



Works cited

Abellán, M. L., 1980, *Censura y creación literaria en España (1939-1976)*, Península, Barcelona.

ABRAMS, J. J., 2004, *Lost*. USA.

Abruzzese, A., 2005, "Censorship in the Time of Berlusconi", in G. Bonsaver and R. Gordon (eds), *Culture, Censorship and the State in Twentieth-Century Italy*, Legenda, Oxford, pp. 179-191.

Absusalem, A., 2006, "Standard of Reporting Translated Scripts in News Media", *Translation Watch Quarterly* 2, pp. 25-35.

Agost, R., 2004, "Translation in Bilingual Contexts: Different Norms in Dubbing Translation", in P. Orero (ed.), *Topics in Audiovisual Translation*, John Benjamins, Amsterdam, pp. 63-82.

Albin, V. 2005, "On Censorship: a Conversation with Ilan Stavans", *Translation Journal* 9(3), <<http://translationjournal.net/journal/33censorship1.htm>> (27 September 2015).

Al-Kaysi, M. I., 2015, *Morals and Manners in Islam: A Guide to Islamic Adab*, The Islam Foundation, Leicester.

Allan, K. and K. Burridge, 2006, *Forbidden Words. Taboo and the Censoring of Language*, Cambridge University Press, New York.

ALMODÓVAR, P., 1983, *Entre tinieblas*, 35 mm, 114'.

Álvarez, R. and M. C. Á. Vidal (eds), 1996, *Translation, Power, Subversion*, Multilingual Matters, Clevedon.

Ameri, S. and K. Ghazizadeh, 2015, "A Norm-Based Analysis of Swearing Rendition in Professional Dubbing and Non-Professional Subtitling from English into Persian", *Iranian Journal of Research in English Language Teaching* 4, pp. 78-96.

Andersson, L. G. and P. Trudgill, 1990, *Bad Language*, Penguin Books, London.

ANDREWS, M., B. CHAPMAN, and S. PURCELL, 2012, *The Brave*, 35 mm, 93'.



Appiah, K. A., 1993/2000, "Thick Translation", in L. Venuti (ed.) *The Translation Studies Reader*, Routledge, London, pp. 417-429.

Armstrong, N., 2004, "Voicing The Simpsons from English into French. A Story of Variable Success", *Cahiers* 10(1), pp. 32-47.

Armstrong, N., 2006, "Translating The Simpsons: How Popular Is That", in N. Armstrong and F. M. Federici (eds), *Translating Voices, Translating Regions*, Aracne, Roma, pp. 203-215.

Ascheid, A., 1997, "Speaking Tongues: Voice Dubbing in the Cinema as Cultural Ventriloquism", *The Velvet Light Trap* 40, pp. 32-41.

Auer, P. and L. Wei, 2007, *Handbook of Multilingualism and Multilingual Communication*, Mouton de Gruyter, Berlin.

Ávila, A., 1997. *La censura del doblaje cinematográfico en España*, Libros de comunicación global, Barcelona.

Ávila, A., 1997, *El Doblaje*, Cátedra, Madrid.

Azimi, M., 2010 [مجموعه قوانین و مقررات وزارت فرهنگ و ارشاد اسلامی], *The Collection of Laws and Regulations by the Ministry of Culture and Islamic Guidance*, Khane Ketab, Tehran.

Azzaro, G., 2005, *Four-letter Films. Taboo Language in Movies*, Aracne, Roma.

Auer, P. and L. Wei, 2005, "A Postscript: Code-switching and Social identity" *Journal of Pragmatics* 37, pp. 403-410.

Bagherzadeh, S., 2009, "Tarikhche-e Doubely-e Iran az Negah-e Somayye Bagherzadeh [The History of Dubbing in Iran in Somayye Bagherzadeh's Words]", in A. Mannani (ed.), *Sargozasht-e Doubleye Iran va Sedahaye Mandegarash [History of Iran's Dubbing and Everlasting Voices]*, Darinoush Publication, Tehran, pp. 42-48.

Baker, M., 1997, "Non-Cognitive Constraints and Interpreter Strategies in Political Interviews", in K. Simms, (ed.), *Translating Sensitive Texts*, Rodopi, Amsterdam, pp. 111-129.

Ballester Casado, A., 2001, *Traducción y nacionalismo. La recepción del cine americano en España a través del doblaje (1928-1948)*, Comares, Granada.

Barra, L., 2009, "The Mediation Is the Message. Italian Regionalization of US TV Series as Co-creational Work", *International Journal of Cultural Studies* 12, pp. 509-525.

Bassnett, S., 1980, *Translation Studies*, Routledge, London.

Bassnett, S., 1996, "The Meek or the Mighty: Reappraising the Role of the Translator", in R. Álvarez and M. C. Á. Vidal (eds.), *Translation, Power, Subversion, Multilingual Matters*, Clevedon, pp. 10-24.

Bassnett, S. and A. Lefevere, 1998, *Constructing Cultures*, Multilingual Matters, Clevedon.

BAY, M., 2011, *Transformers Dark of the Moon*, 35 mm, 157'.

BBC, 2009, "A History of Newsnight", <<http://news.bbc.co.uk/1/hi/8072060.stm>> (19 October 2015).

Bednarek, M. and H. Caple, 2012, *News Discourse*, Continuum, London.

Bell, A., 1991, *The Language of News Media*, Blackwell, Oxford.

Beneyto, A., 1975. *Censura y política en los escritores españoles*. Barcelona: Euros.



Bernstein, M., 2000, *Controlling Hollywood: Censorship and Regulation in the Studio Era*, The Athlone Press, London.

Bhatt, R. M., 2010, "World Englishes, Globalization and the Politics of Conformity", in M. Saxena and T. Omoniyi Tope (eds), *Contending with Globalization in World Englishes*, Multilingual Matters, Bristol, pp. 93-130.

Bianchi, D., 2008, "Taming Teen-Language. The Adaptation of Buffyspeak into Italian", in D. Chiaro, C. Heiss and C. Bucaria (eds), *Between Text and Image. Updating Research in Screen Translation*, John Benjamins, Amsterdam, pp. 183-195.

Biancullo, C., 2013-2014, *Queer as Folk: dalla serie britannica al remake americano alla versione doppiata in italiano. Un'analisi comparata*, MA dissertation, UNINT, Roma.

Bielsa, E., 2005, "Globalisation and Translation: A Theoretical Approach", *Language and Intercultural Communication* 5(2), pp.131–144.

Billiani, F., 2007, "Assessing Boundaries – Censorship and Translation: An Introduction", in F. Billiani (ed.), *Modes of Censorship and Translation: National Contexts and Diverse Media*, St Jerome, Manchester, pp. 1-25.

Billiani, F., 2009, "Censorship", in M. Baker and G. Saldanha (eds), *Routledge Encyclopedia of Translation Studies* (2nd ed.), Routledge, London, pp. 28-31.

Bilttereyst, D., 2007, "American Juvenile Delinquency Movies and the European Censors. The Cross-Cultural Reception and Censorship of *The Wild One*, *Blackboard Jungle*, and *Rebel without a Cause*", in T. Shary and A. Siebel (eds), *Youth Culture in Global Cinema*, University of Texas Press, Austin, pp. 9-26.

Björnsson, B. E. F., 2006, *Postmodernism and The Simpsons. Intertextuality, Hyperreality and Critique of Metanarratives*, <http://sigur-ros.co.uk/media/simpsons/BA_Thesis - Postmodernism and The Simpsons.pdf> (15 January 2016).

Black, G., 1998, *The Catholic Crusade Against the Movies, 1940-1975*, Cambridge University Press, Cambridge.

Blatty, W. P., 1971, *The Exorcist*, Harper & Row, New York.

Blatty, W. P., 1972, *El exorcista*, Plaza y Janés, Barcelona, traducción de Raquel Albornoz.

Bleichenbacher, L., 2008, *Multilingualism in the Movies. Hollywood Characters and Their Language Choices*, Francke Verlag, Tübingen.

Blommaert, J., 2010, *The Sociolinguistics of Globalization*, Cambridge University Press, Cambridge.

Blum, J., 2014, "House of Cards Embodies the Corruption in American Politics, Says Chinese Ambassador", *South China Morning Post*, 14 March.

Bonaffini, L., 1997, "Translating Dialect Literature", *World Literature Today* 51(2), pp. 279-288.

Bondanella, P., 1999, "Gli italoamericani e il cinema", in G. P. Brunetta (ed.), *Storia del Cinema Mondiale. Gli Stati Uniti*, vol. 2(1), Einaudi, Torino, pp. 911-938.

Bondanella, P., 2004, *Hollywood Italians. Dagos, Palookas, Romeos, Wise Guys, and Sopranos*. Continuum, New York.

Bonsaver, G. and R. Gordon (eds), 2005, *Culture, Censorship and the State in Twentieth-Century Italy*, Legenda, Oxford.



Bonsignori, V., 2009, "Transcribing Film Dialogue: from Orthographic to Prosodic Transcription", in M. Freddi and M. Pavesi (eds), *Analysing Audiovisual Dialogue. Linguistic and Translational Insights*, CLUEB, Bologna, pp. 187-200.

Bonsignori, V. and S. Bruti, 2008, "A Linguistic Analysis of Dubbing: the Case of *Bend It Like Beckham*", in M. M. Bertuccelli Papi, A. Bertacca and S. Bruti (eds), *Threads in the Complex Fabric of Language. Linguistic and Literary Studies in Honour of Lavinia Merlini Barbaresi*, Felici Editore, Pisa, pp. 509-521.

