven para saberlo pero hubo un tiempo en que se respetaba a la policía y los jóvenes querían luchar por su país. cuando podías votar dos veces a un alcalde daley o a un presidente. <b>antes de que unos capullos</b>	

RED NAD		liberal pricks elected a muslim who isn't even american.	democratici eleghessero un presidente musulmano che non è neanche americano.		liberales eligieran a un musulmán que ni siquiera es americano.	EQUIVALENCE EQUIVALENCE	EQUIVALENCE EQUIVALENCE
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### Three boys Season 1 Episode 5 (26)

Kevin and Veronica's house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	KEVIN	you know, and besides, until gay people can't get married in this state, i'm not gonna.	e poi finché i gay non si potranno sposare in questo stato, neanche io lo farò.		además yo me solidarizo con los gays, cuando les dejen casarse a ellos, lo haré yo.	
	KEVIN	heh, but what about the gay people?	ma con i gay come la mettiamo?		pero qué pasa con las bodas de los gays?	
SOD	VERONICA	they got their parades, they can wait.	hanno il gay pride, e si accontentassero!	EQUIVALENCE	ellos tienen sus desfiles, qué se esperen!	EQUIVALENCE

### (27)

Kash's store.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	IAN	they have muslim boy scouts?	boyscout musulmani?		hay scouts musulmanes?	
RES	KASH	similar. motto is still "be prepared". but you learn how to work with chemicals instead of tying knots.	sono simili, il motto è comunque e sempre pronti ma insegnano a fare esplosivi invece dei nodi.	AMPLIFICATION	son parecidos a los normales pero en lugar de hacer nudos te enseñan a fabricar bombas.	AMPLIFICATION
RES	LINDA	the troop is sponsored by the baptist church. they give us free outfits and overnights, and we let 'em think we're assimilating. everybody wins.	il gruppo è sponsorizzato dalla chiesa battista. ci danno divise e alloggi gratis e noi gli lasciamo credere che ci stiamo integrando.	EQUIVALENCE	están patrocinados por la iglesia baptista. ellos pagan los uniformes, nosotros les hacemos creer que nos integramos y todos contentos.	EQUIVALENCE

### (28)

Sheila's house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
GS	VERONICA	oh, sheila, you're making me feel like cinderella.	oh, sheila, mi fai sentire come cenerentola.	EQUIVALENCE	oh, sheila, haces que me sienta como cenicienta.	EQUIVALENCE
	KAREN	screw cinderella. little doe-eyed bitch. probably one of the worst role models for little girls.	fanculo cenerentola. puttana dagli occhi dolci. il peggior modello sociale di sempre per le ragazze.		qué le den a cenicienta! esa zorra es uno de los peores modelos que pueden tener las niñas.	
	SHEILA	i think cinderella was a feminist.	secondo me cenerentola è una femminista.		yo creo que cenicienta era feminista.	
	KAREN	the whole idea of marriage is a useless vestige of an archaic civilization.	l'idea stessa di matrimonio è l'inutile vestigia di una società arcaica.		la idea del matrimonio es un vestigio inútil de una civilización arcaica.	
	DEBBIE	how would you	e che cosa ne sai tu?		y qué sabes tú de	

		know?			eso?	
	KAREN	i watched one unravel.	ne ho visto uno cadere a pezzi.		he sido testigo de uno.	
	DEBBIE	oh, so one example of a bad one makes them all bad, hmm? hmm?	oh, quindi basta solo un brutto matrimonio per rovinarli tutti? hmm? hmm?		oh, y el ejemplo de uno malo hace que todos sean malos? hmm? hmm?	
	KAREN	in olden times, marriage was nothing more than a legal exchange of women for property.	in tempi andati il matrimonio era solo un passaggio di proprietà della donna.		en la antigüedad una boda no era más que un intercambio de una mujer por unas propiedades.	
<b>GIM</b>	FIONA	maybe you're being a little pessimistic.	forse sei un po' troppo pessimista.	<b>EQUIVALENCE</b>	creo que eres demasiado pesimista.	<b>EQUIVALENCE</b>
	KAREN	it's just a piece of paper!	è solo un pezzo di carta e basta.		si solo es un pedazo de papel.	
	DEBBIE	a birth certificate is just a piece of paper. and money, money is just a piece of paper. but those are pretty valuable.	anche un certificato di nascita è un pezzo di carta e basta. e i soldi sono pezzi di carta e basta. però mi sembra che valgano parecchio.		una partida de nacimiento solo es un pedazo de papel. y un billete, los billetes son solo pedazos de papel. pero tienen un montonazo de valor.	
	SHEILA	true!	è vero!		es cierto!	
<b>GS</b>	VERONICA	hey, gloria steinem, enough of the blah-blah. let's talk bachelorette party.	hey, piccola anarchica, basta blaterare. parliamo dell'addio al nubilato.	<b>SUBSTITUTION</b>	eh, tú, feminista, ya basta bla bla y hablemos de la despedida de soltera.	<b>AMPLIFICATION</b>

(29)

Gallagher house. Talking about Veronica's brother.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
RAS	LIP TO VERONICA	oh, is that, like, a sibling brother, or just a black-guy brother?	a ma intendi, fratello di famiglia o fratello di pelle?	<b>EQUIVALENCE</b>	qué tipo de hermano? hermano de familia, o hermano de colega?	<b>EQUIVALENCE</b>

(30)

Alibi.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
REIM	PRIEST	the bible is the word of god.	la bibbia è la parola del signore.	<b>EQUIVALENCE</b>	la biblia es la palabra de nuestro señor.	<b>EQUIVALENCE</b>
REIM	FRANK	how can it be the word of god if it was re-written by king james?	come può essere la parola del signore se è stata scritta da quattro persone diverse?	<b>SUBSTITUTION</b>	cómo va a ser la palabra de dios si la escribió el rey crato? no señor!	<b>SUBSTITUTION</b>
	PRIEST	passed down from generation to generation!	tramandata nei secoli da generazione a generazione.		que nos ha sido transmitida a través de las generaciones	

## Killer Carl

### Season 1 Episode 6

(31)

Sheila's house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FRANK	arts and leisure?	arte e svago?		espectáculo?	
RES	EDDIE	so i can read about pagan-worshipping actors complaining about how america sucks? i'll stick to my steroid-riddled	per leggere di attori idolatrati che si lamentano di quanto fa schifo l'america? preferisco i miei atleti pompati di steroidi.	<b>ELIMINATION</b>	para leer sobre actores que se creen dioses paganos y que se quejan de que america da asco? me quedo con mis	<b>ELIMINATION</b>

		athletes, thank you.			atletas llenos de esteroides.	
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(32)

Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	WARREN	[korean]	[korean]		[korean]	
	LIP	stop speaking fake korean, warren.	smettiti di parlare in finto coreano, warren.		deja de hacer como si supieras coreano, warren.	
NAD RED ETHD	LIP	oh, warren, once again proving that <b>koreans are the asian jews.</b>	ah, warren, ancora una volta dimostri che i <b>coreani sono gli ebrei asiatici.</b>	EQUIVALENCE EQUIVALENCE EQUIVALENCE	ah, warren, me vuelves a demostrar que <b>los coreanos sois los judios de asia.</b>	EQUIVALENCE EQUIVALENCE EQUIVALENCE
	WARREN	that's racist.	tu sei razzista!		eso es racista!	
NAS NAS NAS	LIP	no, facts cannot be racist. <b>many irish are drunks, many french smell, most chinese hate children. that's why they sell them to americans.</b>	no, sono i fatti. non darmi del razzista. molti irlandesi sono ubriaconi, molti francesi puzzano, molti cinesi odiano i bambini, ecco perché li vendono agli americani.	EQUIVALENCE EQUIVALENCE EQUIVALENCE	no, los hechos no son jamás racistas. <b>muchos irlandeses son alcohólicos, muchos franceses apestan, muchos chinos odian a los niños por eso se los venden a los americanos.</b>	EQUIVALENCE EQUIVALENCE EQUIVALENCE

(33)

Outside Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
RES	VLAD	<b>catholics.</b> look at them all. <b>they replicate like rabbits.</b> but you know, if the pope ever approves of condoms, i get baptized. a lot i like about the catholic mass.	<b>cattolici.</b> guardali, si <b>riproducono come conigli.</b> però se il papa un giorno approva i preservativi, mi faccio battezzare. mi piace un sacco la messa cattolica.	EQUIVALENCE	<b>católicos.</b> míralos, se <b>reproducen como conejos.</b> pero sabes, si el papa aprueba algún día el uso de condones, correré a bautizarme. la misa católica tiene cosas buenas.	EQUIVALENCE

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Alibi.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
GD GIM GIM	FRANK	i am fed up with these <b>pan-gender hermaphrodites who hate that human beings are a species with two distinct genders.</b> it's like <b>they've declared war on testicles.</b> they <b>wanna remove all the masculinity from the schools.</b> fill the world with yogurt-eaters. well do your research. we're all descendents of barbarians and the sooner we'll have a civilization worth celebrating.	io sono davvero stufo di questi <b>ermafroditi senza palle che non sopportano che gli esseri umani siano una specie concepita con due sessi distinti.</b> è come se avessero <b>dichiarato guerra ai testicoli.</b> vogliono <b>cancellare ogni traccia di virilità dalle scuole.</b> e riempire il mondo di mangia-yogurt. beh, fate una bella ricerca. discendiamo tutti quanti dai barbari e prima lo accettiamo e prima avremo una civiltà che valga la pena di celebrare.	AMPLIFICATION MITIGATION EQUIVALENCE	estoy harto de esos <b>hermafroditas tan genéricos que no tienen intención de aceptar que en nuestra especie hay dos sexos bien distintos.</b> esa gente le ha <b>declarado la guerra a los testículos.</b> quieren <b>eliminar toda la masculinidad de los colegios.</b> y llenar el mundo de devoradores de yogures. pues, a ver si investigan un poco. todos descendemos de los bárbaros y cuanto antes lo aceptemos antes tendremos una civilización que de verdad valga la pena.	EQUIVALENCE MITIGATION EQUIVALENCE

(35)

School.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY

SOS	LIP TO KAREN	to master the art of the book report you just take any novel, no matter when it was written and you argue that the main character is a latent homosexual. no, seriously, seriously. now, <b>most english teachers are either gay and agree or they're straight, but too scared to disagree and get labeled as intolerant.</b>	beh, per fare un'ottima recensione basta prendere qualsiasi romanzo, di qualsiasi epoca e affermare che il protagonista è un omosessuale latente. no, sul serio, sul serio. ora, <b>la maggior parte degli insegnanti o è gay ed è d'accordo oppure è etero ma troppo timorosa di essere etichettata come intollerante.</b>	EQUIVALENCE	bueno, para dominar el arte de los trabajos sobre libros hay que coger cualquier novela y da lo mismo de qué época sea, y argumentar que el protagonista es un homosexual reprimido. no, en serio, en serio, la razón porque <b>casi todos los profes de literatura o son gays y estarán de acuerdo o son heteros a los que les asusta disentir y que los acusen de intolerantes.</b>	EQUIVALENCE
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School.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	KAREN	why do we help people we hate?	perché aiutiamo le persone che odiamo?		por qué ayudamos a los que odiamos?	
NAS	LIP	<b>i believe we're just taking our cue from american foreign policy.</b>	<b>beh stiamo solo prendendo spunto dalla politica estera americana.</b>	EQUIVALENCE	<b>me parece que porque lo hemos aprendido de nuestra política exterior.</b>	EQUIVALENCE

## Frank Gallagher, loving husband, devoted father

### Season 1 Episode 7

(37)

Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	VERONICA	gotta do something about that toilet.	bisogna fare qualcosa per il water.		hay que hacer algo con ese retrete.	
	FIONA	what's wrong with it?	cos'ha che non va?		qué le pasa?	
NAS	VERONICA	nothing, if you don't mind <b>squatting above the seat like a laotian coolie</b> so your ass doesn't touch the water.	niente, se ti piace rimanere <b>appesa come un operaio vietnamita</b> per non toccare l'acqua col culo.	SUBSTITUTION	nada si no te importa <b>ponerte en cuclillas</b> haciendo fuerza para que tu culo no toque el agua.	ELIMINATION

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Jewelry. Frank trying to sell a watch.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
NAS NAD RES RED	FRANK	<b>damn palestinians, huh? it's like they come out of the womb wearing a suicide vest, am i right, ha, ha?...you ask me, we should just give you guys the green light, take them all out.</b>	<b>maledetti palestinesi, eh? sembra che nascono direttamente con la cintura da kamikaze, mi sbaglio forse?...secondo me dovremmo darvi via libera e lasciarveli eliminare tutti.</b>	EQUIVALENCE EQUIVALENCE EQUIVALENCE EQUIVALENCE	<b>malditos palestinos, eh? es como si salieran del útero con un chaleco de explosivos, a qué es verdad?...en mi modesta opinión deberíamos dejarles que acabaran con todos.</b>	EQUIVALENCE EQUIVALENCE EQUIVALENCE EQUIVALENCE
	JEWELLER	i believe in a two-state solution.	credo nella convivenza tra i due stati.		creo en la solución de los dos estados.	
RES ETHS	FRANK	don't know <b>why you yids get such a bad rep for being greedy, controlling the media, making everyone get their dicks cut. killing our lord and savior? everyone knows that was pontius pilate, not you.</b>	davvero non capisco <b>perché voi ebrei avete la fama di quelli avidi, che controllano i media e fanno tagliare l'uccello a tutti. e l'uccisione di nostro signore? si sa che è stato ponzio pilato, mica voi.</b>	EQUIVALENCE EQUIVALENCE	no sé <b>por qué tienen ustedes tan mala fama que si son avaros, que si controlan la prensa, que si les cortan la cola a los tíos. y todos saben que el que se cargó a nuestro señor fue poncio pilato, no</b>	EQUIVALENCE EQUIVALENCE

					ustedes.	
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jewelry. frank trying to get a better price for the watch.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
RES ETHS	FRANK	you're supposed to negotiate. the phrase "jew me down" only works if you take the fair price i start with and you slowly jew me down to an unacceptable number.	lo sai che dovresti mercanteggiare? la frase "fare il rabbino" funziona solo se parti dal mio prezzo onesto e lentamente "fai il rabbino" portandomi a una cifra inaccettabile.	EQUIVALENCE EQUIVALENCE	se supone que ustedes regatean. "regatear como un judío" se dice cuando ustedes cogen el precio justo que yo pido y lo van haciendo bajar despacio hasta una cifra inaceptable.	EQUIVALENCE EQUIVALENCE
	JEWELLER	thirty five! and my ancestors and i take full credit for crucifying that christ putz. so you want the thirty five dollars or not?	trentacinque! e io e i miei antenati ce lo rivendichiamo di aver crocifisso quello straccione di cristo. allora li vuoi trentacinque o no?		treinta y cinco! y mis ancestros y yo nos enorgullecemos de haber crucificado a ese cristo vuestro. así que quieres los treinta y cinco dólares o no?	
	FRANK	mel gibson was right!	mel gibson aveva ragione!		mel gibson tenía razón!	

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Alibi.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
NAS NAS NAS NAIM	FRANK	meanwhile, some guy named paco is jumping a fence and taking my job. where's the justice? sends for his whole family, packs them in, twenty to a room. guess who's supporting them. me. my taxes.	e intanto qualcuno di nome paco ha saltato la frontiera ed è venuto a rubare il lavoro a me. è giustizia questa? fa venire anche la famiglia, li ficca tutti e venti dentro a una stanza. indovina chi paga per loro? sempre io, io con le mie tasse.	EQUIVALENCE EQUIVALENCE EQUIVALENCE EQUIVALENCE	mientras tanto algún tío llamado paco cruza la frontera de extranjería. dónde está la justicia? luego se trae a su familia y se ponen a vivir veinte en una habitación y adivina quien los acaba manteniendo? yo, con mis impuestos.	EQUIVALENCE ELIMINATION EQUIVALENCE EQUIVALENCE
	FIONA	never use their names again!	non usare mai più i loro nomi.		no vuelvas a usar sus nombres.	
	FRANK	you're a liberal!	sei una liberale!		eres una liberal.	

(41)

Kash's store.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
GD	LINDA	how does a grown man let a teenager take a gun from him? how can a man who has fathered two children have no balls? it's a medical mystery.	come fa un uomo a farsi prendere la pistola da un ragazzino? come può qualcuno padre di due figli non avere traccia di palle? è un mistero della medicina.	EQUIVALENCE	cómo puede un hombre dejar que un chaval le quite un arma? cómo puede un hombre que ha tenido dos hijos no tener huevos? es un misterio médico.	EQUIVALENCE
	KASH	what do you want me to do?	ma che vuoi da me?		qué querías que hiciera?	
	LINDA	restock the feminine hygiene.	riempi il reparto igiene intima.		coloca las cajas de compresas.	
	KASH	what did you want me to do, shoot the kid?	parlo di mickey, volevi che gli sparassi?		di qué querías que hiciera, dispararle?	
	LINDA	you'd probably get	ti manderà un		te lo habría	

RES		thank-you cards. <b>you're a us citizen. you have the right to bear arms, a right that none of those founding fathers ever thought would trickle down to a couple of heathens like us, but then that's their fault. we're getting robbed blind!</b>	biglietto per ringraziarti. <b>sei un cittadino americano, hai il diritto di portare un'arma. un diritto che i padri fondatori non pensavano sarebbe finito in mano a due infedeli come noi, ma la colpa è la loro. ci stanno lasciando in mutande.</b>	EQUIVALENCE	agradecido mucha gente. <b>eres ciudadano americano, tienes derecho a llevar armas. un derecho que los padres fundadores nunca pensaron que pudiera beneficiar a unos infieles como nosotros, pero peor para ellos porque nos están robando.</b>	EQUIVALENCE
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Kash's store.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
SOS	LINDA	but then i'd miss the part where you take it up the ass from a teenage boy. here it is. <b>billy elliot cornholing the father of my children.</b> must be big, judging from the grimace on your face. what? we were just getting to the climax. literally.	ma così mi perderei la parte in cui un ragazzino te lo mette su per il culo. eccolo qui. <b>billy elliot che si sta inculando il padre dei miei figli.</b> ce l'ha grosso a giudicare dall'espressione sulla tua faccia. che fai? era il momento più godibile, letteralmente.	EQUIVALENCE	pero entonces me perderia la parte en la que un adolescente te da por el culo. ahí está. <b>billy elliot clavándose a al padre de mis hijos.</b> y debe de tenerla grande a juzgar por la cara que pones. qué? ahora iba a llegar el climax. literalmente.	EQUIVALENCE
	IAN	linda, i just got your message. what's up?	linda, ho avuto il tuo messaggio.		linda, recibí tu mensaje.	
	LINDA	that's for screwing my husband!	questo è perché ti scopi mio marito.		eso por tirarte a mi marido.	
	KASH	what are you gonna tell the kids?	che dirai ai ragazzi?		qué les dirás a los niños?	
	LINDA	i'm not.	non dirò niente.		nada.	
	KASH	what about my mom?	e a mia madre?		y a mi madre?	
	LINDA	you bastard! what about me?	brutto bastardo! a me non ci pensi?		eres un cabrón. y qué pasa conmigo?	
	KASH	do you want me to go?	vuoi che me ne vada?		quieres que me vaya?	
GD RED RAD	LINDA	<b>wh where does that leave me? starting over? i'm a white muslim.</b> i want another baby.	<b>e a me che lasceresti? dovrei ricominciare.</b> sono una bianca musulmana. voglio un altro bambino.	EQUIVALENCE EQUIVALENCE EQUIVALENCE	qué? y qué me quedaría a mí? <b>empezar de cero? soy una musulmana blanca.</b> quiero tener otro hijo.	EQUIVALENCE EQUIVALENCE EQUIVALENCE
	KASH	what?	cosa?		qué?	
RES	LINDA	i get what i want, and you can have what you want behind closed doors. i don't want to be the laughing stock of the mosque. but <b>no touching the forbidden fruit</b> until i'm knocked up. we clear?	se io avrò quello che voglio allora potrai averlo anche tu. ovviamente di nascosto, non voglio essere lo zimbello della moschea. <b>ma non toccherai il frutto proibito</b> fin quando non sarò incinta. ti è chiaro?	EQUIVALENCE	si me das lo quiero, tú podrás tener lo que quieres, a puerta cerrada, no quiero ser el hazmerreír de la mezquita. <b>y no tocarás la fruta prohibida</b> hasta que yo me quede preñada. está claro?	EQUIVALENCE

## It's time to kill the turtle

### Season 1 Episode 8

(43)

University campus.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	SAT PROFESSOR	well that girl that	beh, quella è la tua		mira, esa chica con la	



		you're with	ragazza?		que vienes	
	LIP	uh-huh.	uh-huh.		uh-huh.	
GD GS	SAT PROFESSOR	you'll knock her up, or someone like her. <b>and she'll say it happened accidentally.</b> but you'll always wonder if it happened accidentally on purpose. <b>you'll get a job at best buy. and with luck, you'll make assistant manager by the time you're thirty.</b> unless, of course, the anger that you've suppressed finally bubbles over and you mouth off to the wrong person and you get your ass fired. and from that point on, you won't be able to hold a job very long because you'll know the truth.	la metterai incinta, o lei o una come lei. <b>dirà che è stato un incidente</b> ma ti chiederai sempre se invece non ti abbia incastrato. <b>andrai a lavorare da best buy e se sei fortunato diventerai vice-direttore non prima dei trent'anni.</b> almeno che, ovviamente, la tua rabbia repressa per anni non esploda all'improvviso e litigando con il capo ti farai licenziare. e da quel momento non riuscirai a tenere un lavoro a lungo perché saprai la verità.	EQUIVALENCE EQUIVALENCE	la acabarás preñando, o a otra como ella. <b>y te dirá que ha sido un accidente</b> pero tú siempre te preguntarás si lo ha hecho aposta. <b>conseguirás un empleo de cajero y con algo de suerte serás ayudante del gerente cuando cumplas los treinta,</b> a menos, claro está, que la ira que te has tragado acabe haciéndose visible y te haga contestar mal a alguien y te despidan. desde ese momento ya no conservarás ningún trabajo porque sabrás la verdad.	EQUIVALENCE EQUIVALENCE
SCD SCS				EQUIVALENCE EQUIVALENCE		AMPLIFICATION AMPLIFICATION

(44)

Kevin and Veronica's house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	KEVIN	i mean, we're supposed to be taking care of her. not taking advantage of her.	dovremmo prenderci cura di lei, non approfittarcene.		tendríamos que cuidar de ella, no aprovecharnos de ella.	
	VERONICA	you said it makes her happy when she cleans.	si sente felice quando pulisce.		me has dicho que cuando limpia, es feliz.	
	KEVIN	she's not our slave, v.	non è la nostra schiava.		non es nuestra esclava, vero.	
RAS	VERONICA	<b>do you see her picking cotton?</b>	<b>sta raccogliendo cotone?</b>	EQUIVALENCE	<b>tampoco nos recoge el algodón.</b>	EQUIVALENCE
GIM GS	ETHEL	<b>can i help you with your chores now, veronica? at my house, all the wives split the chores.</b>	<b>ti aiuto con le tue faccende veronica? a casa mia tutte le mogli collaborano.</b>	EQUIVALENCE EQUIVALENCE	<b>te ayudo con tus quehaceres veronica? en mi casa todas las esposas nos ayudamos.</b>	EQUIVALENCE EQUIVALENCE

(45)

Kevin and Veronica's house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
REIM	KEVIN	look, i <b>know the bible says you get closer to god and crap if you sew the holes in my socks, but this is just wrong.</b> it's saturday! and in my house, the way to get closer to god on saturday is to play.	senti, <b>so che la bibbia dice che ti avvicinerai a dio o roba del genere se mi rammendi i calzini ma oggi no,</b> oggi è sabato, e nella mia casa il sabato ci avviciniamo a dio giocando insieme.	MITIGATION	oye, <b>ya sé que la biblia dice que te acercas a dios y esas mierdas si me zurces los calcetines pero esto no está bien,</b> hoy es sábado y en mi casa nos acercamos a dios los sábados jugando a los bolos.	EQUIVALENCE
REIM	KEVIN	look, i <b>know the bible says you get closer to god and crap if you sew the holes in my socks, but this is just wrong.</b> it's saturday! and in my house, the way to get closer to god on saturday is to play.	senti, <b>so che la bibbia dice che ti avvicinerai a dio o roba del genere se mi rammendi i calzini ma oggi no,</b> oggi è sabato, e nella mia casa il sabato ci avviciniamo a dio giocando insieme.	ELIMINATION	oye, <b>ya sé que la biblia dice que te acercas a dios y esas mierdas si me zurces los calcetines pero esto no está bien,</b> hoy es sábado y en mi casa nos acercamos a dios los sábados jugando a los bolos.	EQUIVALENCE
	ETHEL	is that in ezeziel?	si trova in ezechiele?		eso está en ezequiel?	
	KEVIN	yeah, the updated version. now go change out of that laura ingalls dress.	si, nella versione aggiornata. ora levati quei vestiti da casa nella prateria.		sí, en la versión moderna. y ahora quitate ese vestido de laura ingalls.	
	ETHEL	oh, yes, sir.	oh, si signore.		sí, señor.	
	KEVIN	and don't call me sir. we are gonna have so much fun! yeah, it's open! hey, ethel, let's get a move on, huh?	e non chiamarmi signore. oggi ci divertiremo da morire, davvero. avanti è aperto! hey		y no me llames señor. chica, no sabes lo bien que lo vamos a pasar. sí, está abierto! venga ethel, date	

		holy fuck!	ethel, vogliamo darci una mossa? oh porca puttana!		prisita guapa. no me jodas.	
	ETHEL	i'm ready for you, sir.	sono pronta signore!		estoy preparada para usted.	
	KEVIN	what are you doing?	che stai facendo?		pero qué haces?	
<b>GD</b>	ETHEL	<b>clyde usually had me on tuesdays, but if you want me on saturdays.</b>	<b>clyde mi prendeva il martedì ma se lei preferisce il sabato.</b>	<b>EQUIVALENCE</b>	<b>clyde me poseía los martes pero si usted me quiere los sábados</b>	<b>EQUIVALENCE</b>
	KEVIN	no, i don't want you on saturdays, i don't want you, ever.	non voglio prenderti il sabato, non voglio prenderti e basta.		no no no te quiero los sábados, no te quiero nunca.	

## But at last came a knock

### Season 1 Episode 9

(46)

Sheila's house.

IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	SHEILA	oh, oh, you are ripe.	oh, oh, quanto puzzi!		oh, oh, qué olor tan desagradable!	
<b>NAD</b>	FRANK	<b>oh, nothing a little puerto rican bath can't fix.</b>	<b>oh, niente che un buon deodorante non possa cancellare.</b>	<b>ELIMINATION</b>	<b>oh, nada que no arregle un buen baño en pareja.</b>	<b>ELIMINATION</b>

(47)

Supermarket parking lot.

IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FRANK	monica's batting for the other team.	monica gioca per l'altra squadra.		monica se ha ido a la acera de enfrente.	
	KEVIN	what?	cosa?		qué?	
<b>SOD</b>	FRANK	<b>my wife's a fucking lesbian.</b>	<b>mia moglie è una lesbica del cazzo.</b>	<b>EQUIVALENCE</b>	<b>mi mujer es una puta lesbiana.</b>	<b>EQUIVALENCE</b>

(48)

Supermarket parking lot.

IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
<b>SOD</b>	FRANK	<b>fuck off, lesbos!</b>	<b>fanculo, lesbiche!</b>	<b>EQUIVALENCE</b>	<b>qué os den, bolleras!</b>	<b>EQUIVALENCE</b>

(49)

Gallagher house.

IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	ROBERTA	moni and i want to take liam to live with us.	io e moni vogliamo liam a vivere con noi.		moni y yo queremos que liam se venga con nosotras.	
	FIONA	what?	che cosa?		qué?	
	FRANK	over my dead body.	dovrete passare sul mio cadavere.		eso será por encima de mi cadáver.	
	ROBERTA	how about moni sign whatever the hell it is you need we get liam.	e se invece moni ti firma tutto quello che ti pare e a noi va liam?		hemos pensado que moni firme lo que necesitas y nos des a liam.	
	FRANK	done.	d'accordo.		hecho.	
	FIONA	no fucking way! you can't have liam.	no, neanche per il cazzo, non potete prendervi liam.		no, y una mierda. no os vais a llevar a liam.	
	MONICA	why the hell not? he's not even frank's.	e perché no? non è nemmeno di frank.		y por qué no? si ni siquiera es hijo de frank.	

RAD	ROBERTA	fact is, liam is black. <b>all you white folks scooping up black babies like fashion accessories</b> have a rude awakening coming. there will be a backlash if people don't stop <b>underestimating the cultural importance of a black parent raising a black baby. liam needs me</b> and he's coming with us.	rimane il fatto che liam è nero. <b>voi bianchi che girate con dei bambini neri come fossero scarpe alla moda</b> avrete una gran brutta sorpresa. succederà qualcosa di molto brutto se non la smettete di sottovalutare quanto sia <b>culturalmente importante che un bambino di colore sia allevato da un genitore nero. liam ha bisogno di me</b> e verrà con noi.	EQUIVALENCE	el hecho cierto es que liam es negro. algún día <b>todos los blancos que os lleváis bebés negros como si fueran un accesorio</b> vais a saber lo que es bueno. y es que va a haber consecuencias graves si el mundo sigue subestimando la <b>importancia cultural de que sean padres negros los que crían a los niños negros.</b> liam me necesita y se va a venir con nosotras.	EQUIVALENCE
RAIM				AMPLIFICATION		EQUIVALENCE

## Nana Gallagher had an affair

### Season 1 Episode 10

(50)

Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
SOD	FRANK	oh-ho. i <b>hope i'm not interrupting a pajama party, moni. that's what you ladies do when you're together, right? pillow fights and the like?</b>	oh-ho. <b>spero di non aver interrotto il tuo pigiama party monica. è questo quello che fate quando state insieme, guerre con i cuscini e cose del genere?</b>	EQUIVALENCE	oh-ho. <b>espero no interrumpir esta preciosa fiesta de pijamas moni. porque es lo que hacéis cuando estáis juntas, no? hacéis peleas de almohadas?</b>	AMPLIFICATION
SOS				EQUIVALENCE		EQUIVALENCE
GIM	ROBERTA	<b>you wish you had a dick as big as mine.</b>	<b>ti piacerebbe da morire avere un cazzo grosso come il mio.</b>	EQUIVALENCE	<b>ya te gustaría tener un rabo tan grande como el mio.</b>	EQUIVALENCE

(51)

School. Outside.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	IAN	how's mickey doing?	come sta mickey?		cómo sigue mickey?	
	MANDY	they still have him at the jail ward over at county.	è ancora dentro, nel carcere della contea.		está todavía en el hospital de la trena.	
SOD	IAN	you been over to visit him?	sei andata a visitarlo?		has ido a verle?	
SOS	MANDY	nah. <b>those dyke guards pat you down like amateur gynecologists.</b> how's kash?	no, <b>quelle guardie lesbiche ti perquisiscono come un ginecologo.</b> e come sta kash?	EQUIVALENCE	no, <b>esas guardias bolleras te meten mano como si fueran ginecólogas.</b> y qué tal kash?	EQUIVALENCE
	IAN	couple of the neighborhood watch ladies came by the store, offered to throw him a parade.	un paio delle donne di guardia al quartiere sono venute al negozio, vogliono organizzargli una parata.		un par de señoras de la patrulla vecinal fueron a la tienda, ofreciéndose a darle una fiesta.	
RAS	MANDY	hmm. <b>kash had better move his family back to baghdad</b> before mickey gets out.	hmm. <b>kash farà meglio a far tornare la sua famiglia a baghdad</b> prima che mickey esca.	EQUIVALENCE	hmm. <b>kash debería volver con su familia a baghdad</b> antes de que salga mickey.	EQUIVALENCE
RAD				EQUIVALENCE		EQUIVALENCE
	IAN	he's from evanston.	è di evanston.		es de evanston.	
	MANDY	won't be nearly far enough.	beh, non è abbastanza lontano.		eso no está lo bastante lejos.	

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Alibi.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
SOD GD	FRANK TO KEVIN	hello? settlement money. thank you. if i can get monica away from <b>rose</b> grier long enough to sign the goddamn thing!	ma non capite? i soldi del mio accordo, è chiaro ora? se solo riuscissi ad allontanare monica da <b>quella cicciona</b> per farle firmare quel foglio.	ELIMINATION  ELIMINATION	cómo que no? está la pasta del acuerdo, te parece poco? solo tengo que apartar a monica de ese <b>guerrero mandinga</b> lo justo para que firme el puto papel.	AMPLIFICATION  AMPLIFICATION

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Alibi.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
SOIM SOS	KEVIN TO FRANK	<b>two lesbians at home and the promise of cash. maybe your luck has changed, frank.</b>	<b>due lesbiche in casa che ti hanno promesso dei soldi. magari è davvero il tuo momento.</b>	EQUIVALENCE EQUIVALENCE	<b>dos lesbianas en casa y un futuro con pasta. a lo mejor se ha cambiado tu suerte.</b>	EQUIVALENCE EQUIVALENCE

(54)

Sheila's house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	SHEILA	so, i'm just curious about what happens at the purity ball tonight.	allora, dimmi, sono curiosa di sapere che cosa succede al ballo della purezza stasera.		oye, tengo curiosidad por saber que va a pasar en el baile de castidad de hoy.	
RES	EDDIE	well, it's a christian event designed to strengthen the bond between fathers and daughters. we make a covenant. of purity. like an oath? and then we exchange promise rings and, uh, we do some chastity prayers. it's fun.	è un evento cristiano ideato per rafforzare i legami fra padri e figlie. facciamo un patto, di purezza, come un giuramento. e poi ci scambiamo gli anelli della promessa e diciamo delle preghiere sulla castità. divertente.	EQUIVALENCE	es una reunión cristiana que se celebra para estrechar lazos entre padres e hijas. y se hace un compromiso de pureza, un juramento. luego nos intercambiamos los anillos de castidad, y luego rezamos por la pureza. es divertido.	EQUIVALENCE
REIM				EQUIVALENCE		EQUIVALENCE
	SHEILA	wow. do they have these, um, balls for young men?	wow, e fanno questi, e e, balli anche per gli uomini?		caramba! y también se hacen este tipo de bailes para los chicos?	
GD GIM	EDDIE	<b>why would they?</b>	<b>perché dovrebbero?</b>	EQUIVALENCE EQUIVALENCE	<b>para qué?</b>	EQUIVALENCE EQUIVALENCE

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Alibi.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FIONA	she's been getting liam's dna results.	ha avuto i risultati del dna di liam.		ha ido a por los resultados del adn de liam.	
	LIP	congratulations, you're still the father.	congratulazioni, sei il padre.		¡enhorabuena! sigues siendo el padre.	
	FRANK	are you serious? ooh. i thought that was always a rumor about nana gallagher having an affair with that <b>sax</b> player.	dite sul serio? oh. ho sempre creduto che fosse una diceria che nonna gallagher avesse avuto una storia con quel <b>sassofonista nero</b> .		lo dices en serio? oh, yo creía que era solo un rumor eso de que la abuela gallagher se había liado con aquel <b>saxofonista</b> .	

RAS				AMPLIFICATION		EQUIVALENCE
	FIONA	promise you won't sign anything forfeiting parental rights.	prometti di non firmare niente che ti revochi la patria potestà.		prométenos que no vas a renunciar a tus derechos paternales.	
	FRANK	come on! you know what a bad mother monica is. i'm just letting her pretend that she can have him so i can get my settlement.	oh, andiamo. sapete bene che razza di madre è monica, ragazzi. le faccio credere che può averlo solo per farle firmare l'accordo.		pero, qué estás diciendo? ya sabéis lo mala madre que es monica. solo le hago creer que lo haré para que firme esos papeles.	
	FIONA	what if she doesn't give up that easy?	e se non si arrendesse facilmente?		y si al final se lo acaba llevando?	
GD SOD  SOD SOIM	FRANK	no, no, no, this is a win-win situation. i mean, even if she takes him for just a little while, she'll be back. crying about her low self-esteem, <b>or how boys actually need their fathers, or penis grief.</b> that's when you wake up in the middle of the night and you look at the person next to you, and you say, <b>"somebody help me! i just fucked a lady."</b>	no, no, no, no, no, no. credetemi sarebbe comunque una bella vittoria. insomma, anche se lo prendesse per un po', ce lo riporterebbe, lamentandosi a causa della sua poca autostima, <b>di come i bambini hanno bisogno del padre, e della sua invidia del pene.</b> hehe, è quando una donna si sveglia di notte, guarda chi ha nel letto e dice: <b>"che qualcuno mi aiuti ho scopato una femmina."</b>	EQUIVALENCE EQUIVALENCE  EQUIVALENCE EQUIVALENCE	no, no, no, ya verás como todo se acaba arreglando. aunque se lleve al crío algún tiempo, ella volverá. vendrá lloriqueando y diciendo que no tiene autoestima, <b>o que los niños necesitan un padre o que quiere un pene.</b> heh, suele pasar cuando te despiertas de noche, miras lo que tienes al lado y te dices <b>"estoy enferma, me he follado a una tía."</b>	EQUIVALENCE EQUIVALENCE  AMPLIFICATION AMPLIFICATION

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Purity ball.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
GIM	PATTY	last year when i was singing madrigal, i started dating a boy in the choir. he said we were dating, but we never met outside of our make-out sessions in the rehearsal hall. i repeatedly let him touch me on my breasts, through my shirt and bra. and once, i felt his, his rod touch my leg. <b>this is so embarrassing. i can't believe i let him do this.</b> i'm sorry.	l'anno scorso, quando cantavo i madrigali, flirtavo con un ragazzo del coro. diceva che stavamo insieme ma non ci siamo mai visti al di fuori delle pomiciate nella sala prove. gli ho ripetutamente permesso di toccare i miei seni sopra la camicetta e il reggiseno, e una volta ho sentito il suo pene toccarmi la gamba. <b>non riesco a credere che glielo abbia permesso, mi dispiace.</b>	MITIGATION	el año pasado cuando cantaba en la iglesia empecé a salir con un chico del coro. él decía que salíamos pero nunca nos veíamos fuera de los ensayos del coro en el auditorio. dejé que me tocara repetidamente los pechos por debajo del sujetador y una vez sentí que su pene me rozaba la pierna. <b>me avergüenza haber dejado que lo hiciera, lo siento.</b>	EQUIVALENCE

(57)

Purity ball.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	ELAINE	hi. my name is elaine, and i only touched one penis. once. if i didn't, i was going to get hit with a pipe.	ciao. mi chiamo elaine, e ho solo toccato un pene, una volta. se non l'avessi fatto mi avrebbero malmenata.		hola. me llamo elaine y yo solo he tocado un pene, una vez. si no lo hacía iban a pegarme con un palo.	
REIM GD	ELAINE'S DAD	god, why did you let my daughter become a slave to the flesh?	dio, perché hai permesso che mia figlia diventasse una schiava della carne?	EQUIVALENCE EQUIVALENCE	dios, por qué has dejado que mi hija se convierta en esclava de la carne?	EQUIVALENCE EQUIVALENCE
	ELAINE	i was going to get hit with a pipe!	mi avrebbero colpita con un tubo di metallo.		iban a pegarme con un palo, papá.	

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Purity ball.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
GD GIM	KAREN	my actions have been unladylike and base in nature, and for that i am truly sorry.	le mie azioni sono state poco eleganti e vili e per questo motivo sono tanto dispiaciuta.	ELIMINATION EQUIVALENCE	mís actos han sido improprios e indignos de una señorita y por eso me arrepiento.	EQUIVALENCE EQUIVALENCE
REIM	MEETING ORGANIZER	karen. in order for you to receive the full gift of purity, you need to be as honest as you can.	karen, per ricevere pienamente il grande dono della purezza devi essere più sincera che puoi.	AMPLIFICATION	karen, sabes que para recibir el don de la pureza has de dar los detalles que puedas.	MITIGATION
	EDDIE	it's okay, sweetheart. just tell what happened.	è tutto ok, tesoro, racconta che è successo.		tranquila, cielo, tu di lo que pasó.	
GIM REIM	KAREN	um, well, okay. i started having oral sex at a very young age, maybe thirteen. it was guys around the neighborhood three or four at first and then, well, more than three or four. i didn't have intercourse until the eighth grade. i didn't like it at first, but then around the sixth time, it started to feel good, really good, but i didn't feel good about it. um, there was a few times where i got high and started experimenting with guys and girls at the same time. i wouldn't necessarily call it an orgy, but there were a lot of naked body parts flying around, which felt very good but kind of bad all at the same time. and then there was the time at mindy carlson's sleepover when we all got in the shower and started soaping each other up, and then her mom walked in and freaked out when she saw mindy in the shower with a big, black strap-on	ah, beh, d'accordo: ho cominciato con il sesso orale quando ero più piccola, forse tredici anni, con i ragazzi del mio quartiere. all'inizio tre o quattro e poi, beh, più di tre o quattro. non ho fatto sesso fino all'anno dopo. all'inizio non era bello, ma poi, verso la sesta volta ha cominciato a piacermi, molto, ma non ne andavo fiera, ah, ci sono state un paio di volte in cui ho fumato erba e ho cominciato a sperimentare con ragazzi e ragazze, insieme. non la chiamerei necessariamente un'orgia, ma c'era parecchio strofinamento tra varie parti del corpo, cosa molto piacevole, ma sbagliata allo stesso tempo. e poi c'è stata quella volta a casa di mindy, quando siamo entrate nella doccia e abbiamo iniziato a insaponarci e poi sua madre è entrata e ha cominciato a urlare quando ha visto mindy con un	AMPLIFICATION AMPLIFICATION	ah, de acuerdo. empecé con el sexo oral a una edad muy temprana, a eso de los trece años y con los chicos del barrio. al principio con tres o cuatro y luego, bueno, con algunos más. no tuve relaciones hasta octavo grado. al principio no me gustó pero hacia la sexta vez empezó a estar bien. bastante bien. pero creía que no debía hacerlo. am, hubo unas cuantas veces en que me coloqué y luego experimenté con chicos y con chicas a la vez. yo no lo llamaría exactamente orgías pero sí que había un montón de cuerpos desnudos juntos y eso me hacía sentir bien pero a la vez me sentía mal por dentro. luego estubo la fiesta de pijamas de mindy carlson. cuando nos metimos en la ducha y empezamos a enjabonarnos unas a otras. su madre entró de repente y se puso a chillar al ver a mindy con un vibrador enorme	AMPLIFICATION AMPLIFICATION

GIM REIM		dildo.	enorme dildo nero.	AMPLIFICATION AMPLIFICATION	atado delante.	EQUIVALENCE EQUIVALENCE
SOIM GIM				EQUIVALENCE EQUIVALENCE		EQUIVALENCE EQUIVALENCE
GD	EDDIE	you whore! whores don't get cars!	sei una puttana! le puttane non meritano un'auto.	EQUIVALENCE	ramera! las rameras no tienen coche!	EQUIVALENCE

(59)

Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
GD SOD	FRANK	not only did you lie to me about the pc, you fucked my brother! what's next? you gonna take up with a <b>black lady/man</b> ? oh, i forgot, that's already happened. how can we get back together now?	dico, non solo ti sei fatta di polvere d'angelo senza di me, ti sei scopata mio fratello. e ora che farai? scapperai con una <b>donna-uomo di colore</b> ? magari, ah, dimenticavo, questo è già successo. come facciamo a tornare insieme ora?	EQUIVALENCE EQUIVALENCE	no solamente te atreviste a mentirme sobre el polvo de ángel. encima te follaste a mi hermano. luego qué harás? te enrollarás con un <b>pedazo de negra enorme</b> ? oh, lo olvidaba, resulta que esto ya ha ocurrido. después de esto cómo vamos a volver a estar juntos?	ELIMINATION ELIMINATION
	MONICA	i have never, ever had any intention of getting back together with you, frank. for christ sake, you only tricked me into coming here to get some settlement money!	non ho mai, dico mai avuto alcuna intenzione di tornare con te frank. santo cielo, mi hai fatto venire solo per firmare quelle carte. tu mi hai mentito.		yo jamás, jamás he tenido intención de volver a estar contigo, frank. por dios, solo me engañaste para que viniera y así hacerte conseguir ese dinero.	
	FRANK	i wanted to see you again.	tu non capisci, volevo vederti di nuovo.		yo tenía muchas ganas de volver a verte.	
	ROBERTA	so you pretended that she won a teddy bear?	per questo hai fatto finta che avesse vinto un orsacchiotto?		y para eso finges que ha ganado un osito de peluche?	
	MONICA	you know how much i love teddy bears.	mi conosci, sai quanto adoro gli orsacchiotti.		ya sabes cuánto me gustan los ositos de peluche.	
	ROBERTA	you and monica are over, frank. me and monica are getting married.	tra te e monica è finita, frank. io e monica stiamo per sposarci.		lo tuyo con monica se acabó, frank. monica y yo vamos a casarnos.	
	FRANK	aah! she's still married to me.	aah! lei al momento è ancora sposata con me.		te recuerdo que ella sigue casada conmigo.	
	ROBERTA	not for long. she's getting a divorce.	non per molto, vuole chiedere il divorzio.		de momento, pero se va a divorciar.	
	DEBBIE	you two are still married?	voi siete ancora sposati?		vosotros seguís casados?	
SOD	CARL	how can two ladies get married?	come fanno due donne a sposarsi?	EQUIVALENCE	cómo se van a casar dos mujeres?	EQUIVALENCE

	DEBBIE	they're lesbians. penetration isn't required for sex to occur. what? it's legal now in several states.	sono lesbiche, la penetrazione non è necessaria per loro. che c'è? ora è legale in tanti stati.		son lesbianas. no hace falta penetración para que haya sexo. qué? ya es legal en varios estados.	
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## Daddyz girl

### Season 1 Episode 11

#### (60)

Tony spying on Fiona from outside her house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	TONY	what does she see in him?	ma che ci trova in lui?		pero, qué ve en él?	
GS	POLICE OFFICER	ass, gas and cash. did you see his porsche?	muscoli, motori e moneta. hai visto la porsche?	EQUIVALENCE	a un chulo con pasta y un buen culo. has visto que porsche?	EQUIVALENCE
	TONY	fiona's not like that.	no, fiona non è così.		fiona no es así.	
GS	POLICE OFFICER	face it, <b>women think with their vaginas.</b> now let's vamonos. we'll find you another skanky hood girl to obsess about.	accettalo, <b>le donne pensano con la vagina.</b> su muoviamo il culo, ti troveremo un'altra troietta sballata su cui sbavare.	EQUIVALENCE	acéptalo, <b>las mujeres piensan con la vagina.</b> anda, vámonos. ya encontrarás a otra macarrita con la que obsesionarte.	EQUIVALENCE

#### (61)

Fiona participating at Debbie's school activities.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	SNOB MOB	must be nice not to own a home and have to deal with this stuff.	dev'essere bello non possedere una casa, non avere preoccupazioni.		debe de estar bien no tener casa propia y evitarte estos líos.	
SCS	FIONA	<b>yeah. it gives me more time to buy drugs and fence stolen goods.</b>	<b>si, ci lascia più tempo per comprare droghe e rivendere quello che rubiamo.</b>	EQUIVALENCE	<b>sí, así tengo más tiempo para comprar drogas y vender lo que mangamos.</b>	EQUIVALENCE

#### (62)

Outside. Frank trying a dangerous job.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	DEBBIE	i don't like that you're getting hurt on purpose to make money. isn't that cheating?	ehm, non mi piace che tu ti fai male a posta per guadagnarci. non è barare?		no me gusta que quieras herirte a posta para sacar dinero. no es timar?	
	FRANK	i prefer to think of it as helping.	io lo vedo come un servizio pubblico.		yo diría más bien que es ayudar.	
	DEBBIE	you do?	davvero?		ayudar?	
GS	FRANK	yeah. when i collect workman's comp, <b>some lady has to fill out the paperwork.</b> that's her job. if it wasn't for me, she'd be unemployed.	si, quando vado a riscuotere il mio assegno <b>una donna dovrà riempire tutti i moduli.</b> è quello il suo lavoro. senza di me sarebbe disoccupata.	EQUIVALENCE	claro, cuando yo cobro algún subsidio, <b>alguien tiene que ocuparse del papeleo.</b> y ese alguien trabaja. de no ser por mi estaría en el paro.	ELIMINATION

#### (63)

Frank trying a second dangerous job.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	MAN	you may have heard how dangerous this place has been to work.	avrà sentito di come è pericoloso lavorare qui.		le habrán dicho lo arriesgado que era trabajar aquí.	



	FRANK	not afraid.	non ho paura.		no me da miedo.	
	MAN	medical waste disposal. blood-soaked bandages. contaminated needles. body parts.	smaltimento rifiuti medici. bende intrise di sangue, aghi contaminati, parti di cadaveri.		tratamos residuos médicos. vendas ensangrentadas, agujas contaminadas, trozos de cuerpos.	
	CARL	cool!	fico!		qué guay!	
NAS	MAN	used to be we could only get illegal immigrants to work here.	solo immigrati irregolari accettavano di lavorare qui.	EQUIVALENCE	solo los inmigrantes ilegales aceptaban este trabajo.	EQUIVALENCE
NAS	FRANK	looking at a true-blue american.	ha di fronte un americano purosangue.	EQUIVALENCE	yo soy un americano de primera.	EQUIVALENCE

(64)

Sheila's house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
REIM	KAREN TO ONLINE CAMERA	my daddy and i recently went to a purity ball, where he asked me to confess my sexual sins so that we can be closer. but when i did, guess what he did. he called me a whore. in front of a room full of people. a whore. yelled it.	io e il mio papino siamo andati a un ballo della purezza. lì mi ha chiesto di confessare i miei peccati sessuali, per riavvicinarci, ma quando l'ho fatto, indovinate un po'? mi ha dato della puttana, di fronte a un sacco di persone. una puttana, l'ha urlato.	EQUIVALENCE	mi papá y yo estuvimos en un baile de la castidad y allí me dijo que confesara mis pecados sexuales. que eso nos uniría, pero cuando lo hice, sabéis lo que hizo? dijo que era una ramera y lo dijo delante de todo el mundo. me llamó puta a gritos.	EQUIVALENCE

## Father Frank full of Grace

### Season 1 Episode 12

(65)

Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	VERONICA	what about a lawyer?	chiamare un avvocato?		tiene un abogado?	
	FIONA	they gave them a public defender for their first court appearance.	hanno un difensore d'ufficio per la prima udienza.		les han puesto uno de oficio para la primera vista.	
SCS	VERONICA	fuck that. we need a real one, not some just-got-out-of-law-school liberal do-gooder with a two thousand ghetto-kid caseload.	aaah, fanculo! ce ne serve uno vero, non uno fresco di facoltà di legge con duemila casi di ragazzi di periferia.	MITIGATION	ah, venga ya! necesitamos a uno de verdad, no un jovencito recién salido de la facultad que intenta ayudar a dos mil chavalines de los guetos.	EQUIVALENCE

(66)

Alibi.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FRANK	hannah montana? those oversexed kids on glee? think they're selling good, wholesome, all-american fun? hell, no! flesh and underage temptation. you can look, but, oh, no, don't touch.	hannah montana? quei ragazzini sessuomani di glee? credi che vendano il buon vecchio divertimento tutto americano? col cavolo! corpi di minorenni e tentazioni. puoi guardare ma oh, oh, oh, non devi toccare.		hannah montana. esos chicos tan sexuales que salen en glee. crees que venden la tradicional y saludable diversión americana? claro que no. venden carne y tentaciones prematuras. puedes mirar, pero, oh, no, ni se te ocurra tocar.	
	KEVIN	fuck off, frank.	vaffanculo, frank!		ah, cierra el pico,	

					frank.	
GIM	FRANK	we see firm young bodies, every synapse in our cerebellum screams, "procreate, impregnate!" it's not our fault. we're driven by the deep, invaluable, evolutionary need to perpetuate the species.	vediamo corpi giovani e freschi e ogni sinapsi del nostro cervello si mette a urlare: "procreare, ingravidare!" non è colpa nostra. siamo guidati dalla profonda ingiudicabile necessità evolutiva a perpetrare la nostra specie.	EQUIVALENCE	cuando vemos, sus jóvenes cuerpos todas y cada una de las sinapsis de nuestro cerebelo nos gritan: "procrea, fecúndala!". no es culpa nuestra, la culpa de todo la tiene la profunda necesidad impuesta por el proceso evolutivo de perpetuar nuestra especie.	EQUIVALENCE
GIM	TOMMY	my brother bennie's girl fifteen. running around his house in short shorts, lace bra, underwear hanging out. i banged filipino hookers in the navy looked more innocent than my niece.	e la figlia di mio fratello benny? quindici anni, corre per casa coi pantaloncini nel culo, reggiseno slacciato e le mutande di fuori. in marina ho scopato prostitute filippine più innocenti di mia nipote.	EQUIVALENCE	la hija de mi hermano benny tiene quince años y corretea por toda la casa en pantaloncito corto y sujetador dejando que se le vean las bragas. yo me follé a putas en filipinas más recatadas que mi sobrina.	EQUIVALENCE
	KEVIN	all right, you two sick fucks are cut off.	d'accordo, voi due pervertiti non bevete più.		ya vale, vosotros dos no bebéis ni una gota más.	
GIM	FRANK	willpower, my friend! we are warriors battling against the dark forces of our primal nature. knights taking up arms against our animalistic impulses in a debauched culture. doing battle every day, gentlemen. every single day!	forza di volontà, amico mio, forza di volontà. noi siamo guerrieri in lotta con le forze oscure della nostra natura primigenia. cavalieri che impugnano le armi contro i nostri impulsi animaleschi, in una cultura dissoluta, diamo battaglia ogni giorno signori miei, ogni singolo giorno.	EQUIVALENCE	fuerza de voluntad, amigo mio. fuerza de voluntad. nosotros somos guerreros, estamos en constante lucha contra las fuerzas oscuras de nuestra naturaleza primaria. caballeros que empuñen las armas y las emplean contra sus impulsos animales, en un mundo de corrupción, libramos la batalla todos los días, señores, todos y cada uno de los días.	EQUIVALENCE

(67)

Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
SOS	STEVE TO FIONA	look at me. i can't go to jail. i might as well wear heels.	guardami. non posso andare in prigione, lo sai quello che mi farebbero.	MITIGATION	mírame, no puedo ir a la cárcel, sería como entrar con minifalda.	EQUIVALENCE

## Summertime

### Season 2 Episode 1

(68)

Night club. Fiona and Veronica working.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FIONA	what about hal?	ma scusa, hal?		y qué pasa con hal?	
	JASMINE	annual michigan fishing trip with the softball buddies. mosquitos, bratwurst and gallons of budweiser.	gita di pesca annuale in michigan con gli amici del softball. zanzare, salsicce e litri di budweiser.		está en su excursión de pesca anual con sus amigos del baseball. mosquitos, salchichas y litros de budweiser.	
SOS	VERONICA	sounds pretty brokeback to me.	mi ricorda brokeback mountain.	EQUIVALENCE	me suena a brokeback mountain.	EQUIVALENCE

(69)

Illegal fight.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
SOD	IAN	kick him back, you're punching like a fag.	e colpscilo, combatti come un finocchio.	EQUIVALENCE	pégale. peleas como un marica.	EQUIVALENCE

(70)

Alibi.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	KEVIN	oh, yesterday it was nixon and jimmy carter. what's it today?	oh, ieri ce l'aveva con nixon e jimmy carter. oggi a chi tocca?		oh, ayer eran nixon y jimmy carter. qué le ocurre hoy?	
RAD	KATE	i turned the tv up after "fucking colored people." he keeps going downhill like this, you're going to have to call becky.	ho alzato il volume della televisione dopo "quei cazzo di negri". se continua a peggiorare ti toccherà chiamare becky.	EQUIVALENCE	he subido la tele después de lo de "putos negros de mierda". si sigue yendo a peor habrá que llamar a becky.	AMPLIFICATION

(71)

Stan's house (above the alibi).						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
RAD	STAN	no. n no, i don't want to watch my language. i've been speaking this language for the last fifty goddamn years. no, you listen to me, you fucking daughter of a chink whore. hello? goddamn cunt, cunt, cunt. she hung up on me. the bitch didn't speak one word of english. she's probably in the basement of some whorehouse in calcutta. a and would you believe this shit?	no, no, non voglio badare a come parlo. ho parlato in questo modo per gli ultimi cazzo di cinquanta anni. ora stammi a sentire brutta figlia di una puttana gialla. pronto? maledetta, troia, troia, troia. ha chiuso il telefono. quella puttana non conosceva nemmeno la lingua. se ne starà nel seminterrato di un bordello a calcutta e e poi questa stronzata?	EQUIVALENCE	no, no, no, no, no quiero cuidar lo que digo. he hablado así desde hace cincuenta años, joder. no, escúchame tú maldita hija de una puta amarilla. hola? putera. coño, será zorra? esa tía me ha colgado. y la muy puta no sabía ni hablar en cristiano. probablemente esté en el sótano de algún burdel de calcuta. y y te puedes creer esta mierda?	EQUIVALENCE
RAS				EQUIVALENCE		AMPLIFICATION
RAS				EQUIVALENCE		EQUIVALENCE
	KEVIN	what shit?	che stronzata?		qué mierda?	
RAS RAD	STAN	my electric bill. eighty-seven hundred bucks for electricity. you know, i've been running this bar for forty years and i never got a bill that was even close to a grand. all i want is for them to send me one of their taco-eating, wetback meter readers to come here and check out the fucking thing! nah, that's it, get me my shotgun. i'm going to go down there and blow the cunt's head off.	la mia bolletta della luce. ottocento settanta dollari di elettricità. io ho gestito questo bar per quaranta anni e non ho mai ricevuto una bolletta di quasi un testone. tutto quello che gli chiedo è di mandarmi uno di quei mangiafagioli immigrati messicani a controllare il mio cazzo di contatore. naah, ora basta, passami il fucile a pompa, adesso vado lì e faccio saltare la testa a quella troia.	SUBSTITUTION AMPLIFICATION	mi factura de la luz. ocho mil setecientos pavos en electricidad. sabes? llevo con este bar cuarenta años y ninguna de las facturas ha llegado siquiera a mil pavos. y solo quiero que envíen a uno de sus inmigrantes ilegales locos por los tacos a ver el contador y comprobar el puto chisme. se acabó. dame mi rifle, voy a ir allí a volarle la cabeza a esa zorra.	EQUIVALENCE AMPLIFICATION
	KEVIN	i'm gonna take care of this, all right?	me ne occupo io, d'accordo?		yo me encargaré de esto, vale?	
	STAN	arizona's got the	ragazzo, in arizona		en arizona saben lo	

RAIM RAD		right idea, boy take 'em down to the border and throw 'em over the goddamn fence! that's it.	hanno capito tutto. portarli fino al confine e buttarli dall'altra parte della grata. ecco fatto.	EQUIVALENCE EQUIVALENCE	que se hace, chaval. llevarlos a la frontera y echarlos por encima de la puta valla. y ya está.	EQUIVALENCE EQUIVALENCE
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(72)

University campus.

IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	TEACHER	i landed a department of defense grant. micro-robotics surveillance drone prototypes.	ho beccato un appalto del dipartimento della difesa per dei prototipi di micro droni di sorveglianza.		he recibido una beca del departamento de defensa. prototipos de vigilancia micro-robótica.	
	LIP		davvero?		sí?	
	TEACHER	listen, why don't you help us with it? i could probably wrangle you some ap engineering or physics credits.	si, beh, se funzioneranno mi metterò in tasca un bel po' di soldini del governo. senti, perché non ci dai una mano? forse potrei rimediarti dei crediti extra per fisica o per ingegneria.		sí, bueno, no sé si llegará a algo pero por lo menos me llevaré una pasta del gobierno. oye, por qué no nos ayudas? podría darte unos créditos de ingeniería o física aplicada.	
NAS	LIP	ah, no, thanks. <b>you're gonna have to figure out how to blow up afghan shepherds all on your own.</b>	eh, no, grazie. <b>dovrete far saltare in aria altri pastori afgani da soli.</b>	EQUIVALENCE	no, gracias. <b>tendrás que averiguar cómo cargarte a los pastores de afghanistan solito.</b>	EQUIVALENCE

(73)

Gallagher house.

IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	LIP	you're actually serious about this shit?	ma, fai sul serio con questa stronzata?		vas en serio con esa mierda?	
	IAN	well, i was in rotc for two years, so, what did you think, lip?	sono stato nei giovani parà per due anni, secondo te?		bueno, he estado entrenando durante dos años, tú qué crees?	
NAD	LIP	i don't know. i thought it was some kind of stupid, fucked-up adolescent phase. i mean, you really want to get your ass shot off in some 'stan somewhere?	non saprei, credevo fosse una stupida fase adolescenziale e invece vorresti davvero farti sparare nel culo in qualche 'stan nel mondo?	EQUIVALENCE	qué se yo. creía que era una fase estúpida de esas que pasan en la adolescencia, pero de verdad quieres volar en pedazos en algún 'stan de esos?	EQUIVALENCE
	IAN	stan?	stan?		stan?	
	LIP	yeah, pakistan, afghanistan, iraqistan.	sì, pakistan, afghanistan, iraqistan.		sí, pakistan, afghanistan, iraqistan.	
NAS	IAN	i guess i'm a patriot.	forse sono un patriota.	EQUIVALENCE	oye, soy un patriota.	EQUIVALENCE
	LIP	fuck.	cazzo.		no me jodas.	

(74)

Alibi (basement).

IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	VERONICA	this isn't, got pulled over with a half joint in an ashtray pot. <b>this is mexican cartel</b> , sixty years in the	questo non è mi avete beccato con mezza canna nel portacenere. <b>questo è narcotraffico</b>		esto no es como si te pillan con una pava de canuto en el cenicero. <b>esto es de nivel cartel</b>	

NAS		federal slammer pot.	<b>messicano</b> , sessant'anni in un carcere federale.	EQUIVALENCE	<b>mexicano</b> , de pasar seis años en el trullo.	EQUIVALENCE
	KEVIN	wait, wait. what are you talking about? destroy it?	ma che ti dice la testa? la vuoi distruggere?		espera, qué quieres decir, destruirlo?	
RAS	VERONICA	<b>kevin, there's a couple of tons of weed down here, and i'm black.</b>	<b>kevin, saranno due quintali d'erba e io sono nera.</b>	EQUIVALENCE	<b>kevin, aquí hay como dos toneladas de maría y yo soy negra.</b>	EQUIVALENCE

## Summer Loving Season 2 Episode 2 (75)

Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FIONA	unfortunately frank has rented out his room to a pregnant woman.	frank ha pensato di affittare la sua stanza a una donna incinta, purtroppo.		por desgracia frank ha alquilado su cuarto a una embarazada.	
	DEBBIE	i already told them.	già gliel'ho detto.		ya se lo he dicho yo.	
	FIONA	you let her in last night?	l'hai fatta entrare tu?		tú la dejaste entrar?	
NAS	DEBBIE	she let herself in. she has a key. besides, she's from china. they kill extra babies there.	è entrata da sola. ha la chiave. e poi viene dalla cina, li uccidono i bambini di troppo.	EQUIVALENCE	no, entró sola, tiene llave. además, es china. allí matan a los bebés demás.	EQUIVALENCE

## (76)

Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
NAS	CARL	ever eat a dog?	hai mai mangiato un cane?	EQUIVALENCE	has comido perro?	EQUIVALENCE
NAS	ASIAN WOMAN	where frank?	dov'è frank?	ELIMINATION	dónde flank?	EQUIVALENCE
	CARL	chocolate-covered sparrow?	un passero coperto di cioccolata?		gorrión con chocolate?	
	FRANK	where's the money?	dove sono i soldi?		y la pasta?	
NAS	FIONA	ask kung fu panda.	chiedilo a kung fu panda.	EQUIVALENCE	pregunta a kung fu panda.	EQUIVALENCE
	FRANK	you tricked me?	mi avete preso in giro?		me has engañado?	
	FIONA	you gave somebody a key to our house?	hai dato le chiavi a una sconosciuta.		le has dado una desconocida la llave de casa?	
NAS	DEBBIE	are we gonna get bird flu?	ci prenderemo la aviaria?	EQUIVALENCE	vamos a coger la gripe aviar?	EQUIVALENCE
	FIONA	no! go watch the kids, please. [...]	no, controlla i bambini, per favore. [...]		no, ve a vigilar a los niños, por favor. [...]	
NAS	FRANK	people are in and out of here like it's a guatemalan whorehouse. i didn't think you'd notice.	qui c'è un viavai tipo bordello del guatemala. non pensavo che te ne saresti accorta.	EQUIVALENCE	si entrarás y salís de aquí como si fuera un burdel guatemalteco, no creí que te dieras cuenta.	EQUIVALENCE
	FIONA	i notice that you're here. and the only reason why is that you thought money came in. do you know what goes on around here when you're not here? life.	mi accorgo che sei venuto tu, solo perché pensavi che ci fossero dei soldi, però. sai che succede qui quando tu non ci sei? si vive.		me doy cuenta de que tú estás aquí y la única razón es que creías que había llegado dinero. sabes lo que pasa aquí cuando tú no estás? la vida.	
	FRANK	huan ying.	huan ying.		huan ying.	

