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This article proposes a reflection on a very delicate question in the field of translation: parody of the target language. How to work on a text in which a fundamental component is precisely the parodying of the language into which we are translating? How can we create the distance between both languages? Taking inspiration from an Argentinean theatrical text, *Venecia* by the playwright Jorge Accame, as well as focussing on the contact/contrast/ overlaying between two languages such as Spanish and Italian, the article analyses some of the translation possibilities offered by Accame's text.