Bowler, G., 1996, "God and 'The Simpsons': The Religious Life of an Animated Sitcom", *The Simpsons Archive*, <http://www.simpsonsarchive.com/other/papers/gb_paper.html> (15 January 2016).

BOWMAN, C., 1993, *Dr Quinn, Medicine Woman*, USA.

Brady, T., 2014a, "'Did You Call Angela Merkel a Lard-a***?': Extraordinary Moment Silvio Berlusconi Is Quizzed over His Gaffes by Jeremy Paxman", *MailOnline*, 20 May, <<http://www.dailymail.co.uk/news/article-2634220/Did-call-Angela-Merkel-lard-Extraordinary-moment-Silvio-Berlusconi-quizzed-gaffes-Jeremy-Paxman.html#ixzz3btSEo37b>> (19 October 2015).

Brady, T., 2014b, "Silvio Berlusconi DENIES Calling Angela Merkel a Lard-a**e – but Admits He DID Jump out at Her and Go 'Cuckoo' (and Says She Enjoyed It!)", *MailOnline*, 20 May, <<http://www.dailymail.co.uk/news/article-2634296/Silvio-Berlusconi-DENIES-calling-Angela-Merkel-lard-e-admits-DID-jump-cuckoo-says-enjoyed-it.html#ixzz3btVHdV58>> (19 October 2015).

Brickman, B.J., 2012, *New American Teenagers: The Lost Generation of Youth in 1970s Film*, Bloomsbury, London.

Brisset, A., 2004, "The Search for a Native Language: Translation and Cultural Identity", in L. Venuti (ed.), *The Translation Studies Reader*, Routledge, London, pp. 337-368.

Broadhurst, R. and P. Wang, 2014, "After the Bo Xilai Trial: Does Corruption Threaten China's Future?", *Survival* 56(3), pp. 157-178.

BROOKS, J.L., 2004, *Spanglish*, 35 mm, 131'.

Brufau, N., 2010, *Las teorías feministas de la traducción a examen. Destilaciones para el siglo XXI*, Comares, Granada.

Bruti, S., 2009, "Translating Compliments and Insults in the Pavia Corpus of Filmic Speech: Two Sides of the Same Coin?", in M. Freddi and M. Pavesi (eds) *Analysing Audiovisual Dialogue. Linguistic and Translational Insights*, CLUEB, Bologna, pp. 143-163.

Bucaria, C., 2007, "Humour and Other Catastrophes: Dealing with the Translation of Mixed-Genre TV Series", *Linguistica Antverpiensia New Series* 6, pp. 235-254.

Bucaria, C., 2009, "Translation and Censorship on Italian TV: An Inevitable Love Affair?", *VIAL, Vigo International Journal of Applied Linguistics* 6, pp. 13-32.

Bucholtz, M. and K. Hall, 2005, "Identity and Interaction: a Socio-cultural Linguistic Approach", *Discourse Studies* VII(4-5), pp. 586-614.

BUCK, C. and J. LEE, 2013, *Frozen*, 35 mm, 102'.

BUÑUEL, L., 1972, *Le Charm discret de la bourgeoisie (The Discreet Charm of the Bourgeoisie)*, 35 mm, 102'.



Bustamente, E. and R. Zallo, (eds), 1988, *Las industrias culturales en España (Grupos multimedia y transnacionales)*, Akal, Madrid.

Calkins, L., 1998, "Censorship in Chinese Cinema", *Hastings Comm. & Ent. LJ* 21, p. 239.

Calzada Pérez, M., 2003, "Introduction", in M. Calzada Pérez (ed.), *Apropos of Ideology: Translation Studies on Ideology – Ideologies in Translation Studies*, St Jerome, Manchester, pp. 1-22.

CAMERON, J., 2009, *Avatar*, 35mm, 161'.

Cantor, P. A., 2001, *Gilligan Unbounded: Pop Culture in the Age of Globalisation*, Rowman and Littlefield, Maryland.

Capanaga, P., C. Navarro and M. J. Rodrigo, 1996, "Donne sull'orlo di una crisi di nervi: nel doppiaggio italiano lo spirito almodovariano è stato tradito?", in C. Heiss and R. M. Bollettieri Bosinelli (eds), *Traduzione multimediale per il cinema, la televisione e la scena*, CLUEB, Bologna, pp. 213-230.

CARDOSO, P., 2003, *Real Women Have Curves*, 35 mm, 90'.

Carniero, R., 2000, *The Muse of History and the Science of Culture*, Kluwer Academic/Plenum Press, New York.

Carra, J. N., 2009, "The Presence of Spanish in American Movies and Television Shows. Dubbing and Subtitling Strategies", *Vial* 6, pp. 51-71.

Carrero Eras, P., 1977, "Notas para una sociología de la cultura literaria en España desde 1939", *Revista Española de Opinión Pública* 47, pp. 91-121.

Cascajosa Virino, C., 2009, "La nueva edad dorada de la televisión norteamericana", *Secuencias. Revista de historia del cine* 29, pp. 7-31.

Casella, P., 1998, *Hollywood Italian: Gli italiani nell'America di celluloide*, Baldini Castoldi, Milano.

Caselli, G., 2012-2013, *It Sounds Gay. Analisi del gayspeak nelle serie TV*, MA dissertation, UNINT, Roma.

Catford, J. C., 1965, *A Linguistic Theory of Translation: An Essay in Applied Linguistics*, Oxford Publishing, London.

Cerone, D. H., 1995, "Genie Grants Disney's Video Wish: Marketing: Robin Williams Will Reprise His 'Aladdin' Role in 'King of Thieves,' Continuing the Emergence of Direct-to-video Projects as an Industry Gold Mine", *Los Angeles Times*, 27 September, <http://articles.latimes.com/1995-09-27/entertainment/ca-50412_1_robin-williams> (30 August 2015)

CHADHA, G., 2002, *Bend it like Beckham*, 35 mm, 112'.

Chang, N., 1998, "Politics and Poetics in Translation: Accounting for a Chinese Version of 'Yes Prime Minister'", *The Translator* 4(2), pp. 249-272.

Chaume, F., 2006, "Dubbing", in K. Brown (ed.), *Encyclopedia of Language and Linguistics* (2nd ed.), Elsevier, Oxford, pp. 6-9.

Chaume, F., 2007, "La retraducción de textos audiovisuales: Razones y repercusiones traductológicas", in J. J. Zaro Vera and F. Ruíz Noguera (eds), *Retraducir: una nueva mirada. La retraducción de textos literarios y audiovisuales*, Miguel Gómez Ediciones, Málaga, pp. 49-63.

Chaume, F., 2012, *Audiovisual Translation: Dubbing*, St Jerome, Manchester.



Chaume, F., 2013, "Research Paths in Audiovisual Translation: The Case of Dubbing", in C. Millán and F. Bartrina (eds), *The Routledge Handbook of Translation Studies*, Routledge, London, pp. 288-302.

CHEN K. G., 1993, *Farewell My Concubine*, 16mm, 171'.

Chesterman, A., 1997, *Memes of Translation: The Spread of Ideas in Translation Theory*, John Benjamins, Amsterdam.

Cheung, M., 2007, "On Thick Translation as a Mode of Cultural Representation", in D. Kenny and K. Ryou (eds) *Across Boundaries. International Perspectives on Translation Studies*, Cambridge Scholars, Newcastle, pp. 22-36.

Chiaro, D., 1996, "The Translation Game/La Moglie del Soldato - Dubbing Neil Jordan", in C. Heiss and R. M. Bollettieri Bosinelli (eds), *Traduzione multimediale per il cinema, la televisione e la scena*, CLUEB, Bologna, pp. 131-138.

Chiaro, D., 2000, "The British Will Use Tag Questions, Won't They? The Case of Four Weddings and a Funeral", in C. Taylor (ed.), *Tradurre il cinema*, Università degli Studi di Trieste, Trieste, pp. 27-39.

Chiaro, D., 2007, "Not in Front of the Children? An Analysis of Sex on Screen in Italy". *Linguistica Antverpiensia New Series* 6, pp. 255-276.

Chuang, Y. T., 2006, "Studying Subtitle Translation from a Multi-modal Approach", *Babel* 52(4), pp. 372-383.

Cine Asesor, 1975, "Hoja archivable de información", pp. 187-75.

Cine Asesor, 1972, "Hoja archivable de información", pp. 260-272.

Cisquella, G., J. L. Erviti and J. A. Sorolla, 1977, *Diez años de represión cultural. La censura de libros durante la ley de prensa (1966-76)*, Editorial Anagrama, Barcelona.

Clark, P., 1987, *Chinese Cinema: Culture and Politics since 1949*, Cambridge University Press, New York.

CLEMENTS, R. and J. MUSKER, 1992, *Aladdin*, 35 mm, 90'.

Considine, D., 1985, *The Cinema of Adolescence*, McFarland, Jefferson, NC.

COPPOLA, F. F., 1972, *The Godfather*, 35 mm, 175'.

Corrius, M. and P. Zabalbeascoa, 2011, "Language Variation in Source Texts and Their Translations. The Case of L3 in Film Translation", *Target* 23(1), pp. 113-130.

Creeber, D., 2004, *Serial Television: Big Drama on the Small Screen*, BFI, London.

CRONENBERG, D., 2007, *Eastern Promises*, 35 mm, 101'.

Daly, A. F., 1985, "Interpreting for International Satellite Television", in H. Buhler (ed.), *Translators and Their Position in Society/ Der Übersetzer und seine Stellung in der Öffentlichkeit*. X World Congress of FIT/ Kongressakte X Weltkongress der FIT, Braumüller, Vienna, pp. 203-209.