	FIONA	you can stay until the baby's born, but you're helping with the day care. get in the kitchen and start filling sippy cups.	puoi restare finché non nasce il bambino, ma dovrai darti da fare. va di la riempi le tazze dei ragazzi.		puedes quedarte hasta que nazca el bebé pero ayudarás en la guardería. ve a la cocina y empieza a llenar biberones.	
NAS	ASIAN WOMAN	no english.	no capire.	EQUIVALENCE	no entendl.	EQUIVALENCE
NAS NAD	FIONA	start filling cups with apple juice, or i'll have you and your commie fetus deported faster than you can say "saigon."	riempi le tazze con succo di mela o farò espatriare te e il tuo feto comunista prima che tu possa dire "saigon".	EQUIVALENCE EQUIVALENCE	empieza a llenarlos de zumo de manzana o haré que os deporten a ti y a tu feto comunista antes de que puedas decir "saigon".	EQUIVALENCE EQUIVALENCE

(77)

Street.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
NAS	CARL	we gonna have a brother that looks like jet li?	avremo un fratello che somiglia a jet li?	EQUIVALENCE	vamos a tener un hermano parecido a jet li?	EQUIVALENCE
	FRANK	i didn't knock that woman up. i am giving her sanctuary in a hostile country.	non ho messo incinta io quella donna, le sto solo dando un rifugio in un paese ostile.		yo no dejé preñada a esa tía. solo le doy refugio en una tierra hostil.	

(78)

Kash's store.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	MICKEY	that the kind of leadership you plan on bringing to the army?	ti vuoi imporre in questo modo nell'esercito?		ese es el liderazgo que piensas tener en el ejército?	
SOS	IAN	said last night's bottom.	disse il culetto passivo.	EQUIVALENCE	dice el que pone el culo.	EQUIVALENCE
GD	MICKEY	whatever. liking what i like don't make me a bitch.	che vuol dire? mi piace ma non sono una signorina.	MITIGATION	pues vale, tener esos gustos no me convierte en una puta.	EQUIVALENCE

(79)

Elderly residence van.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
REIM	WOMAN	god loves you.	dio ti ama veronica.	EQUIVALENCE	dios te ama.	EQUIVALENCE
RAIM SCIM	VERONICA	yeah, if that were true, he'd have made me white and rich.	se fosse vero mi avrebbe fatta bianca e ricca.	EQUIVALENCE EQUIVALENCE	si eso fuera cierto me habría hecho blanca y rica.	EQUIVALENCE EQUIVALENCE

(80)

Dottie's house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	DOTTIE	i know everyone calls me butterface. nothing i can do about it.	so che tutti mi chiamano "tranne la faccia", non posso farci niente. [...]		ya sé que todos me llamáis "peroquejeta", pero no puedo hacer nada. [...]	
	FRANK	how is it that you and i both spent so much time at the alibi, but we never hooked up?	com'è possibile che tu e io abbiamo passato tanto tempo all'alibi, ma non siamo mai stati insieme?		cómo es que tú y yo habiendo pasado tantísimo tiempo en el alibi no nos hemos liado nunca?	
GIM	DOTTIE	only good thing about being a female butterface is i actually get better looking to men as	l'unica cosa positiva di essere una "tranne la faccia" è che in realtà col passare della serata sembroy	EQUIVALENCE	lo único bueno de ser una mujer con esta cara es que según van pasando las horas los	EQUIVALENCE

SOIM		the night goes on. whereas you	più bella agli uomini. mentre tu	EQUIVALENCE	hombres me ven más guapa. mientras que a ti	EQUIVALENCE
	FRANK	whereas i what? w wait. am i the male butterface?	mentre io cosa? a- aspetta. anch'io sarei un "tranne la faccia".		a mi qué? e e e espera, espera. soy el "peroquejeta" masculino?	

(81)

Candy van.

IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	KEVIN	we are crushing it.	lip, andiamo alla grande.		nos estamos forrando.	
SCS	LIP	nothing pays like hipsters, minors and the elderly.	sfigati, bambini e vecchie fanno guadagnare.	SUBSTITUTION	no hay nada como vender a menores y ancianos.	ELIMINATION
	KEVIN	v, you got to start bringing those geezers around every day. they love their sugar.	veronica dovresti portarli qui tutti i giorni, adorano i dolci.		tienes que traerte por aquí esos viejos todos los días. les encanta el azúcar.	

## I'll light a candle for you every day

Season 2 Episode 3

(82)

Carol's hair salon.

IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	VERONICA	mama, should fiona give that woman her money back or keep it?	mamma, fiona quei soldi dovrebbe restituirli o tenerli?		mamá, debería devolver fiona el dinero a esa mujer o quedárselo?	
REIM	CAROL	well, depends on where you want to spend eternity. rooming with mother teresa or osama bin laden?	beh, dove vuole trascorrere l'eternità? insieme a madre teresa o con osama bin laden?	EQUIVALENCE	depende de dónde quiera pasar la eternidad, si charlando con la madre teresa o con osama bin laden.	EQUIVALENCE

(83)

Alibi.

IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FRANK	you know what's wrong with the organ transplant system?	sai che c'è di sbagliato nel sistema dei trapianti di organi?		sabes que tiene de malo nuestro sistema de trasplantes de órganos?	
	KEVIN	no, and i don't care, but i doubt that'll stop you.	no, e non mi importa ma tu me lo dirai lo stesso.		no, y no me importa, pero supongo que me lo contarás igual.	
REIM	FRANK	if you're waiting for a new organ, you are just interfering with god's plan.	se sei in attesa del trapianto di un nuovo organo stai solamente interferendo con il piano di dio.	EQUIVALENCE	que si esperas un órgano nuevo estás interfiriendo en los planes divinos.	EQUIVALENCE
	KEVIN	what, so god's plan is, some little kid dies of kidney failure because he didn't get a transplant? [...]	ah, quindi il piano di dio è far morire un bambino perché non ha avuto un trapianto? [...]		así que su plan es que algún crío muera de fallo renal porque no le han trasplantado? [...]	
REIM	FRANK	god's plan is that you take what we are given and don't complain. no one is satisfied with what they have anymore. always trying to get something better. "i don't like my heart; i	il piano di dio è che tu ti accontenti di quello che hai senza metterti a protestare. al giorno d'oggi nessuno è più soddisfatto di quello che ha ormai. si cerca sempre di avere	EQUIVALENCE	el plan de dios es que cada uno acepte lo que se le da y no se queje. ya nadie se accontenta con lo que ha recibido. todos intentan tener algo mejor. "no me gusta mi corazón, voy a	EQUIVALENCE

		think i'll get on a list, get a new one, upgrade."	qualcosa di meglio. "non mi piace il mio cuore, credo che mi metterò in lista, ne prenderò un altro, un upgrade".		ponerme en la lista para uno nuevo y mejor".	
	KEVIN	you talking about "butterface"?	parli di "tranne la faccia"?		estás hablando de "peroquejeta"?	
REIM	FRANK	if you've got a bum heart, that's your lot in life. don't take someone else's. it's not yours. she got along just fine with her heart all these years. why's she got to be greedy and want another one? could be worse. she could be like those people born without a heart.	se magari hai un cuore malato ci devi stare. è il cerchio della vita, non prendere il cuore di qualcun altro. non farlo, quello non è tuo. dottie coronis ha vissuto tranquillamente col suo cuore per tutti questi anni. perché adesso dovrebbe essere avida e volerne un altro? poteva andarle peggio, poteva essere una di quelle persone che nascono senza un cuore.	EQUIVALENCE	si tienes un corazón defectuoso es lo que te toca. no le quites el suyo a otro. no es tuyo. se ha llevado muy bien con tu corazón todos estos años, por qué es tan codiciosa y quiere otro ahora? podría ser peor, podría ser como esos que nacen sin corazón.	EQUIVALENCE
	KEVIN	you mean dead people?	cioè una persona morta.		hablas de los muertos?	
	TOMMY	worked with a guy from michigan, only spoke english. got a liver transplant from a mexican. suddenly speaks perfect spanish.	lavoro con uno del michigan che sapeva a malapena parlare, ha avuto un trapianto di fegato da un messicano e adesso parla un perfetto spagnolo.		yo conozco a un tío de michigan que solo hablaba nuestro idioma, le hicieron un trasplante de hígado de un brasileño y de pronto sabía hablar portugués.	
GIM RAIM	FRANK	and just 'cause she's on some stupid list, how come she's the next one in line? maybe there's someone needier or more deserving, like a black woman. those people have gotten a bum rap in our society, being two minorities and all.	e soltanto perché è segnata su una stupida lista ora lei dovrebbe avere anche la precedenza? forse c'è qualcun altro che ne ha più bisogno, che forse se lo merita. una donna di colore magari. quelle poverette se la vedono parecchio brutta nella nostra società, essendo due minoranze in una.	EQUIVALENCE AMPLIFICATION	solo porque esté en esa estúpida lista, por qué va a ser la primera, a ver? puede que haya alguien más necesitado. o que se lo merezca más, como una mujer negra. esa gente lo ha pasado muy mal en nuestra sociedad con eso de ser de dos minorías.	EQUIVALENCE EQUIVALENCE
	KEVIN	i should call v and tell her that.	chiamo veronica e glielo chiedo.		voy a llamar a vero para decirselo.	
GIM RAIM GS RAS GD RAD	FRANK	from now on, only black ladies should get all the organ transplants. finally give them first crack at something in this lifetime.	d'ora in poi solo le donne nere dovrebbero avere trapianti di organi. nella loro vita potranno essere prime in qualcosa finalmente.	EQUIVALENCE EQUIVALENCE EQUIVALENCE EQUIVALENCE EQUIVALENCE	desde ahora, todos los trasplantes deberían ser para mujeres negras. que al fin sean las primeras en algo en esta vida.	EQUIVALENCE EQUIVALENCE EQUIVALENCE EQUIVALENCE EQUIVALENCE



**A beautiful mess**  
Season 2 Episode 4  
(84)

Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
GS GIM	KEVIN	what are you doing? <b>you've been acting like a dude</b> all summer.	ma che fai? è tutta l'estate che ti <b>comporti come un ragazzo.</b>	EQUIVALENCE EQUIVALENCE	qué estás haciendo? llevas todo el verano <b>portándote como un tío.</b>	EQUIVALENCE EQUIVALENCE
GS	FIONA	oh, <b>it's okay for guys to play the field, but not me?</b>	ah, i ragazzi possono spassarsela e io no?	EQUIVALENCE	los tíos pueden <b>poner los cuernos, pero yo no?</b>	AMPLIFICATION
	KEVIN	it's okay if you want guys to start running their dicks through the dishwasher after they bone you.	puoi, ma si laveranno il pisello nella lavastoviglie dopo averlo usato con te.		está bien si quieres que los tíos se laven sus partes en el lavavajillas después de follarte.	

(85)

Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FIONA	jesus, what is that, a rash?	oh gesù, ma che cos'è, un eritema?		cielos, qué es eso, una alergia?	
NAS NAIM	DEBBIE	what? yeah, i <b>think it's from that laundry soap i got at the family dollar store. made in china. probably tainted with melamine.</b>	cosa? oh, sì, <b>credo che sia colpa del sapone che ho preso al discount. è fatto in cina, ci sarà la melamina.</b>	EQUIVALENCE EQUIVALENCE	qué? oh, sí. <b>creo que es por ese jabón que compré en el almacén de las gangas. está hecho en china, estará teñido con melamina.</b>	EQUIVALENCE EQUIVALENCE

(86)

Basketball court.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
RAS SCS	KEVIN	yo, can you hustle, please? i know you can run faster than that. <b>ronelle, come on, man. pretend like you just stole something.</b>	datevi da fare, per favore, so che correrete più di così. <b>ronelle, andiamo ti prego, fai finta di aver rubato qualcosa.</b>	EQUIVALENCE EQUIVALENCE	eh, queréis despertar de una vez? sé que sabéis correr más. <b>ronelle, vamos tío, piensa que acabas de mangar algo.</b>	EQUIVALENCE EQUIVALENCE

(87)

Basketball court.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	TANISHA	you better stay away from my man.	è meglio che stai lontana dal mio uomo.		oye, piva, no te acerques a mi hombre.	
	MALIK	tanisha, why you trippin'? you know we're not together no more.	tanisha, di che ti impicci? lo sai che non stiamo più insieme.		tanisha, no flipes, ya sabes que no estamos juntos.	
GIM	ETHEL	i meant no harm, tanisha. <b>where i come from, it's an honor to share your man.</b>	non avevo brutte intenzioni, <b>da dove vengo è un onore condividere il proprio uomo.</b>	EQUIVALENCE	no quería molestar, tanisha. <b>de donde yo vengo es un honor compartir a tu hombre.</b>	EQUIVALENCE

(88)

Metro station.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FIONA	i still don't understand why he	ancora non capisco perché gliel'ha detto.		sigo sin entender que se lo contara.	

		told her.				
GD	VERONICA	'cause he's a pussy. you always pick pussies.	perché è un pisciasotto, tu scegli sempre i pisciasotto.	ELIMINATION	es un mierda, siempre te atraen los mierdas.	ELIMINATION
	FIONA	well, they are what they eat.	di sotto con me fanno altro.		bueno, somos lo que comemos.	

(89)

Alibi.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	KAREN	give me his fucking wallet and phone, you retard.	ridammi il portafoglio e il telefono, ritardato.		dame su móvil y la puta cartera, idiota.	
SOD	LIP	you know, that dyke chick on glee says it's not cool to use that word.	sai, la bionda lesbica di glee dice che non bisogna usare quella parola.	MITIGATION	sabes? esa bollera de glee dice que no está bien usar esta palabra.	EQUIVALENCE
	KAREN	why are you such a dick?	sei una testa di cazzo.		por qué eres tan capullo?	
GD	LIP	on the subject of dicks, does choady have a choady, or what? you're better than this guy, karen.	oh, a proposito di cazzo, ho visto che johnso è ben dotato. tu sei migliore di lui.	ELIMINATION	hm, hablando de capullos, ese jody tiene cola o no? te mereces algo más, karen.	EQUIVALENCE
	KAREN	thing is, lip, i'm not.	veramente, lip, non lo sono.		en realidad no es cierto.	

(90)

Gallagher house. Debbie babysitting.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
SCS SCD	DEBBIE	the people on the bus all smell like pee, smell like pee the people on the bus all smell like pee most likely because they peed.	quelli dentro al bus puzzan tutti di pipi, tutti di pipi, tutti di pipi, quelli dentro al bus puzzan tutti di pipi, forse perché hanno fatto pipi.	EQUIVALENCE EQUIVALENCE	las personas del bus huelen a pis, huelen a pis, huelen a pis, las personas del bus huelen a pis, porque se han hecho pis.	EQUIVALENCE EQUIVALENCE

(91)

Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FIONA	saturday night, you're coming to deb's sleepover.	sabato sera verrai al pigiama party di debbie?		el sábado por la noche es la fiesta de pijama de deb.	
SOS	CARL	sounds gay.	mi sembra gay.	EQUIVALENCE	eso es de gays.	EQUIVALENCE

(92)

Kevin and Veronica's house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	VERONICA	where's ethel?	dov'è ethel?		y ethel?	
	KEVIN	she's over at malik's crib having a playdate.	è da malik, fanno giocare insieme i bambini.		en casa de malik, para que los niños jueguen.	
	VERONICA	you let her go?	ce l'hai fatta andare?		y la has dejado ir?	
	KEVIN	they're just friends.	sono solo amici.		solo son amigos.	
GIM RAIM SCIM GS RAS SCS	VERONICA	boys like malik don't have friends with vaginas.	ragazzi come malik non hanno amici con la vagina.	EQUIVALENCE EQUIVALENCE EQUIVALENCE EQUIVALENCE EQUIVALENCE	los chicos como malik no tienen amigos con vagina.	EQUIVALENCE EQUIVALENCE EQUIVALENCE EQUIVALENCE EQUIVALENCE
	KEVIN	well, i just think it's awesome that she's hanging out with people her own age,	beh, per me è un bene che stia con i ragazzi della sua età invece di fare i		bueno, me parece buena idea que vaya con gente de su misma edad y haga	

		doing something other than chores.	lavoretti a casa.		algo más que tareas domésticas.	
	VERONICA	he's probably got her doing his chores.	li starà facendo a lui i lavoretti.		probablemente le esté limpiando la casa.	
	KEVIN	what's your beef with malik?	che problema hai con malik?		qué tienes en contra de malik?	
RAD SCD	VERONICA	i don't want ethel dating that black kid.	ethel non deve uscire con quel negretto.	AMPLIFICATION EQUIVALENCE	no quiero que ethel salga con ese negro.	EQUIVALENCE EQUIVALENCE
	KEVIN	racist. you're a racist.	razzista. sei una razzista.		racista. eres racista.	

(93)

Gallagher house.

IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
RES	LIP TO IAN	oh, so now you know what's best for everyone? the kid who wants to die for a country that thinks he's one of god's mistakes?	oh, quindi, sei tu che sai cos'è meglio? quello che vuole morire per un paese che lo ritiene un errore di dio?	EQUIVALENCE	oh, ahora sabes qué es lo mejor para los demás. el crío que quiere morir por un país que cree que él es un error de dios.	EQUIVALENCE

## Father's Day

### Season 2 Episode 5

(94)

Police station.

IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
RAD RAIM	FRANK	this is the way you treat hardworking americans? if i were brown and hated this country, the goddamn aclu would be all over this place. i didn't kill eddie. i was in ohio.	è così che trattate un onesto cittadino americano? se fossi stato marrone e odiassi questo paese, l'associazione per i diritti civili sarebbe già qui da un pezzo. sentite non ho ucciso eddie, io ero in ohio.	EQUIVALENCE EQUIVALENCE	así es como se trata a un esforzado americano? si fuera moreno y odiara a este país los de los derechos civiles ya habrían tomado este lugar. yo no maté a eddie. estaba en ohio.	AMPLIFICATION EQUIVALENCE
	OFFICER	you see that detective?	vedi quel detective?		ves a esa inspectora?	
SOD	FRANK	the bull dyke?	è lesbica?	MITIGATION	la bollera?	MITIGATION
	OFFICER	she's the investigating officer. she's put eleven men on death row.	è l'agente investigativo. ne ha messi undici nel braccio della morte.		es la oficial al cargo de esto. ha llevado a once hombres al corredor de la muerte.	

## Can I have a mother

### Season 2 Episode 6

(95)

Gallagher house.

IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	DEBBIE	you're looking for the sunshine adult day care. it's up at the church.	per caso cercate il centro anziani sunshine? è vicino alla chiesa.		busca usted el centro de día de ancianos? está junto a la iglesia.	
RES REIM	GRAMMY	honey, only time i want to go to church is when i feel like getting molested. what do you want? a	le uniche volte in cui ho voglia di andare in chiesa è quando mi va di essere molestata. ma che	EQUIVALENCE EQUIVALENCE	cariño, yo solamente voy a la iglesia cuando quiero que me metan mano. y vosotros que	EQUIVALENCE EQUIVALENCE

		tip? who are you two supposed to be?	volete, una mancia? e voi chi sareste?		esperáis, propina? y vosotros dos quienes sois?	
	ETHEL	i'm ethel, and this is jonah, my son.	mi chiamo ethel e questo è jonah, mio figlio.		yo soy ethel y este es jonah, mi hijo.	
	GRAMMY	you look a little crispy to be liam.	tu sei troppo scuro, non sei liam.		tú estás demasiado alto para ser liam.	
	MALIK	oh, i'm malik.	ah, sono malik.		ah, soy malik.	
	GRAMMY	malik?	malik?		malik?	
	MALIK	yeah.	[nodding]		[nodding]	
<b>RAS RAD</b>	GRAMMY	jesus. enough with the fake african spice rack crap. a little advice? some people are racist. you want to get ahead in the world? <b>change your name so people don't know you're black.</b>	cristo, basta con questi nomi finto-africani, sembrate delle spezie. un consiglio? molte persone sono razziste. se vuoi fare strada cambiati il nome, così non capiranno che sei un negro.	<b>EQUIVALENCE EQUIVALENCE</b>	cielos, dejas de falsos nombres africanos, por favor. quieres un consejo? hay gente racista. si quieres triunfar en este mundo, <b>cámbiate el nombre para que la gente no sepa que eres negro.</b>	<b>ELIMINATION EQUIVALENCE</b>
<b>RAIM RAD</b>				<b>EQUIVALENCE AMPLIFICATION</b>		<b>EQUIVALENCE EQUIVALENCE</b>

(96)

Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FIONA	yeah, they're redecorating.	così sembra, stanno riarredando.		eso parece, sí, y han decorado la casa.	
	STEVE	a little china cup.	stile cinese.		le van las chinitas?	
	FIONA	laotian, i think.	no, del laos, credo.		es de laos, creo.	
<b>NAS</b>	STEVE	yeah, see, <b>i can never tell the difference between the two.</b>	sì, <b>non riesco mai a capire la differenza.</b>	<b>EQUIVALENCE</b>	ya, vaya. <b>nunca he conseguido distinguirlas.</b>	<b>EQUIVALENCE</b>

(97)

Restaurant.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	STEVE	estefania doesn't really speak english.	non parla la nostra lingua.		estefania no habla nuestro idioma.	
<b>NAS</b>	ADAM	oh, that's okay, <b>i spent a semester in madrid. hola. como estás? adam.</b>	oh, non importa, <b>ho studiato un semestre a madrid. hola, ¿como estás? sono adam.</b>	<b>EQUIVALENCE</b>	ah, no importa, <b>yo pasé un semestre en florenzia. ciao, come stai? adam.</b>	<b>ELIMINATION</b>
	STEVE	ah, portuguese. from brazil.	ah, parla portoghese, è brasiliana.		ehm, es portugués, es de brasil.	
<b>NAS</b>	FIONA	oh, <b>how exotic.</b>	oh, <b>molto esotico.</b>	<b>EQUIVALENCE</b>	oh, <b>qué exótica!</b>	<b>EQUIVALENCE</b>

(98)

Sheila's house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
<b>GD GS</b>	LIP	so, <b>the little missus. got your cuisinart, baby on the way.</b>	insomma, giovane sposa. hai i tuoi regali di nozze, e un figlio in arrivo.	<b>ELIMINATION EQUIVALENCE</b>	bueno, <b>joven señora. tienes un robot de cocina, y esperas un bebé.</b>	<b>ELIMINATION EQUIVALENCE</b>
<b>NAS GS</b>	KAREN	yep, i'm the american dream.	già, è il sogno americano questo.	<b>EQUIVALENCE ELIMINATION</b>	sí, soy el sueño americano.	<b>EQUIVALENCE EQUIVALENCE</b>
	LIP	you are, except, uh, doofus is your husband and that's my baby.	è vero, a parte che tuo marito è un demente e il figlio è mio.		es verdad. salvo por el bobo de tu marido y que el bebé es mio.	
	KAREN	so, what, do you	e allora, vuoi tenerlo		y qué? quieres verle	

		want it on weekends? want to run away together, get a double-wide?	nei weekend o vuoi scappare insieme a me su un camper?		los domingos? quieres que nos fuemos y vivamos en una caravana?	
	LIP	no. i want you to get an abortion.	no. voglio che tu abortisca.		no, lo que quiero es que abortes.	

(99)

Kevin and Veronica's house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
RAIM RAS GIM GS SCIM SCS	VERONICA TO KEVIN	well but how would she sell it? <b>nobody's gonna buy pot off of a white girl in a little house on the prairie dress.</b>	ma, come pensa di rivenderla? <b>nessuno compra erba da una ragazzina bianca uscita dalla casa nella prateria.</b>	EQUIVALENCE EQUIVALENCE EQUIVALENCE EQUIVALENCE EQUIVALENCE	pero, cómo va a venderla? <b>nadie va a comprarle hierba a una niña blanca vestida como en la casa de la pradera.</b>	EQUIVALENCE EQUIVALENCE EQUIVALENCE EQUIVALENCE EQUIVALENCE

## A Bottle of Jean Nate Season 2 Episode 7

(100)

Sheila's house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	KAREN	why do you always do that?	perché fai sempre così?		por qué siempre haces eso?	
	JODY	what?	cosa?		qué?	
	KAREN	cry?	piangere.		llorar.	
	JODY	[choked up] it's a release.	[choked up] è una liberazione.		[choked up] libero la tensión.	
	KAREN	it's weird.	è strano.		es raro.	
	JODY	i can't help it. i just feel so close to you. it's like i'm giving you all my hurt and joy to hold and protect [choking back sobs].	non posso farci niente. mi sento così vicino a te. è come se ti dessi tutto il mio dolore e la mia gioia per accoglierti e proteggerti [choking back sobs].		no puedo evitarlo. me siento muy unido a ti. es como si te diera todo mi dolor y mi placer para que lo guardes [choking back sobs].	
GD SOS	KAREN	<b>so gay.</b>	<b>fa così gay.</b>	EQUIVALENCE EQUIVALENCE	<b>pareces gay.</b>	EQUIVALENCE EQUIVALENCE

(101)

Street.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	JODY	how's it going, man?	allora, come va?		cómo va eso, tío?	
	LIP	what, uh what are you doing?	cosa, cosa ci fai qui?		oye, qué haces aquí?	
	JODY	karen kicked me out.	karen mi ha buttato fuori.		karen me ha echado.	
	LIP	so you're, uh sleeping under the l?	e quindi ora dormi sotto la ferrovia?		y estás durmiendo debajo del puente?	
GS	JODY	talked to my friend lisa, and she said <b>this is what happens to women when they're pregnant. it's hormones.</b>	ho parlato con una mia amica, ha detto che <b>succede alle donne quando sono incinte. sono gli ormoni.</b>	EQUIVALENCE	he hablado con mi amiga lisa y dice que <b>son cosas que pasan cuando están embarazadas, son las hormonas.</b>	EQUIVALENCE
	LIP	you sure about that?	ne sei sicuro?		estás seguro?	
GIM	JODY	<b>as soon as karen's hormones calm down, i'll be back in the house.</b>	<b>non appena gli ormoni di karen si saranno calmati, tornerò in casa.</b>	EQUIVALENCE	<b>en cuanto las hormonas de karen se calmen volveré a su casa.</b>	EQUIVALENCE
	KAREN	no, you won't,	non ci pensare		ni de coña, tío raro.	

		weirdo!	nemmeno, brutto cretino.		hm!	
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## Parenthood

### Season 2 Episode 8

(102)

Kash's store.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	MICKEY	i'm done. done done.	ho chiuso, chiuso, chiuso.		me largo para siempre.	
	IAN	frank's walked in on fiona and all of her boyfriends, walked in on lip and his girls. we got nothing to be ashamed of.	frank ha beccato fiona con tutti i suoi ragazzi. ha beccato lip con le sue ragazze. non ci dobbiamo vergognare.		frank ha pillado a fiona con todos sus novios. y a lip con todas sus chicas. no tenemos nada de qué avergonzarnos.	
	MICKEY	what fucking world do you live in?	ma in che cazzo di mondo vivi?		en qué mundo vives tú, a ver?	
	IAN	you can't you can't you know i don't want you to.	non puoi, non puoi, no, non voglio che tu.		no pue, no quiero, no quiero que tu.	
<b>SOD SOIM</b>	MICKEY	what did i just say to you? done is done. <b>what, you think we're boyfriend and girlfriend here?</b> you're nothing but a warm mouth to me. sorry i gotta go kill your dad, but i'm doing a lot of people a favor, including you.	piantala, hai capito che ti ho detto? chiuso è chiuso. <b>credi che siamo fidanzati?</b> non sei altro che una bocca calda per me. scusami, vado a uccidere tuo padre, e farò un favore a molte persone. incluso te.	<b>ELIMINATION ELIMINATION</b>	qué acabo de decir? que me largo. <b>crees que somos novios?</b> tú no eres más que un cuerpo caliente para mí. siento tener que cargarme a tu padre, pero le haré un favor a huevo de gente. incluido a ti.	<b>ELIMINATION ELIMINATION</b>

(103)

On the train.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
<b>SCD SCS</b>	KAREN	these douches sent me a picture of a tree with a swing in it. and this guy's wearing a tommy bahama shirt. <b>i'm not letting my kid get molested by some guy in a tommy bahama shirt. prada, maybe.</b>	questi coglioni mi hanno mandato la foto di un albero con un'altalena. heh, e questo si è messo una maglietta di tommy bahama. <b>non lascerò che mio figlio venga molestato da uno con la maglietta di tommy bahama. di prada, al limite.</b>	<b>EQUIVALENCE EQUIVALENCE</b>	estos cretinos me mandan una foto de un árbol con un columpio. ha, y este tío lleva una camisa barata. <b>no pienso dejar que abuse de mi hijo un tío con camisas baratas. una cara, mínimo.</b>	<b>EQUIVALENCE EQUIVALENCE</b>
	LIP	why is this such a joke to you?	perché lo prendi come uno scherzo?		esto es una broma para ti?	
<b>REIM</b>	KAREN	it's not a joke. i'm providing a valuable service <b>to losers who god doesn't want having kids.</b> and i'm getting paid.	non è uno scherzo. assicuro un servizio prezioso <b>per i perdenti a cui dio non vuole dare figli.</b> e in più mi pagano.	<b>EQUIVALENCE</b>	no es una broma. proporciono un servicio valioso a <b>unos pringados a los que dios no quiere dar hijos</b> y cobro por ello.	<b>EQUIVALENCE</b>

## Hurricane Monica

### Season 2 Episode 9

(104)

University campus.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	PROFESSOR	you can't do shit without a diploma.	non fai un cazzo senza un diploma.		no puedes hacer nada sin un título.	

	LIP	well, tell them i'm an idiot savant or something.	raccontagli che sono un'idiota sapiente.		bueno, diga que soy un genio autista.	
	PROFESSOR	i'll tell them you're an idiot. why don't you call me when you graduate with a four point five gpa?	gli racconto che sei un idiota. chiamami quando ti sei diplomato con il massimo dei voti.		diré que eres un idiota. por qué no me llamas cuando te gradúes con un nueve de nota media?	
SCS	LIP	wow, so, uh, <b>under the liberal beard lives an uptight bourgeois prick.</b>	wow, quindi <b>sotto la barba da liberale si nasconde una testa di cazzo borghese.</b>	EQUIVALENCE	vaya, con que <b>bajo esa barba liberal vive un estirado burgués de mierda.</b>	EQUIVALENCE
SCS	PROFESSOR	you think i like being a soothsayer and watching you live out your jerry springer fate? <b>congratulations. you're a high school dropout with a pregnant girlfriend. and the only thing that's missing for you is a job at mickey d's. and if you work really hard, you might get your picture with the dead eyes in the employee of the month frame over the cash register. huh? that would be fun, wouldn't it? go back to school.</b>	credi che mi diverta a fare l'indovino e guardarti buttare al cesso il tuo futuro? <b>congratulations, non hai finito il liceo e la tua ragazza è incinta. l'unica cosa che ti manca è un lavoro in un fast food, e se ti dai molto da fare rimedierai una foto con gli occhi tristi da mettere sopra la cassa come impiegato del mese. eh? sarà divertente, no? tornatene a scuola.</b>	EQUIVALENCE	crees que me gusta predecir el futuro y ver que tu destino es salir en los sucesos? <b>enhorabuena, eres un fracasado con una novia embarazada. lo único que te falta ahora es tener un trabajo de cajero y si te esfuerzas a tope tal vez una foto tuya con los ojos sin vida acabe en el sitio del empleado del mes sobre la caja, eh? eso molaría, verdad?</b>	EQUIVALENCE

### (105)

Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
SOD	FIONA TO MONICA	so the whole bob thing was just a phase or what?	allora, la storia con bob è stato solo un momento o no?	EQUIVALENCE	y todo eso de bob y tal, era solo una fase o qué?	EQUIVALENCE

### (106)

Restaurant.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	LIP	so you're saying if i was rich, then you'd consider keeping the kid with me?	cioè, vuoi dire che se fossi ricco penseresti a tenere il bambino con me?		oye, estás diciendo que si fuera rico te pensarías tener el niño conmigo?	
SCIM SCS	KAREN	how rich? because if you were that rich, there's no way you'd think you still wanted this kid. you might think you do now, but in the long run?	quanto ricco? perché se fossi davvero ricco non esiste che vorresti tenere questo bambino. magari ora pensi di sì, ma a lungo andare?	EQUIVALENCE EQUIVALENCE	cómo de rico? porque si fueras tan rico no creo que sigieras queriendo tener ese crío. puede que ahora lo creas, pero a la larga.	EQUIVALENCE EQUIVALENCE

### (107)

Gay night club.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
SOD	MONICA	me and bob used to come here. it's a great mix of gay, lesbian, bi and <b>some cool breeders.</b>	io e bob venivamo sempre qui. è un bell'insieme di gay, lesbiche, bisessuali e <b>perfino etero.</b>	MITIGATION	yo solía venir aquí con bob. es un sitio genial para gays, lesbianas y bisexuales.	ELIMINATION
	IAN	it's, uh, a little weird being out with you.	è un po' strano essere in giro con te.		ehm, es un poco raro salir por ahí contigo.	
SCS	MONICA	no shame, baby. see? <b>but don't even think about coming</b>	nessuna vergogna, piccolo. vedi? <b>ma non pensare di fare</b>	EQUIVALENCE	no te avergüences, cielo, ves? <b>pero no se te ocurra decir nada</b>	EQUIVALENCE

SOIM		out at school. somebody in that neighborhood will knife you, for sure.	coming out a scuola. in quel quartiere qualcuno ti accoltellerebbe.	EQUIVALENCE	en el instituto, en ese barrio alguien te rajaría seguro.	EQUIVALENCE
	IAN	think i'll get carded?	mi chiederanno i documenti?		no me pedirán el carnet?	
SOS	MONICA	nah. you're the bread and butter here. <b>they need fresh meat to keep the old guys coming in.</b> ooh. three o'clock. that guy is totally checking you out.	nah, sei come il miele per gli orsi qui. <b>hanno bisogno di carne fresca per attirare dentro i vecchi.</b> ooh. a ore tre c'è un bel tipo che ti sta guardando.	EQUIVALENCE	que va. tu aquí eres un bomboncito. <b>necesitan carne fresca para que los viejos sigan viniendo.</b> uuh. a las tres en punto. ese tío te está echando unas miradas.	EQUIVALENCE
	IAN	you're kidding, right?	mi prendi in giro?		estás de coña, verdad?	

(108)

Gallagher house.

IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
NAS	FIONA TO ESTEFANIA	uh, i'm gonna change. uh, my, my clothes. okay. <b>uno momento</b> , sí?	ok, vado a cambiarmi, i vestiti, sai? <b>uno momento</b> , sí?	EQUIVALENCE	vale, ehm, voy a cambiarme de, de ropa. <b>uno momento</b> , vale?	EQUIVALENCE

A great cause

Season 2 Episode 10

(109)

Kash's store.

IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	LIP	the skinheads again?	di nuovo gli skinhead?		otra vez de los skinheads?	
	IAN	mandy's dad heard the news.	il padre di mandy ha saputo la novità.		el padre de mandy se ha enterado.	
	LIP	you and mickey?	tu e mickey?		de lo tuyo con mickey?	
	IAN	mandy, pregnant.	mandy, è incinta.		de lo de mandy, está preñada.	
SOS	LIP	oh. well, congratulations. <b>i didn't know you switched teams.</b>	oh. congratulazioni, <b>hai cambiato sponda e non lo sapevo?</b>	EQUIVALENCE	vaya, enhorabuena. <b>no sabía que habías cambiado de acera.</b>	EQUIVALENCE
	IAN	yeah.	già.		ya.	
	LIP	or was it just a late night. stuck it in the wrong milkovich?	o al buio l'hai infilato nella milkovich sbagliata?		o fue una noche oscura y te equivocaste de milkovich?	

(110)

Port.

IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	LIP	there's got to be an easier way to smuggle him in.	ci sarà un modo più facile per farlo arrivare.		tiene que haber una forma más fácil de meterle en el país.	
NAS	STEVE	<b>a billion chinese can't be wrong.</b>	<b>un miliardo di cinesi non possono sbagliarsi.</b>	EQUIVALENCE	<b>mil millones de chinos no pueden equivocarse.</b>	EQUIVALENCE



(111)

Street.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
NAD	FRANK	fucking nafta!	frontiere aperte il cazzo!	ELIMINATION	putos espaldas mojadas!	EQUIVALENCE

(112)

Sheila's house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
GIM	PRIEST TO SHEILA	<b>your purpose in life was to build a happy family</b> , and you achieved that. and now, your husband's passed, and your daughter's ready to fly the nest, but you're still needed. this is your purpose now.	<b>il tuo scopo nella vita era costruire una famiglia felice</b> , e ci sei riuscita. e ora tuo marito non c'è più e tua figlia è pronta a spiccare il volo, ma tu servi ancora. questo è il tuo scopo ora.	EQUIVALENCE	<b>tu propósito en la vida era formar una familia feliz</b> y lo conseguiste. ahora tu marido ha fallecido y tu hija va a dejar pronto el nido, pero aún hay quien te necesita. éste es tu propósito ahora.	EQUIVALENCE

(113)

Army recruitment point.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
RED RES ETHS	MONICA	since when do you have to know trigonometry to get killed for your country? you gonna send him out to do multiplications or <b>kill towel heads?</b>	da quando devi sapere trigonometria per farti ammazzare per il tuo paese? lo manderete a fare moltiplicazioni o <b>uccidere turbanti?</b>	EQUIVALENCE EQUIVALENCE EQUIVALENCE	desde cuándo hay que saber trigonometría para morir por tu país? van a enviarlo a hacer moltiplicaciones o a <b>cargarse talibanes?</b>	AMPLIFICATION AMPLIFICATION ELIMINATION
	IAN	all right, mom, let's just.	va bene, mamma, adesso		vale, mamá, vamos.	
	MONICA	geez, no wonder you can't win a fucking war.	ci credo che non riuscite a vincere neanche una cazzo di guerra.		joder, no me extraña que no sepan ganar ni una puta guerra.	
	IAN	all right, thanks for your time.	grazie per il suo tempo.		gracias por atendernos.	
RAS RAD	MONICA	because of shit heads like you that <b>we're all gonna be eating egg rolls and speaking slant-eye</b> . army too chicken shit? fuck you! we're going to the navy.	è per teste di cazzo come te che <b>finiremo a mangiare involtini primavera o a pallare con la elle</b> . l'esercito si caga sotto? fanculo! ce ne andremo alla marina.	EQUIVALENCE SUBSTITUTION	por culpa de gilipollas como usted <b>acabaremos todos comiendo rollitos de primavera y hablando coreano</b> . en el ejército de tierra no quieren a mi hijo? que le follen, probaremos en la armada.	EQUIVALENCE MITIGATION

(114)

Kash's store.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	IAN	figured mandy's dad couldn't kill me in kabul.	il padre di mandy non mi ucciderebbe a kabul.		pensé que el padre de mandy no podía matarme en kabul.	
RED	LIP	yeah, well, <b>there's plenty of fucking muslims who could</b> .	sì, ma <b>molto musulmani potrebbero</b> .	ELIMINATION	ya, pero <b>hay un montón de musulmanes</b> que sí.	ELIMINATION

(115)

Milkovich house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
GIM	MANDY	he drinks and mistakes me for mom. <b>only once in a while. not like it's a big deal.</b> watch the fucking look on your face. a gallagher looking down on me, i don't think so.	lui beve e mi scambia per la mamma. <b>ma non succede spesso. non è poi chissà che.</b> attento a quel cazzo di sguardo. un gallagher che mi guarda dall'alto in basso, scherzi?	EQUIVALENCE	a veces bebe y me confunde con mamá. <b>solo de vez en cuando. tampoco es para tanto.</b> borra esa expresión de tu cara. un gallagher compadecerme a mí? ni lo sueñes.	EQUIVALENCE

(116)

Sheila's house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
RAD GD	SHEILA	nancy grace! there's got to be a missing white girl somewhere.	nancy grace! ci sarà una ragazza bianca scomparsa in giro.	EQUIVALENCE EQUIVALENCE	la noticia del día. <b>tiene que haber alguna chica blanca por alguna parte.</b>	EQUIVALENCE EQUIVALENCE

(117)

Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
NAS	FIONA TO STEVE	where's <b>pele</b> ?	dov'è <b>pele</b> ?	EQUIVALENCE	dónde está <b>pelé</b> ?	EQUIVALENCE

## Just like the Pilgrims Intended Season 2 Episode 11

NO DATA FOUND
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## Fiona Interrupted Season 2 Episode 12

(118)

Sheila's house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
RAS	SHEILA	a blessing. <b>my little kung pow blessing.</b> hmm. [...] <b>what a big, beautiful, panda-poo bear boy you are.</b> oh, look. he's still got his little dingy-ding skin. should we get him circumcised?	una benedizione. il mio jackie chan benedetto. [...] <b>ma che bell'orsacchiotto morbido che sei,</b> piccolino. ah, oh, guarda, ha ancora tutta la pelle sul pisellino. dovremmo circunciderlo?	SUBSTITUTION	una bendición. <b>mi pequeña bendición kung pow.</b> [...] eres un precioso osito <b>panda, un osito,</b> sí señor. ah, oh, mira, aún tiene la pielecita de la campanilla. deberíamos circuncidarlo?	EQUIVALENCE
RAS	SHEILA	oh, he needs a name. what about hiram, for my father? are you a hymie? [...] are you a little hymie? a hymie-wymie?	hah, hai bisogno di un nome. che ne dici di hiram come mio padre? sei un ebreo? [...] sei un piccolo ebreo giudeo?	ELIMINATION	oh, necesita un nombre. qué tal hiram, como mi padre? te gusta hymie? [...] quieres que te llame hymie? hymie-wymie?	EQUIVALENCE
NAS	JODY	hell, no. let that extra derma ride.	cavolo, no, la pelle deve crescere anche lì.	EQUIVALENCE	no, no, déjale con su pellejito.	EQUIVALENCE
NAS	JODY	the name should be something chinese. keep him connected to his people.	dovrebbe avere un nome cinese, per un legame con la sua gente.	EQUIVALENCE	debería tener un nombre chino, que sepa cuál es su pueblo.	EQUIVALENCE
NAS	SHEILA	hmm. chinese <b>chen, chan, chang wing?</b> wang? wu?	hmm. cinese <b>chin, chan, chang, wing, wang, wu?</b>	EQUIVALENCE	hmm, chino. <b>chen, chan, chang, wing?</b> wang? wu?	EQUIVALENCE

## El Gran Cañon

### Season 3 Episode 1

(119)

Sheila's house.

IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
NAS	SHEILA TO JODY	get your ass up, <b>you goddamn pony-tailed Fabio motherfucker!</b>	alza quel culo di merda, <b>maledetto capellone strafatto, figlio di puttana col codino.</b>	SUBSTITUTION	quieres levantar el culo de una puta vez, <b>maldito vago hijo de puta con melena de maricón?</b>	SUBSTITUTION

(120)

Mexican border.

IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FRANK	chi-town, born and raised.	nato a cresciuto a Chicago.		de Chicago, la ciudad del viento.	
	AGENT TACKER	no passport, no entry.	no passaporto, no entrata.		si no tiene pasaporte no entra.	
	FRANK	what? since when?	cosa? e da quando?		qué? desde cuándo?	
NAIM	AGENT TACKER	<b>since al Qaeda decided americans needed killing.</b>	<b>da quando al Qaeda ha deciso che gli americani vanno ammazzati.</b>	EQUIVALENCE	<b>desde que al Qaeda decidió que había que matar a los yankees.</b>	EQUIVALENCE

(121)

Kevin and Veronica's house.

IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	VERONICA	so we're trying a new web thing.	perciò ci buttiamo su una cosa nuova.		así que estamos probando algo nuevo.	
RAD	KEVIN	couple act. <b>master and slave.</b> wah!	in coppia. <b> Sesso sadomaso.</b> wah!	ELIMINATION	un dúo. <b>amo y esclava.</b> wah!	EQUIVALENCE
	FIONA	you gonna do it in a cast?	ciòè, lo farai anche tu?		lo harás escayolado?	
	KEVIN	hey, man's gotta eat.	hey, devo pur mangiare.		oye, hay que comer.	
	FIONA	that is so wrong.	c'è qualcosa di sbagliato.		me parece un espanto.	
	VERONICA	it's educational. by acting out a scene from the old plantation, we're providing content for an internet audience that embraces a truthful reenactment of our past.	no, è educativo. rievocando una scena dei tempi delle piantagioni forniamo un contenuto per gli utenti della rete che contempla una scena realistica del nostro passato.		es muy educativo. al representar una escena de las viejas plantaciones proporcionamos contenidos por internet a gente que quiera ver una reconstrucción verídica de nuestro pasado.	
	FIONA	it's racist and wrong!	è razzista e anche sbagliato!		es racista y está mal.	
NAS	KEVIN	<b>which is why it's gonna make money 'cause this country is racist.</b>	<b>per questo faremo i soldi, perché questo paese è razzista.</b>	EQUIVALENCE	<b>por eso nos dará una pasta, porque este país es racista.</b>	EQUIVALENCE

(122)

Kevin and Veronica's house.

IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FIONA	jimmy doesn't really do anything. he just	jimmy non fa niente in realtà. se ne sta		ahora jimmy no hace nada de nada. solo se	

		hangs around the house all day with liam, making smoothies, acting like he's the kids' new dad.	tutto il giorno in casa con liam, fa i frullati, si crede il nuovo papà dei ragazzi.		pasa el día en casa cuidando de liam y haciendo batidos como si fuera el padre de los niños.	
GS GIM GD	KEVIN	so he's vacuuming, cooking, and changing dirty diapers, and you're still pissed. <b>i thought that's what you ladies wanted is shared housework. wage equality and all that hunger games, lady gaga girl power shit.</b>	quindi passa l'aspirapolvere, cucina e cambia i pannolini ma a te rode comunque. e <b>non è questo quello che volete voi donne? smezzare l'affitto, stipendi uguali, alla hunger games o lady gaga, tipo il girl power.</b>	EQUIVALENCE EQUIVALENCE EQUIVALENCE	pasa la aspiradora, cocina, cambia pañales sucios y aun así te cabreas? <b>no queréis las tías compartir las tareas de la casa? tener igualdad de sueldo y esas idioteces de lady gaga y los juegos del hambre?</b>	EQUIVALENCE EQUIVALENCE EQUIVALENCE
GIM GD	VERONICA	<b>we say it, but we don't mean it. there is nothing sexy about a man with a mop.</b>	<b>diciamocelo, non è sexy un uomo che passa lo straccio per terra.</b>	ELIMINATION EQUIVALENCE	<b>lo decimos, pero no de verdad, no es sexy ver a un hombre con la fregona.</b>	EQUIVALENCE EQUIVALENCE

(123)

Street.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
SOS	MANDY	you know, i've spent too many saturdays stuck on a bus going downstate <b>to get felt up by dyke prison guards.</b> no school science project is worth going to jail for.	è stato stupido, ho passato troppe domeniche sull'autobus che andava in prigione <b>per finire a farmi tastare da secondine lesbiche.</b> nessun progetto scolastico vale un giorno di galera.	EQUIVALENCE	fue una estupidez. ya me he pasado muchos sábados en un autobús camino de la cárcel para que luego <b>me metieran mano esas guardias bolleras.</b> no vale la pena ir a la trena por un trabajo escolar.	EQUIVALENCE
	LIP	not for school.	non è per la scuola.		no es un trabajo.	
	MANDY	what, were you gonna pawn it?	è per il banco dei pegni?		y vas a empeñarlo?	
	LIP	nope.	nemmeno.		no.	
NAD	MANDY	sell it on ebay?	vuoi venderlo su ebay?		a venderlo en ebay?	
	LIP	no. gonna teach some arrogant, <b>college wapanese assholes</b> not to fuck with the south side.	no, lo userò per insegnare a delle <b>teste di cazzo del college</b> a non scherzare con noi del south-side.	ELIMINATION	no, quiero enseñar a esos <b>capullos universitarios</b> que no se juega con la gente de los barrios.	ELIMINATION

(124)

Mexican hacienda.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
GD	FRANK	whoa! <b>no, amigo, i'm not that kind of girl.</b> jesus! okay, okay, fellas, i'm really kinda getting skeeved out here. [...] uh, can i-- can i take them [...]	whoa, <b>no, no amigo io, io non sono quel tipo di.</b> oh, oh gesù cristo, ok, ok, ok signori, io mi sto iniziando a spaventare. [...] uh, posso, rimmetterli [...]	ELIMINATION	oy, <b>no, a-amigo, no soy de esa clase de chicas.</b> ehm, joder, ya-ya vale, ya vale. chicos, estoy empezando a acojonarme un poco eh [...] esto, me dejáis que	EQUIVALENCE
GD	MEXICAN GUY	<b>good luck putita!</b>	<b>buona fortuna, putita!</b>	EQUIVALENCE	<b>suerte putita!</b>	EQUIVALENCE

**The American Dream**  
**Season 3 Episode 2**  
**(125)**

Rotc school.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	SOLDIER	look, i can't get expelled. my parents will kill me.	senti, non posso farmi cacciare. i miei mi ucciderebbero.		oye, no pueden expulsarme. mis padres me matarían.	
SOS	IAN	<b>probably hearing about the gay sex will kill 'em sooner.</b>	<b>forse sapere che sei gay ucciderà prima loro.</b>	EQUIVALENCE	<b>se morirían antes si supieran lo que estabas haciendo.</b>	MITIGATION

**(126)**

Rotc school.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
SOD	MICKEY	<b>you having some sort of queer-bo sex under here?</b>	<b>state facendo una bella scopata tra frocetti qui sotto, eh?</b>	MITIGATION	<b>estabais haciendo mariconadas aquí abajo?</b>	MITIGATION
	SOLDIER	no, no, i swear. why are you still beating me up? he was doing it too.	no, no, lo giuro. perché mi stai picchiando? lo stava facendo anche lui.		oh, no, no, te lo juro. por qué solo me pegas a mí? él también lo hacía.	
SOD SOIM	MICKEY	<b>you're the one taking it in the ass, right? you're the one i gotta kick straight. it working?</b>	<b>eri tu a prenderlo nel culo, no? ti faccio diventare etero a calci. sta funzionando?</b>	MITIGATION EQUIVALENCE	<b>pero es a ti a quien le estaban dando. te voy a volver normal a patadas. funciona?</b>	AMPLIFICATION EQUIVALENCE
	SOLDIER	yes, yes.	sì, sì.		sì, sí.	
	MICKEY	good. get the hell outta here.	bene, adesso vattene da qui.		bien, entonces lárgate!	
SOD	MICKEY TO IAN	<b>you got any fuck left in you, or you dump it all in that faggot's ass?</b>	<b>ce la fai a scopare o hai finito le energie con quel frocio?</b>	EQUIVALENCE	<b>te queda algo o lo has echado todo en el culo de ese maricón?</b>	EQUIVALENCE

**(127)**

School fields.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	MICKEY	missed ya.	mi sei mancato.		te echaba de menos.	
	IAN	you did?	dici davvero?		de verdad?	
SOS GD	MICKEY	<b>yeah, man. i had to do all the fucking in juvie. otherwise i'd end up someone's bitch, right? nice to switch back.</b>	<b>altroché. in carcere devo scoparmi io gli altri. se no diventi la troia di turno, capisci? è bello cambiare ruolo.</b>	EQUIVALENCE  AMPLIFICATION	<b>claro que sí. en el talego yo era siempre el que daba. no quería acabar siendo la puta de otro. está bien cambiar.</b>	EQUIVALENCE  AMPLIFICATION

**(128)**

Alibi.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
NAS	FRANK TO TOMMY	<b>i'll tell you this. for all of their laziness and lack of motivation, the mexicans are a lovely people.</b>	<b>ti dirò una cosa, nonostante la loro pigrizia e la mancanza di motivazioni, i messicani sono un popolo adorabile.</b>	EQUIVALENCE	<b>te diré una cosa, a pesar de su pereza y su falta de motivación, los mexicanos tienen mucho encanto.</b>	EQUIVALENCE

(129)

Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
SOD	LIP	so the ghetto girl thinks she can live the american dream, huh?	quindi, la ragazza del ghetto forse vivrà il sogno americano, eh?	EQUIVALENCE	así que, la chica de barrio cree que puede vivir el sueño americano, eh?	MITIGATION
	FIONA	maybe it's my time, lip.	sembra il mio momento, lip.		a lo mejor ya me toca, lip.	
SCS SCIM	LIP	don't you see, it doesn't work like that, sis. 'cause when you're poor, only way to make money is to steal it or scam it, like don king or joe kennedy.	ma vedi, non è così che funziona, sorella. <b>quando si è poveri l'unico modo per fare soldi è truffare o rubare.</b> come don king o joe kennedy.	EQUIVALENCE EQUIVALENCE	mira la cosa funciona así, hermanita. <b>cuando eres pobre solo puedes conseguir dinero robando o estafando.</b> como don king o joe kennedy.	EQUIVALENCE EQUIVALENCE

(130)

Construction site.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	MEXICAN GUY	señor.	señor.		señor.	
	GEORGE	yeah?	si?		sí?	
	MEXICAN GUY	this man stole our jobs?	quest'uomo c'ha rubato el lavoro.		este hombre nos roba el trabajo.	
	LIP	no, no, i didn't steal them, i just underbid you.	no, no, no, non ve l'ho rubato, ho solo giocato al ribasso.		no, yo no os lo robo, solo soy más barato.	
	MEXICAN GUY	but we are illegal immigrants.	noi siamo immigrati clandestini		somos inmigrantes ilegales	
	GEORGE	yeah.	e, sí.		ya	
	MEXICAN GUY	how can you underbid us?	e prende meno de noi.		cómo puede ser más barato?	
SCS RAD	LIP	<b>ghetto white's the new brown.</b>	<b>siamo peggio di voi.</b>	ELIMINATION ELIMINATION	<b>somos los nuevos hispanos.</b>	ELIMINATION MITIGATION
	MEXICAN GUY	the what?	cosa?		los qué?	
	LIP	the new brown.	peggio di voi.		los nuevos hispanos	
	MEXICAN GUY	this is unfair.	questo non è giusto.		esto no es justo.	
NAS	LIP	<b>just living the american dream, amigo!</b>	<b>vivo il sogno americano, amigo!</b>	EQUIVALENCE	<b>así es el sueño americano, compadre.</b>	EQUIVALENCE

## May I trim your edges?

Season 3 Episode 3

(131)

Alibi.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	KATE	i'm calling the police and reporting child abuse.	io, io penso, sì, chiamerò la polizia e ti denuncerò per violenza su minore.		creo que, sí, voy a llamar a la poli, te acusaré de maltrato infantil.	
SOD  SOS	FRANK	<b>aids didn't come from the homos, kate. the gays may have helped to spread it, with their bloody anal passions,</b> but it originated in vaccines made from the blood of african monkeys. interestingly enough, heterosexual monkeys.	<b>l'aids non viene dagli omosessuali, kate. i gay hanno aiutato a diffonderlo con il sangue e la loro passionalità,</b> però ha avuto origine in un vaccino fatto col sangue delle scimmie africane. e la cosa interessante è che erano eterosessuali.	ELIMINATION  AMPLIFICATION	<b>el sida no salió de los maricas, kate. los culandras tal vez lo extendieran con su pasión por el sexo anal,</b> pero la verdad es que se originó por unas vacunas hechas con la sangre de monos africanos. y aunque os extrañe los monos eran heterosexuales.	AMPLIFICATION  EQUIVALENCE
SOS	TOMMY	<b>it was homos, frank.</b>	<b>erano gay, frank.</b>	EQUIVALENCE	<b>fuleron los maricas,</b>	EQUIVALENCE

SOD SOIM				ELIMINATION EQUIVALENCE	frank.	AMPLIFICATION EQUIVALENCE
	KATE	he needs his shots, frank.	gli serve il vaccino, frank.		necesita sus vacunas, frank.	
GD	FRANK	jesus christ, kate. the kid's already a half-wit. you want to give him autism too? <b>now close your mouth before someone considers it an invitation</b> , and pour me a goddamn drink.	gesù cristo, kate. il bambino è già mezzo scemo, vuoi che diventi anche autistico? <b>ora chiudi la bocca prima che io decida di usarla in un altro modo</b> , e versami il mio cazzo di drink.	EQUIVALENCE	haz el favor, kate. este crío ya está fatal, encima quieres hacerle autista? <b>cierra la boca antes de que alguien lo considere una invitación</b> y ponme un maldito chupito.	EQUIVALENCE

(132)

Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FIONA	please. you have less to worry about from him than from the manager at the grocery store.	per piacere. ti devi preoccupare meno di lui e più del diretto del negozio di alimentari.		por favor, si quieres preocuparte, preocúpate por el encargado del supermercado.	
	STEVE	am i supposed to find comfort in that sentence?	e questo, secondo te, dovrebbe farmi sentire meglio?		te parece a ti que esa frase me va a tranquilizar?	
	FIONA	dude wanted a blow in exchange for a job, giving new meaning to "blow job".	quello voleva un lavoro in cambio di un lavoro. per lui lavoro significava quel lavoro.		ese tío quería que se la chupara a cambio del empleo. era sueldo a cambio de mamada.	
	STEVE	wow?	wow!		cómo?	
GS	FIONA	you grow up in this house, you think that nothing can shock you anymore. and then.. <b>what is it with men and their johnsons? shaking them on buses, using them to blackmail potential employees?</b> you know, that was probably a good job too. benefits, discounts on groceries. you know what? he doesn't get away with this shit. i'm going back over there.	cresci in questa casa, pensi che niente potrebbe più sorprenderti, e poi... <b>che problema hanno gli uomini col loro pisello? lo agitano sull'autobus, lo usano per ricattare delle povere cassiere?</b> forse era pure un buon lavoro, sai? un'indennità, sconti sulla spesa. ora ci penso io, non se la caverà così. torno là.	EQUIVALENCE	cuando te crías en esta casa crees que ya nada va a escandalizarte, pero, <b>qué os pasa a los tíos con vuestra polla? os la peláis en los autobuses, las usáis para extorsionar a posibles empleadas.</b> lo que más me fastidia es que era un buen trabajo. con seguridad social, descuentos en la compra. sabes qué? ese no se sale con la suya. voy a volver allí.	EQUIVALENCE
	STEVE	great.	grande.		bien.	

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Street.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	IAN	oh, shit. you're the eighth grade teacher who screwed her student, right? you were on tv.	oh, merda. lei è l'insegnante di terza media che si è scopata uno studente, vero? l'ho vista in tv.		oh, mierda. es usted la profesora de octavo que se tiró a un alumno, verdad? salió en la tele.	
	BLAKE	i didn't "screw" william. i loved him. and i did my time. i paid for my mistake. if love can be called a mistake. i'm sure there are real criminals in the neighborhood that you can beat up if you have the inclination. now,	io non mi sono "scopata" william, io lo amavo. ho scontato la pena, ho pagato per il mio errore. eh, sempre che l'amore sia un errore. ci sono delinquenti veri nel quartiere, che voi potreste picchiare, già che ci siete. posso		yo no me "tiré" a william, le quería mucho. y ya he cumplido condena. he pagado por mi error. si el amor puede considerarse un error. seguro que hay criminales de verdad en el barrio con los que satisfacer sus ansias de pegar.	

		please, may i close the door?	chiudere la porta ora?		por favor, puedo cerrar ya?	
	TERRY	yeah, yeah.[...]	certo, sì.[...]		claro, sí.[...]	
	LIP	shit, we should still do something.	merda, dovremmo fare qualcosa.		joder, deberíamos hacer algo con ella.	
GD	MICKEY	<b>you thinking gang bang?</b>	<b>uno stupro di gruppo?</b>	EQUIVALENCE	<b>si quieres la violamos.</b>	EQUIVALENCE
	LIP	uh, no, but she fucks little kids.	eh, no, ma si scopa i ragazzini.		no, pero si se tira a críos.	

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Street.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	IAN	you were having sex at fourteen.	hai fatto sesso a quattordici anni.		tú le dabas al sexo a los catorce.	
	LIP	i was having sex with a fourteen year old at fourteen.	ho fatto sesso con una quattordicenne a quattordici anni.		sí, pero con una chica de catorce años.	
	IAN	so you think kash should have gone to jail?	quindi kash dovrebbe essere in galera.		así que para ti kash era un cerdo.	
RAD	LIP	yeah, i do. i almost called the cops a hundred times. should've. <b>creepy fucking arab dude fucking my little brother.</b>	sì, esatto. avrei dovuto chiamare la polizia. <b>quel brutto arabo di merda si è fatto il mio fratellino.</b>	EQUIVALENCE	sí, exacto. estuve a punto de denunciar mil veces a la poli a <b>esa mierda de árabe que se follaba a mi hermano.</b>	EQUIVALENCE
	IAN	i was fifteen. i was old enough to make my own decisions.	avevo quindici anni. ero abbastanza grande per decidere da solo.		yo tenía quince años. ya tenía edad para tomar mis decisiones.	
	LIP	you were a kid. he was a man.	tu eri un ragazzino, lui era un uomo.		tú eras un crío y él era un hombre.	
	IAN	says you.	lo dici tu.		eso dices tú.	
GD	LIP	you really want <b>this chick</b> living in the neighborhood? think about carl.	vuoi davvero che <b>quella tipa</b> abiti nel quartiere? pensa a carl.	ELIMINATION	de verdad quieres que <b>esa tía</b> viva en el barrio? piensa en carl.	ELIMINATION
	IAN	carl should be so lucky.	carl sarebbe fortunato.		carl no tendrá esa suerte.	
	LIP	okay. so what if it was debbie and a thirty year old dude?	beh, allora, se fosse debbie ad andare con uno di trent'anni?		y si fuera debbie y un tío de treinta años?	
GIM	IAN	<b>ugh, it's different.</b>	<b>ugh, è diverso.</b>	EQUIVALENCE	<b>ugh, sería diferente.</b>	EQUIVALENCE
	LIP	bullshit it's different.	col cazzo che è diverso.		y una mierda diferente.	

