

## Notes on the Italian Dubbing of *Donkey Xote* (2007)\*

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### ABSTRACT

*The aim of the present paper is to analyse some distinctive features of the Italian dubbing of Donkey Xote (2007), a free adaptation of Cervantes' masterpiece. This Spanish animated film is a typical example of audiovisual text with a double receiver, as it is addressed to an audience of both children and adults. In particular, we will try to demonstrate the high creativity and freedom showed by the Italian translator when manipulating the original version and deleting historical and cultural references that are present in the source text.*

*In the first part of this paper we illustrate the synopsis of the film and its main characteristics, whereas the second part is focused on its dubbing into Italian. In this regard, we will see how the creative use of language and the introduction of cultural and linguistic stereotypes concerning the Spanish society contribute to make fun of the protagonists of the story; at the same time, this is also a way to fade out the personality of characters and to create new relationships among them. The translation strategies used by the script translator have a direct and considerable influence on the perception/reception of film characters by the Italian audience.*

### 1. INTRODUCTION

The aim of the present paper is to propose some reflections on the film *Donkey Xote* (2007) and its dubbing into Italian, starting from a more

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\* This study has been carried out within the research project *Traducciones/adaptaciones literarias y audiovisuales de El Quijote para niños y jóvenes en los sistemas lingüístico-culturales de Europa* (I) (ref.: FFI2008-05298/FILO), financed by the Spanish Ministry for Science and Innovation. The project has been conceived and coordinated by Lourdes Lorenzo (University of Vigo, Spain), and it boasts the collaboration of university professors, researchers and scholars of great international renown. Its main objective is to carry out a comparative study of translations into various languages, as it has been done for the collection entitled *Estudios críticos de traducción de literatura infantil y juvenil*, edited by V. Ruzicka & L. Lorenzo (2003, 2007). This paper was translated from Spanish into English by Maria Giovanna Biscu.

comprehensive research project which includes the analysis of further dubbed versions of the same film in Galician, Catalan and English, besides Italian (Agost, Ariza & Lorenzo 2010).

The theoretical framework of reference is Chaume's study (2004: 155-165) and his proposal of an integrated model of analysis for audiovisual texts, including an external and an internal dimension. As far as the latter is concerned, the focus will be on contrastive-linguistic problems; particular attention will be paid to lexical and syntactic features relating to the transfer of standard idioms and/or of idioms manipulated in a creative way, with the aim of producing comic and humorous effects. In this respect, our study starts from the observation that the Italian version is the most creative and brave of all the other dubbed versions taken into account (Agost, Ariza & Lorenzo 2010); this conceals a significant manipulation of the source text and a high level of simplification affecting the cultural and historical references that are present in the original film.

## 2. DESCRIPTION OF *DONKEY XOTE* (2007)

*Donkey Xote* (2007) is the title of an animated film by Spanish director José Pozo<sup>1</sup> and it was inspired by the well-known *Don Quixote* by Cervantes. This Italian and Spanish coproduction is the result of a collaboration between Lumiq Animation (Turin) and the Spanish Filmax. *Donkey Xote* was released in Spanish cinemas on December 5, 2007, and was produced according to technological and budget standards equal to those of big international productions.

As regards the original Spanish version in DVD, the film was dubbed into the three co-official languages of Spain (Catalan, Galician and Basque) in line with the current policies of linguistic normalization and support to minority languages different from Spanish (Ariza & Lorenzo 2010). Moreover, besides having English subtitles, the original DVD also has audio-description for the blind and Spanish subtitles for the deaf, in a considerable effort to allow the disabled audience to enjoy the film.

### 2.1. *Synopsis*

The film is loosely based on *Don Quixote*. The story of Cervantes' hero is narrated from the point of view of Rucio (or Donkey Xote), i.e. the donkey of Sancho Panza. According to Rucio, the famous dreamy knight of La Mancha is not mad at all, rather he is an intelligent, passionate and enthusiastic man of action, prepared for anything in order to defeat the ferocious Knight of the Moon and reveal the true identity of his beloved Dulcinea. Despite Rucio's initial announcement, stating that he is going to tell the true story of Don Quixote, the film is very different from Cervantes' masterpiece. First of all, Don Quixote gets to know and meet

