Translation Practices

Through Language to Culture

Edited by
Ashley Chantler and Carla Dente

Translation Practices

Translation Practices
Through Language to Culture

Edited by
Ashley Chantler and Carla Dente

Rodopi

Acknowledgements

List of illustrations

1. Churlishness, Amiens cathedral
2. Herod in his bath, Amiens cathedral

in Emily Eells's essay.

1. Pomponesco. Argine Po visto dalla piazza
2. Sabbioneta. Dal Palazzo Ducale verso nord
3. Comacchio. Argine Agosta

in Marina Spunta's essay.

Contents

Culture as Target

Languages of Culture

Appendix

Editors' Preface

This book is one of the many outcomes of interdisciplinary research activities which have developed for over a decade by a group of scholars working in the Universities of Pisa and Leicester, with contributions by several colleagues from other European institutions.

Preceding volumes arising from the Leicester-Pisa relationship include: *Scenes of Change: Studies in Cultural Transition*, ed. by Carla Dente and Jane Everson (Pisa: Edizioni ETS, 1996); *Romancing Decay: Ideas of Decadence in European Culture*, ed. by Michael St John (Aldershot: Ashgate, 1999); *Displaced Persons: Conditions of Exile in European Culture*, ed. by Sharon Ouditt (Aldershot: Ashgate, 2002); *The Poetics of Transubstantiation: From Theology to Metaphor*, ed. by Douglas Burnham and Enrico Giaccherini (Aldershot: Ashgate, 2005); *Proteus: The Language of Metamorphosis*, ed. by Carla Dente, George Ferzoco, Miriam Gill, and Marina Spunta (Aldershot: Ashgate, 2005); *Collaboration in the Arts from the Middle Ages to the Present*, ed. by Silvia Bigliazzi and Sharon Wood (Aldershot: Ashgate, 2006); and *Myths of Europe*, ed. by Richard Littlejohns and Sara Soncini (Amsterdam: Rodopi, 2007).

Translation Practices represents the final volume in the first stage of a communal experience that has now developed into a four-year, jointly-funded research project on Anglo-Italian cultural exchange, linking Leicester and Pisa with other universities (Paris X, Freie Universität, Berlin) and distinguished scholars around the world. We are extremely grateful to the British Academy for funding this initiative.

Sincere thanks are due to Martin Stannard and Greg Walker, without whom this and the above volumes would not exist; Manfred Pfister for his advice and support; Pamela Cologna for her hard work and invaluable assistance; and to all the contributors to this volume for their wonderful essays and their patience.

Ashley Chantler and Carla Dente
November 2007

Introduction

This anthology of essays reflects in many ways the 'cultural turn' translation studies have taken over the last two decades.[1] These essays, most of them focused on Anglo-Italian transactions, are therefore no longer merely concerned with the linguistics of translation as traditional translation studies were, but extend the field of research into the cultural dimensions of transposing a text from one language or semiotic code into another. And they do this in three different though closely related ways.

Firstly, following Roman Jakobson's distinctions between three types of translation – 'We distinguish three ways of interpreting the verbal sign: it may be translated into other signs of the same language, into another language, or into another, nonverbal system of symbols'[2] – they consider as translation not only the prototypical translation of a text from one language into another but also the all-pervasive processes of translating verbal or nonverbal signs within one language and culture. After all, 'interpreter' denotes not only someone who translates into or from a foreign language but also all those who provide meta-texts in the same language – 'interpretations', explanations, commentaries, editions[3] – to promote understanding across historical or cultural gaps. In this sense, we are all translators: we constantly interpret, explain, and translate to each other – and to ourselves! – written, spoken and non-verbal texts. And the latter, Jakobson's 'nonverbal system of symbols', can also serve as the target-code – as in media-transposition of texts and the

---

[1] This turn is documented in a number of recent anthologies and studies; cf. in particular Susan Bassnett and André Lefevere, *Translation, History and Culture* (London/New York: Routledge, 1990) with the editors' 'Introduction: Proust's Grandmother and the Thousand and One Nights: The "Cultural Turn" in Translation Studies', pp. 1-13; *Translation/History/Culture: A Casebook*, ed. by André Lefevere (London/New York: Routledge, 1992); *Constructing Cultures: Essays in Literary Translation*, ed. by Susan Bassnett and André Lefevere (Clevedon/Philadelphia: Multilingual Matters, 1998) with Susan Bassnett's essay 'The Translation Turn in Cultural Studies', pp. 123-40; *The Translation Studies Reader*, ed. by Lawrence Venuti (London/New York: Routledge, 2000), *The Routledge Encyclopedia of Translation Studies*, ed. by Mona Baker (London/New York: Routledge, 2001).

[2] Roman Jakobson, 'On Linguistic Aspects of Translation', in *The Translation Studies Reader*, ed. by Lawrence Venuti (London/New York: Routledge, 2000), p. 114.

[3] For editing as a kind of translation cf. the contribution by Ashley Chantler in the present volume.

manifold dialogues of words and images among aesthetic practices,[4] or, in everyday life, in the performative codes of body language.

Secondly, the cultural turn of translation studies has shifted the focus of research from the linguistic mechanics – and the verbal art[5] – of translating from one language into the other to the social role a translator plays and to the institutions of translating supporting this role, to the functions translation serves both for the source and the receiving culture and to its cultural impact, to the kinds of readers it is targeted on and their particular predispositions and requirements. Theorizing and exploring translating as a social practice highlight, for instance, questions of political constraints (censorship) or support (sponsorship), the economics involved in the international transfer of texts, the role of translation in transcultural canon formation,[6] its imbrication in (post-)colonial hegemony and the subversions and reversals of this relationship, or the gender aspects of an art that has traditionally been defined as ancillary (and thus feminine) is now frequently turned into a feminist art of re-writing powerful source texts.[7]

Finally, this cultural turn has extended the very notion of translation to a whole range of mediating inter- and intra-cultural activities beyond translation 'proper', i.e. translation in the traditional and narrow sense of the word. In this extended sense we are all – and always – translators. As Salman Rushdie reminds us in *Imaginary Homelands*: '"Translation" comes, etymologically, from the Latin for "bearing across". Having been borne across the world, we are translated men'.[8] Rushdie, of course, speaks of the postcolonial subject here, but in an incisive and existentialist way this applies to all of us, constantly mediating, and mediated, between different meaning-making worlds, sign systems, and texts. Translation in this wider sense of the word is what we are constantly engaged in, and not only when we pursue the time-honoured profession of translators, which literally translate texts from one language into the other. Thus, the inter-lingual translation has become a metaphor for the whole range of social activities and processes of mediation, from the hermeneutics of understanding and interpretation to personal, cultural and intercultural dialogical engagements and on to exchanges of mate-

---

[4]   Cf. Marina Spunta on the dialogue between literatures in this volume.

[5]   Cf. on this David Platzer's comments on his own translations of poems by Dacia Maraini.

[6]   Cf. André Lefevere, *Translation, Rewriting and the Manipulation of Literary Fame* (London/New York: Routledge, 1992) and Lynne Long's, Emily Eells's and Philip Shaw's contributions in the present volume.

[7]   Cf. the contribution of Luanda Stannard.

[8]   Salman Rushdie, *Imaginary Homelands: Essays and Criticism* (London: Granta Books, 1992), p. 17.

rial and cultural capital. And this process of metaphorization – which is, as the shared etymological sense of *metaphor* and *translation* already indicates, a mode of translation in its own right – also works the other way round: dialogue and intertextual transposition, transplantation and metamorphosis, lending, borrowing and returning,[9] export and import, travelling and traffic, negotiations and transactions and other forms of social and cultural exchange have come to be increasingly used as illuminating metaphorical models for the analysis of inter-lingual translation. The great mythical model for this conjunction of the narrower and the wider senses of translation is Hermes or Mercury, messenger and mediator between the gods and men and therefore the god of hermeneutics, but at the same time the god of merchants, thieves, spies and other shape-shifters. The modern anthropologists' 'go-between' is clearly his conceptualized descendant,[10] and his theatre of activities, a 'Third Space' in-between – a 'liminal' space in-between self and other, in-between cultures and language – has been highlighted by Homi Bhabha as the increasingly crucial site of meaning-making in our society: 'we should remember that it is the "inter" – the cutting edge of translation and negotiation, the in-between space – that carries the burden of the meaning of culture'.[11]

The following diagram seeks to map this ever-widening field of translation studies and at the same time map the thematically varied contributions to the present collection of essays. Its *horizontal* axis is *product*-oriented and represents in a rough and ready sliding scale the major forms the processes of translation are represented in. Each one of the boxes could and should, of course, be further subdivided and internally differentiated. Dictionaries, for instance can be intra- and inter-lingual and they should also include comparative phraseologies,[12] and the box for media transpositions contains a wide range of formations from ekphrasis and illustrations to verbal images, from dramatization and musical settings to film versions. The *vertical* axis is *process*-oriented and tabulates in a more or less systematic fashion the various