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Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	LIP	well, make sure you wash his sheets too, okay?	allora mi raccomando, lavagli le lenzuola, ok?		pues ya que estás después lávale las sábanas.	
GD	FRANK	<b>i look like a woman?</b>	<b>ti sembro una donna?</b>	EQUIVALENCE	<b>crees que soy una mujer?</b>	EQUIVALENCE

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Kash's store.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	MICKEY	why you got to mess with my business, man?	perché ti intrometti nei miei affari?		por qué me jodes el negocio, tío?	
	IAN	why you got to do your business in my	e perché tu fai affari nel mio negozio?		por qué razón tienes que hacer tu negocio	



		store?			en mi tienda?	
RAD	MICKEY	it's not your store. it's towel head's store.	non è il tuo negozio, è di asciugamani in testa.	EQUIVALENCE	no es tuya, la tienda es del moro.	MITIGATION

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Park.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	DEBBIE	i think i may become a nun. nuns don't have sex, right?	sai, potrei farmi suora. le suore non fanno sesso, vero?		voy a meterme a monja. no le dan al sexo, verdad?	
RES GD	KYLE	you're pretty..too pretty to be a nun.	sei carina..troppo carina per una suora.	EQUIVALENCE EQUIVALENCE	eres guapa, demasiado para ser monja.	EQUIVALENCE EQUIVALENCE

## The helpful Gallaghers Season 3 Episode 4

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Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
RAS	FRANK TO DEBBIE	city pools are filled with city kids, and by "city kids" i mean black kids who swim. little stereotype-breakers, like those two kids that ripped your bathing suit last year.[...] savage little cosby kids will drown your ass.	le piscine di città sono piene di ragazzini di città e con questo intendo dei bei ragazzoni neri che nuotano. ribaltatori di stereotipi come i due che l'anno scorso ti hanno strappato il costume. [...] quei piccoli e selvaggi pezzi di merda ti affogheranno.	EQUIVALENCE	las piscinas están llenas de niños de ciudad y con niños de ciudad quiero decir niños negros, que nadan. tan negros como lo eran esas dos crías que te rompieron el bañador el año pasado.[...] esos niños morenos tan salvajes podrían ahogarte.	ELIMINATION
RAD				ELIMINATION		AMPLIFICATION

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Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	STEVE	how'd cashier work get weird?	fare la cassiera è inquietante?		por qué has dicho lo de raro?	
	FIONA	i think everyone at work other than me is blowing the manager.	credo che tutti a lavoro tranne me facciano pompini al capo.		tengo la sospecha de que todas las empleadas menos yo se la chupan al encargado.	
GIM	STEVE	that's genius. evil genius.	è un genio. un genio del male.	EQUIVALENCE	es un campeón, un campeón del mal.	EQUIVALENCE
	FIONA	taking advantage of women who can't afford to lose their jobs? it's sick.	approfittarsi di chi non può permettersi di perdere il lavoro? è schifoso.		aprovecharse de mujeres que no pueden permitirse perder el trabajo. qué asco.	
GIM	STEVE	then quit.	licenziati.	EQUIVALENCE	déjalo.	EQUIVALENCE

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Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FIONA	ladies, we need to speak about what's going on at work.	signore, dobbiamo parlare di quello che succede a lavoro. con		chicas, tenemos que hablar de lo que pasa en el trabajo. con	

		with bobby. i, like all of you, am happy to have a job, okay? but i don't want this job if the cost is a never-ending payback hummer. [...]if we band together, we can put an end to this. an end to hearing your name called over the loudspeaker. an end to him deciding we're here to please him. whenever the urge arises. an end to feeling like we have to give him whatever he wants. <b>like we are some desperate whores who are happy for the attention.</b> our jobs are not his to threaten us with. our mouths are not his property to use as he pleases.[...]	bobby. io, come tutte voi, sono felice di avere un lavoro, ok? ma non lo voglio questo lavoro se il prezzo da pagare sono pompini all'infinito. [...] se rimaniamo unite, possiamo dire basta. basta a sentire il vostro nome attraverso l'alto parlante. basta a lui che decide che dobbiamo fargli un servizio ogni volta che ne ha voglia. basta sentirci come se dovessimo dargli tutto quello che vuole, <b>come se fossimo delle troie disperate a cui in fondo fa anche piacere.</b> il nostro lavoro non può essere un pretesto per ricattarci. le nostre bocche non sono una sua proprietà da usare come vuole.[...]		bobby. yo, al igual que todas vosotras, me alegro de tener curro, vale? pero no quiero para nada el trabajo si es a cambio de una locura de mamadas sin fin. [...] si nos unimos todas, podemos acabar con eso. acabar con lo de oír nuestros nombres por la megafonía. acabar con esa idea suya de que estamos aquí para darle placer cuando quiera. acabar con esa idea de que tenemos que hacer lo que a él le apetezca <b>como si fuéramos unas putas desesperadas por tener sus atenciones.</b> nuestros empleos no pueden estar expuestos a su capricho. nuestra boca no es propiedad suya para usarla como le parezca.[...]	
GIM GD				EQUIVALENCE EQUIVALENCE		EQUIVALENCE EQUIVALENCE
GIM	PATTY	<b>it's not that bad.</b>	<b>non è poi così male.</b>	EQUIVALENCE	<b>no está tan mal.</b>	EQUIVALENCE
	FIONA	what?	cosa?		qué?	
GIM	PATTY	i mean, he showers daily, keeps himself clean. last year, when my kid got sick, he gave me time off. says something [...] <b>what's a quick blow job if, when my kid is sick, i get to stay home?</b>	e insomma, si lava tutti i giorni. si tiene sempre pulito. l'anno scorso quando mio figlio di è ammalato mi ha dato dei giorni liberi. vuol dire qualcosa [...] <b>cos'è un pompino se mi fa stare a casa con mio figlio ammalato?</b>	EQUIVALENCE	al menos se ducha todos los días. es bastante limpio. el año pasado cuando mi hijo se puso enfermo me dio unos días libres y eso estuvo bien. [...] <b>qué más da una mamada si cuando mi hijo enferma puedo estar con él?</b>	EQUIVALENCE
	FIONA	it's sexual harassment.	sono molestie sessuali.		es acoso sexual, patty.	
	ALL	exactly.	è vero, è così.		sí, es lo que es.	
	CO-WORKER	he let me take flowers to put on my mother's grave, no charge.	mi ha fatto prendere dei fiori per la tomba di mia madre, gratis.		a mí me deja coger flores para la tumba de mi madre sin pagarlas.	
	FIONA	he charges you a weekly hummer.	gli paghi un pompino a settimana.		las pagas con una mamada semanal.	
	LUCY	come on, he lets you take home week-old carnations that are already dying. to hell with his flowers.	ti ha fatto prendere un mazzo vecchio di un mese e tutto appassito. fanculo i suoi fiori.		nos deja que te llesves los claveles viejos que ya no puede vender. al cuerno con sus flores.	
GIM  GD	PATTY	<b>it's once a week for ten minutes. stick your finger up his rear and pop his cork, you get it done in two.</b> [...] we're playing a dangerous game, ladies. if we cause a ruckus, we get him fired, guess what? <b>we don't know who the next manager will be. what if he doesn't let us call in sick when we're really not sick?</b> what if he doesn't let us go to a funeral without punching out? what if he doesn't let us take	<b>dieci minuti una volta a settimana. ma mettilgi un dito nel culo, stringigli l'uccello e te la cavi in due.</b> [...] qui stiamo giocando col fuoco signore mie. ok? sentite, alziamo un casino, lo facciamo licenziare e poi? <b>chissà come sarà il prossimo direttore. insomma, e se non ci lascia stare a casa se non siamo davvero malate?</b> e se non ci fa andare a un funerale senza timbrare l'uscita? e se non ci lascia prendere della	EQUIVALENCE  EQUIVALENCE	<b>solo son diez minutos a la semana y si le metes el dedo por atrás hasta bien dentro, se quedan en dos.</b> [...] jugamos a un juego muy peligroso, chicas. vale? escuchad, que armemos jaleo y le despidan tiene su riesgo. <b>no sabemos quién será el siguiente encargado. y si no se cree que estamos malas cuando simplemente no queremos ir?</b> y si no nos deja ir a un funeral sin fichar la salida? y si no deja	EQUIVALENCE  EQUIVALENCE

GIM		home expired meat and sheet cakes and a pony keg once and again for free? <b>bobby's a nice guy. okay, okay, so we have to provide him with oral pleasure once a week. is that such a bad thing?</b>	carne scaduta o un millefoglie o un barilotto di birra ogni tanto? e gratis? <b>bobby è un brav'uomo. ok, ok, dobbiamo assicurarigli del sesso orale una volta alla settimana, ma è davvero così terribile?</b>	EQUIVALENCE	que nos llevemos carne caducada o pasteles o unas cervezas de vez en cuando, sin pagar? <b>bobby es un buen tío. vale, es verdad que tenemos que hacerle sexo oral una vez por semana, tan malo es eso?</b>	EQUIVALENCE
	ALL	yes!	sì!		sì!	
GIM	PATTY	no, no, no, listen, girls, listen. think about it. <b>the dick we're sucking may very well be better than the dick we might have to suck instead.</b>	no, no, no, no, ascoltate, ragazze, pensateci bene. <b>il cazzo che succhiamo, potrebbe essere meglio del cazzo che potremmo dover succhiare al suo posto.</b>	EQUIVALENCE	no, no queréis escucharme y pensarlo bien? <b>la cola que chupamos podría ser mucho mejor que la que tengamos que chuparle a otro.</b>	EQUIVALENCE

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Gallagher house.

IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FIONA	how could this many of you vote for blow jobs?	come possono così tante di voi aver votato per i pompini?		cómo podéis estar tantas a favor de chupársela a ese tipo?	
	JENNICA	yeah, have the guts to say who you are.	abbiate il coraggio di dirlo.		vamos, decid quienes sois.	
	LUCY	patty's right. it's not that bad.	patty ha ragione. non è così male.		patty tiene razón. no es tan malo.	
	FIONA	lucy, what about your blouse?	lucy, e la tua camicia?		olvidas lo de tu blusa?	
	LUCY	oh, the stain came out.	la macchia è sparita.		la mancha se quitó.	
	PATTY	admit it, fiona. he doesn't taste that bad.	ammettilo, fiona, non ha un cattivo sapore.		admitelo, fiona, no sabe tan mal.	
	FIONA	i wouldn't know. i've never done it.	io non lo so, non l'ho mai fatto.		yo no lo sé, nunca lo he hecho.	
GIM	CO-WORKER	<b>you're the reason why i had to pick up an extra hummer this week?</b>	<b>è colpa tua se ho dovuto fare un pompino in più questa settimana?</b>	EQUIVALENCE	<b>tú eres la razón de que haya tenido doble turno esta semana?</b>	EQUIVALENCE

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Gallagher house (outside).

IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	STEVE	is this why mom kicked you out?	per questo mamma ti ha cacciato?		por eso te ha echado mama?	
	NED	what? no. no. no.	cosa? no. no. no.		qué? no. no. no.	
	STEVE	does she know that	lo sa che sei gay?		ella sabe que eres	

		you're gay?			gay?	
SOD	NED	i'm not so much gay as..sometimes i enjoy men more than women, you know? no, no, it's not that..it's i-i'm broke, son. financially. broke.	ma non sono proprio gay, gay, diciamo che ogni tanto mi piacciono di più gli uomini. no, no, non è per questo, è che..sono rovinato, figliolo. finanziariamente, rovinato.	EQUIVALENCE	no soy exactamente gay, es solo que a veces disfruto más con hombres que con mujeres, nada más. no, no, no ha sido por eso..estoy sin blanca, hijo. me he arruinado, del todo.	EQUIVALENCE

## The sins of my caretaker

### Season 3 Episode 5

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Candy van.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	KEVIN	yo, so what's up with you and mandy? you guys seem tight.	hey, che mi dici di te e mandy? mi sembrate legati.		por cierto, cómo lo llevas con mandy? se os ve bien.	
	LIP	i guess. she's gotten hella clingy.	credo di sì. è diventata appiccicosa.		sí, bueno. aunque ahora está muy pegajosa.	
GD	KEVIN	you rescued her cross-dressing sibling. you swashbuckled that shit, man. seals the deal for a chick. i'm serious. girls take that hero crap straight to the bank. she cook for you now? fold your clothes?	tu hai salvato il suo fratellino travestito. sei stato come il principe azzurro amico mio. per una ragazza è il massimo, sul serio. con questo gesto eroico te la sei comprata. adesso cucina per te? ti piega i vestiti?	EQUIVALENCE	has rescatado a su hermano travestido. no sabes dónde te has metido, chaval. para una piba algo así es como firmar un contrato. lo de hacer de héroes a las tías les pone mucho. ahora cocina para ti? te dobla la ropa?	EQUIVALENCE
GS				EQUIVALENCE		ELIMINATION
GS				EQUIVALENCE		EQUIVALENCE
GS				EQUIVALENCE		EQUIVALENCE
GS				EQUIVALENCE		EQUIVALENCE
	LIP	sometimes.	qualche volta.		a veces.	
SCS	KEVIN	she stay over more than four nights a week? help you out with random stuff? huh? dude, you are ghetto married. enjoy it. you get all the perks, no paperwork. guys would kill for that setup.	rimane più di quattro notti a settimana? ti aiuta nelle cose più assurde? eh? aah, ah, ah, ah. amico, tu adesso sei come sposato. goditela, sì, hai tutti i vantaggi e nessun documento. molti pagherebbero per questo.	ELIMINATION	se queda a dormir más de cuatro veces por semana? te ayuda en cualquier cosa? eh? ha, ha, ha, ha. tío, estás como casado, pero sin estarlo. disfruta. tienes las ventajas y no hay papeles. muchos matarían por eso.	ELIMINATION
GS				EQUIVALENCE		EQUIVALENCE
	LIP	i kinda hate it.	io odio questa cosa.		pues, yo lo odio.	

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Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
SOD	STEVE	it's not the homo thing that gets me, 'cause gays hit on me all the time and it doesn't bother me.	non sono mica omofobico, i gay ci provano con me continuamente e non è un problema.	ELIMINATION	no es que yo sea homóforo. los gays intentan ligar conmigo y no me molesta.	ELIMINATION
SOS	VERONICA	of course they do. you wear designer jeans and coconut hair product. you're like gay flypaper.	certo che ci provano, indossi jeans di moda e usi prodotti al cocco, sei come una carta moschicida.	EQUIVALENCE	no me extraña que te entren, llevas vaqueros de firma y usas champú de coco. eres un pastelito para ellos.	EQUIVALENCE

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Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	CARL	i need to know where the gay wieners go.	insomma, dove finiscono i piselli dei gay?		quiero saber dónde la meten los gays.	
	LIP	you know how you plunge a toilet when it's backed up?	hai presente come si stura un gabinetto otturato?		sabes cómo se desatranca un wáter?	
	CARL	yeah.	sì?		sí	
<b>SOD</b>	LIP	<b>think of it as one dude plunging another dude's toilet.</b>	<b>eh, immaginalo come un uomo che stura il gabinetto di un altro uomo.</b>	<b>EQUIVALENCE</b>	<b>pues eso es como si un tio le desatranca el culo al otro.</b>	<b>EQUIVALENCE</b>

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Alibi.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
<b>SOD</b>	STEVE	yeah? well, my finger's broken, my parents are divorced, and <b>my dad's a fairy</b> , so.	sì? beh, io ho il dito rotto, i miei hanno divorziato, e <b>mio padre è un diverso</b> , quindi.	<b>EQUIVALENCE</b>	sì? pues yo me he roto un dedo, mis padres se divorcian y <b>mi padre es sarasa</b> , así que.	<b>EQUIVALENCE</b>
	KATE	a fairy? hello, ninety eighty three.	diverso? non lo sentivo più dagli anni ottanta.		sarasa? eso se decía en el ochenta y tres.	

## Cascading failures Season 3 Episode 6

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Supermarket.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
<b>GD GS</b>	PATTY	<b>like a whore's period, late again, bitch.</b>	<b>come il ciclo di una puttana, sempre in ritardo, stronza.</b>	<b>EQUIVALENCE EQUIVALENCE</b>	eres como el periodo de las putas, siempre llegas tarde.	<b>EQUIVALENCE EQUIVALENCE</b>
	FIONA	you're wasting your talents, patty. you should be tweeting this crap.	stai spreando il tuo talento, patty. tuittale queste cazzate.		malgastas tu talento, patty. deberías escribir eso en twitter.	

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Foster gay family.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	CARL	so you guys are gay?	quindi voi siete gay?		entonces sois gays?	
	LANIER	yep.	sì.		sí.	
	CASSIUS	yes.	sì.		sí.	
<b>SOD SOS</b>	CARL	<b>does, like, shit ever get stuck on the tip of your dick?</b>	<b>vi rimane mai attaccata la cacca sulla punta del cazzo?</b>	<b>EQUIVALENCE EQUIVALENCE</b>	<b>no se os mancha de caca la punta de la cola?</b>	<b>EQUIVALENCE EQUIVALENCE</b>
	LIAM	yeah.	già.		sí.	
	LANIER	uhh.	uhh.		uhh.	

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Alibi.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FRANK	hello, stella. how are you, sunshine?	ciao, stella. come va, luce del sole?		hola, stella. cómo estás, tesoro?	

	STELLA	what the hell do you want?	che diavolo vuoi?		y tú qué coño quieres?	
GD SOS	FRANK	oh, you know, same as you. <b>free pussy</b> and a life on the road. could i hitch a ride?	oh, beh, quello che vuoi tu. <b>fica gratis</b> e vita di strada. mi dai un passaggio?	EQUIVALENCE EQUIVALENCE	ah, ya sabes, lo mismo que tú. <b>un chochito</b> y una vida en un camión. tú me llevarías?	ELIMINATION EQUIVALENCE

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Kash's store.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
GD	MICKEY	can't even begin to imagine what a <b>pussy you'd be in juvie</b> . you fuck anyone in there yet?	non riesco a immaginare che <b>fighetta saresti in riformatorio</b> . ti sei già scopato qualcuno?	EQUIVALENCE	eres muy mariquita para sobrevivir en un <b>reformatorio</b> . ya te has follado a alguien?	SUBSTITUTION
	IAN	god, no.	dio, no.		claro que no.	

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Milkovich house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
SOD SOIM SOS	TERRY TO MICKEY	no son of mine is gonna be a <b>goddamn aids monkey!</b>	nessuno dei miei figli diventerà una <b>scimmia porta aids!</b>	EQUIVALENCE EQUIVALENCE EQUIVALENCE	ningún hijo mío va a ser un <b>puto mono con sida</b> .	EQUIVALENCE EQUIVALENCE EQUIVALENCE
SOD	TERRY TO IAN	sit your ass down, <b>you fucking ass-digger!</b>	mettiti subito a sedere, <b>brutto sfonda culi!</b>	EQUIVALENCE	no se te ocurra moverte, <b>puto rompe culos</b> .	EQUIVALENCE

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Milkovich house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
SOD	TERRY TO MICKEY	<b>she's gonna fuck the faggot out of you, kid.</b>	ti tromberà fino a farti scordare la tua <b>frociaggine</b> .	EQUIVALENCE	te la vas a <b>follar hasta que dejes de ser un cula</b> .	EQUIVALENCE
SOIM	TERRY TO SVETLANA	ride him till he likes it, <b>suka</b> . and you're goddamn gonna watch.	cavalcalo finché non comincia a <b>piacergli, suka</b> . e tu resterai a guardare, cazzo.	EQUIVALENCE	móntale hasta que le <b>guste, suka</b> . y tú te quedarás mirando.	EQUIVALENCE

## A long way from home

### Season 3 Episode 7

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Sheila's house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	CHINESE GRANMA	what's wrong? you break him?	che cos'ha? l'avete rotto?		qué le pasa? lo han roto?	
	JODY	he's got down's syndrome.	ha la sindrome di down.		tiene síndrome de down.	
	CHINESE GRANMA	we fix him.	lo aggiustiamo.		arreglaremos.	
	SHEILA	fix him?	lo aggiustate?		cómo dice?	
	CHINESE GRANMA	fix the baby. traditional chinese medicine. special herbs from guangxi province. good as new.	aggiustiamo il bambino. medicina tradizionale cinese. erbe della provincia di guangxi. come nuovo.		arreglar al bebé. con medicina tradicional china. hierbas especiales de provincia de guangxi. como nuevo.	
	JODY	you can't fix down's syndrome. it's an extra chromosome.	non si aggiusta la sindrome di down. è un cromosoma in più.		el síndrome de down no se cura, es debido a un cromosoma.	
	CHINESE GRANMA	we have an herb for chromosome.	abbiamo erbe per cromosoma.		tenemos hierba para cromosoma.	

NAS		have an herb for everything. chromosome goes away. isn't that right, beautiful boy?	abbiamo erbe per ogni cosa. il cromosoma se ne va. non è vero, bellissimo bambino?	EQUIVALENCE	tenemos hierbas para todo. el cromosoma se marchará, a qué sí? mi precioso bebé.	EQUIVALENCE
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Church.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
REIM RAS	FRANK TO PRIEST	so that's it? you're turning away sinners who are looking for forgiveness? this, <b>this is why white kids are flocking to allah.</b> we are in a war for hearts and minds, and <b>you are shipping american youth to terror camps in pakistan.</b> this is what happens when you put a german in charge of the church.	cioè, tutto qui? rimandate indietro i peccatori che sono in cerca di perdono? questo, <b>questo è il motivo per cui i giovani si rivolgono ad allah.</b> siamo in guerra per i cuori e le menti e voi <b>lasciate che i giovani americani partano per diventare terroristi in pakistan.</b> questo è quello che succede quando metti un tedesco a capo della chiesa.	EQUIVALENCE ELIMINATION	entonces lo quiere así? le parece normal echar a los pecadores que vienen buscando el perdón? <b>justo por esto es por lo que los jóvenes blancos adoran ahora a alá.</b> estamos librando una guerra por nuestras almas y <b>usted manda a los jóvenes americanos con los terroristas de pakistan.</b> esto es lo que pasa cuando se pone a un alemán al frente de la iglesia.	EQUIVALENCE EQUIVALENCE
NAD				EQUIVALENCE		EQUIVALENCE
NAD				EQUIVALENCE		EQUIVALENCE

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Sheila's house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FRANK	i'm gonna miss that little half-wit.	mi mancherà quel piccolo idiota.		echaré de menos a ese retrasado.	
	SHEILA	i'm just packing up some of his favorite toys.	vorrei portagli qualcuno dei suoi giochi preferiti.		estaba guardando algunos de sus juguetes preferidos.	
NAS	FRANK	<b>made in china, just like him.</b>	<b>fatti in cina, come lui.</b>	EQUIVALENCE	<b>hecho en china, igual que él.</b>	EQUIVALENCE
	SHEILA	no wonder he likes 'em so much.	ecco perché gli piacciono tanto.		supongo que por eso le gustaba tanto.	
NAS	FRANK	<b>must be a sense memory thing with the lead paint.</b>	<b>dev'essere una memoria ancestrale dovuta ai colori col piombo.</b>	EQUIVALENCE	<b>tendría grabado en sus genes el recuerdo de la pintura tóxica.</b>	EQUIVALENCE

## Where there's a will

### Season 3 Episode 8

(156)

Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
NAS	FRANK	so before you're <b>out on the streets like so many somalian refugees,</b> ask yourselves: if patrick is taking the house, what are we taking?	quindi prima di ritrovarvi <b>per strada come dei poveri profughi somali,</b> vi dovete chiedere: se patrick si prende la casa, noi che ci prendiamo?	AMPLIFICATION	antes de que os vayáis a quedar <b>en la calle como unos refugiados somalies,</b> preguntaos algo: si patrick se va a quedar con la casa, qué nos quedamos nosotros?	EQUIVALENCE

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Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FIONA	can you take liam tomorrow too?	puoi guardare liam anche domani?		y podrás quedarte con liam mañana?	
RES RAD	VERONICA	not sure yet. those fruits of islam people on 4th have a free daycare. if i say i hate whitey, i bet they'll watch him for a few hours.	non lo so, quei frutti dell'islam sulla quarta hanno un asilo gratuito. se gli dico che odio i bianchi me lo guardano per qualche ora.	EQUIVALENCE ELIMINATION	no lo sé, pero los islamistas tienen una guardería gratuita. si digo que odio a los blancos me lo cogerán unas horas.	EQUIVALENCE ELIMINATION

(158)

Reunion of down syndrome children and parents.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	MRS KANDAGE	i don't care how it's used. i don't want anybody calling my son that word ever. it's incredibly hurtful.	a me non interessa come venga usata. non voglio che mio figlio sia più chiamato così. è incredibilmente offensivo.		a mí me da igual cómo se use. lo que no quiero es que nadie llame así a mi hijo. le hace un daño terrible.	
	WHITE GUY	even if we did get rid of it, someone will just think up another way of saying it.	anche se ce ne liberassimo qualcuno si inventerebbe un altro modo per dirlo.		aunque nos librásemos de esa palabra a alguien se le ocurriría otro modo de decirlo.	
SOD	BLACK GUY	that's right. the queers took back their word.	si, le checche si sono riprese la parola.	AMPLIFICATION	los gays asumen la palabra marica.	SUBSTITUTION
	MRS KANDAGE	it's different.	è diverso.		es diferente.	
RAD	WHITE GUY	how is it different? it's not like race issues disappear if people stop saying nigger.	diverso? non è che il razzismo scompare se la gente smette di dire negro.	EQUIVALENCE	en qué es diferente? los problemas raciales no desaparecen porque no se diga "negro".	ELIMINATION
RAD	BLACK GUY	shut the fuck up! i can say it, you can't.	chiudi quella bocca, io posso dirlo, tu no.	EQUIVALENCE	cierra el pico. yo puedo decirlo, tú no.	EQUIVALENCE

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Cleaning job.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
ETHD SCD	STEVE TO FIONA	i'm sorry, but no one speaking english as a first language should be doing this job.	scusa ma soltanto uno straniero dovrebbe fare questo tipo di lavoro.	SUBSTITUTION  EQUIVALENCE	lo siento, pero nadie nacido en este país debería tener este trabajo.	SUBSTITUTION  EQUIVALENCE

## Frank the Plumber

### Season 3 Episode 9

(160)

Frank living with a member from alcoholics anonymous.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	CHRISTOPHER	what are you reading about?	tu che cosa stai leggendo?		tú qué estás leyendo?	
SOD	FRANK	a bunch of uppity queers claiming that	un branco di checche sostengono che le	AMPLIFICATION	que un puñado de maricas dicen que	AMPLIFICATION



		<b>domestic partnership rights are not good enough for them.</b>	<b>unioni di fatto non sono più sufficienti per loro.</b>		<b>los derechos de las parejas de hecho no son suficientes.</b>	
	CHRISTOPHER	they get offended when you call them queers, frank.	si offendono quando le chiami checche, frank.		se ofenden si los llamas maricas, frank.	
	FRANK	calling people by their name is not, nor should it ever, be argued as offensive. god almighty.	chiamare le cose con il proprio nome non è e non dovrebbe mai essere considerato offensivo. dio onnipotente.		llamar a las cosas por su no nombre no es ni debería considerarse algo ofensivo. la madre que lo parió.	
	CHRISTOPHER	you okay?	tutto ok?		estás bien?	
SCS	FRANK	<b>no! i'm a pauper, and somehow i got the king's disease.</b>	<b>no, sono povero e ho anche la malattia del re.</b>	EQUIVALENCE	<b>no, aunque soy un mendigo tengo la enfermedad de los reyes.</b>	EQUIVALENCE
	CHRISTOPHER	gonorrhea?	la gonorrea?		la gonorrea?	
SCS	FRANK	<b>kings don't screw whores. they screw virgins or their nieces. the king's disease is gout. big toe is throbbing like blue balls that no blowjob can ever fix. you got any perc's or vikes?</b>	<b>i re non scopano le troie, scopano le vergini o le loro nipoti. la malattia del re è la gotta. ho l'alluce che pulsa come un mal di palle che nessun pompino può guarire. hai del paracetamolo o del vix, o?</b>	EQUIVALENCE	<b>los reyes no follan con furcias, se tiran a vírgenes y a sus sobrinas. la enfermedad de los reyes es la gota. el dedo gordo del pie me late como me laten los huevos cuando necesito una mamada. tienes ibuprofeno, aspirina, o?</b>	EQUIVALENCE
NAS	CHRISTOPHER	no, but i could call my doctor, see if she can fit you in. she's super nice. <b>korean. small fingers.</b>	no, ma, posso chiamare il mio medico. le chiedo se può vederti, è super gentile. è <b>coreana. ha le dita piccole.</b>	EQUIVALENCE	no, pero, si quieres llamo a mi médico para ver si puede recibirte. es una mujer majísima. <b>coreana. con los dedos pequeños.</b>	EQUIVALENCE
NAD	FRANK	no, thank you. <b>doctors are crooks, especially the korean ones. never trust a culture that makes sausages from dogs.</b>	<b>i medici sono corrotti, specialmente quelli coreani. mai fidarti di gente che fa le salsicce con i cani.</b>	EQUIVALENCE	deja. <b>los médicos son unos ladrones, sobre todo los coreanos. no hay que fiarse de gente que hace salchichas de perro.</b>	EQUIVALENCE
NAS				EQUIVALENCE		EQUIVALENCE
	CHRISTOPHER	frank, i'm pretty sure that's racist.	frank, quello che hai detto è razzista, sai		frank, eso me parece muy racista.	
	FRANK	accurate is not racist. write that down in your a.a. journal. hold on. you work for the city.	essere precisi non è essere razzisti. questa segnatela pure sul tuo diario. hey, aspetta, tu lavori per il comune.		ser preciso no es ser racista. si quieres anótalo en tu diario. un segundo, tú eres funcionario.	
	CHRISTOPHER	yeah.	sì.		sí.	
	FRANK	we live together. you cook for me, clean for me, shop for me. that makes us family.	viviamo insieme, cucini per me, lavi per me, fai la spesa per me. questo ci rende una famiglia.		y vivimos juntos. tu cocinas para mí, limpias para mí, me haces la compra. somos como una familia.	
	CHRISTOPHER	oh, frank, i'm touched.	oh frank, sono commosso.		oh frank, me conmueves.	
	FRANK	we qualify for domestic partnership rights. i can use your insurance, go to the lady doctor with the small fingers for free.	in pratica possiamo rivendicare i diritti di una coppia di fatto. userò la tua assicurazione e andrò da quel medico con le dita piccole gratis.		así que, en mi opinión tenemos los mismos derechos que una pareja. yo puedo usar tu seguro e ir gratis a esa doctora de los dedos pequeños.	
	CHRISTOPHER	no. no, no. those laws do not apply to us.	no. no, no, no. quelle leggi non ci riguardano affatto.		no, no, no. esas leyes no nos afectan.	
	FRANK	<b>why not? why should our heterosexual proclivities prevent us from collecting our due? that is</b>	<b>perché no? perché le nostre inclinazioni eterosessuali dovrebbero impedirvi di avere ciò</b>		<b>por qué no? por qué nuestra orientación heterosexual ha de impedir que tengamos los</b>	

SOIM		heterophobia, and i won't stand for it.	che ci spetta? questa è eterofobia e io non sono disposto a tollerarla.	EQUIVALENCE	mismos derechos? eso es heterofobia y no voy a consentirla.	EQUIVALENCE
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School.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
GD GS GIM	MANDY	you think he's right? <b>men are never right. that's why women were invented, to think for you assholes.</b> i mean, look at mickey, marrying some whore he knocked up.	ha ragione lui? <b>non avete mai ragione. per questo hanno inventato le donne, per pensare al vostro posto.</b> guarda mickey, sposa una troia che ha messo incinta.	EQUIVALENCE EQUIVALENCE EQUIVALENCE	crees que tiene razón? <b>los hombres nunca la tenéis, para eso se crearon a las mujeres, para pensar por vosotros.</b> fijate en mickey, se va a casar con una a la que ha preñado.	EQUIVALENCE EQUIVALENCE EQUIVALENCE
	IAN	what?	cosa?		qué?	
GS GD	MANDY	<b>men are weak and stupid, even the good ones.</b> i mean, especially the good ones. and i'm not gonna watch lip fuck up his life the way that mickey's fucking up his.	<b>gli uomini sono deboli e stupidi, si, specialmente quelli buoni</b> e io non guarderò lip buttare via la vita così come mickey sta buttando via la sua.	EQUIVALENCE EQUIVALENCE	<b>los tíos son estúpidos y débiles, hasta los buenos, sobre todo los buenos,</b> así que no voy a dejar que lip se joda la vida como se la va a joder mi hermano.	EQUIVALENCE EQUIVALENCE

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Alibi.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	KATE	saw you on the news, frank. about time you came out.	ti ho visto al notiziario, frank. era ora che lo ammettessi.		te hemos visto por la tele. por fin has salido del armario.	
	FRANK	yeah, yeah, yeah. have your fun. just pour me a goddamn drink.	sì, sì, divertitevi. versami un drink adesso.		sì, sì, sí tu riete, pero ponme una copa.	
SOD SOS	TOMMY	don't do it, kate. <b>we don't need his aids germs in here.</b>	non farlo, <b>non vogliamo i suoi germi dell'aids.</b>	EQUIVALENCE EQUIVALENCE	deja, no se la pongas, <b>a ver si nos pega el sida.</b>	EQUIVALENCE EQUIVALENCE
	FRANK	screw you, tommy.	ficcatelo nel culo, tommy.		que te den por culo, tommy.	
	TOMMY	you wish.	ti piacerebbe.		ya te gustaría.	
	KERMIT	are you really gay now, frank?	sei veramente gay, frank?		de verdad te has vuelto gay, frank?	
SOIM	FRANK	<b>what is gay, kermit? gay is a state of mind. it is a mood.</b>	<b>che significa, kermit? essere gay è uno stato d'animo, sì, un umore.</b>	EQUIVALENCE	<b>qué es ser gay? ser gay es un estado mental, algo que se pasa.</b>	AMPLIFICATION
SOD SOIM	TOMMY	<b>gay is when you part the ass cheeks of another man and use your dick as a divining rod.</b>	<b>gay è quando apri le chiappe di un altro uomo e usi l'uccello come una bustina di thè.</b>	EQUIVALENCE EQUIVALENCE	<b>ser gay es separar las nalgas a otro hombre usando el rabo como separador.</b>	EQUIVALENCE EQUIVALENCE
	FRANK	well, by that definition, no, then i'm not gay.	beh, stando a questa definizione allora non sono gay.		pues, según esa definición yo no soy gay.	
SOD	KERMIT	<b>then what are you doing going on the news, talking about gay rights?</b>	<b>allora che cosa ci fai sui notiziari a parlare di diritti dei gay?</b>	EQUIVALENCE	<b>y por qué sales en las noticias hablando sobre los derechos de los gays?</b>	EQUIVALENCE
	FRANK	i was trying to get insurance coverage.	cercavo di ottenere una copertura assicurativa.		solo intentaba conseguir cobertura médica.	
SOD	TOMMY	hey, frank, <b>how do you fit three homos on a barstool? you turn it upside down!</b>	<b>sai come si siedono tre checche su uno sgabello? lo girano al contrario.</b>	EQUIVALENCE	eh, frank, <b>cómo se sientan tres maricas en un taburete? pues, dándole la</b>	EQUIVALENCE

					<b>vuelta.</b>	
	FRANK	kate, i leave it to you to rise above this homophobic rhetoric and offer me recompense in the form of whiskey.	kate, ti lascio libera di elevarti da tutta questa retorica omofoba e di offrirmi una ricompensa sotto forma di whiskey.		kate, confio en que seas inmune a esta retórica homófoba y me ofrezcas una recompensa en forma de whiskey.	
SOIM	KATE	it's only homophobia when they're afraid of you. i'm pretty sure they just don't like you.	è omofobia solo quando hanno paura di te. tu non gli piaci e basta.	EQUIVALENCE	hay homofobia cuanto te tienen miedo, a estos simplemente no le caes bien.	EQUIVALENCE
	FRANK	come on, just give me a drink anyway.	dai dammi comunque da bere, andiamo.		como quieras, pero ponme de beber, por favor.	
	KATE	you maxed out your tab, frank.	prima paga il conto, frank.		ya no te fío.	
SOD	KERMIT	hey. what does one gay say to another one going on vacation? "can i help you pack your shit?"	hey, cosa, cosa dice un gay all'amico quando vanno in vacanza a milano? guarda-mi-l'ano.	EQUIVALENCE	eh, qué le dice un gay a otro que está haciendo las maletas? te ayudo a meter tus mierdas?	EQUIVALENCE
	FRANK	kermit, that joke is so hackneyed, you owe me a drink.	kermit, questa battuta è così banale che mi devi un drink.		ese chiste ha sido tan malo que te va a costar un trago.	
SOD	TOMMY	what's the difference between a refrigerator and a fag? the fridge doesn't fart when you pull the meat out!	qual è la differenza tra un frigorifero e un frocio? il frigo non scorreggia quando toglie la salsiccia	EQUIVALENCE	cuál es la diferencia entre una nevera y un marica? la nevera no se tira un pedo cuando sacas el salchichón.	EQUIVALENCE
	ALL	oh, no.	ha ha ha.		ja ja ja.	

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Street.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
SOD	GAY MAN	hey, faggot.	hey, frocio.	EQUIVALENCE	eh, maricón.	EQUIVALENCE
	FRANK	i am not a faggot. and i could sue you for the use of the word.	io non sono un frocio e potrei anche denunciarti per aver usato quella parola.		yo no soy un maricón y podría ponerte una demanda por usar esa palabra.	
SOD	GAY MAN	whoa, nellie. i'm on your side. come on in. let us buy you a drink.	wow, nellie, sono dalla tua parte. entra pure, fatti offrire un drink.	EQUIVALENCE	oye, tranquilo, yo estoy de tu lado. anda, entra y tomate algo.	ELIMINATION

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Abandoned warehouse.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
SOD GS	IAN TO MICKEY	oh, you want to fag bash? that make you feel like a man? come on. go ahead! do it! you love me and you're gay. just admit it, just this once.	ah, ora vuoi picchiare un frocio? ti farebbe sentire un vero uomo? andiamo, dai, coraggio, fallo! tu mi ami e sei gay ammettilo, solo per stavolta, ammettilo cazzo!	EQUIVALENCE AMPLIFICATION	quieres pegar a un marica? así te sentirás un hombre? vamos, adelante, pégame. tú me quieres y eres gay, admítelo. aunque solo sea una vez, admítelo.	EQUIVALENCE EQUIVALENCE

## Civil Wrongs

### Season 3 Episode 10

(165)

Frank as a spokesperson for a gay rights movement.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FRANK	and make no mistake, right now, it's a	e non fatevi illusioni, questo qui è un		no os equivoquéis, esta es una época	

SOIM		horrible time to be gay. and i, like all of you, have experienced it firsthand. apparently, i've caused a ruckus because i said that gay folks deserve certain civil rights, rights that the breeders don't want to bestow upon me. ha ha ha. upon we. those breeders, all they wanna do is stop us from having the sex that they wish they were having. ifif...if the kind of sex we're having is what	momento orribile in cui essere gay e io come tutti voi l'ho sperimentato sulla mia pelle. a quanto pare ho causato un casino perché ho detto che anche ai gay spettano certi diritti civili, diritti che, gli etero, non sono intenzionati a concedere a me. ha ha ha, e nemmeno a voi. questi eterosessuali vogliono soltanto impedirvi di fare sesso in un modo che è quello che vorrebbero fare loro.	EQUIVALENCE	bastante chunga para ser gay y yo como vosotros la estoy sufriendo en mis carnes. por lo visto, estoy armando bulla porque he dicho que los gays merecen disfrutar de ciertos derechos civiles, derechos que a los heteros no les apetece concederme a mí. a todos nosotros. esas personas lo único que quieren es impedirnos disfrutar del sexo que ellos querrían practicar. si el sexo que	EQUIVALENCE
SOIM SOD		offends them most, they should let us get married, 'cause anybody who's been married knows that the sex is downhill from there. now, we have long, thank you. we have long been wronged, and it's time for legislation that allows our private parts to be aroused by the people god intended to arouse them. and, and it's time for that arousal to happen within marriage! so get out your wallets or your, your man purses or whatever, and give now, 'cause i hope never to be up again this early, unless it's rolling over with a couple of you in bed.	se, se il sesso che praticiamo offende gli altri allora dovrebbero lasciarci sposare perché chiunque lo sia stato sa che da sposati il sesso svanisce. ora noi siamo, grazie, siamo sempre stati discriminati ed è tempo che venga scritta una legge che permetta alle nostre parti intime di essere solleticate dalle persone che dio voleva che le solleticassero. e ora è tempo che queste solleticazioni avvengano nel matrimonio. quindi, aprite il portafogli o la borsetta da uomo, quello che avete e fate un'offerta generosa perché non vorrei mai più dovermi alzare così presto a meno che non sia dentro un letto insieme a un paio di voi, amici.	ELIMINATION EQUIVALENCE	practicamos es lo que más les ofende, que dejen que nos casemos, porque el que ha estado casado sabe que eso acaba con el sexo. veréis, hace mucho, gracias, hace mucho que sufrimos, y ya es hora de que la legislación permita que nuestras partes nobles se exciten ante las personas que dios creó para excitarlas. y, y ya es hora de que eso ocurra de una vez dentro del matrimonio. así que, sacad las carteras o las mariconeras esas o lo que llevéis y contribuid ya, porque espero que nunca más tenga que volver a despertarme a estas horas tan tempranas a menos que sea porque estoy con dos de vosotros en la cama.	ELIMINATION EQUIVALENCE
REIM				EQUIVALENCE		EQUIVALENCE
GD				EQUIVALENCE		ELIMINATION
SOS				EQUIVALENCE		EQUIVALENCE

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Frank as a spokesperson for a gay rights movement.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
SOD	FRANK	i can get these rump-swappers to cough up cash night and day.	posso convincere questi quattro scambia culi a sputare fuori soldi a orario continuato.	EQUIVALENCE	yo puedo hacer que estos muerde almohadas se pongan a soltar pasta de día y de noche.	EQUIVALENCE
	MR PAIGE	"rump-swappers"? there's a slur i've never heard before.	come? "scambia culi"? questo insulto mi suona nuovo.		"muerde almohadas"? no había oído esa expresión.	

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Alibi.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
SOS	TOMMY	hey! if it isn't liberace!	hey! guardate c'è ricky martin	EQUIVALENCE	anda, pero si es liberace.	EQUIVALENCE
	KATE	liberace was rich.	ricky martin è bello e ricco.		liberace era rico.	

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Alibi. Anti-gay rights spokesperson.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
SOD SOIM	MR HUDDLESTON	i work for "return to paradise project". <b>we're a transformational ministry specializing in conversion therapy. we return homosexuals to healthy heterosexual lifestyles.</b>	lavoro per il progetto "ritorno in paradiso" <b>e siamo un dicastero trasformativo specializzato in terapia di conversione. facciamo tornare gli omosessuali a una sana vita eterosessuale.</b>	EQUIVALENCE EQUIVALENCE	yo trabajo para el proyecto "regreso al paraíso". <b>somos una iglesia transformadora especializada en terapia de conversión. devolvemos a los homosexuales un estilo de vida heterosexual.</b>	EQUIVALENCE MITIGATION
	FRANK	why would you go do that?	scusi, perché lo fate?		y por qué razón hacen eso?	
SOIM SOD	MR HUDDLESTON	<b>we believe that homosexuality is curable.</b> though some find pleasure in it, <b>homosexuality is an addiction, an addiction that tears families apart.</b>	<b>crediamo che l'omosessualità sia, sia curabile,</b> anche se qualcuno ci trova del piacere <b>l'omosessualità è una dipendenza, una dipendenza che sfascia le famiglie.</b>	EQUIVALENCE EQUIVALENCE	<b>creemos que la homosexualidad se puede curar.</b> aunque haya quien le encuentre placer, <b>la homosexualidad es una adicción, una adicción que destroza familias.</b>	EQUIVALENCE EQUIVALENCE
SCD GD RAD	FRANK	i have a gay son. never have to worry about him impregnating some <b>skanky neighborhood slut</b> and bringing home her unplanned-for <b>half-breed.</b> i wish i'd known i was gay back then. i could've risen high in any one of <b>the many fields dominated by gays: entertainment, politics, broadcasting, tennis.</b>	io ho un figlio gay e non mi sono mai dovuto preoccupare che mettesse incinta qualche <b>troietta strafatta</b> e mi portasse a casa un piccolo <b>bastardo.</b> avrei voluto capire di essere gay alla sua età, avrei potuto fare carriera in uno dei <b>molti campi dominati dai gay: lo spettacolo, la politica, la televisione, ah il tennis.</b>	ELIMINATION EQUIVALENCE ELIMINATION	yo tengo un hijo gay así que no tengo que preocuparme de que preñe a alguna <b>zorra del barrio</b> y aparezca por casa con un bebé <b>mestizo.</b> ojalá yo hubiera sabido antes que era gay, así habría podido meter la cabeza en alguno de los <b>campos dominados por los gays: espectáculos, política, televisión, tenis.</b>	EQUIVALENCE EQUIVALENCE ELIMINATION
SOS	FRANK	you're working for abraham paige's agenda?	lei lavora per abraham paige e la sua campagna?	EQUIVALENCE	tú trabajas para abraham paige y su grupo?	EQUIVALENCE
	FRANK	i'm cleaning up. helping the oppressed.	la mia è una missione. aiuto gli oppressi.		solo me dedico a ayudar a los oprimidos.	
SOD	MR HUDDLESTON	<b>they're addicted,</b> not oppressed, and we can pay you more.	<b>sono drogati,</b> non oppressi. e noi possiamo pagarvi di più.	EQUIVALENCE	<b>son adictos,</b> no oprimidos. nosotros podemos pagarte más.	EQUIVALENCE
	FRANK	how much more?	quanto di più?		co, cuanto más?	
	MR HUDDLESTON	stipend, room, board, and substantial speaking fees upon completion of therapy.	stipendio, ufficio e compensi sostanziosi dopo aver completato la terapia.		cama y comida y unos sustanciosos honorarios cuando completes la terapia.	
	FRANK	i draw the line at	ha ha, della terapia		qué? yo no quiero	

		therapy.	non se ne parla proprio.		ninguna terapia.	
	MR HUDDLESTON	but, frank, see, without the therapy, there's no cure. i want to be able to say we cured you.	ah, frank, vede, senza la terapia non si guarisce, e io vorrei poter dire di averla salvata.		pero, frank, si no haces la terapia no te curarás. y yo quiero decir que te hemos curado.	
	FRANK	gay is who i am now. gay is who i shall be.	gay è ciò che sono ora gay è ciò che rimarrò.		gay es lo que soy ahora mismo y gay seguiré siendo.	
SOD SOIM	MR HUDDLESTON	frank, <b>you once walked the true path of heterosexual love.</b> if i were to redirect you back onto that path, you'll be a much more compelling speaker for our cause, because <b>you'll have been singed by the fires of hell,</b> but lived to tell. <b>our therapy works.</b> it starts with aversion techniques, conditioning you to avoid certain gay-sex triggers. clinical fornication would start once you've practiced some of those techniques.	frank, <b>lei un tempo camminava nel giusto sentiero dell'amore eterosessuale.</b> se riuscisci a riportarla su quel sentiero lei sarebbe un portavoce formidabile per la causa, perché <b>è stato bruciato dal fuoco dell'inferno</b> ma è sopravvissuto. <b>la nostra terapia funziona.</b> inizia con tecniche di repulsione per evitare alcuni interruttori sessuali gay. la fornicazione clinica inizierà quando avrà praticato queste tecniche.	EQUIVALENCE AMPLIFICATION	frank, <b>tú has conocido el camino del amor heterosexual y de la verdad,</b> si yo lograra hacerte volver a ese camino serías un magnífico defensor de nuestra causa. porque a pesar de <b>sufrir el fuego del infierno,</b> lo puedes contar. <b>nuestra terapia funciona.</b> empieza con técnicas de aversión que te van a hacer evitar ciertas ideas. la fornicación clínica empezaría en cuanto hubieras practicado esas técnicas.	ELIMINATION EQUIVALENCE
REIM SOIM				EQUIVALENCE		EQUIVALENCE
	FRANK	sorry, clinical fornication?	scusi, fornicazione clinica?		perdone, la fornicación clínica?	
SOIM SOD	MR HUDDLESTON	we house you in the delacroix hotel and <b>deliver women to you to have sex with until you're cured.</b>	la alloggeremo al delacroix hotel <b>con donne con le quali farà sesso finché non guarirà.</b>	EQUIVALENCE EQUIVALENCE	te alojaremos en el hotel delacroix donde <b>te acostarás con mujeres hasta que te cures.</b>	EQUIVALENCE EQUIVALENCE
	FRANK	i-i-i'm sorry, i interrupted you. what?	i-io, mi scusi, l'ho interrotta, diceva?		disculpe, siga con su explicación.	
REIM SOD	MR HUDDLESTON	<b>we feel this is a lesser sin than sodomy.</b> i grant that this seems unconventional, but new ideas are necessary to <b>counter unwavering plagues.</b> <b>we're paving a road back to god, and the devil has erected obstacles that call for rule bending in service of a greater good.</b>	<b>noi riteniamo che sia un peccato minore della sodomia.</b> so che sembra non convenzionale ma servono idee nuove per <b>contrastare una piaga inarrestabile.</b> <b>prepariamo la strada per il signore. il diavolo l'ha cosparsa di ostacoli che portano a infrangere le regole in nome di un bene più grande.</b>	EQUIVALENCE EQUIVALENCE	<b>creemos que es un pecado menor que la sodomía.</b> ya sé que parece poco convencional, pero <b>contra las plagas actuales</b> hay que llevar a cabo métodos nuevos. <b>pavimentamos un camino hacia dios en el que el diablo ha puesto obstáculos y tenemos que infringir normas para conseguir el bien último.</b>	EQUIVALENCE EQUIVALENCE
SOIM SOD				EQUIVALENCE		EQUIVALENCE
REIM				EQUIVALENCE		EQUIVALENCE
	FRANK	throw in some walking-around money, and i'll give it a shot.	ci metta dei soldi per le spese e posso provarci.		si añade algo para mis gastos, lo intentaré.	

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Hotel room. Conversion therapy.						
IDEOLOGICAL MARK	CHARACTER	OEI	DIV	STRATEGY	DSV	STRATEGY
	MR HUDDLESTON	so you have committed the loving act of heterosexual copulation?	quindi ha già consumato l'atto d'amore della copula eterosessuale.		entonces ya has llevado a cabo la preciosa copulación heterosexual.	
	FRANK	it was always under the influence, frankly. had to to get the	ma sempre con qualche aiutino in verità, era difficile		pero siempre estando bebido, la verdad. si no, no	

		plumbing to work.	farlo funzionare.		podía funcionar.	
SOD SOIM	MR HUDDLESTON	no, <b>we think you just got sidetracked.</b> with your history of female contact, we can begin the clinical fornication stage immediately.	<b>secondo noi lei si è solo perso.</b> grazie alla sua storia di rapporti femminili possiamo passare alla tappa della fornicazione clinica subito.	EQUIVALENCE EQUIVALENCE	solo has sufrido una <b>pequeña desviación.</b> así que, dado tu historial con las mujeres, vamos a empezar con la fornicación clínica de inmediato.	EQUIVALENCE EQUIVALENCE
	FRANK	i doubt it'll work, but i'll give it my best efforts if you think it might help.	dubito che funzionerà ma ci metterò tutto l'impegno se potrà aiutarmi.		dudo que dé resultado, pero me esforzaré al máximo si cree que me irá bien.	

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Hotel room. Conversion therapy.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
GS	FRANK	i am not gonna stop fucking men to start fucking <b>women who look like men.</b>	io non smetterò di scoparmi gli uomini per passare a <b>donne che sembrano uomini.</b>	EQUIVALENCE	no voy a dejar de follar con hombres para follar con <b>mujeres que parecen hombres.</b>	EQUIVALENCE
	MR HUDDLESTON	this is a ministry, not a brothel. the volunteers who are ready are teamed with others who are ready.	il nostro è un dicastero non un bordello. i volontari che sono pronti vengono accoppiati con chi è pronto a sua volta.		esto es una iglesia, no es un burdel. unimos a voluntarios que están preparados con otros que también lo están.	
	SCOTTY	thanks for being here and doing this with me.	grazie di fare questa cosa con me.		gracias por querer hacer esto conmigo.	
SOIM	MR HUDDLESTON	scotty's been with us for six months of hard, devoted work <b>trying to overcome her lesbian tendencies.</b> you're going to help each other.	scotty lavora duramente da sei mesi cercando di <b>sconfiggere le sue tendenze lesbiche.</b> voi vi aiuterete a vicenda.	EQUIVALENCE	scotty lleva seis meses trabajando con nosotros mucho <b>para superar sus tendencias lésbicas.</b> os ayudaréis los dos.	EQUIVALENCE
REIM	SCOTTY	it's been a long road, but i <b>want to be right with god.</b>	è difficile ma <b>voglio compiacere il signore.</b>	EQUIVALENCE	ha sido duro, pero <b>quiero estar bien con dios.</b>	EQUIVALENCE
	MR HUDDLESTON	as does frank. don't you, frank?	proprio come frank, non è così?		igual que frank, verdad frank?	
REIM	FRANK	it's <b>always good to have god in your corner.</b>	è <b>sempre bello avere il signore accanto.</b>	EQUIVALENCE	es <b>bueno tener siempre a dios de tu lado.</b>	EQUIVALENCE
	MR HUDDLESTON	the goal of this stage is to stimulate one another, and see if stimulation can lead to copulation and orgasm. okay, uh, you're anxious to go. i'm gonna slip out before you slip off anything else.	l'obiettivo di questa fase è la stimolazione reciproca per vedere se la stimolazione riesce a portarvi alla copula nonché all'orgasmo. ok, sei impaziente di iniziare. tolgo il disturbo prima che tu ti tolga qualcos'altro.		el objetivo en esta fase es que os estimuléis mutuamente para ver si ello os lleva a la copulación y al orgasmo. vale, ya veo que quieres empezar. me voy a ir para que mi presencia no os importune.	
	FRANK	is this really happening?	lo stiamo facendo davvero?		esto está pasando de verdad?	
REIM GS	SCOTTY	<b>god willing.</b> the last time alistair brought a man in to see me, he left in tears after i got undressed. <b>last time i shave everything.</b>	<b>se dio vuole.</b> l'ultimo uomo portato da alistair è scappato piangendo dopo che mi sono spogliata. <b>da allora non mi depilo più.</b>	EQUIVALENCE  EQUIVALENCE	<b>a ver qué tal.</b> la última vez que alistair me trajo un hombre se fue llorando en cuanto me desnudé. <b>no vuelvo a afeitármelo todo.</b>	ELIMINATION  EQUIVALENCE
	MR HUDDLESTON	scotty has been taking birth control, but as an extra	scotty sta prendendo la pillola ma come precauzione contro le		scotty toma anticonceptivos, pero para evitar	

REIM		precaution against stds, please use the condoms i provided for you in the bathroom. <b>be like adam and eve, discovering one another for the first time in the garden of eden. naked, discovering each other, bringing to each other the pleasure that god intended for them. no shame, no guilt, no knowledge of things that distract us from god's love.</b>	malattie veneree siete pregati di usare i preservativi che vi ho lasciato in bagno. <b>siate adam ed eva che si scoprono per la prima volta nel giardino dell'eden. nudi, svelandosi e portandosi reciprocamente a quel piacere che dio ha voluto per loro. senza vergogna, senza colpa, senza conoscenza di quello che ci distrae dall'amore di dio.</b>	EQUIVALENCE	enfermedades, por favor, ponesos condones. os he dejado varios en el cuarto de baño. <b>sed como adán y eva cuando se descubrieron por primera vez en el jardín del edén. desnudos, descubriendo sus cuerpos y dándose uno a otro el placer que dios quiso se dieran. sin vergüenza, ni culpa. ni conocimiento de nada que distraiga el amor de dios.</b>	EQUIVALENCE
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Hotel room. Conversion therapy.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FRANK	hey. i can't believe you texted me for a second go-round.	ciao, ancora non riesco a crederci che mi hai messaggiato per un secondo round.		anda, no puedo creer que te hayas venido a que te sirva una segunda ronda.	
	SCOTTY	maybe i made a mistake coming back.	forse ho fatto un errore.		no sé si me he equivocado al volver.	
REIM SOD	FRANK	no, no, no, no. come on. <b>we are heteros trapped in the demonic obsession of same-sex sin. we must rid ourselves of the gay. we just have to keep practicing.</b>	no, no, no, lo sai, <b>siamo eterosessuali intrappolati nell'ossessione per il peccato dell'omosessualità. dobbiamo liberarci dall'essere gay, basta solo insistere con la pratica.</b>	EQUIVALENCE EQUIVALENCE	no, no, no, no, no, entra. <b>somos heteros atrapados en la demoniaca obsesión del sexo homosexual. si queremos dejar de ser gays tenemos que seguir practicando.</b>	EQUIVALENCE EQUIVALENCE

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Hotel room. Conversion therapy.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	MR PAIGE	reparative therapy? [...] you let yourself be brainwashed by alistair huddleston and his "return to paradise project" lunatics?	terapia riparativa? [...] ti sei fatto fare il lavaggio del cervello da alistair huddleston e il suo progetto "ritorno in paradiso" per malati di mente?		una terapia de conversión? [...] has dejado que alistair huddleston te coma el coco con sus bobadas del proyecto "regreso al paraíso"?	
SOS GS	FRANK	<b>i thought she was a he. she was wearing pendleton plaid and combat boots. paul bunyan's blue ox would have been fooled. all she needed was an axe.</b>	<b>credevo che fosse un maschio, aveva la camicia di flanella e gli anfibi militari, avrebbe ingannato anche un tagliaboschi canadese. le mancava solo, solo l'ascia.</b>	EQUIVALENCE EQUIVALENCE	<b>yo creí que ella era un tío. llevaba camisa de cuadros y botas militares. parecía un recio leñador de las rocosas. solo le faltaba el hacha.</b>	EQUIVALENCE EQUIVALENCE

## Order room service Season 3 Episode 11

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Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
GD	LIP TO STEVE	<b>butch it up, dude!</b>	<b>fai l'uomo, dai!</b>	ELIMINATION	así se hace, tío!	ELIMINATION



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Alibi.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
NAS NAD	IAN TO LIP	you try sitting on your ass while the person you love, no, i'm sorry, i mean the guy you've been fucking gets married to some random commie skank! fuckin' commie!	prova tu a far finta di niente mentre la persona che ami...no, scusa, mentre il ragazzo che ti scopi si sposa con una cazzo di puttana comunista. fottuta comunista!	EQUIVALENCE EQUIVALENCE	intenta quedarte sentado mientras la persona a la que amas, no, lo siento, quiero decir al tío al que te follas se casa con una puta comunista. rusa de mierda!	EQUIVALENCE EQUIVALENCE

## Survival of the Fittest Season 3 Episode 12

(175)

Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
SOIM SOD	CARL TO DEBBIE	flossing's for fags.	il filo è per le checche.	EQUIVALENCE EQUIVALENCE	la seda es para maricas.	EQUIVALENCE EQUIVALENCE

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Street.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
SOD GD	LIP TO IAN	g.i. jane, slow down.	hey, j jane, rallenta.	EQUIVALENCE EQUIVALENCE	eh, tú, recluta jane.	EQUIVALENCE EQUIVALENCE

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Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FIONA	i didn't think he'd take it for real.	non credevo che lo facesse davvero.		y no creí que se lo tomaría en serio.	
	KEVIN	why not?	perché no?		por qué no?	
GS	VERONICA	because that's what women do in the heat of the moment. we say shit we don't mean.	lo diciamo nell'impeto del momento, ma non le pensiamo.	EQUIVALENCE	porque cuando nos cabreamos las mujeres decimos cosas que no pensamos.	EQUIVALENCE

(178)

Ice skating rink.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
GD	FRANK TO LIP	no, no, no, no, no, no, no! you're not some co-ed on spring break. gallaghers do not puke!	ah, no, no, no, no, no, no! non sei una ragazzina alla prima birra. i gallagher non vomitano.	EQUIVALENCE	no, no, no, no, no, no eres un chaval que se marea en el coche. los gallagher nunca echan la pota.	ELIMINATION

## Simple Pleasures Season 4 Episode 1

(179)

Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FIONA TO CARL	seriously, cut the shit with the nature	seriamente, smettila di pisciare all'aria		te lo digo en serio, como no dejes de	

NAS		whizzing, or you won't live here anymore. that <b>pierogi-eating prune</b> will call the cops.	aperto o non vivrai più qui. quella <b>mangia pierogi</b> chiamerà gli sbirri.	EQUIVALENCE	hacer pis por la ventana, dejarás de vivir en esta casa. esa <b>vieja arrugada</b> llamará a la poli.	ELIMINATION
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Milkovich house.

IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
RAD RAS	MICKEY TO KENYATTA AND MANDY	oh, christ! close the damn door! <b>nobody wants to see that mandingo shit.</b>	oh, cristo! chiudete questa porta! <b>nessuno vuole vedere quel cazzo da mandingo.</b>	EQUIVALENCE EQUIVALENCE	no me jodas, cierra la puta puerta. <b>nadie quiere ver a ese mandingo de mierda.</b>	EQUIVALENCE EQUIVALENCE

## My oldest daughter

### Season 4 Episode 2

(181)

Alibi. Lawyer reading stan's will.

IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
SOD	LAWYER	i, stanley winston kopchek, being of sound mind and body, leave to <b>my sniveling, faggoty, fag of a fagorama daughter by the name of alan willard kopchek my gun collection, in the hopes that she'll kill herself before she chugs another aids cock.</b>	io, stanley winston kopchek, nella piena facoltà di intendere e di volere, lascio a <b>quella brutta checca, frocio bastardo, finocchio, fica secca schifosa di mia figlia dal nome di alan willard kopchek, la mia collezione di pistole nella speranza che ci si ammazzi prima di ciucciare un altro cazzo con l'aids.</b>	AMPLIFICATION	yo, stanley winston kopchek, en pleno uso de mis facultades, dejo a <b>esa especie de maricona, especialista en tomar por culo sin parar, que tiene por nombre alan willard kopchek, mi colección de armas, con la esperanza de que se meta un tiro en la cabeza antes de chupar otra polla con sida.</b>	AMPLIFICATION
SOD SOS				EQUIVALENCE EQUIVALENCE		EQUIVALENCE EQUIVALENCE

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Alibi.

IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
GD SOIM GIM	KEVIN	stan, <b>you son of a bitch</b> , you taught me that <b>a man isn't a man unless he's loved a woman</b> , eaten the heart out of a live goat, or ripped a german soldier's face off. one out of three ain't bad.	stan, <b>brutto figlio di puttana</b> , mi hai insegnato che <b>un uomo non è un uomo finché non ha amato una donna</b> , mangiato il cuore di una capra ancora viva o squartato la faccia a un soldato tedesco. una su tre non è male.	EQUIVALENCE EQUIVALENCE EQUIVALENCE	stan, <b>hijo de la gran puta</b> , tú me enseñaste que <b>un hombre no es un hombre hasta que ha amado a una mujer</b> , devorado el corazón de una cabra viva y arrancado la cara a un soldado alemán. ya solo me quedan dos.	EQUIVALENCE EQUIVALENCE EQUIVALENCE

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Street.

IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
GD	CAR DRIVER	[horn continues honking] <b>bitch!</b>	[horn continues honking] <b>troia!</b>	AMPLIFICATION	[horn continues honking] <b>puta!</b>	AMPLIFICATION
	FIONA	oh, fuck you, you fucking asshole!	oh, vaffanculo, testa di cazzo!		oh, que te den por culo, capullo de mierda!	
GD	CAR DRIVER	<b>fucking cunt!</b>	<b>troia!</b>	EQUIVALENCE	<b>cállate, chocho!</b>	MITIGATION

GD	FIONA	at least i don't have a tiny penis!	sì, ma almeno io non ho il pisello piccolo!	EQUIVALENCE	al menos yo no tengo un pene diminuto.	EQUIVALENCE
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Kevin and Veronica's house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	VERONICA	mama, we'll go broke!	mamma, finiremo sul lastrico.		mama, vamos a ir a la ruina.	
REIM	CAROL	i'm sorry, but the good lord jesus put this baby inside my womb as a blessing to offer his love and light. and now you want me to snuff it out just like that?	mi dispiace, ma il buon dio ha messo questo bambino nel mio grembo come un dono per offrire il suo amore e la sua luce e tu vuoi che io lo faccia fuori come se niente fosse?	EQUIVALENCE	lo siento mucho, pero el buen Jesús puso este bebé en mis entrañas como muestra de su amor y de su luz. y ahora tú pretendes que me lo cargue así, sin más?	EQUIVALENCE
	KEVIN	no!	no!		no!	
	VERONICA	yes!	sì!		sì!	

## Like father, like daughter

### Season 4 Episode 3

(185)

Debbie at her friend house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FRIEND 1	if you're in like with him, then why not just do it?	se vi piacete tutti e due perché non lo fate?		si te gusta no sé por qué no lo hacéis?	
	DEBBIE	okay.	ok.		ehm, ya.	
GD	FRIEND 2	and if it hurts, don't squeal, huge turn-off for guys.	e se ti fa male non urlare, o i ragazzi si smosciano.	EQUIVALENCE	y si te duele no chilles, no sabes lo que les molesta.	EQUIVALENCE
	FRIEND 1	and make sure you pee right afterwards, so you don't get an std.	e ricordati di pisciare subito dopo così non ti becchi niente.		y haz pis después de hacerlo, para que no te contagie nada.	
GS	FRIEND 2	and when you cuddle afterwards, let him be the big spoon.	e quando vi accolate devi far mettere lui dietro.	EQUIVALENCE	y cuando os abracéis después, deja que él se ponga detrás.	EQUIVALENCE
	DEBBIE	how do i start?	come faccio a cominciare?		y cómo empiezo?	
	FRIEND 1	when he's not expecting it bam, you drop trou and expos-ay some sex-ay.	nel momento in cui meno se lo aspetta bam, ti cali i pantaloni e ti metti a cavallo su di lui.		cuando él no se lo espere, bam, te subes la falda y enseñas alguna cosita sexy.	
GS	FRIEND 2	yeah, boys go cray over that stuff.	i ragazzi ci perdono la testa per questa roba.	EQUIVALENCE	sí, se vuelven locos cuando haces eso.	EQUIVALENCE

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Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	SHEILA	speaking of which, if, um, you need me to stay another night, how would you feel about me having a friend over?	a questo proposito, se io dovessi rimanere un'altra sera che ne diresti se mi portassi dietro un amico?		hablando de eso, si quieres que me quede otra noche, qué te parecería que me trajera a un amigo?	
	FIONA	roger running tree?	roger tronco che corre?		a roger árbol andante?	
	SHEILA	well, i'm, i'm a woman with needs.	beh, io ho le mie esigenze di donna.		bueno, soy una mujer con necesidades.	

	FIONA	as long as he doesn't steal our food or piss on our sofa.	basta che non ci rubi il cibo o ci pisci sul divano.		mientras no se lleve la comida ni haga pis en el sofá.	
RES REIM	SHEILA	fiona, he's a christian.	fiona, lui è cattolico.	AMPLIFICATION AMPLIFICATION	fiona, es cristiano.	EQUIVALENCE EQUIVALENCE
	FIONA	so was jeffrey dahmer.	lo era anche jeffrey dahmer.		como el carnicero de milwaukee.	
	SHEILA	really?	davvero?		de verdad?	

## Strangers on a train Season 4 Episode 4 (187)

Alibi.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
REIM	FRANK	fucking candy stripper giving me a look like i'm a fucking degenerate. egyptian royals, the incas, hell, king arthur, they all kept it in the family. we probably still would if oedipus hadn't ruined it for all of us. so, fine, cast the first stone. but let me ask you, <b>if we all came from just adam and eve in the beginning well, you do the math!</b>	fottuta infermiera mi guardava come se fossi un cazzo di perversito. i reali egizi, gli incas, cazzo, re artù amavano la famiglia. sarebbe ancora così se edipo non avesse rovinato tutto, quindi va bene scagliate la prima pietra ma vi chiedo una cosa, <b>se c'erano soltanto adam ed eva in origine, beh, fate due conti.</b>		cabrona de matasanos mirándome como si fuera una especie de degenerado. los faraones egipcios, los incas, hasta el rey arturo se liaba con sus parientes. y aún lo haríamos si edipo no nos hubiera cortado el rollo. está bien, tiradme la primera piedra, pero decidme una cosa: <b>si todos los seres humanos procedemos de adán y eva únicamente, digo yo, que algo harían ellos.</b>	
				EQUIVALENCE		EQUIVALENCE

## (188)

Alibi.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
RES	FRANK	jewish lightning. the most inspired of our hebrew brethren's contribution to society.	fatica sprecata, cadeva a pezzi e non avevo i soldi per metterla a posto, figuriamoci per assicurarla.	ELIMINATION	el incendio provocado. la herramienta que más de prisa ha enriquecido algunos miembros de esta sociedad.	ELIMINATION
	VERONICA	you don't even own the damn house.	ma se neanche è tua quella casa.		pero la casa ni siquiera es tuya.	

## (189)

Brothel.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	MICKEY	okay, look, it's twenty percent raise on bumping uglies, thirty percent on bjs, and whatever happens in the ass stays in the ass.	ok, venti percento se si sbattono un cesso, trenta per i pompini e quello che succede nel culo resta nel culo.		a ver qué dices, un veinte por ciento de subida en pajas, un treinta en mamadas y lo que pase atrás se queda atrás.	
	SASHA	i don't know what that means.	non so che significa		no sé qué significa eso.	
	MICKEY	that means the ladies pocket tips for extras, not you.	che le ragazze si intascano gli extra, non tu.		las chicas se quedan las propinas de los extras, no tú.	
	SASHA	huh, you a tough negotiator?	uh, sei un vero negoziatore.		hum, eres duro negociando.	

	MICKEY	you need girls.	ti servono le ragazze.		necesitas chicas.	
NAS	SASHA	true. hey, <b>they grew up near chernobyl, so i got a discount.</b>	davvero? <b>sono cresciute a chernobyl, ho avuto grosso sconto.</b>	EQUIVALENCE	cierto. <b>como son de cerca de chernobyl, me hicieron un descuento.</b>	EQUIVALENCE

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Alibi.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	VERONICA	this is what you picked up at home depot?	è questo che ti serviva da home depot?		esto es lo que has traído de la tienda de bricolaje?	
NAD NAS	KEVIN	mickey's not as dumb as he looks. <b>illegals are desperate for work, and a few bucks is a fortune for these guys. it's a win-win.</b>	mickey non è scemo come sembra. <b>i clandestini hanno bisogno di lavoro e qualche dollaro è una fortuna per loro. tutti contenti.</b>	EQUIVALENCE EQUIVALENCE	mickey no es tan tonto como parece. <b>los ilegales están desesperados, y unos pavos son una fortuna para ellos. ganamos todos.</b>	EQUIVALENCE EQUIVALENCE

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Milkovich house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	MANDY	he's older?	è più grande?		es mayor?	
	DEBBIE	mm-hmm, he's twenty.	mm-hmm, ha venti anni.		sí, tiene veinte años.	
	MANDY	wow.	wow.		vaya.	
	DEBBIE	thanks.	grazie.		gracias.	
	MANDY	he just doesn't want to get in trouble. he needs to know that you're totally cool with it and won't go running to the cops afterwards.	allora non vuole finire nei guai. dev'essere sicuro che a te stia bene e che non correrai dagli sbirri.		eso es que no quiere tener problemas. necesita saber que tú estás de acuerdo y que no se lo dirás a la poli.	
	DEBBIE	the cops?	gli sbirri?		a la poli?	
GD GIM	MANDY	<b>statutory rape. some old-school shit left over from when women wore corsets and didn't carry mace.</b>	<b>violenza su minore. una cazzata vecchio stile delle donne con i corsetti e senza spray anti aggressione.</b>	EQUIVALENCE EQUIVALENCE	<b>eso se llama estupro. es algo de cuando las mujeres vestían corsés y no llevaban espráis de pimienta.</b>	EQUIVALENCE EQUIVALENCE

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Alibi.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	LIP	it's fifty grand a year for four years of frat parties, you know, intellectual circle jerks, speed reading three hundred-year-old novels that'll be forgotten the second the test is over, all because, you know, we're told we can't succeed in the world without a piece of paper. you know, and it's bullshit. bill gates dropped out. all right. steve jobs.	cinquanta mila dollari l'anno per quattro anni di feste delle confraternite, circoli di idioti intellettuali, letture di romanzi vecchi trecento anni che verranno dimenticati appena l'esame sarà finito. tutto perché ci viene detto che non avremo successo senza un pezzo di carta. tutte cazzate, bill gates ha mollato la scuola, anche steve jobs.		son cincuenta mil pavos al año, por cuatro años de fiestas de fraternidades, de círculos de intelectuales capullos, de lecturas rápidas de novelas de hace trescientos años que vas a olvidar en cuanto hagas el examen y todo porque nos dicen que no se puede triunfar sin el papel que te dan allí. y eso es mentira, bill gates dejó los estudios igual que steve jobs.	
	KEVIN	that's that center for the blackhawks?	chi il giocatore dei blackhawks?		el jugador de los blackhawks?	
	LIP	yeah, you know, it's just all one big collegiate scam.	sì, ecco, è-è-è solo un'enorme truffa il college.		en fin, que solo es una gran estafa a nivel nacional.	

SCS	KEVIN	well, i'm glad that place didn't turn you into an elitist prick.	sono contento, quel posto non ti ha reso un coglione snob.	EQUIVALENCE	me alegra que no te hayas vuelto un capullo elitista.	EQUIVALENCE
	LIP	no, i'm still a south side prick like all the rest of you.	no, sono un coglione del south side come voi.		no, soy un capullo barriobajero como vosotros.	

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Alibi.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
NAS	KEVIN	here you go. one for each of you. <b>don't send it all back home, okay?</b> thanks, amigos. hey, paco, get a round of half shots for my friends here. make sure it's half shots, okay?	eh, ecco qua. cinque dollari e <b>non mandateli tutti a casa va bene?</b> grazie amigos. eh, paco, voglio un giro di shot per i miei amici, solo metà shot ok?	EQUIVALENCE	eh? aquí tenéis. uno para cada uno. <b>no lo mandéis todo a casa, vale?</b> gracias amigos. eh, paco, pon una ronda de medios chupitos a mis amigos. solo de medios, vale?	EQUIVALENCE

## There's the rub Season 4 Episode 5

(194)

Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	SHEILA	actually, my deceased ex-husband had very strong christian beliefs, and i would go to church with him, but i've got to admit, it's been a while.	in realtà il mio defunto ex-marito era un fervente cristiano e io andavo in chiesa con lui ma non ci vado da un po'.		la verdad es que mi difunto esposo tenía unas profundas creencias religiosas. yo iba a la iglesia con él, pero hace mucho que no voy.	
	RUNNING TREE	i'm not a christian.	non sono cristiano.		yo no soy cristiano.	
	SHEILA	what? but the-the website was christianmingle.com.	cosa? ma il sito è per incontri tra cristiani.		qué? la página se llama contactoscristianos.com.	
RES RAS	RUNNING TREE	<b>good way to meet nice white women.</b>	<b>per incontrare belle donne bianche.</b>	EQUIVALENCE EQUIVALENCE	<b>es un modo de conocer a blancas buenas.</b>	EQUIVALENCE EQUIVALENCE
	SHEILA	oh, well, i'll take that as a compliment.	oh, lo prendo come un complimento.		oh, bueno, lo tomaré como un cumplido.	

(195)

Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
ETHS	FRANK	what was your name again? <b>climbing weed?</b>	come hai detto che ti chiami? <b>erba rampicante?</b>	MITIGATION	cómo te llamabas tú? <b>raíz trepadora?</b>	MITIGATION
	RUNNING TREE	running tree.	tronco che corre.		árbol andante.	
ETHS	FRANK	oh. <b>you're indian? the feather, not the dot?</b>	ah, <b>sei indiano? che tipo di indiano?</b>	ELIMINATION	ah, <b>eres indio? de los de las plumas, digo?</b>	EQUIVALENCE
	SHEILA	he's a menominee indian, frank. we both are, actually. my great-grandmother was raped by a menominee warrior, and i'm learning all about the culture.	è un indiano menominee, frank, e lo sono anch'io in parte. la mia bisnonna fu violentata da un guerriero menominee e voglio conoscere la nostra cultura.		es un menominee, es un indio frank, y, por cierto, yo también lo soy. mi bisabuela fue violada por un guerrero de esa tribu y ahora estoy aprendiendo su cultura.	
	FRANK	isn't this a great country?	viviamo in una grande nazione.		verdad que este es un gran país?	

	SHEILA	yeah.	già.		sí.	
NAS	FRANK	just one, big, rapey melting pot.	un unico, grande, crogiolo nato da stupri.	EQUIVALENCE	es un gran crisol de violaciones multiétnicas.	EQUIVALENCE

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Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FRANK	can i ask you a delicate question?	posso farti una domanda indiscreta?		puedo hacerte una pregunta delicada?	
	RUNNING TREE	thanks.	certo.		gracias.	
ETHS	FRANK	on the indian reservation, you people drink yourselves unconscious, but i never hear of an indian getting a liver transplant. why is that?	nelle riserve indiane voi bevete fino a stordirvi ma non ho mai sentito di un indiano che ha subito un trapianto di fegato. come mai?	EQUIVALENCE	en las reservas bebés hasta caeros redondos, pero nunca he oído que a ningún indio le hayan hecho un trasplante de hígado. a qué se debe?	EQUIVALENCE
	RUNNING TREE	government won't pay for it. so we use a sweat lodge.	il governo non paga per quello. usiamo il capanno del sudore.		como el gobierno no nos lo paga, usamos la cabaña de vapor.	

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Alibi.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	VERONICA	was he threatening us?	era una minaccia?		nos ha amenazado?	
SOS	KEVIN	yeah, he's gonna beat us to death with his limp wrist.	il massimo che può fare è graffiarci.	SUBSTITUTION	sí, nos va a sacudir con la muñeca floja.	EQUIVALENCE
	VERONICA	though he did inherit his father's gun collection.	ha ereditato la collezione di pistole di suo padre.		te recuerdo que heredó la colección de armas de stan.	

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Alibi.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	TOMMY	there's no way i'm shelling out fifty bucks for a handjob. thirty, maybe.	puoi scordartelo che sborso cinquanta dollari per una sega. trenta al massimo.		que no, que no voy a pagar cincuenta pavos por una paja. treinta como mucho.	
	MICKEY	okay, i'll tell you what. for thirty bucks, you can go jerk yourself off.	sai che ti dico? per trenta dollari puoi fartela da solo.		mira, por treinta pavos pátela tú solito.	
	KEVIN	we've got overhead, tommy. the laundry alone is killing.	abbiamo delle spese. solo la lavanderia mi uccide.		tenemos gastos, tommy. solo en lavandería.	
	TOMMY	hey, i pay thirty at the thai place, and they wash towels too.	ne ho pagati trenta dai thailandesi e anche loro lavano gli asciugamani.		yo pago treinta en el tailandés y también lavan las toallas.	
NAIM	KEVIN	damn thai sex workers, stealing jobs from decent americans.	prostitute thailandesi, rubano il lavoro alle americane per bene.	EQUIVALENCE	malditas putitas tailandesas, robando el trabajo a los americanos decentes.	EQUIVALENCE
	MICKEY	our girls are russian.	sono russe.		son chicas rusas.	
NAS	KEVIN	they eat with forks, not with sticks, right?	almeno loro usano la forchetta e non le bacchette.	EQUIVALENCE	ya, pero usan tenedor, no palillos, verdad?	EQUIVALENCE

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Alibi.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	KEVIN	wait, are you all gay?	siete tutti gay?		sois todos gais?	
	TENNIS TEAM	no.	no.		no.	
SOD	KEVIN	<b>i'm not trying to be insulting</b> , i just want to know if you want a handjob.	<b>non voglio insultarvi</b> , voglio solo sapere, vi va una bella sega?	EQUIVALENCE	<b>no lo decía por insultaros</b> , sino por saber si os gusta que os la pelen.	EQUIVALENCE

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Sheila's house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
ETHS	SHEILA	<b>this is gonna make you feel right at home</b> . okay. i've got succotash, quinoa, and frybread made from acorn powder, indigenous to our people. what was your name again?	<b>così vi sentirete come a casa vostra</b> . ok, ci sono i succotash, la quinoa e i tacos indiani fatti con farina di ghiande, un nostro ingrediente tipico. non ricordo il tuo nome.	EQUIVALENCE	<b>con esto sentiréis como si estuvierais en casa</b> . qué os parece? os he traído succotash, quinoa y pan frito hecho con harina de bellota como hacía antes nuestro pueblo. cómo te llamabas tú?	EQUIVALENCE
ETHS	GARY	<b>one-eyed snake</b> . and this is stinking wind.	<b>serpente ciclopico e lui vento puzzolente</b> .	EQUIVALENCE	<b>alce chupón</b> . él es viento apestoso.	EQUIVALENCE
	SHEILA	stinking wind. that's unusual.	vento puzzolente. davvero curioso.		viento apestoso? es bastante raro.	

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Sheila's backyard.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FRANK	how old are you now, ten?	quanti anni hai, dieci?		qué edad tienes, diez?	
	CARL	twelve.	dodici.		doce.	
SCS	FRANK	<b>well, soon you'll knock up your first ghetto girl and ditch her</b> .	<b>presto metterai incinta la tua prima ragazza e la lascerai</b> .	ELIMINATION	<b>pronto prepararás a tu primera chica y pasarás de ella</b> .	ELIMINATION

## Iron City

### Season 4 Episode 6

#### Excerpt (202)

Hospital.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
REIM	DOCTOR TO SAMMI	make him comfortable. hospice is an excellent option. i assume cost is an issue. there are several nice ones around that accept the indigent, run by religious orders, <b>but well worth a couple choruses of amazing grace to have your last days be someplace nice</b> .	metterlo a suo agio. la casa di cura è un'ottima alternativa. il costo sarebbe un problema ma ce ne sono di carine che accettano gli indigenti, sono gestite da religiosi <b>ma un paio di strofe di amazing grace valgono gli ultimi giorni in un bel posto</b> .	EQUIVALENCE	que esté cómodo. llevadlo a un centro para terminales. como supongo que no tenéis dinero, existen varios centros cercanos que aceptan indigentes. los llevan órdenes religiosas, <b>pero por un par de ave marías merece la pena pasar bien tus últimos días</b> .	EQUIVALENCE



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Kevin and Veronica's house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	VERONICA	what's gonna happen with our babies?	come faremo con i nostri figli?		y qué va a ser de nuestros bebes?	
	KEVIN	they're gonna be fine. we're gonna keep 'em safe. they're gonna grow up happy and smart and play for the bulls. one of 'em's gonna be elected president.	staranno bene, noi li terremo al sicuro. cresceranno felici, intelligenti e giocheranno nei chicago bulls. uno di loro sarà eletto presidente.		les irá bien. sabremos cuidarlos. serán niños felices y listos. jugarán en los bulls. y a uno de ellos lo elegirán presidente.	
	VERONICA	of the united states?	degli stati uniti?		de los estados unidos?	
<b>RAD</b> <b>RES</b> <b>RED</b>	KEVIN	hell, yeah. why not? <b>we already elected a skinny half-black muslim dude named after a towel-head dictator.</b>	certo, perché no? <b>abbiamo eletto un musulmano mezzo nero che si chiama come un dittatore con un turbante in testa.</b>	<b>EQUIVALENCE</b> <b>EQUIVALENCE</b> <b>EQUIVALENCE</b>	pues, claro. por qué no? <b>ya hemos elegido a un mulato y musulmán que se llama como un dictador que lleva una toalla en la cabeza.</b>	<b>EQUIVALENCE</b> <b>EQUIVALENCE</b> <b>EQUIVALENCE</b>

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Sheila's house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	SHEILA	i've got, um, nokake pancakes and molasses syrup.	ci sono pancake di nokake e sciroppo di melassa.		he hecho tortitas de maíz y hay sirope de melaza.	
	RUNNING TREE	so we're gonna have to be heading back to the reservation today, sad to say. [...]	purtroppo oggi dobbiamo tornare tutti nella nostra riserva. [...]		a propósito, por desgracia tenemos que volver hoy a la reserva. [...]	
<b>ETHS</b>	SHEILA	<b>do you have a lot of land for farming and agriculture?</b>	<b>avete tanta terra per l'allevamento e l'agricoltura?</b>	<b>EQUIVALENCE</b>	<b>tenéis mucha tierra para, para el ganado y la huerta?</b>	<b>EQUIVALENCE</b>
<b>ETHS</b>	GARY	<b>we live in a double-wide behind the casino.</b>	<b>abitiamo in un grande camper dietro il casino.</b>	<b>EQUIVALENCE</b>	<b>vivimos en una caravana detrás del casino.</b>	<b>EQUIVALENCE</b>

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Milkovich house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
<b>GD</b>	TERRY	<b>god damn it! fucking candy-assed motherfucking pussies! get these goddamn cuffs off! i'll kick your fucking ass! you and your goddamn faggoty boyfriend! you pecker-neck bastards! you rotten motherfuckers! pig-ass pieces of shit! god damn you!</b>	maledizione, <b>froci del cazzo, figli di puttana!</b> toglietemi queste manette di merda, vi prendo a calci in culo. <b>tu e quel maledetto finocchio del tuo ragazzo.</b> siete solo dei traditori, pezzi di merda, ritardati del cazzo che dio vi maledica!	<b>SUBSTITUTION</b>	maldita sea, <b>putos maderos de mierda.</b> como no me quitéis las esposas os voy a machacar a patadas <b>esos culos de maricones.</b> sois un atajo de gilipollas y como no tenéis ni media hostia cada uno tenéis que pillarme entre varios mariconazos!	<b>ELIMINATION</b>
<b>SOD</b>				<b>EQUIVALENCE</b>		<b>EQUIVALENCE</b>

## A jailbird, invalid, martyr, cutter, retard, and parasitic twin Season 4 Episode 7

(206)

Milkovich house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	KEVIN	just give me a gun.	dammi una pistola.		me das una pipa?	
SCS	MICKEY	<b>you run a bar on the south side. how the fuck do you not have a gun?</b>	<b>gestisci un bar nel south side, perché cazzo non ne hai una?</b>	EQUIVALENCE	<b>tienes un bar en el barrio, ¿cómo es que no tienes una?</b>	EQUIVALENCE
	KEVIN	not everyone's a thug.	non siamo tutti delinquenti.		porque no soy un matón.	

(207)

Gay night club.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	CLUB MANAGER	look, you little twaker. you think you're the first one to come in here boo-hooing about some cocktail slut who jacked you off in the bathroom, told you it was true love, and then disappeared? trust me. you're not. so why don't you buy yourself a drink and fall in love with somebody else?	senti razza di drogato, credi di essere il primo a venire piagnucolando a cercare una troietta che gli ha fatto una sega in bagno dicendogli che era vero amore e poi è scomparso? credimi, ti sbagli. quindi perché non ordini un drink e ti innamori di qualcun altro?		oye, pequeño yonki. te crees que eres el primero que pregunta por algún camarero zorrón que le hizo una paja en el baño, le dijo que lo suyo era amor y desapareció? créeme, no lo eres. así que, por qué no te pides una copa y te enamoras de otro?	
	MICKEY	you calling me gay?	pensi sia gay?		me has llamado gay?	
SOS	CLUB MANAGER	oh. please, honey. <b>you make justin bieber look straight.</b> aah! oh! ah!	oh, ti prego, tesoro, <b>perfino justin bieber sembra etero.</b> ah, ah, ah!	EQUIVALENCE	oh, por favor, cielo, <b>a tu lado justin bieber parece un macho.</b> ah, ah, ah.	AMPLIFICATION
SOD	MICKEY	now, i know you know where he is, <b>dick breath.</b>	ora, so che sai dov'è, <b>succhia cazzi.</b>	EQUIVALENCE	ahora quiero saber dónde está ian, <b>capullo.</b>	ELIMINATION

(208)

Alibi.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
NAS	KEVIN	what, <b>everyone has a gun?</b>	<b>avete tutti una pistola?</b>	EQUIVALENCE	<b>todo el mundo va armado?</b>	EQUIVALENCE
NAS	TOMMY	<b>bible says we have the right to bear arms. so i bear arms.</b>	<b>la bibbia dice che possiamo portare armi quindi io ho un'arma.</b>	EQUIVALENCE	<b>la biblia dice que tenemos derecho a llevar armas, así que las llevo.</b>	EQUIVALENCE
	KERMIT	it's the constitution.	anche la costituzione.		es la constitución.	
	TOMMY	no shit?	davvero?		no jodas.	

(209)

Gay night club (outside).						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	MICKEY	why don't you molest someone your own age, you geritol fuck?	va a molestare qualcuno della tua età, vecchio coglione.		por qué no abusas de alguien de tu misma edad?	
	MAN	ow! fuck! ow! you're an animal.	oh, cazzo, oh dio, sei un animale.		oh, joder, dios, no seas animal.	
	MICKEY	i'm not the one groping and licking on underage boys, am i?	non sono io quello che palpa e lecca un minorenne. sbaglio?		yo no soy el que está metiendo mano a un menor, a que no?	
	MAN	we're just having fun.	ci stiamo solo		solo lo pasamos bien.	

			divertendo.			
	MICKEY	shut the fuck up. give curtis some money before he calls the cops on you.	chiudi quella cazzo di bocca. ora da a curtis un po' di grana, altrimenti ti denuncio alla polizia.		cierra la puta boca. dale a curtis algo de pasta antes de que llame a la policía.	
	MAN	okay. okay. here, take, here.	ok, ok, ecco, tieni.		vale, vale. ten, ten, coge esto, coge.	
	MICKEY	good, good. thank you. get the fuck out of here. get out of here!	bene, bene. grazie. ora levati dal cazzo, spariscì!		bien, bien, gracias. y ahora lárgate de aquí. largo de aquí.	
	MAN	ow!	ah!		ah!	
GD SOD	MICKEY	and learn how to run like a dude!	e impara a correre come un uomo!	EQUIVALENCE EQUIVALENCE	y a ver si corres como un tío.	EQUIVALENCE EQUIVALENCE

## Hope springs paternal

### Season 4 Episode 8

### (210)

Alibi.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
GD	MICKEY	the hell is this, poolside at the flamingo? we got a line of clients upstairs with their hands down their pants. go to work. and you, don't think you're getting off just 'cause you're about to drop a patty from <b>your fur-burger</b> .	che diavolo è questo, il bar del flamingo? c'è una fila di clienti con le mani nel pacco, a lavoro. e tu, non mi importa se stai per sgravare dal <b>tuo forno peloso</b> .		qué coño es esto? estás de fiesta? arriba hay una cola de clientes con las manos en los bolsillos. a currar. y tú no te libras porque vayas a soltar un bollo por <b>ese horno peludo</b> .	
	VERONICA	"fur-burger"?	"forno peloso"?		"horno peludo"?	
	MICKEY	she won't shave.	non se la raso.		no se lo afeita.	
REIM	SVETLANA	<b>i like the way god made me.</b>	<b>è come dio me l'ha fatta.</b>	EQUIVALENCE	<b>me gusta cómo me hizo dios.</b>	EQUIVALENCE
	MICKEY	that's nice. you're late again, i'm gonna dock you fifty.	sei in ritardo, mi devi cinquanta dollari.		otro retraso y te quito cincuenta pavos.	
	SVETLANA	carrot boy is gone.	rosso carota se n'è andato.		el zanahoria se ha ido.	
	VERONICA	who's carrot boy?	chi è rosso carota?		quien es el zanahoria?	
	SVETLANA	he knows who.	lui sa.		él lo sabe.	
	MICKEY	where'd he go?	dov'è andato?		adonde ha ido?	
	SVETLANA	i don't know. i made him leave. no room for him when baby comes.	non so, l'ho fatto andare via, arriva bambino, poco spazio.		no lo sé, solo le he echado. no hay sitio para él y para bebé.	
GD	MICKEY	the fuck do i care? and <b>shave your fucking muff.</b>	che cazzo me ne frega? e <b>rasati quella gatta pelosa.</b>	EQUIVALENCE	y a mí que me cuentas? y <b>a ver si te afeitas el topo.</b>	EQUIVALENCE

### (211)

Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	IAN	i'm working a double tonight. you want to stop by?	ho un doppio turno stasera, mi vieni a trovare?		hoy hago turno doble, quieres pasarte?	

SOD	MICKEY	yeah, sure. got nothing better to do than watch a <b>bunch of pruney queens</b> slap their sacks against your ass cheeks.	si, certo, non ho altro da fare che guardare un <b>branco di froci</b> che ti si strusciano addosso.	EQUIVALENCE	sí, claro, me encanta ver a <b>unas reinonas</b> frotarse el paquete contra tu culo.	EQUIVALENCE
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(212)

Sheila's house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
GIM	DEBBIE	i got my period, but <b>all fiona has are tampons and i'm saving my virginity until i become a woman.</b>	ho le mie cose ma <b>fiona ha solo tamponi e non voglio perdere la verginità, non sono ancora donna.</b>	EQUIVALENCE	tengo el período, pero <b>fiona solo tiene tampones y quiero ser virgen hasta hacerme mujer.</b>	EQUIVALENCE
SOIM	SAMMI	okay, first of all, you can't lose your virginity to a tampon. <b>it has to be a penis with a man attached.</b> and second, <b>you're already a woman. officially. from the moment aunt flo came knocking at your vagina.</b>	prima di tutto non puoi perdere la verginità con un tampono. <b>dev'essere un pene con un uomo attaccato.</b> e secondo, <b>sei già una donna. ufficialmente. da quando zio mestruo ha bussato alla tua vagina.</b>	EQUIVALENCE	mira, para empezar, no se pierde la virginidad con un tampón. <b>tiene que ser un pene con un hombre detrás.</b> además, <b>tú ya eres mujer. oficialmente. desde que la colorada te asoma por la vagina.</b>	EQUIVALENCE
GS	DEBBIE	then why won't my boyfriend have sex with me until i'm sixteen?	però il mio ragazzo farà sesso con me dopo i sedici anni.	EQUIVALENCE	y por qué mi novio no quiere hacerlo hasta que cumpla dieciséis?	EQUIVALENCE
GIM GS GIM	SAMMI	wow. <b>they still make them like that? you got a good one. tampons are varsity level, and you are still jv.</b>	wow. <b>ne nascono ancora così? è uno bravo. i tamponi sono per quelle navigate, tu sei ancora inesperta.</b>	EQUIVALENCE EQUIVALENCE EQUIVALENCE	anda. <b>aún hay hombres así? ese es de los buenos. los tampones son para universitarias y tú estás en el insti.</b>	EQUIVALENCE EQUIVALENCE EQUIVALENCE

(213)

School reunion.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
RAD	FRANK ƧO BLACK GUY	she's asking me, <b>chipwich.</b>	lo ha chiesto a me, <b>biscottino.</b>	ELIMINATION	me lo pregunta a mí, <b>chocolate.</b>	EQUIVALENCE

(214)

School.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	TEACHER	and so what have we learned?	quindi cosa abbiamo imparato?		y entonces qué has aprendido?	
	CARL	bullying is bad for society. it hurts people and makes them feel bad. it must be stopped.	il bullismo fa male alla società. ferisce le persone e le fa star male. deve essere fermato.		que pegar es malo para la sociedad. haces daño a los demás y te sientes fatal. no hay que hacerlo jamás.	
	TEACHER	very good.	molto bene.		muy bien.	
NAD NAS	CARL	forgot my lunch. give me money. give me money, <b>chihuahua.</b> come on, give me money.	ho dimenticato il pranzo, dammi i tuoi soldi. dammi i soldi, <b>chihuahua.</b> andiamo, dammi i soldi.	EQUIVALENCE EQUIVALENCE	no me he traído la comida. dame la pasta, la pasta <b>chihuahua.</b> vamos, dame la pasta.	EQUIVALENCE EQUIVALENCE

**The legend of Bonnie and Carl**  
**Season 4 Episode 9**  
**(215)**

Sheila's house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FRANK	that smell.	che puzza è?		a qué huele?	
NAD	SAMMI	oh, incense. it's called persian spice. i was afraid it would stink like the toilet at a baghdad bazaar, but i think it's nice.	ah, incenso. si chiama specia persiana. pensavo puzzasse come un cesso di un bazar di baghdad, invece mi sembra buono.	EQUIVALENCE	oh, a incienso. lo llaman la especia persa. temía que apestara como el retrete de un bazar de baghdad, pero es agradable.	EQUIVALENCE

**(216)**

Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	SVETLANA	i do everything i can so he doesn't turn into piece of shit like you.	io faccio tutto perché lui no diventa una merda come te.		hago todo lo que puedo para que no sea un mierda como tú.	
SCD GD	MICKEY	yeah, i'm sure you're gonna turn him into a nice, upstanding citizen since you've blown so many of them.	si, lo trasformerai in un bel cittadino per bene visto che te ne sei succhiati tanti.	EQUIVALENCE EQUIVALENCE	seguro que lo conviertes en un ciudadano ejemplar, como esos a los que se la chupas.	EQUIVALENCE EQUIVALENCE

**(217)**

Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	MICKEY	got better shit to do.	ho di meglio da fare, cazzo.		tengo mejores cosas que hacer.	
	SVETLANA	yeah, like what? do ass fuck with orange boy?	si, cosa? scopare in culo con ragazzo rosso?		como qué? como dar por culo al pelirrojo?	
	MICKEY	watch yourself.	attenta, troia!		mucho ojito.	
NAD GD  SOD SOS	SVETLANA	you think you scare me? you are a hundred and thirty pounds of ukrainian pussy. what's your father gonna say when he gets out of jail and i tell him you spend every day with orange boy rubbing your dicks together?	tu pensi che mi fai paura? tu sei soltanto una grossa fighetta pisciasotto. che dirà tuo padre quando esce da prigione e io gli dice che tu struci cazzo con ragazzo rosso?	ELIMINATION EQUIVALENCE  EQUIVALENCE EQUIVALENCE	crees que me das miedo? no eres más que un maricón de setenta quilos. qué crees que hará tu padre cuando vuelva de la cárcel y le diga que te pasas el día sobándote el rabo con el pelirrojo?	ELIMINATION SUBSTITUTION  EQUIVALENCE EQUIVALENCE

**(218)**

Alibi.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	TOMMY	hey, your wife's upstairs.	hey, tua moglie è di sopra.		tu mujer está arriba.	
GD	MICKEY	i'm not looking at that fucking hose-bag.	non cerco quella busta di sperma.	AMPLIFICATION	no vengo a ver a esa guarra.	MITIGATION
	KEVIN	nice way to talk about the mother of your child.	parli così della madre di tuo figlio?		no hables así de la madre de tu hijo.	
	TOMMY	her tits are	le sue tette sono		esa chica tiene unas	

		enormous. definitely worth the price of admission.	enormi, valevano tutti i soldi che mi ha chiesto.		tetas enormes, merece la pena pagar por ellas.	
	KEVIN	tommy, he doesn't want to hear about you going balls deep on his wife.	e non gli dire che lo infili fino alle palle dentro sua moglie.		no creo que quiera oír cómo te calzas a su mujer.	

(219)

Gay club (outside).

IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
GD	MICKEY	my bitch of a wife thinks i owe her something. like i'm the only guy ever dropped a fucking load in her.	quella troia di mia moglie pensa che sia in debito. come se fossi l'unico a essergli venuto dentro.	AMPLIFICATION	la puta de mi mujer cree que le debo algo. como si yo fuera el único que se le ha corrido dentro.	AMPLIFICATION
	GUY	boys. ride around the block?	ragazzi, vi va un giretto?		chicos, damos una vuelta?	
SOD	MICKEY	we look like a couple fags for sale to you?	perché ti sembriamo una coppia di froci in vendita?	EQUIVALENCE	es que te parecemos un par de chaperos?	EQUIVALENCE
	GUY	yes.	sì.		sí.	
	MICKEY	well, this ain't macy's, bitch. you ain't window-shopping.	beh, non sei da macy's, stronzo, non siamo mica in vetrina.		ni esto es un escaparate ni se vende nada, capullo.	
SOS	GUY	you're in boystown, outside a bar called the fairy tail.	hey, siete a boystown, fuori da un locale per gay.	EQUIVALENCE	estáis en el barrio gay a la puerta de una discoteca gay.	EQUIVALENCE
SOS	MICKEY	why don't you fuck off before i give you a broken spine to go along with that limp wrist? yeah, get going, you fucking fruit! thinks he can buy whatever he wants 'cause he's got a fucking rolex and an s-class. that shit happen to you a lot?	perché non te ne vai a fanculo prima che ti rompo la schiena oltre a quella macchina del cazzo? bravo, scappa, frocio di merda. crede di potersi comprare tutto perché ha un cazzo di rolex e una macchina fica. questa merda ti capita spesso?	ELIMINATION  AMPLIFICATION	lárgate antes de que te rompa la columna y ya no puedas hacer mariconadas. vete de una puta vez. cree que puede comprarlo todo solo porque tiene un rolex y una clase s. esto te pasa mucho?	AMPLIFICATION  ELIMINATION
	IAN	every night.	tutte le sere.		todas las noches.	
	MICKEY	from rich dudes?	sempre gente ricca?		con tíos ricos?	
	IAN	gotta get to work.	devo andare a lavoro.		tengo que trabajar.	
	MICKEY	hey, hey, hold on. tell your boss you're going home sick tonight.	hey, aspetta un attimo, di al tuo capo che stai male.		eh, eh, espera. dile a tu jefe que estás enfermo.	
	IAN	sick?	male?		enfermo?	
SOS	MICKEY	yeah, whatever. tell him you got aids.	sì, che ne so, digli che hai l'aids.	EQUIVALENCE	dile, por ejemplo, que tienes sida.	EQUIVALENCE

(220)

Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
RED	CARL	she's a towel-head?	è una mangia curry?	SUBSTITUTION	entonces es mora?	MITIGATION
	DEBBIE	indian, i think.	sì, sembra indiana.		creo que es india.	
RAD	CARL	matt likes dark meat.	a matt piacciono le scure.	MITIGATION	a matt le va la carne oscura.	EQUIVALENCE

## Liver, I Hardly Know Her

### Season 4 Episode 10

(221)

Hospital.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
RAS	VERONICA	this is amy, and that's jemima. kev wanted to name her <b>zaniqua</b> .	lei è amy e lei è jemima. kev voleva chiamarla <b>zaniqua</b> .	EQUIVALENCE	esta es amy y esa es jemima. kev quería llamarla <b>zaniqua</b> .	EQUIVALENCE
RAD	KEVIN	well, you know, one pseudo-african name, one normal one.	un nome pseudo-africano e uno normale.	EQUIVALENCE	claro, un nombre pseudo-africano y otro normal.	EQUIVALENCE

## Emily

### Season 4 Episode 11

(222)

Alibi.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
GD	MICKEY TO IAN	why the fuck you acting like a girl, huh?	perché ti comporti come una ragazzina?	EQUIVALENCE	por qué te comportas como una tía?	EQUIVALENCE

(223)

Alibi.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
SOD	GUY	that'll teach the queers to try to rape a milkovich in the prison, huh? huh?	devono imparare quelle checche a non cercare di farsi un milkovich in prigione.	EQUIVALENCE	así aprenderán a intentar violar a un milkovich esos maricones, eh?	EQUIVALENCE
SOD	SVETLANA	speaking of queers.	proposito di checche.	EQUIVALENCE	hablando de maricones.	EQUIVALENCE
	MICKEY	what the hell do you think you're doing?	che cazzo vorresti fare?		qué coño crees que haces?	
SOD	SVETLANA	i thought your father should know he didn't beat all the queer out of you. really gonna kill you this time.	tuo padre deve sapere che no tolto frocio da te. stavolta lui ti ammazza.	EQUIVALENCE	si tu padre se entera de que no te quitó las mariconadas a golpes, seguro que esta vez te mata.	EQUIVALENCE
	MICKEY	keep your fucking mouth shut.	tieni chiusa quella cazzo di bocca.		te conviene tener la boca cerrada.	
	IAN	can i talk to you for a second?	posso parlarti un secondo?		podemos hablar un segundo?	
SCD GIM	MICKEY	you know, your life right here, right now is as good as it's ever gonna get. you got to go get plowed all day, yeah, but you come home to a roof over your head and food in your fucking belly. five years from now, you're gonna be a used-up, dried-up old whore, sucking guys off on the sidewalk for five bucks a pop. i wouldn't fuck this up if i were you.	sai, la tua vita qui adesso è meglio di come potrebbe mai essere. ti scopano tutto il giorno, sì, ma dormi con un tetto sulla testa e con la cazzo di pancia piena. tra cinque anni sarai diventata una troia sfatta e sfondata che lo succhia sul marciapiedi a cinque dollari la sborrata. io non manderei tutto a puttane.	EQUIVALENCE EQUIVALENCE	la vida que vives aquí ahora es la mejor que vas a tener nunca. te pasas el día abierta de piernas, sí, pero luego tienes un techo y comida en la puta barriga. dentro de cinco años serías una puta vieja y cansada que solo la chuparía en las esquinas por cinco pavos, así que procura no joder esto.	EQUIVALENCE EQUIVALENCE

(224)

Alibi.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
SOD	MICKEY	hey! excuse me! can i get everybody's attention, please? i just want everybody here to know i'm <b>fucking gay. a big old 'mo.</b> i just thought everybody should know that. you happy now?	hey, scusatemi, posso aver un attimo di attenzione? volevo dire a tutti quanti qui che <b>sono gay, cazzo. un gran bel culattone.</b> pensavo doveste saperlo. sei felice adesso?	EQUIVALENCE	eh, escuchadme. escuchadme un momento, por favor. solo quiero que todos los presentes sepáis que <b>soy un puto gay. soy muy maricón.</b> quiero que lo sepáis todos. ya estás contento?	EQUIVALENCE
	TERRY	i'll fucking kill you! you son of a bitch!	io ti ammazzo, cazzo! figlio di puttana!		voy a matarte, cabrón, de una puta vez.	

(225)

Street (outside the alibi).						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
SOD	TERRY	<b>fucking faggot!</b> get out of my house! <b>you pole-smoking queer!</b>	<b>finocchio del cazzo!</b> fuori da casa mia! <b>brutta checca succhia cazzi!</b>	EQUIVALENCE	<b>maricón de mierda.</b> lárgate de mi casa. <b>ahí no viven chupapollas.</b>	EQUIVALENCE
SOD				EQUIVALENCE		MITIGATION

(226)

Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	JASON	how much to stop dating her?	quanto vuoi per smettere di vederla?		cuanto quieres por dejar de verla?	
	LIP	excuse me?	come, prego?		cómo dice?	
	JASON	you know, she's not in love with you. you do know that, right?	beh, tanto non è innamorata di te, questo lo sai vero?		bueno, ella no está enamorada de ti, lo sabes verdad?	
	LIP	we're not really at that stage yet.	non siamo ancora arrivati a quella fase.		ni siquiera lo había pensado.	
SCD	JASON	<b>she's just trying to drive me crazy by going out with someone like you.</b>	<b>cerca soltanto di farmi arrabbiare uscendo con uno come te.</b>	EQUIVALENCE	<b>solo pretende volverme loco saliendo con alguien como tú.</b>	EQUIVALENCE
	LIP	someone like me?	uno come me?		alguien como yo?	
	JASON	yeah. i mean, you seem like a perfectly nice kid, but amanda's just rebelling.	sì, tu mi sembri un ragazzo a posto ma amanda ti usa per ribellarsi.		sí, tienes pinta de ser un chico majo, pero amanda se está rebelando.	
	LIP	well, don't blame her. you're kind of a dick.	beh, non posso biasimarla, sei uno stronzo.		bueno, es normal, usted es un capullo.	
SCD	JASON	i'm not denying that. <b>how about five thousand dollars, then? looks like that would go pretty far in this place.</b>	questo non lo nego. <b>che ne dici di cinque mila dollari? potreste farci parecchio in un posto come questo.</b>	EQUIVALENCE	no niego que lo sea. <b>qué te parecerían cinco mil dólares? yo diría que aquí vendrían bastante bien.</b>	EQUIVALENCE
	SHERYL	jason.	jason.		jason.	
	LIP	is he serious? he's gonna pay me not to date your daughter?	lui vuole davvero pagarmi per non vedere vostra figlia?		va en serio? me pagaría por no salir con su hija?	
	JASON	how about ten? i have the cash with me.	e dieci mila? ho i contanti con me.		qué tal diez? llevo el dinero encima.	
SCS	LIP	<b>on you, in this neighborhood?</b>	<b>con te, in questo quartiere?</b>	EQUIVALENCE	<b>encima? en este barrio?</b>	EQUIVALENCE
	JASON	have we got a deal?	abbiamo un accordo?		los aceptas?	



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Street (outside the alibi).						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	IAN	so you really came out, huh?	sei uscito allo scoperto.		al final lo has soltado, eh?	
SOS	MICKEY	doesn't mean i'm gonna wear a fucking dress or anything.	non vuol dire che mi metterò una cazzo di gonna.	EQUIVALENCE	no por eso voy a ponerme vestiditos.	EQUIVALENCE

## Lazarus

### Season 4 Episode 12

(228)

Hospital.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
REIM	NURSE TO FRANK	pain is a blessing, mr gallagher, part of the good lord's healing process.	è una benedizione signor gallagher, fa parte del processo di guarigione di dio.	EQUIVALENCE	el dolor es una bendición, es parte del proceso curativo.	MITIGATION

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Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
NAS	LIP TO DEBBIE AND CARL	you know, jesus, guys. it's ninety days in country club jail. all right, it's not guantanamo. okay, she's probably learning a useful trade, brushing up on her spanish.	dai ragazzi, starà novanta giorni in una prigione stile country club non a guantanamo. chiaro? probabilmente impara un mestiere utile, ripassa lo spagnolo.	EQUIVALENCE	joder, chicos, son noventa días en una cárcel tipo campamento de verano, ¿vale? no está en guantánamo. probablemente este aprendiendo un oficio útil y practicando el italiano.	EQUIVALENCE

(230)

Milkovich house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
SOS	SVETLANA	so you are rainbow boy now?	e così hai fatto outing?	ELIMINATION	ahora eres un chico del arco iris?	EQUIVALENCE
	MICKEY	the fuck you do to your hair?	che hai fatto ai capelli?		qué coño te has hecho en el pelo?	
SOS	SVETLANA	you wear pink sweaters and stink of man perfume now?	indossi maglioni rosa e sai di profumo da uomo ora?	EQUIVALENCE	llevas jerséis rosa y hueles a perfume.	EQUIVALENCE

(231)

Hospital.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
RAS	SHEILA	on three, let's say geronimo. ready?	al tre, diciamo geronimo. pronti?	EQUIVALENCE	a la de tres decís gerónimo. listos?	EQUIVALENCE

(232)

Milkovich house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	MICKEY TO IAN	hey, man. it's noon.	hey, è mezzogiorno.		eh, tío, son las doce.	

SOS		rise and fucking shine, <b>cinderella.</b>	alzati e risplendi, <b>cenereentola.</b>	EQUIVALENCE	despierta de una vez, <b>cenicienta.</b>	EQUIVALENCE
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Alibi.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	TOMMY	how's business downstairs, mick?	e il retro bottega come procede?		y cómo va lo de abajo, mick?	
	MICKEY	that a fuckin' gay joke?	cos'è, una battuta sui gay?		eso es un puto chiste de gais?	
	TOMMY	i don't know. was it funny?	non lo so, fa ridere?		no lo sé, te ha hecho gracia?	
	MICKEY	no, it wasn't funny.	no, non fa ridere.		no, no ha tenido gracia.	
	TOMMY	then, no, it wasn't a gay joke.	no? allora non lo è.		entonces no, no era ningún chiste.	
	MICKEY	hey, if anybody's got something to say, fucking say it!	hey, se qualcuno ha qualcosa da dire lo dica, cazzo!		eh, si alguno tiene algo que decir, que lo suelte!	
	KEVIN	were you surprised? 'cause i wasn't surprised. i mean, rock hudson? that was a bit of a shock. ellen? that kid from doogie howser, md?	sei sorpreso? perché io non lo sono. e rock hudson? quello è stato uno shock, ellen degrené? il ragazzino di doogie howser?		os ha sorprendido? porque a mí no, la verdad. lo de rock hudson, eso sí me sorprendió. y ellen, y el chaval ese de un médico precoz.	
	VERONICA	ellen? really? i had that one.	ellen? davvero? non lo sapevo.		ellen? en serio? yo me lo imaginaba.	
<b>SOS SOD</b>	KERMIT	<b>yeah, no straight woman wears adidas.</b>	<b>già, una donna etero non usa le adidas.</b>	<b>EQUIVALENCE ELIMINATION</b>	<b>sí, ninguna tía hetero lleva adidas.</b>	<b>EQUIVALENCE ELIMINATION</b>
	TOMMY	rosie o'donnell, that got me. she looks just like my sister.	rosie o'donnell è stata uno shock, assomiglia a mia sorella.		a mí me dejó de piedra lo de rosie o'donnell. si es igualita a mi hermana.	
	VERONICA	i thought your sister was gay.	tua sorella non è gay?		creía que tu hermana era gay.	
<b>SOIM</b>	TOMMY	<b>wasn't before ellen.</b>	<b>si, dopo che ha visto ellen.</b>	<b>EQUIVALENCE</b>	<b>no lo era, hasta lo de ellen.</b>	<b>EQUIVALENCE</b>
	KERMIT	elton john, candle in the wind.	elton john, ma di lui lo sanno tutti.		y elton john, candle in the wind.	
	TOMMY	that diver from the underwear ads?	quello della pubblicità di intimo?		y ese tío que anuncia calzoncillos.	
	KERMIT	marky mark?	marky mark?		marky mark?	
	VERONICA	marky mark's not gay.	marky mark è gay?		marky mark no es gay.	
<b>SOS</b>	KERMIT	<b>he did underwear ads.</b>	<b>gira spot di intimo.</b>	<b>EQUIVALENCE</b>	<b>anuncia calzoncillos.</b>	<b>EQUIVALENCE</b>
	KEVIN	no, no. greg louganis. yeah, he busted his head on the olympic diving board. blood everywhere, kept going. tough fucker.	no, no, no, no. greg louganis. si spaccò la testa sul trampolino alle olimpiadi, nonostante il sangue non si fermò. uno tosto.		no, no greg louganis. sí, el que se abrió la cabeza en el trampolín olímpico. sangraba que no veas y siguió.	
	TOMMY	that nba player last year.	e quel giocatore dell'nba?		y ese jugador de la nba?	
<b>SOS SOD SOIM</b>	KEVIN	yeah, jason collins. <b>that took guts.</b> what about that kid that just came out in college football, michael sam?	si, jason collins. <b>ha avuto fegato.</b> e il giocatore di football che ha appena fatto outing, michael sam?	<b>EQUIVALENCE EQUIVALENCE EQUIVALENCE</b>	si, jason collins. <b>le echó huevos.</b> y el chaval ese que jugaba al fútbol? michael sam.	<b>EQUIVALENCE EQUIVALENCE EQUIVALENCE</b>
	TOMMY	fergie.	fergie.		fergie.	
	KEVIN	no shit. fergie?	non ci credo, fergie?		en serio? fergie?	
<b>SOD</b>	TOMMY	well, <b>maybe just bisexual, but still.</b>	<b>forse è solo bisessuale, ma comunque.</b>	<b>EQUIVALENCE</b>	bueno, <b>puede que sea bisexual, pero, aun así.</b>	<b>MITIGATION</b>

	KEVIN	mickey, have a seat, man. no one gives a shit who you bang. let me buy you a beer. to butt buddies, long may they slam and slap.	mickey, dai, siediti. non ci importa chi ti scopi. ti offro una birra. ai culattoni, che a lungo continuo a sbattersi.		mickey, siéntate, tío. a nadie le importa a quien te folles. te invito a una birra. por los maricas, que duren y que les dure dura.	
SOD	ALL	<b>to butt buddies!</b>	<b>ai culattoni!</b>	EQUIVALENCE	<b>por los maricas!</b>	EQUIVALENCE

(234)

Menominee reunion for Sheila to adopt the children.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
ETHS	MENOMINEE PRESIDENT TO SHEILA	the menominee nation thanks you for your care of these children and would like to offer you five hundred dollars to defray any costs you may have incurred. we can send you a check. or <b>would you prefer chips for the casino?</b>	la nazione menominee la ringrazia per essersi occupata dei bambini e le offre cinquecento dollari per le spese che ha sostenuto. possiamo spedirle un assegno o <b>vuole delle fiche per il casinò?</b>		la nación menominee le agradece que haya cuidado de estos niños y quiere ofrecerle quinientos dólares para cubrir los gastos que le hayan causado. podemos enviarle un cheque. o <b>prefiere fichas para el casino?</b>	
				EQUIVALENCE		EQUIVALENCE

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Diner.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
SCS GS	AMANDA TO LIP	well, we're a <b>bunch of engineering majors. our parties usually consist of us watching big bang reruns and bleaching each other's mustaches.</b>	siamo studentesse di ingegneria. le nostre feste di solito consistono nel <b>guardare le repliche di big bang theory e schiarirci i baffetti a vicenda.</b>		vamos, <b>todas estudiamos ingeniería. nuestras fiestas suelen consistir en ver episodios de big bang y teñirnos el pelo del labio superior.</b>	
				EQUIVALENCE EQUIVALENCE		EQUIVALENCE EQUIVALENCE

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Hospital.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FRANK	what's going on out there?	che succede là fuori?		qué está pasando ahí fuera?	
GD	CARL	<b>catfight. sammi and sheila.</b>	<b>lite tra donne, sammi e sheila.</b>	ELIMINATION	<b>una pelea entre sammi y sheila.</b>	ELIMINATION

## Milk of the Gods Season 5 Episode 1

(237)

Street. Woman distributing flyers.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	WOMAN	um, excuse me, may i give you one of these?	ah, scusa, posso lasciartene uno?		perdona, me gustaría que leyeras esto.	
REIM	DEBBIE	uh, no, thank you. i <b>already accepted jesus as my lord and savior. try three houses down. they're muslim.</b>	ah, no, <b>ho già accolto gesù come mio signore. tre case più avanti, mussulmani.</b>	EQUIVALENCE	ah, no, gracias. <b>ya sé que jesucristo es mi salvador. pregunte más abajo, hay musulmanes.</b>	EQUIVALENCE

(238)

Alibi.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
GD SCD	TOMMY TO LIP	i don't hire college pussies like you.	non assumo fighette da college come te.	EQUIVALENCE EQUIVALENCE	yo no contrato a universitarios como tú.	ELIMINATION EQUIVALENCE

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Patsy's diner.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
SCS	SEAN TO FIONA	careful. he's a musician. you never know where that tip's been.	attenta, è un musicista, non puoi sapere dove lo mette.	AMPLIFICATION	cuidadito, es músico, a saber dónde la ha metido antes.	AMPLIFICATION

(240)

Park.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	DEBBIE	why can't you do this yourself?	perché non li raccogli tu?		y por qué no las coges tú mismo?	
GS	FRANK	a grown man digging at the feet of kids looks a little pervy, don't you think?	a rovistare in mezzo a dei bambini sembrerei un po' pervertito, no?	EQUIVALENCE	porque un hombre agachado entre críos parece un pervertido, no crees?	EQUIVALENCE

(241)

Kevin and Veronica's house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	REALTOR	good evening, sir.	buonasera, signore.		buenas noches, señor.	
	KEVIN	oh, jehovahs. not interested.	ah, testimoni di geova. non mi interessa.		ah, jehová, no me interesa.	
	REALTOR	no, no, no. we're not jehovahs. everyone keeps thinking that.	no, no, non lo siamo. è quello che pensano tutti.		no somos testigos de jehová. todo el mundo piensa eso.	
RES	KEVIN	your clothes.	è per come vestite.	EQUIVALENCE	por la ropa.	EQUIVALENCE

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Kevin and Veronica's house. On the phone.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	KEVIN	she said i have madonna whore complex.	dice che ho il complesso della vergine troia.		dice que sufro el complejo madonna zorra.	
	VERONICA	what?	cosa?		qué?	
	KEVIN	yeah, it's why i didn't want to have sex.	si, perciò non voglio fare sesso.		sí, por eso no quise follar antes.	
	VERONICA	wait, you calling me a whore?	aspetta, mi hai detto troia?		oye, me estás llamando zorra?	
	CAROL	he calling you a whore?	ti ha detto troia?		te ha llamado zorra?	
GD	KEVIN	no, i'm not calling you a whore. i mean, you used to be a whore which i liked a lot, trust me, but now you're a madonna, like the virgin mary madonna.	no, non ti ho detto troia, insomma, prima eri troia e mi piaceva, molto, credimi, ma ora sei una madonna, come la vergine maria.	EQUIVALENCE	no, no te estoy llamando zorra, digo que antes eras una zorra, cosa que, que me, que me iba bastante, créeme, pero ahora eres una madre, madre como la madonna.	EQUIVALENCE
	VERONICA	he's saying i'm like madonna now.	dice che sono come madonna ora.		dice que soy como la madonna.	
	CAROL	what, like vogue	madonna di vogue?		como la cantante	

		madonna?			esa?	
	VERONICA	the virgin mary that's why he don't want to fuck me.	la vergine maria, perciò non vuole fottermi.		como la virgen, por eso no quiere follar conmigo.	

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Street.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
RAD	MICKEY	yo, <b>brown ass</b> .	hey, <b>culo nero</b> .	EQUIVALENCE	eh, <b>comedor de curry</b> .	SUBSTITUTION
	GUY	oh, shit.	oh, cazzo.		joder.	
	MICKEY	oh, shit, is right. you like hitting girls, huh? come here. uhh!	cazzo, giusto, ti piace picchiare le ragazze, eh? vieni qui.		sí, exacto, joder. te gusta pegarles a las chicas, eh?	
	GUY	what the, ugh!	ugh!		no, por favor, oh! déjame, ah!	
ETHS	MICKEY	<b>curry says what?</b>	allora, mangia <b>curry</b> , che hai da dire?	EQUIVALENCE	<b>a que no mola que te peguen?</b>	ELIMINATION
	FIONA	this is his errand?	questa era la commissione?		ese es su recado?	
	GUY	stop it!			te pido por favor.	
GIM	MICKEY	you ever hit one of <b>my girls</b> again, i'm not gonna go so easy on you, do you hear me?	se picchi ancora una delle <b>mie ragazze</b> , non ci andrò più così leggero. hai capito?	EQUIVALENCE	como vuelvas a pegar alguna de <b>mis chicas</b> no voy a ser tan bueno contigo. me has oído?	EQUIVALENCE
	GUY	yes.	sì.		[nods]	
NAS	MICKEY	good. hey! <b>mrs patel</b> , can you jerk your fucking husband off once in a while so he doesn't come back to my rub 'n' tug ever again? [...] all right, let's say he gets, like, depressed, or manic, or whatever the fuck, how do we know it's not just from living in this shithole ghetto?	bene. hey, <b>signora patel</b> , perché non fa una bella sega a questo cazzo di suo marito ogni tanto? così non tornerà più nel mio centro massaggi. [...] diciamo che è depressso o maniacale o quello che cazzo è, magari dipende da questo ghetto di merda.	EQUIVALENCE	bien. eh, <b>señora patel</b> , a ver si le hace una paja a su marido de vez en cuando para que así no vuelva a mi salón de masajes nunca más. [...] vale, pero si se vuelve a deprimir o desparrama, como sabréis que no es solo por vivir en esta mierda de gueto?	EQUIVALENCE
	LIP	he has signs of bipolar.	mostra segni di bipolarismo.		da señales de ser bipolar.	
	MICKEY	like?	tipo?		cuales?	
	LIP	recklessness, impulsiveness.	avventatezza, impulsività.		es muy impulsivo, muy temerario.	
	FIONA	fast talking, barely sleeping.	logorrea, insonnia.		habla de prisa, duerme muy poco.	
	LIP	hyper sexuality.	iper sessualità.		tiene hipersexualidad.	
	SOS	MICKEY	hyper se, you mean horny? <b>what seventeen year old gay kid isn't horny?</b>	stai dicendo che è <b>arrapato? quale gay di diciassette anni non lo è?</b>	EQUIVALENCE	hiper? que esta cachondo? <b>qué gay de diecisiete años no está cachondo?</b>

## I'm the liver

### Season 5 Episode 2

(244)

Construction site.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
NAS	TOMMY TO WORKERS	all right, <b>andale, andale. arriba, ay yi yi yi.</b>	forza, <b>andale, andale, arriba, ay yi yi yi.</b>	EQUIVALENCE	venga, <b>ándale, ándale, arriba, yiii ha hai.</b>	EQUIVALENCE

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Patsy's diner (outside).						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	CUSTOMER	slow, rude, and my eggs were undercooked.	lenta, ignorante e le uova erano crude.		ha sido lenta y mis huevos estaban crudos.	
	SEAN	sir, respectfully, if you can't afford to tip, you can't afford to eat here.	signore, con rispetto, se non può permettersi la mancia allora non mangi qui.		señor, con todo respeto, si no puede dar propina no debería comer aquí.	
<b>GD</b>	CUSTOMER	seriously? you're siding with <b>this little slut?</b>	sul serio? prende le parti di <b>questa troietta?</b>	<b>EQUIVALENCE</b>	será posible? se pone de parte de <b>esta zorra?</b>	<b>EQUIVALENCE</b>

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Sheila's house (outside).						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
<b>SOD</b>	SHEILA TO FRANK	frank, frank. a realtor came by. and he was with two, <b>like, very clean lesbians.</b> and he offered us double the market value for the house. double, frank.	frank, frank. è venuto un agente immobiliare, ed era insieme a <b>due lesbiche molto molto eleganti.</b> e c'ha offerto il doppio del valore di mercato per questa casa. il doppio, frank.	<b>EQUIVALENCE</b>	frank, frank. ha venido un agente inmobiliario. venía acompañado por <b>dos lesbianas a las que se veía muy limpias.</b> y nos ha ofrecido el doble de lo que vale ahora mismo la casa. el doble, frank.	<b>EQUIVALENCE</b>

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Military funeral.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
<b>REIM SOD</b>	PROTESTERS	<b>god kills soldiers! because america loves faggots!</b>	<b>dio uccide i soldati perché l'america ama i froci.</b>	<b>EQUIVALENCE EQUIVALENCE</b>	<b>mueren soldados porque amáis a los maricas.</b>	<b>ELIMINATION EQUIVALENCE</b>

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Sheila's house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
<b>SOD</b>	FRANK	why would two <b>dykes</b> offer double market value for this dump? what's the scam?	perché due <b>lesbiche</b> offrono il doppio del valore per questa topaia, dov'è la truffa?	<b>MITIGATION</b>	por qué iban a ofrecer unas <b>bolleras</b> el doble de lo que vale esta casa? dime donde está el truco.	<b>EQUIVALENCE</b>
	SAMMI	not a scam. an investment. tribune named this neighborhood an up and comer. alls anybody's talking about down at the alibi.	non è una truffa. è un investimento. il tribune definisce il quartiere promettente. non si parla di altro se non di questo all'alibi.		no hay truco. es una inversión. el tribune dice que este barrio se pondrá de moda. la gente no hablaba de otra cosa en el alibi.	
	FRANK	oh, mother of god.	oh madre di dio.		no me jodas.	
	SHEILA	what?	che c'è?		qué pasa?	
	FRANK	you are not selling. [...]	tu non devi vendere. [...]		no se te ocurra vender esta casa. [...]	
	SHEILA	frank.	frank.		frank.	
<b>SOD GD</b>	FRANK	<b>they may have female genitalia, but those lesbians are the man moving in on our territory.</b>	<b>potranno avere dei genitali femminili ma quelle lesbiche sono il grande fratello che si sposta nel nostro territorio.</b>	<b>EQUIVALENCE ELIMINATION</b>	<b>aunque tengan genitales femeninos, esas lesbianas son como alemanes a punto de invadir nuestro territorio.</b>	<b>EQUIVALENCE SUBSTITUTION</b>

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Church.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
SOD SOIM	MANDY	my father, he started drinking again. and my brother, he won't listen to reason. <b>why would he choose faggotry over his family? why?</b>	mio padre ha ricominciato a bere e intanto mio fratello non vuole sentire ragioni. <b>perché ha preferito essere frocio che restare con la sua famiglia? perché?</b>	EQUIVALENCE EQUIVALENCE	mi padre ha vuelto a caer en la bebida y mi hermano no atiende a ninguna razón. <b>por qué pone por delante a los maricas antes que a su familia? por qué?</b>	EQUIVALENCE EQUIVALENCE
REIM SOD	PASTOR	it's a sin that destroys, mandy. and you have to cut that sinner out of your life.	è un peccato che distrugge, mandy. devi eliminare quel peccatore dalla tua vita.	EQUIVALENCE EQUIVALENCE	es un vicio destructivo, mandy. tienes que poner a ese pecador lejos de tu vida.	EQUIVALENCE EQUIVALENCE

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Kevin and Veronica's house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
GD GIM	SVETLANA TO KEVIN	come on. <b>who wears testicles in family?</b> you or wife?	andiamo, <b>chi porta testicoli in famiglia,</b> tu o tua moglie?	EQUIVALENCE EQUIVALENCE	vamos, <b>quién lleva testículos en familia,</b> tú o esposa?	EQUIVALENCE EQUIVALENCE

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Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FIONA	did you take something?	ti sei preso qualcosa?		te has metido algo?	
NAD SCD	LIP	oh, yeah, a <b>job for illegal immigrants and convicts.</b>	sì, un lavoro per <b>immigrati, clandestini, carcerati.</b>	EQUIVALENCE EQUIVALENCE	sí, un <b>curro de inmigrantes ilegales y ex presidiarios.</b>	EQUIVALENCE EQUIVALENCE

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Kevin and Veronica's house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	VERONICA	first of all, why was there a hooker's tit in my baby's mouth?	prima di tutto, perché c'è la tetta di una puttana nella bocca di mia figlia?		a ver, para empezar, por qué había una teta de furcia en la boca de mi hija?	
	KEVIN	all right, with the hooker. it's svetlana. and we ran out of formula, so we had to improvise.	non chiamarla puttana, lei è svetlana. è finito il latte artificiale e ho improvvisato.		no la llames furcia, es svetlana. me quedé sin leche infantil e improvisé.	
	VERONICA	you coulda called me. i would've brought you some formula. or maybe she coulda went out and got some.	potevi chiamarmi, te ne avrei portato un po' oppure poteva uscire lei a comprarlo.		haberme llamado, yo te habría traído mas leche o ella podría haber salido a comprarla.	
REIM GD	KEVIN	<b>god didn't make formula, veronica. god made boobs for a reason.</b>	<b>dio non ha creato il latte artificiale, v, ha creato le tette, c'è un perché.</b>	EQUIVALENCE EQUIVALENCE	<b>dios no creó la leche infantil, verónica, creó los pechos y fue por algo.</b>	EQUIVALENCE EQUIVALENCE

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Church.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
REIM	PASTOR	mandy, you sweet, sweet girl. <b>it's still a sin of the flesh.</b>	mandy, piccola dolce ragazza, <b>è sempre un peccato della carne.</b>	EQUIVALENCE	mandy, aunque tú eres una niña muy dulce, <b>esto es un pecado carnal.</b>	EQUIVALENCE

REIM	MANDY	but god wants my mouth on you. he wants you to feel his love through me. look away, pastor. i don't want you to see me sinning. i don't want you to think less of me.	ma dio vuole la mia bocca intorno a te. per farti sentire il suo amore attraverso me. non guardare, pastore. non voglio che mi vedi peccare. non voglio che pensi male di me.	EQUIVALENCE	pero dios quiere mi boca sobre usted. quiere que sienta su amor a través de mí. no mire, pastor. no quiero que me vea pecar. no quiero que piense mal de mí.	EQUIVALENCE
REIM	PASTOR	but god granted you such beauty, mandy.	ma dio ti ha donato una grande bellezza, mandy.	EQUIVALENCE	pero dios te ha dado tanta belleza, mandy.	EQUIVALENCE
REIM	MANDY	but if you don't watch, then i can pretend i'm praying.	ma se non mi guardi, posso fare finta di pregare.	EQUIVALENCE	si no me mira, puedo fingir que estoy rezando.	EQUIVALENCE

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Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
GD	FIONA	debbie. you're a smart girl. what are you doing hanging out with whores?	debbie, tu sei una ragazza in gamba, perché passi il tempo con delle troie?	EQUIVALENCE	debbie, tú eres muy lista, qué haces quedando con furcias?	EQUIVALENCE
	DEBBIE	i don't know. you're a smart girl. why are you on probation for drugs?	non lo so, sei in gamba anche tu, perché sei finita in semi libertà per droga?		no lo sé, tú eres muy lista. por qué estás en libertad condicional por drogas?	