Danan, M., 1991, "Dubbing as an Expression of Nationalism", *Meta* 36(4), pp. 606-614.

Dart, J., 2001, "Simpsons Have Soul. TV's Most Religious Family?", *The Christian Century*, 31 January <<http://www.religion-online.org/showarticle.asp?title=2113>> (15 January 2016).

Darwish, A., 2006, "Translating the News, Reframing Constructed Realities", *Translation Watch Quarterly* 2(1), pp. 52-77.



Darwish, A. and P. Orero, 2014, "Rhetorical Dissonance of Unsynchronised Voices: Issues of Voice-over in News Broadcasts", *Babel* 60(2), pp. 129-144.

De Marco, M., 2012, *Audiovisual Translation through a Gender Lens*, Rodopi, Amsterdam.

Delabastita, D., 1989, "Translation and Mass Communication: Film and TV Translation as Evidence of Cultural Dynamics", *Babel* 35(4), pp. 193-218.

Delabastita, D., 1990, "Translation and the Mass Media", in S. Bassnett and A. Lefevere (eds), *Translation, History and Culture*, Pinter Publishers, London, pp. 97-109.

Delabastita, D. and R. Grutman, 2005, "Fictional Representations of Multilingualism and Translation", *Fictionalising Translation and Multilingualism, Linguistica Antverpiensia New Series* 4, pp. 11-34.

Della Ratta, D., 2005, *Al Jazeera. Media e Società arabe nel nuovo millennio*, Bruno Mondadori, Milano.

Deputy of Planning and Strategic Supervision of Statistical Centre of Iran, 2012, *Gozidey-e Natayej-e Sarshomaari Omoumi-e Nofous va Maskan 1390 [Public Census Report of Population and Housing 1390]*, Statistical Centre of Iran, Tehran.

Díaz Cintas, J. (ed.), 2012, *La manipulation de la traduction audiovisuelle / The Manipulation of Audiovisual Translation*, *Meta* 57(2).

Díaz Cintas, J., 2012, "Clearing the Smoke to See the Screen: Ideological Manipulation in Audiovisual Translation", *Meta* 57(2), pp. 279-293.

Díaz Cintas, J., 2012, "Presentation", *Meta* 57(2), pp. 275-278.

Díaz Cintas, J. and P. Muñoz Sánchez, 2006, "Fansubs: Audiovisual Translation in an Amateur Environment", *The Journal of Specialised Translation* 6, pp. 37-52.

Díaz Cintas, J. and P. Orero, 2006, "Voice-over", in K. Brown (ed.), *Encyclopedia of Language and Linguistics*. (2nd ed.), Elsevier, Oxford, pp. 477-480.

Díaz Cintas, J. and A. Remael, 2007, *Audiovisual Translation: Subtitling*, St. Jerome, Manchester.

Di Giovanni, E., 2007, "Disney Films: Reflections of the Other and the Self", *Culture, Language and Representation* 4, pp. 91-111.

Doherty, T. P., 2002, *Teenagers and Teenpics: The Juvenilization of American Movies in the 1950s*, Temple University Press, Philadelphia.

Dore, M., 2009, "Target Language Influences over Source Texts: A Novel Dubbing Approach in The Simpsons, First Series", in F. M. Federici (ed.), *Translating Regionalised Voices in Audiovisuals*, Aracne, Roma, pp. 136-156.

Dörnyei, Z., 2007, *Research Methods in Applied Linguistics*, OUP, Oxford.

Dries, J., 1995, *Dubbing and Subtitling: Guidelines for Production and Distribution*, European Institute for the Media, Düsseldorf.

Driscoll, C., 2011, *Teen Film: A Critical Introduction*, Oxford, Berg Publishers.

Eagleton, T., 1985, "Ideology and Scholarship", In J. J. MacGann (eds), *Historical Studies and Literary Criticism*, University of Wisconsin Press, Madison, pp. 114-125.

EAMES, D., 1998, *The Adventures of Swiss Family Robinson*, USA.

EASTWOOD, C., 2008, *Gran Torino*, 35mm, 116'.

Edwards, N., 2010, *Queer British Television: Policy and Practice 1997-2007*, PhD thesis, University of Nottingham.



- EMMERICH, R., 1998, *Godzilla*, 35 mm, 140'.
- EMMERICH, R., 2013, *White House Down*, 35mm, 131'.
- Esfandiary, S., 2012, *Iranian Cinema & Globalization: National, Transnational and Islamic Dimensions*, Intellect, Bristol.
- Even-Zohar, I., 1990, *Polysystem Studies*, Special issue of *Poetics Today* 11(1).
- Facchini, F., and M. Melki, 2011, *Ideology and Cultural Change*, Association for the Study of Religion, Economics & Culture, ASREC Annual Meeting, 7–10 April, Hyatt Regency, Crystal City, Washington DC.
- Fairclough, N., 1995, *Media Discourse*, Edward Arnold, London.
- Fairclough, N., 2003, *Analysing Discourse: Textual Analysis for Social Research*, Routledge, London.
- Farahzad, F., 1998, "A Gestalt Approach to Manipulation", *Perspectives: Studies in Translatology* 6(2), pp. 153-158.
- FAVREAU, J., 2005, *Zathura*, 35 mm, 114'.
- Fawcett, P., 1983, "Translations Modes and Constraints", *The Incorporated Linguist* 22(4), pp. 186-190.
- Fawcett, P., 1998, "Ideology and Translation", in M. Baker (ed.), *Routledge Encyclopedia of Translation Studies*, Routledge, London, pp.106-111.
- Fawcett, P., 2003, "The Manipulation of Language and Culture in Film Translation", in M. Calzada Pérez (ed.), *Apropos of Ideology: Translation Studies on Ideology – Ideologies in Translation Studies*, St Jerome, Manchester, pp. 145-163.
- Fawcett, P. and J. Munday, 2009, "Ideology", in M. Baker and G. Saldanha (eds), *Routledge Encyclopedia of Translation Studies* (2nd ed.), Routledge, London, pp. 137-141.
- Ferrer Simó, M. R., 2005, "Fansubs y scanlations: la influencia del aficionado en los criterios profesionales", *Puentes* 6, pp. 27-43.
- Filmer, D. A., (forthcoming), "Images of Italy? The Words Berlusconi Never (Officially) Said", in L. van Doorslaer, P. Flynn, and J. Leerssen (eds), *Interconnecting Translation and Image Studies*, John Benjamins, Amsterdam.
- Filmer, D. A., 2014, "Journalators? An Ethnographic Study of British Journalists who Translate", *Cultus* 7, pp. 135-158.
- Fong, V., 2007, "Media, Identity, and Struggle in Twenty-First-Century China: Introduction—Part 1", *Critical Asian Studies* 39(1), pp. 58-62.
- Fowler, R., 1991, *Language in the News: Discourse and Ideology in the Press*, Routledge, London.
- Fox, David J., 1993, "Disney Will Alter Song in 'Aladdin': Movies: Changes Were Agreed upon after Arab-Americans Complained that Some Lyrics Were Racist. Some Arab Groups Are not Satisfied", *Los Angeles Times*, 10 July, <http://articles.latimes.com/1993-07-10/entertainment/ca-11747_1_altered-lyric> (30 August 2015)
- Fraga Iribarne, M., 1966, *Estructura política de España*. Doncel, Madrid.
- Franco, E., 2001, "Inevitable Exoticism: The Translation of Culture-Specific Items in Documentaries", in F. Chaume and R. Agost (eds), *La traducción en los medios audiovisuales*, Publicacions de la Universitat Jaume I, Castelló de la Plana, pp. 177-181.



Franco, E., A. Matamala and P. Orero, 2010, *Voice-over Translation: An Overview*, Peter Lang, Bern.

Franco Aixelá, J., 1996, "Culture-specific Items in Translation", in R. Álvarez and M. C. Á. Vidal (eds), *Translation, Power, Subversion, Multilingual Matters*, Clevedon, pp. 52-78.

Freddi M. and M. Pavesi (eds), 2009, *Analysing Audiovisual Dialogue. Linguistic and Translational Insights*, CLUEB, Bologna.

French, E., 2006, *Selling Shakespeare to Hollywood: The Marketing of Filmed Shakespeare Adaptations from 1989 into the New Millennium*, University of Hertfordshire Press, Hatfield.

FRIEDKIN, W, 1973, *The Exorcist*, 35 mm, 122'.

Fung, A., 2009, "Fandom, Youth and Consumption in China", *European Journal of Cultural Studies* 12(3), pp. 285-303.

Galassi, G. G., 2000, "Fottiti amico", in C. Taylor (ed.), *Tradurre il cinema*, Università degli Studi di Trieste, Trieste, pp. 3-8.

Gambier, Y., 2002, "Les censures dans la traduction audiovisuelle", *TTR* 15(2), pp. 203-221.

GANNAWAY, B. and P. HOLMES, 2012, *Secret of the Wings*, 35 mm, 75'.

Gao, Y., 2012, *TV Talk: American Television, Chinese Audiences, and the Pursuit of an Authentic Self*, PhD Thesis, Vanderbilt University, Nashville, Tennessee.

Gao, D., 2014, "From Pirate to Kino-eye: A Genealogical Tale of Film Redistribution in China", in D. Johnson, K. B. Wagner, T. Yu and L. Vulpiani (eds), *China's iGeneration: Cinema and Moving Image Culture for the Twenty-First Century*, Bloomsbury Publishing, New York, pp. 125-146.

GARNETT, T., 1931, *Bad Company*, 35 mm, 65 or 75'.

