

## Summary

The doctoral thesis *Systemic translation model of the Romanesco dialect for literary and audiovisual translations based on Polish, English and French-language corpus* addresses the problem of translating content expressed in the Roman dialect in cultural texts created mainly in Italian and intended for Italian readers and viewers. The study, which aligns with the Descriptive Translation Studies paradigm, is based on a comparison of literary and audiovisual translation in three language configurations: Italian-French, Italian-English and Italian-Polish.

The dissertation answers three primary research questions: 1. What functions can be attributed to contents in the Romanesco dialect in an Italian text? 2. What translation techniques are used to translate such multilingualism to the target languages mentioned above? 3. What differences can be observed in approaches to the translation of the dialectal dynamic depending on the target culture?

The model can be interpreted in two ways. On the one hand, it refers to the research method consisting of a detailed analysis of the history of the diatopic variation, of its structural characteristics and of its position in the Italian culture. Obtaining a complete picture of the Roman dialect and of the place it occupies in the contemporary Italian culture allows to recognize the functions that such linguistic dynamic performs in literature and cinematography. This, in turn, leads to an exploration of the ways in which this multilingualism is reproduced in translation. On the other hand, the model also indicates the typology of translation techniques applicable to contents in Romanesco observed in the corpus, with descriptions of each approach.

The research has a definite practical objective. The methodological framework may be used in translation studies with regards to translating non-standard language varieties other than the Roman dialect and in different target languages. The typology of the translation techniques can prove useful for literary and audiovisual translators who encounter difficulties in rendering multilingualism.

Because of its similarity to standard Italian language, Romanesco, for most of its history, was seen as a distortion of Italian, typical for uneducated habitants of Rome rather than as a regular dialect such as the Florentine or Neapolitan varieties. Since the consolidation of the Italian state in the 19<sup>th</sup> century and the consecutive establishment of its capital in the Eternal City, there is a constant increase of the importance of the Roman variety, which is reflected by its popularity in contemporary Italian popular culture.

The survey examined the translations of three novels belonging to the canon of modern Italian literature: *Ragazzi di vita* (1955, translated in English as *The Ragazzi*, *The Street Kids* and *Boys Alive*) and *A Violent Life* (1959) by Pier Paolo Pasolini, as well as *That Awful Mess on The Via Merulana* (1957) by Carlo Emilio Gadda. In the audiovisual area, the study looked into subtitles for the feature film *Night of Cabiria* (1957) by Federico Fellini and for two popular Netflix series: *Suburra: Blood on Rome* (2017-2020) and *Tear Along The Dotted Line* (2021).

The presence of the Roman dialect in analyzed texts fulfills a range of purposes, which go far beyond the basic *mimesis* that aims to faithfully reproduce the reality of the Italian capital and its outskirts. As *Romanesco* is commonly associated with underclasses, it can assume an ideological dimension, expressing opposition against the primacy of the imposed national linguistic standards taught in school. The expressivity and directness of the geographic variety in question allow for a specific poetic effect. The dialect is also a significant factor in the identity of the population of Rome, which makes it possible to express affiliation with the local community.

The diversity of meanings attributed to *Romanesco*, its popularity in the Italian culture and the lack of equivalent vernaculars in many target languages, create an important translation difficulty, which is confirmed by the heterogeneity of solutions of this problem detected in the corpus. Eight different techniques of managing such multilingualism were recognized: neutralization, colloquialization, jargonization, vulgarization, borrowing, adaptation of structural proprieties of the source dialect, use of diatopic varieties of the target language and intentional linguistic errors.

The negative cultural associations of the Roman dialect and its connection to informal communication explain the tendency to translate it using lower registers of the target language. The specific local color can be rendered by borrowing typical words and expressions, such as common honorifics *sor* ('mister') / *sora* ('mistress', 'miss'), *daje* ('come on') or through adaptation of certain structural characteristics, such as the omission of sounds at the end of names in the vocative case.

The examined translations differ substantially in terms of the intensity of stylization used to reflect the linguistic dynamic of the source text, depending on the target language. French translators tend to refer to colloquial varieties, frequently alluding to morphophonemic properties typical of fast and careless pronunciation. French translations also exhibit numerous argotisms derived from cryptolects embedded in the culture of France. English texts demonstrate tendencies toward neutralization – dialect is often rendered into the standard variety of the target language, with a small number of colloquialisms. Authors of English

translations occasionally compensate this shortcoming by increasing the level of obscenity, adding vulgarisms which do not exist in the original or intensifying profanities found in the source. Polish versions represent the full catalog of translation techniques encountered in this study, although they are least represented in the corpus. This shows the flexibility of their authors as well as the openness of editors towards foreignizing translations.

Keywords: descriptive translation studies, Italian dialects, Romanesco dialect, literary translation, audiovisual translation