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Alibi.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FRANK	i'm talking about gentrification, my friends.	io parlo di una bella riqualificazione, amici.		os hablo de aburguesamiento, amigos míos.	
	TOMMY	genital what?	riqua che?		de abur qué?	
SOS SCS	FRANK	i'm talking about the beginning of the end. i have seen this before on fulton street in sixty four. on kirby street in sixty eight. realtors started buying up property at better than market value, and within a few months, the whole neighborhood was over run with the gentry, and we were forced out. <b>today, the urban gentry is monied lesbians. they knock on your door. they offer you twice what your home is worth,</b> and they do it 'cause they know something you don't.	sto parlando dell'inizio della fine. l'ho visto in passato. a fulton street nel sessantaquattro. e a kirby street nel sessantotto. immobiliari che compravano case al doppio del valore di mercato e in pochi mesi tutto il quartiere era ormai in mano alla nobiltà e noi sbattuti fuori. <b>oggi la nobiltà urbana sono lesbiche con i soldi. ti bussano alla porta, ti offrono il doppio del valore della tua casa</b> e lo fanno perché sanno qualcosa che tu non sai.	EQUIVALENCE EQUIVALENCE	os hablo del principio del fin. yo ya lo vi en la calle fulton en el sesenta y cuatro y en la calle kirby en el sesenta y nueve. los promotores compraban propiedades por encima del precio del mercado y en unos pocos meses la totalidad del barrio estaba hasta los topes de burgueses y nos forzaban a irnos. <b>hoy en día los burgueses son las lesbianas con pasta que llaman a tu puerta y te ofrecen el doble de lo que vale tu casa</b> y lo hacen porque saben algo que tú ignoras.	EQUIVALENCE EQUIVALENCE



**The two Lisas**  
**Season 5 Episode 3**  
**(256)**

Alibi brothel. Police raid.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
NAS	POLICE OFFICER	you might wanna toss that minnow back into the lake, <b>lorenzo</b> .	ti conviene ributtare quel pesciolino nel lago, <b>lorenzo</b> .	EQUIVALENCE	tampoco la tienes para ir enseñándola por ahí, <b>muchacho</b> .	ELIMINATION

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Alibi.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
SCIM	FRANK TO MICKEY	you see? this is what i'm saying. it's the decline of civilization as we know it. they're trying to make the neighborhood spiffy for the <b>invading hipster hordes</b> .	vedete? ecco che intendo. questo è il declino della civiltà che conosciamo noi. cercano di rendere il quartiere elegante per le orde di <b>invasori alla moda</b> .	ELIMINATION	lo ves? ya os lo he dicho yo. este es el declino de la civilización que conocemos. dejan el barrio bien limpio para las hordas de <b>hípsters invasores</b> .	EQUIVALENCE

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Sheila's house (basement).						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FRANK	you cannot sell to the lesbians.	non puoi vendere casa alle lesbiche.		no vas a vendérsela a las lesbianas.	
	SHEILA	why not? they're very attractive gays with a lot of money.	perché no? sono delle gay molto attraenti con un sacco di soldi.		por qué no? son unas mujeres gais con mucho estilo y mucho dinero.	
SOIM	FRANK	well, exactly. when the good looking gay start buying up our homes the whole neighborhood is doomed. <b>they're this cabal of sophisticates who are cashing in on their own good taste</b> .	già, esatto. quando i gay affascinanti comperanno tutte le nostre case il quartiere sarà condannato. <b>sono una setta di aristocratici che approfittano del proprio buon gusto</b> .	EQUIVALENCE	pues, justamente por eso. si los gais con mucho estilo empiezan a comprarnos las casas, el barrio está condenado. <b>son una horda de sofisticados que pagan porque todo esté a su gusto</b> .	MITIGATION

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Street.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FRANK	i need you to run the lesbians out of town.	devi cacciare le lesbiche dalla città.		que eches a las lesbianas de la ciudad.	
	CARL	all of them?	tutte?		a todas?	
SOS	FRANK	nah, just the ones in our hood. <b>they're tearing up our soil, and dropping in flower gardens and yoga studios, gastro-pubs and store for dog clothes. we gotta get them out of here</b> .	no, solo quelle del quartiere. <b>stanno distruggendo la nostra terra e costruendo giardini di fiori, scuole di yoga, pub di lusso e negozi d'abiti per cani. dobbiamo mandarle via</b> .	EQUIVALENCE	no, solo a las del barrio. se lo van a cargar todo. <b>van a poner jardines con flores, estudios de yoga, gastropubs y tiendas de ropa para perros. tenemos que echarlas</b> .	EQUIVALENCE

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Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
SOD	CARL	i need some help terrorizing the lesbos after dinner.	mi aiutate a terrorizzare le lesbiche dopo cena?	MITIGATION	necesito ayuda para asustar a las lesbis.	MITIGATION
	FIONA	lesbos?	le lesbiche?		lesbis?	

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Street.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
SOD	CARL	operation dykes begone.	operazione lesbiche fuori.	MITIGATION	la operación bolleras fuera.	EQUIVALENCE

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Construction site.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	LIP	look, do we get paid for the holiday on monday?	ce lo pagano come festivo lunedì?		oye, vamos a tener fiesta el lunes?	
	TOMMY	what?	cosa?		qué?	
	LIP	you know, it's it's the fourth. of july. it's, it's, you know, america's birthday. it's, it's the birth of democracy.	si, insomma, è il quattro. luglio. perché, sai, è il compleanno dell'america. la nascita della democrazia.		es el cuatro de julio. la fiesta nacional. el cumpleaños de este país. el nacimiento de la democracia.	
RAD	TOMMY	yeah, i know what the fourth of july is, smartass. no. none of the holidays. not the tree one, the president one, the war one, and <b>definitely not the one for the blacks.</b>	si, so cos'è il quattro luglio, saputello. no, e vale per ogni festa. degli alberi, del presidente, dei veterani e <b>di certo anche per quella dei neri.</b> qui non sei alla posta.	EQUIVALENCE	sí, ya sé lo que es el cuatro de julio, sabiendo. no. aquí no hay fiestas. ni el día del árbol ni el del presidente, ni el de los caídos y <b>desde luego ni el de los negros.</b> esto no es correos.	EQUIVALENCE
	LIP	yeah, i know.				
	TOMMY	this ain't the post office.				
	LIP	i i think i tweaked my back.	è che ho uno strappo alla schiena.		creo que me he dado un tirón en la espalda.	
	TOMMY	you're not gunning for workman's comp, are you kid?	non vorrai i soldi dell'assicurazione, vero?		no querrás una baja médica, verdad chico?	
	LIP	no, no i just	no, no, io e		no, no, yo solo	
NAS	TOMMY	<b>good, because comp stands for competition from the mexicans who all want your job. so man up, or you're gonna be on permanent unpaid holiday.</b>	<b>bene, perché ti assicuro che è pieno di messicani che vogliono il tuo posto. quindi dai o vivrai in una perenne festività non pagata.</b>	EQUIVALENCE	<b>bien, porque aquí son permanentes con todos los mexicanos que quieren tu trabajo. así que ponte las pilas o te daré unas vacaciones sin sueldo y sin vuelta.</b>	EQUIVALENCE

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Park.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	MATTY	debbie, i was barely conscious, okay? you date raped me.	debbie, io ero appena cosciente, ok? appuntamento con stupro.		debbie, yo estaba medio inconsciente, me entiendes? tú me violaste.	
	DEBBIE	we were on a date?	vuoi un appuntamento?		hicimos el amor.	
<b>GIM</b>	MATTY	no. debbie, you statutory raped yourself. i could go to jail.	no. debbie, per-per la legge è stato uno stupro. è prevista la prigione.	<b>ELIMINATION</b>	no, debbie. <b>tú hiciste que yo cometiera estupro. podría ir a la cárcel.</b>	<b>AMPLIFICATION</b>
	DEBBIE	i don't understand.	non capisco.		no entiendo nada.	
	MATTY	friends don't rape friends.	gli amici non stuprano gli amici.		un amigo no viola a otro amigo.	
	DEBBIE	i didn't mean to rape you. i'm sorry.	io, io non volevo stuprarti. mi, mi dispiace.		yo no pretendía violarte. perdóname.	

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Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	DEBBIE	matty accused me of raping him.	matty dice che l'ho stuprato.		matty me acusa de haberle violado.	
	LIP	of what?	cosa?		qué dices?	
	DEBBIE	i know! we made love last night.	lo so, l'abbiamo fatto ieri sera.		exacto, anoche nos acostamos.	
	LIP	no, wait, wait, wait. you lost your virginity?	no, aspetta, hey, tu-tu hai perso la verginità?		espera, espera, espera. has perdido la virginidad?	
	DEBBIE	does it count if it's rape?	vale se è stupro?		cuenta si es violación?	
<b>GIM</b>	LIP	<b>you did the raping, right?</b>	<b>hai violentato tu, giusto?</b>	<b>EQUIVALENCE</b>	<b>pero fuiste tú el que le violó, verdad?</b>	<b>EQUIVALENCE</b>
	DEBBIE	<b>well, he was drunk, but his thing wasn't.</b>	<b>era ubriaco, ma il suo coso no.</b>		<b>él estaba muy pedo, pero su cosa no.</b>	
<b>GIM</b>	LIP	<b>how do you rape a dude?</b>	<b>come ci sei riuscita?</b>	<b>MITIGATION</b>	<b>cómo se viola un tío?</b>	<b>EQUIVALENCE</b>
<b>GS</b>	DEBBIE	he was sort of paralyzed by frank's beer or something. i thought he would like it. i thought all guys did.	era quasi paralizzato per la birra di frank. pensavo gli piacesse. <b>pensavo piacesse a tutti.</b>	<b>EQUIVALENCE</b>	estaba como paralizado por la cerveza de frank. y creí que le gustaría. <b>creía que os gustaba a todos.</b>	<b>EQUIVALENCE</b>
<b>GIM</b>	LIP	<b>we do.</b>	<b>è è così.</b>	<b>EQUIVALENCE</b>	<b>y-y nos gusta.</b>	<b>EQUIVALENCE</b>
	DEBBIE	well, matty didn't.	a matty no.		pues, a matty no.	
<b>GD</b>	LIP	hey, listen, debs, i think this is one seriously weird dude. okay? i think you're better off without him, yeah?	ok, ascolta, <b>io credo che lui sia un tipo strano. ok?</b> credo che staresti meglio senza di lui, eh?	<b>MITIGATION</b>	oye, deb, <b>a mí ese tío siempre me ha parecido un poquito raro</b> y creo que estás mucho mejor sin él.	<b>MITIGATION</b>
	DEBBIE	i'm not.	per niente.		no es verdad.	
<b>GIM</b>	LIP	listen, debs, <b>a million guys would would kill to be raped by you.</b>	senti, debs, <b>milioni di ragazzi u ucciderebbero per essere violentati da te.</b>	<b>EQUIVALENCE</b>	deb, deb <b>hay un millón de tíos que matarían porque tú los violaras.</b>	<b>EQUIVALENCE</b>
	DEBBIE	oh, will you shut up already?	oh, sta zitto per favore.		ah, no digas eso, por favor.	

**A night to remem- wait, what?**  
**Season 5 Episode 4**  
**(265)**

Street.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	CARL	what's up?	come butta?		qué pasa?	
	G-DOG	put those on, man.	forza, cambiati.		ponte esto, tío.	
	CARL	khakis and docksiders?	pantaloni khaki e mocassini?		chinos y mocasines?	
RAS SCS	G-DOG	look. <b>white people, they be coming from downtown, driving their lexus and whatnot right? but they afraid to stop.</b> they be taking our money to the fucking polacks on eighteenth. <b>i need a kid they ain't afraid of. you know, a little white boy on crutches and shit.</b> ha ha ha. you know, you're like a greeter at walmart. you feel me? now look, put that shit on, son. and if you see a <b>cracker</b> buying crack, your ass better jump.	senti, i <b>bianchi</b> vengono giù dal centro con le loro <b>macchine da fighetti, giusto? ma hanno paura di fermarsi.</b> e danno i soldi a quei cazzo di polacchi sulla diciottesima. <b>mi serve uno che non gli faccia paura. un ragazzino bianco con le stampelle,</b> hehe, insomma, tipo un commesso all'entrata, mi capisci? ora mettiti quella merda, figliolo, e se c'è un <b>bianco</b> che vuole del crack, farai meglio a volare.	EQUIVALENCE EQUIVALENCE	oye, <b>los blancos</b> vienen a este <b>barrio</b> con sus <b>lexus y bugas</b> así, <b>vale? pero les da miedo parar.</b> así qua hacen negocio con los polacos de la calle dieciocho. <b>quiero a alguien que no les de miedo. y un blanquito con muletas es ideal.</b> serás como el portero de un hotel, lo pillas? anda, ponte esta mierda, chaval. y si ves a <b>alguien</b> que quiere crack tienes que servirle bien.	EQUIVALENCE EQUIVALENCE
RAS SCS				EQUIVALENCE EQUIVALENCE		AMPLIFICATION EQUIVALENCE
RAD				ELIMINATION		ELIMINATION

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Street.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	HOLLY	debbie. how was your party? ellie's cousin told us about it.	debbie. com'è andata la festa? ne parlava il cugino di ellie.		debbie. qué tal tu fiesta? ya nos hemos enterado.	
	DEBBIE	it was fun.	beh, divertente.		ah, estubo bien.	
GS GIM	HOLLY	maybe not so fun for the boy you raped. never heard of that. <b>a girl who had to rape a boy to get laid. how does that work?</b>	forse non tanto per il ragazzo che hai stuprato. pensa, <b>una ragazza che deve stuprare un ragazzo per farsi scopare. com'è che funziona?</b>	EQUIVALENCE EQUIVALENCE	supongo que no tanto para el tío al que violaste. <b>nunca había oído que una chica violara a un tío para estrenarse. cómo se hace eso?</b>	EQUIVALENCE EQUIVALENCE

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Street. Carl dealing drugs.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	BLACK KID	now you owe me a hundred bucks.	adesso mi devi cento dollari.		así que me debes cien pavos.	
	CARL	what?	cosa?		qué?	
RAD SCS	BLACK KID	<b>out here, niggers get shot for this shit.</b> so you better find a way to get me paid.	<b>qui intorno ti sparano per queste cose,</b> quindi trova il modo di ripagarmi.	ELIMINATION EQUIVALENCE	<b>en este barrio te pegan un tiro por esto,</b> ya puedes buscar la forma de pagarme.	ELIMINATION EQUIVALENCE

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Kevin and Veronica's house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
GS GD	KEVIN TO DEBBIE	besides, mma chicks are super hot. <b>it must be kind of weird dating a chick who can kick your ass.</b>	ma è vero la boxe definisce. però è <b>strano uscire con una donna che può romperti il culo.</b>	EQUIVALENCE ELIMINATION	además las boxeadoras están super buenas. de todos modos, <b>debe de ser raro salir con una tía que te pueda pegar.</b>	EQUIVALENCE ELIMINATION

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Amanda's parents summer house in Miami.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
SCS	JASON	now i assume, as a young delinquent, you smoke pot?	posso supporre che, da giovane delinquente, fumi l'erba.	EQUIVALENCE	doy por hecho que al ser un delincuente, fumarás porros.	EQUIVALENCE
SCS	LIP	mm hmm. yeah, when i'm not shooting smack.	mm hmm. sì, quando non mi faccio le pere.	EQUIVALENCE	mm hmm. sí, cuando no me meto caballo.	EQUIVALENCE

## Rite of passage Season 5 Episode 5 (270)

Street.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	SAMMI	hold on. what'll it take to buy me some time?	aspetta. come posso guadagnare tempo?		eh, quieto. qué he de hacer para que me des más tiempo?	
GD	ESTATE AGENT	<b>more than an a cup, baby.</b>	<b>non con una prima.</b>	EQUIVALENCE	<b>tener mucho más pecho.</b>	EQUIVALENCE
	SAMMI	i'm a thirty two c.	guarda che io porto la seconda.		uso una ochenta y cinco.	

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Construction site.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	TOMMY	sooner you finish, the sooner you can send a pic of your little twig to your girlfriend, remind her what she ain't missing.	prima finisci, prima puoi mandarle una foto del tuo cazzetto per ricordarle cosa non le manca.		cuanto antes acabes, antes podrás mandarle a tu novia una foto de tu chorra para recordarle lo que se pierde.	
RAS	WORKER	<b>oriental chicks don't care about size. they got tiny vaginas. medical fact.</b>	<b>le orientali se ne fregano delle dimensioni. hanno la vagina stretta. è provato.</b>	EQUIVALENCE	<b>a las orientales les da lo mismo el tamaño. son de vagina enana. es un hecho médico.</b>	EQUIVALENCE
	LIP	is that right, or is that how you convince yourself that those thai hookers actually feel something?	o vuoi convincerti che le troie thailandesi con cui vai sentono qualcosa?		lo dices para convencerte que esas putillas tailandesas sienten algo contigo?	

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Wade's house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
REIM	WADE TO FRANK	david was a good kid. altar boy.	david era un bravo ragazzo. faceva il chierichetto.	EQUIVALENCE	david era un gran chico. fue monaguillo.	EQUIVALENCE

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Gay club.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
SOS SOIM	GAY CLUB GUY	and don't get jealous. <b>if we weren't allowed to bang other guys, we'd be just as boring as straight people.</b> hey, don't leave.	non essere geloso. <b>altrimenti diventiamo noiosi come gli etero.</b> hey, non te ne andare.	ELIMINATION ELIMINATION	no te pongas celoso. <b>seriamos como los heteros si no pudiésemos follarnos a otros.</b> eh, no te vayas.	EQUIVALENCE EQUIVALENCE
	MICKEY	what'd you say?	che hai detto?		qué has dicho?	

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Alibi.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	LIP	aren't pacifiers supposed to be bad for babies now?	hey, ma il ciuccio non danneggia i bambini?		no dicen que los chupetes son malos para los bebes?	
	VERONICA	do you have children? then shut the fuck up.	tu hai figli? allora sta zitto.		tú no tienes hijos, así que cierra el pico.	
	MICKEY	look who it is. wrapping up his ghetto summer tour before he heads off to the ivy tower.	guarda chi c'è. si fa il tour estivo nel ghetto, poi tornerà nella torre d'avaria.		y aquí lo tenemos, terminando su gira por el gueto antes de volver a su torre de mármol.	
	LIP	the ivory tower, all right? if you're gonna talk shit, at least do it right.	torre d'avorio. quando dici stronzate dille giuste.		de marfil, mickey. si te metes conmigo al menos hazlo bien.	
	MICKEY	had it with you fucking gallaghers.	ho chiuso coi gallagher.		estoy hasta los huevos de los gallagher.	
	LIP	i just had a long day at work. work, mickey. you ever heard of that? i just came here for a fucking beer, all right?	torno da una giornata di lavoro, lavoro mickey, hai presente? voglio una cazzo di birra, ok?		he tenido un mal día en el trabajo. trabajo, sabes lo que es eso? solo he venido a tomarme una cerveza.	
	MICKEY	you built up a big thirst selling out your neighborhood, huh?	viene sete a svendere il tuo quartiere, eh?		da mucha sed vender tu barrio, verdad?	
	LIP	look, i don't like this place changing just as much as you.	che cambi piace a tutti meno che a te.		me gusta que esto cambie tan poco como a ti.	
SCS	MICKEY	yeah, except <b>when the yuppie floodgates open, it's gonna be us out here drowning while you work on becoming a member of the future mc mansion owners of america.</b>	già, <b>ma quando si apriranno le porte ai miliardari noi annagheremo e tu invece diventerai uno dei proprietari di ville di lusso d'america.</b>	EQUIVALENCE	ya, <b>pero cuando abran el grifo de los yuppies nosotros nos ahogaremos y tú pasarás a ser miembro de ese club tan fino.</b>	EQUIVALENCE
	LIP	i'm just as fucking south side as you are.	sono del south side anche io.		yo soy de este barrio tanto como tú.	
SCS	MICKEY	really, so <b>what are you doing to stop these gap-wearing assholes from taking over the hood, huh?</b>	davvero? e <b>cosa fai perché quei coglioni non si prendano il nostro quartiere?</b>	ELIMINATION	seguro? y <b>qué vas a hacer para impedir que esos capullos nos compren las casas?</b>	ELIMINATION
	LIP	jack shit. what are you doing other than running your fucking mouth?	un cazzo, e tu oltre a dare aria a quella bocca?		nada, y tú qué vas a hacer aparte de hablar?	
	MICKEY	i'ma make this place even shittier, so no one will want to live here.	lo rendo più merdoso, così non ci vivranno.		intentar que el barrio sea peor, para que nadie quiera venir.	
	LIP	yeah? how you gonna do that? you gonna bury a radioactive	ah sì? e come ci riuscirai? ricorrendo a scorie radioattive o a		y cómo vas a hacerlo? comprando residuos	

		waste? you gonna dump chemicals into the water? carcinogens? ddt?	sostante chimiche nell'acqua? o al cancro? o al ddt?		radioactivos? echando mierda química en el agua? carcinógenos? ddt?	
	MICKEY	where do you think we can get ddt?	dove trovo il ddt?		dónde se compra el ddt?	
NAS	LIP	vietnam maybe.	in vietnam, magari.	EQUIVALENCE	en vietnam, supongo.	EQUIVALENCE

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Street.

IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	MICKEY	ah! they got the machines hooked up and everything.	ah! le macchinette sono già pronte.		he he he! ya han puesto las máquinas y todo.	
SOS SCS	IGGY	yeah. all ready to make those <b>nonfat fagaccinos</b> . no offense, bro.	già, <b>per quei cappuccini dietetici da froci</b> . senza offesa, fratello.	EQUIVALENCE EQUIVALENCE	sí, están preparadas <b>para hacer cafetitos maricones</b> . no te ofendas, tío.	EQUIVALENCE EQUIVALENCE

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Milkovich house.

IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
SOD	MICKEY TO IAN	that what you call leaving the club with some <b>fairy</b> while i wait around for you like a bitch, huh?	si dice così quando si sta con una <b>fighetta</b> mentre io aspetto come un coglione, eh?	SUBSTITUTION	así llamas largarte con un viejo <b>mariposón</b> mientras yo te espero como una puta, eh?	EQUIVALENCE

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Milkovich house.

IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	IAN	i did a porno.	ho girato un porno.		he hecho una porno.	
	MICKEY	you did what?	che cosa?		que has hecho qué?	
	IAN	yeah, you said we needed the money.	ci servivano soldi.		necesitábamos dinero.	
SOD	MICKEY	some <b>queen</b> told you he'd pay you to do a porno, and you thought, yeah, that's a good idea?	un <b>frocio</b> ti offre soldi per girare un porno e tu pensi che grande idea?	EQUIVALENCE	un <b>maricón</b> te dice que te pagará por hacer porno y piensas si es una gran idea?	EQUIVALENCE

## Crazy Love

### Season 5 Episode 6

(278)

Milkovich house.

IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
NAS	SVETLANA	no, i call <b>police</b> because crazy carrot boy took my baby.	no, io chiamo <b>polizia</b> perché ragazzo rosso pazzo rapito mio figlio.	EQUIVALENCE	no, yo llamo a <b>policía</b> porque pelirrojo zumbado tiene mi bebé.	EQUIVALENCE
GD	MICKEY	you call the cops, i'm gonna tell them i said ian could take the baby on a trip. who do you think they're gonna believe, huh? <b>illegal russian fucking hand-whore or card-carrying, apple pie-eating, born on the fourth of july american fucking citizen?</b>	fallo e io racconto che ho detto a ian di portare in gita il piccolo. a chi daranno retta eh? <b>alla povera troia succhia cazzi clandestina</b> o al bel ragazzo con i documenti a posto, nato il quattro di luglio e cittadino americano?	EQUIVALENCE	como llames a la poli les diré que dejé a ian llevarse el bebé de viaje. y a quién van a creer, eh? a <b>una puta pajillera rusa ilegal</b> o a un <b>ciudadano tan americano</b> come el <b>baseball</b> y nacido el <b>puto cuatro de julio?</b>	EQUIVALENCE

NAS				MITIGATION		SUBSTITUTION
	SVETLANA	pregnant hand-whore who is also mother they will believe.	a povera troia incinta che è anche madre loro crederanno.		van a creer sin duda a puta rusa que está embarazada.	

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University campus (dorms).						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	LIP	jesus, what's she weigh in at, buck ninety, two hundred?	cristo, ma quanto pesava? novanta, cento chili?		joder, cuando pesaba esa, ochenta y cinco, noventa kilos?	
	AMANDA	renaissance women weren't forced to starve themselves into an anorexic fashion industry marketing version of female sexuality.	le donne del rinascimento non erano obbligate a morire di fame per rispondere all'idea di femminilità dettata dalla moda.		en el renacimiento la mujer no tenia que pasar hambre para encajar en la versión anorexia impuesta por la industria de la moda.	
GD	LIP	<b>i bet it was purely missionary. you know, getting caught under that would be like stepping on a grape.</b>	<b>e scopavano solo alla missionaria. se t'infilii sotto ti schiaccia come l'uva.</b>	EQUIVALENCE	<b>lo harian en la postura del misionero, porque si esa se te echaba encima te aplastaba como una uva.</b>	EQUIVALENCE
	AMANDA	my new roommate from craigslist moved in this morning.	stamattina è arrivata la mia nuova compagna di stanza.		esta mañana ha llegado mi nueva compañera de piso.	
	LIP	oh, yeah?	ah sì?		ah sí?	
SOS	AMANDA	<b>calls herself muff bulldagger and drives a kawasaki.</b>	<b>si fa chiamare muff mangiatopa, e guida una kawasaki.</b>	EQUIVALENCE	<b>ha dicho que se llama muff bulldagger y tiene una kawasaki.</b>	EQUIVALENCE

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Street.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	GAIL	get a job, frank.	trovati un lavoro, frank.		busca trabajo, frank.	
SCS	FRANK	well, now, why would i do that, gail? i'd just be depriving you and your <b>taxpaying, civil-service working, church-going buddies the great privilege of supporting me and mine.</b> i have a dream, gail, that one day i will awaken with a baby just like you underneath me.	e perché mai dovrei farlo, gail? così priverai te e i <b>tuoi amici che pagano le tasse, pubblici impiegati, gente di chiesa e quant'altro del privilegio di mantenere me e la mia famiglia.</b> io ho un sogno, gail, e un giorno io mi sveglierò con una donna proprio come te sotto di me.	EQUIVALENCE	pero bueno, para que voy a hacerlo, gail? de esa manera os privaría, a ti y a <b>tus queridos compañeros, eficaces funcionarios públicos, además de activos feligreses, del gran privilegio de mantenernos a los míos y a mí.</b> yo tengo un sueño gail, sueño que un día despertaré con una mujer tan bella como tú.	EQUIVALENCE
RES				EQUIVALENCE		EQUIVALENCE

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Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
GD	SAMMI TO DEBBIE	i hated ninth grade. almost got raped by the entire wrestling team my first day. <b>never should have worn a tank top without a bra. you should dress dowdy like that again tomorrow, be safer that way.</b>	ho odiato il primo giorno. sono stata quasi stuprata da tutta la squadra di lotta libera. <b>forse avrei fatto meglio a mettermi il reggiseno. dovrei vestirti sciatta come oggi domani, così sarai più al sicuro.</b>	EQUIVALENCE	yo lo pasé muy mal. el primer día estubo a punto de violarme el equipo de lucha libre. <b>no debí ir sin sujetador con aquel top. te aconsejo que mañana vayas más recatada. estarás más segura.</b>	EQUIVALENCE
GIM				EQUIVALENCE		EQUIVALENCE



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Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	CHUCKY	who's ian, the one with the red hair?	chi è ian, quello con i capelli rossi?		quién es ian, el que tiene el pelo rojo?	
SOD	SAMMI	yes, sweetie, <b>he's the gay one</b> with all the problems.	si tesoro, è <b>il gay</b> con tutti questi problemi.	EQUIVALENCE	sí, <b>el gay</b> que tiene tantos problemas.	EQUIVALENCE
	FIONA	his being gay doesn't have anything to do with his problems, okay?	il fatto che sia gay non c'entra niente con i suoi problemi.		que sea gay no tiene nada que ver con sus problemas. vale?	
	SAMMI	i, i didn't say gay was a problem, just that he is gay and he has problems.	io non ho detto che essere gay è un problema, solo che è gay e ha dei problemi.		yo, yo no he dicho que ser gay sea un problema. solo que es gay y tiene problemas.	

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Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
SCS	JIMMY TO FIONA	yeah, <b>musicians are notoriously unreliable husband material.</b>	<b>i musicisti sono notoriamente inaffidabili come mariti.</b>	EQUIVALENCE	<b>los músicos son bastante poco fiables como maridos.</b>	EQUIVALENCE

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Milkovich house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	NIKA	yevgeny?	yevgeny?		yevgeny?	
SOD	SVETLANA	[russian: he's still with <b>that faggot.</b> ]	[russian: he's still with <b>that faggot.</b> ]	EQUIVALENCE	[russian: he's still with <b>that faggot.</b> ]	EQUIVALENCE
NAS	MICKEY	no, no. no more fucking russian either. <b>i hate that boris and natasha shit.</b>	oh, no, basta con questo cazzo di russo. <b>questa merda alla boris e natasha.</b>	EQUIVALENCE	no, no, nada de poner a hablar en ruso. <b>odio esa mierda de boris y natasha.</b>	EQUIVALENCE

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Park.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
GD	KEVIN	<b>what kind of mother doesn't care if they're crying</b> or if they're getting a rash or if they're not sleeping or if we're giving them enough eye contact, worrying about if the house is even safe? they can hang themselves on curtain strings. electrical outlets are a nightmare. toilets? toilets? toilets. kids drown in toilets all the time. close the lid. you got to be on it all the time. i mean, what kind of person doesn't worry about this shit? my wife, that's who. that's who doesn't worry. no, sleeps right through the night. what kind of	<b>quale madre non si preoccupa se piangono</b> o se hanno uno sfogo o se non dormono o se non siamo abbastanza vigili o non controlla neanche che la casa sia sicura. potrebbero impiccarsi alla corda delle tende. le prese elettriche sono un incubo. e i cessi? i cessi, i cessi i bambini ci affogano in continuazione. chiudete la tazza. devi sempre essere costante e presente. insomma, quale persona non si preoccupa di queste cazzate? mia moglie, ecco chi, lei non si preoccupa. aah, dorme tutta la notte. che tipo di madre	EQUIVALENCE	<b>a qué clase de madre no le importa que lloren</b> , o que estén escocidas, o que no duerman, o estar mucho tiempo sin verlas. no le importa que la casa sea poco segura. se podrían ahorcar con un cordel de cortina. los enchufes son una pesadilla. y el retrete? el retrete. en el retrete se ahogan niños todos los días. no hay que dejarlos solos. hay que estar encima todo el tiempo. es posible que haya alguien que no se preocupe por esas cosas? mi mujer. a ella no le preocupan. no, duerme toda la noche. qué clase de	EQUIVALENCE

		mother can sleep through her children crying, huh? what kind of person?	dorme mentre le figlie piangono, eh? che tipo di persona?		madre no se despierta cuando sus hijas lloran, eh? qué clase de persona?	
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Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
RAD	FRANK TO LIAM	little <b>cocoa</b> ingrate.	piccolo <b>negro</b> ingrato.	EQUIVALENCE	eres un <b>negro</b> ingrato.	ELIMINATION

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Milkovich house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	MICKEY	you got any weed? heard you're working a corner.	hai dell'erba? so che spacci.		llevas yerba? creo que eres camello.	
	CARL	smoking the product is bad business, eats into profits.	fumarsi la merce fa male agli affari. ti toglie i profitti.		si te fumas lo que vendes te bajan los beneficios.	
RAS	MICKEY	good thinking, kid. you might just make it out there. <b>not a white man's game anymore, though.</b>	pensi in grande. potresti sfondare. <b>ma non è più un mercato per bianchi.</b>	EQUIVALENCE	bien dicho chico. ya veo que te manejas bien. <b>aunque ha dejado de ser un negocio de blancos.</b>	EQUIVALENCE

## Tell me you fucking need me

### Season 5 Episode 7

(288)

Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
RAD	SAMMI TO LIAM	easy, liam. <b>chubby cheeks are cute only for so long on black men.</b>	piano, liam. <b>le guance paffute non stanno bene agli uomini di colore.</b>	EQUIVALENCE	no te eches tanto. <b>los mofletes solo quedan graciosos en los negros hasta cierta edad.</b>	EQUIVALENCE

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Milkovich house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	MICKEY	what the hell are you doing?	che fai?		qué coño haces?	
SOD	SVETLANA	<b>packing up i love lucy's things.</b>	<b>preparo valigia di lucy e io.</b>	EQUIVALENCE	<b>guardo las cosas del zanahoria.</b>	ELIMINATION

(290)

Kevin and Veronica's house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	CAROL	you should have fucked the sense right back into her.	dovevi scopartela e farle tornare il buon senso.		seguiría a tu lado si te la hubieras follado bien.	
	KEVIN	all right, please, not you, too.	non cominciare anche tu.		por favor, no empieces también tú.	
REIM	CAROL	look, <b>god gave you that joystick to control your woman,</b> and you're just letting that thing dangle between your legs.	<b>dio ti ha dato quel joystick per controllare la tua donna</b> e tu lo lasci penzolare tra le gambe.	EQUIVALENCE	<b>dios te dio ese joystick para controlar a tu hembra</b> y tú lo llevas muerto entre las piernas.	EQUIVALENCE
GD				EQUIVALENCE		EQUIVALENCE

(291)

Kevin and Veronica's house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	SVETLANA	oh, i no longer live in milkovich house.	io non vivo più dai milkovich.		yo ya no vivo en casa de milkovich.	
	KEVIN	what? why?	cosa? perché?		y eso por qué?	
<b>SOD</b>	SVETLANA	<b>danny bonaduce</b> takes baby. it's not safe anymore.	<b>danny bonaduce</b> ha preso bambino, non è più sicuro la.	<b>EQUIVALENCE</b>	<b>el pelo zanahoria</b> robó bebé. allí ya no seguro.	<b>ELIMINATION</b>

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Alibi.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
<b>SCS</b>	CAROL	<b>how many baby daddy you know in the ghetto that stick around, huh?</b> kev is a good one. don't blow it.	<b>in quanti nel ghetto non lasciano la famiglia, eh?</b> kev è un bravo ragazzo, non perderlo.	<b>EQUIVALENCE</b>	<b>la mayoría de los padres de aquí no hacen lo que él.</b> kev es un buen tío. no lo jodas.	<b>MITIGATION</b>

## Uncle Carl Season 5 Episode 8

(293)

Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
<b>RAD</b>	FRANK TO LIAM	that's right, my little eggplant.	esatto, mia piccola melanzana.	<b>ELIMINATION</b>	eso es, mi pequeño café con leche.	<b>EQUIVALENCE</b>

(294)

University campus (dorms).						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	MUFF	it's muff. is amanda in there?	sono muff. c'è amanda lì?		soy muff. está amanda?	
	LIP	no.	no.		no.	
	MUFF	bullshit. tell her i'm not fucking leaving till she faces me.	stronzate. dille che non vado via finché non mi affronta, cazzo.		y una mierda. dile que no me voy de aquí hasta que hable conmigo.	
<b>SOS</b>	AMANDA	<b>turns out lesbians are super possessive.</b>	<b>ho scoperto che le lesbiche sono possessive.</b>	<b>EQUIVALENCE</b>	<b>resulta que las lesbianas son súper posesivas.</b>	<b>EQUIVALENCE</b>
	MUFF	i fucking love you, amanda. i fucking love you, you bitch!	cazzo, io ti amo amanda. ti amo, brutta stronza.		yo te quiero, amanda. te quiero, pedazo de puta.	
<b>SOS</b>	AMANDA	<b>i let her go down on me, like, twice, and now she thinks we're married.</b>	<b>lascio che me la lecchi due volte e per lei ci siamo sposate.</b>	<b>EQUIVALENCE</b>	<b>dejé dos veces que me lo comiera y cree que estamos casadas.</b>	<b>EQUIVALENCE</b>
	LIP	right.	già.		ya.	

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Kevin and Veronica's house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
<b>NAS</b>	SVETLANA TO VERONICA	<b>because you americans like everything to be right or wrong.</b> if someone is like you, it is right. if someone is not, it is wrong. but this is not real. life is	<b>perché voi americani volete giusto o sbagliato.</b> se uno vuole voi allora giusto, se diverso allora sbagliato. ma no è realtà. vita no è così, no è tutto	<b>EQUIVALENCE</b>	<b>porque americanos queréis todo sea bien o mal.</b> si alguien es como tú es bien, si no es como tú es mal. pero esto no es real. la vida no es esto o eso, blanco o negro.	<b>EQUIVALENCE</b>

		not so this or that, black and white.	bianco o nero.			
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Street. Police catches Carl.

IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	POLICE	put your hands in the air now!	metti le mani in alto, subito.		levanta los brazos, venga.	
RAIM	CARL	all right, <b>don't shoot. i'm white.</b>	ok, <b>non sparate, sono bianco.</b>	EQUIVALENCE	joder, <b>no disparéis, soy blanco.</b>	EQUIVALENCE

## Carl's first sentencing

Season 5 Episode 9

(297)

Juvenile jail.

IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
SOIM	SAMMI TO CHUKIE	chuckie. mommy needs to talk to you. chuckie. chuckie! put down the fucking game. chuckie, you've always been my little bunny, cute, round, and so innocent. but in <b>prison, little bunnies get raped. do you know what that means? it's when big, scary men pretend you're a woman.</b> i'm not gonna be there in juvie to protect you.	chuckie. la mamma ti deve parlare. chuckie. chuckie. toglì quel cazzo di gioco. chuckie, sei sempre stato il mio coniglietto. carino, paffuto e così innocente. ma in <b>prigione i coniglietti vengono stuprati. sai cosa vuol dire? che uomini grossi e orribili fingono che tu sia una donna.</b> io non ci sarò in riformatorio a proteggerti.	EQUIVALENCE	chuckie. mami quiere hablar contigo. chuckie. chuckie. deja el puto juego. chuckie, tú siempre has sido mi conejito. gracioso, redondito y muy inocente. pero <b>en prisión, a los conejitos los violan. sabes que es violar? pues, es cuando unos hombres terribles te toman por una mujer.</b> yo no estaré en el correccional para protegerte.	EQUIVALENCE

(298)

Alibi.

IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
RAD	FRANK	when did your heart get as <b>black as your skin?</b>	il cuore ti è diventato <b>nero come la pelle?</b>	EQUIVALENCE	tienes el corazón tan <b>negro como la piel.</b>	EQUIVALENCE

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Lake Michigan.

IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FRANK	well, i didn't bring you here for the majesty. this is the best place to shout at god.	non ti ho portato qui perché è bello ma perché è il posto per urlare contro dio.		no te he traído por el paisaje sino porque es el mejor sitio para gritarle a dios.	
	BIANCA	shout at <b>god?</b>	contro <b>dio?</b>		gritarle a <b>dios?</b>	
REIM	FRANK	<b>he's the one responsible.</b> tell him how you feel. don't be shy. just scream your guts out.	<b>è lui il responsabile.</b> digli quello che provi. non essere timida. urla a squarciagola.	EQUIVALENCE	<b>él es el responsable.</b> dí lo que sientes. no te cortes. grita lo que quieras.	EQUIVALENCE
	BIANCA	i'm presbyterian.	sono presbiteriana.		soy presbiteriana.	
	FRANK	religious?	religiosa?		religiosa?	
	BIANCA	no, just not a screamer.	no, ma non urlo.		no, pero no gritamos.	

(300)

Court. Carl's trial.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
GD	CARL	i did something really dumb that i shouldn't have. i trusted a fucking retard with a <b>man's job</b> . next time i move a bunch of drugs, i'll be smarter.	sono stato uno stupido e non avrei dovuto. ho affidato a un cazzo di ritardato <b>un lavoro per uomini</b> . vuol dire che la prossima volta sarò più furbo.	ty  EQUIVALENCE	hice algo muy estúpido y no debí hacerlo. le confié a un retrasado mental <b>el trabajo de un hombre</b> . la próxima vez que tenga que llevar drogas, seré más listo.	EQUIVALENCE

(301)

University campus (dorms).						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
GD SOIM	KEVIN	oh, uh, hey, what's up, fellas? no offense, but the rapewalker doesn't do gangbangs. i mean, <b>you could be fucking a chick, but if you're getting off surrounded by a bunch of dudes, that's pretty gay.</b>	oh, uh, hey, come va amici? senza offesa, per la guardia anti stupro niente gangbang. <b>puoi anche scoparti una tita ma se sei circondato da ragazzi è un po' da gay.</b>	ELIMINATION EQUIVALENCE	oh, eh, hola, qué pasa tíos? no os ofendáis, pero el anti violaciones no lo hace con público. <b>aunque folles con una tía, correrse rodeado de tíos es bastante gay.</b>	ELIMINATION EQUIVALENCE
	STUDENT	thanks, michelle. you can go now.	grazie michelle, puoi andare.		gracias michelle, márchate.	
	KEVIN	her leaving did not make this feel less gay.	la sua uscita non rende la situazione meno gay.		que ella se vaya no lo hace precisamente menos gay.	
	STUDENT	so you're the rapewalker. word's getting around that you're a real gentleman with the coeds. walking them home. making sure they cum before you do.	guardia anti stupro. gira voce che tu sia un gentiluomo con le studentesse. le accompagni, ti accerti che vengano prima di te.		así que tú eres el anti violaciones. hemos oído que eres un verdadero caballero con las chicas. que las acompañas a casa y haces que se corran antes de correr te tú.	
	KEVIN	well, it's important to treat a girl right.	è importante trattarle bene.		es importante tratarlas bien.	
GD	STUDENT	well, it's kind of fucking things up for the rest of us. i mean, <b>if you want to treat a girl right, go get a wife.</b>	sei riuscito a mandare a puttane la nostra reputazione. <b>sei vuoi trattare bene una ragazza, cerca una moglie.</b>	EQUIVALENCE	pues, que sepas que nos estás jodiendo el tema a los demás. <b>si quieres tratar bien a una tía, cástate.</b>	EQUIVALENCE

## South Side rules

### Season 5 Episode 10

(302)

Alibi (restroom).						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
GS GIM	FRANK	<b>why are women such capricious devils? is it simple biology? they get emotional whiplash from all the hairpin hormonal turns?</b> [...] or are they just trying so hard to "lean in" and "have it all" they lose sight of their own humanity? [...] or, fuck. <b>what if evolutionarily they're programmed to hold onto the past</b>	perché le donne sono delle diavolesse capricciose? è solo un fatto biologico? sono colpi di frusta emotivi per tutti <b>quegli scompensi ormonali?</b> [...] o provano così tanto ad appoggiarsi e a volere tutto che perdono di vista la loro umanità? [...] oppure, cazzo. <b>e se- e se fossero programmate</b>	EQUIVALENCE  EQUIVALENCE	por qué las mujeres son unos demonios tan caprichosos? es un tema biológico? tienen problemas emocionales a causa de todos sus cambios hormonales? [...] os que se esfuerzan tanto por entregarse y darlo todo que pierden de vista su propia humanidad? [...] oh, joder, y si la evolución las ha	EQUIVALENCE  EQUIVALENCE

GIM		in order to educate their offspring about the perils of going out [...] trust a woman to do a man's job.	evolutive a ricordare il passato per educare la loro progenie sui pericoli dell'uscire [...] mai far fare a una donna un lavoro da uomo.	EQUIVALENCE	programado para aferrarse al pasado con el fin de enseñar a su prole lo malísimo que es salir con [...] nunca dejes que una mujer haga el trabajo de un hombre.	EQUIVALENCE
GD				EQUIVALENCE		EQUIVALENCE

(303)

Gynecologist.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FIONA	monica brought me here when i needed to go on the pill. she was completely strung out on e. she offered to give my doctor a blowjob. a female doctor.	monica mi ci ha portato per iniziare la pillola. ed era completamente fatta di ecstasy. ha proposto al dottore di fargli un pompino. il dottore era una donna.		monica me trajo cuando quise tomar la pildora. estaba tan hasta arriba de éxtasis que se ofreció hacerle sexo oral al médico, que era una doctora.	
	DEBBIE	how is that possible?	ma scusa, com'è possibile?		cómo pudo meter la pata así?	
SOD	FIONA	well, obviously she didn't get very far. <b>doctor was pretty butch. honest mistake.</b>	beh, ovviamente ha dovuto rinunciare. <b>la dottoressa era un maschiaccio, poteva ingannare.</b>	SUBSTITUTION	bueno, evidentemente no llegó muy lejos. <b>la doctora era muy hombruna y eso la confundió.</b>	SUBSTITUTION

(304)

School (training field).						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
GD	IAN	i'm sick of your whiny, pussy crap. i don't need a fucking caretaker, all right? i need the shit talking bitch slapping piece of south side trash i fell for. where is he? the fuck is he, mickey?	mi sono rotto dei tuoi lamenti da fighetta, non mi serve un infermiere, chiaro? mi serve quello stronzo scurrile e manesco di cui mi sono innamorato. dov'è? dove cazzo è, mickey?	EQUIVALENCE	estoy harto de oír tus gimoteos de mierda. yo no necesito a una puta cuidadora, yo solo quiero ese a macarra de barrio tan gilipollas del que me enamoré. dónde está? dónde está, mickey?	ELIMINATION
	MICKEY	fuck you. fuck me for giving a shit, you prick.	vaffanculo. e vaffanculo a me che ci ho provato.		vete a la mierda. no sé porque coño me preocupó por ti.	
SOD	IAN	give all the shits you want, but the next time my dick is limp from all the meds, don't go all, oh, it's okay, wah wah. <b>just suck it harder, you faggot.</b>	provaci quanto ti pare ma quando il cazzo mi si ammoscia per le medicine, non dire, oh, non importa, ue, ue. <b>succhialo più forte, frocio.</b>	EQUIVALENCE	y mira, la próxima vez que no se me ponga dura por tomar tantas medicinas, no digas, oh, da igual, ue, ue. <b>chupa más fuerte, maricón.</b>	EQUIVALENCE

**Drugs Actually**  
Season 5 Episode 11  
(305)

Alibi.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
SCD	VERONICA TO KEVIN	you know, <b>having a russian sex worker isn't ideal for childcare.</b>	sai, <b>una prostituta russa non è l'ideale come babysitter.</b>	EQUIVALENCE	por cierto, <b>una trabajadora del sexo rusa no es ni de lejos el ideal de niñera.</b>	AMPLIFICATION

(306)

Military prison. Monica visiting Ian.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
RES	MONICA TO IAN	i almost didn't get in 'cause my license is expired. <b>they thought i was a muslim spy</b> or something.	ho rischiato di non entrare, la mia patente è scaduta. <b>pensavano fossi una spia musulmana.</b>	EQUIVALENCE	casi no me dejan entrar por tener el carné caducado. <b>creían que era una espía árabe</b> o algo así.	SUBSTITUTION

**Love Songs (in the key of Gallagher)**  
Season 5 Episode 12  
(307)

Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	VERONICA	the pill at thirteen?	la pillola a tredici anni?		la píldora con trece años?	
	FIONA	fourteen. she's almost fifteen.	quattordici. ne ha quasi quindici.		tiene catorce y pronto hará quince.	
	VERONICA	really? well, i guess she should. i started at eleven.	davvero? allora va bene. io ho iniziato a undici.		de verdad? te advierto que es lo mejor. yo empecé a los once.	
	FIONA	eleven!	undici!		a los once?	
RES	VERONICA	yeah. developed early. boys started sniffing around when i was ten, grown men by the time i was eleven. mama had to beat 'em off with a claw hammer. <b>the deacons at the church were the worst. nothing but hands.</b>	già, sviluppo precoce. i ragazzi mi rondavano intorno dai dieci, gli adulti dagli undici. la mamma doveva mandarli via a martellate. <b>i diaconi della chiesa erano i peggiori, con quelle mani.</b>	EQUIVALENCE	sí, me desarrollé pronto. los niños empezaron a acosarme a los diez y a los once ya gustaba a los hombres. mamá me los quitaba a martillazos. <b>los diáconos de la iglesia eran los peores, era unos pulpos.</b>	EQUIVALENCE

(308)

Hospital.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	DOCTOR	what seems to be the problem?	qual è il problema?		cuál es el problema?	
GD	VERONICA	<b>my husband's a slut.</b>	<b>mio marito è una troia.</b>	EQUIVALENCE	<b>que mi marido es un putón.</b>	EQUIVALENCE
	KEVIN	v, that's a little harsh.	v, non esagerare.		vero, tampoco te pases.	
	VERONICA	he slept with a bunch of girls, and i want to make sure he doesn't have any nasty diseases.	è stato con molte ragazze, voglio assicurarmi che non abbia malattie disgustose.		se ha acostado con muchas chicas y quiero asegurarme de que no ha pillado nada.	

(309)

Alibi.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	VERONICA	he slept with half the school.	si è scopato mezzo college.		se tiró a la mitad de las tías.	
	CAROL	you threw him out.	l'hai cacciato.		tú le echaste.	
	VERONICA	i didn't throw him out. i left.	non se n'è andato lui ma io.		perdona, no le eché, me fui yo.	
	CAROL	same difference.	non c'è differenza.		da lo mismo.	
	VERONICA	nurse gave him the biggest damn shot i've ever seen. asked if i'd been vaccinated for hpv.	l'infermiera gli ha fatto un'iniezione enorme. mi ha chiesto se fossi vaccinata contro l'hpv.		le han puesto la inyección más grande que he visto y me han preguntado si estoy vacunada del papiloma.	
<b>SOD</b>	CAROL	<b>a big old handsome man like that good in the bed? you bet other women are gonna try to jump his bones. [...]</b>	<b>un gran bel fusto come lui e bravo a letto, è ovvio che le donne gli saltino addosso. [...]</b>	<b>EQUIVALENCE</b>	<b>kev es muy guapo y bueno en la cama, es normal que otras mujeres quieran darle un revoltón. [...]</b>	<b>EQUIVALENCE</b>
	VERONICA	not women, girls.	non donne, ragazze.		no son mujeres, son crías.	
<b>GS</b>	CAROL	<b>a lot of girls got daddy issues. and he's one hell of a daddy. wuhoo. [...] you never ever let a good earning, good looking, good in the sheets man like your kev off a leash, unless you're ready for him to run wild in the neighborhood sniffing after every bitch he sees.</b>	<b>tante ragazze hanno problemi col padre. e lui è un gran bel padre. wuhu. [...] mai lasciare un uomo che guadagna, attraente e bravo a letto come kev senza guinzaglio se non sei pronta a vederlo ronzare intorno a ogni stronza che passa.</b>	<b>EQUIVALENCE</b>	<b>a muchas crías les van los maduros y él está maduro que rompe. wuhu. [...] nunca se deja suelto un tío guapo y bueno en la cama como tu kev a menos que estés dispuesta a verle por el barrio olisqueando a toda perra que vea.</b>	<b>SUBSTITUTION</b>
<b>GS</b> <b>GD</b>				<b>EQUIVALENCE</b> <b>EQUIVALENCE</b>		<b>EQUIVALENCE</b> <b>EQUIVALENCE</b>
<b>GD</b>	VERONICA	i didn't know that he was gonna round up half of delta delta sluta for a dip the stick marathon. [...]	non immaginavo che avrebbe radunato la sorellanza delle troie per una maratona inzuppa biscotto. [...]	<b>EQUIVALENCE</b>	yo no sabía que lo de estar en la universidad se iba a convertir en un maratón de folleto. [...]	<b>ELIMINATION</b>
<b>GIM</b> <b>GD</b>	CAROL	<b>dress up like a little girl, if that's what he likes now. go to one of those, uh forever 15 stores in the mall, buy yourself some of those cheap little-girl college clothes. make your man happy.</b>	<b>vestiti da ragazza se ora gli piace questo. vai in quei negozi per teenager del centro commerciale, comprati dei vestiti scadenti da universitaria. rendi il tuo uomo felice.</b>	<b>EQUIVALENCE</b> <b>EQUIVALENCE</b>	<b>que te vistas de colegiala si es lo que le gusta. ve a una de esas tiendas cachondas que hay en el centro y cómprate el clásico uniforme de colegiala viciosa. haz feliz a tu hombre.</b>	<b>EQUIVALENCE</b> <b>EQUIVALENCE</b>

(310)

Gus's apartment.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
<b>GD</b>	GUS'S FRIEND	hey, fiona. if you don't love gus, you're gonna have to <b>man up</b> and leave. he won't do it. he's too nice a guy. and you you know	hey, fiona. se non ami gus, <b>comportati da adulta</b> e lascialo. lui non lo farà, è troppo per bene. e tu, sai	<b>ELIMINATION</b>	oye, fiona. si no quieres a gus, <b>échale lo que hay que echarle</b> y déjale. él no lo hará, es buena gente, y tú, en fin	<b>MITIGATION</b>
	FIONA	me what?	io, cosa?		y yo, qué?	
	GUS'S FRIEND	you're not.	non lo sei.		tú no lo eres.	



(311)

Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
SOD	IAN	you gonna marry me? are we gonna go down to the courthouse in some tuxes <b>like a couple of old queens?</b>	vuoi sposarmi? andremo in tribunale in smoking come <b>una coppia di vecchi froci?</b>	EQUIVALENCE	vas a casarte conmigo? vamos a ir al juzgado vestidos de smoking <b>como un par de reinas?</b>	EQUIVALENCE
	MICKEY	fuck you.	fottiti.		qué te den por culo!	

## I only miss her when I'm breathing

Season 6 Episode 1

(312)

Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
REIM	FRANK TO FIONA AND DEBBIE	i hope someday you two have the precious gift of feeling what i felt for that beautiful young woman [sobs] and then <b>to have that love stolen cruelly from you by a pitiless god [...]</b>	spero che un giorno possiate amare anche voi qualcuno come io ho amato quella splendida donna [sobs] e poi <b>vederVELA portare via così crudelmente da un dio ingiusto [...]</b>	EQUIVALENCE	espero que algún día las dos recibáis el precioso regalo de sentir lo que yo he sentido por esa joven maravillosa [sobs] y que entonces <b>un dios despiadado os arrebate cruelmente vuestro amor [...]</b>	EQUIVALENCE

(313)

Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
RAD	FRANK TO LIAM	i love you, my little <b>brown banana.</b>	ti voglio bene <b>piccola banana.</b>	ELIMINATION	te quiero mi <b>bomboncito negro.</b>	EQUIVALENCE

(314)

Kevin and Veronica's house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
SCS	KEVIN	[sighs] it's the ghetto. <b>lots of noises in the ghetto. automatic gunfire, people begging for their lives.</b>	[sighs] è il ghetto. <b>ci sono molti rumori nel ghetto. colpi di pistola, gente che supplica.</b>	EQUIVALENCE	[sighs] esto es un gueto. <b>hay muchos ruidos en los guetos. disparos de armas, gente que suplica por su vida.</b>	EQUIVALENCE
	LISA 1	okay, it's not the ghetto; it's our home, and that turkish idiot is doing this on purpose, because we asked	ok, non è il ghetto, è la nostra casa, e quel turco idiota fa così perché abbiamo chiesto		oye, esto no es un gueto, es nuestro hogar, y ese turco idiota lo está haciendo a propósito porque le pedimos	
	LISA 2	asked nicely.	gentilmente.		amablemente.	
	LISA 1	that he removes that rusting car and rotting sofa from his yard.	che rimuovesse quel catorcio d'auto e quel divano putrido e puzzolente dal cortile.		que quitara ese cacharro oxidado y el sofá podrido de su patio.	
NAS	KEVIN	well, first of all, <b>yanis isn't turkish. he's greek or albanian or something,</b> and	prima di tutto <b>yanis non è turco è greco o albanese, o altro.</b> e quella è una ford	EQUIVALENCE	para empezar <b>yanis no es turco, es griego, o albanes, o algo así.</b> y el cacharro	EQUIVALENCE

		that's a ford fairlane he's trying to fix up.	fairlane che sta sistemando.		es una moto que quiere arreglar.	
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(315)

Juvenile prison.

IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
RAD	PRISONERS	[chanting] <b>white boy car!</b> <b>white boy car!</b> <b>white boy car!</b> <b>white boy car!</b> [...]	[chanting] <b>fratello car!</b> <b>fratello car!</b> <b>fratello car!</b> <b>fratello car!</b> [...]	ELIMINATION	[chanting] <b>car! el blanco!</b> <b>car! el blanco!</b> <b>car! el blanco!</b> <b>car! el blanco!</b> [...]	EQUIVALENCE

(316)

Patsy's diner.

IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FIONA	she's fifteen.	è piccola.		tiene quince años.	
GS	SEAN	<b>she's got all those hormones slamming around in her body screaming, procreate!</b>	<b>è piena di ormoni che fanno baldoria e che urlano procreiamo!</b>	EQUIVALENCE	<b>o sea que las hormonas le fluyen por el cuerpo gritando procrea!</b>	EQUIVALENCE

(317)

Church.

IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FRANK	bless me, father, for i have sinned. it's been twenty three hours since my last confession.	perdonami, padre, perché ho peccato. sono venti tre ore che non mi confesso.		perdóneme, padre, porque he peccado. hace veintitrés horas que no me confieso.	
	FATHER	frank.	frank.		frank.	
REIM	FRANK	<b>i just can't understand why god would take her away from me, father.</b> her family threw me out of the funeral. my own family ridicules my pain. why, father? why?	<b>è solo che non capisco perché dio me l'ha portata via, padre.</b> la sua famiglia mi ha cacciato dal funera. la mia famiglia ride del mio dolore, perché, padre, perché?	EQUIVALENCE	<b>es que todavía sigo sin entender por qué dios me la arrebató de ese modo, padre.</b> su familia me echó a patadas del entierro, mi propia familia se burla de mi pena, por qué, padre, por qué?	EQUIVALENCE
REIM	FATHER	<b>it was god's will, and she's in a better place.</b>	<b>per volontà di dio è in un posto migliore.</b>	EQUIVALENCE	<b>fue voluntad de dios y está en un sitio mejor.</b>	EQUIVALENCE

(318)

Yanis's backyard.

IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	KEVIN	yanis! [engine revving] [revving winds down] bike's a little loud. can you tone it down a bit? people in the neighborhood starting to complain.	yanis! [engine revving] [revving winds down] la moto fa rumore. puoi fare più piano? la gente del quartiere si lamenta.		yanis! [engine revving] [revving winds down] metes mucho ruido. puedes cortarte un poco? algunos vecinos se han quejado.	
SOD	YANIS	oh, yeah? <b>what people? the lesbians?</b>	ah sì? e chi, le lesbiche?	EQUIVALENCE	ah sì? <b>qué vecinos, las lesbianas?</b>	EQUIVALENCE
	KEVIN	did you take the muffler off the bike?	hai tolto la marmitta.		ponle silenciador al escape.	
SOD	YANIS	let me tell you something, kev. <b>these dykes can't tell yanis gregorian papadiamantopoulos what to do, okay?</b> they're always complaining. always complaining about	ascoltami kev, <b>quelle non dicono a yanis gregorian papadiamantopoulos cosa fare, ok?</b> si lamentano sempre. si lamentano del mio cortile, della staccionata, del	ELIMINATION	que te quede claro, kev, <b>que esas bolleras no van a decirle a yanis gregorian papadiamantopoulos lo que debe hacer.</b> no paran de piarlas. se quejan de todo, de	EQUIVALENCE

		my yard, my fence, the color of my house, my dogs barking. they're calling the cops. <b>these rich lesbo bitches always up in everybody's business!</b>	colore della casa, dei miei cani. chiamano gli sbirri. <b>queste ricche lesbiche del cazzo si fanno solamente i cazzi degli altri.</b>		mi patio, de la valla, del color de mi casa, de que mis perros ladren. y llaman a la poli. <b>ese par de lesbianas de mierda deberian meterse en sus propios asuntos.</b>	
SOD				EQUIVALENCE		EQUIVALENCE
	KEVIN	yanis, what does their sexual orientation have to do with you taking the muffler off the bike?	yanis, che c'entra il loro orientamento sessuale col fatto che hai tolto la marmitta?		yanis, qué tiene que ver su orientación sexual con que tu moto vaya a escape libre?	
SOD	YANIS	kev, <b>my pit bulls can tell when a vagina hasn't had a cock in it, okay?</b> that's why they bark.	oh, kev, i miei pit bull sanno quando una vagina non ha mai avuto un cazzo, ok? perciò abbaiano.	EQUIVALENCE	oye, kev, <b>mis pit bulls pueden notar cuando a una vagina no le entra nunca un nabo.</b> por eso ladran.	EQUIVALENCE
	KEVIN	look, i know they're a pain in the ass, but we need to figure out a way to get along.	so che rompono il cazzo ma dobbiamo trovare un modo per convivere.		ya sé que son un parte toca huevos, pero tenemos que procurar llevarnos bien.	
SOD	YANIS	[mocking] oh, we got to figure out, twenty six years i've been in this house. twenty six years, ke i fucked my first girl in that house! my mom died on the toilet! dead in that house! never any complaints from anybody! ever! <b>they call the cops one more time, i'm gonna go over there, i'm gonna rape fuck the dyke out of them until they are begging for more yanis! all women beg for more yanis.</b>	[mocking] dobbiamo trovare un, ci sto da ventisei anni qui. ventisei anni. ho scopato la prima ragazza in quella casa. mia madre è morta in bagno, morta in quella casa. niente lamentele, da nessuno, mai. <b>se chiamano ancora gli sbirri andrò da loro e le stuprerò finché non saranno più lesbiche e supplicheranno per più yanis. tutte supplicano per più yanis.</b>	EQUIVALENCE	[mocking] tenemos que procu, llevo veintiséis años en esta casa. veintiséis años, hasta me tiré a mi primera tía ahí dentro. mi madre cascó en el wáter, cascó en una casa de la que nadie se ha quejado nunca en la vida, jamás. <b>si vuelven a llamar a la poli, te juro que voy y les doy con todo lo gordo, se la clavo hasta que supliquen que no pare. todas las mujeres me piden que no pare.</b>	ELIMINATION
GD				EQUIVALENCE		EQUIVALENCE

(319)

Alibi.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	CUSTOMER	hi, uh, appletini.	hey, eh, appletini.		hola, eh, un appletini.	
GD	SVETLANA	no <b>pussy drinks.</b> vodka only.	niente <b>drink da fighette.</b> vodka soltanto.	EQUIVALENCE	<b>copas cursis</b> no, solo vodka.	ELIMINATION
	CUSTOMER	uh, what about a negroni?	e allora un negroni.		pues, póngame un negroni.	
GD	SVETLANA	<b>grow testicles.</b> vodka.	<b>metti i testicoli.</b> vodka.	EQUIVALENCE	<b>échale testículos.</b> vodka.	EQUIVALENCE
	CUSTOMER	what'd i tell you? classic, right? [laughs]	che dite, un classic? [laughs]		qué os dije? un bar clásico. [laughs]	

(320)

Alibi.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FRANK	what's with all the lumberjacks?	perché così tanti taglialegna?		quiénes son esos leñadores de ahí?	

SCS	TOMMY	urban pioneers. they overpay for drinks, like to be abused, and love these curry muncher flicks.	pionieri urbani. strapagano i drink. amano essere maltrattati e adorano i film indiani del cazzo.	EQUIVALENCE	son pioneros urbanos. pagan una pasta por las copas, les gusta que les insulten y les encantan las pelis de los come curry.	EQUIVALENCE
NAD				AMPLIFICATION		EQUIVALENCE

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Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
RAD	CARL	yo, what's up, my nigga?	yo, come va negro?	EQUIVALENCE	eh, qué pasa, negro?	ELIMINATION
RAD	LIAM	cracker.	petardi.	ELIMINATION	galleta.	ELIMINATION

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University campus (dorms).						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
GD	LIP'S MATE TO LIP	but you should definitely be lining up some age appropriate dorm snatch. have it in your pocket for when, uh, professor kinky bails on you.	ma dovresti scopare con una fica di età più appropriata. tienila pronta per quando la prof perversita ti da buca.	AMPLIFICATION	de todos modos, deberías hacerte con una tía más de tu edad. la tendría de reserva para cuando la prof cachonda pase de ti.	MITIGATION

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Aquarium.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FIONA	[chuckles] everybody hates their boss. that's, like, part of the all american birthright. it's life, liberty, the pursuit of happiness, and hating the fucking asshole that you have to work for.	[chuckles] tutti odiano il capo. è quasi parte della costituzione. vita, libertà, ricerca della felicità e odio per il fottuto stronzo per cui devi lavorare.		[chuckles] todo el mundo odia a su jefe. ese es uno de los derechos fundamentales, a la vida, a la libertad a buscar la felicidad y a odiar al gilipollas para el que trabajas.	
SCS	SEAN	well, you already have a felony conviction, and people are gonna be reluctant to give you a chance, but with a little management experience on your resume	beh, tu hai già un reato a tuo carico e le persone non ti daranno una chance ma con un'esperienza del genere sul curriculum	EQUIVALENCE	bueno, te recuerdo que tú tienes antecedentes penales y mucha gente sería reacia a darte un empleo, pero si tuvieras experiencia como encargada	EQUIVALENCE
	FIONA	[scoffs]	[scoffs]		[scoffs]	
	SEAN	it'll make that next job easier to get.	trovare lavoro sarà più facile.		te sería más fácil conseguir trabajo.	

## #abortionrules

### Season 6 Episode 2

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Yanis's backyard.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
SOD	YANIS	these two rug-chomping dykebats called animal services on my babies!	quelle lesbiche lecca fica di merda hanno chiamato la protezione animali per i miei bambini.	EQUIVALENCE	estas dos bolleras de mierda han hecho que los de la perrera se lleven a mis bebés.	EQUIVALENCE
	KEVIN	all right, all right! would you just calm down, and tell me the story without the	d'accordo! adesso datti una calmata e raccontami tutto lasciando in pace i		eh, tranquilo. haz el favor de calmarte y de contarme la historia sin meterte	

		gay bashing?	gay.		con ellas.	
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Alibi.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	KEVIN	where'd we get an espresso machine?	di chi è la macchina per l'espresso?		de dónde ha salido esta máquina de café?	
<b>RAD</b>	SVETLANA	uh, carl and <b>big scary colored man</b> , they steal from fancy coffee place.	carl e <b>tizio grosso e negro</b> rubata in un bar di lusso.	<b>EQUIVALENCE</b>	carl y el <b>negrata enorme que da miedo</b> la robaron de un sitio pijo.	<b>EQUIVALENCE</b>
	KEVIN	svet, you do remember that my wife is black, right?	svetlana, ti ricordi che mia moglie è di colore, vero?		svet, tú te acuerdas de que mi mujer es negra, verdad?	
	SVETLANA	so?	allora?		y qué?	

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School.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	DEBBIE	mr sullivan?	signor sullivan?		señor sullivan?	
	MR SULLIVAN	yes, deborah?	si, deborah?		sí, deborah?	
	DEBBIE	i need to go change my baby.	devo andare a cambiare la mia bambina.		ehm, tengo que ir a cambiar a mi bebé.	
	MR SULLIVAN	what?	cosa?		qué?	
	DEBBIE	she's wet.	è bagnata.		se ha hecho pis.	
	MR SULLIVAN	you realize that's a bag of flour in a dress, right?	lo sai che quello è un pacco di farina coi vestiti, sì?		sabes que eso es un paquete de harina con un vestido, verdad?	
	DEBBIE	oh, duh. i'm practicing for when i have my real baby.	oh, certo. faccio pratica per quando avrò un figlio vero.		ehm, claro. estoy practicando para cuando tenga el de verdad.	
<b>GIM</b>	MR SULLIVAN	well, <b>just because you got yourself knocked up doesn't mean you should have special privileges over the other students who managed to keep it in their pants</b> .fine, go.	<b>solo perché ti sei fatta ingravidare non significa che avrai un trattamento di favore rispetto a quelle che riescono a tenere allacciati i pantaloni</b> . d'accordo, vai.	<b>EQUIVALENCE</b>	mira, <b>que hayas dejado que te hagan un niño, no te da ningún privilegio sobre las demás alumnas que han sabido cerrarse de piernas</b> .vale, vete.	<b>EQUIVALENCE</b>

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Alibi.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	VERONICA	fiona's spinning out about debbie being pregnant. wants me to bring her an ativan.	fiona è fuori di testa perché debbie è incinta e vuole che le porti un calmante.		fiona está histérica por lo del embarazo de debbie. quiere que le lleve ativan.	
	KEVIN	yeah, well, i'm spinning out about debbie being pregnant too. do you know in a couple years that could be gemma or amy?	sì, beh, sono fuori di testa anch'io. tra qualche anno potrebbe toccare a gemma o amy.		yo también fiipo por lo de su embarazo. dentro de unos años podría pasarles a gemma y a amy.	
<b>GD</b>	VERONICA	<b>not with the chastity belts we're gonna put over their vaginas</b> .	<b>non con le cinture di castità che gli metteremo</b> .	<b>EQUIVALENCE</b>	<b>no con los cinturones de castidad que les voy a poner</b> .	<b>EQUIVALENCE</b>

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Hospital.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
SCD	DOCTOR	bianca had cancer. that's the only reason she looked at you that way..didn't you ever ask yourself why someone with her success, beauty, and education would be interested in you?	bianca aveva il cancro. è l'unica ragione per cui ti guardava così..ti sei chiesto perché una persona col suo successo, bellezza e educazione fosse interessata a te?	EQUIVALENCE	bianca tenía cáncer. era la única razón de que te mirara así..te has preguntado porque alguien con éxito, belleza y educación se interesó por ti?	EQUIVALENCE
	FRANK	all the time.	continuamente.		continuamente.	

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School.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	TEACHER	who the hell are you?	e tu chi diavolo sei?		quién eres tú?	
	CARL	he's with me.	lui è con me.		viene conmigo.	
	TEACHER	he doesn't belong here.	il suo posto non è qui.		no puede estar aquí.	
RAS	CARL	because he's black?	perché è nero?	EQUIVALENCE	porque es negro?	EQUIVALENCE
	TEACHER	no, because he looks thirty five.	no, perché avrà trentacinque anni.		porque tiene treinta y cinco años.	

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School.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	DEBBIE	you gonna try to talk me into getting rid of my baby?	per convincermi a sbarazzarmi della mia bambina?		para intentar convencerme de que me libre del bebé?	
	LIP	yeah, that was the plan.	era questo il piano.		ese era el plan.	
	DEBBIE	nice try.	bel tentativo.		se ha notado.	
GS	LIP	mm hmm. yeah, i had a whole speech. you know, about not wanting you to be the girl at costco, three kids hanging off your shopping cart, a fistful of food stamps, fifty pound heavier you know, desperate just to find somebody to take care of you.	mm hmm. ho preparato un discorso. su come odieresti essere la ragazza del discount, con tre figli attaccati al carrello della spesa. con in mano i buoni pasto, e con venti chili in più. una disperata che cerca un uomo che se ne prenda cura.	AMPLIFICATION	mm hmm. tenía hasta un discurso. te iba a decir que no quería que fueras de esas que veo en el super, con tres críos colgados del carro de la compra, un puñado de cupones descuento, veinte kg más gordas y desesperadas por encontrar a alguien que cuide de ellas.	EQUIVALENCE
	DEBBIE	good one.	bel discorso.		es bueno.	
	LIP	i just want what's best for you, debs.	voglio solo il meglio per te, debs.		solo quiero lo mejor para ti, debs.	

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Nail salon.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	TANYA	you scared him. he wants to go to the air force academy. derek wants to be a pilot.	gli hai fatto paura. vuole fare l'accademia aeronautica. vuole diventare un pilota.		le asustaste, debbie. él quiere ir a la academia del aire. quiere ser piloto.	
	DEBBIE	he wants to be a	vuole fare il pilota?		quiere ser piloto?	

		pilot?				
GD	TANYA	yeah. he's wanted to since he was a kid, but you didn't know that, did you? because you never asked him about himself. you only cared about the baby. <b>guys want to feel supported, not trapped.</b>	si, è il suo sogno da quando era piccolo. non lo sapevi, vero? perché non gli hai chiesto cosa voleva lui. ti interessava solo del bambino. <b>i ragazzi vogliono essere appoggiati, non intrappolati.</b>	EQUIVALENCE	sí, quiere serlo desde que era pequeño. no lo sabías, verdad? porque nunca le has preguntado nada sobre él. solo te importaba el bebé. <b>a los chicos hay que apoyarlos, no atraparlos.</b>	EQUIVALENCE
	DEBBIE	i, i didn't mean to trap him.	io non volevo intrappolarlo.		yo no quería atraparlo.	

## The f word

### Season 6 Episode 3

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Hospital.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	YANIS	you're a good friend. always a good man. you're greek for sure.	sei un amico, e un brav'uomo. sei greco di sicuro.		eres un buen amigo, y un buen hombre. eso está claro.	
	VERONICA	so when are they gonna move you to rehab?	allora, quando vai in riabilitazione?		cuándo te pasan a rehabilitación?	
NAD GD	YANIS	i'm not going to rehab. i'm going home. <b>i don't trust that think doctor or the girly man.</b> you believe this shit, adelphe? eight years i serve in the marines, i walk away fine. i got these two kunas on the south side of chicago, i'm rolling out of here in a goddamn chair.	non ci vado, torno a casa mia. <b>non mi fido del medico giallo o della checca.</b> me ne andrò da questo inferno oggi. ci crederesti, adelphe? otto anni ho servito nei marines e ne sono uscito sano. arrivano due zules a sud di chicago ed esco su una cazzo di carrozzina.	EQUIVALENCE SUBSTITUTION	no voy a rehabilitación, me voy a casa. <b>no me gusta ese medico chino ni el enfermero maricón.</b> me voy de este antro hoy sin falta. todavía no me lo creo. serví ocho años en los marines, y regresé ileso, y llegan estas dos coñeras a nuestro barrio y voy a salir de aquí en silla de ruedas.	ELIMINATION SUBSTITUTION

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University campus (dorms).						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	IAN	titty art. trying to make sure everyone knows you're straight?	arte e tette. vuoi dire a tutti che sei etero?		sí, y con sus tetas. quieres que todos sepan que eres hetero?	
SOS	LIP	<b>there's plenty of dude on dude action around here. you'll do fine.</b>	<b>è pieno di gay qui intorno. ti troverai bene.</b>	EQUIVALENCE	<b>aquí hay muchos rollos entre tíos, no te irá mal.</b>	EQUIVALENCE

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Street.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	DEBBIE	yeah, but fiona doesn't want to have hers, and she's trying to force me to get rid of mine too. she says i'm too young.	si, ma fiona non vuole avere il suo e vuole convincere anche me a liberarmi del mio. sono piccola.		sí, pero fiona no quiere tenerlo y encima quiero que yo también me deshaga del mio. dice que soy muy joven.	
	FRANK	she's wrong. scientifically wrong. biologically speaking, you're in your prime	ha torto. scientificamente, in termini biologici, sei all'inizio dei tuoi anni		pues se equivoca. desde el punto de vista biológico y científico, tú estás en	

GD		childbearing years. actually, a little beyond them. <b>if fiona waits much longer, she's gonna have babies that look like wombats. her labia will stretch halfway to her knees. men wanting to do cunnilingus will require a straw.</b> no, no, no, no, no, no. this is your time, debs. don't let anyone tell you differently.	fertili. in realtà, un po' oltre. <b>se fiona aspetta troppo alla fine avrà bambini simili a wombati. le sue labbra arriveranno alle ginocchia e per riuscire a farle un cunnilingus bisognerà usare una cannuccia.</b> no, no, no, no, no, è il momento, debs. e non lasciare che ti dicano il contrario.	EQUIVALENCE	la edad perfecta para criar, incluso, ya eres algo mayor. <b>si fiona espera mucho más, sus bebes van a parecer koalas. y sus labios mayores le caerán hasta las rodillas. los que quieran hacerle el cunnilingus casi no podrán respirar.</b> no, no, no, no, este es tu momento, debs. no dejes que nadie te diga lo contrario.	EQUIVALENCE
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School.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	DOMINIQUE	i already told you and your cornrows to leave me alone.	lasciatemi stare, tu e le tue trecce.		a ver si tú y tus trencitas me dejáis en paz.	
	CARL	why you got to dis the rows? they never did nothing but love you.	che hanno le trecce se non la colpa di amarti?		no te metas con mi pelo. yo lo único que hago es amarte.	
<b>RAD RAS</b>	DOMINIQUE	<b>why are you trying to play hard when you're nothing but a white boy playing dress up?</b>	<b>perché fai il duro quando sei solo un bianco che si traveste?</b>	<b>EQUIVALENCE EQUIVALENCE</b>	<b>por qué te haces el duro si solo eres un blanco disfrazado?</b>	<b>EQUIVALENCE EQUIVALENCE</b>
	CARL	you hurt me, dominique. you hurt my heart and my soul. you think color's nothing but a skin tone. you see my brother nick there? we was in juvie together. he sees past my skin into my dark, black soul.	mi ferisci, dominique. nel mio cuore e nella mia anima. credi che il colore riguardi solo la pelle? mio fratello nick è stato dentro con me. vede oltre la mia pelle. nella mia scura, nera, anima.		eso me duele, dominique. en el corazón y en el alma. te importa demasiado el tono de la piel. ves a mi hermano nick? estuvimos juntos en el talego. y él ve más allá de mi piel. ve mi oscura alma de negro.	
	DEBBIE	carl. fiona's pregnant and i want the whole family to talk her into keeping it. you in?	carl. fiona è incinta. vorrei che la convincissimo a tenerlo. ci stai?		carl. fiona está preñada y hay que convencerla de que tenga el bebé. te apuntas?	
<b>RAD</b>	CARL	<b>yo, white girl, i don't know you.</b>	<b>[no dialogue]</b>	<b>ELIMINATION</b>	<b>tía, no sé quién eres.</b>	<b>ELIMINATION</b>

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Clinic.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FIONA	i'm here to get an abortion.	voglio abortire ma serve prima.		quiero hacerme un aborto.	
	FRANK	no, she's not.	no non è vero.		no quieres.	
	FIONA	but they said i need to make an appointment for a pee test.	aspetta, l'esame delle urine.		y me hace falta cita para un análisis de sangre.	
<b>REIM</b>	FRANK	<b>a pee test and a reservation in hell.</b>	<b>le urine e una camera all'inferno.</b>	<b>EQUIVALENCE</b>	<b>un análisis y una reserva en el infierno, eso es lo que.</b>	<b>EQUIVALENCE</b>
	FIONA	jesus christ.	gesù cristo.		te quieres callar ya?	
	FRANK	he's opposed to abortion. i'm pretty sure that's on record.	lui è contro gli aborti. sono sicuro che sia agli atti.		él se opone al aborto. estoy seguro de que te lo ha comentado.	



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Dominique's house. Her dad opening the door.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	CARL	i want her to meet my brother. dom, this is my brother. say what up, liam.	volevo presentarglielo. dom, lui è mio fratello. di ciao liam.		quiero que vea a mi hermano. dom, este es mi hermano. di hola, liam.	
	LIAM	what up, liam?	ciao liam.		hola, liam.	
<b>RAS</b>	SERGEANT WINSLOW	<b>your brother? or your bro?</b>	<b>tu fratello o un amico?</b>	<b>ELIMINATION</b>	<b>tu hermano o el de tu colega?</b>	<b>ELIMINATION</b>
	CARL	my blood, sir. same mom, same pops. dom be calling me white all day, so i had to make a point, sir. just 'cause his skin is a little darker than mine ain't no reason to call a nigga white.	stesso sangue, stemma mamma, stesso papà. dom mi chiama sempre bianco. dovevo farglielo capire. solo perché la sua pelle è più scura non si chiama un negro bianco.		es de mi sangre. misma madre y mismo padre. dom me dice que soy blanco y quería presentárselo. que seas más oscura que yo no es razón para llamar blanco a un negro.	
<b>RAS</b>	SERGEANT WINSLOW	<b>i'm gonna give you a ten second head start. you better run, boy. and take shaq with you.</b>	<b>vi darò un vantaggio di dieci secondi. meglio se corri, ragazzo. e porta shrek con te.</b>	<b>ELIMINATION</b>	<b>te voy a dar diez segundos de ventaja. ya puedes correr, chaval. y llévate a shaquille contigo.</b>	<b>EQUIVALENCE</b>

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Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FRANK	fiona, this is an intervortion. trademark pending.	fiona, questo è un interborto. è un mio marchio.		fiona, esto es un confrontaborto. lo voy a registrar.	
	FIONA	a what?	un cosa?		un qué?	
<b>REIM</b>	FRANK	<b>we are here to stop you from destroying your soul, this family, and my legacy, which all live in the form of a defenseless fetus in your womb.</b>	<b>siamo qui per impedirti di distruggere la tua anima, questa famiglia e la mia discendenza, che si trova all'interno di quel feto indifeso nel tuo utero.</b>	<b>EQUIVALENCE</b>	<b>un consejo de familia para impedir que destruyas tu alma, esta familia y mi legado. cosas que forman parte de ese feto indefenso de tu útero.</b>	<b>EQUIVALENCE</b>
	FIONA	are you serious?	ma siete seri?		tú estás de coña.	
	VERONICA	i came to back you.	sono qui per te.		yo vengo a apoyarte.	
	KEVIN	i came 'cause i paralyzed a dude.	sono qui perché ho paralizzato un uomo.		yo porque dejé paralizado a un tío.	
	VERONICA	kev.	kev.		kev.	
	KEVIN	i just like to say it.	mi fa bene dirlo.		me alivia decirlo.	
<b>REIM</b>	FRANK	<b>it's a crime against god.</b>	<b>è un crimine contro dio.</b>	<b>EQUIVALENCE</b>	<b>es un crimen contra dios.</b>	<b>EQUIVALENCE</b>
	FIONA	when was the last time you went to church?	quando sei andato in chiesa l'ultima volta?		cuánto hace que no vas a la iglesia?	
	FRANK	i light candles for bianca daily.	accendo delle candele per bianca ogni giorno.		yo enciendo velas por bianca todos los días.	
	FIONA	other than to steal from the offering plate? what's the name of our pope?	oltre che per rubare dal piatto delle offerte, intendo. come si chiama il papa?		aparte de para robar el dinero del cepillo. cómo se llama el papa?	
	FRANK	he prefers to go by holy father.	penso che vuole essere chiamato santo padre.		él prefiere que lo llamen santo padre.	
	FIONA	can you recite one prayer?	sai recitare una preghiera?		y te sabes alguna oración?	
	FRANK	this isn't about me, fiona. this is about	non riguarda me, fiona. riguarda		no estamos hablando de mí, fiona, estamos	

		the gallaghers. gallaghers don't abort.	solamente i gallagher. i gallagher non abortiscono.		hablando de los gallagher y los gallagher no abortan.	
	FIONA	no, they just abandon their kids once they have them, or they drink so much, they can't remember them.	no, certo. li abbandonano quando nascono o bevono così tanto da non riuscire a ricordarlo.		no, solo abandonan a sus hijos o están tan borrachos que ni se acuerdan de ellos.	
	KEVIN	boom! good one.	boom! buona.		toma, muy buena.	
NAS	FRANK	<b>that's the irish way. we can't help thousands of years of inebriated evolution.</b> are you saying you wish we didn't have you? because your mother didn't want to.	<b>così fanno gli irlandesi. non possiamo di certo cambiare anni di evoluzione alcolica.</b> avresti preferito che non ti avessimo? perché tua madre non ti voleva.	EQUIVALENCE	<b>los irlandeses somos así. no se pueden despreciar siglos y siglos de evolución embriagada.</b> preferirías que no te hubiéramos tenido? porque tu madre no te quería.	EQUIVALENCE
	VERONICA	thought gallaghers didn't abort.	ma i gallagher non abortiscono.		pero si los gallagher no abortaban.	
REIM	FRANK	i kept her from it until that last one at the end. <b>after you've pushed out six, god gives you a get out of hell free card.</b>	gliel'ho impedito finché non poteva più farlo. <b>dopo che ne butti fuori sei dio ti premia non mandandoti all'inferno.</b>	EQUIVALENCE	yo se lo impedía. hasta que con el ultimo ya no pude. <b>después de haber parido seis, dios te da bula para un aborto.</b>	EQUIVALENCE

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Yanis's house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	YANIS	i know who it was, then.	so chi è stato.		entonces ya sé quién fue.	
	KEVIN	look, yanis.	senti, yanis.		oye, yanis.	
	YANIS	that lawyer motherfucker on the corner with the audi. that gentrifying piece of skata. i'm gonna kill his kids and feed him their testicles on a shish kebab.	quel figlio di puttana di avvocato con l'audi. quel borghese di skata. gli ammazzo i bambini e metto i loro testicoli in un kebab.		ese hijo de puta de la esquina que tiene un audi. ese picapleitos burgués de mierda. pues, me cargaré sus hijos y le serviré sus testículos en un kebab.	
REIM	KEVIN	no, man, what? that's not right. you don't bring kids. <b>no. the bible says we're supposed to forgive.</b>	no, amico, questo non è giusto. non puoi, i bambini, no. <b>la bibbia dice che dobbiamo perdonare.</b>	EQUIVALENCE	no, pero qué dices? eso no está bien. no metas a los niños, no. <b>la biblia dice que debemos perdonarnos.</b>	EQUIVALENCE
	YANIS	hey, man. i'm never gonna see a woman's naked body ever again unless i pay for it. my life is over, so the bible can suck my dick, and so can that lawyer's kids!	hey, amico. non vedrò più una donna nuda a meno che non paghi per farlo. la mia vita è finita. quindi della bibbia chi se ne frega. io i bambini glieli ammazzo.		sabes? no volveré a ver a una mujer desnuda a menos que pague por ello. mi vida se ha acabado. de modo que la biblia me la suda igual que los hijos de ese tío.	

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Kevin and Veronica's house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	VERONICA TO KEVIN	so maybe this wasn't an accident, kev. maybe he didn't deserve working legs. maybe guilt isn't what you should be feeling. maybe you should be feeling like a hero. you saved the neighborhood. <b>you are god's personal army, and you have</b>	quindi, forse non è stato un incidente, kev. magari non si meritava la paralisi. magari devi sentirti in colpa o magari devi sentirti un eroe. tu hai salvato il nostro quartiere. <b>sei un soldato di dio e sei stato ricompensato.</b> le bambine stanno		así que, puede que no fuera un accidente, kev. puede que no merecieras tener piernas y por lo tanto tú no deberías sentirte culpable. al revés, deberías sentirte como un héroe. kevin, tú has salvado el barrio. <b>eres un soldado al</b>	

REIM		been rewarded. we have two healthy girls, and our business was named the best shittiest bar on the south side. so let go of the guilt and focus on what's good.	bene, e il locale è stato eletto il miglior bar merdoso del south side. quindi basta sensi di colpa e concentrati sulle cose belle.	EQUIVALENCE	servicio de dios y él te ha recompensado con dos niñitas sanas y con un bar que ha sido votado como mejor antro del barrio sur, así que, alegría esa cara y céntrate en lo que es bueno.	EQUIVALENCE
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## Going once, going twice

### Season 6 Episode 4

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Clinic.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
GS	FRANK TO DEBBIE	even with welfare, no way you pull down the kind of dough you'll need. there's diapers and onesies and the little jars with the pureed veggies, and god forbid the kid gets sick. with what these pharmaceutical companies are demanding for a god damn cough drop? and <b>there's no way boys your age can support you. they're spending their allowance on poppers and internet porn.</b> no, what you need is an older [...] <b>you need a father figure,</b> like you had with me, only with money. <b>and the good news is, there's lots of lonely men. and they'll know you put out. that's a plus.</b>	anche con il sussidio non potrai mai rimediare i soldi che servirebbero. ci sono pannolini e tutine, quei vasetti con la pappa di verdure, e se poi il bambino dovesse ammalarsi hai idea di quanti soldi vogliono le case farmaceutiche per uno sciroppo per la tosse? <b>un tuo coetaneo non potrà mai mantenerti. i soldi li spende per droghe e porno su internet.</b> no, quello che ti serve è un adulto. [...] <b>ti serve una figura paterna,</b> uno come me. però con i soldi e <b>la buona notizia è che ci sono tanti uomini soli. e poi tu la dai, il che aiuta.</b>	EQUIVALENCE	ni aunque recibas todos los subsidies serás capaz de cubrir todas tus necesidades. necesitarás ropita, pañales y esos, esos tarritos de pures de verduras, y no te digo si el crío se pone enfermo. no te imaginas lo que cobran las farmacéuticas por unas puñeteras gotas para la tos. y no cuentes con que <b>ningún chaval de tu edad vaya a ayudarte. se gastan toda la pasta en pegamento y en porro,</b> no, tú necesitas un hombre mayor. [...] <b>necesitas una figura paterna,</b> alguien como yo. aunque con dinero. y debes alegrarte, porque <b>hay hombres solos a montones. y sabrán que te dejás, que es una ventaja.</b>	EQUIVALENCE
SOD				EQUIVALENCE		EQUIVALENCE
GD				EQUIVALENCE		EQUIVALENCE

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Alibi.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	KEVIN	what's that?	che roba è?		qué es eso?	
	SVETLANA	tapas.	tapas.		tapas.	
NAS	KEVIN	<b>say it without an accent.</b>	<b>scusa ripetimelo.</b>	MITIGATION	<b>dilo tú sin acento.</b>	EQUIVALENCE
	VERONICA	tapas.	tapas.		tapas.	
	KEVIN	didn't help.	non mi aiuti.		no sé qué es.	
	VERONICA	spanish food on small plates. svetlana said there's a place on nineteenth street. customers go crazy	cibo spagnolo su piattini. svetlana l'ha visto sulla diciannovesima. i clienti impazziscono.		es comida española en mini platos. svetlana dice que un bar de la calle diecinueve los	

		for this shit.			clientes matan por ellas.	
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Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
RAD	CARL	if you let the <b>cracker</b> stay, bitch gonna get a shiv in his neck. right here.	se lo fai restare si beccherà una lama dritta dentro al collo. proprio qui.	ELIMINATION	si <b>ese cerdo</b> se queda, se va a llevar un tajo en el cuello. aquí.	ELIMINATION
	FIONA	no, no shivs in chuckie's neck, and no race wars in the house. got it?	nuova regola, niente lame nel collo di chuckie e niente guerre razziali, dentro casa, chiaro?		nueva regla, nadie va a rajarle el cuello ni va a haber guerras raciales, en casa, vale?	

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Helene drunk in a restroom.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
SOD	HELENE TO LIP	i was humiliated in front of my peers by a <b>gay jesuit</b> . it's great that guys study feminism. it's, you know, <b>it shouldn't make it worse that it was a guy, but it does.</b>	sono stata umiliata nella pubblica piazza da un <b>gesuita gay</b> . è un bene che i maschi studino il femminismo. <b>non dovrebbe essere peggio che fosse un uomo, ma lo è.</b>	EQUIVALENCE	me ha humillado en una conferencia repleta de colegas míos un <b>jesuita gay</b> . está bien que los hombres estudien el feminismo y no, <b>no debería sentirme peor porque fuera un tío, pero es así.</b>	EQUIVALENCE
GD				EQUIVALENCE		EQUIVALENCE

## Refugees

### Season 6 Episode 5

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Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
RAD	CHUCKIE	<b>this is all cause of the mud people.</b>	<b>è colpa di quelli color merda.</b>	EQUIVALENCE	<b>la culpa de todo la tienen los monos.</b>	EQUIVALENCE
	IAN	what the fuck?	ma che cazzo?		no me jodas.	
	CHUCKIE	that's what my friends in juvie said..what? what did i say?	l'ha detto un mio amico in prigione..che c'è? che cosa ho detto?		lo decían mis amigos del reformatorio..qué? qué he dicho?	
	IAN	chuckie, if you want to stay alive, shut up and go to school.	chuckie, se vuoi vivere, taci e vai a scuola.		chuckie, si quieres seguir vivo, cállate y vete al cole.	

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Kevin and Veronica's house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	CAROL	oh, and don't forget, we still need a volunteer to host the foster child we're receiving this morning. thank you for coming.	oh, e-e c'è bisogno di un volontario che ospiti il bambino che arriverà stamattina. grazie di essere venuti.		ay, no olvidéis que hace falta un voluntario para alojar al niño de acogida que vamos a recibir hoy. gracias por venir.	
	KEVIN	we'll take him.	lo prendiamo noi.		me lo quedo.	
	VERONICA	what?	cosa?		qué?	
	CAROL	bless you, kevin. he's on his way from myanmar to a dairy farm in wisconsin. oh,	benedetto kevin. sta andando dal myanmar a un allevamento del		bendito seas, kevin. es un niño de myanmar que va a una granja de	

		it, it, it's only for a couple of days. oh, this is, praise jesus. thank you. oh.	wisconsin. oh, e e e solo per un paio di giorni. oh, è meraviglioso. lode a gesù. grazie.		wisconsin. solo serán un par de días. oh, esto es, alabado sea el señor. gracias.	
	VERONICA	the hell you doing?	che diavolo hai fatto, eh?		qué coño has hecho?	
REIM	KEVIN	it's a kid in need. if i do god a solid, he'll do me one. eye for an eye.	è un bisognoso. se sono buono dio lo sarà con me. occhio per occhio.	EQUIVALENCE	es un necesitado. si le hago un favor a dios él me lo hará a mí. ojo por ojo.	EQUIVALENCE

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Gallagher house.

IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
GD	DEBBIE	i've been busting my ass trying to prove to mr wexler that i'd be a great wife, and he just doesn't want me there.	mi sto facendo il culo per dimostrare al signor wexler che sarei una buona moglie e lui non mi vuole lì.	EQUIVALENCE	me estoy esforzando en demostrarle al señor wexler que sería una gran esposa, pero él no me quiere allí.	EQUIVALENCE
	FRANK	that's because you're not being a great wife, you're being a great nanny. nobody wants to fuck mary poppins.	questo è perché tu, debbie, non fai la buona moglie, fai la buona tata. nessuno vorrebbe mai scoparsi mary poppins.		eso es porque tú no estás siendo una gran esposa, estás siendo una gran niñera y nadie quiere follarse a mary poppins.	
	DEBBIE	what am i supposed to do?	come mi devo comportare?		y qué me recomiendas?	
	FRANK	see to his needs. all his needs.	guarda i suoi bisogni. tutti quanti.		que sacies sus deseos, todos sus deseos.	
	DEBBIE	but i've tried sexy before. it's never worked, and that was before i had canklles.	ma ho fatto anche la sexy, però non ha funzionato. e prima delle caviglie gonfie.		pero he intentado estar sexy otras veces y nunca funciona. y ahora con los tobillos así.	
GS	FRANK	nonsense. you're glowing. and remember what my mother said, a hole's a hole. a guy doesn't really care who's attached to it.	non ha senso, tu risplendi. e ricorda cosa disse mia madre, un buco è un buco. a nessuno interessa chi c'è collegato.	EQUIVALENCE	tonterías. estás resplandeciente. y como decía mi madre, un agujero es un agujero, y a los tíos nos da igual quien haya atrás el.	EQUIVALENCE
	DEBBIE	sounds like grammy.	uhm, suona da grammy.		he, típico de la abuela.	

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Kevin and Veronica's house.

IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	VERONICA	just tell me which one is ours so i can stick him in front of the tv.	dimmi solo qual è il nostro, così lo pizzo davanti alla tv.		dime cual es el nuestro para ponerlo delante de la televisión.	
REIM	CAROL	well, the good lord gave us a few more refugees than we expected.	beh, il buon dio ci ha dato rifugiati che non ci aspettavamo.	EQUIVALENCE	el buen señor nos ha enviado a más refugiados de los que esperábamos.	EQUIVALENCE
	VERONICA	well, that's the good lord's problem. i'm sure he'll figure something out, him being all powerful and shit. kev!	è un problema del buon dio. sono certa che penserà a qualcosa. lui è onnipotente. kev!		pues, ese es problema del buen señor y seguro que se le ocurre algo, ya que es todo poderoso. kev!	
REIM	CAROL	girl, i'm taking in three myself. stop bitching and show some christian charity.	hey, io mi spacco in tre. non fare la stronza. pensa alla carità cristiana.	EQUIVALENCE	yo voy a coger a tres así que no las pies y muestra caridad cristiana.	EQUIVALENCE
	VERONICA	does it look like i have an extra five beds?	ti sembra che abbia cinque letti in più?		tú te crees que tengo cinco camas demás?	

	CAROL	beds? they've been living in the jungle off of insects and tree bark. they'll be happy with a roof over their head and a can of spam.	letti? hanno vissuto nella giungla con insetti e corteccia d'albero. saranno felici di un tetto e di un'aranciata.		camas? estos vivían en la jungla comiendo insectos y raíces, serán felices bajo un techo y comiendo de lata.	
	VERONICA	kevin ball, get your ass down here! [...]	kevin ball, porta subito il tuo culo qui.[...]		kevin ball, baja aquí ahora mismo. [...]	
	KEVIN	who are they?	chi sono?		quiénes son?	
	VERONICA	damn refugee kids.	dei bambini rifugiati.		los niños refugiados.	
	KEVIN	i thought you said they were from miami.	avevi detto di miami.		dijiste que eran de miami.	
	CAROL	myanmar.	myanmar.		de myanmar.	
<b>NAS</b>	KEVIN	<b>myan-what?</b>	<b>myan-che?</b>	<b>EQUIVALENCE</b>	<b>mya-qué?</b>	<b>EQUIVALENCE</b>
	CAROL	it's in asia.	è in asia.		está en asia.	
	KEVIN	you know, there's too many damn countries in asia. should just make it one country.	è che ci sono troppi paesi in asia. dovrebbe esserci un'unica nazione.		yo creo que hay demasiados países en asia. debería ser solo uno.	

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Gallagher house.

IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	IAN	i'll stop by after the barbecue. a bunch of firemen are throwing it.	passo dopo il barbecue. i pompieri festeggiano.		iré después de la barbacoa, una que dan los bomberos.	
	LIP	oh, yeah? you banging one of them?	te ne sbatti uno?		te tiras a un bombero?	
	IAN	why do you think i'm going?	e perché andrei?		para eso voy.	
<b>SOS</b>	LIP	<b>what is it with you gay guys? everything is a straight shot to sex. even burgers and frisbee.</b>	<b>ma che avete voi gay? ogni posto è buono per fare sesso. nei fast food, da frisbee.</b>	<b>EQUIVALENCE</b>	<b>para los gais todo es una excusa para llegar al sexo. hasta las hamburguesas y el frisbee.</b>	<b>EQUIVALENCE</b>

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Gallagher house.

IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	VERONICA	i can take carl.	prendo carl.		yo me quedo a carl.	
	CARL	yeah, you can. all eight inches. i'm pimping like that. feel me?	è andata. venti centimetri. mi eccito così, lo sai?		di que sí. soy todo tuyo. somos hermanos de raza, lo pillas?	
<b>RAS</b>	VERONICA	pimping? i changed your diaper, so i know your little pudding pop ain't never been chocolate. i'm getting tired of this little minstrel act. <b>you think cornrows make you black? four hundred years of oppression makes you black,</b> and if you keep up with this wigger bullshit, i'm gonna reverse george zimmerman your ass. feel me?	ti ecciti? ti ho cambiato i pannolini e so che il tuo uccello non è al cioccolato. mi sono stancata di questa farsa. <b>le trece ti rendono un nero? quattrocento anni di oppressione ti rendono un nero,</b> e se insisti con questa stronzata chiederò di essere arruolata nel ku klux klan, chiaro?	<b>EQUIVALENCE</b>	hermanos? yo te he cambiado pañales y sé que tu culo nunca ha sido color chocolate. estoy harta de tu rollo de pandillero. <b>crees que unas trenzas te hacen negro? negro te hacen cuatro siglos de opresión,</b> y si sigues con todas estas gilipollices voy a cometer un asesinato racial contigo. lo pillas?	<b>EQUIVALENCE</b>

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Carl and Nick trying to rent an apartment.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
RAS	CARL	don't get too juiced up. <b>i only go for sistas.</b> you accept hundreds?	comunque non ti emozionare troppo. è <b>per mia sorella.</b> pezzi da cento?	ELIMINATION	aunque no te pongas a babear, <b>solo me van las hermanas.</b> aceptas billetes?	EQUIVALENCE
	ESTATE AGENT	you don't look like the trust fund kids i normally work with. are you a rapper?	non somigli ai tipi da fondo fiduciario con cui lavoro. tu sei un rapper?		no eres como los niños ricos con los que suelo trabajar. eres un rapero?	
	CARL	yeah, that's right. they call me white chocolate.	sì, esatto. mi chiamano cioccolato bianco.		sì, señora. me llaman chocolate blanco.	
	ESTATE AGENT	well, you would need a parent to co-sign. even then i'm afraid that you would never make board approval.	beh, ehm, c'è bisogno di un genitore che firmi. ma tempo che comunque il consiglio non approvarebbe.		ah, mm, bueno, tus padres tendrán que firmar el contrato, y aun así me parece que la junta de vecinos no te va a aprobar.	
	CARL	what, black folk money ain't no good here?	che c'è, i soldi dei neri non ti vanno bene?		es que el dinero de los negros no sirve aquí?	
	ESTATE AGENT	i don't follow.	io non ti seguo.		perdona, no te sigo.	
RAD	CARL	nah, you don't. you ain't got no idea who i am. you got to go through four hundred years of oppression to know who i am. <b>shit, we don't want to stay in cracker ville anyway.</b> let's get it, nick.	no, infatti. non hai idea di chi sia io. devi attraversare quattrocento anni di oppressione per saperlo. <b>cazzo, non ci stiamo in questo posto di bianchi.</b> andiamo, nick.	EQUIVALENCE	no, claro que no. porque no tienes ni idea de quién soy. hay que pasar por cuatro siglos de opresión para saber quién soy. <b>joder, ya no quiero quedarme en este antro de pijos.</b> vámonos, nick.	ELIMINATION
	ESTATE AGENT	good luck mr chocolate.	buona fortuna, signor cioccolato.		suerte, señor chocolate.	

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Alibi.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FIONA	you're a mom. you know what it's like to take care of someone. i just want to make sure my family's okay.	sei una mamma. sai come prenderti cura di qualcuno. voglio solo che la mia famiglia stia bene.		tú eres madre. sabes lo que es tener a alguien a tu cargo. yo solo quiero que mi familia esté bien.	
	SVETLANA	so get motel.	andate in motel.		pues, vete a motel.	
	FIONA	that adds up.	costa troppo.		cuestan mucho.	
REIM GD	SVETLANA	i get you massage job. oh, you're too good for it? i understand. <b>you don't realize god gave you atm machine between your legs.</b> when i do massage, it's because i have to. no money, 5,000 miles from home. i start, i was here. i work hard, now i'm here. this is how america works. soon, when i open my own quiznos submarine store, i will be here. you? you think you're here, but you're not. you are here, and <b>girls who are here must do things that</b>	allora tu fa massaggi. non sono a tuo livello? capisco. <b>ma non sai che dio ti ha dato un bancomat in mezzo a gambe?</b> quando faccio massaggi è perché devo farli. niente soldi e molto lontano da casa. all'inizio ero qui. ho lavorato e sono qui. così funziona america. presto, quando aprirò mio negozio di quiznos arriverò qui. tu? tu pensi di essere qui ma non ci sei. sei qui, <b>e le ragazze che sono qui fanno cose che le altre ragazze non farebbero.</b>	EQUIVALENCE EQUIVALENCE	te doy trabajo de masajes. vales demasiado para eso? yo entiendo. <b>aún no sabes que dios te puso un cajero entre las piernas?</b> yo doy masajes porque tengo que hacerlo. no hay dinero, estoy ocho mil kilómetros de casa. cuando empecé estaba aquí. trabajé y subí aquí. así funciona américa. pronto cuando yo abra primer restaurante franquicia estaré aquí. tú, tú crees que estás aquí, pero no, estás aquí. <b>y chicas que están aquí deben hacer cosas</b>	EQUIVALENCE EQUIVALENCE

		other girls would not do.			que otras no quieren.	
GIM				EQUIVALENCE		EQUIVALENCE

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Chicago fire department barbecue.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	CALEB	what? you play, right?	che c'è? giochi, vero?		qué? sabrás jugar?	
	IAN	oh, sure, i play.	certo che gioco.		sí, por supuesto.	
SOD	CALEB	we'll need all the help we can get. if we lose to the fags in blue, we'll never hear the end of it.	ci serve l'aiuto di tutti. perdi con i froci in blu e ne parleranno sempre.	EQUIVALENCE	necesitamos toda la ayuda que podamos. si nos ganan los maricas de azul, no nos dejarán en paz.	EQUIVALENCE
	IAN	who?	chi?		quiénes?	
	CALEB	the gay cops.	gli agenti gay.		los polis gays.	
	TONY	you have the right to remain silent while we run the score up on your sorry asses.	hai il diritto di rimanere in silenzio mentre ti facciamo il culo a pezzi.		tenéis derecho a guardar silencios mientras os damos una buena paliza.	
	IAN	tony? wh when did you come out?	tony? cosa? ma-haha, hai fatto coming out?		tony? oye, has salido del armario?	
SOS	TONY	oh, your sister turned me gay.	tua sorella, è colpa sua.	EQUIVALENCE	sí, tu hermana me hizo gay.	EQUIVALENCE
	IAN	oh, wow.	oh, wow.		que fuerte!	

NSFW

Season 6 Episode 6

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Erica's house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FRANK	how was last night's tangle?	com'è andata stanotte?		explícame el tema de anoche.	
	DEBBIE	huh?	eh?		qué?	
SOS	FRANK	you and erica. little scissor action?	tu ed erica. avete incrociato le gambe?	MITIGATION	entre erica y tú. hicisteis la tijera?	EQUIVALENCE
SOS	DEBBIE	ew, no. it was so not like that. she was just drunk and confused, and she's married to a guy.	ew, no. non è andata affatto così. era solo ubriaca e confusa ed è sposata, con un uomo.	EQUIVALENCE	uh, no, no pasó nada de eso. ella estaba borracha y confusa y está casada con un tío.	EQUIVALENCE
SOS	FRANK	a woman's sexuality is as fluid as the mississippi. mark my words, kid. she's sweet on you.	la sessualità di una donna è fluida come il mississippi. ricorda le mie parole, per te ha un debole.	EQUIVALENCE	la sexualidad femenina es tan fluida como el mississippi. hazme caso, hija. ella está por ti.	EQUIVALENCE

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Erica's house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	ERICA	you know what you should do? you should have a gender	sai, dovresti fare una festa rivelazione del sesso.		deberías dar una fiesta de revelación del sexo.	



		reveal party.				
	DEBBIE	what's that?	e sarebbe?		cómo es?	
GS	ERICA	uh, you would give this to a baker and ask him to make you a cake with either pink or blue frosting on the inside, and then you invite people over, gather around, cut into the cake, and surprise!	dai la busta a un pasticcere e gli chiedi di prepararti una torta con dentro un ripieno blu o rosa. poi inviti le persone, vi mettete intorno, tagliate la torta e, sorpresa!	EQUIVALENCE	pues, le llevas esto a un pastelero y le dices que haga una tarta con el relleno azul o rosa según lo que sea. luego invitas a tu gente, os reunís, cortáis la tarta y sorpresa.	EQUIVALENCE
	DEBBIE	oh, that's so cool.	che cosa fica!		me parece guay.	

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Alibi.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	SVETLANA	in my country, we have saying stay away from men with excessive facial hair.	in mio paese c'è detto sta lontano da uomo con troppi peli su faccia.		en mi país tenemos dicho aléjate de hombre con excesivo vello facial.	
	TOMMY	is that true?	davvero?		de verdad?	
NAS	SVETLANA	no, you dumb fuck. everything i say is bullshit, but you believe me because i have accent and i never smile.	no, povero idiota. dico solo stronzate ma tu credi tutto perché parlo strana e mai sorriso.	EQUIVALENCE	no, tonto de polla. todo lo que digo es mentira, pero crees porque tengo acento y nunca sonrío.	EQUIVALENCE

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Alibi.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	DEBBIE	frank, i i think you were right about erica. things are getting weird. she was holding my hand for, like, a really long time, and staring at me like this.	frank, avevi ragione su erica. la situazione è inquietante. mi ha stretto la mano un po' troppo a lungo, e intanto mi fissava così.		frank, tenías razón con lo de erica. está un poco rara. hoy me ha cogido la mano durante mucho tiempo, y me ha mirado así.	
GD	FRANK	debs, it's time to face the fact that you are a sweet, earthy hunk of irish sod, meant to be shared by flesh farmers of all persuasions. [...]	debs, tu devi accettare il fatto che sei un gran bel pezzo di irlandese, fatta per essere condivisa da contadini di tutte le parrocchie. [...]	EQUIVALENCE	debs, tienes que aceptar el hecho de que eres un tierno pedazo de carne irlandesa, digno de ser disfrutado por carnívoros de toda condición. [...]	MITIGATION
	DEBBIE	last week you wanted me to bang tyler, now his wife. i'm not that person, frank. i'll find my own way in without sex. i'll, um, i'll become like a family member.	prima volevi che mi scopassi tyler, ora sua moglie, io non sono così, frank. troverò il mio modo, senza il sesso. io potrei, sarò come, un membro della famiglia.		antes querías que me tirara a tyler y ahora a su mujer. yo no soy así, frank. ya me las arreglaré, y sin sexo. seré, seré como un miembro de la familia.	
GS	FRANK	quickest way to a woman's heart is through her la la, but if your way works, more power to you.	la via per il cuore di una donna è dalla passera ma se la tua funziona, i miei rispetti.	EQUIVALENCE	al corazón de una mujer se llega a través del chichi, pero si lo tuyo funciona, mejor para ti.	EQUIVALENCE

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University campus (dorms).						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	LIP	where are you going?	dove vai?		adónde te marchas?	
GD	AMANDA	the feminazis are	le femminaziste ce	EQUIVALENCE	las feminazis van a	EQUIVALENCE

		after me. accused me of trying to destroy a high status female because i've internalized my own gender oppression. two thousand comments on my facebook page, including death threats. my parents want me to leave campus until it blows over.	l'hanno con me. mi accusano di voler distruggere una donna affermata avendo interiorizzato la mia oppressione di genere. duecento commenti sul mio facebook, tra cui minacce di morte. i miei vogliono che lasci il campus finché non passa.		por mí. me acusan de intentar destruir a una mujer de alto status porque he asimilado la opresión machista. he recibido dos mil comentarios en mi facebook, incluidas amenazas de muerte. mis padres quieren que me vaya hasta que esto se pase.	
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(359)

Alibi.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
GD	SVETLANA	incoming! man with lady bun!	ah, entra uomo con ciuffo in testa.	ELIMINATION	cuidado, entra tío con moño de mujer.	EQUIVALENCE
	GUY	what's with the sign, bro?	perché quel cartello?		a qué viene ese cartel?	
SCD	KEVIN	the alibi is serving working class regulars only, so you and your bun buddies can take your privileged asses to the overpriced toilet down the street. capiche?	l'alibi serve solo onesti lavoratori in bolletta, quindi tu e i tuoi amici capelloni pieni di soldi potete andare al cesso in fondo alla strada. è chiaro?	EQUIVALENCE	en este bar ya solo servimos a la clase obrera. así que ya puedes mover tu asqueroso culo burgués hasta ese retrete de la otra calle donde os clavan, capisci?	EQUIVALENCE

## Pimp's paradise Season 6 Episode 7

(360)

Kevin and Veronica's house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
REIM	CAROL	all right, pack it in there. <b>god's little army</b> . we still got one more pickup before we hit the road.	bene, metteteli dentro, <b>armata di dio</b> . facciamo solo un'altra sosta prima di andare.	EQUIVALENCE	adelante, id subiendo, <b>pequeño ejercito de dios</b> . hay que parar en un sitio antes de ponernos en camino.	EQUIVALENCE
	VERONICA	tell god we deserve an extra stash for his little army. these rug rats ate us out of house and home.	di a dio che meritiamo soldi extra per la sua armata. queste pesti ci hanno distrutto casa.		dile a dios que merecemos un dinero por tener a su tropa. estos críos han arrasado con la despensa.	
REIM	CAROL	<b>you better pray on it, 'cause that's the only way you getting more cash</b> . the church is tapped, honey.	<b>migliore che preghi perché è l'unico modo per avere più soldi</b> . la chiesa è povera, tesoro.	EQUIVALENCE	<b>pues, ya puedes rezar porque es la única forma de que consigas algo</b> . la iglesia está sin blanca.	EQUIVALENCE
	VERONICA	reverend michael drives a brand new bimmer and flashes that tacky gold watch every time he waves hello.	il reverendo michael ha una nuova bmw e sventola quell'orologio d'oro ogni volta che fa ciao.		el reverendo michael tiene un bmw nuevo y se le ve el reloj de oro cada vez que saluda con la mano.	
REIM	CAROL	don't you be bad mouthing reverend michael. <b>the good lord wants us to be prosperous. rewards the devout with all sorts of heavenly gifts</b> .	non parlare male del reverendo michael. <b>il buon dio ci vuole prosperi. riempie i suoi seguaci di doni celestiali</b> .	EQUIVALENCE	no se te ocurra hablar mal del reverendo. <b>el buen señor quiere que seamos prósperos. y recompensa a los devotos con muchos dones celestiales</b> .	EQUIVALENCE
	VERONICA	earthly ones too. the man wears thousand dollars suits and gucci loafers. [...]	e anche terreni. quell'uomo ha addosso migliaia di dollari in abiti e		y también terrenales. siempre lleva trajes de mil dólares y zapatos de gucci. [...]	

			scarpe. [...]			
	KEVIN	well, back to peace and quiet.	torna la pace e la quiete.		bueno, al fin paz y tranquilidad.	
	VERONICA	peace, my ass. house full of kids, no bonus? no paid vacation? god better be handing out charity rebates.	un cazzo. casa piena, niente bonus o vacanze pagate? dio eroga male i rimborsi per la carità.		menuda paz, nos llenan la casa de niños y ni siquiera pagan unas vacaciones? espero que dios no maneje los subsidios.	

### (361)

Debbie and Carl on the phone.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	DEBBIE	carl, hey. um, i need some help. got any tips on gay sex?	carl, ciao, e-eh, mi serve aiuto. conosci il sesso gay?		carl, hola, eh, necesito ayuda. cuéntame cosas del sexo gay.	
	CARL	what?	cosa?		qué?	
	DEBBIE	like in juvie or whatever.	se l'hai fatto in carcere.		lo tendrías en el reformatorio.	
	CARL	i didn't do gay sex in juvie.	non ho mai fatto sesso gay in carcere.		yo no tuve sexo gay en el reformatorio.	
SOS	DEBBIE	no, but, like, what'd you see? <b>didn't people talk about it all the time? i need to figure out how to reverse the instructions.</b> or maybe you can't reverse the instructions, i don't know. is there, like, a basic rule or something?	no, però, avrai visto. <b>ne avrai parlato un sacco. dovrei adattare al femminile le istruzioni.</b> o forse non si possono adattare, non lo so. c'è qualche regola commune, forse?	AMPLIFICATION	no, pero, qué viste? <b>era algo de lo que se hablaba? necesito estar al tanto de ese tema.</b> a lo mejor tú sí que sabes cosas, yo que sé, hay alguna especie de regla básica?	ELIMINATION
	CARL	i can't do this right now. i got too much on my mind.	senti, non ho tempo, ho troppe cose per la testa.		ahora no puedo, tengo la cabeza en otras cosas.	
	DEBBIE	you watch lots of porn, carl. what about lesbian sex? i need details, carl. my baby's future depends on it.	guardi sempre i porno, carl. che sai sul sesso lesbico? mi servono dettagli. il future di mio figlio è in ballo.		tú ves mucho porno. háblame del sexo lesbico. quiero detalles, el futuro de mi bebé depende de ello.	
SOS	CARL	fine, uh, <b>do the shocker.</b>	bene, ehm, <b>traumatizzala.</b>	ELIMINATION	vale, ehm, <b>hazle el enchufe.</b>	EQUIVALENCE
	DEBBIE	the shocker?	traumatizzo?		el enchufe?	
	CARL	two in the pink, one in the stink. i'll text you a pic.	due nella figa, uno nel culo. ti mando una foto.		dos en la raja y uno en el cacas. te envío una foto.	

### (362)

Caleb and Ian at a wedding.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
RAD	CALEB	<b>don't worry about being the only cream in the coffee.</b> you're blending perfectly.	<b>non preoccuparti di essere il latte nel caffè.</b> ti mescoli perfettamente.	EQUIVALENCE	<b>no te preocupes por ser la única leche en el café.</b> encajas muy bien.	EQUIVALENCE
SOD	IAN	<b>your family knows you're gay, right?</b>	<b>la tua famiglia sa che sei gay?</b>	EQUIVALENCE	<b>tu familia sabe que eres gay, verdad?</b>	EQUIVALENCE
	CALEB	oh, yeah. they know.	oh, sì. lo sanno.		ya lo creo. lo saben.	

### (363)

Caleb and Ian at a wedding.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
REIM	PASTOR DANIELS	<b>where's your church home, ian?</b>	<b>dov'è la tua parrocchia, ian?</b>	EQUIVALENCE	<b>a qué iglesia vas, ian?</b>	EQUIVALENCE

	IAN	uh uh i i don't, uh, have a church home.	ah, uh, ehm, i in realtà non ho una parrocchia.		ah, oh, yo yo no voy a la iglesia.	
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(364)

Chuckie's school (teachers-parents reunion).						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	TEACHER	look, we simply can't allow hitler's hate speech to alienate our diverse student body. we've worked very hard to create an open atmosphere for all our students.	sentite, noi non permetteremo che le parole d'odio di hitler dividano il corpo studentesco. è stata molto dura creare un'atmosfera aperta per tutti gli studenti.		no podemos permitir que el discurso de hitler enajene a los estudiantes de otras razas. hemos trabajado mucho para poder crear un buen ambiente entre todos los alumnos.	
RAD	FRANK	look, you can't go teaching equality and then get your human rights panties in a bunch when it comes with a couple of wedgies. every asshole is entitled to his beliefs. that's the yin and the yang of democracy. it's the same freedom that allows you to teach wearing that silly beanie and those crayola colored kids out there to go to school together. it doesn't matter anyway, pretty soon, there's not gonna be any jew or aryan or hindu or muslim or mexican or blacks. there's just gonna be the rich and the fucked, and our grandson is already one of the fucked. so at least let the boy express the degenerate ideas he can actually comprehend, and that, my multicultural friends, is liberty and justice for all.. or we could call the attorney general and the aclu. i'm sorry, i probably should have started with that.	sentite, non potete insegnare l'uguaglianza e poi ficcarvi i diritti personali nelle mutande in presenza di qualche dissenso. ogni stronzo può credere a ciò che vuole. è lo yin e lo yang della democrazia. è la stessa libertà che ha lei di insegnare con uno sciocco cappello. e quei ragazzini colorati là fuori vanno a scuola insieme e non importa comunque. molto presto non ci saranno più ebrei, ariani, hindu, musulmani, messicani o neri. ci saranno solo i ricchi e ci saranno i fottuti e nostro nipote è già uno dei fottuti. quindi, almeno, lasciate che il ragazzo esprima le idee degenerate che riesce a capire. è questa, miei multiculturali amici, è soltanto libertà e giustizia per tutti.. oppure, chiamiamo la procura e le associazioni per le libertà civili. scusate, avrei dovuto iniziare così.	EQUIVALENCE	perdonen, pero no creo que ustedes puedan enseñar igualdad y luego puedan chillar fuera de sí porque un chaval solo diga lo que piensa. hasta el último capullo tiene derecho a pensar como quiera. ese es el yin y el yang de la democracia. es esa misma libertad la que a usted le permite enseñar llevando ese gorrito y a esos críos de piel multicolor venir al mismo colegio. y además eso ya va a dejar de importar. muy pronto ya no va a haber judíos, arios, hindúes, musulmanes, mexicanos ni negros. solamente van a existir los ricos y los puteados. y nuestro nieto ya se ha convertido en uno de esos puteados. así que, al menos, déjenle expresar las ideas degeneradas que sea capaz de comprender.. eso, mis multiculturales amigos, es la libertad y la justicia para todos.	EQUIVALENCE

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Alibi.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FRANK	two mugs for me and the lady and a soda for the retard. celebrating a victory in educational democracy.	due birre per me e la signora. una soda per il ritardato. celebriamo la vittoria della democrazia educativa.		cerveza para la dama y para mí, y un refresco para el retrasado. celebramos una victoria en democracia educativa.	
	TOMMY	democracy can suck my ass. fucking obamacare wins and the insurance companies still dick ya. [...]	la democrazia può baciarmi il culo. il fottuto obamacare vince e le compagnie assicurative ci inculano. [...]		la democracia me la trae muy floja. el puto obama, saca su programa sanitario y los seguros siguen sin atenderte. [...]	
	SVETLANA	tell me, who is this thick gypsy woman i	dimmi chi è la grossa zingara a cui ho		dime quien es gitana mayor a la que sirvo	

		make drinks for?	preparato i drink.		bebida.	
NAD	FRANK	<b>fellas and russian</b> , that southern fried pork chop is the finest fuck i ever let get away. [...]	<b>amici e russa</b> , quella maialina sudista è la più grande scopata lasciata per strada. [...]	EQUIVALENCE	<b>amigos y rusa</b> , con esa pollita nativa del sur he echado los mejores polvos de mi vida. [...]	EQUIVALENCE

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Wedding.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	CALEB	hey, are you pissed at me?	hey, hey, hey, sei arrabbiato con me?		eh, eh, eh, te has cabreado conmigo?	
SOD	IAN	you know, if you wanted to <b>fag freak out</b> your family, you could have just told me.	no, ma se mi volevi per <b>turbare</b> la tua famiglia potevi dirmelo.	ELIMINATION	si querías <b>escandalizar</b> a tu familia, haber avisado.	ELIMINATION
	CALEB	hey, i'm sorry. all right?	hey, scusa, ok?		eh, perdona, vale?	
	IAN	am i really your date, or am i just the gay prop?	caleb, sono il tuo ragazzo o mi stai solo usando?		soy tu pareja o solo soy atrezo gay?	
RES	CALEB	no, i want you here. my family's filled with a bunch of polite homophobes, and i prefer my homophobia with blatant bashing like normal people. <b>they pretend to be too religious to notice</b> , but i'm just trying to make it a little harder for them to ignore.	no, io ti voglio qui. la mia famiglia è garbatamente omofoba, ma io preferisco l'omofobia diretta della gente normale piuttosto che la loro. i miei <b>fanno religiosamente finta di non vedere</b> ma io voglio solo renderglielo più evidente.	EQUIVALENCE	no, yo te quería aquí. mi familia está llena de homófobos educados y yo prefiero la homofobia abierta y sin tapujos. la de todo el mundo. ellos <b>finjen ser demasiado religiosos para fijarse</b> y yo quiero que le sea difícil ignorarlo.	EQUIVALENCE

## Be a good boy. Come for grandma

Season 6 Episode 8

(367)

Afro hair stylist.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FRANK	i need a scary looking black man.	mi serve un nero grosso e spaventoso.		necesito un negro que de miedo.	
RAD	BLACK GUY	the fuck did you just say, <b>cracker</b> ?	che cazzo hai detto, <b>mozzarellina</b> ?	EQUIVALENCE	qué coño has dicho, cabrón?	ELIMINATION

## A yurt of one's own

Season 6 Episode 9

(368)

University campus (sorority).						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	LIP	i'm working at the sorority, run the bar for a party. you should come.	sono alla confraternita. sto al bar per una festa. vieni.		tengo curro en la hermandad. van a dar una fiesta. pásate.	
	IAN	you know i love a sorority.	sarà strapieno di ragazze.		es una hermandad de tías.	
GD SOS	LIP	oh, come on, <b>there are some girls who look like dudes</b> .	ma <b>alcune sembrano dei maschi</b> .	EQUIVALENCE EQUIVALENCE	bueno, un <b>par de ellas parecen tíos</b> .	EQUIVALENCE EQUIVALENCE

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Alibi.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
SOD	KEVIN TO VERONICA	i think this <b>lesbian wedding</b> is a bad idea. my daughters are gonna grow up thinking they have two moms and i'm some weird guy hanging out at the house.	io credo che questo <b>matrimonio lesbico</b> sia una pessima idea. le mie figlie cresceranno convinte di avere due mamme e che io sia un tizio strano che gira per casa.	EQUIVALENCE	creo que esta <b>boda lesbiana</b> es una mala idea. mis hijas crecerán creyendo que tienen dos mamas, y yo seré un tío raro que irá a su casa.	EQUIVALENCE

## Paradise Lost

### Season 6 Episode 10

(370)

Kevin and Veronica's house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
REIM	KEVIN	v, <b>marriage is a sacred institution.</b>	v, <b>il matrimonio è una sacra istituzione.</b>	EQUIVALENCE	vero, <b>el matrimonio es una institución sagrada.</b>	EQUIVALENCE
	VERONICA	it's just for immigration.	è solo per l'immigrazione.		es por los papeles.	