Geertz, C., 1973, *The Interpretation of Cultures: Selected Papers*, Basic Books, New York.

Genna, A., 2003, "Scheda Queer as Folk versione G.B.", <<http://www.antoniogenna.net/doppiaggio/telefilm/queerasfolkuk.htm>> (9 May 2015)

Genna, A., 2004, "Scheda The L Word", <<http://www.antoniogenna.net/doppiaggio/telefilm/thelword.htm>> (9 May 2015)

Genna, A., 2006, "Scheda Queer as Folk versione USA", <<http://www.antoniogenna.net/doppiaggio/telefilm/queerasfolkusa.htm>> (9 May 2015)

Gentzler, E., 2001, *Contemporary Translation Theories*, (2nd ed.), Multilingual Matters, Clevedon.

GERONIMI, C., W. JACKSON and H. LUSKE, 1950, *Cinderella*, 35 mm, 74'.

GIBSON M., 1995, *Braveheart*, 16mm, 182'.

Gieve, S. and J. Norton, 2007, "Dealing with Linguistic Difference in Encounters with Others on British Television", in S. Johnson and A. Ensslin (eds), *Language in the Media: Representations, Identities, Ideologies*. Bloomsbury Press, London, pp 188-212.

Gil Gascón, F. and S. Gómez García, 2010, "Women, Engagement and Censorship in Spanish Cinema. 1939-1959", *Revista Latina de Comunicación Social* 10, pp. 460-471.

Gómez Castro, C. 2005, "La presencia de la literatura traducida (inglés>español) en el polisistema literario español de los últimos años del franquismo: la traducción



como fuente de modelos literarios", in *II Congreso Internacional AIETI 2005*, Universidad Pontificia de Comillas, Madrid, pp. 955-962.

Gómez Castro, C., 2008, "Translation and Censorship in Franco's Spain: Negotiation as a Pathway for Authorization", in C. O'Sullivan (ed.), *Proceedings of the 7th annual Portsmouth Translation Conference*, University of Portsmouth, Portsmouth, pp. 63-76.

Gómez Castro C., 2009, *Traducción y censura de textos narrativos inglés-español en la España franquista y de transición: TRACEni (1970-1978)*, PhD Thesis, Universidad de León.

González-Iglesias, J. D. and F. Toda, 2013, "Traducción y conflicto: Perdidos en la traducción", in Á. Vidal Claramonte and M. R. Martín Ruano (eds), *Traducción, política(s), conflictos: legados y retos para la era del multiculturalismo*, Comares, Granada, pp. 27-43.

Gottlieb, H., 1994, "Subtitling: Diagonal Translation", *Perspectives: Studies in Translatology* 2(1), pp. 101-121.

Guardini, P., 1998, "Decision-making in Subtitling", *Perspectives: Studies in Translatology* 6(1), pp. 91-112.

Gubern, R., J. E. Monterde, J. Pérez Perucha, E. Riambau and C. Torreiro, 1995, *Historia del Cine Español*, Cátedra, Madrid.

Gutiérrez Lanza, M. C., 1997, "Spanish Film Translation: Ideology, Censorship and the National Language", *American Translators Association Scholarly Monograph Series*, John Benjamins, Amsterdam, pp. 35-45.

Gutiérrez Lanza, M. C., 1999, *Traducción y censura de textos cinematográficos en la España de Franco: doblaje y subtitulado inglés-español (1951-1975)*. PhD thesis, Universidad de León.

Gutiérrez Lanza, C., 2011, "Censors and Censorship Boards in Franco's Spain (1950's-1960s): An Overview Based on the TRACE Cinema Catalogue", in D. Asimakoulas and M. Rogers (eds), *Multilingual Matters*, Clevedon, pp. 305-320.

HARPER, G., 1984, *The District Nurse*, USA.

Hatim, B., 2000, *Communication across Cultures: Translation Theory and Contrastive Text Linguistics*, University of Exeter Press, Exeter.

Hatim, B. and I. Mason, 1997, *The Translator as Communicator*, Routledge, London.

HAWKS, H., 1932, *Scarface*, 90, 95 or 99'.

Hay, J., 1998, "Subtitling and Surtitling", in Y. Gambier (ed.), *Translating for the Media*, University of Turku, Turku, pp. 131-137.

Heiss, C., 2004, "Dubbing Multilingual Films: a New Challenge?", *Meta* 49(1), pp. 208-220.

Hatim, B. and I. Mason, 2004, *Discourse and the Translator*, Longman House, New York.

Hermans, T., 1985, *The Manipulation of Literature: Studies in Literary Translation*, Croom Helm, London.

Hermans, T., 1991, "Translational Norms and Correct Translations", in K. van Leuven-Zwart and T. Naaijkens (eds), *Translation Studies: The State of the Art*, Rodopi, Amsterdam, pp. 155-170.



Hermans, T., 2007, "Cross-Cultural Translation Studies as 'Thick Translation'", *Bulletin of SOAS* 66(3), pp. 380-389.

Hermans, T., 2013, "Norms of Translation", in C. A. Chapelle (ed.), *The Encyclopedia of Applied Linguistics*, Wiley-Blackwell, Chichester, pp. 1-7.

Herzberger, D. H., 1981, "The Literary Malaise of Post-Franco Spain", in R. S. Minc (ed.), *Literature and Popular Culture in the Hispanic World: a Symposium*, Hispamérica Montclair State Collage, pp. 185-190.

de Higes-Andino, I., A. M. Prats-Rodríguez, J. J. Martínez-Sierra and F. Chaume, 2013, "Subtitling Language Diversity in Spanish Immigration Films", *Meta* 58(1), pp. 134-145.

HOPKINS, S., 2001, 24, USA.

Hsiao, C., 2014, "The Moralities of Intellectual Property: Subtitle Groups as Cultural Brokers in China", *The Asia Pacific Journal of Anthropology* 15(3), pp. 218-241.

Hu, K., 2013, "Competition and Collaboration: Chinese Video Websites, Subtitle Groups, State Regulation and Market", *International Journal of Cultural Studies* 17(5), pp. 437-451.

Hughes, G., 1991, *Swearing: A Social History of Foul Language, Oaths and Profanity in English*, Blackwell, Oxford.

Jacquemond, R., 1992, "Translation and Cultural Hegemony: The Case of French-Arabic Translation", in L. Venuti (ed.), *Rethinking Translation: Discourse. Subjectivity. Ideology*, Routledge, London, pp. 139-158.

Jameson, F., 1972, *The Prison-House of Language: A Critical Account of Structuralism and Russian Formalism*, Princeton University Press, Princeton.

Jay, T., 1999, *Why We Curse. A Neuro-Psycho-Social Theory of Speech*, John Benjamins, Amsterdam.

Jiang, C., 2014, "China Slaps Bans on a Bunch of Totally Harmless U.S. TV Shows", *Time*, 28 April, <<http://time.com/78927/china-ban-big-bang-theory-good-wife-ncis-practice-tv/>> (10 April 2015).

Katan, D. and F. Straniero-Sergio, 2001, "Look Who's Talking: the Ethics of Entertainment and Talkshow Interpreting", *The Translator* 7(2), pp. 213-237.

Katan, D. and F. Straniero-Sergio, 2003, "Submerged Ideologies in Media Interpreting", in M. Calzada Pérez (ed.) *Apropos of Ideology: Translation Studies on Ideology – Ideologies in Translation Studies*, St Jerome, Manchester, pp. 131-144.

KAZAN, E., 1961, *Splendor in the Grass*, 35mm, 124'.

KENTON, E. C., 1931, *The Last Parade*, 35 mm, 80 or 82'.

KERMAN, P., 2011, *Orange Is the New Black. My Year in a Women's Prison*, Spiegel&Grau, New York.

Keyman, E. F. and S. Yilmaz, 2006, "Modernity and Nationalism: Turkey and Iran in Comparative Perspective", In G. Delanty and K. Kumar (eds), *The SAGE Handbook of Nations and Nationalism*, Sage Publications, London, pp. 425-438.

Khoshsaligheh, M. and S. Ameri, 2014, "Translation of Taboos in Dubbed American Crime Movies into Persian", *T&I Review* 4, pp. 25-50.



Khosrokhavar, F., 2002, "Post-revolutionary Iran and the New Social Movements" In E. Hooglund (ed.), *Twenty Years of Islamic Revolution: Political and Social Transition in Iran since 1979*, Syracuse University Press, New York, pp. 3-18.

Khwira, Z., 2010, *Strategies and Motivations in Translated Children's Literature: Defoe's Robinson Crusoe as a Case Study*, MA Thesis, an-Najah National University, Nablus.

Kilborn, R., 1993, "Speak My Language: Current Attitudes to Television Subtitling and Dubbing", *Media, Culture and Society* 15, pp. 641-660.

King, N. and C. Horrocks, 2010, *Interviews in Qualitative Research*, Sage, London.

Latham, K., 2007, *Pop Culture China! Media, Arts, and Lifestyle*, ABC-CLIO, Santa Barbara, California.

Klaudy, K., 2001, "Explicitation", in M. Baker (ed.) *Encyclopedia of Translation Studies*, Routledge, London, pp. 80-85.

Kress, G., C. Jewitt, J. Ogborn and T. Charalampous, 2001, *Multimodal Teaching and Learning: The Rhetorics of the Science Classroom*, Continuum, London.

Landers, C.E., 2001, *Literary Translation: A Practical Guide*, Multilingual Matters, Clevedon.

Lane-Mercier, G., 1997, "Translating the Untranslatable: The Translator's Aesthetic, Ideological and Political Responsibility", *Target* 9(1), pp. 43-68.