---

9   Cf. again Lynne Long's contribution on the 'European Lending Library'.
10 Cf. Lorna Hardwick's contribution on 'playing around cultural faultlines' and my own on John Florio as go-between.
11 Homi K. Bhabha, *The Location of Culture* (London/New York: Routledge, 1994), p. 38.
12 Most of the contributions to the first section of this volume, 'Language as Means', belong here; cf. Cacchiani's comparative study of intensifiers in English and Italian and Stephen Coffey's on Italian phraseological units deriving from English via the copying process of 'calquing', Elisa Mattiello on the translation of slang and Monica Boria on the translation of humour, Sonia Cunico on verbal characterization in Dario Fo's *Morte accidentale di un anarchico* translated into English, Kate Litherland on the presence of American youth culture and its discourses in recent Italian fiction, and Dave Postles's historical reconstruction of conventions of *aliases* as translations of proper names.

practices and activities linked to translating and the controlling metaphors that provide models for these linkages.

| TRANSLATION | dictionary | edition | commentary | same-language tr. | 2nd-language tr. | media transposition |

understanding and interpreting

intertextual/intermedial dialogues

transfer and transplantation

metamorphosis

lending, borrowing and returning

appropriation

travelling and traffic

export and import

transactions, negotiations

imitation and emulation

imitation and subversion

go-betweens performing in liminal spaces

transcultural canonizings

All these concepts and notions play a role in following discussions; indeed, it is the space created by the horizontal and vertical axis where the field work of translation studies in this volume takes place.

Manfred Pfister
Montepescali, 2007

Language
as
Means

Lynne Long

The European Lending Library:
Borrowing, Translating, and Returning Texts

1. Translation theory

In the 80s, when Translation Studies began to emerge as a separate discipline, there was much shifting about and moving over of cultural and literary theories to make room for translated texts, firstly as a cultural phenomenon and secondly as an integral part of any literary system. Translation had always had a place as a communicative medium, a language learning tool or a method of text access. It had long been the subject of philosophical and literary observations by classical writers like Cicero, Horace, Jerome and Augustine[1] and its strategies outlined and defended, especially in reference to translated works, by seventeenth century poets such as the Earl of Roscommon and John Dryden.[2] Its significance as an active and creative force in the advancement of early vernacular literatures, however, and in the development of individual writers had been, and to some extent still is, overlooked.

Cultural theorist Itamar Even-Zohar's revised essay on the position of translated literature within the literary polysystem identifies translated literature as a 'most active system' within any literary polysystem. A young, peripheral or weak literature or a literature in crisis will turn to translated litera-

---

[1]   Cicero, 'De Optimo Genere Oratorum', in *Western Translation Theory: From Herodotus to Nietzsche*, ed. by Douglas Robinson (Manchester: St Jerome Publishing, 2002); Horace, 'Ars Poetica', in *Western Translation Theory: From Herodotus to Nietzsche*, ed. by Douglas Robinson (Manchester: St Jerome Publishing, 2002); Jerome, 'Letter to Pammachius', in *Western Translation Theory: From Herodotus to Nietzsche*, ed. by Douglas Robinson (Manchester: St Jerome Publishing, 2002); and Augustine, 'De Doctrina Christiana', in *Western Translation Theory: From Herodotus to Nietzsche*, ed. by Douglas Robinson (Manchester: St Jerome Publishing, 2002). Relevant extracts may be found in Douglas Robinson, *Western Translation Theory* (Manchester: St Jerome Publishing, 1997).

[2]   Wentworth Dillon, Earl of Roscommon, *An Essay on Translated Verse* (London: Jacob Tonson, 1685); John Dryden, *Sylvae* (London: Jacob Tonson, 1685). In Dryden's prefaces to his own translations, particularly in the preface to *Sylvae*.

ture as a source of innovation or renovation.[3] A later essay discusses 'cultural interference', the influential effect upon each other of cultures in close proximity or with close contacts.[4] Gideon Toury's work in progress addresses the idea of 'culture planning' in and through translation: the selective borrowing of high status texts, what we would call classics, to be translated into (usually) minority languages for the purpose of building up and developing the culture into a stronger position *vis à vis* other cultures.[5] When Turkey became a republic in the 20s and adopted Western script, translations of what were considered the classics of European and American literature were commissioned to feed into the new young literary system.[6] Yan Fu and later Lin Shu translated mainstream literary and philosophical works from Europe into Chinese in the early twentieth century with the aim of enriching and informing Chinese culture.[7] Minority languages like Catalan, Breton and Friesian survive and maintain their position by having texts central to the European canon, the Bible for example, translated into the vernacular.[8]

It is almost as if, within the context of European literature, there is an undefined but recognisable pool of classic texts essential to the vernacular culture. Any literature needing to launch its own development or to raise its status to that of its neighbours or competitors selects and translates from these high status works. Within Europe, these works might include Greek and Latin literary and philosophical classics, early vernacular epics, the Old and New Testament and folk tales. Folk tales and children's literature in the vernacular ensure material for young people to read; the vernacular Bible solemnizes important rituals in the local language.

Against the background of the 'cultural turn' in translation studies, André Lefevere developed the premise that each translation comes with its own

---

[3] Itamar Even-Zohar, 'The Position of Translated Literature within the Polysystem', in *The Translation Studies Reader*, ed. by Lawrence Venuti (London/New York: Routledge 2000), pp. 193-94.

[4] Itamar Even-Zohar, 'Laws of Cultural Interference', in *Papers in Cultural Research* (Tel Aviv: Tel Aviv University, 2005), available at: http://www.tau.ac.il/~itamarez/papers/ culture-interference.htm 2001.

[5] Gideon Toury, 'Culture Planning and Translation', in *Proceedings of the Vigo Conference "Anovadores de nos, anosadores de vos"*, ed. by A. Álvarez and A. Fernández (Vigo: Vigo University, 1997), available electronically at: http://www.tau.ac.il/~toury/works/gt-plan.htm 2001.

[6] Saliha Paker, 'Turkish Tradition', in *The Routledge Encyclopedia of Translation Studies*, ed. by Mona Baker (London/New York: Routledge, 2001), p. 579.

[7] Eva Hung and David Pollard, 'Chinese Tradition', in *The Routledge Encyclopedia of Translation Studies*, ed. by Mona Baker (London/New York: Routledge, 2001), p. 370.

[8] The complete Bible was printed in Breton in 1889; Catalan had partial translations in the 13th century and a complete one in the 19th; the Sater Friesian Bible is a work in progress.

purpose, patronage, ideology and capacity for manipulation. Every translation is, in fact, a rewriting of the original source text, whatever the 'original' is perceived to be. Many translations become treated as or perceived to be originals. 'Rewriters', Lefevere tells us, 'adapt, manipulate the originals they work with to some extent, usually to make them fit in with the dominant, or one of the dominant ideological or poetological currents of their time.'[9] This is to see translation as a kind of literary appropriation and implies that even the selection of the text to translate from the library of available classics may have some political, literary or cultural implication for the target culture, which of course it did in many of the cases quoted earlier.

One of the qualities of a classic text, Walter Benjamin informs us in his 1923 essay *Die Aufgabe des Übersetzers*, is its translatability:

> Translatability is an essential quality of certain works, which is not to say that it is essential that they be translated; it means rather that a specific significance inherent in the original manifests itself in its translatability.[10]

Benjamin goes on to point out that as a translation of course comes after the original, the translation marks the afterlife, the survival, the *überleben*, the continued life of the original. We might assume from this that each generation requires a new translation of a classic text, since language is constantly changing, but quite often, as we know, revered classic texts are not modernized or rewritten in their own languages, only by translators into other tongues.

The classic text, then, because of its status and translatability, forms the basis of what can be described as the European lending library. Texts are borrowed, read, translated and returned to the library, sometimes in the same form, sometimes rewritten. Translations of these texts are used to enhance the status of a culture when its own resources are stretched but they also rejuvenate and re-engage the creativity necessary for the culture to generate material of its own. Translations can also be manipulated and shaped to fit the target culture's ideology, or rewritten to emphasize a different aspect of their content.

Is it possible to test out the modern cultural and literary theories of translation against a historical background to see how these models stand up retrospectively? Working on a very much smaller scale with medieval texts might help to measure more accurately what has become immeasurable today by

---

[9]   André Lefevere, *Translation, Rewriting and the Manipulation of Literary Fame* (London/New York: Routledge 1992), p. 8.
[10] Lawrence Venuti, *The Translator's Invisibility: A History of Translation* (London/New York: Routledge, 1995), pp. 16-17.

virtue of sheer volume, that is, the motives for translating and the effect of the process of translation on creativity. The questions to be addressed are firstly, what were the intentions and achievements of those who did the translating, and, secondly, did the interchange of texts through translation promote creativity or simply retell old stories in another language?