Dulcinea and, eventually, to marry her, thanks to the tenacity of the donkey. In fact, Rucio succeeds in convincing him to take part in a tournament in Barcelona, where the last competitor is Dulcinea; Rucio will become Don Quixote's steed thus replacing his cowardly horse Rocinante. During the journey to Barcelona, a series of adventures take place one after the other: these are already present in Cervantes' work, but the main difference between the novel and the film is to be found in how the characters are portrayed. New characters are displayed in the film, among which James the cock (he is Rocinante's bodyguard, being the exact copy of James Bond), while others already existent in the novel were modified in the screen adaptation. Moreover, it is significant to underline that the original title of the film is in English, and that one can recognise the pun between *Donkey Xote* and *Don Quixote*, provided the word *donkey* and its meaning are known; this graphic and phonetic wordplay reflects the globalising impact that the original version wants to have on the audience (Agost, Ariza & Lorenzo 2010).

### 2.2. *A film with a double receiver*

*Donkey Xote* (2007) is a film with a double receiver (double addressee or dual audience).<sup>2</sup> Its story is mainly addressed to children (it has a simple subject matter and language) but, from time to time, it is enriched by elements which are directed to an adult audience; as Zabalbeascoa (2000: 21) puts it, such elements are like "*topos negros sobre fondo blanco*."<sup>3</sup> All this is confirmed by some direct references to *Shrek* (2001, Andrew Adamson & Vicky Jenson),<sup>4</sup> i.e. another audiovisual text with a double receiver: its contents cause the adult viewer to laugh due to unusual association of ideas or allusions to the reality and the world of adults, unlikely to be understood by children.<sup>5</sup>

Moreover, with the aim of capturing the affection of the adult audience, *Donkey Xote* (2007) presents a myriad of "kenotypes" (Nikolajeva 1996: 145-151), i.e. new images coming from the modern world. For instance, the nice Rucio becomes a *rap* donkey with a showy ear piercing, wearing a cap and a neckerchief (00:04:05); Sancho is in a hurry because the donkey has double-parked (0:10:23); before the wedding between the false Dulcinea and Don Quixote, the false dukes organise a party with disco music at their castle (00:49:22); many other examples could be mentioned (Agost, Ariza & Lorenzo 2010).

### 3. THE ITALIAN DUBBING OF *DONKEY XOTE* (2007). A MULTI-FACETED TEXT FOR THE ENJOYMENT OF AN ADULT AUDIENCE

The Italian version of *Donkey Xote* was presented in 2008 on the occasion of the Fiuggi Family Festival and was released in Italian cinemas on

October 31, of the same year. The film was distributed by Revolver S.r.l. and the dubbing was in charge of the Sample S.r.l. studio (Milan), which entrusted Carlo Turati and Antonio De Luca with the revision and rewriting of the dialogues. These two authors are very popular in Italy thanks to the huge success of TV comic programmes such as *Mai dire gol*, *Zelig* and *Crozza Italia*. Notwithstanding the boldness of this decision and the efforts to re-create witty dialogues, full of humour and never banal, according to Guglielmino (2008) the final result is “[...] *un pasticcio che risulta troppo colto e lungo per i più piccini e troppo infantile per gli adulti*.”<sup>6</sup>

Actually, in the Italian version there is greater number of kenotypes and intertextual references compared to the original version, and this brings forth a multi-faceted text for the (exclusive) enjoyment of an adult audience. In particular, there are lots of references and allusions to the US film universe, as well as to world-famous US television series (Agost, Ariza & Lorenzo 2010).<sup>7</sup>

As can be seen in the examples below, in (a) the hens that are being trained under the orders of James form a perfect pyramid, able to compete with the Great pyramid of Khufu (Cheops); in (b) Sancho ends up with no treasure because Dulcinea has spent a fortune going on the rides in the fairground; in (c) there is a direct allusion to the phenomenon of deforestation in the Amazon; and, finally, in (d) Bachelor Carrasco does not believe that the man in his office is Sancho himself, so he mocks Sancho by asking him whether he was hired by an agency of doubles.