Lansford, T., 2012, *9/11 and the Wars in Afghanistan and Iraq: A Chronology and Reference Guide*, ABC-CLIO: California.

LASSETER, J., 1995, *Toy Story*, 35 mm, 81'.

LASSETER, J. and J. RANFT, 2006, *Cars*, 35 mm, 117'.

Lee, T. Y., 2012, "Displacing Black Culture in Taiwan: Translator's Ethnic Awareness and Position", *Word and Text* Issue II(2), pp. 139-155.

Ledvinka, F.R., 2010, *What the Fuck Are You Talking About? Traduzione, omissione e censura nel doppiaggio e nel sottotitolaggio in Italia*, Eris Edizioni, Torino.

LEE, A., 2012, *Life of Pi*, 35 mm, 127'.

Lefevere, A., 1988-9, "Systems Thinking and Cultural Relativism". *Jadavpur Journal of Comparative Literature* 26 (7), pp. 55-68.

Lefevere, A., 1990, *Translation, History, and Culture*, Pinter Publishers, London.

Lefevere, A., 1992, *Translation, Rewriting, and the Manipulation of Literary Fame*, Routledge, London.

Lefevere, A., 1992, *Translating Literature: Practice and Theory in a Comparative Literature Context*, Modern Language Association of America, New York.

Leigh, R., 2014, "Watch Jeremy Paxman Shock Silvio Berlusconi by Asking: Is It True You Called Angela Merkel an Un****able Lard-a***?", 21 May, <<http://www.mirror.co.uk/tv/tv-news/watch-jeremy-paxman-shock-silvio-3580739>> (19 October 2015).

LEINER, D., 2004, *Harold and Kumar Go to White Castle*, 35 mm, 88'.

Leonardi, V., 2008, "Power and Control in Translation: Between Ideology and Censorship", ЯЗЫК, КОММУНИКАЦИЯ И СОЦИАЛЬНАЯ СРЕДА [Language, Communication and Social Environment] 6, pp. 80-89.

LEROY, M., 1931, *Little Caesar*, 35 mm, 77 or 80'.



- LETERRIER, L., 2010, *Clash of the Titans*, 35mm, 96'.
- Li, A., 2014, "Why Isn't House of Cards Censored in China? Top Graft Buster Wang Qishan May Hold the Answer", *South China Morning Post*, 20 February, <<http://www.scmp.com/news/china-insider/article/1430191/why-isnt-house-cards-censored-china-top-graft-buster-wang-qishan>> (10 April 2015).
- Li, J., 2012, "Ideological and Aesthetic Constraints on Audio-visual Translation: Mr. & Mrs. Smith in Chinese", *Intercultural Communication Studies* 21(2), pp. 77-93.
- Li, L., 2011, "Performing Bribery in China: Guanxi-practice, Corruption with a Human Face", *Journal of Contemporary China* 20(68), pp. 1-20.
- Li, P., 2012, "Ideology-oriented Translations in China: A Reader-response Study", *Perspectives: Studies in Translatology* 20(2), pp. 127-137.
- LOACH, K., 2004, *Ae Fond Kiss*, 35 mm, 104'.
- Lukyen, G. M., T. Herbst, J. Langham-Brown, H. Reid and H. Spinhof, 1991, *Overcoming Language Barriers in Television: Dubbing and Subtitling for the European Audience*, European Institute for the Media, Manchester.
- Määttä, S. K., 2004, "Dialect and Point of View: The Ideology of Translation in *The Sound and the Fury* in French", *Target* 16(2), pp. 319-339.
- Maltby, R., 1993, "The Production Code and the Hays Office", in T. Balio (ed.), *Grand Design: Hollywood as a Modern Business Enterprise, 1930-1939*, California UP, Berkeley, pp. 37-72.
- Maltby, R., 1993, "Grief in the Limelight, Al Capone, Howard Hughes, the Hays Code and the Politics of the Unstable Text", in J. E. Combs (ed.), *Movies and Politics: The Dynamic Relationship*, Garland, New York, pp. 133-182.
- Maltby, R., 2001, "The Spectacle of Criminality", in J. D. Slocum (ed.), *Violence and American Cinema*, Routledge, New York, pp. 117-152.
- MANN, M., 1992, *The Last of the Mohicans*, 16mm, 113'.
- Martín de la Guardia, R., 2008, *Cuestión de tijeras. La censura en la transición a la democracia*, Síntesis, Madrid.
- Martínez-Sierra, J. J., 2006, "Translating Audiovisual Humour: A Case Study", *Perspectives: Studies in Translatology* 13(4), pp. 289-296.
- Martínez-Sierra, J. J., 2008, *Humor y traducción. Los Simpson cruzan la frontera*, Publicaciones Universitat Jaume I, Castellón.
- Matthews, B. and L. Ross, 2010. *Research Methods: A Practical Guide for the Social Sciences*, Pearson Education, Harlow.
- MAYO, A., 1930, *A Doorway to Hell*, 35 mm, 77 or 79'.
- McEnery, T., 2005, *Swearing in English. Bad Language and Power from 1586 to the Present*, Routledge, London.
- McTEIGUE, J., 2005, *V for Vendetta*, 35mm, 132'.
- Mercks, K., 2007, "Censorship: A Case Study of Bohumil Hrabal's *Jarmilka*", in M. Cornis-Pope and J. Neubauer (eds), *History of The Literary Cultures of East-Central Europe: Junctures and Disjunctures in the 19th and 20th Centuries. Volume III: The Making and Remaking of Literary Institutions*, John Benjamins, Amsterdam, pp. 101-111.
- Mereu C., 2012, "Censorial Interferences in the Dubbing of Foreign Films in Italy (1927-1943)", *Meta* 57(2), pp. 294-309.



Mereu, C., 2013, *The Dub Debate: Film Censorship and State Intervention in the Translation of Foreign Cinema in Italy (1923-1963)*, PhD thesis, University of Reading, Reading.

Mereu Keating, C., 2014, "As Time Goes By... You Must Not Remember This: Burying the Past in the Italian Post-War Edition of Casablanca", in F. Baldasso and S. Wright (eds), *Italy in WWII and the Transition to Democracy: Memory, Fiction, Histories*, NeMLA 36, pp. 127-154.

Mereu Keating, C., (forthcoming), "Italians in Films: Opposing and Negotiating Hetero-constructed Images of Italianness", in P. Flynn, J. Leerssen and L. van Doorslaer (eds), *Interconnecting Translation Studies and Imagology*, John Benjamins, Amsterdam.

Merkle, D., 2010, "Censorship", in Y. Gambier and L. van Doorslaer (eds), *Handbook of Translation Studies*, John Benjamins, Amsterdam, pp. 18-21.

Meylaerts, R., 2008, "Translators and (Their) Norms: Towards a Sociological Construction of the Individual", in A. Pym, M. Shlesinger and D. Simeoni (eds), *Beyond Descriptive Translation Studies: Investigations in Homage to Gideon Toury*, John Benjamins, Amsterdam, pp. 91-102.

Miao, D., 2010, "Between Propaganda and Commercials: Chinese Television Today", in S. Shirk (ed.), *Changing Media, Changing China*, Oxford University Press, New York, pp. 91-114.

Milton, J and P. Bandia, 2009, "Introduction: Agents of Translation and Translation Studies", in J. Milton and P. Bandia (eds), *Agents of Translation*, John Benjamins, Amsterdam, pp. 1-19.

Ministry of Culture and Islamic Guidance, 1983, *Nezarat Bar Namayesh-e Film va Eslaid va Video va Sodour-e Parvaney-e Namayesh-e Anha [Supervision of Screening of Film and Slides and Video and Issuing Their Screening Permit]* <http://aific.ir/?page_id=108> (20 April 2015).

Monti, S., 2014, "Code-switching and Screen Translation in British and American Films and Their Italian Dubbed Version: A Socio-linguistic and Pragmatic Perspective", *Linguistica Antverpiensia New Series* 13, pp. 135-168.

Monti, S. 2009, "Codeswitching and Multicultural Identity in Screen Translation", in M. Freddi and M. Pavesi (eds), *Analysing Audiovisual Dialogue. Linguistic and Translational Insights*, CLUEB, Bologna, pp. 165-185.

Movie Review: "Clash of the Titans", in "Literary Analysis", 2 April 2010, <<http://literaryanalysis.net/2010/04>> (7 April 2015).

Muhanna, E., 2014, "Translating 'Frozen' into Arabic", *The New Yorker*, 30 May, <<http://www.newyorker.com/books/page-turner/translating-frozen-into-arabic>> (30 August 2015)

MULLIGAN, R., 1971, *Summer of '42*, 35mm, 103'.

Mullin, B., 1999, "The Simpsons, American Satire", *The Simpsons Archive*, <<http://www.simpsonsarchive.com/other/papers/bm.paper.html>> (15 January 2016).

Munday, J., 2012, *Evaluation in Translation: Critical Points of Translator Decision-making*, Routledge, London.

Munday, J., 2013, "The Role of Archival and Manuscript Research in the Investigation of Translator Decision-Making", *Target* 25, pp. 125-139.



Munday, J., 2014, "Using Primary Sources to Produce a Microhistory of Translation and Translators: Theoretical and Methodological Concerns", *The Translator* 20, pp. 64-80.

Muñoz García, N., 2005, "El español importado de Hollywood", *Puentes* 6, pp. 87-94.

Myers-Scotton, C., 1988, "Code Switching as Indexical of Social Negotiations", in M. Heller (ed.), *Codeswitching – Anthropological and Sociolinguistic Perspectives*, Mouton de Gruyter, Berlin, pp. 151-186.