2. Translation practice

In the restricted, less well populated literate manuscript society that existed in medieval Europe and before, translation was not an issue because all those involved in literacy wrote and read Latin. The legacy of a classical tradition and the continued monopoly of the Church in the realm of education ensured that the most well stocked section of the 'library' was the Latin one.[11] Texts available from the European library were conveniently either classical or religious, mostly written in Latin, and there were not very many manuscripts of them compared to the abundance of printed books of all kinds available today. When the vernacular began to be used as a literary medium by Guillaume de Lorris and Jean de Meun in the thirteenth century, by Dante, Petrarch, Boccaccio and Chaucer in the fourteenth, it is natural to assume that borrowers/readers of vernacular texts were obliged to enter more into the process of translation and what they had read, they began to translate. But interestingly, translation was happening even when it was not strictly necessary to translate. What made readers who could already read the Latin works of Boethius, for example, feel the need to translate them?

The *De Consolatione Philosophiae* of Boethius (b. 480) was one of the most popular texts available from this virtual library. Anicius Manlius Severinus Boethius himself had intended translation to play a major part in his own academic development, since, as a well-educated Roman, it was his literary aim to translate from Greek into Latin all the works of Plato and Aristotle to show that basically they shared the same views. Unfortunately he had no opportunity to complete his project. Imprisoned, unjustly, Boethius protested, by the emperor Constantine and separated from his books he wrote the *De Consolatione Philosophiae*, a work set in a philosophical rather than religious

---

[11] Homi Bhabha, *The Location of Culture* (London/New York: Routledge, 1994). Some of Homi Bhabha's postcolonial theories, especially those on 'evangelical colonialism' might be applied here.

context but acceptable in medieval and Renaissance Europe because of the probability that Boethius was Christian.[12]

The work has everything in its favour: the nobility, authority and scholarship of the writer, the romantic nature of his situation, the quality and classical references of the content and the universal acceptability of the subject matter. It alternates between verse and prose and so covers both genres, and uses stories from Horace or Ovid as examples to illustrate the philosophical points. This work has been translated many times over the centuries into most European languages and is readily available in paperback in English today.[13] King Alfred in the ninth century translated it into Anglo-Saxon; Jean de Meun translated it into French in the thirteenth century; Chaucer translated it into English in the fourteenth; in the sixteenth century, Elizabeth I translated it and there have been translations into English in every century since, up to and including the twenty-first. It has also been translated into most other European languages, but for brevity's sake we will restrict our investigations to the translations just mentioned.

The motives for translating the *De Consolatione Philosophiae* by Boethius were varied and complex, but can be matched to our modern theories. The first example fits into Even-Zohar's polysystem theory, since King Alfred's concern was to fill a cultural vacuum he saw looming because of constant war and the loss of Latin literacy. *De Consolatione Philosophiae* was translated as part of a programme to make available 'some books necessary for all men to know into the language we can all understand'.[14] Other texts included in the project were Augustine's *Soliloquies*, Bede's *Historia Ecclesiastica*, Gregory's *Pastoral Care* and Orosius's *History*. From this list we can see that here was a serious attempt to inject some classical texts into the target culture for study and reference. The translation project also gave Alfred peacetime credibility as a scholar after a long period of skirmishes with the Vikings had established his wartime credentials. When translating, the King had his less scholarly vernacular audience very much in mind and adapted the text considerably to make it more easily available, inserting ex-

---

[12] Anicius Manlius Severinus Boethius, *Boethius: The Theological Tractates and The Consolation of Philosophy*, trans. by Hugh Fraser Stewart and Edward Kennard Rand (London: W. Heinemann, 1918), p. IX.

[13] There are currently two editions available in the Oxford World Classics translated by P. G. Walsh and the Penguin Classics translated by Victor Watts.

[14] *Alfred's Preface to Gregory's Pastoral Care*, ed. by Henry Sweet (London: N. Trübner & Co., 1871), p. 6.

amples and explanations where he thought it necessary.[15] Here was a young literature in crisis turning to translation for regeneration and renewal and a king who valued the civilizing effect of culture after witnessing the destructive effect of the Vikings.

Jean de Meun (c1240-c1305) had motives for translating that perhaps fit more readily into Lefevere's theories of patronage and rewriting. He also worked in a court environment and dedicated his translation of Boethius's *De Consolatione Philosophiae* to King Philip IV of France, ensuring that his prospects of future patronage would be enhanced by the status of the text that he dedicated to the king. His choice of patron would also perhaps protect him from the wrath of those who considered vernacular translations to be inappropriate, since translation out of Latin opened up the text to a reading public that may not be worthy of it.

No doubt he also hoped that a prestigious and powerful patron might protect him from those whom he had slandered in his writings. De Meun was noted for his anti-establishment stance and for his scurrilous attacks in verse. Reading *De Consolatione Philosophiae* gave him a wealth of source material to draw on for his completion of *Roman de la Rose* and translating it into French gave him credibility as a serious scholar. In the *Roman de la Rose* he refers to *De Consolatione Philosophiae* several times and at one point, lines 5038-40, comments that Boethius ought to be translated for the laity, so laying the foundation for his later translation. The narrator tells his audience that they are fools if they think that their native land is on earth and that they can discover this from clerks who lecture on Boethius.

> Mout est chaitis et fous nays
> Qui croit que ci soit son pays:
> N'est pas nostre pays en terre,
> Ce puet on bien des clercs enquerre
> Qui boece de confort lisent
> Et les sentences qui la gisent

Almost as an aside he adds that whoever would translate Boethius for lay people would do them a great favour:

> Dont granz biens as genz lais feroit
> Qui bien le leur translateroit.[16]

---

[15] Lynne Long, *Translating the Bible: From the Seventh to the Seventeenth Century* (Aldershot: Ashgate, 2001), p. 32.

[16] Guillaume de Lorris and Jean de Meun, *Le Roman de la Rose*, ed. by Armand Strubel (Paris: Le Livre de Poche, 1992), p. 322.

Geoffrey Chaucer (c1343-1400) was one of those who later took up de Meun's challenge, as he too was keen to use the vernacular as a literary medium. His audience at the English court may not all have been bilingual in Latin, but they had leisure to listen to poetry and stories with philosophical and romantic content. By having high status texts in English, the status of the language would gradually be raised by association and so would the status of the author. De Meun's translation had provided Chaucer with an extra tool, as he was able to use the French version together with the Latin original of *De Consolatione Philosophiae* with commentaries, especially Nicholas Trevet's, to make his own translation. Chaucer's method is to make comments and give explanatory notes where necessary, but these are brief and very carefully separated from the translation almost as if they are notes for his own use.[17] When the French translation moves away from the Latin source into paraphrase, he follows the Latin, as if fidelity to the original is his main aim. He does not restrict himself or the translation by translating the poetic parts into poetry even though this presumably would not have been too difficult for him. As well as providing access for those who could not read Latin, Chaucer's translation was crucial to the development of his own thought and work. He drew on Boethius's *De Consolatione Philosophiae* as a source for his own writing just as much as de Meun did and the next thing he wrote, which was *Troilus and Criseyde*, is full of its philosophy. It also informed his translation of the *Roman de la Rose*.

It is perhaps more difficult to see where Chaucer's motives fit into the theoretical picture, but as he pioneered writing in the vernacular, it seems safe to say that among his priorities was the raising of the status of English as well as creating access to classic texts in the vernacular. He may have also been in the business of training his readers. For how could his courtly audience know when he made reference to Boethius unless they had read or heard the text read out themselves? He was working to educate his potential audience, enrich the culture and, through the interpretative process of translation, developing his own knowledge and understanding of his sources.

Queen Elizabeth I's translation of Boethius, completed in the course of six weeks or so during 1593 when she was sixty, seems on the surface to be a straightforward linguistic exercise. The scholar queen made many translations throughout her life. It has been strongly argued, however, that it was part of the programme of image making embarked on by the queen.[18] In spite

---

[17]   *The Riverside Chaucer*, ed. by Larry Benson (Oxford: Oxford University Press, 1987), p. 396.

[18]   Lysbeth Benkert, 'Translation as Image-Making: Elizabeth I's Translation of Boethius's *Consolation of Philosophy*', *Early Modern Literary Studies*, 6 (2001), 1-20, available at: http://purl.oclc.org/emls/06-3/benkboet.htm.

of heavy financial support for the protestant cause from England, Henry IV had just ended the civil war in France by converting to Catholicism, supposedly remarking, as he did so, 'Paris vaut bien une Messe'. Elizabeth was under pressure from protestant groups at home to do more for the protestant cause in France and from parliament to spend less on war. Henry's capitulation was not only very disappointing; it exacerbated an already delicate political balancing act between various factions. As a result the queen turned to translation. Translation was an acceptable pursuit for a woman and the speed and competence with which she completed the task showed her intellectual prowess and reminded her subjects that although she was old her considerable abilities were still in evidence.