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Kevin and Veronica's house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FIONA	still hoping she'll give the baby up.	spero ancora che lo dia in adozione.		ojalá de en adopción al bebé.	
RAD	SVETLANA	oh, you want to get rid of the baby, give it to me. <b>i get top dollar for white baby with no defects.</b>	se vuoi liberartene dallo a me. <b>mi danno bei soldi per un bimbo bianco senza difetti.</b>	EQUIVALENCE	si quieres deshacerte de bebé dame a mí. <b>yo sacar mucho por bebé blanco sin defectos.</b>	EQUIVALENCE

(372)

Alibi.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	ID GUY	okay, this last one might be what you're looking for.	ok, l'ultima può essere quella che stai cercando.		vale, la última podría ser la que buscas.	
	KEVIN	what kind of name is fatima?	che razza di nome è fatima?		qué clase de nombre es fátima?	
	ID GUY	egyptian, i think.	egiziano, credo.		creo que es egipcio.	
NAS	KEVIN	<b>russian, egyptian? who's gonna know the difference, right?</b>	<b>rusa, egiziana? tanto chi sa la differenza, no?</b>	EQUIVALENCE	<b>rusa, egipcia? nadie verá la diferencia.</b>	EQUIVALENCE
	ID GUY	we got a deal?	affare fatto?		trato hecho?	

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Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
RES	FIONA	<b>no sex before the wedding.</b>	<b>niente sesso prima del matrimonio.</b>	EQUIVALENCE	<b>nada de sexo hasta la boda.</b>	EQUIVALENCE
	SEAN	ah, no, i c couldn't possibly have heard that right.	ah, non, non posso aver sentito bene.		ah, no, no has podido decir eso.	
	FIONA	it's tradition.	è la tradizione.		es la tradición.	
	SEAN	yeah, so's the bride	allora dovresti essere		ya, y que la novia sea	

		being a virgin.	vergine.		virgen.	
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## Sleep no more

### Season 6 Episode 11

(374)

Gallagher house.

IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FRANK	my daughter will be accompanied by her father as she ambles to the altar.	mia figlia sarà accompagnata da suo padre davanti all'altare.		quien va a acompañar a mi hija en su camino al altar va a ser su padre.	
	FIONA	her who? oh, you mean that deadbeat that consistently fails to take care of his family?	da chi? oh, intendi il barbone che evita costantemente di occuparsi della sua famiglia?		su qué? oh, te refieres a ese muerto de hambre que siempre se ha negado a cuidar de su familia.	
GD	FRANK	i may not have been present for your first steps or your first lost tooth or your first blow job, but as patriarch, i'm entitled to my traditional place of honor next to you for your big day.	io non sarò stato presente ai tuoi primi passi o al tuo primo dentino o al tuo primo pompino, ma in quanto patriarca la tradizione mi assicura un posto d'onore accanto a te in quel gran giorno.	EQUIVALENCE	aunque no estuviera presente cuando diste tus primeros pasos, perdiste el primer diente o hiciste la primera mamada, la tradición dicta que como patriarca tengo derecho a estar junto a ti en tu gran día.	EQUIVALENCE
GS	FIONA	then it's my traditional right to ask said patriarch to pay for it.	ma la tradizione vuole anche che il patriarca paghi per i fiori.	EQUIVALENCE	la tradición también dicta que el patriarca tiene que pagar la boda.	EQUIVALENCE
	FRANK	done.	andata.		hecho.	
	FIONA	what?	cosa?		qué?	
	FRANK	done. i'll pay.	d'accordo, pago.		que la pagaré.	
	FIONA	in money.	in banconote.		con dinero.	
	FRANK	cash. dinero. greenbacks.	contanti, dinero. biglietti.		con guita, con efectivo, con billetes.	

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Kevin and Veronica's house.

IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	USCIS AGENT	this is the home you and your ex share with your two children?	in questa casa viveva con la sua ex e le figlie?		es la casa que comparte con su ex y sus dos hijas?	
NAS GD	KEVIN	yes, yes, it is. until she fell for that no good commie slut.	sì, era così finché non si è innamorata di quella troia comunista.	EQUIVALENCE EQUIVALENCE	sì, o lo era hasta que ella se lió con esa zorra comunista.	EQUIVALENCE EQUIVALENCE
	USCIS AGENT	okay, you discover your employee's being deported. moments later, your live in partner of many years dumps you then runs off to city hall to marry this employee because they're quote unquote in love.	quindi, scopre che la sua impiegata sta per essere espulsa. poco dopo la sua compagna da molti anni la molla e corre in comune a sposare l'impiegata perché sono, tra virgolette, innamorate.		a ver, usted descubre que su empleada va a ser deportada y el mismo día su pareja de muchos años le deja y se va al juzgado a casarse con dicha empleada porque dicen estar enamoradas.	
	KEVIN	can you fucking believe that shit?	le sembra possibile, cazzo?		se puede creer que me haga eso?	
	USCIS AGENT	no. mind if i head upstairs?	no, posso andare di sopra?		no, puedo mirar arriba?	
	KEVIN	well, i don't know if they're receiving any guests right now. you know, they do a lot	non so se siano pronte a ricevere visite, perché fanno molto sesso lesbico		bueno, no sé si estarán muy visibles. es de locos la de sexo gay que hay ahí..	

SOD		of gay sex up there..	lassù..	EQUIVALENCE		EQUIVALENCE
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EMT station.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
SOD	RITA	meet you later for drinks. hey, <b>bring your girlfriend.</b>	ci vediamo dopo al pub, <b>porta la tua ragazza.</b>	EQUIVALENCE	nos vemos luego en el bar, <b>tráete a tu novia.</b>	EQUIVALENCE
	IAN	i'm gay.	sono gay.		soy gay.	
	RITA	well, bring your boyfriend. no one gives a shit. have fun with the grannies.	allora il tuo ragazzo, che cazzo ce ne frega? divertiti con le nonnine.		pues, a tu novio. aquí eso nos da igual. diviértete con las abuelas.	

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Alibi.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	KEVIN	oh, my god. are you a for real lesbo?	oh mio dio, sei davvero lesbica?		no me jodas, te has hecho lesbiana?	
	VERONICA	hell, no. you still got me dick whipped, but something's going on.	diavolo, no, mi piace ancora l'uccello, però mi succede qualcosa.		claro que no, tu polla todavía me gusta, pero está pasando algo.	
SOD	KEVIN	something? what the fuck, v? <b>i thought you two were bonding like a couple of regular girls, not carpet munchers!</b>	qualcosa? ma che cazzo, v? <b>pensavo faceste amicizia come due ragazze normali, non come due succhia vongole.</b>	EQUIVALENCE	algo? te quedas un poco corta, vero. <b>creía que erais amigas como lo son muchas chicas, no que follabais.</b>	ELIMINATION
	VERONICA	we were, and then we weren't. i'm just as confused as you are.	era così e poi non lo era più. sono confusa quanto te.		éramos así hasta que dejamos de serlo. yo estoy tan confusa como tú.	
GS SOS	KEVIN	i'm not confused! <b>i am fuckin' pissed off. and strangely turned on.</b> which is very confusing. this is like my worst nightmare and greatest fantasy all combined into one. oh, my god. does she feel the same way about you?	non sono confuso. <b>no, sono incazzato nero. e stranamente eccitato.</b> e questo sì che mi confonde. il mio più grande incubo e le mie fantasie riuniti insieme. oh, mio dio. lei prova lo stesso per te?	EQUIVALENCE EQUIVALENCE	yo no estoy confuso. <b>lo que estoy es cabreado. y extrañamente excitado.</b> cosa que sí, es confusa. es mi peor pesadilla y mi mayor fantasía reunidas en una. que fuerte. ¿y ella siente lo mismo por ti?	EQUIVALENCE EQUIVALENCE
	VERONICA	i didn't ask, and honestly, i don't even know how i feel.	non gliel'ho chiesto e sinceramente io non so quello che sento.		no se lo he preguntado y además yo ni siquiera sé lo que siento.	
	KEVIN	then why the fuck are you telling me?	e perché cazzo me l'hai detto?		y por qué coño me lo cuentas?	
	VERONICA	because i want to keep doing it. with her. and with you. and with you and her together, but. and i'm not sure what to do about that.	perché, voglio continuare a farlo. con lei. e con te. e con te e lei insieme, ma no, non so bene come comportarmi, perché.		porque quiero seguir haciéndolo. con ella. y contigo. y contigo y con ella juntos. pero, no sé cómo debo manejar este tema.	
GS	KEVIN	all right, stop. <b>i need to think about this. but i have a massive erection, and i need to wait for that to go down first.</b>	fermati, <b>ci devo pensare un po'. ma ho un'erezione pazzesca e devo aspettare che passi prima.</b>	EQUIVALENCE	cállate, <b>tengo que pensar en esto. pero antes debe bajarme la tremenda erección que tengo.</b>	EQUIVALENCE



## Familia supra gallegorius omnia

### Season 6 Episode 12

No data found

## Hiraeth

### Season 7 Episode 1

(378)

Caleb's home.

IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
SOS	IAN	gay man having a fag hag cover for him with his friends.	un gay con una ragazza di copertura per i suoi amici?	EQUIVALENCE	la tapadera de un gay adolescente ante sus amigos.	EQUIVALENCE
SOS	CALEB	and with my family. look, i was the quarterback. i had to keep up appearances for school.	e per la mia famiglia. senti ero un quarterback. dovevo mantenere le apparenze a scuola.	EQUIVALENCE	y ante mi familia. oye, yo era el quarterback y tenía que mantener las apariencias.	EQUIVALENCE

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Lip and Ian spying on Caleb from the metro station.

IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
SOS SOD	LIP	at least he's not cheating with a guy. right?	almeno non ti tradisce con un ragazzo, giusto?	EQUIVALENCE EQUIVALENCE	al menos no te engaña con otro tío, no?	EQUIVALENCE EQUIVALENCE
	IAN	please tell me she has a dick.	ti prego, dimmi che lei ha l'ucello.		dime que esa tía tiene polla.	

## Swipe, fuck, leave

### Season 7 Episode 2

(380)

Gallagher house.

IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	CARL	i thought you were living at caleb's?	non vivevi da caleb?		pero tú no vivías con caleb?	
	LIP	caleb's sleeping with a chick.	caleb va a letto con una.		caleb se tira a una tía.	
	CARL	he's bi?	hmm, è bisessuale?		entonces es bi?	
SOS SOIM SOD	IAN	no dude is bi, all right? you lick dick, you're supposed to be gay.	nessun uomo è bisessuale, ok? se succhi il cazzo sei gay.	EQUIVALENCE EQUIVALENCE EQUIVALENCE	ningún tío es bisexual, si chupas pollas eres gay.	EQUIVALENCE EQUIVALENCE EQUIVALENCE
	CARL	so you guys broke up?	quindi vi siete lasciati.		así que vais a cortar.	
	IAN	haven't decided yet. probably. god, i can't believe he's licking vag, too.	non ho ancora deciso. è probabile. cristo, non ci credo che lecca anche la fica.		aun no lo he decidido, pero seguramente. no puedo creer que le guste lamer coños.	

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Gallagher house.

IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	DEBBIE	and while i'm at it, franny's gonna go by her middle name from now on harriet. harry. so she has no more connection to you.	e da ora in avanti, franny verrà chiamata con il suo secondo nome. harriet. harry. così non avrà più nessun legame con te.		pues yo desde ahora llamaré a franny por su segundo nombre. harriet. harry. para que no me recuerde nada a ti.	

SOD	FRANK	harry! well, that's a perfect name for the diesel dyke she's gonna grow up to be someday.	harry! beh, è un nome perfetto per la lesbicona che sicuramente diventerà da grande.	MITIGATION	harry! muy apropiado nombre para la bollera en que seguro que se convertirá algún día.	MITIGATION
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EMT station. Ian working.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	CALEB	is that what this is about? my high school girlfriend?	è questo il problema? la mia ragazza delle superiori.		de verdad es por eso? por mi ex novia del instituto?	
	IAN	your high school girlfriend who you fuck.	la tua ragazza delle superiori che ti scopi.		por tu ex novia del instituto con la que follas.	
	CALEB	whoa, whoa, whoa. what are you talking about?	oh, di che stai parlando?		oye, oye, a qué viene eso?	
	IAN	i saw you with her last night.	ti ho visto con lei ieri sera.		anoche te vi con ella.	
	CALEB	you're spying on me?	ti sei messo a seguirmi?		has estado espiándome?	
	IAN	yeah, 'cause i knew you'd been cheating on me.	sì, perché sapevo che mi tradivi.		sì, porque me ponías los cuernos.	
	CALEB	i wasn't cheating.	non ti ho tradito.		no es verdad.	
	IAN	so you didn't fuck denise, then?	quindi non ti sei scopato denise?		no te has follado a denise?	
SOIM	CALEB	cheating would be if i sucked some guy's cock, all right?	ti avrei tradito se avessi succhiato il cazzo di un altro. ok?	EQUIVALENCE	ponerte los cuernos sería chupársela a otro tío.	EQUIVALENCE
	IAN	so you didn't sleep with her?	non ci sei andato a letto?		o sea, que no te la has tirado.	
	CALEB	i didn't say that.	non ho detto questo.		yo no he dicho eso.	
	IAN	well, i'm confused.	oh, non capisco.		estoy confuso.	
	CALEB	how do you think i feel? you're the one calling me a cheater.	come credi che mi senta? mi accusi di averti tradito.		y cómo crees que estoy yo? has dicho que te engañaba.	
	IAN	you still haven't answered the question. did you or did you not fuck denise?	non hai ancora risposto alla mia domanda. hai o non hai scopato con denise?		sigues sin contestar a mi pregunta. es verdad o no es verdad que has follado con denise?	
	CALEB	what's the big deal?	qual è il problema?		por qué te importa tanto?	
	IAN	what's the big deal?	qual è il problema?		oh, que por qué me importa tanto?	
	CALEB	she's an old friend.	è una vecchia amica.		solo es una vieja amiga.	
	IAN	who you fuck!	che ti scopi!		con la que follas.	
	CALEB	we've been sleeping together since we were kids. don't make this into something more than it is.	lo facciamo da quando eravamo ragazzini. non farne un drama quando non lo è.		nos acostamos desde que éramos críos. oye, no lo conviertas en lo que no es.	
	IAN	you're taking your dick, you're putting it into a vagina.	prendi il tuo cazzo e lo infili in una vagina.		has cogido tu polla y la has metido en una vagina.	
	CALEB	and you're telling me you've never done that before?	mi stai dicendo che tu non l'hai mai fatto?		ahora me dirás que no lo has hecho jamás.	
	IAN	no, i haven't! i'm gay.	no, non l'ho mai fatto. sono gay.		no, en la vida. soy gay.	
SOIM	CALEB	so am i sticking my dick in a friend's vagina doesn't make me not gay.	se è per questo anch'io. infilare il cazzo nella fica di un'amica non mi rende meno gay.	EQUIVALENCE	lo mismo que yo. meterle la polla a una vieja amiga no me hace menos gay.	EQUIVALENCE

	IAN	are you hearing this, raul?	ha, ha, ma lo senti, raul?		ah, lo has oído, raul?	
	CALEB	this is why i didn't want to tell you. because i didn't want you freaking out the way you are right now.	per questo non volevo dirtelo. non volevo che t'incazzassi come stai facendo ora.		por eso no quería decírtelo. para que no te pusieras como te has puesto ahora.	
	IAN	oh, gee, sorry. hey, how should i react when you say you've been screwing a woman?	oh, cavolo, scusa, hey, che dovrei fare quando mi dici che ti sbatti una donna?		oh, cuanto lo siento. oye, cómo debería reaccionar cuando dices que te tiras a una mujer?	
SOD	CALEB	i don't know. <b>maybe by being more accepting of your partner's normal, sexually fluid experiences</b> , maybe by sharing some of your own.	fammici pensare. <b>magari potresti accettare le esperienze normali e sessualmente libere del tuo compagno</b> . magari potresti raccontarmi le tue.	EQUIVALENCE	no lo sé. <b>puede que aceptando las experiencias sexuales normales y corrientes de tu pareja</b> . puede que contándole las tuyas.	EQUIVALENCE
	IAN	i don't have anything to share. i'm gay, all right? one hundred percent gay.	non ho niente da raccontare. sono gay, d'accordo? al cento per cento gay.		yo no he hecho nada de eso. soy gay, vale? gay al cien por cien.	
	CALEB	no one's one hundred percent anything.	nessuno è mai niente al cento per cento.		nadie es nada al cien por cien.	
	IAN	yeah, well, i am, all right? so now this inexperienced vagina fucker has got to get to work.	sì, beh, io lo sono, ok? quindi ora questo inesperto scopa fiche deve tornare a lavoro.		pues, yo sí que lo soy, está claro? y ahora este inesperto en follarse vaginas tiene que trabajar.	

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Nick's café.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	IAN	except he says it's not cheating.	però dice che non mi ha tradito.		ya, pero para él esos no son cuernos.	
	LIP	how'd he come up with that reasoning?	quale sarebbe la spiegazione?		y cómo te lo explica?	
SOIM	IAN	<b>says if it were a guy, then he'd be cheating.</b>	<b>se fosse stato un ragazzo sarebbe stato un tradimento.</b>	EQUIVALENCE	<b>dice que serían cuernos si fuera un tío.</b>	EQUIVALENCE
SOIM	LIP	i guess that kind of sort of makes sense. <b>i'd rather have my girlfriend sleeping with other chicks than some dude.</b>	in un certo modo ha senso. <b>preferirei che la mia ragazza si scopasse una donna invece di un uomo.</b>	EQUIVALENCE	oye, en parte tiene razón. <b>yo prefiero que mi novia se acueste con otra chica que con un tío.</b>	EQUIVALENCE

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Patsy's diner.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FIONA	hey, olga?	hey, olga?		eh, olga.	
	OLGA	yeah?	sì?		sì?	
	FIONA	you're fired.	sei licenziata.		despedida.	
RAD	OLGA	you can't fire me. <b>i'm the only woman of color</b> , and i will sue your ass.	non puoi licenziarmi, <b>sono l'unica donna di colore</b> e faccio causa anche al tuo culo.	EQUIVALENCE	no puedes despedirme. <b>soy la única mujer de color</b> . se te podría caer el pelo.	EQUIVALENCE

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Alibi.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FRANK	<b>oh. don't be corrupting my son with your interracial,</b>	<b>hey, non deviate mio figlio con i vostri giochetti interraziali</b>		<b>oh, no corrompáis a mi hijo con vuestros rollos bisexuales</b>	

RAD SOD		bisexual funny business.	e bisessuali.	EQUIVALENCE EQUIVALENCE	interraciales.	EQUIVALENCE EQUIVALENCE
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Caleb's house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	IAN	you made me feel like a freak 'cause i'm only gay.	mi hai fatto sentire una merda perché sono solo gay.		me hiciste sentir como alguien raro por ser solo gay.	
	CALEB	how you feel is on you.	come ti senti dipende da te.		como te sientas es cosa tuya.	
	IAN	i slept with some random chick 'cause of you.	sono andato a letto con una sconosciuta per colpa tua.		por tu culpa he llegado a acostarme con una mujer.	
	CALEB	i didn't force you to do anything.	io non ti ho costretto a fare niente.		yo no te he obligado a nada.	
	IAN	i can still taste her hairspray and her pubes and her vaginitis.	sento ancora il sapore della lacca, dei suoi peli pubici e della sua vaginite.		aun puedo oler su laca, su vello púbico y su vaginitis.	
	CALEB	you obviously picked the wrong woman.	hai scelto la donna sbagliata.		es evidente que elegiste muy mal.	
	IAN	don't turn this around on me. you're the weirdo, all right? not me.	non dare la colpa a me. non sono io quello strano, ma tu.		no intentes darle la vuelta. el raro eres tú, no yo, caleb.	
	CALEB	because i like to have sex with women once in a while?	perché ogni tanto mi piace fare sesso con le donne?		porque me gusta acostarme con mujeres de vez en cuando?	
	IAN	it's not normal.	non è normale.		eso no es normal.	
	CALEB	it's very normal.	è molto normale.		es muy normal.	
SOD SOIM	IAN	not if you're gay, it's not. it's disgusting.	se sei gay non lo è, è disgustoso.	EQUIVALENCE EQUIVALENCE	para un gay no, es asqueroso.	EQUIVALENCE EQUIVALENCE
	CALEB	then don't do it anymore.	allora no farlo più.		pues entonces no lo hagas más.	
	IAN	and it's a turnoff.	e mi fai passare la voglia.		y me corta el rollo.	
	CALEB	me? i'm the turnoff?	io, ti faccio passare la voglia?		yo? yo te corto el rollo?	
	IAN	you sleep with women yeah.	se ti scopi le donne, sì.		si te acuestas con mujeres, sí.	
	CALEB	then why are we even going out?	allora perché stiamo insieme?		y por qué estamos saliendo?	
	IAN	i keep asking myself the same thing.	continuo a farmi la stessa domanda.		yo me estoy preguntando eso mismo.	
	CALEB	judgmental much?	un po' troppo moralista.		te sobran prejuicios.	
	IAN	vagina fucker much?	un po' troppo scopa fiche.		y a ti follarte vaginas.	
	CALEB	when did you become such a baby?	quando sei diventato così immaturo?		desde cuando eres tan bebé?	
SOD	IAN	when did you become such a bisexual?	e tu quando sei diventato bisessuale?	ELIMINATION	desde cuando eres tú tan bisexual?	EQUIVALENCE

## Home sweet homeless shelter

### Season 7 Episode 3

(387)

Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FIONA	ah, tinder rocks. free sex, any time i want it. no strings attached.	ah, tinder spacca. sesso gratis ogni volta che voglio e senza legami.		ah, tinder es la leche. sexo gratis, cuando yo quiera y sin ataduras.	
GS	LIP	yeah, <b>but you're female. isn't that always available to you?</b>	<b>ma sei femmina, non è sempre così per voi?</b>	EQUIVALENCE	<b>tú eres una mujer, no lo has tenido siempre?</b>	EQUIVALENCE
	FIONA	maybe. but tinder makes it simple. no confusion. no misguided weddings.	può darsi. ma con tinder è più semplice. niente equivoci. niente matrimoni azzardati.		puede, pero con tinder es más fácil. no hay confusiones ni bodas desatinadas.	

(388)

Shelter.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
ETHS	FRANK	no, <b>we are not going to sleep in tents like indians</b> and hikers. i'll find a place for us to squat.	no, mai e poi mai, <b>non dormiremo nelle tende come gli indiani</b> o i campeggiatori. troverò un posto da occupare.	EQUIVALENCE	no, <b>no vamos a dormir en tiendas como si fuéramos indios</b> o montañeros. encontraré otro sitio donde quedarnos.	EQUIVALENCE

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Alibi. Yvon working as bartender.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
NAS	FRANK TO YVON	[chuckles] also, <b>assuming you're a communist, you understand the rich helping out the poor.</b>	[chuckles] beh, <b>immagino che tu sia comunista quindi troverai giusto che i ricchi aiutano i poveri.</b>	EQUIVALENCE	[chuckles] y <b>como supongo que eres comunista, entenderás que los ricos ayudan a los pobres.</b>	EQUIVALENCE

(390)

Topless maid service van.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	GUY	uh, sorry, but, uh can you move your van? i live right over there, and i have some little kids who are about to come out and play in the yard.	ciao, eh, scusa ma, potresti spostarti? vivo proprio laggiù e i miei bambini stanno per uscire in giardino.		hola, ehm, perdone, pero, puede mover esto? yo vivo ahí en frente y tengo hijos pequeños que juegan en el jardín.	
	KEVIN	and?	e quindi?		y?	
	GUY	and, uh, your van is very graphic. it's pornographic, really.	e ci sono immagini esplicite. pornografiche, direi.		y su camioneta es muy gráfica. pornográfica, más bien.	
	KEVIN	oh, thank you. those are my wives.	oh, grazie. sono le mie mogli.		oh, gracias. son mis esposas.	
	GUY	well, lucky you.	che uomo fortunato.		oh, que suerte tiene.	
	KEVIN	mm hmm.	mm hmm.		mm hmm.	
	GUY	uh, <b>my wife i just have the one highly emotional woman. and if my five and seven year old sons are exposed to pornography for the first time while playing in our yard</b>	ehm, <b>mia moglie, io ne ho solo una, è una donna molto emotiva e se i miei bambini di cinque e sette anni vedessero immagini pornografiche mentre giocano in</b>		ah, <b>mi esposa, solo tengo una, es de lo más sensible y si mis hijos de cinco y siete años ven algo pornográfico por primera vez desde nuestro jardín,</b> [chuckles] ella no	

GS		[chuckles] she's just likely to cry until i agree to move to an even more expensive neighborhood.	giardino, [chuckles] beh, piangerà finché non dovremo trasferirci in un quartiere ancora più costoso.	EQUIVALENCE	dejará de llorar hasta que nos mudemos a un barrio aún más caro.	EQUIVALENCE
NAS	KEVIN	look, man, you tell your wife this is a legitimate business, and <b>under the fourteenth amendment, we have every right to exercise our right to free speech and show boobs.</b>	ascoltami, di a tua moglie che è un'attività legale e <b>secondo il quattordicesimo emendamento abbiamo il diritto di esercitare la libertà di parola e di mostrare le tette.</b>	EQUIVALENCE	oiga amigo, dígale a su esposa que esto es un negocio legítimo y que <b>la decimocuarta enmienda nos da derecho a ejercer la libertad de expresión y a enseñar pechos.</b>	EQUIVALENCE
	GUY	the fourteenth amendment abolished slavery.	il quattordicesimo emendamento ha abolito la schiavitù.		la decimocuarta abolia la esclavitud.	
	KEVIN	god damn right it did. good thing too, because one of my wives is black, and the other one was a slave.	eccome se l'ha abolita. è una cosa buona, una delle mie mogli è nera e l'altra era una schiava.		usted cree que no lo sé? y menos mal, porque una de mis mujeres es negra y la otra era esclava.	

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Gallagher home for the homeless.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
REIM	FRANK	pile it on, friends. don't be shy. get your fill. <b>god does not want you to go out into your busy day of begging without a full belly.</b>	mettetevi in fila, amici. non siate timidi. approfittatene. <b>dio non vuole che cominciate le vostre dure giornate di elemosina con la pancia vuota.</b>	EQUIVALENCE	adelante amigos, no seáis tímidos, llenad el plato. <b>dios no quiere que empecéis el duro trabajo de pedir limosna sin tener la barriga llena.</b>	EQUIVALENCE

## I am a storm

### Season 7 Episode 4

(392)

Gallagher home for the homeless.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
SOS	FRANK	<b>go easy on the sausages there, evan. save some for the other cocksuckers. [laughs] i'm just kidding. my son's gay.</b>	vacci piano con le salsicce, evan. lasciane qualcuna agli altri succhia cazzi. [laughs] scherzo, uno dei miei figli è gay.	EQUIVALENCE	oye, no cojas tanta salchicha, evan. deja alguna para los demás chupapollas. [laughs] es una coña, mi hijo es gay.	EQUIVALENCE

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Gallagher home for the homeless.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	NEW LIP	why's she so angry?	perché è così incazzata?		por qué está tan enfadada?	
SOS	FRANK	<b>lesbians are traditionally angry.</b>	<b>le lesbiche sono storicamente incazzate.</b>	EQUIVALENCE	<b>las lesbianas tradicionalmente están enfadadas.</b>	EQUIVALENCE

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Alibi.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	SVETLANA	why you need job?	perché ti serve		por qué quieres	

			lavoro?		trabajo?	
	DEBBIE	fiona's gonna kick me out unless i can pull my weight.	fiona mi cacerà se non pago la mia parte.		fiona me echarà de casa si no pago mi parte.	
GD	SVETLANA	find husband. i have both husband and wife. i have someone to watch my son twenty four seven. i have job. i am kept woman. you want good life? find someone to keep you.	trova marito. io ho sia marito che moglie. ho qualcuno che bada a mio figlio giorno e notte. ho lavoro. sono donna mantenuta. vuoi un bella vita? trova chi ti mantenga.	EQUIVALENCE	busca marido. yo tengo a la vez marido y mujer. tengo quien cuide mi hijo veinticuatro horas y tengo trabajo de mujer mantenida. quieres vivir bien? busca quien mantenga.	EQUIVALENCE
GIM				EQUIVALENCE		EQUIVALENCE
	DEBBIE	i don't need to be kept. i'm a strong woman.	non mi serve chi mi mantenga, sono una donna forte.		yo no quiero ser una mantenida, soy una mujer fuerte.	
GIM	SVETLANA	don't be strong woman. strong women weather storms. you want to be the storm.	non essere donna forte. quelle resistono a tempeste. tu devi essere tempesta.	EQUIVALENCE	no seas mujer fuerte. mujer fuerte capea temporal. mejor ser tú temporal.	EQUIVALENCE
	DEBBIE	how?	come?		cómo?	
GD	SVETLANA	you find someone weak, stupid, and desperate. and you wear bras so your breasts levitate.	trova persona debole, stupida e disperata. e indossi reggiseni così il seno lievita.	EQUIVALENCE	tú busca alguien débil, estúpido y desesperado. y lleva sostén para que pechos bien arriba.	EQUIVALENCE

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Night club. Ian and Trevor dancing.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	IAN	feels good.	mi piace.		me encanta.	
	TREVOR	it should. cost me eighty bucks. i'm packing, dummy.	ci credo, ottanta dollari. sono armato, scemo.		es normal, me costó ochenta pavos. no es mío, bobo.	
	IAN	ah fuck, you brought a gun in here?	ah, hai portato una pistola qui?		ah, llevas una pistola?	
	TREVOR	wait. you saw my charm, right?	aspetta, hai hai visto il mio ciondolo, vero?		qué? oye, viste mi colgante, verdad?	
	IAN	yeah.	sì.		sí.	
	TREVOR	i'm trans. i thought you knew.	sono un trans, credevo l'avessi capito.		soy un trans. creía que lo sabías.	
GD	IAN	holy shit. you're you're a chick?	porca troia, sei, sei una donna?	EQUIVALENCE	no me jodas. eres una tía?	EQUIVALENCE
	TREVOR	[laughs] oh, god. uh, no, i am not a chick. i am a trans man.	[laughs] oh dio. ah, no, non sono una donna, sono un uomo trans.		[laughs] ay dios. ehm, no, no soy una tía. soy un hombre trans.	
	IAN	so you don't have a dick?	quindi non hai il cazzo?		entonces no tienes pene?	
	TREVOR	i have several. they're made of silicone. i assumed that you were non binary, too. that's	ne ho tanti, sono tutti di silicone. ah, credevo che anche tu fossi gender queer.		tengo unos cuantos hechos de silicona. oye, yo suponía que tú también eras no binario como yo.	
GD	IAN	oh, no, no, no. i'm i'm normal.	oh, no, no, no, io, io sono normale.	EQUIVALENCE	no, no, no, no, no, yo, yo soy normal.	EQUIVALENCE
	TREVOR	normal.	normale.		normal.	
GD	IAN	yeah. i'm just, like, not, like, a dude with a fucking vagina.	sì, non sono uno con, un ragazzo con la vagina.	EQUIVALENCE	sí, en fin, que, no soy un tío que que tiene vagina.	EQUIVALENCE
	TREVOR	i'm not a dude with a vagina, asshole. i'm a dude who doesn't feel like talking about	non sono un ragazzo con la vagina, stronzo, ma uno che non ha voglia di		yo no soy un tío con vagina, cretino. soy tío al que no le apetece hablar de sus	

		his genitals to some <b>faggot</b> he just met.	parlare dei suoi genitali con un <b>frocio</b> che ha appena conosciuto.		genitales con un <b>maricón</b> de mierda.	
<b>SOD</b>				<b>EQUIVALENCE</b>		<b>EQUIVALENCE</b>

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Street. South side.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	TREVOR	you're staring.	mi fissi.		me estás mirando.	
<b>GD</b>	IAN	sorry. it's just you look so much like a <b>dude</b> .	scusa. è che, sembri proprio un ragazzo.	<b>EQUIVALENCE</b>	perdona. es que me pareces un tío de verdad.	<b>EQUIVALENCE</b>
	TREVOR	oh, that's cool since i am a dude.	hum, bene, dato che sono un ragazzo.		oh, estupendo, eso es porque lo soy.	

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Sergeant Winslow's house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	SERGEANT WINSLOW TO CARL	maybe. you're not just gaining physical strength, you know. you're getting mentally strong. i mean, they wake your ass up at six am sharp every day. suit up, shine your shoes, shave whatever facial hair you have, head outside, and salute, all before breakfast. <b>respect, cleanliness</b> you learn how to be a man.	si, può darsi. non è solo acquisire forza fisica. diventi forte mentalmente. insomma, sai vieni svegliato alle sei in punto ogni mattina. metti la divisa, lucidi le scarpe, ti radi quella poca barba che hai, esci e fai il saluto, tutto prima di colazione. <b>rispetto,</b> <b>pulizia. si impara a</b> <b>essere uomini.</b>		tal vez. aunque no solo ganas físico, también te haces fuerte mentalmente. allí te levantan a diario a las seis de la mañana en punto. te vistes, te limpias las botas, te afeitas si tienes vello facial y sales fuera a formar, y todo antes de desayunar. <b>respeto,</b> <b>limpieza. te enseñan</b> <b>a ser un hombre.</b>	
<b>GD</b> <b>GS</b> <b>GIM</b>				<b>EQUIVALENCE</b> <b>EQUIVALENCE</b> <b>EQUIVALENCE</b>		<b>EQUIVALENCE</b> <b>EQUIVALENCE</b> <b>EQUIVALENCE</b>

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Neighborhood reunion.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
<b>SCD</b>	LISA TO NEIGHBORS	so the shelter's location raises concerns for the community about possible negative outcomes, exacerbated by the fact that the site is between two schools.	allora, la posizione del rifugio suscita preoccupazione all'interno della comunità, riguardo a possibili esiti negative, aggravati dal fatto che l'edificio è tra due scuole.	<b>EQUIVALENCE</b>	en fin, la ubicación del albergue ha traído quejas de los vecinos por las posibles consecuencias negativas que pueda producir, agravadas por el hecho de que se halla entre dos colegios.	<b>EQUIVALENCE</b>



**Own your shit**  
**Season 7 Episode 5**  
**(399)**

Military-school recruiting day.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	MILITARY SCHOOL RECRUITER	impressive letter of recommendation mr gallagher.	una lettera di raccomandazione notevole.		impresionante recomendación señor gallagher.	
	CARL	i know some people.	ho qualche conoscenza.		tengo buenos amigos.	
	MILITARY SCHOOL RECRUITER	you should definitely reapply next year. we're at capacity this fall. all seventy five slots for this upcoming term have been filled.	rifaccia domanda l'anno prossimo. quest'anno siamo pieni. i settantacinque posti disponibili sono stati assegnati.		tendría que ser el curso que viene. ya no tenemos plazas. las setenta y cinco que ofrecíamos ya están ocupadas.	
	CARL	wait, so that's it? no interview?	ciòè, tutto qua? niente colloquio?		ya ha acabado la entrevista?	
	MILITARY SCHOOL RECRUITER	we'll definitely keep your application on file.	terremo la sua domanda in archivio.		guardaremos su solicitud en el archivo.	
	CARL	well, the brochure says that incoming classes have a hundred students.	ma la brochure dice che le classi sono per un centinaio di studenti.		pero en el folleto pone que en primer curso hay cien estudiantes.	
<b>RAD</b>	MILITARY SCHOOL RECRUITER	[sighs] <b>the remaining slots are reserved for students of color.</b> we try to strongly encourage the underrepresented groups to apply native americans, pacific islanders, hispanic, and, of course, african americans.	[sighs] <b>i posti restanti sono per gli studenti di colore.</b> incoraggiamo i gruppi etnici sotto rappresentati a fare domanda. nativi americani, nativi del pacifico, ispanici e chiaramente afro americani.	<b>EQUIVALENCE</b>	<b>las otras veinticinco plazas son para alumnos de color.</b> nuestra idea es contar con gente de grupos con escasa representación. nativos americanos, isleños del pacifico o hispanos y, claro, afro americanos.	<b>EQUIVALENCE</b>
	CARL	i'm part black.	sono per un quarto nero.		yo soy medio negro.	
<b>RAD</b>	MILITARY SCHOOL RECRUITER	<b>black irish doesn't count.</b> we'll contact you if anything becomes available. marco nunez, you're up. [dramatic rock music]	<b>l'anima nera non conta.</b> la contatteremo se dovesse liberarsi un posto. marco nunez, tocca a lei. [dramatic rock music]	<b>MITIGATION</b>	<b>no tiene mucha pinta.</b> le avisaremos si queda alguna plaza libre. marco nunez, le toca. [dramatic rock music]	<b>ELIMINATION</b>
<b>RAD</b>	CARL	<b>go fuck yourself, pancho.</b>	<b>va a fare in culo, poncho.</b>	<b>ELIMINATION</b>	<b>que te den, panchito.</b>	<b>EQUIVALENCE</b>

**(400)**

Gallagher home for the homeless.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	DEBBIE	well, what about your granddaughter? don't you care what happens to her?	e tua nipote? non ti preoccupi del suo futuro?		no te preocupa tu nieta? te da igual lo que le pase?	
<b>RAD SOD</b>	FRANK	<b>oh, you mean that strange mixed race kid with the butch name?</b>	<b>oh, quella strana ragazzina che non si capisce di che razza sia?</b>	<b>MITIGATION ELIMINATION</b>	<b>ah, te refieres a esa cría medio mestiza que tiene nombre de tío?</b>	<b>EQUIVALENCE SUBSTITUTION</b>
	DEBBIE	what if i change her name back to franny?	e se gli ricambiassi il nome in franny?		y si vuelvo a llamarla franny?	
	FRANK	franny for life? no take backs.	franny per sempre? senza ripensarci?		para toda la vida? sin echarte atrás?	

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Gallagher home for the homeless.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY

GD RAD	FRANK	you know, <b>you're really wasting your best assets. young, white, mother, female. you're a cash cow on the corner.</b>	sai, <b>non stai sfruttando le tue carte migliori. giovane, bianca, madre, femmina. sei una vacca da competizione.</b>	EQUIVALENCE EQUIVALENCE	hija, estás <b>desperdiando tus cualidades. eres joven, blanca, madre. podrías ser como un cajero automático.</b>	EQUIVALENCE EQUIVALENCE
	DEBBIE	you want me to be a prostitute?	vuoi farmi fare la prostituta?		quieres que sea prostituta?	
SCS	FRANK	no, don't be ridiculous. competition is way too steep, <b>but stick a sign with you and a baby in your arms and just watch the middle class pity roll in. go.</b>	no, ma non essere ridicola. la competizione è davvero troppa per te, <b>ma esci con un cartello in mano e tua figlia in braccio e vedrai la classe media sentirsi male e coprirsi di soldi. vai.</b>	EQUIVALENCE	[sighs] no seas ridícula. la competencia en eso es demasiado fuerte, pero si <b>te pones un cartel delante y un bebé en brazos, enseguida verás como la compasión de la clase media se convierte en dinero. ten.</b>	EQUIVALENCE
	DEBBIE	begging?	a mendicare?		que mendigue?	
	FRANK	yep.	già.		sí.	

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Sergeant Winslow's house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	CARL	i didn't get into military school, sir.	non mi hanno preso all'accademia, signore.		no he entrado en el colegio militar, señor.	
	SERGEANT WINSLOW	you fail the drug test?	il test anti droga?		por la prueba de drogas?	
RAD	CARL	[sighs] no. said the only slots left were for <b>colored people.</b>	[sighs] no. gli ultimi posti sono per <b>persone colorate.</b>	EQUIVALENCE	[sighs] no. dijeron que solo quedaban plazas para <b>los negros.</b>	ELIMINATION
RAD	SERGEANT WINSLOW	<b>people of color</b> , son. don't say colored people.	<b>persone di colore</b> , figliolo. non persone colorate.	EQUIVALENCE	<b>gente de color</b> , hijo, no nos llames negros.	EQUIVALENCE
	CARL	that's reverse racism.	è razzismo al contrario.		eso es racismo inverso.	
	SERGEANT WINSLOW	so what you call all the white slots? reverse reverse racism?	e i posti per i bianchi? il contrario del razzismo al contrario?		y lo de los blancos qué es? racismo inverso inverso?	
RAD	CARL	well, i told 'em i was part black. they didn't believe me. you've met my brother, liam. <b>somebody in my family's been dipping in the chocolate.</b> can you write me another letter? tell 'em i qualify for a diversity slot?	beh, non hanno creduto che sono in parte nero. ha visto mio fratello. <b>qualcuno in famiglia si è ingozzato di cioccolato.</b> può scrivergli ancora spiegando che sono qualificato per quei posti?	EQUIVALENCE	oiga, no se creyeron que era medio negro. usted conoce a liam. <b>en mi familia hay algo de chocolate.</b> ponga en otra carta que puedo ocupar una plaza de gente de color.	EQUIVALENCE
	SERGEANT WINSLOW	you want me to vouch for your blackness?	vuoi che io testimoni che tu sei nero?		quieres que justifique que eres negro?	
	CARL	if it wouldn't be too much trouble.	se non è di troppo disturbo.		si no es mucho problema.	
	SERGEANT WINSLOW	i don't know what you are, gallagher part black, part white, part dipshit. any asshole can claim black by convenience.	io non so cosa sei, un po' bianco, un po' nero, un po' idiota. ogni stronzo può dirsi nero quando gli serve.		yo no sé lo que eres, gallagher, medio blanco, medio negro, medio capullo. cualquiera puede decir que lleva sangre negra.	
	CARL	it's not fair, sir.	ma non è giusto, signore.		eso no es justo, señor.	
	SERGEANT WINSLOW	white man's burden, son. until there's some genuine racial	è la croce dei bianchi. finché non ci sarà una vera parità razziale,		es la cruz de los blancos. hasta que haya un equilibrio	

		balance out there, you got to take the short end of the diversity stick.	tra tutte le minoranze siete voi la minoranza.		racial de verdad, tendrás que aguantarte con el sistema de cuotas.	
GIM	CARL	well, where am i supposed to learn to be a real man? i'm gonna be stuck in this hood forever.	e io dove imparo a essere un vero uomo? rimarrò bloccato in questo quartiere.	EQUIVALENCE	y ahora dónde me voy a hacer un hombre de verdad? me quedaré pillado en este barrio.	EQUIVALENCE

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Alibi.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	KEVIN	did we get the kids the mmr shot?	abbiamo fatto ai bambini il trivalente?		les pusimos a las niñas la triple vírica?	
	VERONICA	isn't that linked to autism?	non è collegato all'autismo?		esa no producía autismo?	
NAS	SVETLANA	in russia, we don't do vaccines. in winter, we send baby out to nap in cold. it gets immune to virus.	in russia noi niente vaccini. mandiamo in inverno bambini a dormire fuori così immuni a virus.	EQUIVALENCE	en rusia no ponemos vacuna. en invierno dejamos que niños duerman siesta fuera y hacen inmune a virus.	EQUIVALENCE

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Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	TREVOR	i, uh i get it if you're too scared to admit that you've got the hots for a trans dude.	[sighs] io capisco che ti spaventi ammettere con te stesso che ti piace un trans.		ian, entiendo que te dé miedo admitir que te pone un transexual.	
	IAN	[scoffs] i'm not scared of anything. i i'm into cock.	a me non spaventa proprio niente. è che mi piace il cazzo.		a mí no me da miedo nada. simplemente me van las pollas.	
	TREVOR	what, afraid you'll get your world rocked, red?	mi dispiace sconvolgere il tuo mondo.		[sighs] y temes que tu mundo se vaya a derrumbar?	
GD	IAN	you do have a vagina, right? like, technically, not philosophically?	cioè, tu hai la vagina, giusto? dico, tecnicamente, non filosoficamente.	EQUIVALENCE	oye, tú tienes vagina, vale? y técnicamente, no filosóficamente.	EQUIVALENCE
	TREVOR	i have a cock for packing. i have a several silicone cocks for fucking. i consider to have a cock connected to my body. the vagina is a non factor. it's cool, okay? there's no need to be freaked out. we can just be friends really hot friends who both have cocks. give me a shout when you're free to hang, all right?	io ho un cazzo per i pantaloni. ho anche diversi cazzi di silicone per scopare. io ritengo di avere un cazzo collegato al mio corpo. la vagina non ha rilevanza. tranquillo, ok? non devi spaventarti così. possiamo essere amici. amici molto sexy e entrambi con il cazzo. fatti vivo quando ti va, ok?		yo tengo una polla para que me haga bulto y tengo varias pollas de silicona para follar. me gustaría tener un pene conectado a mi cuerpo. lo de tener vagina no me influye. tranquilo, vale? no hay que ponerse nervioso. podemos ser amigos, claro que sí, grandes amigos, amigos que tienen polla. dame un toque cuando quieras quedar.	
	IAN	yeah, yeah.	sì.		sì, vale.	
	TREVOR	see you later, friend.	ci vediamo, amico.		hasta otra, amigo.	

**The defenestration of Frank**  
**Season 7 Episode 6**  
**(405)**

Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FIONA	morning, chief.	buongiorno, capo.		hola, gran jefe.	
	LIP	hey.	ciao.		hola.	
ETHS	FIONA	would my apache brother like toast? or do you only eat maize?	il mio fratello apache vuole i toast o mangia solo mais?	EQUIVALENCE	mi hermano apache quiere tostadas o ya solo comes búfalo?	EQUIVALENCE
	CARL	laugh all you want, but it got me a scholarship into military school.	ridi quanto vuoi ma ora ho una borsa di studio per l'accademia militare.		tú riéte, pero me han dado una beca en el colegio militar.	
ETHS	FIONA	does this mean we get a discount at the indian casino?	vuol dire che avremo uno sconto al casinò indiano?	EQUIVALENCE	lo mismo nos hacen descuento en el casino indio.	EQUIVALENCE
	LIP	hey, can you hand me the cereal, marches without foreskin?	hey, mi passi i cereali, marciante senza prepuzio?		anda, pásame los cereales, andando sin prepucio.	

**(406)**

Gallagher home for the homeless.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
GD GS	FRANK TO DEBBIE	marriage is a serious commitment. i will not let you go into it for the wrong reasons. go to evergreen assisted living. plenty of men eighty or older. they'd write you into their will for a hand job.	il matrimonio è un serio impegno. non permetterò che ti ci infili per ragioni sbagliate. va alla casa di riposo evergreen. è pieno di ultra ottantenni. ti mettono nel testamento per una sega.	EQUIVALENCE EQUIVALENCE	el matrimonio es un compromiso muy serio. no dejaré que te embargues en uno por una razón equivocada. acércate a una residencia de la tercera edad. muchos vejetes te incluirán en su testamento si les haces una paja.	EQUIVALENCE EQUIVALENCE

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Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FRANK	what's this?	che cos'è?		de qué es esto?	
	CARL	military school.	accademia militare.		de un colegio militar.	
NAS	FRANK	well, that's a great idea. and you can join the army. travel halfway around the world and build roads and hospitals for people who want us dead.	beh, è un'ottima idea. e potrai unirti all'esercito. viaggiare per mezzo mondo e costruire strade e ospedali per gente che ci vuole morti.	EQUIVALENCE	pues, me parece una gran idea. luego te puedes alistar en el ejército para irte por el mundo a hacerles carreteras y hospitales a los que nos quieren ver muertos.	EQUIVALENCE

**You'll never ever get a chicken in your whole entire life**  
**Season 7 Episode 7**  
**(408)**

Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	IAN TO LIP	hey, this is trevor.	lui è trevor.		te presento a trevor.	
	IAN TO TREVOR	my brother lip and his little dog.	mio fratello lip e il suo cagnolino.		mi hermano lip y su perrito.	

	TREVOR	hey. nice to meet you.	ciao, molto piacere.		hola. encantado.	
GD	LIP	how's it going? <b>you, uh, got rid of the dude with the lady parts?</b> what was his name?	ciao. <b>ti sei liberato del tizio con la fica?</b> come si chiama?	EQUIVALENCE	qué tal? <b>has pasado del tío que tenía cosas de tía?</b> cómo se llamaba?	EQUIVALENCE
	TREVOR	wow!	wow!		vaya!	
	IAN	trevor.	si chiama trevor.		trevor.	
	LIP	oh.	oh.		no.	
	TREVOR	yeah.	sì.		sí.	
	LIP	wow.	cavolo.		vaya!	
	TREVOR	oh, thanks.	eh, grazie.		ah, gracias.	
GD	LIP	it's just you would have never known. <b>i mean, you you look real.</b>	non me ne sarei mai accorto, <b>cioè, sembri vero.</b>	EQUIVALENCE	nunca lo habría notado. <b>pareces un tío de verdad.</b>	AMPLIFICATION
	IAN	oh, dude.	oh, senti.		joder.	
	TREVOR	you look real, too.	anche tu sembri vero.		lo mismo te digo.	
	LIP	i'm sorry. i i really didn't mean anything by it. i just	scusa. no, no, no, non intendevo niente di male.		oye, perdona. no pretendía ofenderte.	
	TREVOR	it's fine. this one's catching on. maybe he can, uh, educate you.	tranquillo. lui comincia a capire, magari ti può informare.		tranquilo. este ya lo va pillando. él puede educarte.	

## You sold me the laundromat, remember?

### Season 7 Episode 8

(409)

Laundromat.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
RAD	ETTA	that <b>goddamn chink</b> down at the market must've stole my card.	quel <b>maledetto muso giallo</b> al supermercato mi ha rubato la carta di credito.	EQUIVALENCE	seguro que me ha quitado la tarjeta <b>esa china de mierda</b> del supermercado.	EQUIVALENCE
	ASIAN WOMAN	oh, nice language.	ma che bel linguaggio.		oiga, no se pase.	
	FIONA	she's got dementia. cut her a break.	ha la demenza senile. lasci stare.		tiene demencia. no le haga caso.	
	ASIAN WOMAN	oh, and that's an excuse for racism?	quindi ha il permesso di essere razzista?		eso te perdona ser racista?	
NAS	ETTA	<b>live through pearl harbor then talk to me about racism.</b> [...]	<b>sopravvivi a pearl harbor e poi puoi parlarmi di razzismo.</b> [...]	EQUIVALENCE	<b>pásate por pearl harbor y luego me hablas de racismo.</b> [...]	EQUIVALENCE
	ASIAN WOMAN	the japanese bombed pearl harbor. i'm chinese.	i giapponesi hanno bombardato pearl harbor. io sono cinese.		los japoneses bombardearon pearl harbor y yo soy china.	
	ETTA	you stole my credit card.	mi hai rubato la carta di credito.		tú me robaste la tarjeta.	
	ASIAN WOMAN	oh, are you seriously accusing me of	oh, sta seriamente accusandomi di aver		me dice en serio? me está acusando de	
	FIONA	she has fucking dementia! she's not accusing you of anything!	ha la demenza senile, cazzo! non la sta accusando di niente.		le he dicho que tiene demencia senil. no le está acusando a usted de nada.	
	ASIAN WOMAN	fine. sign.	d'accordo, firmi.		vale, firme.	
	FIONA	[sighs] gladly.	[sighs] con piacere.		[sighs] muy bien.	

**Ouroboros**  
Season 7 Episode 9  
(410)

Street.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	IAN	uh we can hit that cowboy bar that we passed down the street.	ehm, andiamo in quel cowboy bar in fondo alla strada.		pues no sé, si quieres vamos a ese bar que hay más abajo.	
	TREVOR	oh, no, they card.	eh, serve il documento.		no, piden el carné.	
	IAN	you're over twenty one.	hai ventun'anni.		eres mayor de edad.	
<b>SOD</b>	TREVOR	it's all <b>slimy queens</b> jacking off into urinals anyway.	è pieno di <b>drag queen di merda</b> che si fanno le seghe nei pisciatoi.	<b>SUBSTITUTION</b>	está lleno de <b>reïnonas</b> haciéndose pajas en el baño.	<b>EQUIVALENCE</b>
	IAN	then don't use the bathroom, all right?	non usare il bagno, ok?		pues, entonces no vayas al baño.	

**Ride or die**  
Season 7 Episode 10  
(411)

Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FIONA	liam, come on! gonna be late for school!	liam, sbrigati! facciamo tardi a scuola.		liam, vamos. llegarás tarde al cole.	
	LIAM	i'm on cpt.	a me è permesso tardare.		tengo hgc.	
	FIONA	what?	perché?		qué?	
<b>RAD RAS</b>	LIAM	<b>colored people's time.</b>	<b>i neri tardano sempre.</b>	<b>ELIMINATION EQUIVALENCE</b>	<b>horario de gente de color.</b>	<b>EQUIVALENCE EQUIVALENCE</b>
	FIONA	let me guess. frank?	fammi indovinare, frank?		no me lo digas, frank?	

(412)

Etta's house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
<b>NAS</b>	ETTA	you know, it's the third time those cops drove down this block. <b>some fuckery's going on. must be the italians.</b>	sai che è la terza volta che quei poliziotti passano nell'isolato? <b>qualcuno sta facendo cazzate. secondo me sono gli italiani.</b>	<b>EQUIVALENCE</b>	es la tercera vez que la policía pasa por aquí. <b>debe de haber pasado algo feo. serán esos italianos.</b>	<b>EQUIVALENCE</b>
	FIONA	think they're looking for mickey milkovich. he escaped from prison. you remember him, from the neighborhood?	staranno cercando mickey milkovich. è evaso di prigione. ti ricordi di lui? abitava qui.		están buscando a mickey milkovich. se ha fugado de la cárcel. se acuerde de él? del barrio?	
	ETTA	milkoviches? i think one of 'em robbed us in eighty eight.	i milkovich? uno di loro ci ha rapinati nell'ottantotto.		milkovich? uno de ellos no atracó en el ochenta y ocho.	

**Happily ever after**  
Season 7 Episode 11  
(413)

Laundromat.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
GD SOS	ETTA TO FIONA	oh! oh, we'll have fun. we can go out on the town and <b>let the boys feel us up on the dance floor.</b>	oh, ci divertiremo. possiamo andare in città e <b>farci palpare dai ragazzi sulla pista da ballo.</b>	EQUIVALENCE EQUIVALENCE	lo pasaremos de miedo. saldremos por ahí y <b>ligaremos con chicos en las salas de fiesta.</b>	ELIMINATION EQUIVALENCE

(414)

Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
RAD	ETTA	who's the <b>negro</b> ?	chi è il <b>negro</b> ?	EQUIVALENCE	quién es este <b>negro</b> ?	ELIMINATION
	FIONA	uh, this is liam. [whispering] and they're not called that anymore.	ahm, lui è liam. [whispering] e non si chiamano più così.		ahm, este es liam. [whispering] y ya no se les llama negros.	

**Requiem for a slut**  
Season 7 Episode 12  
(415)

Military training.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
GD	MILITARY SCHOOL OFFICER	move it, move it, move it! go! come on, now, <b>move it, girls!</b> move your asses! oh, you are pitiful! move it! look at you! i've never seen a more pitiful group of would be soldiers in my life!	via, via, via, via, andiamo, <b>dai, femminucce.</b> muovete il culo. siete patetici, muoversi. guardate, non ho mai visto un gruppo più patetico di aspiranti soldati in vita mia.	EQUIVALENCE	vamos, de prisa, de prisa, de prisa, corred, vamos, date prisa. moved el culo. corred más. tú date prisa. es que no sabéis saltar los troncos de nada? vamos, vamos. rui, de prisa. no os paréis, venga. arrastraos como gusanos.	ELIMINATION

(416)

Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	VERONICA	with the alibi gone, i've got nothing but time.	con l'alibi andato non ho nient'altro che il tempo.		sin el alibi tengo todo el día libre.	
	CARL	what happened to the alibi?	che è successo all'alibi?		qué ha pasado?	
	FIONA	svetlana stole it from them.	svetlana gliel'ha rubato.		que svetlana se lo ha robado.	
	CARL	how do you steal a bar?	come si ruba un bar?		cómo se roba un bar?	
NAS	KEVIN	<b>russian kgb sneaky putin shit.</b> i'm working at the fairy tail now.	<b>roba da kgb. spia di putin di merda.</b> lavoro al fairy tail ora.	EQUIVALENCE	<b>con tetas rusas en plan kgb de putin.</b> ahora trabajo en el fairy tail.	EQUIVALENCE
	IAN	you are?	sul serio?		de verdad?	
SOD	KEVIN	i'm making beaucoup tips. ancient <b>queens</b> love the impossible to get thing. even more <b>benjamins</b> to be had if i let the old dudes give me hand jobs. [...]	mi danno enormi mance. le vecchie <b>checche</b> adorano ciò che è impossibile da avere. se mi facessi fare delle seghe guadagnerei dei bei bigliettoni. [...]	EQUIVALENCE	y saco buenas propinas. a las <b>reinas</b> les atraen los amores imposibles. y encima podría ganar más pasta si dejara que me hicieran pajas.	EQUIVALENCE

					[...]	
	IAN	i mean, a hand's a hand, right?	una mano è una mano, no?		una mano es una mano.	
	KEVIN	that's what i said!	è quello che dico.		eso le digo yo.	
GS	LIP	uh, i don't know. i prefer the hands yanking my johnson to be soft, petite, and wearing nail polish.	ah, non lo so. sul mio gioiello preferisco mani morbide, piccole e con lo smalto.	EQUIVALENCE	pues, yo prefiero que las manos que me la toquen sean suaves, pequeñas y con las uñas pintadas.	EQUIVALENCE
SOS	IAN	oh, there's plenty of that over at the fairy tail.	di quelle è pieno il fairy tail.	EQUIVALENCE	en ese garito hay muchas así.	EQUIVALENCE

(417)

Funeral home.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
NAD NAS	FIONA TO VERONICA	call immigration on her commie ass. they'll ship her back to mongolia or wherever.	manda l'immigrazione. quel culo comunista. la rispediranno in siberia o che ne so.	EQUIVALENCE EQUIVALENCE	llama a inmigración y denuncia a esa comunista y que la manden a mongolia o adonde sea.	EQUIVALENCE EQUIVALENCE

## We become what we...Frank!

### Season 8 Episode 1

(418)

Patsy's diner.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	KEVIN	so i just walked by the alibi.	sono appena passato davanti all'alibi.		oye, acabo de pasar por el alibi.	
	VERONICA	mm hmm.	mm hmm.		sí?	
	KEVIN	and it's not called the alibi anymore.	e non si chiama più alibi.		y resulta que le han puesto otro nombre.	
	VERONICA	what?	cosa?		qué?	
NAS	KEVIN	putin's paradise. bunch of russian flags out front, and it was crowded i peeked. [...]	putin's paradise. ci sono delle bandiere russe davanti ed era pieno, ho sbirciato.[...]	EQUIVALENCE	el paraíso de putin. hay banderas rusas en la fachada y está de gente hasta arriba. [...]	EQUIVALENCE
NAS	KEVIN	svetlana's russian. russians always win.	svetlana è russa. i russi vincono sempre.	EQUIVALENCE	svetlana es rusa. los rusos siempre ganan.	EQUIVALENCE
	VERONICA	that's not true. miracle on ice?	non è affatto vero. miracolo sul ghiaccio?		ellos no nos ganaron en hockey sobre hielo.	
NAS	KEVIN	well, they usually win, what with the winners in the kgb and them pumping their athletes full of so much steroids that their women grow beards and their testicles drop.	in genere vincono. pensa agli atleti del kgb. li riempiono di steroidi finché alle donne non cresce la barba e gli spuntano le palle.	EQUIVALENCE	pero suelen ganar gracias a sus inviernos, la kgb, y unos atletas tan llenos de esteroides que las mujeres tienen barba. y hasta testiculos.	EQUIVALENCE

(419)

Gallagher house. Hot tub in the backyard.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	LIP	yo. liam. how was school today?	hey, liam. com'è andata a scuola?		eh, liam. qué tal el cole?	
RAD	LIAM	okay. some cracker told me my life matters.	ok. un viso pallido dice che nella vita conto.	EQUIVALENCE	muy bien. me han dicho que mi vida importa.	ELIMINATION



(420)

Street.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	VERONICA	you in charge here?	comanda lei qui?		está al mando?	
	ICE OFFICER	yes, ma'am.	sì, signora.		sí, señora.	
	VERONICA	i have a load of illegals i need rounded up.	ci sono dei clandestini che dovete arrestare.		deberían detener a unos ilegales.	
	ICE OFFICER	oh, yeah? who?	ah, sì? chi?		y quiénes son?	
	VERONICA	bunch of russians.	un gruppo di russi.		unos rusos.	
<b>NAD</b>	ICE OFFICER	<b>russians aren't really a priority, ma'am.</b>	<b>i russi non sono così importanti.</b>	<b>EQUIVALENCE</b>	<b>los rusos no son una prioridad.</b>	<b>EQUIVALENCE</b>
	VERONICA	why the hell not?	e perché no?		y por qué no?	
	ICE OFFICER	you really have to ask that?	davvero non ci arriva?		se lo tengo que decir?	
	VERONICA	they're involved in human trafficking and prostitution.	si tratta di traffico di esseri umani e prostituzione.		estos están implicados en tráfico humano y prostitución.	
	ICE OFFICER	you sure? load 'em up quick, boys! we got russian prostitutes.	è sicura? caricatevi in fretta ragazzi. abbiamo delle prostitute russe.		seguro? cargad de prisa, chicos, tenemos prostitutas rusas.	