Myers-Scotton, C., 1993, *Social Motivations for Code-Switching*, Clarendon Press, Oxford.

Nabokov, V., 2010, *Lolita*, Knopf Doubleday Publishing Group, New York.

Naficy, H., 2012, *A Social History of Iranian Cinema: The Islamicate Period, 1978–1984* (Vol. 3), Duke University Press, Durham.

Neagu, M. I., 2013, *Decoding Political Discourse: Conceptual Metaphors and Argumentation*, Palgrave Macmillan, New York.

Newsnight, 2014, "Silvio Berlusconi Gets Paxman Treatment", YouTube, 20 May, <http://www.youtube.com/watch?v=jD_tUQsCUuU> (19 October 2015).

Nicoli, S., 2011, "Cucù, la Merkel è 'inchiavabile'", 10 September, *Il Fatto Quotidiano*.

Niranjana, T., 1992, *Siting Translation. History, Post-structuralism and the Colonial Context*, University of California Press, California.

NISSEN, F., 2007, *Cinderella III*, 35 mm, 75'.

Nord, C., M. Khoshsaligheh and S. Ameri, 2015, "Socio-Cultural and Technical Issues in Non-Expert Dubbing: A Case Study", *International Journal of Society, Culture & Language* 3(2), pp. 1-16.

Norton, J. and S. Gieve, 2010, "The Erasure of Linguistic Difference in Media Representations of Encounters with Others on British Television", *Language Awareness* 19(3), pp. 205–225.

Omid, J., 2009, "Tarikhche-e Doubely-e Iran az Negah-e Jamal Omid [The History of Dubbing in Iran in Jamal-e Omid's Words]", in A. Mannani (ed.), *Sargozasht-e Doubleye Iran va Sedahaye Mandegarash [History of Iran's Dubbing and Everlasting Voices]*, Darinoush Publication, Tehran, pp. 48-52.

Opinion, 1993, "It's Racist, But Hey, It's Disney", *The New York Times*, 14 July, <<http://www.nytimes.com/1993/07/14/opinion/it-s-racist-but-hey-it-s-disney.html>> (30 August 2015)

Orero, P., 2006, "Voice-over: A Case of Hyper-reality", in M. Carroll, H. Gerzymisch-Arbogast and S. Nauert (eds) *Proceedings of the Marie Curie Euroconferences MuTra – Audiovisual Translation Scenarios*. <http://www.euroconferences.info/proceedings/2006_Proceedings/2006_Orero_Pilar.pdf> (19 October 2015).

Orero, P., 2009, "Voice-Over in Audiovisual Screen Translation", in J. Díaz Cintas and G. Anderman (eds), *Audiovisual Translation: Language Transfer on Screen*. Palgrave Macmillan, Basingstoke, pp. 130-140.



Ortiz Muñoz, F., 1946, *Criterio y normas morales de censura cinematográfica: conferencia pronunciada en el Salón de Actos del Consejo Superior de Investigaciones Científicas el día 21 de junio de 1946*, Magisterio Español, Madrid.

Orwell, G., 2004, *Nineteen Eighty-Four*, 1st World Library – Literary Society, Fairfield.

Overholt, W., 2012, "Reassessing China: Awaiting Xi Jinping", *The Washington Quarterly* 35(2), pp. 121-137.

Pang, L., 2012, *Creativity and Its Discontents: China's Creative Industries and Intellectual Property Rights Offenses*, Duke University Press, North California.

Paolinelli, M. and E. Di Fortunato, 2004, *Tradurre per il Doppiaggio*, Hoepli, Milano.

Parini, I., 2009, "The Transposition of Italian American in Italian Dubbing", in F. Federici (ed.), *Translating Regionalised Voices for Audiovisuals*, Aracne, Rome, pp. 157-178.

Parini, I., 2013, *Italian American Gangsterspeak. Linguistic characterization of Italian American mobsters in Hollywood cinema and in Italian dubbing*, LAP, Saarbrücken.

Parini, I., 2013, "Taboo and Translation in Audiovisual Works", in S. Bayó Belenguer, E. Ní Chuilleanáin and C. Ó Cuilleanáin (eds), *Translation Right or Wrong*, Four Courts Press, Dublin, pp. 149-161.

Parini, I., 2014, "'I'm Going to F***** Kill You!' Verbal Censorship in Dubbed Mafia Movies", in G. Iannaccaro and G. Iamartino (eds), *Enforcing and Eluding Censorship: British and Anglo-Italian Perspectives*, Cambridge Scholars Publishing, Newcastle, pp. 144-166.

PARKER, O., 2011, *Johnny English Reborn*, 35 mm, 101'.

Paterson, T., 2011, "Angela Merkel Undermined by Outspoken MPs", 15 September, *The Independent*, <<http://www.independent.co.uk/news/world/europe/angela-merkel-undermined-by-outspoken-mps-2354986.html>> (19 October 2015).

Pavesi M., 2005, *La traduzione filmica. Aspetti del parlato doppiato dall'inglese all'italiano*, Carocci, Roma.

Pavesi, M. and A. Malinverno, 2000, "Sul turpiloquio nella traduzione filmica", in C. Taylor (ed.), *Tradurre il cinema*, Università degli Studi di Trieste, Trieste, pp. 75-90.

Pavesi M. and E. Perego, 2006, "Profiling Film Translators in Italy: A Preliminary Analysis", *The Journal of Specialised Translation* 6, pp. 99-114.

Penrod, L. K., 1993, "Translating Hélène Cixous: French Feminisms and Anglo-American Feminist Theory", *Traduction, Terminology, Rédaction* 62, pp. 32-41.

Perego, E. and C. Taylor, 2009, "An Analysis of the Language of Original and Translated Film: Dubbing into English", in M. Freddi and M. Pavesi (eds), *Analysing Audiovisual Dialogue. Linguistic and Translational Insights*, CLUEB, Bologna, pp. 57-73.

Pérez-González, L., 2014, *Audiovisual Translation: Theories, Methods and Issues*, Routledge, London.

Pérez L. Heredia, M., 2015, "Reescritura divergente y traducción de estereotipos de género en televisión: el caso de *Orange is the New Black*", in Á. Vidal Claramonte and M. R. Martín Ruano (eds), *Traducción, medios de comunicación, opinión pública*, Comares, Granada, pp. 27-43.

PETRIE, D., 2009, *My Life in Ruins*, 35 mm, 95'.



Pettit, Z., 2004, "Translating Register, Style and Tone in Dubbing and Subtitling", *Journal of Specialised Translation* 4(4), pp. 49-65.

Pickowicz, G., 1995, "Velvet Prisons and the Political Economy of Chinese Filmmaking", in D. Davis (ed.), *Urban Spaces in Contemporary China: the Potential for Autonomy and Community in Post-Mao China*, Woodrow Wilson Center Press, Washington D.C., pp. 193-220.

Pinker, S., 2007, *The Stuff of Thought: Language as a Window Into Human Nature*, Viking, New York.

Pinsky, M. I., 1999, "The Gospel According to Homer", *Orlando Sentinel*, 15 August, <http://articles.orlandosentinel.com/1999-08-15/news/9908130346_1_simpsons-god-and-christianity-evangelical> (15 January 2016).

Pinsky, M.I., 2007, *The Gospel According to 'The Simpsons': Bigger and Possibly Even Better!*, Westminster John Knox Press, Louisville.

Poletti, M., 2012-2013, *La doppiezza nel doppiaggio: forme di censura e manipolazione nell'adattamento dialoghi italiano*, MA dissertation, UNINT, Roma.

Porterfield, J., 2009, *Islamic Customs and Culture*, Rosen Publishing Group, New York.

Poulton, E. and O. Durell, 2014, "Uses and Meanings of 'Yid' in English Football Fandom: A Case Study of Tottenham Hotspur Football Club", *International Review for the Sociology of Sport* 16, pp. 1-20.

Prince, S., 2003, *Classical Film Violence: Designing and Regulating Brutality in Hollywood Cinema, 1930-1968*, Rutgers University Press, New Jersey.

Pruys, G. M., 1997, *Die Rhetorik der Filmsynchronisation. Wie ausländische Spielfilme in Deutschland zensiert, verändert und gesehen werden*, Gunter Narr Verlag, Tübingen.

Puzo, M., 1969, *The Godfather*, G.P. Putnam's Sons, New York.

Puzo, M., 1970, *El padrino*, Grijalbo, Barcelona, traducción de Ángel Arnau.

Qi, X., 2014, "Why Do the Chinese Love "House of Cards""", *China & U.S. Focus*, 14 May, <<http://www.chinausfocus.com/culture-history/why-do-the-chinese-love-house-of-cards>> (19 April 2015).

Qian, S., 2004, "The Present Status of Screen Translation in China", *Meta* 49(1), pp. 52-58.

Qin, A. and S. Wang, 2014, "Chinese Censors Have Kept Their Hands Off 'House of Cards'", *The New York Times*, 20 February, <<http://sinosphere.blogs.nytimes.com/2014/02/20/chinese-censors-have-kept-their-hands-off-house-of-cards/?r=1>> (10 April 2015).

Rabadán, R., 2001, "Las cadenas intertextuales inglés-español: traducciones y otras transferencias (inter)semióticas", in E. Pajares, R. Merino and J. M. Santamaría (eds), *Trasvases culturales: Literatura, cine, traducción* 3, UPV/EHU, Vitoria, pp. 29-41.

Ranzato, I., 2009, "Censorship or 'Creative' Translation? The Italian Experience from Tennessee Williams to Woody Allen to *Six Feet Under*", in F. Federici (ed.), *Translating Regionalised Voices in Audiovisuals*, Aracne, Roma, pp. 43-70.