In Elizabeth's time there were already translations of Boethius's *De Consolatione Philosophiae* available. Chaucer's had been printed by William Caxton in 1478 and John Walton had published a translation in 1525. By performing another, for herself and presumably for her courtiers to read, Elizabeth drew particular attention to the text, signalled that she had read and analysed the content and expected the court to do the same. In the process she might have hoped to be consoled by philosophy in the face of disappointment and, perhaps more importantly, hoped that her court and her people would be too. The choice of subject matter showed *gravitas* and enabled her to draw on rhetoric and argument from a powerful accredited source at a time when she herself may have felt at a severe disadvantage. Her motive for translating could well have been to speak to her people through the medium of the text while bolstering her own status through the process of translating. She appropriated Boethius as a kind of patron, possibly as a masculine heroic voice, and manipulated the act of translation into a status supporting exercise.

Is there any constant theme or pattern that we can detect in the motives for the borrowing and translating of Boethius's *De Consolatione Philosophiae*? The common denominator in each case seems to be the status and content of the text. We are led back to Walter Benjamin and his assertion of translatability as an essential quality of the classic text and to Gideon Toury and culture planning, especially in the case of King Alfred. The status idea has to be worked out not only in terms of what the translator can do for the text, by the quality of the translation and its dissemination in the vernacular, but also by what the text can do for the translator in terms of profile enhancement. Here we can refer to André Lefevere's ideas on patronage, ideology and manipulation. Jean de Meun dedicated his translation to King Philip IV of France (d. 1314) as a work fit to be presented to a King. Elizabeth used

the act of translation manipulatively as part of a credibility campaign, using a work fit to be translated by a queen containing a message she wished to convey. Chaucer's own literary and linguistic resources were immeasurably enriched by his translation activity and no doubt his literary kudos was too. So from one book in the Latin section of the library several cover versions were generated from different motives and to deal with different situations. It seems to me that the modern cultural and translation theory holds up fairly well in explaining how this library works.

3. The affect of translation on vernacular writing

Next we shall deal with vernacular writing and the kind of translation that resulted from borrowing vernacular texts from the European library. From the thirteenth century onwards, vernacular writing had become attractive for several reasons that affected both writer and audience. Access was an important issue both from the point of view of writers who wanted a larger audience and from the point of view of a growing number of readers who wanted access to texts in their own language. Latin compositions had a limited readership and could not be read aloud to the unlettered or learnt by heart by them in the same way that a vernacular poem or story could. Another focus was the linguistic development of the vernaculars and the challenge for the writer of opening up the potential of each language, perhaps by writing a classic work in it. A third reason was the fact that the church kept tight cultural control partly through the use of Latin, particularly with respect to the Bible. Consequently use of the vernacular in any area served to validate the native tongue more, making it more the norm, lessening the control of the Latin users. This was attractive to those in favour of lessening the Church's control over holy texts, as translation of the Bible into the vernacular was a logical development once the vernacular had established a suitable status.

Dante Alighieri (1265-1321) was a promoter of the vernacular and used it to write *La commedia* even though he used Latin in his defence of the native tongue, *De vulgari eloquentia*.[19] The vernacular he recommended was naturally his own Tuscan dialect. Francesco Petrarch (1304-1374) was particularly aware of the dilemma of choosing whether to write in Latin or in Italian. He wrote to Giovanni Boccaccio (1313-1375) in 1366, explaining that, as every avenue of eloquence in Latin had already been explored, he had

---

[19] Dante Aligheri, *De Vulgari Eloquentia*, trans. by Steven Botterill (Cambridge: Cambridge University Press, 1996).

thought that writing in the vernacular would be a good idea because it would provide a new challenge for the writer. In the same letter, however, Petrarch demonstrates the usual medieval reservations about opening up his work to unworthy readers by using a common language, so apart from the lyric poems he continued to write mainly in Latin. The last tale in Boccaccio's *Decameron* is the story of Griselda, later used by Chaucer for the *Clerk's Tale*. Petrarch so enjoyed the story as told by Boccaccio that he translated it into Latin because he thought it might appeal 'to those who do not know our language'.[20] Petrarch confesses that he has not read the whole *Decameron*, since 'it is very big, having been written for the common herd and in prose.' By translating from Italian into Latin he gained a wider readership and elevated the status of the story. He also confirmed his own prejudices about the use of prose rather than the more noble verse and the position of the vernacular in the language hierarchy.[21]

The use of European vernacular texts as sources for creative writing required the process of translation more than the use of Latin source texts had required it. Since relatively little literature was written in any native tongue, sources such as Ovid, Horace, Homer or Boethius had to be converted by the writer from Latin and transferred into a vernacular language system and convention that was foreign to both translator and source writer. This may account for the christianizing of some texts. King Alfred used Christian examples to make the text of Boethius's *De Consolatione Philosophiae* clearer to his readers, Chaucer put Christian anachronisms into the mouths of his Greek and Trojan characters and the Christian ending of *Troilus and Criseyde* has exercised scholars for decades.

The reading of a vernacular work by an international audience required translation by them into another vernacular. There are two levels of competence in foreign language learning, the lower one where the process of translation always takes place and the higher one where translation is not necessary. Good scholars were often bilingual in Latin and so any translation process was unnecessary. Extending the range of languages brought their level of competence down to the translating level. Finally, if the text were to be read by an audience not competent in the original language, the would-be translator was involved in a much more detailed analysis of the original in order to 'turn' it into the most appropriate target language vocabulary and produce a readable vernacular text.

---

[20] Francesco Petrarca, *Letters of Old Age*, trans. by Aldo S. Bernardo, Saul Levin and Reta A. Bernardo, 2 vols (Baltimore/London: Johns Hopkins University Press, 1992), p. 655.

[21] See also Kenelm Foster, *Petrarch, Poet and Humanist* (Edinburgh: Edinburgh University Press, 1984), pp. 25-34.

For our next case study let us take Jean de Meun's more famous work that we have already mentioned, *Le Roman de la Rose*. Guillaume de Lorris began this French dream poem on the art of love but left it incomplete at his death. Forty years later, de Meun, or Clopinel as he is sometimes called, took it up and extended into the long and complex set of stories that had such a huge influence on medieval and renaissance European literature. It was one of the most widely read vernacular works of the manuscript age; popular for the use of Ovid and Boethius as sources – they are mentioned by name five or six times each – and not least for the controversy stirred up by its content. De Meun was an observer and satirist who enjoyed running counter to the established norms. He translated the letters of Abelard and Eloise into French as well as other important works, he wrote songs and poems of his own at court, and he used his continuation of Lorris's *Roman de la Rose* to give an ironic slant to the society of his age.

Jean de Meun had his supporters and detractors. Christine de Pisan condemned him as a misogynist and wrote against Ovid and de Meun in *Epistre au Dieu d'Amours*.[22] On the other hand the Gawain poet in the poem *Cleneness* praises Clopinel and quotes part of the poem:

> For Clopygnel in þe compas of his clene Rose,
> Þer he expounez a speche to him þat spede wolde
> Of a lady to be loued: Loke to hir sone
> Of which berying þat ho be …[23]

Thus offering it not as it was meant, as advice on how to woo a lady, but as a model of divine love. One feels that both of them may have missed the point somewhat. Interestingly, Christine de Pisan's poem was translated more or less immediately into English as *Epistle to Cupid* by Thomas Hoccleve, showing how interest in the dispute about the *Roman* had spread abroad.

The *Roman* is a good example of how Latin sources were used to make a vernacular poem which then was not only translated into other European languages but itself generated more vernacular works both in French and in the vernaculars into which it was translated. Sylvia Huot in her extensive study of the *Roman de la Rose* describes how it was not only well-known and well read in monastic, clerical and court circles but also regularly annotated and

---

[22] Relevant texts collected in *Poems of Cupid, God of love: Christine de Pizan's 'Epistre au dieu d'amours' and 'Dit de la rose', Thomas Hoccleve's 'The letter of Cupid', editions and translations, with George Sewell's 'The proclamation of Cupid'*, ed. by Thelma Fenster and Mary Carpenter Erler (Leiden: E. J. Brill,1990).