- a. **00:06:34**  
 Context: Rocinante The horse and James the cock are training a group of hens in a stable]  
 ES James: *En pirámide [...]. Chicas, la defensa perfecta, ni un huracán conseguirá derribarla...*  
 IT James: *E ora... Piramide! [...] Piramide perfetta! Quella di Cheope è uno sformato in confronto!*
- b. **01:16:46**  
 [Context: At the end of the tournament in Barcelona, Sancho asks for the treasure that he had been promised]  
 ES Sancho: *¿Y mi tesoro?*  
 Dulcinea: *¿Sabes cuánto me ha costado todo esto?*  
 IT Sancho: *È il mio tesoro?*  
 Dulcinea: *Sai quanto mi è costato questo luna park?*
- c. **00.11.06**  
 [Context: Bachelor Carrasco is in his office, talking with Sancho and Don Quixote]  
 ES Bachiller Carrasco: *Y para colmo han inundado la región con estos panfletos: “Yo, caballero de la medialuna, enterado de las aventuras...”*  
 IT Bachelor Carrasco: *Intere regioni dell’Amazzonia sventrate per scrivere a voi...*

## d. 00:10:53

[Context: Sancho has just entered the office of Bachelor Carrasco, where he is meant to meet with Don Quixote]

ES Bachiller Carrasco: *Mi querido Sancho, pasa, eh eh. Te estábamos esperando...*

IT Bachelor Carrasco: *Ti manda l'agenzia dei sosia o sei il vero Sancho?*

There seems to be a number of gaps between the Italian dubbed version and the source text, especially whenever historical and cultural references were deleted. The Italian audience simply watches another film: the allusions to the island longed by Sancho have been substituted by a reference to Antonio Banderas, and there are no more traces of the famous battles of Lepanto nor of the legend of the Cid Campeador.<sup>8</sup> Moreover, in the Italian dubbing there is an extensive use of (alleged) Spanish words and expressions, which are essentially a distortion of the Italian linguistic system and cause the audience to laugh (Agost, Ariza & Lorenzo 2010). All these elements have been combined with a series of stereotypes concerning Spanish gastronomy, as shown in the following examples:

## e. 00:44:11

[Context: Don Quixote has just rescued the false Dulcinea]

ES Falsa Dulcinea: *Liberarme, dices. No te hagas el machote conmigo. No necesito que me liberes, vale?*

IT False Dulcinea: *Sono libera, davvero? Ascolta, stecchino, devi mangiarne di tortilla prima di avere me.*

## f. 00:21:16

[Context: Sancho wants to haggle over the price of the book by Cervantes and the seller wants to give him a liquidizer to prepare himself a *gazpacho*]

ES Sancho: *¡Eh! Que no necesito un autógrafo.*

Vendedor: *No crearás que te vendo el original por 20 eurocoronas, ¿verdad?*

Sancho: *Tú has dicho 5...*

Vendedor: *Eso era antes de saber que tenía que improvisar una adaptación...*

IT Sancho: *Cosa fai? Non voglio l'autografo.*

Seller: *So firmare come Zorro, con l'autografo sono solo 20 patacche.*

Sancho: *Si era detto 5...*

Seller: *Dieci più un frullatore in omaggio. Che c'è? Non ha voglia di un gazpacho?*

Lastly, another interesting aspect to point out is the decision of inserting toponyms which are not present in the original version, in the attempt to “anchor” the Italian version to the Spanish context from a geographical point of view. For example, reference is made to the Autonomous Community of Catalonia (g) and to the *Ramblas* (h), one of the most representative symbols of Barcelona, but also to the cities of Cordoba (i) and Valencia (j), as illustrated in the following examples.