Ranzato, I., 2010, *La traduzione audiovisiva. Analisi degli elementi culturospecifici*, Bulzoni, Rome.



- Ranzato, I., 2011, "Translating Woody Allen into Italian: Creativity in Dubbing", *The Journal of Specialised Translation* 15, pp. 121-141.
- Ranzato, I., 2012, *The Translation of Cultural References in the Italian Dubbing of Television Series*, PhD Thesis, Imperial College London.
- Ranzato, I., 2012, "Gayspeak and Gay Subjects in Audiovisual Translation: Strategies in Italian Dubbing", *Meta* 57(2), pp. 369-384.
- Ranzato, I., 2015, "Dubbing Teenage Speech into Italian: Creative Translation in Skins", in J. Díaz Cintas and J. Neves (eds), *Audiovisual Translation: Taking Stock*, Cambridge Scholars, Newcastle, pp. 159-175.
- Ranzato, I., 2015, "'God Forbid, a Man!': Homosexuality in a Case of Quality TV", *Between* 5(9), pp. 1-24.
- Ranzato, I., 2016, *Translating Culture Specific References on Television: The Case of Dubbing*, Routledge, London.
- Rathgeb, D., 2004, *The Making of Rebel without a Cause*, McFarlandm, Jefferson, NC.
- RATNER, B., 2005, *Prison Break*, USA.
- RAY, N., 1955, *Rebel without a Cause*, 35mm, 111'.
- REITHERMAN, W., 1973, *Robin Hood*, 35 mm, 83'.
- Remael, A., 2010, "Audiovisual Translation", in Y. Gambier and L. van Doorslaer (eds), *Handbook of Translation Studies* (Vol. 1), John Benjamins, Amsterdam, pp. 12-17.
- Rohn, U., 2010, *Cultural Barriers to the Success of Foreign Media Content: Western Media in China, India, and Japan*, Peter Lang, Frankfurt.
- Romanowski, W., 2012, *Reforming Hollywood: How American Protestants Fought for Freedom at the Movies*, Oxford University Press, Oxford.
- Rosendorf, N. M., 2007, "'Hollywood in Madrid': American Film Producers and the Franco Regime, 1950-1970", *Historical Journal of Film, Radio and Television* 27(1), pp. 77-109.
- Rossi, F., 2008, "Hollywood Italian: l'italiano all'estero ritratto dal cinema statunitense. Rilievi linguistici", in S. Taviano (ed.), *Migration and Cultural Identities*, Mesogea: Messina, pp. 107-121.
- Rubin, H. and I. Rubin, 2012, *Qualitative Interviewing: The Art of Hearing Data*, (3rd ed.), Sage, London.
- Rundle, C., 2010, *Publishing Translations in Fascist Italy*, St Jerome, Manchester.
- Rushing, J., 2007, *Mission Al Jazeera*, Palgrave Macmillan, New York.
- Ryle, G., 1971, "The Thinking of Thoughts: What Is 'le Penseur' Doing?", in G. Geertz (ed.), *Collected Papers*, v.2, Hutchinson, London, pp. 480-496.
- Sachdev, I. and J. Giles, 2004, "Bilingual Accommodation", in T. K. Bhatia and W. C. Ritchie (eds), *The Handbook of Bilingualism*, Blackwell, Malden, pp. 353-378.
- Sackett, S., 1990, *The Hollywood Reporter Book of Box Office Hits*, Billboard Books, New York.
- Sahih Muslim*, 2006, Elmaktab el Islami, Beirut.
- Saldanha, G. and S. O'Brien, 2013, *Research Methodologies in Translation Studies*, St. Jerome, Manchester.



Salim, D. P., 2015, *The Transnational and the Local in the Politics of Islam: The Case of West Sumatra, Indonesia*, Springer International, Cham.

Salmon Kovarski, L., 1996, "Problemi di intraducibilità culturale nel film russo-sovietico: l'ambiguità di *Taxi Blues*", in C. Heiss and R. M. Bollettieri Bosinelli (eds), *Traduzione multimediale per il cinema, la televisione e la scena*, CLUEB, Bologna, pp. 251-262.

Sánchez, M. T., 1999, "Translation as a(n) (Im)possible Task: Dialect in Literature", *Babel* 45(4), pp. 301-310.

Sanderson, D., 2014, "When Paxo Met Berlo: So What Do You Really Think about Mrs Merkel?", *The Times*, 21 May, <http://www.thetimes.co.uk/tto/news/uk/article_4095690.ece> (19 October 2015).

SAPPARFT, 2014, 家新闻出版广电总局关于进一步落实网上境外影视剧管理有关规定的通知 [Notice on Further Regulating the Online Broadcast of Foreign Films and TV], 2 September, <<http://dy.chinasarft.gov.cn/html/www/article/2014/01493bffd6528a0402881a7470edaf0.html>> (10 April 2015).

SCANLON, D., 2013, *Monsters University*, 35 mm, 110'.

Schäffner, C., 2003, "Third Ways and New Centres: Ideological Unity or Difference?", in M. Calzada Pérez (ed.), *Apropos of Ideology: Translation Studies on Ideology – Ideologies in Translation Studies*, St Jerome, Manchester, pp. 23-41.

Schäffner, C., 2004, "Political Discourse Analysis from the Point of View of Translation Studies", *Journal of Language and Politics* 3(1), pp. 117-150.

Schäffner, C., 2010, "Norms of Translation", in Y. Gambier and L. van Doorslaer (eds), *Handbook of Translation Studies* (Vol. 1), John Benjamins, Amsterdam, pp. 235-244.

SCORSESE, M., 2010, *Shutter Island*, 35 mm, 138'.

SCOTT, T., 2001, *Spy Game*, 35mm, 126'.

Sedighi, A. and S. N. Tabrizi, 2012, "On Audiovisual Translation: The Effect of Norms of Dubbing Taboos into Persian Movies after the Islamic Revolution in Iran", *Journal of Language and Translation* 3(1), pp. 37-49.

Selby, J., 2014, "Silvio Berlusconi's Answer to Jeremy Paxman's Question 'Did You Call Angela Merkel an Unf***ckable Lard-a**e?'", *MailOnline*, 21 May.

Seliger, M., 1976, *Ideology and Politics*, George Allen, London.

Shary, V., 2002, *Generation Multiplex: The Image of Youth in Contemporary American Cinema*, University of Texas Press, Austin.

Shary, V., 2012, "Teen Films: The Cinematic Image of Youth", in B. K. Grant (ed.), *Film Genre Reader III*, University of Texas Press, Austin, pp. 576-601.

Shary, V., 2005, *Teen Movies: American Youth on Screen*, Wallflower Press, London.

Shary, V., 2006, "The Emergence of Teen Cinema", in B. K. Grant (ed.), *Schirmer Encyclopedia of Film*, vol. 1, Thomson Gale, Detroit, pp. 208-209.

Shary, V. and A. Seibel (eds), 2007, *Youth Culture in Global Cinema*, University of Texas Press, Austin.

SHELTON, T., T. STONES and A. ZASLOVE, 1994, *Aladdin – The Return of Jafar*, 35 mm, 69'.



- Shirk, S., 2010, *Changing Media, Changing China*, Oxford University Press, Oxford.
- Shochat, E. and R. Stam, 1985, "The Cinema after Babel: Language, Difference, Power", *Screen* 26(3-4), pp. 35-58.
- Siddique, H., 2014, "Jeremy Paxman Stuns Silvio Berlusconi with Angela Merkel Insult Allegation", *The Guardian*, 21 May, <<http://www.theguardian.com/media/2014/may/21/jeremy-paxman-stuns-silvio-berlusconi-angela-merkel-insult-allegation>> (19 October 2015).
- Slocum, D., 2005, *Rebel without a Cause: Approaches to a Maverick Masterwork*, Suny Press, Albany, NY.
- Snell-Hornby, M., 1995, *Translation Studies: An Integrated Approach*, John Benjamins, Amsterdam.
- Sohn, J., 2000, "Simpson Ethics", *The Simpsons Archive*, <<http://www.simpsonsarchive.com/other/papers/js.paper.html>> (15 Jan 2016).
- Spears, R. A., 1982, *Slang and Euphemism*, Signet, New York.
- STEWART, S., 2013, *Dark Skies*, 35 mm, 97'.
- STONES, T., 1996, *Aladdin and the King of Thieves*, 35 mm, 80'.
- St-Pierre, P., 1993, "Translation as a Discourse of History", *TTR* 6(1), pp. 61-82.
- Straniero-Sergio, F., 2011, "Language Mediation in News Making: from Simultaneous Interpreting to Other (Hybrid) Transfer Modes", *The Interpreter's Newsletter* 16, pp. 175-197.
- Sun, W., 2007, "Dancing with Chains: Significant Moments on China Central Television", *International Journal of Cultural Studies* 10(2), pp. 187-204.
- Tapper, R., 2002, *The New Iranian Cinema: Politics, Representation and Identity*, I. B. Tauris, London.
- TARANTINO, Q., 2009, *Inglourious Basterds*, 35mm, 152'.
- Tartamella, V., 2006, *Parolacce. Perchè le diciamo, che cosa significano, quali effetti hanno*, BUR, Milano.
- Toury, G., 1980, *In Search of a Theory of Translation*, The Porter Institute for Poetics and Semiotics, Tel Aviv.
- Toury, G., 1995, *Descriptive Translation Studies and Beyond*, John Benjamins, Amsterdam.
- Toury, G., 2012, *Descriptive Translation Studies and Beyond* (Revised ed.), John Benjamins, Amsterdam.
- Treveri Gennari, D., 2009, *Post-war Italian Cinema. American Intervention, Vatican Interests*, Routledge, London.
- Treveri Gennari, D., 2010, "Forbidden Pleasures: Voyeurism, Showgirls and Catholicism in Postwar Cinema in Italy", in L. Bolton and C. Siggers Manson (eds), *Italy on Screen: National Identity and Italian Imaginary*, Peter Lang, New York.
- Treveri Gennari, D., 2013, "Blessed Cinema: State and Catholic Censorship in Postwar Italy", in D. Biltiereyst and R. Vand Winkel (eds), *Silencing Cinema. Film Censorship around the World*, Palgrave, Basingstoke, pp. 255-272.
- Tropiano, S., 2006, *Rebels and Chicks. A History of the Hollywood Teen Movie*, Back Stage Books, New York.