[23] *The Poems of the Pearl Manuscript*, ed. by Malcolm Andrew and Ronald Waldron (Exeter: Exeter University Press, 1996), p. 155.

glossed by its readers.[24] It functioned as a study text but also as a model to illustrate the potential of vernacular writing. As Heather Arden points out, 'the profoundest influence that Jean de Meun exercised on subsequent French literature, and European literature generally, was to offer a new understanding of the potential of vernacular literature to treat a wide range of topics.'[25]

Geoffrey Chaucer's involvement with the court, translation and writing in the vernacular was similar to that of Jean de Meun, as was his outlook on society. Perfectly natural, then, that he should not only translate *Roman de la Rose* but also draw on it for inspiration in several of his own writings. Chaucer's use of the *Roman de la Rose* in his own work is detailed elsewhere,[26] but we must also remember that in medieval times it was in the convention of writing to rework, extend, translate or borrow extensively from other texts. *Roman de la Rose* was not the only source exploited by Chaucer both in a practical and in an almost playful humorous way. *The Legend of Good Women* is written supposedly as a penance for translating the *Roman* and for writing Crisyede's story of female betrayal, but it is also a reference to Christine de Pisan's *Livre de la Cité de Dames*. The idea for the structure of *The Canterbury Tales* probably came from the Boccaccio's *Decameron*, as did six of the tales, although they are retold from a different perspective. Perhaps *Troilus and Criseyde* is the most complete example of Chaucer's skill in reworking both Latin and vernacular source. An Italian source, Boccaccio's *Filostrato*, forms the basis of the story, but Chaucer pretends that his 'auctor' is someone called 'Lollius'.[27] The influence of Boethius's *Consolations of Philosophy*, translated shortly before Chaucer embarked on *Troilus and Criseyde*, is evident throughout the poem with references to fate and reversals of fortune. Then when Troilus is first smitten by love for Criseyde, he launches into a song which begins with a translation of Petrarch's sonnet 132, *S'amor non è, che dunque è quel ch'io sento?*[28] The whole poem ends with a prayer that includes an unreferenced translated quote from Dante's *Paradiso*:

> Thow oon and two, and three eterne on lyve
> That regnest ay in three, and two, and oon,
> Uncircumscript, and al maist circumscrive. [29]

---

[24] Sylvia Huot, *The "Romance of the Rose" and its medieval readers: interpretation, reception, manuscript transmission* (Cambridge: Cambridge University Press, 1993).

[25] Heather M. Arden, *The Romance of the Rose* (Boston: Twayne Publishers, 1987).

[26] Arden, pp. 79-84.

[27] 'Troilus and Criseyde', in *The Riverside Chaucer*, p. 478.

[28] Ibid. The sonnet is to be found in Robert Durling, *Petrarch's Lyric Poems* (Cambridge, MA: Harvard University Press, 1976), pp. 270-71.

[29] 'Troilus and Criseyde', in *The Riverside Chaucer*, p. 585.

Quell'uno e due e tre che sempre vive
e regna sempre in tre e 'n due e 'n uno,
non circunscritto, e tutto circunscrive. [30]

If these references and jokes in *Troilus and Criseyde* were all private ones, what was the point of them? More likely that the audience recognized the allusions, laughed at the literary jokes and enjoyed both the scholarship involved and the clever reworking of Italian texts into English.

So what exactly was the effect of borrowing, translating and returning texts to the body of European literature in medieval times? Translation can hardly be described simply as a functional means of access although there is certainly evidence of the borrowed texts being studied and even memorized in a way that we do not do today. Nor can it be viewed as a kind of appropriation in a context where most readers and listeners were aware of the reference to another source even if it was not marked in the text: this constitutes what today we would call intertextuality. What we find is that translation in both its narrow definition and in its wider context promoted a rich regenerative process that helped feed and develop individual cultures as well as individual literary careers. Studies of the medieval literary scene and the processes of translation underpinning the development of vernacular literatures might lead us to the conclusion that translation was central to the literary polysystem of the time. We know that translation changes, betrays, manipulates, but it also innovates, enhances and develops. If one of the qualities of a classic is its translatability, as Benjamin proposes, the transfer into another language is perhaps an opportunity to discover different aspects of the text inherent in it but highlighted only by an interpretive and analytical process like translation.

In the relatively small scale context of medieval Western Europe, the kind of influence that translation had as a tool in the development of vernacular literature is more haphazard than the employment of polysystem theory might imply. It relied on the vision and creativity of individuals and upon their access to what amounted to a library of classic texts that they borrowed, translated and returned, sometimes leaving a few texts of their own for the use of future borrowers.

---

[30]   Dante Alighieri, *La Divina Commedia*, Paradiso, Canto XIV.

Silvia Cacchiani

Translating Intensifiers:
(Non-)Equivalences Across English and Italian

1. Introduction

Focusing on predicate-intensifier collocations across languages calls for a cursory introduction into the semantic and pragmatic aspects of degree intensifiers (see §1.1., 1.2., 1.3.), with an eye to expressivity, evaluation and speech act modification in the sense of Searle and Vandervecken's[1] or Bazzanella, Caffi, Sbisà.[2]

As a second step, we shall briefly address the question of equivalences in translation, that is semantic and pragmatic correspondence between source text (ST) and target text (TT) (see §2.). Our analysis constitutes an attempt to classify ST predicate-intensifier collocations and their TT realizations with respect to a set of quantitative and qualitative parameters of equivalence, connotational and pragmatic parameters included (see §3.).

Turning to the texts under investigation, expressivity and evaluation represent the criteria for their selection. On the assumption that literary genres are just one kind of text type and that no clear distinction can be drawn between written and oral genres, we shall investigate unidirectional translations of the following texts: Chomsky's *9 – 11*[3], Hornby's *Fever Pitch*[4] and Smith's *White Teeth.*[5]

9 – 11 comprises a set of highly divulgative interviews, largely conducted via email; they are argumentative texts in which objective and effective data reports strongly support Chomsky's opinions. *Fever Pitch* is a necessarily subjective, involved diary of Hornby's life-long obsession with Arsenal. Finally, *White Teeth*, a novel, was selected primarily by virtue of its overwhelmingly colloquial tone, and use of every-day language usage and slang vocabulary, typically occurring in its fictional dialogues.

---

[1]   John Searle Rogers and Daniel Vandervecken, *Foundations of illocutionary logic* (Cambridge: Cambridge University Press, 1985).

[2]   Carla Bazzanella, Claudia Caffi and Marina Sbisà, 'Scalar dimensions of illocutionary force', in *Speech acts: Fiction or reality?*, ed. by Igor Ž. Žagar (Lublijana: IPRA, 1991), pp. 63-76.

[3]   Noam Chomsky, *9-11* (New York: Seven Stories Press, 2001).

[4]   Nick Hornby, *Fever Pitch* (London: Penguin Books, 1992; repr. 2000).

[5]   Zadie Smith, *White Teeth* (London: Penguin Books, 2000; repr. 2001).

1.1 Intensifiers: syntax and semantics

Intensifiers occur next to the predicate (i.e. head) in focus. All grammatical categories allow intensification provided that they have an adjectival feature and can be projected on a scale of degree: adjectives (e.g. *very nice*), noun phrases, as in *absolutely the spitting images of each other* or *absolutely nothing*, adverb phrases and prepositional phrases, as in *far beyond*, *much to his surprise*, and verb phrases, as in *badly need* or *absolutely deny*.

Semantically, intensifiers express the semantic role of degree.[6] They modify their predicates on an imaginary scale of degree of intensity, either downwards (e.g. *rather, a bit, little*) or upwards (e.g. *really, extremely, bloody*). In what follows we shall focus on the latter. In line with the most recent classifications in the literature,[7] we subdivide upgrading intensifiers into intensifiers of the absolute, of the extremely high and of the high degree: [8]

(i) Intensifiers of the *absolute degree*, or *completives*, modify limit and extreme predicates in order to obtain degree-fixing intensification, as in: *absolutely alone, absolutely false* and *absolutely tip-top, absolutely brilliant*, respectively.

Prototypical predicates, like colour adjectives, allow for degree-fixing intensification, for instance in *absolutely white*, *dead white* and *snow white*.

(ii) Intensifiers of the *high degree* can be substituted for intensifiers of the *extremely high degree*, as in:

(1)   It was a *very good* job, or even an *extremely good* job.[9]

Both take scope over gradable predicates like *bad, nice, tired*, etc.

---

[6]   Randolph Quirk, Sidney Greenbaum, Geoffrey Leech and Jan Svartvik, *A Comprehensive Grammar of the English Syntax* (London: Longman, 1985).

[7]   Charles van Os, *Aspekte der Intensivierung im Deutschen* (Tübingen: Narr, 1989); Henny Klein, *Adverbs of Degree in Dutch and Related Languages* (Amsterdam: Benjamins, 1998); Anna Maria De Cesare, *Intensification, modalisation et focalisation: les differents effets des adverbes proprio, davvero et veramente* (Peter Lang: Bern, 2001); Silvia Cacchiani, *English Predicate-Intensifier Collocations between Semantics and Pragmatics* (University of Pisa: unpublished PhD thesis, 2003).

[8]   See Cacchiani for a review of classifications in the relevant literature.

[9]   See Cacchiani. It should not go unnoticed, however, that variation across classes is continuous: intensifiers may be inherently ambiguous between different degrees, such as *absolutely*, a completive in *absolutely brilliant* and an intensifier of the extremely high degree in *absolutely funny*. Second, the structural properties of the predicate are not always fixed (e.g. *dead*, which turns into a gradable in *very dead*). Third, we must admit to a certain degree of contextual variation, as in *a really nice person* as against *something really fancy!*

1.2 Expressivity and evaluation

Intensifiers constitute a varied and ever-changing lexico-functional category. Ongoing development from other grammatical categories[10] is grounded in relevance and innovation, in the constant need for new, more emphatic intensifiers, or, as Bolinger[11] puts it, in the human 'fondness of exaggeration'.