- g. **00.21.37**  
 [Context: In El Toboso, the hopeful Don Quixotes wait for their turn to enter the covered wagon where the false Dulcinea is shut in. A guard is in charge of selecting the people who can go in; the guard says to one of the hopefuls:]  
 ES Guardián: *¿Invitación? ¿Carné de socio? ¿Fuera!*  
 IT Guard: *Tessera soci? Catalonia Card? Sparisci...*
- h. **00.58.00**  
 [Context: Sancho does not want to accompany Don Quixote to the tournament that will take place in Barcelona; therefore he says:]  
 ES Sancho: *Barcelona está muy lejos y va a ser lo mismo de siempre.*  
 IT Sancho: *In fondo a Barcellona ci siamo già stati e più o meno le Ramblas sono sempre le stesse.*
- i. **00.45.36**  
 [Context: Once he has been named governor, Sancho has to take possession of the island Barataria. While he is walking with some soldiers sent by the duke, they say:]  
 ES Sancho: *Vamos muy despacio. Podría haber traído caballo.*  
 Soldado: *Aún falta mucho para la isla Barataria, gobernador.*  
 IT Sancho: *Ma non ci siamo visti da qualche parte? Avete fatto il militare a Cordoba, per caso?*  
 Soldier: *Non direi proprio, ma ogni tanto mi scambiano per Antonio Banderas, governatore.*
- j. **01.04.55**  
 [Context: Siniestro asks Avellaneda who is the rival who will challenge Don Quixote in the tournament]  
 ES Siniestro: *¿Tenemos ya nuestro campeón?*  
 Avellaneda: *666. Invencible.*  
 Siniestro: *Más vale.*  
 IT Siniestro: *Qual è il nostro Chisciotte?*  
 Avellaneda: *Il 666. Il male in persona.*  
 Siniestro: *Me lo gioco sulla ruota di Valencia.*
4. THE INTERNAL DIMENSION: ANALYSIS OF LINGUISTIC-CONTRASTIVE FEATURES

Considering the great creativity that has emerged from the analysis of the Italian dubbed version, the following sections will be focused on some particular linguistic-contrastive features concerning the internal dimension (Chaume 2004: 155-165). In particular, we will take into consideration some idioms and their “creative manipulation” (Corpas Pastor 1996, 2003) – a process defined as “desautomatización” by Mena Martínez (2003). As will be clearly shown, the translator decided to deliberately

modify some standard idioms by creating humorous wordplays based on the specific context in which they appear. Likewise, as suggested by Fernández Toledo & Mena Martínez (2007), our study will try to demonstrate that creative variability is closely related to the concept of intertextuality, which entails an active role on the part of the audience. Indeed, if the audience is not able to detect and understand the allusions embedded in the audiovisual text, they will not enjoy the film as much as the author had thought while writing the original script (Lorenzo 2005; Zabalbeascoa 2000).

#### 4.1. *Creativity and intertextuality*

In order to explore the “creative manipulations” carried out in the Italian version of *Donkey Xote*, we present a paradigmatic example of the close relation between creativity and intertextuality; at the same time, this example allows us to propose some considerations on the almost unlimited freedom of the Italian script translator. In one of the first sequences of the film (k), some hens are being trained under the orders of Rocinante the horse and James the cock. This scene, which recalls the military training of marines, is based once more on US culture and is a clear reference to a similar scene of the film *Full Metal Jacket* (1987, Stanley Kubrick). This veiled intertextual reference remains unaltered in the Galician, Catalan and English versions of *Donkey Xote* (Agost, Ariza & Lorenzo 2010); on the contrary, it is made explicit in the Italian version, since James makes a direct reference to the title of Kubrick’s film and transforms it with a humorous purpose (*Full Metal Jacket* becomes *Full Metal Chicken*). This creative manipulation plays on the context in which it appears (the hen-house/gym) and on the protagonists of this scene (the hens/marines and the instructor/sergeant James); probably, the aim of the translator is to establish a close connection between the discipline imposed in the hen-house and the humiliation and abuses of sergeant Hartman in Kubrick’s film. Moreover, the introduction of the word *chicken* instead of *jacket* is coherent with the previous words pronounced by the cock in the Italian version (*Ma perché tu vorresti trasformarti in un pollo?*), by resuming the metaphorical meaning of the word *chicken*, as will be demonstrated in the following section.

#### k. 00:07:26

[Context: Rucio wants to convince Rocinante to begin a new adventure with him, thus deserting James and his hens once and for all]

ES Rocinante: [...] *no, todo fue culpa de Don Quijote y de su absurda obsesión por la caballería y el amor que ni siquiera existen.*

Rucio: *Quizás no existen para ti, tú eres de los que convierten su vida en una gran mentira. Pero mira donde estás; en un viejo establo ejerciendo de oficial de un puñado de gallinas con un mequetrefe por guardaespaldas.*

