Università di Firenze Dipartimento di Formazione, Lingue, Intercultura, Letterature e Psicologia

Corso di Traduzione in Lingua inglese John Gilbert

Adapted from “I 50 anni di 'Lola', la canzone dei Kinks inno della libertà di genere”

(“(The) 50 Years of ‘Lola’,//”’Lola’’s 50 Years, the Song by The Kinks/The Kinks(‘) Song,

Anthem of/for//(Paean/Pean/Ode to?) Gender Freedom/(the) Freedom of Gender”)

 (not hymn = religious) by Ernesto Assante, in *La Repubblica,* 12 June 2020

 renowned the history of rock

 (On) The 12 June 1970, exactly fifty years ago, one of the most famous songs in rock history

arrived in (the) English record stores, a track/piece/song by The Kinks entitled/titled/called “Lola.”

 shops,

 how the song was born/came to be

The anecdote of/about/on/behind the birth/origin/genesis/inception of the song/the song’s birth is well

known: Ray Davies was/is recording (together) with The Kinks the/their new album. In a break/pause

 During one of the breaks

 During a recording break,

in the recording//(in) between recordings/recording sessions//from recording(s),

he decided/decides to pass/spend the evening in a Soho club/club in Soho

in company with Both were/are having

in/with the company of the manager of the band, Robert Wace. The two (of them) were/are

accompanied by/joined by/together with/along with the band’s manager,

having/have (quite) a lot/lots of fun//a really good/great time, downing/emptying/draining/kicking back

greatly enjoying themselves, finishing off/knocking off/polishing off numerous/several/many

bottles of alcohol and also/even consuming/making use of/doing/taking some illegal substances

/(some) drugs. At a certain/one point, Wace broke/breaks/cut/cuts loose//let/lets himself go

dancing/on the dance floor with a beautiful girl, tall and thin/slim/slender. Davies however

realized/realizes (that) the girl was/is not exactly a girl. (Having returned/gone)/(Once) Back home,

Davies decided/decides to write a song, a track/piece that/which would become/go on to become/

/was to become one of The Kinks’ greatest successes/biggest hits of the Kinks, and also the first

song about/on a character/figure/person “en travesti”/in drag/cross-dressing who, as the song

 an “en travesti”/transsexual? also transexual/transgender? person who,

says/goes, “walks like a woman but talks like a man.”

 get censored by the BBC. Nevertheless, the English

 The song/track would/will undergo the censorship of the BBC. The English, however, were

 be subjected to BBC/the BBC’s censorship.

less scandalized/shocked/shaken than the Americans who instead openly censored the song. Many

radios/radio stations refused to play/air/broadcast/transmit it, because in the text/lyrics Davies

 since

made reference/referred to a future in which/where “girls will be boys and boys will be girls”

which was considered (as/to be)/deemed (as/to be)/perceived as/to be unsettling/destabilizing

for the average listener of the/that time/period. The song, despite/in spite of these difficulties,

obtained/had/gained/achieved/was met with (an) immediate success,

arriving/ranking a few days after its release at the second position in/on/of? the English charts/classifications

and in the American Top 10/Ten.

reaching only a few days after its release the second place… and the American Top 10.

getting in a few days after its release to the second place… and into the American Top Ten.

positioning itself

 The song, as Ray Davies then said in many interviews, is not really/actually dedicated

 track, would later say/was then to say in reality

to the Lola (he) met in/at the Soho club/club in Soho, but to the many people/individuals

(who/that) he (had) met/encountered over/through the years in the clubs and night spots/pubs

 (venues? A place for events like concerts, conferences, sports)

/(bars??) of England in the 1960s/’60s, where homosexuality was considered a crime until

 (the) 1960s England,

1967. (…)