Intensifiers carry speaker-oriented attitudinal meanings. They are 'emotionale Modalisatoren'[12] and introduce a modification that cannot be measured objectively. Opinions can be expressed along the parameter of goodness and the related parameters of expectedness, certainty (epistemic evaluation) and importance. In line with Thompson and Hunston we shall adopt the superordinate term *evaluation* to cover both types.

Core items like English *very* or Italian *molto* constitute highly grammaticalized, semantically bleached intensifiers that express degree only. In Bühler's[13] terms they have an expressive function insofar as they are indexical of the speaker and express a personal evaluation. Two basic equations establish: the higher the degree expressed, the more expressive the intensifier; the more grammaticalized the intensifier, the less expressive, in the sense of emotionally coloured, the intensifier. Accordingly, *extremely*, a highly grammaticalized intensifier, adds to the degree of its predicate, but not to the emotional quality of its utterance. Intensifiers like *easily* (e.g. in *easily amenable*) do not fare much better in this respect.

As detailed in Cacchiani, however, most intensifiers convey higher standards of expressivity in different terms. To give but a few examples: exclusive focus markers like *simply* in *simply fantastic* reinforce speaker's involvement and commitment to truth in order to obtain a second-order type of intensification, that is semantic intensification through their emphatic effect on the predicate in focus; *thumpingly* and other phonestemes turn into intensifiers by conveying a strong, undistinguished emotion; similarly, telic intensifiers like *unbelievably* and *unutterably*, which indicate that the norm is reached or overreached, express a generic, undistinguished emotional reac-

---

[10] Cacchiani, pp. 78-83. Intensifiers spring from four basic lexical domains, most notably: expressions of quantity and distance (e.g. English *far*, Italian *molto*), identifiers (e.g. English *so*, Italian *così*), modal adverbs and emphasizers (e.g. English *very, really* and Italian *proprio*), and qualitative expressions (e.g. English *dramatically, incredibly*, Italian *incredibilmente*).

[11] Dwight Bolinger, *Degree Words* (The Hague and Paris: Mouton, 1972).

[12] Judith Sandhöfer-Sixel, 'Emotionale Bewertung als linguistische Kategorie', *Grazer linguistischen Studien*, 33/34 (1990), 267-278.

[13] Karl Bühler, *Sprachtheorie* (Jena: G. Fischer, 1934).

tion of the speaker. By contrast, non-telic polyfunctional intensifiers like *stunningly* and *astonishingly*, which express idiosyncratic judgments, can be traced back to the corresponding basic emotions (here, *surprise*). As was to be expected, this is not the case with highly grammaticalized intensifiers like *awfully*, which underwent a gradual loss in semantic expressive force on its way towards intensification.

1.3 Speech act modification

Intensifiers are always optional. As such, they increase the syntactic complexity of the item in focus and bring about a step-up in informativity which can be accounted for in terms of Grice's Conversational Maxims or within the framework of Sperber and Wilson's Relevance Theory.[14]

Most notably, the speaker violates the Maxim of Quantity[15] because the information in focus is judged to be (relatively more) relevant. Accordingly, intensifiers can be deemed a special type of focusing adverbs, which lack variability of syntactic scope, and yet are used to semantically foreground and pragmatically present new/informative/relevant information.

Second, intensifiers also differ not only in their degree of intensification, but also in expressivity, register, degree of speaker's involvement and extent to which they may contribute speech act modification (e.g. *rather brilliant*, *extremely brilliant*, *absolutely brilliant* and *abso-bloody-lutely brilliant*). As an example, let us discuss speech act modification of simple assertive sentences: within a simple assertive sentence, with medium degree of strength of the assertive illocutionary point, intensifiers express inner states, judgments and evaluations, in short, involvement, to different extents. By implication, this is tantamount to upgrading the speaker's epistemic commitment, or commitment to the truth of his claim, and, as a result, to modulating the resulting speech act. The more emotionally-coloured/expressive the intensifier, the more likely the underlying speech act to be interpreted as a combinatorial speech act, for instance with both assertive and expressive illocutionary force,[16] as in example (2) below:

---

[14] Dan Sperber and Deirdre Wilson, *Relevance: Communication and Cognition* (Oxford: Blackwell, 1986).

[15] Paul Grice, 'Logic and conversation', in *Syntax and Semantics: Speech acts*, ed. by P. Cole and J.L. Morgan (New York: Academic Press, 1975; repr. 1989), pp. 41-58. See Grice, p. 26. QUANTITY: "Make your contribution as informative as is required".

[16] Searle and Vandervecken, pp. 37-38. The illocutionary point of an assertive speech act is to say how things are. By contrast, expressive speech acts express feelings and attitudes.

(2)   […] you are all *bloody mad* [17]

On this specific occasion, the speaker reinforces an already negative evaluative adjective in order to make his position clear. Not only does *bloody* point to relevant information, it also signals strong commitment to the truth and personal, emotional involvement. It reinforces criticism, thus working towards aggravation in the sense of Merlini Barbaresi.[18] Of course, intensifiers may also reinforce a commendatory or simply positively evaluative speech act, which results in a mitigating, face-enhancing speech act:[19]

(3)   Thanks for the help, everybody, you're all *bloody marvellous*, you are[20]

2. Equivalence in translation

Intensification is a pervasive phenomenon in language.[21] In view of the enormous range of intensifying possibilities available (notably morphosyntactic, syntactic, lexical, and paralinguistic devices),[22] we shall investigate English intensifiers and their equivalents in the corresponding Italian translations.

Without going into much detail here, suffice it to say that seven major types of qualitative equivalence have been distinguished in translation studies.[23] Specifically, drawing on Koller, we put forth the following typology:

---

[17]   BNC: British National Corpus.
[18]   Merlini Barbaresi, p. 1. Aggravation, she argues, is 'a speaker's more or less intentional use of modes of expression that may render his speech more risky for his own or the addressee's face as compared with a more neutral way of performing the same speech act'.
[19]   See Cacchiani, IV, for an in-depth analysis of the textual and discourse-pragmatic aspects of English intensifiers.
[20]   BNC.
[21]   See Bolinger; and William Labov, 'Intensity', in *Meaning, Form, and use in context*, ed. by D. Schriffin (Washington: Georgetown University Press, 1984), pp. 43-70.
[22]   Some examples here are: attitudinal subjuncts (e.g. *surprisingly, certainly*), affective discourse markers (e.g. *ah ah, wow*), emphasizers (e.g. *really*), fusions, or superlative predicates (e.g. *fantastic*), intensifying similes (e.g. *hungry as a bear*), affixes (e.g. Italian -*issimo*).
[23]   Among the most significative studies are: John Cunnison Catford, *A Linguistic Theory of Translation: an Essay in Applied Linguistics* (London: Oxford University Press, 1965); Eugene Nida and Charles Tauber, *The Theory and Practice of Translation* (Leiden: Brill, 1969); Gideon Toury, *In Search of a Theory of Translation* (Tel Aviv: Porter Institute, 1980); Mona Baker, *In Other Words* (London: Routledge, 1992); Anthony Pym, 'European Translation Studies, une science qui dérange, and why equivalence needn't be a dirty word', *TTR: Traduction, Terminologie, Rédaction*, 8 (1995), 153-76; and Werner Koller, 'The concept of equivalence and the object of translation studies', *Target*, 7 (1995), 191-222.

1. *denotative or referential equivalence*: ST and TT refer back to the same object in the real world;
2. *connotative equivalence*: ST addresser and TT addressee have the same mental associations;
3. *textual-normative equivalence*: the ST and the TT represent similar or identical portions of texts;
4. *pragmatic equivalence*: the ST and the TT achieve the same perlocutionary effect(s);
5. *formal equivalence*: similar orthographic and phonological features show up in the ST and in the TT;
6. *textual equivalence*: similarity can be observed in information structuring and cohesive roles;[24]
7. *functional equivalence*: while translating, priority is given to situation-dependent variables.

Translating predicate-intensifier collocations clearly pertains to the lexical dimension, hence to lexical equivalence.[25] Parameters 1-7 still apply to intensifiers, with 2 and 4 playing a major role in our investigation. And yet, equivalences of the quantitative type are also worth mentioning. They are:

a. *one-to-one equivalence*: whereby one expression in the TT matches one expression in the ST;
b. *one-to-many equivalence*: whereby various expressions translate one expression in the ST. It would probably be necessary to insert a (bi) here: notwithstanding the lack of data in our corpus, in principle the inverse relation, or a *many-to-one equivalence*, is also possible.
c. *one-to-part-of-one equivalence*: whereby one expression in the TT gives only a partial rendering of the original, namely the predicate;
d. *nil equivalence*: whereby an expression from the ST is not translated into the TT.