- IT Rocinante: [...] *per riportarmi da Don Chisciotte, lui e la sua ossessione per la cavalleria, no, io qui ci sto bene.*  
 Rucio: [...] *Ci stai bene? Ma ti sei visto? Io forse esagero perché voglio diventare un cavallo ma perché tu vorresti trasformarti in un pollo? Al massimo, potete mettere in mettere in piedi Full Metal Chicken.*

#### 4.2. *The process of creative manipulation: lexical substitution*

As for the most frequent formal modifications (Corpas Pastor 1996: 240-256), there are frequent occurrences of lexical substitutions in the Italian dubbing. In particular, in the example (l) the translator opted to replace the word “*miseria*,” present in the Italian exclamation “*porca miseria*,” with the term “*pollastra*.” This leads to the coinage of an unusual and hilarious expression used in more than one occasion by James the cock, and this becomes a typical feature of his way of talking used during the whole film. This pun creates an instant comical effect upon the Italian audience, since it alludes to the metaphorical expression “*essere un pollo*,” meaning, “to be foolish, simple-minded, to be easily cheated” (Zingarelli 2004).<sup>10</sup> Actually, James gives way to enthusiasm and to the training of his beloved hens and, as a result, he falls asleep in the stable, thus forgetting to sing at the break of day.

- l. **00:19:28**  
 [Context: James notices that it has already dawned and that he has not performed his task yet]  
 ES (silence)  
 IT James: *Porca pollastra!*
- m. **00:32:50**  
 [Context: Episode of the lion. The cock sees the duchess at stake and he exclaims:]  
 ES James: Oh...  
 IT James: *Porca pollastra!*

In the example (n), once again the translator resorted to a creative adjustment starting from the Italian expression “*tremare le gambe*,” which is generally used to refer to a situation of fear or nervousness. The substitution of the word “*gambe*” with “*mutandoni*” is greeted with hilarity by the Italian audience: on one hand, the lexical modification of the standard idiom plays, once again, on the images that one can see on the screen; on the other hand, it contributes to create a very amusing mental image in the audience, namely the figure of a scrawny Don Quixote in underwear. Moreover, in the Italian dubbing special reference is made to the physical aspect of the protagonist of Cervantes’s work. In many occasions, the other characters mention his extreme thinness, and this



element even becomes one of the mainspring of the scorn of Altisidora, the false Dulcinea.<sup>11</sup>

n. 00.22.57

[Context: Don Quixote and Sancho have entered the covered wagon where Dulcinea is shut in. Don Quixote looks around and says:]

ES Don Quijote: *Si es ella, hazme una señal.*

IT Don Quixote: *Sono così emozionato che mi tremano i mutandoni dalla paura...*

Examples (o) and (p) are based on two Italian refrains and they illustrate how the resource of substitution works. In (o), reference is made to the refrain “*È più facile che un cammello passi per la cruna d’un ago che un ricco entri nel regno dei cieli,*” whose second part has been modified in order to maintain the wordplay present in the original version of the film. This translation choice gives place to a new and unpredictable expression that goes against all schemes and expectations of the audience, even though the substitution done by the translator still allows to recognise the original standard form of the refrain (Mena Martínez 2003)

o. 00.05.28

[Context: Rucio runs into a horse and a mare; they pull his leg but the donkey says that one day he will be a real horse and that he will do very important things]

ES Yegua: *Pero recuerda que primero tendrás que pasar el examen de pony.*

Caballo: *Aunque me parece que le costará mucho aprobar el práctico...*

IT Mare: *È più facile che un cammello passi per la cruna d’un ago che tu gli esami da pony.*

Horse: *No, noi non saremo mai così somari da assomigliare a lui.*

In the example (p) there is a manipulation of an old Italian saying, namely “*Sposa bagnata, sposa fortunata,*” whereby the rain on the wedding day brings good luck to the bride. In this scene of the film, the words pronounced by the duchess perfectly adjust to the extraordinary full moon which brightens up the night; the allusion to the original refrain is obtained by preserving the same binary structure and repeating the word *sposa*: “*Sposa con la luna piena, sposa...*” Another important aspect to point out is that, in the Italian version, the translator added a reply by the duke which does not exist in the source text. The inclusion of this sentence by means of an off-screen voice is made possible by the fact that the character is not framed on the screen, thus avoiding problems of time, visual and kinesics synchrony (Agost 1999; Chaume 2004).<sup>12</sup>

p. 00.53.55

[Context: the dukes want to convince Don Quixote to get married with Dulcinea straightaway]