## Where's my meth?

### Season 8 Episode 2

no data found

## God bless her rotting soul

### Season 8 Episode 3

(421)

Fiona's newly acquired apartment building.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	NESSA	my girlfriend's kind of a thunder cunt.	la mia ragazza è un po' troia.		mi novia a veces es una gilichocho.	
	FIONA	not just kind of.	non solo un po'.		más que a veces.	
<b>GS</b>	NESSA	<b>[laughs] it's the fertility hormones.</b>	<b>[laughs] gli ormoni della fertilità.</b>	<b>EQUIVALENCE</b>	<b>[laughs] son las hormonas de fertilidad.</b>	<b>EQUIVALENCE</b>
	FIONA	is it?	ah, sì?		tú crees?	

(422)

Frank working at a home improvement and gardening retailer.

IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
<b>NAS</b>	FRANK TO COWORKER	did you know that the name francis means comes from france, which is a little galling, <b>because the french use too much butter in their cooking and they refuse to pronounce the letter h.</b>	francis o francesco significa che viene dalla francia, che è un po' seccante <b>perché i francesi usano troppo burro in cucina e si rifiutano di pronunciare la lettera h.</b>	<b>EQUIVALENCE</b>	sabes que el nombre francis significa que viene de francia? cosa que no tiene que ver conmigo <b>porque los franceses usan mucha mantequilla y pronuncian mal la r.</b>	<b>EQUIVALENCE</b>

**F\*\*k paying it forward**  
 Season 8 Episode 4  
 (423)

Kevin and Veronica go to Kentucky to meet Kevin's family.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	KEVIN	uh, this is my wife, veronica.	lei è mia moglie, veronica.		esta es mi mujer, veronica.	
	VERONICA	you can call me v.	puoi chiamarmi v.		puede llamarme vero.	
<b>RAD</b>	AUNT RONNIE	just like your brothers. <b>love the dark meat. must be in the blood.</b> i am your aunt ronnie. sugar plum. oh! mm! [gasps] and <b>would you look at these little chocolate pies?</b> let's take 'em to meet uncle travis.	sei come i tuoi fratelli. <b>ami la carne scura. ce l'avete nel sangue.</b> io sono tua zia ronnie, zuccherino. oh! mm! [gasps] <b>guarda queste tortine al cioccolato.</b> portiamole a conoscere lo zio travis.	<b>EQUIVALENCE</b>	lo mismo que a tus hermanos. <b>te gusta la carne oscura. lo llevas en la sangre.</b> yo soy tu tía ronnie, venga, un achuchón. mm, mm. [gasps] <b>y fijate, tenéis dos pastelitos de chocolate.</b> os llevaré a conocer al tío travis.	<b>EQUIVALENCE</b>
<b>RAD</b>				<b>EQUIVALENCE</b>		<b>EQUIVALENCE</b>

(424)

Frank at Liam's private school Meeting Seery, head of the school.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FRANK	i can't think of a better use of tokenism than to promote diversity.	non c'è uso migliore del mero proforma se non per promuovere la diversità.		no se me ocurre un uso mejor de la discriminación positiva que promover la diversidad.	
<b>RAD</b>	SEERY	we're getting a new student today. <b>liam will have someone from his own environment to connect with.</b>	arriverà un nuovo studente oggi. <b>liam avrà qualcuno del suo stesso ambiente con cui legare.</b>	<b>EQUIVALENCE</b>	hoy vendrá un alumno nuevo. <b>liam tendrá alguien de su ambiente para relacionarse.</b>	<b>EQUIVALENCE</b>

(425)

Frank attends his first pta meeting.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
<b>GD</b>	FRANK	it's what's wrong with our country, now. we fathers are off typing out emails or executing sell orders for hedge funds while we hire immigrants to do our manual labor for us. we don't teach our sons how to work with their hands. we're too busy to allow ourselves to get dirty, <b>to show our boys how to earn an honest buck</b> off the sweat of their brow. when's the last time one of us mowed our own lawn? or changed the oil in the buick? or dug a ditch? <b>we are a generation of lost masculinity.</b> and we gotta start getting it back. no matter if you're straight or gay. <b>and some of you look pretty gay.</b> no matter if you stick it in the front or you stick it in the rear. for	è il problema del nostro paese, ormai. noi padri scriviamo email o inoltriamo ordini di vendita per i nostri fondi speculativi mentre assumiamo immigrati per fare il lavoro manuale. non insegniamo ai nostri figli a lavorare con le mani. siamo troppo impegnati per sporcarcele. <b>o come guadagnare soldi onestamente</b> con il sudore della loro fronte. o, quand'è l'ultima volta che abbiamo tagliato l'erba? o cambiato l'olio della buick? o scavato un fosso? <b>siamo una generazione che ha smarrito la sua mascolinità.</b> e dobbiamo ritrovarla. non importa se siete etero o gay. <b>e alcuni di voi sembrano molto gay.</b> non importa se lo infilare	<b>ELIMINATION</b>	es lo malo que tiene ahora este país. como los padres estamos enviando emails y ejecutando órdenes de venta de fondos de inversión, contratamos inmigrantes para que hagan el trabajo manual. no enseñamos a los niños a trabajar con las manos. no somos capaces de ensuciarnos un rato <b>para enseñar a nuestros hijos a ganarse honradamente el pan</b> con el sudor de su frente. cuándo fue la última vez que cortamos el césped? o cambiamos el aceite del buick? o cavamos una zanja? nosotros <b>somos la generación de la masculinidad perdida</b> y es preciso que la recuperemos. y da lo mismo si uno es hetero o gay. <b>y</b>	<b>ELIMINATION</b>

GS		the love of our sons, <b>we've got to stick it in there like a man.</b>	nel buco davanti o in quella di dietro. per l'amore dei nostri figli <b>dobbiamo infilarlo li dentro da uomini.</b>	EQUIVALENCE	<b>algunos parecís muy gais.</b> da lo mismo si la metes por delante o por detrás. por el bien de nuestros hijos <b>es preciso y conveniente que hagamos las cosas como hombres.</b>	EQUIVALENCE
SOS				EQUIVALENCE		EQUIVALENCE
GD				EQUIVALENCE		EQUIVALENCE

## The (mis)education of Liam Fergus Beirheart Gallagher

### Season 8 Episode 5

(426)

Frank at Liam's school.

IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
GS	FRANK TO LIAM	women love a long term project, especially when it involves the improvement of a man.	le donne adorano i progetti a lungo termine, soprattutto quando riguardano il migliorare un uomo.	EQUIVALENCE	a las mujeres les encantan los proyectos largos sobretodo cuando eso supone mejorar a un hombre.	EQUIVALENCE

(427)

Patsy's diner.

IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
NAS	VERONICA TO FIONA	i swear, that <b>commie bitch</b> is gon' drive me to murder.	giuro che quella <b>troia comunista</b> l'ammazzo.	EQUIVALENCE	tengo ganas de matar a esa <b>puta comunista.</b>	EQUIVALENCE

(428)

Alibi.

IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
NAD	KEVIN	sooee! shift change. russian hour is over. it's kentucky time. <b>everybody who isn't a red blooded american, please exit the premises.</b> [...] holy shit. like, sixty russians just walked out. gotta figure out how to get my people in here.	sooee! cambio di turno. l'ora della russia è finita. tocca al kentucky. <b>chiunque non sia di puro sangue americano, per favore, esca da questo locale.</b> [...] porca troia. sono usciti, tipo, sessanta russi. devo far tornare qui la mia gente.	EQUIVALENCE	sooee! cambio de turno. la hora rusa se ha acabado. ahora toca a kentucky. <b>el personal que no sea americano de pura sangre, que vaya saliendo del local.</b> [...] no me jodas. por lo menos había sesenta rusos. tengo que traer a mi gente como sea.	EQUIVALENCE
	KERMIT	you know there's a difference between southern and western?	ehm, vuoi dire che quando ci sei tu torniamo all'antico?		sabes que no es lo mismo el sur que el oeste?	
	KEVIN	[scoffs] there's a learning curve, kermit.	[scoffs] siamo americani, kermit.		[scoffs] estoy aprendiendo, amigo.	
	KERMIT	does this mean no more ukrainian fist bumps?	quindi niente più batti cinque della steppa?		entonces ya no hay especiales ucranianos?	
	KEVIN	no what?	niente che?		qué es eso?	

NAS	TOMMY	shot of vodka and a bump of coke, for russian hour.	shottino di vodka e botta di coca, happy hour alla russa.	EQUIVALENCE	un chupito de vodka y una raya de coca, es la hora rusa.	EQUIVALENCE
NAS	KEVIN	she's a fucking pinko genius.	è un maledetto genio socialista.	AMPLIFICATION	esa piba es un puto genio.	ELIMINATION

(429)

Lip at his alcoholics anonymous sponsor's house.

IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
GD	CAMI	excuse the boob. i have a nursing cover somewhere, but too tired to get it.	scusa la tetta. ho una copertura da qualche parte, ma sono troppo stanca.	EQUIVALENCE	perdona por enseñar los pechos. tengo una bata por ahí, pero estoy cansada para ir por ella.	EQUIVALENCE
	LIP	ah, it's no problem. i've been around babies and boobs a lot, so.	ah, non ti preoccupare. ci sono cresciuto in mezzo a tette e bambini.		eh, no te preocupes, en casa se ven bebes y pechos a menudo.	

(430)

Frank talking to Liam's school headmaster.

IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FRANK	the front door is to the foyer as the back door is to.	la porta di fronte conduce al foyer, come quella posteriore al.		puerta principal es a recibidor como puerta trasera es a.	
	ANNE	the choices were sidewalk, kitchen, street. he wrote penis.	le scelte erano marciapiede, cucina, strada. ha scritto pene.		las opciones eran acera, cocina y calle. él puso pene.	
SCS	FRANK	[laughs] how the hell would he know what a foyer is? what are we, the rockefellers?	come diavolo poteva sapere che cosa è un foyer, chi pensa che siamo, i rockefeller?	EQUIVALENCE	[laughs] cómo quiere usted que él sepa lo que es un recibidor? no somos los rockefeller.	EQUIVALENCE
	ANNE	these questions are standardized across the private school curriculum	sono domande standard per il background di una scuola privata.		es un examen estándar para todos los colegios privados del país.	
	FRANK	to favor the students who understand the references. this is cultural bias. you'll put his face on your brochure, but you ignore his background.	per gli studenti che capiscono i riferimenti. è culturale il problema. metteste la sua faccia sulle brochure ma ignorate il suo background.		para favorecer a los que entienden esas referencias. eso es discriminación cultural. ponen su foto en el folleto, pero ignoran de donde proviene.	

## Icarus fell. And Rusty ate him

### Season 8 Episode 6

(431)

Kevin and Veronica's house.

IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	VERONICA	she's a woman. she knows a woman's body.	è una donna. conosco il corpo di una donna.		ella es mujer. nos conocemos el cuerpo.	
	KEVIN	well, great, v. if a woman knows a woman's body so much better, maybe i should start doing guys, since they know guys' bodies better. maybe then i can have a spas gasm.	va bene, v. se una donna conosce il corpo di una donna così bene, forse dovrei farmi i maschi visto che conosco meglio gli uomini. magari anch'io avrò uno spasmo orgasmo.		genial, vero. si por ser mujeres os conocéis el cuerpo mejor, yo debería tirarme a tios, porque conocerán mejor mi cuerpo. lo mismo tengo un espasmo orgasmo.	
	VERONICA	you're not gay.	non sei gay.		tú no eres gay.	
	KEVIN	you don't know that!	questo non lo sai.		eso no lo sabes. no lo	

		you don't know that. i might be. i might be gay. part gay.	questo non lo sai. magari sì. potrei essere gay. in parte gay.		sabes. podría serlo. podría ser gay. o medio gay.	
	VERONICA	okay. go ahead. suck a dick.	ok, avanti. succhia un cazzo.		de acuerdo, adelante, chupa un rabo.	
	KEVIN	maybe i will. maybe i will go suck a dick. i could be all gender liquid like you. you don't know.	magari lo farò. magari lo succhierò un cazzo. potrei essere un gender liquid come te. che ne sai?		a lo mejor lo hago. a lo mejor me pongo a chupar rabos. tal vez sea del genero liquido como tú. no lo sabes.	
	VERONICA	you mean gender fluid?	vuoi dire gender fluid?		te referies a genero fluido?	
	KEVIN	fluids, liquids, whatever. fair's fair, right? you get to be with another girl, fine. well, i'm gonna be with a man. we'll see how okay you are with it when you peek in the shower and you see me coming all over some guy who isn't you, and you weren't invited.	fluidi, liquidi, che cambia? è giusto, no? tu vai con un'altra donna, bene. io andrò con un uomo. vedremo come ti sentirai quando sbircierai nella doccia e mi vedrai venire su uno che non sei tu e tu non sei stati invitata.		fluido, liquido, como se llame. mira, si te apetece estar con otra mujer vale, yo quiero estar con un hombre. a ver como llevas que al asomarte a la ducha me veas corriéndome con otro tío y no contigo porque no estarás ni invitada.	
	SVETLANA	i'd like to peek in shower when you come all over a man, too.	vorrei sbirciare in doccia anch'io quando verrai su uomo.		yo quiero mirar en ducha cuando te corras con otro tío.	
SOS	KEVIN	no! no! you're not invited, and neither are you. when i do gay shit, it is just for me. i gotta go to work. <b>you two just lick each other like cats all day while i'm gone.</b>	no! no! non sei invitata, neanche tu. quando faccio roba gay è solo per me. io devo andare a lavoro, <b>voi due fate, leccatevi come gatte quando non ci sono.</b>	EQUIVALENCE	no, no. no estarás invitada. ni tampoco tú. cuando haga rollos gais serán solo para mí. me voy a trabajar, <b>si queréis os podéis lamer como gatas hasta que vuelva.</b>	EQUIVALENCE
	SVETLANA	best idea he's ever had.	è l'idea migliore che ha avuto.		una de sus mejores ideas.	
	VERONICA	mm mm, four times this morning is enough.	mm mm, quattro volte stamattina sono abbastanza.		mm mm, cuatro veces esta mañana es bastante.	
	KEVIN	four?	quattro?		cuatro?	

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Patsy's diner.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	KEVIN	hey, can i ask you something?	hey, posso chiederti una cosa?		oye, te puedo preguntar algo?	
	IAN	yeah, sure. shoot.	sì, certo, spara.		sí, dispara.	
SOD	KEVIN	how did you know you were gay? were you, like, <b>straight</b> , and then started experimenting and just decided that you liked being gay more?	come hai capito di essere gay? eri, tipo, <b>normale</b> , e dopo aver sperimentato, hai deciso che gay ti piaceva di più?	AMPLIFICATION	cómo supiste que eras gay? tú eras <b>hetero</b> , hiciste algún experimento y decidiste que ser gay te iba más?	ELIMINATION
	IAN	i guess i just kinda knew.	ehm, mi sa che già lo sapevo.		ehm, yo simplemente lo sabía.	
	KEVIN	so you were always positive that you were into dudes more?	quindi eri già sicuro di preferire gli uomini?		así que siempre supiste que te iban los tíos.	
	IAN	i no, i guess not really. you know when you're younger, everyone tells you that you're supposed to be into girls. so i, uh i kinda went through this weird	beh, io, sai credo, non proprio. quando sei giovane tutti ti dicono che dovrebbero piacerti le ragazze quindi, io, ho attraversato una strana fase, <b>quando</b>		no, no creas que desde siempre. cuando eres un crío todos te dicen que tienen que irte las tías, así que, <b>cuando tenía once años pasé por una fase rara en</b>	

		phase in fifth grade where i was really into this chick carrie yazel, but i'm pretty sure it's just 'cause she was the one who looked most like a dude.	ero in quinta, in cui ero preso da una ragazza, carrie yazel, ma sono certo che fosse solo perché somigliava a un maschio.		que me gustaba una chica, carrie yazel, pero me parece que fue porque parecía un chico.	
SOS				EQUIVALENCE		EQUIVALENCE

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Fiona's apartment building.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	VERONICA	you are so beautiful.	tu sei così bella.		eres una chica muy guapa.	
	FIONA	[laughs] thanks.	[laughs] grazie.		[laughs] gracias.	
	VERONICA	you know what i just realized?	sai che ho appena capito?		sabes de que me he dado cuenta?	
	FIONA	is something wrong?	qualcosa non va?		qué te pasa?	
SOS	VERONICA	if i were gay, i would be all over you. you're gorgeous, and i already love you, but i'm just not interested in your vagina. and that tells me that i'm not a lesbian. simple logic.	se io fossi gay, ti salterei addosso. sei stupenda e io già ti amo ma, non sono interessata alla tua vagina. e questo mi dice che non sono lesbica. semplice logica.	EQUIVALENCE	si yo fuera gay, estaría como loca por ti. eres preciosa, y yo te adoro, pero no me interesa nada tu vagina. y eso me hace ver que no soy lesbiana. es pura lógica.	EQUIVALENCE
	FIONA	does this have anything to do with the russian invasion of your pussy again?	questo ha a che fare con l'invasione russa nella tua passera di nuovo?		esto tiene algo que ver con la nueva invasión rusa de tu entrepierna?	

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Alibi.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	SVETLANA	if you want to experiment, you should do so with experienced teacher.	se vuoi sperimentare dovresti farlo con insegnante esperto.		si quieres experimentar hazlo con profesor experimentado.	
	KEVIN	yeah, maybe, but i just don't feel very gay.	si, forse, ma non mi sento molto gay.		podría hacerlo, pero no me siento muy gay.	
	SVETLANA	man, woman what difference does it make if you get pleasure? a cock is nothing more than a deformed clitoris.	uomo, donna, che differenza fa se provi piacere? un cazzo non è altro che clitoride deformato.		hombre, mujer, qué diferencia hay si tienes placer? una polla no es más que un clitoris deforme.	
	KEVIN	i don't have very good gaydar. i wouldn't know where to look.	eh, non ho un buon gay radar, non so dove cercare.		eh, no tengo olfato para los gays, no sabría dónde buscar.	
	SVETLANA	do not look past the trees to the forest.	non ignorare alberi se cerchi foresta.		no dejes que arboles te impidan ver el bosque.	
	KEVIN	what the hell does that mean? is that some russian proverb or something? 'cause it's very confusing and not helping.	che cazzo significa? è un proverbio delle tue parti? perché mi confonde e non mi aiuta.		y eso qué coño significa? es un proverbio ruso o algo así? porque es muy confuso y no ayuda.	
	SVETLANA	hm?	hm?		hm?	
	KEVIN	what? don wessel's kid?	cosa? il figlio di don wessel?		qué? el hijo de don wessel?	
	SVETLANA	mm hm.	mm hm.		mm hm.	
SOS	KEVIN	he was first team all	era il miglior	EQUIVALENCE	si hasta hace unos	EQUIVALENCE

		city linebacker a few years ago.	difensore di tutto il liceo anni fa.		años era defensa de fútbol.	
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Jail.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
SOD RAD ETHD	POLICE OFFICER TO DEBBIE	there's a gay guy, a black dude, and a terrorist with a baby here to bail you out.	un tizio gay, un nero e un terrorista con una bimba hanno pagato la cauzione.	EQUIVALENCE EQUIVALENCE EQUIVALENCE	han venido un chico gay, un negro y un terrorista con un bebé a pagar tu fianza.	EQUIVALENCE EQUIVALENCE EQUIVALENCE

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Pharmacy.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	DEBBIE	dang it! ah, we're running out of time!	dannazione, il tempo sta per finire!		mierda, se me está acabando el tiempo!	
	FARHAD	i got this.	ci penso io.		déjame a mí.	
	DAVEY	i'll get the pills.	prendo io la pillola.		yo te la pido.	
NAS RES	FARHAD	allahu akbar! [overlapping shouting]	allahu akbar! [overlapping shouting]	EQUIVALENCE EQUIVALENCE	alá akbar! [overlapping shouting]	EQUIVALENCE EQUIVALENCE
	WOMAN	seriously?			qué dice?	
	FARHAD	allah 'akbar! allah! [overlapping shouting]	allah 'akbar! allah! [overlapping shouting] vai fratello.		alá akbar! [overlapping shouting] alá akbar!	
	MAN	come on, let's go!				
	DAVEY	can i have the morning after pill, please?	la pillola del giorno dopo, prego.		me da una píldora del día después?	

## Occupy Fiona Season 8 Episode 7

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Fiona's apartment building.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
SCS	FIONA	i read about it online. you put a bag of lemons into a ceramic bowl, and bam, rent goes up like a hundred bucks. hipster catnip.	l'ho letto online. metti un sacchetto di limoni in una ciotola di ceramica e bam, l'affitto aumenta di cento dollari. l'erba gatta degli hipster.	EQUIVALENCE	lo he leído en internet. pones un montón de limones en un frutero de cerámica y bam, el alquiler sube de golpe cien pavos. son un cebo para los hipsters.	EQUIVALENCE
	NESSA	lemons? i would have thought we hipsters would be into figs, or, like, pamplemousse lacroix.	limoni? pensavo che a noi hipster piacessero i fichi oppure la pamplemousse lacroix.		los limones? yo creía a los hipsters nos iban los higos o el agua mineral con sabores.	
	FIONA	nope, lemons in a damn bowl is all it takes for you guys to want to be rent raped.	no, servono i limoni in una cazzo di ciotola per farvi fregare sull'affitto.		no, limones en un frutero es lo único que hace falta para timaros con el alquiler.	

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Alibi.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FRANK	frank gallagher.	frank gallagher.		frank gallagher.	
	MAN	akram.	akram.		akram.	

RES	FRANK	akram, my friend. this could be your lucky day. <b>praise allah.</b>	akram, amico mio. forse è il tuo giorno fortunato. <b>sia lodato allah.</b>	EQUIVALENCE	akram, amigo mío. hoy es tu día de suerte. <b>si alá quiere.</b>	EQUIVALENCE
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## Frank's northern shuttle express

### Season 8 Episode 8

(439)

Gallagher house.

IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
NAS RES	FRANK	uh, thank you for being here this morning. i want you to know that <b>just because you look like terrorists, doesn't mean you should be treated like 'em.</b> until america can distinguish between <b>good brown people and bad brown people,</b> it's my goal to get you all safely across the border into canada.	ah, grazie di essere venuti stamattina. voglio che sappiate che, <b>anche se sembrate dei terroristi, non significa che debbano trattarvi come tali.</b> finché l'america non distinguerà tra <b>gente scura buona e gente scura cattiva,</b> il mio obiettivo sarà portarvi al sicuro oltre il confine del canada.	EQUIVALENCE EQUIVALENCE	ehm, gracias por venir esta mañana. quiero que sepáis que <b>solo porque parecáis terroristas, no se os debe tratar como si lo fuerais.</b> y hasta que este país aprenda a distinguir entre <b>los moros buenos y los moros malos,</b> tendré la misión de haceros cruzar sanos y salvos la frontera con Canadá.	EQUIVALENCE EQUIVALENCE
RAD				AMPLIFICATION		AMPLIFICATION

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Jamie's house.

IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	IAN	hey, geneva said you went to some conversion church?	geneva dice che sei stato in chiesa per convertirti.		geneva dice que fuiste a una iglesia de conversión.	
SOD SOD REIM	JAMIE	my parents found it. place over on garfield. <b>this pastor turns homos back to normal.</b> he says i'm so much of a <b>fag</b> that i need more sessions to be <b>saved by god.</b>	l'hanno trovata i miei. un posto sulla garfield. <b>questo pastore fa tornare gli omosessuali normali.</b> dice che sono così <b>frocio</b> che ci vuole tempo per essere <b>salvato da dio.</b>	EQUIVALENCE EQUIVALENCE EQUIVALENCE	la encontraron mis padres. está en garfield. <b>el pastor convierte a los gais en normales.</b> dice que soy tan <b>marica</b> que necesito más sesiones para <b>salvar mi alma.</b>	EQUIVALENCE EQUIVALENCE EQUIVALENCE
	IAN	you don't need to be saved.	non ti serve essere salvato.		no hace falta que él te salve.	
	JAMIE	[chuckles] yeah. right.	[chuckles] già. giusto.		[chuckles] ya. claro.	

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Frank brings illegal immigrants from the US over the border into Canada.

IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	SAMEER	what's canada like, mr frank?	e com'è il canada, signor frank?		cómo es Canadá, señor frank?	
	FRANK	well, it's wilderness as far as the eye can see. filled with maple trees that have an endless supply of magical syrup in their trunks.	beh, è una landa desolata a perdita d'occhio. piena di alberi d'acero che hanno una scorta infinita di magico sciroppo nel tronco.		pues, hay bosques y naturaleza hasta donde alcanza la vista. bosques llenos de arces que contienen una cantidad ilimitada de sirope dentro de sus troncos.	
	FATEMEH	i would like to try	vorrei provare il		yo quiero probar el	



		magical syrup.	magico sciroppo.		sirope de arce.	
NAS	FRANK	you will, fatemeh. <b>you will also receive a pound of canadian bacon, a pair of ice skates and a gift card to tim hortons as a welcome gift.</b>	lo farai, fatima. e <b>avrà anche mezzo chilo di pancetta canadese, pattini da ghiaccio e una card di caffè hortons come regalo di benvenuto.</b>	EQUIVALENCE	lo probarás, fatima. <b>y también vais a recibir un kilo de beicon canadiense, unos patines de hielo y un cupón para tim hortons que son sus cafeterías.</b>	EQUIVALENCE
	ALL	oh, wow. wow!	oh, wow. wow!		ah, vaya!	

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Conversion church.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	PASTOR	leviticus twenty thirteen says if a man also lies with mankind as he lieth with a woman, both of them have committed an abomination.	levitico venti tredici dice se un uomo giace con un uomo come giacerebbe con una donna, entrambi commettono abominio.		en el levítico veinte trece se dice que si un hombre yace con otro hombre, como yace con una mujer, ambos cometerán una abominación.	
	ALL	praise the lord.	preghiamo il signore.		sí, sí, sí.	
	PASTOR	but we are here today to give sweet tammy a chance to redeem herself in the eyes of the lord and return back to her flock.	ma siamo qui oggi per dare alla dolce tammy l'opportunità di redimersi agli occhi del signore ritornare a far parte del gregge.		sin embargo, hoy estamos aquí para dar a la dulce tammy la ocasión de poder redimirse ante los ojos de nuestro señor y de volver a su rebaño.	
	IAN	are you fuckin' kidding me?	cazzo, sta scherzando?		esto no puede ser, verdad?	
SOD REIM	PASTOR	matthew eighteen says we must confront the sinner and give him a chance to repent. so, i ask you in front of your family, <b>tammy, do you want to be cured of the homosexuality disease and go back to being a normal girl again?</b>	matteo diciotto dice di affrontare il peccatore e dagli l'opportunità di pentirsi. perciò ti chiedo, davanti alla tua famiglia, <b>tammy, vuoi essere curata dalla malattia dell'omosessualità e tornare a essere una ragazza normale?</b>	EQUIVALENCE EQUIVALENCE	en mateos dieciocho se dice que debemos hablar con el pecador para darle la oportunidad de arrepentirse, así que yo te pregunto delante de tu familia, <b>tammy, quieres ser curada del mal de la homosexualidad, para volver a ser una chica normal?</b>	EQUIVALENCE EQUIVALENCE
	TAMMY	[sniffles] yes.	[sniffles] sì.		[sniffles] sí.	
	TREVOR	[sighs] jesus.	[sighs] gesù.		[sighs] joder.	
	PASTOR	do you want god back in your life, tammy?	rivuoì dio nella tua vita, tammy?		quieres volver a tener a dios en tu vida?	
	TAMMY	i do. [crying]	lo voglio. [crying]		sí, quiero. [crying]	
	PASTOR	he can't hear you, tammy. do you want god back in your life?	non ti sente, tammy, rivuoì dio di nuovo nella tua vita?		no te oímos, tammy, ¿quieres volver a tener a dios en tu vida?	
	TAMMY	yes! yes.	sì! sì.		sì! sí.	
GD SOD REIM	PASTOR	then let us now close our eyes and raise our palms to tammy so that we may light the path for this lost lamb to find her way back to the kingdom of heaven <b>where she can become the beautiful, feminine woman with long hair that she was put on this earth to be.</b>	ora chiudiamo gli occhi e alziamo le mani per tammy così da illuminare il cammino di questa pecorella smarrita, perché ritrovi la strada del regno dei cieli, <b>dove sarà la bellissima femminile donna, dai lunghi capelli, che era destinata a essere.</b>	EQUIVALENCE EQUIVALENCE EQUIVALENCE	ahora cerremos los ojos e elevemos las manos hacia tammy para iluminar el camino de esta oveja extraviada, y que así encuentre el camino del reino de los cielos, <b>donde será una mujer femenina y preciosa, de pelo largo, que es como dios la quiere.</b>	EQUIVALENCE EQUIVALENCE EQUIVALENCE
	ALL	amen.	amen.		amen.	

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Conversion church.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	PASTOR TO IAN	you don't actually think you can win a bible quoting contest with me.	pensi di vincere una gara di versetti biblici con me?		no crearás que puedes ganarme citando la biblia?	
	TREVOR	he does.	sì, lo pensa.		lo cree.	
<b>SOD</b>	PASTOR	are you the <b>queer</b> boyfriend?	sei il fidanzato <b>checca</b> ?	<b>AMPLIFICATION</b>	tú eres su novio <b>marica</b> ?	<b>AMPLIFICATION</b>
	TREVOR	oh, no, i'm queer transgender ex boyfriend, actually. [crowd murmuring]	no, sono l'ex fidanzato transgender, in realtà. [crowd murmuring]		oh, no, en realidad soy su ex novio, marica, transgénero. [crowd murmuring]	

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Patsy's diner. Lip talking to a new AA sponsor.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
<b>GD</b>	SPONSOR TO LIP	women can't be trusted. they're all assholes or <b>whores</b> .	non fidarti delle donne. sono tutte stronze o <b>troie</b> .	<b>EQUIVALENCE</b>	las mujeres no son de fiar. o son idiotas o <b>putas</b> .	<b>EQUIVALENCE</b>

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Alibi.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
<b>NAS</b>	TOMMY TO SVETLANA	sounds like you're getting pushed out of the picture, <b>natasha</b> .	ti hanno fatta uscire dal quadretto, <b>natasha</b> .	<b>EQUIVALENCE</b>	parece que te han sacado de la foto, <b>natasha</b> .	<b>EQUIVALENCE</b>

## The fugees

### Season 8 Episode 9

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Frank and Rami in a canadian police car.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
<b>ETHS</b>	FRANK	<b>this poor homeless man needs asylum from the war torn streets of aleppo.</b> the united states turned its back on him.	<b>quest'uomo senza fissa dimora ha bisogno di un rifugio dalle strade in guerra di aleppo.</b> e gli stati uniti che fanno? gli voltano le spalle.	<b>EQUIVALENCE</b>	<b>este pobre hombre no tiene donde vivir. necesitaba huir de las bombas que no dejaban de caer en aleppo</b> y estados unidos le ha dado la espalda por completo.	<b>EQUIVALENCE</b>
	RAMI	i'm a computational biologist at loyola who overstayed my visa.	sono un biologo computazionale alla loyola, mi è solo scaduto il visto.		soy bioinformático en la universidad de loyola pero mi visado venció.	
<b>ETHS</b>	FRANK	[whispering] i'm soliciting empathy, <b>muhammad</b> . nobody likes a braggart.	[whispering] sto sollecitando dell'empatia, <b>mohammed</b> . se te la tiri non funziona.	<b>EQUIVALENCE</b>	[whispering] estoy intentando que se compadezcan, <b>mohammed</b> . no se ponga a presumir.	<b>EQUIVALENCE</b>
	RAMI	it's rami. sounds nothing like muhammad.	mi chiamo rami. non assomiglia a mohammed.		me llamo rami. que no se parece a mohammed.	

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Frank and Rami trying to escape the canadian police.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FRANK	help me with the saddle.	aiutami con la sella.		una silla de montar.	
	RAMI	i'm not stealing a horse.	io non ruberò un cavallo.		no pienso robar un caballo.	
	FRANK	the mounties are gonna be on our tails. you wanna get caught?	la polizia canadese potrebbe seguirci. vuoi farti prendere?		la policía nos está pisando los talones. quiere que lo cojan?	
	RAMI	i don't know the first thing about riding a horse.	ma io non so come si fa ad andare a cavallo.		yo no he montado a caballo en mi vida.	
<b>ETHS</b>	FRANK	<b>it's no different than riding a camel.</b>	<b>non è diverso da andare su un cammello.</b>	<b>EQUIVALENCE</b>	<b>no es diferente a montar en camello.</b>	<b>EQUIVALENCE</b>
	RAMI	i've never rid a camel, asshole!	io non vado sui cammelli, stronzo!		jamás he montado en camello, idiota.	

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LGBTIQ reunion.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	NINA	and then pastor's like, nina's ready to give her life to christ and rebuke satan. and i'm just like shit. does this mean i can't still fuck girls?	e il pastore fa nina è pronta a dare la vita a Gesù e rinunciare a satana e io faccio cazzo, ancora non posso scoparmi le ragazze?		y el pastor dijo nina está dispuesta a entregarse a cristo y rechazar a satanás y yo pensé joder, ya no voy a poder follar con chicas?	
	ALL	[soft laughter]	[soft laughter]		[soft laughter]	
	IAN	they tell you that jesus had all these messed up ideas, but the truth is that you fucking girls is exactly what jesus wants you to do, because that's love and jesus is love. you know, most of the assholes are closeted gays anyway. they wish they were as free as you.	dicono che Gesù aveva queste idee assurde, ma la verità è che scoparti le ragazze è proprio quello che Gesù vuole che tu faccia. perché è amore e Gesù è amore. molti di questi stronzi sono dei gay repressi. loro vorrebbero essere liberi come voi.		ellos nos dicen que Jesús tenía todas esas ideas raras, pero lo cierto es que que tú folles con chicas es justo lo que Jesús quiere que hagas, porque eso es amor y Jesús es amor. además, muchos de ellos son gays que no ha salido del armario y que querían ser libres como vosotros.	
	COOK	amen.	amen.		amen.	
<b>REIM</b>	IAN	so why should we stop anybody from being exactly who god created us to be? <b>we are living examples of god's creation, jesus' love. boys kissing boys is jesus' love. girls kissing girls jesus' love.</b> so you tell your church amen to that.	quindi perché dovremmo impedire a qualcuno di essere ciò che dio ci ha creati per essere? <b>siamo esempi viventi della creazione di dio, l'amore di Gesù. baci tra maschi? amore di Gesù. baci tra femmine? amore di Gesù.</b> quindi, dite amen a questo in chiesa.	<b>EQUIVALENCE</b>	así que, por qué vamos a permitir que sigan impidiéndonos ser como dios nos ha creado? <b>somos ejemplos andantes de la creación de dios y del amor de Jesús. que dos chicos se besen es el amor de Jesús, que dos chicas se besen es el amor de Jesús.</b> así que, que su iglesia diga amen a eso.	<b>EQUIVALENCE</b>
	ALL	amen. all right.	amen. amen. sì, sì.		sí, muy bien.	

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Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	LIP	you still on that bible shit?	lavori ancora sulla bibbia?		sigues con lo de la biblia?	
	IAN	yeah, <b>proving to my online haters that jesus is a fag hag.</b>	sì, <b>per dimostrare ai miei hater che Gesù adorava le checche.</b>		sí, <b>y les demuestro a los que me odian online que Jesús era</b>	

REIM		@holymosesfourfives ixtwo just keeps writing abomination in all caps.	un mosesquattrocinques ettedue scrive solo abominio tutto in maiuscolo.	EQUIVALENCE	marica. un tal sagradomoisescuatro cincoseisdos sigue escribiendo abominación con mayúsculas.	AMPLIFICATION
	LIP	tell @holymoses to eat a dick in all caps. [...]	scrivigli di succhiare cazzi in maiuscolo. [...]		dile a sagradomoises que le den con mayúsculas. [...]	
	IAN	another gaycorcism's going down. gotta gather the kids.	stanno facendo un altro gaysorcismo. devo radunare i ragazzi.		voy a interrumpir otro gaysorcismo. reuniré a los chicos.	

### (450)

Frank seeing a Costco store after passing the border Canada-USA.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
NAS	FRANK	i'm home. i'm home! i'm home! <b>overweight minimum wage workers buying discount laundry detergent! i have missed you so much! god bless america! god bless america! wha ha!</b>	ce l'ho fatta. ce l'ho fatta. sono a casa! <b>impiegati sovrappeso a salario minimo che comprano detersivi a basso costo. voi, mi siete mancati veramente tanto. dio benedica l'america. dio benedica l'america. wha he!</b>	EQUIVALENCE	he vuelto. he vuelto. estoy en casa. <b>obreros obesos con el sueldo mínimo comprando detergente de marca blanca. os echaba muchísimo de menos. dios bendiga a américa. dios bendiga a américa. ahahahah.</b>	EQUIVALENCE

### (451)

Alibi.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
NAS	VERONICA	new rule, show us what's on the laptop or <b>get shipped to the gulag. [...]</b>	nuova regola, facci vedere il portatile o ti <b>spediamo nel gulag. [...]</b>	EQUIVALENCE	nueva regla, enseñanos lo que hay allí o <b>te vas al gulag. [...]</b>	EQUIVALENCE

### (452)

Conversion church.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
SOD REIM	YATES	in the name of jesus, the lord's only begotten son i <b>rebuke the devil's homosexuality from your body and your soul.</b>	nel nome di gesù, figlio prediletto di dio, io <b>scaccio l'omosessualità del diavolo da tuo corpo e dalla tua anima.</b>	EQUIVALENCE EQUIVALENCE	en el nombre de jesús, hijo único de nuestro señor; <b>yo expulso la homosexualidad del diablo de tu cuerpo y de tu alma.</b>	EQUIVALENCE EQUIVALENCE
	IAN	you are pure and holy just as you are. your gay body is a blessing, not a sin.	tu sei puro e sacro così come sei. essere omosessuale è una benedizione, non un peccato.		tú eres puro y santo tal y como eres, tu cuerpo gay es una bendición, no un pecado.	

### (453)

Ian gathers a crowd in front of the conversion church.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	IAN	we have the right to demonstrate.	noi abbiamo il diritto di dimostrare.		tenemos derecho a manifestarnos.	
	YATES	you are blaspheming the lord!	blasfemi. insultate il signore.		estáis blasfemando ante el señor.	
	IAN	preaching hate is blasphemy.	predicare l'odio è essere blasfemi.		enseñar a odiar sí que es blasfemar.	
	YATES	i will not allow you to drag down the good morals of this church	io non vi permetterò di infangare la moralità di questa chiesa.		no os voy a permitir arrastrar la moral de esta iglesia.	

REIM	IAN	carpet munching is jesus' love!	leccare la topa è l'amore di gesù.	EQUIVALENCE	comer almejas es amor de jesús.	EQUIVALENCE
SOD	YATES	for your own sick beliefs.	per il vostro credo malato. andateve!	EQUIVALENCE	por el fango, por vuestro bien, largaos.	MITIGATION

(454)

Alibi.

IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
NAS	FRANK	friends, patriots, allies, i have traveled through the depths of hell. fell from a horse, limped through the woods, just to have my final source of income stripped away from me by the Canucks. i am returning to an automated america where the white man is replaced by robots and chinese.	amici, compatrioti, alleati, io ho viaggiato per le viscere dell'inferno. sono caduto da cavallo, scappato per i boschi solo per farmi portare via l'ultima possibilità di guadagno dai canadesi. faccio ritorno a un'america automatizzata dove l'uomo bianco è rimpiazzato dai robot e dai cinesi.	EQUIVALENCE	amigos, compatriotas, aliados, he hecho una travesía por lo más profundo del infierno. me he caído de un caballo, he ido cojeando por el bosque, y por si eso fuera poco los canadienses me han arrebato mi última fuente de ingresos. así que me vuelvo a los automatizados estados unidos, donde el hombre blanco es sustituido por robots y por chinos.	EQUIVALENCE

## Church of gay Jesus

### Season 8 Episode 10

(455)

Gallagher house. Ian having a reunion with the gay community.

IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FIONA	what's that all about?	di che si tratta?		qué pasa ahí dentro?	
	FRANK	uh, just a queer religious rebellion led by your gay brother. no biggie.	ah, è solo una rivolta religiosa gay guidata da tuo fratello. niente di che.		ah, es una rebelión religiosa gay dirigida por tu hermano marica. solo eso.	
REIM	IAN	we all have the trinity inside of us. i'd like to read a passage from romans now.	abbiamo tutti una natura divina. dalla lettera ai romani.	EQUIVALENCE	dios vive dentro de todos nosotros. dejad que os lea este pasaje.	EQUIVALENCE

(456)

Gallagher house.

IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
GD	FRANK TO CARL	marry her. hear me and heed me. <b>do not let that frothing piece of lady meat out of your sight.</b> she has a trust fund. get joint checking. and whatever you do, do not sign a prenup.	sposala. ascoltami e da retta a me. <b>non lasciarti sfuggire per nessun motivo quel bocconcino di ragazza.</b> ha un fondo fiduciario. aprite un conto e qualsiasi cosa accada non firmare un accordo prematrimoniale.	MITIGATION	cásate con ella. tú escúchame y hazme caso. <b>no dejes de ninguna de las maneras que se te escapa ese pedazo de yegua.</b> esa muchacha tiene pasta. compartid cuenta y pase lo que pase no firmes un acuerdo prenupcial.	EQUIVALENCE

(457)

Kevin and Veronica's house.

IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	KEVIN TO SVETLANA	this is a tiny microphone. attach it	questo è un microfono minuscolo.		esto es un mini micrófono. pónitelo	

		to your shirt.. this is a tiny earpiece. put this in your ear. <b>oh, come on, svet. you're russian. this is spy shit. it's in your dna.</b>	attacalo alla maglietta.. questo è un minuscolo auricolare. mettilo nell'orecchio. <b>oh, andiamo svet, sei russa. questa è roba da spie, è nel tuo dna.</b>		en la blusa.. y esto es un mini auricular. pónitelo en el oído. <b>ah, vamos, svet. eres rusa. son cosas de espías. está en tu ADN.</b>	
NAS				EQUIVALENCE		EQUIVALENCE

(458)

Fiona's apartment building.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	FIONA	i think i might not want to have kids.	credo di non desiderare dei figli.		qué tal que creo que no quiero tener hijos?	
GD	FORD	<b>but you're a woman. how is that possible?</b>	<b>ma tu sei una donna. com'è possibile?</b>	EQUIVALENCE	<b>eres una mujer. cómo es posible?</b>	EQUIVALENCE
	FIONA	[snorts] well, my sibilings are my kids.	[snorts] beh, i miei fratelli sono i miei figli.		[snorts] ehm, mis hermanos son mis hijos.	

## A Gallagher pedicure

### Season 8 Episode 11

(459)

Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
ETHS	FRANK	i'd pitch in. laundry, general housekeeping, <b>like having a live in maid who speaks english.</b>	darei una mano. bucato, grande pulizie di casa, <b>come una domestica fissa che non parli un'altra lingua.</b>	EQUIVALENCE	echaré una mano. haré la colada. el mantenimiento de la casa. <b>será como tener una criada que hable vuestro idioma.</b>	EQUIVALENCE

(460)

Kevin, Veronica and Svetlana at a hotel bar.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
NAS	SVETLANA TO VERONICA	hmm, precisely. she is sub mental. not as attractive, not as charming. look at my ass. it's perfect. i would fuck my own ass. <b>she has flat ass of filipino boy.</b>	hmm, appunto. lei è ritardata. non è attraente, non ha il mio charm. guardate mio bel culo, è perfetto. io scoperei mio bel culo. lei ha <b>culo piatto di un ragazzo filippino.</b>	EQUIVALENCE	hmm, exacto. es retrasada mental, no tiene encanto, no tiene atractivo. mirad mi culo, es perfecto. hasta yo me lo follaría. ella <b>tiene culo de joven filipino.</b>	EQUIVALENCE

## Sleepwalking

### Season 8 Episode 12

(461)

Kevin and Veronica's house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	VERONICA	you know her mother?	conosci la madre?		conoces a su madre?	
	SVETLANA	<b>ah, zlata. scary old soviet. survived</b>	<b>si, zlata. vecchia sovietica tosta.</b>		<b>ah, zlata. soviética que da miedo.</b>	

		stalingrad as a young girl by eating human flesh.	sopravvissuta a stalingrado mangiando persone morte.		sobrevivió de niña en stalingrado comiendo carne humana.	
NAS				EQUIVALENCE		EQUIVALENCE
	VERONICA	she was a cannibal?	è una cannibale?		es una canibal?	

(462)

Airport.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
	KEVIN	what if she doesn't drink?	e se non bevesse?		y si la señora no bebe?	
NAS	VERONICA	she's russian. she drinks.	è russa. beve per forza.	EQUIVALENCE	es rusa, bebe seguro.	EQUIVALENCE

(463)

Gallagher house.						
IDEOLOGICAL MARK	CHARACTER	OEV	DIV	STRATEGY	DSV	STRATEGY
SCS	KASSIDI	i know you want to go back to that school, but now we can start our lives together as newlyweds. oh, first thing we need to do is get an apartment. nothing too big, you know. maybe we'll get lucky and we'll find something in the projects. you know, one of those buildings where the elevator never works and [chuckles] there's always gangs out in the stairwell. [sighs] we'll have to get an extra bedroom too. for the kids. i want six. don't you? we can have three boys and three girls. and their names will start with a c and a k just like us. like charlie and kristin karen katherine cody, cole, cooper oh, we can call him little coop. we'll shower once a week. and [laughs] and we can, uh, eat fast food and get really fat. we'll be like real people, carl.	so che vuoi tornare alla scuola militare, ma ora iniziamo la nostra vita insieme, da novelli sposi. oh, la prima cosa da fare è trovare un appartamento. non troppo grande. magari se siamo fortunati troviamo qualcosa in periferia. uno di quei palazzi dove l'ascensore non funziona, e [chuckles] ci sono bande di criminali per le scale. [sighs] ci servirà una camera in più, per i figli. io ne voglio sei. tu no? avremo tre maschi e tre femmine. i nomi inizieranno con la c e con la k come noi. tipo charlie e kristin, karen, katherine, cody e cole, cooper. oh, potremmo chiamarlo piccolo coop. doccia una volta a settimana e [laughs] mangeremo sempre al fast food e diventeremo grassi. saremo come persone vere, carl.	AMPLIFICATION	ya sé que quieres volver a ese colegio, pero tenemos que empezar nuestra vida juntos, como recién casados. ah, lo primero que tenemos que hacer es buscar un pisito. no tiene por qué ser grande. a lo mejor tenemos suerte y encontramos uno en las afueras, en unos de esos bloques en los que el ascensor nunca funciona y [chuckles] la escalera siempre está llena de pandilleros. [sighs] aunque necesitamos dos dormitorios, para los niños. yo quiero seis. y tú? tendremos tres chicos y tres chicas. y los nombres empezarán por c o por k, como los nuestros, como charlie, kristin, karen, katherine, cody, cole o cooper. a este lo llamaremos coop. nos ducharemos una vez a la semana y [laughs] comeremos comida basura y engordaremos. seremos como la gente de verdad.	EQUIVALENCE
SCS				EQUIVALENCE		EQUIVALENCE

## Resumen

Con el presente estudio se ha intentado ir más allá del dominio lingüístico tradicional en el campo de la Traducción Audiovisual para descubrir qué hay detrás de muchos cambios motivados ideológicamente y qué papel juega el entorno sociocultural en la existencia de estos. En este nuevo y necesario tipo de investigación ideológica, el Análisis Crítico del Discurso (CDA) juega un papel muy importante. Durante la indagación, ha sido fundamental el desarrollo de una nueva tipología de estrategias de traducción, destinadas específicamente al análisis de ocurrencias de posturas ideológicas. Dejar que sutiles manipulaciones ideológicas arraiguen en la mente de los espectadores, sin exponer el carácter crítico que se pretende que tenga el producto televisivo o la película y, por el contrario, traducir la crítica como un comportamiento a asumir y repetir, puede provocar y perpetrar desigualdades como el sexismo, el racismo, la discriminación religiosa, el clasismo y muchos otros.

El objetivo general de esta tesis es demostrar en qué modo los medios de comunicación, y en particular las producciones fílmicas, pueden llegar a manipular el pensamiento del espectador, tanto en los casos en los que los mensajes cargados de ideología provienen de las versiones originales y permanecen intactos en las versiones meta, como en los casos en los que los traductores o las agencias de doblaje modifican el producto, eliminando, reemplazando, mitigando o ampliando el significado de las versiones originales y proporcionando a los espectadores de las culturas meta productos completamente diferentes a los originales.

Por lo tanto, al no poder conocer la posición ideológica de las agencias que se encargaron del doblaje tanto en España como en Italia, nos centramos en cómo puede influir el papel de los traductores en esa manipulación. Para ello, en primer lugar, se han analizado los casos de discriminación, estereotipos y manipulación ideológica encontrados en la versión original de la serie de televisión estadounidense *Shameless*, en sus primeras ocho temporadas. En un segundo paso, se han comparado dichas ocurrencias con las versiones meta italiana y española para poder demostrar hasta qué punto la ideología tiene un impacto en las versiones meta y cuál de las dos se acerca más al original, después de haber sido moldeadas por profesionales del doblaje, principalmente traductores.

La elección de la serie no solo fue dictada por razones de carácter personal, sino que fue ponderada y motivada por la gran cantidad de diálogos entre los personajes que contienen ejemplos de expresiones discriminatorias y estereotipadas, así como orientaciones ideológicas claramente evidentes. *Shameless* está ambientada en el *South Side* de Chicago, un barrio difícil, en el que nos encontramos con una familia pobre y disfuncional de origen irlandés, los Gallagher, formada por un padre alcohólico, Frank, y sus seis hijos, entre los que Fiona es la hermana mayor, que tiene que criar a todos sus hermanos menores: Lip, Ian, Debbie, Carl y Liam. La familia Gallagher describe muy bien qué significa crecer con dos padres adictos en la parte más peligrosa de la ciudad. Es muy fácil encontrar focos de estudio sociológicos, especialmente dinámicas familiares anormales, y los efectos de las tensiones provocadas por la escasez de dinero en el comportamiento de las personas. Los Gallagher son pobres, tienen problemas con las drogas, con el alcoholismo; la casa en la que viven ni siquiera es de ellos. Uno de los hermanos es gay en un barrio donde no es tan fácil serlo abiertamente; una de las hermanas se convierte en madre soltera



adolescente, mientras que su madre es esquizofrénica y abandona la familia. Se trata de una gran cantidad de temas de interés sociológico que nunca podríamos terminar de analizar aquí en profundidad. Las películas y las series de televisión como *Shameless* representan la riqueza y la complejidad de la realidad lingüística y sociológica que vivimos todos los días. Los estereotipos, los casos de discriminación y los enunciados que manipulan de manera ideológica y que, asimismo, son producto de la manipulación, abundan en la sociedad actual. La gente parece tener una compulsión innata por categorizar a las personas en varios grupos, y luego aplicar descripciones rígidas y limitadas a estos mismos grupos. Esto también se puede observar en la representación de grupos minoritarios en las películas. De hecho, las películas, los programas de televisión y las series de *Hollywood* siempre han sido un medio importante para la representación de sociedades interculturales y, como tales, han atraído cada vez más la atención de académicos de diversas disciplinas, entre las que se incluyen la lingüística, la sociolingüística y el análisis crítico del discurso, entre otras.

Si se quiere representar adecuadamente una sociedad multicultural, un producto cinematográfico como una película o una serie de televisión, deberá contener temas como la religión, el sexo, las drogas, los grupos sociales, la orientación sexual, el género, la raza, la etnia, etc. Todos estos temas son a menudo objeto de controversia y censura en la práctica de la traducción y del doblaje, por varias razones. La censura puede ser debida a razones políticas o a motivos religiosos y culturales, relacionados con lo que se considera políticamente correcto, o puede simplemente ser ejercida por las mismas agencias de doblaje o distribuidores de medios. Finalmente, los propios traductores pueden decidir alterar ciertos contenidos, previendo una posible futura censura por parte del Estado, o porque, de hecho, ciertas soluciones de traducción nunca están libres de implicaciones ideológicas por parte de los traductores.

La elección de las versiones meta no solo se debe a que son los dos principales idiomas con los que nos sentimos cómodos trabajando, sino a que tanto España como Italia tienen una evolución del doblaje paralela. De hecho, durante los regímenes fascistas, tanto el gobierno español como el italiano prohibieron la reproducción de películas en cualquier otro idioma que no fuera el nacional, a no ser que fueran dobladas en estudios españoles o italianos. En realidad, detrás de estas medidas se escondía la intención censora de evitar, junto con el idioma, la llegada, a Italia o a España de una cultura que no estaba controlada por el régimen.

Si comparamos la tradición de censurar películas de los dos países, nos esperamos una evolución similar en el lenguaje del doblaje de ambos. Sin embargo, la disponibilidad de datos e investigaciones previas de varios estudiosos parece mostrar que España haya acelerado, frente a Italia, el intento de deshacerse de viejos dogmas, ahora caídos en desuso, ahora demasiado tradicionales y conservadores, para el momento histórico en el que vivimos. Parece claro el deseo de España de alejarse de la tradición y de encontrar soluciones innovadoras, mejorando el lenguaje del doblaje y el mensaje que éste transmite, convirtiéndolo en más libre, más auténtico, más moderno, más inclusivo, menos discriminatorio, menos manipulado y estereotipado.

Debido a la percepción que hemos tenido de que España parece tener una ventaja sobre Italia en cuanto a la veracidad de las traducciones, la principal hipótesis presentada es que la versión italiana es más discriminatoria, manipuladora y estereotipada que la española. Otra razón por la que anticipamos que la versión italiana estaría más manipulada radica en haber encontrado estudios previos que respaldan

nuestra hipótesis. La serie española *Física o Química* (Montero y Lorente León, 2008-2011), analizada por Lupe Romero y Antonella De Laurentiis (2016), es un claro ejemplo de cómo la ideología puede influir en la traducción de ciertos temas considerados tabú en la cultura receptora, en este caso en la italiana. Aunque en España su emisión batió récords de audiencia, en Italia la acogida fue completamente diferente y la idoneidad de sus contenidos se convirtió en tema de discusión. Las presiones fueron ejercidas por sectores católicos y por la prensa italiana más conservadora, que lograron suspender la emisión de la serie. En este contexto, y desde el punto de vista de la traducción, no es de extrañar que el proceso de doblaje y la interpretación de ciertos temas criticados hayan sido condicionados ideológicamente y distorsionados en varias ocasiones.

Para intentar comprender mejor la percepción de discriminación y la presencia de comportamientos xenófobos en los dos países de interés, y poder seguir apoyando nuestra hipótesis, también nos basamos en los datos obtenidos en el estudio sociológico de Triandafyllidou (2001) sobre la percepción de la inmigración en Europa, en el que la investigadora muestra como las tendencias xenófobas y racistas registradas en Grecia e Italia a principios de los años noventa se han acentuado. Aproximadamente el 30% de la población se definía a sí misma como «muy» o «bastante racista». Los españoles, en cambio, mostraron una actitud relativamente abierta y positiva hacia los inmigrantes. Sólo el 20% de la población se consideraba «muy» o «bastante» racista.

Los fundamentos metodológicos de esta investigación se cimientan en la tipología de estrategias de traducción de Romero y De Laurentiis (2016), que fue aplicada por las dos estudiosas al análisis de marcas ideológicas como la religión, el sexo, las drogas, los grupos sociales y el lenguaje soez. En cambio, nuestro estudio se ha centrado en la existencia de ocurrencias muy concretas de discriminación, de manipulación ideológica y de estereotipos y en la transformación y adaptación de sus estrategias de traducción a una perspectiva puramente ideológica y no lingüística. La traducción se ha observado a nivel pragmático, es decir, mirando el discurso en contexto, como una acción real y concreta, en la que el significado conceptual es la parte más relevante. Algunas categorías ideológicas son unidades lingüísticas breves, mientras que otras tienen una extensión más amplia porque representan formas de comportamiento o pensamiento con connotaciones ideológicas y que requieren la observación de una mayor parte del texto para su comprensión. Las violaciones éticas que se han examinado son los estereotipos, la discriminación y la manipulación ideológica. Para poder analizarlas en profundidad y en cada detalle y matiz de significado, se obtuvo una taxonomía compuesta por veintiuna marcas ideológicas multiplicando los tres tipos de violación ética, por las siete principales categorías observadas, es decir, género, raza (junto a nacionalidad y etnia), religión, orientación sexual y clase social. La selección de las macro categorías está lejos de ser aleatoria. Cuando se trata de género, lo más probable es que se hable también de orientación sexual, y normalmente se menciona la clase social a la que pertenece un individuo, y lo más posible es que se hable también de raza, que casi siempre se relaciona con la religión, representando así la esencia de nuestra sociedad. Para conseguir extraer conclusiones sustanciales, el estudio se ha realizado sobre un corpus de más de 220 horas de producto filmado, es decir, 96 episodios que corresponden a las ocho primeras temporadas de la serie. Todas las ocurrencias identificadas de discriminación, manipulación ideológica y estereotipos sobre género, orientación sexual, raza, religión y clase social, se han recogido en el corpus y se han analizado desde una perspectiva

cuantitativa y cualitativa.

El análisis se ha dividido en dos fases principales: una contrastiva y una diacrónica. Durante la primera fase, el análisis contrastivo ha intentado dar respuesta a varias preguntas relacionadas con la manipulación ideológica, el discurso discriminatorio y los estereotipos: 1) ¿Qué tipo de discriminación, manipulación ideológica y estereotipos son los más frecuentes entre las cinco macro categorías y las dos subcategorías? 2) ¿Qué marca ideológica es la más frecuente de la serie? 3) ¿Qué violación ética es la más frecuente, entre discriminación, manipulación ideológica y estereotipos? 4) ¿Qué estrategia de traducción ideológica se encuentra predominantemente? 5) ¿Cuál es la estrategia ideológica más frecuente para cada marca ideológica tanto en italiano como en español? 6) ¿Cuál es la marca ideológica más representativa de cada estrategia ideológica tanto en italiano como en español? 7) ¿Cuál es la marca ideológica más equivalente en cada versión de destino? 8) ¿Cuál es la versión meta más cercana a la original? En la segunda fase, los mismos datos obtenidos durante el análisis contrastivo han servido para delinear la evolución diacrónica del lenguaje desde la primera temporada a la última, de 2011 a 2018. Hemos intentado descubrir en qué época el lenguaje utilizado es más o menos políticamente correcto, observando el número de ocurrencias encontradas en el análisis contrastivo y tomando en consideración el contexto histórico, social y político real en el que cada temporada muestra un determinado *trending topic* y cómo el mismo tema ha sido tratado en términos de discriminación, estereotipos y manipulación ideológica. Finalmente, la investigación también ha tratado de extraer algunas consideraciones sobre la veracidad de los diálogos y de los temas tratados en la serie con respecto al período histórico y sociopolítico que describe. A partir de los resultados obtenidos en el análisis contrastivo, descubrimos que las macro categorías más recurrentes son el género (junto con los temas de patriarcado y sexismo) y la raza (en todas las formas de racismo, también vinculado a la religión, la etnia y la nacionalidad). Los resultados son consistentes con la realidad que vivimos: por ejemplo, el nacimiento de la cuarta ola del feminismo, debida a una sociedad persistentemente patriarcal, o la conciencia cada vez mayor sobre el problema del racismo que surgió después de la muerte de George Floyd en Minneapolis, y el consiguiente fortalecimiento del movimiento *Black Lives Matter*.

En cuanto a las estrategias de traducción ideológica, tanto la versión doblada española como la italiana han mostrado un porcentaje muy alto de equivalencia (alrededor de un 80% en ambas versiones), dato que no nos ha permitido probar satisfactoriamente nuestra hipótesis. Sin embargo, centrandó nuestra atención en algunas de las estrategias que se utilizan específicamente para ocultar ciertos temas delicados, es decir, eliminación, mitigación y sustitución, observamos, por ejemplo, que en casi todos los casos de discriminación, la versión española hace uso de la técnica de sustitución significativamente más que la versión italiana, lo que demuestra parcialmente que la discriminación es mucho menos aceptada en la versión cinematográfica española, en comparación con la italiana. En cuanto a los estereotipos religiosos, la versión italiana contiene un 6 % de mitigación, mientras que la versión española no contiene mitigación alguna, mientras en los casos de discriminación de género, a pesar de que la diferencia entre el uso de la eliminación en italiano y en español no es muy significativa (17 contra 21, de 134 casos), es al menos asombroso ver cómo la mayoría de los casos en italiano surgen de una falta de referencia cultural, más que de una acción deliberada destinada a traducir una versión italiana

políticamente más correcta, como es el caso de las traducciones al español. Esto fue una vez más coherente con nuestra idea de que la discriminación es menos aceptada en la versión doblada al español que en la italiana.

Durante el análisis diacrónico descubrimos que *Shameless* retrata de manera adecuada y crítica el momento sociopolítico e histórico en el que se transmite cada temporada, y que cada temporada está en línea con los principales acontecimientos sociológicos y políticos de la época en cuestión. Es cierto que hay áreas de discriminación que protagonizan todas y cada una de las temporadas, siendo la discriminación de género la mejor evidencia de esta recurrencia. Si retrocedemos y revisamos nuestro análisis contrastivo, podemos ver esto: que el género es un rasgo siempre persistente en la serie, por lo que creemos firmemente que es precisamente el género, y el logro de la igualdad de género, lo que constituye una preocupación constante en las sociedades occidentales modernas. En general, cualquier ocurrencia discriminatoria o similar que se encuentre dentro de la serie está bien motivada por acontecimientos de la vida real. Así pues, la fuerte ocurrencia de estereotipos de nacionalidad corresponde a la difusión de noticias falsas por parte de la derecha americana, (y principalmente de Donald Trump) sobre el origen supuestamente musulmán del entonces presidente de los Estados Unidos, Barack Obama. Por último, la gran frecuencia en las temporadas 3 y 4 de discriminación por orientación sexual, también es consistente con los eventos políticos relacionados con los derechos de los homosexuales entre 2009 y 2014. La traducción ha sido protagonista en muchos momentos históricos de la humanidad. Los profesionales del lenguaje han establecido una conexión entre pueblos y culturas desde tiempos inmemoriales, transmitiendo conocimientos, experiencias y emociones. Es necesariamente en un momento histórico tan delicado como el que vivimos ahora mismo, que los traductores juegan un papel fundamental en la evolución de los acontecimientos sociopolíticos. Un mensaje incorrecto puede desencadenar una guerra o una protesta masiva; perpetrar estereotipos negativos puede convertirse en graves episodios racistas.

Con esta tesis queríamos también proporcionar a los futuros traductores herramientas adicionales para desenterrar códigos secretos de racismo, sexismo, homofobia y tratarlos de tal manera que se cree un mundo mejor, un mundo al alcance de todos, un mundo donde la comunicación es pacífica y serena, y en el que los malentendidos serán el punto de partida para el crecimiento personal en lugar de ser motivos de guerra. Quizás el traductor del futuro se inspire en nuestro trabajo y siga desenmascarando los intentos de manipular la ideología.