---

[24]   See Baker.
[25]   See Otto Kade, *Zufall und Gesetzmäßigkeit in der Übersetzung* (Leipzig: VEB Verlag Enziklopädie, 1968); and Rainer Arntz, 'Terminological equivalence and Translation', in *Terminology*: *Applications in Interdisciplinary Communication*, ed. by H.B. Sonneveld and K. Löning (Amsterdam: John Benjamins, 1993), pp. 5-19.

3. Data analysis

After dealing with semantic and pragmatic aspects of intensifiers and touching upon translation equivalences, we can now attempt to provide a sample of highly representative examples that illustrate (non-)equivalence in translation of both standard two-items predicate-intensifier collocations and, most vitally, predicate-intensifier collocations extending to the left via repetition and accumulation. Significantly, we shall start with examples from the four types of quantitative equivalences and turn to qualitative equivalences, with an eye to semantic equivalence and with special interest on (non-)equivalences along the textual and discourse-pragmatic parameters.

3.1 Quantity equivalence

As far as quantity equivalences are concerned, instances of complete one-to-one correspondence abound in our corpus. They are typically identical grammatical categories, as illustrated in examples (4a), (4b), though different grammatical categories, as in (5a) and (5b), are also possible:

(4) a. […] with a passion *that had taken me completely by surprise*.[26]
    ([…] con un ardore che *mi aveva preso completamente di sorpresa*.)[27]

b. *extraordinarily literal*[28]
    (straordinariamente privo d'immaginazione)[29]

(5) a. I *feel very sad* about the loss of life[30]
    (*Mi dispiace molto* per i morti)[31]

b. That's what the World Trade Center was: a *particularly horrifying* terrorist crime.[32]
    (E questo è stato l'attacco al World Trade Center: un atto criminale terroristico *di particolare crudeltà)*[33]

---

[26] Hornby, *Fever Pitch*, p. 7.
[27] Nick Hornby, *Febbre a 90'*, trans. by Federica Pedrotti and Laura Willis (Parma: Le Fenici Tascabili, Ugo Guanda Editore, 1997; repr. 2002), p. 13.
[28] Hornby, *Fever Pitch*, p. 9.
[29] Hornby, *Febbre a 90'*, p. 15.
[30] Chomsky, *9-11*, p. 52.
[31] Noam Chomsky, *11 settembre*, trans. by Guglielmo Barucci, Pino Modola, Marco Pensante and Irene Piccinini (Milano: Marco Tropea Editore, 2001), p. 49.
[32] Chomsky, *9-11*, p. 57.
[33] Chomsky, *11 settembre*, p. 55.

Examples (4) and (5) also illustrate cases of denotative or referential equivalence. When compared with (5a), however, (5b) represents an entirely different configuration: in the former, *very* turns out to be an adjective modifier in the ST while *molto* is a verb modifier in the TT, as a consequence of the different ways in which source language and target language lexicalize the same concept. By contrast, grammatical asymmetries in (5b) are to be accounted for in terms of information packaging and foregrounding: the translator finds an easy and effective way to focus on discourse relevant information in end-focus position.

One-to-one equivalences between the ST and the TT are also common with relatively strong collocations, for instance in (6) below:

(6) a. I *became seriously ill* with jaundice[34]
        (*Mi ammalai seriamente* di itterizia)[35]

     b. [He] *failed horribly*[36]
        (*fallì miseramente*)[37]

or in a good many collocations with polyfunctional intensifiers directly relating to the comparative, telic or atelic evaluative dimension (respectively, examples (7), (8), and (9) and openly commenting on the speaker's reactions to a quality in the predicate modified, as is common in *Fever Pitch*:

(7) *especially devastated*[38]
      (*particolarmente sconvolto*)[39]

(8) *unimaginably easy*[40]
      (*incredibilmente facile*)[41]

(9) a. *hilariously useless*[42]
        (*comicamente negato*)[43]

     b. *calamitously stupid* [44]
        (*disastrosamente stupidi*)[45]

     c. *heartbreakingly poor*[46]
        (*dolorosamente scarsa*)[47]

---

[34]   Hornby, *Fever Pitch*, p. 9.
[35]   Hornby, *Febbre a 90'*, p. 16.
[36]   Hornby, *Fever Pitch*, p. 99.
[37]   Hornby, *Febbre a 90'*, p. 103.
[38]   Hornby, *Fever Pitch*, p. 16.
[39]   Hornby, *Febbre a 90'*, p. 22.
[40]   Hornby, *Fever Pitch*, p. 15.
[41]   Hornby, *Febbre a 90'*, p. 21.
[42]   Hornby, *Fever Pitch*, p. 14.
[43]   Hornby, *Febbre a 90'*, p. 20.
[44]   Hornby, *Fever Pitch*, p. 18.
[45]   Hornby, *Febbre a 90'*, p. 24.
[46]   Hornby, *Fever Pitch*, p. 17.

Of course, *calamitously* in *calamitously stupid* and, all the more so, *heart-breakingly* in *heartbreakingly poor* have a certain preference for negative evaluatives as part of their meaning, which comes to be reflected in their translations, clearly instances of connotational equivalence.

Let us move on to one-to-many equivalences, typically exemplified by standard predicate-intensifier collocations that translate into resultative constructions, as in (10), or hyperboles, as in (11):

(10) a. *frustratingly vague*[48]
      (*tanto vaghi da far venire i nervi*)[49]

    b. *ludicrously proud*[50]
      (*tanto orgoglioso da rasentare il ridicolo*)[51]

(11) *unimaginably motionless*[52]
   (*immobile fino all'inverosimile*)[53]

All three examples obtain intensification for the extremely high degree in the ST and in the TT, have an informal, colloquial quality to them and contribute communicative dynamism. Formal equivalences in the form of standard two-item collocations would be unacceptable – though not agrammatical – for (10a) and (11) (respectively: *vanamente vano*, and *impensabilmente immobile*). Likewise, in (10b) register restrictions require that *tanto orgoglioso da rasentare il ridicolo*, clearly an instance of functional equivalence, be preferred over the alternative option *ridicol(a)mente orgoglioso*. More importantly, *ridicol(a)mente* and *ludicrously* illustrate the case of literal non-translatability: whereas the same word-formation rule applies to -*ly* and –*mente* adverbs, Italian *ridicol(a)mente* has not paralleled the development of English *ludicrously* into a relatively less grammaticalized intensifier.[54]

In one-to-part-of-one equivalences, predicate-intensifier collocations of semantic feature-copying-intensifier (that is intensifiers which repeat or rein-

---

[47]   Hornby, *Febbre a 90'*, p. 23.
[48]   Hornby, *Fever Pitch*, p. 53.
[49]   Hornby, *Febbre a 90'*, p. 59.
[50]   Hornby, *Fever Pitch*, p. 56.
[51]   Hornby, *Febbre a 90'*, p. 62.
[52]   Hornby, *Fever Pitch*, p. 62.
[53]   Hornby, *Febbre a 90'*, p. 69.
[54]   See Cacchiani, p. 84. What example (12) suggests is that whereas the mechanisms of grammaticalization from other categories are universal, they may apply to different extents in different languages. Contrast, in this respect, English *dramatically* and Italian *drammaticamente*: whereas *dramatically* is perceived as an intensifier in *dramatically increase* or *dramatically improve*, *drammaticamente* licenses a manner reading in *crescere drammaticamente* and is non-attested in **migliorare drammaticamente*.

force the meaning of their predicate)[55] turn into a single predicate, as in example (12):

> (12)   The bombing also carried severe costs for the people of the United States, as *became glaringly evident* on September 11, or should have.[56]
>
> (Il bombardamento ha anche avuto gravi ripercussioni sul popolo statunitense, *come si è visto* l'11 settembre.)[57]

Here, *come si è visto* retains the overall colloquial tone of the ST, but fails to convey inner states like regret and reproach, specifically carried by *glaringly*, in its *grossly* sense, and by *or should have*, the final afterthought.

Sometimes contextual variables may motivate nil equivalence, or, with respect to the collocation as a whole, one-to-part-of-one equivalences which still give a complete understanding and achieve the same pragmatic effect of the ST. A case in point is (13), in which deletion of the intensifier is motivated by the components of the communicative situation, specifically, by on-line discourse production in fictional dialogues among close teenage friends:[58]

> (13) *Just fascinating*[59]
>   (*Affascinante*)[60]

Just reinforces speaker's involvement and commitment to truth via a second-order type of "emphatic intensification", again, focussing on the speaker first and then on the predicate. Emphatic accent in the TT would probably bear a

---

[55]   See Gunter Lorenz, *Adjective intensification – Learner versus Native Speakers. A Corpus Study of Argumentative Writing* (Amsterdam: Rodopi, 1999); Gunter Lorenz, '*Really worthwhile or not really significant?* A corpus-based approach to the delexicalization of intensifiers in Modern English', in *New Reflections on Grammaticalisation*, ed. by G. Diewald and I. Wisher (Amsterdam: Benjamins, 2002), pp. 142-61; and Cacchiani.