- ES Duquesa: *¿Por qué esperar, con una luna llena tan fantástica?*  
 [The duke does not reply and remains silent]
- IT Duchess: *Sposa con la luna piena, sposa... Com'era il proverbio, Raimondo?*  
 Duke: *Non ricordo, Sandrina.*

The last example offers us the opportunity to reflect upon a very important aspect: in the Italian dubbing of *Donkey Xote*, language manipulation (and creativity) has a direct influence on the reception of characters. In the scene presented in example (q), Teresa – Sancho's wife – is looking for her husband. In the original version of the film, she addresses him with words full of tenderness (*¿Cariño! ¿Estás ahí?*); on the contrary, in the Italian version Teresa mentions a heated discussion with her husband that has taken place some minutes before<sup>13</sup> and she adopts a tone which is not loving at all, especially when she shouts at him: *“E ricordati che questa casa non è una pensión.”* Such an exclamation is to be seen as a creative manipulation based on the Italian idiom *“questa casa non è un albergo,”* which refers to family life and to interpersonal relationships within the household. This expression is so common in the Italian language/culture that it has been used in many contexts: it is the title of a film (*Questa casa non è un albergo*, 2005, Ducastel); it has been used in the lyrics of a song by the Italian band 883; it can also be found in a homonymous television film, in a radio programme and in two books on the relationship between parents and adolescent children.<sup>14</sup> The manipulation consists in substituting the word *“albergo”* for *“pensión”*; this creates an additional comic effect and strengthens the tendency of the Italian version to make fun of the characters and of their way of speaking. Such a tendency is not present in the original version of the film, as it emerges from the results of our general study of four dubbed versions of *Donkey Xote* (Agost, Ariza & Lorenzo 2010). As in the previous examples, also in this case the manipulation of language in the Italian dubbed version is strictly connected with the phenomenon of intertextuality, which contributes to increasing humorous effects.

- q. 00:16:27  
 [Context: Sancho accepts Don Quixote's proposal and he leaves with his friend, while Teresa shouts at him from the window:]
- ES Teresa: *¿Cariño! ¿Estás ahí?*
- IT Teresa: *E ricordati che questa casa non è una pensión.*

#### 4. CONCLUDING REMARKS

The Italian dubbing of *Donkey Xote* radically transforms the original version of the film, especially in regard to the manipulation of language

and the way of addressing characters. Indeed, a number of creative manipulations were made by the script translator with a playful intent. These have a strong influence on the perception/reception of the protagonists by the Italian audience. Therefore, the almost total freedom with which the translator manipulated the linguistic code could be considered as evidence of his faculty of fading out the personality of some characters and create new relationships among them, thus making fun of some aspects which do not exist at all in the original version. As a consequence, many questions are raised in our study: is there (or should there be) a threshold of acceptability in the adaptation and manipulation of audiovisual texts? To what extent can the script translator (as well as all the other people involved in the dubbing process) display their creativity/freedom? And, above all in our specific case, does the introduction of linguistic and cultural stereotypes concerning Spanish society coincide with the vision that the Italian audience has on the Spanish society itself? Since our analysis has left many open issues, the dubbing of *Donkey Xote* – a real goldmine for audacious discoverers and an attentive audience – will surely be the object of study and reflection in future research works.

## NOTES

1. Spanish director José Pozo has to his credit an endless list of titles, both as producer and as director of documentary films, commercials, video clips and animation for television and cinema. In 2000 he started to work for the Filmex Group as creative director of the animation department. He directed *El Cid la Leyenda* (released in Italian cinemas on 2004) and worked for films as *Gisaku* (2005) and *Nocturna* (2007); the latter was presented at the 64th Edition of Venice Film Festival.
2. The double receiver, largely studied in children and young adult's literature (Ruzicka et al. 1995; Beckett 1999; González Cascallana 2002), has become a more recent subject of study in audiovisual texts (Iglesias 2009; González Vera 2010).
3. Our translation: "black spots on a white background."
4. In the DVD cover of the original Spanish version of *Donkey Xote* one can read the following: "*De los productores que vieron Shrek*" ("By the producers of *Shrek*"). Moreover, in one of the first scenes of the film, Rucio makes a direct reference to Shrek, by saying: "The only talkative donkey I know is the one that goes around playing with a green ogre", our translation of "*El único burro parlanchín que conozco es aquel que anda por ahí actuando con un ogro verde*" (00:03:30).
5. Consider the following example from *Donkey Xote*: the Duke wants to thank Sancho for having freed his wife from the jaws of the lion and, to do so, he tells Sancho that he will give him everything he wants. Sancho says he wants some money and something to eat and, while saying so, he glances at Dulcinea's plunging neckline and he hints at the fact that he desires another