Turner, J., 2014, "Paxo Serves up Sexism with a Sneer and a Snigger", *The Times*, 22 May, <<http://www.thetimes.co.uk/tto/opinion/columnists/article4096446.ece>> (19 October 2015).

Tveit, J. E., 2004, *Translating for Television. A Handbook in Screen Translation*, JK Publishing, Bergen.

Tymoczko, M., 2002, "Connecting the Two Infinite Orders. Research Methods in Translation Studies", in T. Hermans (ed.), *Crosscultural Transgressions. Research Models in Translation Studies II. Historical and Ideological Issues*, St. Jerome, Manchester, pp. 9-25.

Tymoczko, M., 2003, "Ideology and the Position of the Translator. In What Sense Is a Translator 'In Between'?", in M. Calzada Pérez (ed.), *Apropos of Ideology. Translation Studies on Ideology – Ideologies in Translation Studies*, St. Jerome, Manchester, pp. 181-201.

Ulrych, M., 2000, "Locating Universal Features of Translation Behaviour through Multimedia Translation Studies", in R. M. Bollettieri Bosinelli, C. Heiss, M. Soffritti and S. Bernardini (eds), *La traduzione multimediale: quale traduzione per quale testo?*, CLUEB, Bologna, pp. 407-429.

Valdeón, R. A., 2010, "Schemata, Scripts and the Gay Issue in Contemporary Dubbed Sitcoms", *Target* 22(1), pp 71-93.

Van Dijk, T., 1998, *Ideology: A Multidisciplinary Approach*, Sage, London.

Van Dijk, T., (ed.), 2007. *The Study of Discourse: An Introduction in Discourse Studies*, Sage, London.

Van Dijk, T., 2009a, "Multidisciplinary CDA: A Plea for Diversity", in R. Wodak and M. Meyer (eds), *Methods of Critical Discourse Analysis*, Sage, London, pp. 62-85.

Van Dijk, T., 2009b, "News, Discourse, and Ideology", in K. Wahl-Jorgensen and T. Hanitzsch (eds), *The Handbook of Journalism Studies*, Routledge, London, pp. 191-204.

VAN SANT, G., 1997, *Good Will Hunting*, 35 mm, 126'.

Vasey, R., 1997, *The World According to Hollywood*, University of Wisconsin, Madison.

Venuti, L., 1992, "Introduction", in L. Venuti (ed.), *Rethinking Translation: Discourse, Subjectivity, Ideology*, Routledge, London, pp. 1-17.

VILLENEUVE, D., 2013, *Prisoners*, 35 mm, 153'.

WAN, J., 2004, *Saw1*, 35 mm, 35 mm, 103'.

Wang, S., 2014, 《纸牌屋》第二季是怎样完整引进中国的 [How Was the Uncut Second Season of "House of Cards" Imported to China?] *The New York Times*, 20 February, <<http://cn.tmagazine.com/film-tv/20140220/tc20cards>> (10 April 2015).

Wei, L., 2011, "Moment Analysis and Translanguaging Space: Discursive Construction of Identities in Multilingual Chinese Youth in Britain", *Journal of Pragmatics* 43, pp. 1222-1235.

WEI, T.S., 2011, *The Sun Flag*, part 1 of *Warriors of the Rainbow: Seediq Bale*, 16mm, 144'.

Weibo, 2015, 开展网上境外影视剧信息申报登记工作的通知 [Government Edition, Notice on Applying for Online Broadcast of Foreign Films and TV] 21 January,



<http://www.weibo.com/p/1001603801540589688620?from=page_100505_profile&wvr=6&mod=wenzhangmod> (10 April 2015).

WELLMAN, A. W., 1931, *Public Enemy*, 35 mm, 74 or 83'.

Whitman-Linsen, C., 1996, *Through the Dubbing Glass. The Synchronization of American Motion Pictures into German, French and Spanish*, Peter Lang, Frankfurt.

Wilson, M., 2011, *The Politics of Enjoyment: The Media Viewing Preferences and Practices of Young Higher-educated Chinese*, PhD Thesis, University of Westminster, London.

Wodak, R. and M. Meyer, 2009, *Methods of Critical Discourse Analysis*, Sage, London.

Wolf, M., 2002, "Censorship as Cultural Blockage: Banned Literature in the Late Habsburg Monarchy", *TTR* 15(2), pp. 45-61.

Wolf, M., 2010, "Sociology of Translation", in Y. Gambier and L. van Doorslaer (eds), *Handbook of Translation Studies*, John Benjamins, Amsterdam, pp. 337-343.

Wong, L., 2002, "Translating Register: With Reference to English, French, German, and Italian Versions of *Hong lou meng*", *Babel* 48(3), pp. 247-266.

Woodham, K., 2006, "From Congolese Fisherman to British Butler: Francophone African Voices in English Translation", in N. Armstrong and F. M. Federici (eds), *Translating Voices, Translating Regions*, Aracne, Roma, pp. 401-418.

Wu, Y. and X. Ye, 2014, 《纸牌屋》火爆中国，影射太子党内容未删 [“House of Cards” Draws Avid Following in China, Sensitive References to the Princelings Are Shown Uncut], *Deutsche Welle*, 20 February, <<http://www.dw.de/纸牌屋火爆中国影射太子党内容未删/a-17444872>> (10 April 2015).

Yuan, L., 2016, *The Subtitling of Sexual Taboo from English into Chinese*, PhD thesis, Imperial College London, London.

Yunxing, L., 1998, "Cultural Factors in Translation", *Perspectives: Studies in Translatology* 6(2), pp.175-82.

Xie, S. and J. Huang, 2010, "Opportunities, Restrictions, and Challenges for Web TV in China", *Chinese Journal of Communication* 3(4), pp. 421-434.

Xie, T., 2012, *Repression and Ideological Management: Chinese Film Censorship after 1976 and Its Impacts on Chinese Cinema*, PhD Thesis, Florida State University, Tallahassee.

Zabalbeascoa, P., 1996, "Translating Jokes for Dubbed Television Situation Comedies", *The Translator* 2(2), pp. 235-57.

Zabalbeascoa, P., 1997, "Dubbing and the Nonverbal Dimension", in F. Poyatos (ed.), *New Perspectives and Challenges in Literature, Interpretation and the Media*, John Benjamins, Amsterdam, pp. 327-342.

Zabalbeascoa, P., 2010, "Translation in Constrained Communication and Entertainment", in J. Díaz Cintas, A. Matamala and J. Neves (eds), *New Insights into Audiovisual Translation and Media Accessibility*, Rodopi, Amsterdam, pp. 25-40.

Zanotti, S., 2012, "Censorship or Profit? The Manipulation of Dubbed Youth Films", *Meta* 57(2), pp. 351-368.



Zanotti, S., 2014, "Translation and Transcreation in the Dubbing Process: A Genetic Approach", *Cultus* 7, pp. 107-132.

Zanotti, S., 2015, "Investigating Redubs: Motives, Agents, and Audience Response", in R. Baños Piñero and J. Díaz Cintas (eds), *Audiovisual Translation in a Global Context – Mapping an Ever-changing Landscape*, Palgrave Macmillan, Basingstoke, pp. 110-139.

ZASLOVE, A., R. LADUCA, et al., 1994-1995, *Aladdin* (TV series).

Zhang, W. and C. Mao, 2013, "Fan Activism Sustained and Challenged: Participatory Culture in Chinese Online Translation Communities", *Chinese Journal of Communication* 6(1), pp. 45-61.

Zhang, C., 2004, "The Translating of Screenplays in the Mainland of China", *Meta* 49(1), pp. 182-192.

Zhang, X., 2012, "Censorship and Digital Games Localisation in China", *Meta* 57(2), pp. 338-350.

Zhao, B., 1998, "Popular Family Television and Party Ideology: the Spring Festival Eve Happy Gathering", *Media, Culture & Society* 20(1), pp. 43-58.

Zhao, C., 2004, 论译制片翻译中的四对主要矛盾 [Translation into Chinese of Film Scripts and Scripts of TV Drama Series – Four Main Conflicting Demands], 中国翻译 [Chinese Translators Journal] 23(4), pp. 49-51.

Zhao, L., 2014, 美剧《纸牌屋》对我国反腐败工作的启示 [The Implication of "House of Cards" for Our Anti-corruption Campaign], 中国纪检监察报 [Journal of the Central Commission of Discipline Inspection] <<http://csr.mos.gov.cn/mos/cms/html/122/391/201404/41263.html>> (10 April 2015).

Zhao, Y., 2008, *Communication in China: Political Economy, Power, and Conflict*, Rowman & Littlefield Publishers, Maryland.

ZWICK, J., 2002, *My Big Fat Greek Wedding*, 35 mm, 95'.