kind of “flesh” (00:37:48). The false Dulcinea, in order to spell out that she is not fake, touches her bosom and exclaims: “And what are these? Do you think they are fake too?”, our translation of “*E queste cosa sono? Sono finte anche loro?*” (00:56:02). For a detailed analysis of the “black spots” present in Donkey Xote, see Agost, Ariza & Lorenzo (2010).

6. Our translation: “[...] a muddle that turns out to be too cultured and long for children and too infantile for adults.”
7. The films in question are: *Full Metal Jacket* (1987, Stanley Kubrick); *Rocky IV* (1985, Sylvester Stallone); *Gone with the Wind* (1939, Victor Fleming); *Mandingo* (1975, Richard Fleischer); *The Gladiator* (2000, Ridley Scott); *Zorro* (1975, Duccio Tessari); *The Legend of Zorro* (1998, Martin Campbell); *Ali Baba and the Forty Thieves* (1944, Arthur Lubin). Reference is also made to the TV series *Starsky & Hutch* (1975-1979) and *Batman* (1966-1968).
8. On the adaptation of this universal masterpiece of Hispanic literature, which constitutes the background of the original version of *Donkey Xote* (2007), see Agost, Ariza & Lorenzo (2010).
9. To better understand how this strategy works, we present some expressions taken from the Italian version: “*Quei cabrones han così tanto vantaggio...*” (00:32:28); “*Te gusta il mio nuovo taglio?*” (00:49:56); “*Che dulce, che dulce!*” (00:43:14); “*Puértame tante rose, mi amor, tante rose para mí...*” (00:39:39); “*Ma è davvero così guapa esta chiquita?*” (00:40:11).
10. Our translation of “*essere sciocco, credulone, farsi imbrogliare facilmente.*” In the Italian dubbing there are also other words which belong to the semantic field of the hen-house, as is the case of “*cappone*” and its metaphorical meanings; the expression “*essere un cappone,*” for instance, refers to a faint-hearted person, with a weak and submissive personality.
11. In the Italian dubbing, Altisidora mocks Don Quixote for his skinny physical aspect by referring to him with very disparaging expressions, such as “*stecchino,*” “*attaccapanni*” or “*scopa di saggina.*” On the contrary, this attitude is completely absent in the original version of *Donkey Xote*.
12. This strategy has been used in many other occasions; in another scene, for example, direct reference is made to *Gone with the Wind* (1939, Victor Fleming), and the off-screen voice of the duke says the well-known final phrase pronounced by Scarlett, i.e. “*Domani è un altro giorno*” (00:56:02) (Agost, Ariza & Lorenzo 2010).
13. This discussion does not exist in the original version. While in the Spanish version Teresa says: “*Pero vamos a ver, Quijote vive en nuestra casa, lleváis meses sin hablaros y ahora de repente queréis negociar, bueno, pues recuerda que nos debe dos años de alquiler [...] Quién sabe en qué líos te meterá ahora...*”, the Italian dubbing plays on to the cliché of a woman who has to take care of the house, to wash and iron clothes for the whole family: “*Già certo come no. Che quell’imbecille di Don Chisciotte vive a sbaffo in questa casa non gliene importa niente a nessuno [...] Teresa, lava i pantaloni, Teresa, stira il mantello... Già, tanto qui ci sta la serva...*” [09:00].
14. The titles of the books are *Questa casa non è un albergo! Adolescenti: istruzioni per l’uso* (2009), by Alberto Pellai, and *Questa casa non è un albergo. Contestazione e devianza dei figli adolescenti* (2004), by Colombo Giuseppe.

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