[56]   Chomsky, *9-11*, p. 52.

[57]   Chomsky, *11 settembre*, p. 50.

[58]   On most occasions, however, intensifier deletion cannot be fairly accounted for in terms of contextual variables. Two such examples are (1) and (2) below:
(1) It will be on a *far smaller* scale, but, you see, it is for the children we are yet to have. Smith, *White Teeth*, p. 16.
(Sarà in scala *più ridotta*, ma vedi, è per i bambini che ancora non abbiamo). Zadie Smith, *Denti Bianchi*, trans. by Laura Grimaldi (Milano: Piccola Biblioteca Oscar Mondatori, 2001; repr. 2003), p. 24.
(2) […], at any time of the day corduroy is a highly stressful fabric elbow patches. Smith, *White Teeth*, p. 19.
([…] che il velluto a coste fosse un tessuto sgradevole, a qualunque ora del giorno). Smith, *Denti Bianchi*, p. 27.

[59]   Smith, *White Teeth*, p. 159.

[60]   Smith, *Denti Bianchi*, p. 169.

similar effect as well. Now, since graphic conventions are repeatedly used in the ST and in the TT as signals of phonological focus marking through emphatic accent, we may wonder why italics are not used to signal an increase in speaker's commitment, personal involvement and expressivity.

The other way round, in (14) below *benissimo* lexicalizes expressivity while reinforcing the underlying speech act:

(14) I *know* wot it's called[61] [italics in the original]
        (*So benissimo* come si chiama)[62] [italics in the original]

3.2 Semantic equivalence

Turning now to qualitative equivalences, we cannot do away with the case of semantic equivalences, or, better still, semantic non-equivalences. In this respect, consider the following translations, all illustrating the case of one-to-one equivalence with slightly different connotational and referential meaning across the ST and the TT. Compare examples (15) and (16) below:

(15) a. *exquisitely exotic*[63]
          (*squisitamente esotico*)[64]

        b. *hideously mad*[65]
          (*completamente fuori di testa*)[66]

(16) a. *entirely personal*[67]
          (*squisitamente personale*)[68]

        b. *utterly shocked*[69]
          (*profondamente scioccato*)[70]

Example (15a) illustrates the case of specification for manner rather than intensification. In (16a), instead, contextual variables (most notably: highly involved text and predicate in focus) account for the lexical choice in the TT: *squisitamente* foregrounds the positive connotations typically attaching to *entirely* and has clear evaluative and focusing functions as part of its mean-

---

[61] Smith, *White Teeth*, p. 36.
[62] Smith, *Denti Bianchi*, p. 44.
[63] Hornby, *Fever Pitch*, p. 39.
[64] Hornby, *Febbre a 90'*, p. 45.
[65] Hornby, *Fever Pitch*, p. 136.
[66] Hornby, *Febbre a 90'*, p. 141.
[67] Hornby, *Fever Pitch*, p. 16.
[68] Hornby, *Febbre a 90'*, p. 22.
[69] Hornby, *Fever Pitch*, p. 48.
[70] Hornby, *Febbre a 90'*, p. 54.

ing. Similarly, in (16b) *profondamente* replaces *utterly* in the TT. *Utterly* is an intensifier of the completive degree with strongly negative connotations. By contrast, *profondamente* is relatively neutral in this respect, but retains its ability to bring into the fore the emotional nature of the evaluation.

Hideously mad in (15b) represents yet another case. No doubt, *odioso, orrendo, orribile, rivoltante* translate *hideous*,[71] but English *hideously*, OED says, is 'sometimes misused as an intensive, intended to be stronger than "awfully, terribly, dreadfully", when these have become too familiar'. Whereas the relevant context enables the translator to select *fuori di testa*, ranging higher than *mad* on the related scale of madness, *completely* intensifies for the absolute degree.[72]

3.3 Pragmatic equivalence

The examples so far suggest that both quantity correspondences and lexical choices have a direct bearing on pragmatic (non-)equivalence. As anticipated, equivalence in translation relates to the illocutionary force of the ST and of the TT, and intensifiers may contribute different degrees of expressivity, speech act modification and communicative dynamism in different terms (see §1.2, §1.3). Unfortunately, (non-)equivalences along the three dimensions are no exceptions.

Intensification is often (rather arbitrarily) added to the TT, as is apparent in examples (17) and (18) below:

(17) *highly admirable*[73]
     (*assolutamente ammirevoli*)[74]

(18) All *normal, and entirely natural*[75]
     (Tutto *normalissimo e più che naturale*)[76]

In (17) *assolutamente*, the strongest of all completives, translates *highly*, a relatively formal and "highly" grammaticalized intensifier of the high degree. It goes without saying that semantic non-equivalence pairs with pragmatic

---

[71]   *Il Ragazzini, terza edizione*, ed. by Giuseppe Ragazzini (Bologna: Zanichelli, 1995).
[72]   Determining whether *completamente* has clear negative connotations as part of its meaning would require extensive quantitative analysis of large corpora, an issue which, to the best of our knowledge, is still pending investigations.
[73]   Chomsky, *9-11*, p. 88.
[74]   Chomsky, *11 settembre*, p. 89.
[75]   Chomsky, *9-11*, p. 34.
[76]   Chomsky, *11 settembre*, p. 32.

non-equivalence on the pragmatic level: when compared with *highly*, *assolutamente* signals stronger speaker's involvement, and, by implication, stronger commitment to the truth of one's own proposition. What follows is that *assolutamente* also adds more to the information value of the predicate in focus.

(18) is yet another example of the way mistranslations determine different degrees of pragmatic non-equivalence at the discourse-pragmatic level. In the ST *entirely natural* specifies the exact nature of *normal* or, better still, it counts as a reinforced contextual synonym of *normal*, and shifts its applicability to the upper extreme of the scale of normality. At the same time, it occurs in an independent tone unit and takes the final position in a mini-climax construction, thus coinciding with the most important element in the sentence. In short, intensification works together with a stylistic device in order to further reinforce and point up to relevant information. An increase in communicative dynamism which is especially lacking in the TT: here, *normalissimo* precedes *più che naturale* within the same tone unit; *-issimo*, the elative suffix, modifies *normale* for the extremely high degree, and *più che naturale* happens to downgrade the degree of intensification with respect to the ST.

By contrast, higher degrees of communicative dynamism show up in the TT of example (19), where sentence adverb *veramente*, a relatively less grammaticalized intensifier, turns into an emphasizer and (potentially) into an intensifier by simply commenting on the truth of the proposition:

(19) Joyce *truly loved him and wanted to help him*, but [...][77]
      (Joyce *amava veramente* Millat e *veramente voleva aiutarlo*, ma [...])[78]

Example (20) represents a slightly different case, where coordination substitutes for predicate-intensifier collocation in a climax trimembris in order to contribute an increase in degree of communicative dynamism. And yet, a predicate-intensifier collocation within a reformulation in end-focus position certainly make the TT much more effective in attracting the reader's attention:

(20) It is stupid, and *unforgivably fogeyish*[79]
      (È stupido, *imperdonabile e da vecchi decrepiti*)[80]

Consider also example (21):

(21) [...] a *swaggeringly confident* and ambitious young man sure of his route
      through the world[81]

---

[77]   Smith, *White Teeth*, p. 375.
[78]   Smith, *Denti Bianchi*, p. 385.
[79]   Hornby, *Fever Pitch*, p. 30.
[80]   Hornby, *Febbre a 90'*, p. 36.

> ([…] un giovane ambizioso*, spavaldo, sicuro di sé* e della sua strada nel
> mondo)[82]

Crucially, *spavaldo* cannot enable the translator to stick to the principle of
equivalence of effect on the TT reader: the translator opts for asyndetic adjec-
tive coordination, with a relatively stronger adjective (*spavaldo*) preceding a
relatively weaker one (*sicuro di sé*). *Sicuro di sé* occurs in final position on
the simple ground that it is further submodified by *e della sua strada nel
mondo*, but *spavaldo, sicuro di sé e della sua strada nel mondo* loses the cli-
mactic effect of *sicuro di sé, spavaldo*, or, better still, of *spavaldamente sicu-
ro di sé e della sua strada nel mondo*. Significantly, pragmatic equivalence is
also a matter of information structure and communicative dynamism.

Before concluding, it is worth addressing the case of complex colloca-
tions, both recurrences and accumulations:

(22) *really, truly memorable*[83]
      (*veramente, ma veramente memorabile*)[84]

(23) It was actually *really fucking important*, Josh[85]
      (*Accidenti* era *molto, molto importante*, Josh)[86]

(24) Look, I'm *really fucking tired!*[87]
      (Sta a sentire, *cazzo*, sono *stanchissima*)[88]

(25) […], the most *side-splittingly, gut-bustingly, snot-dribblingly hilarious*
      development[89]
      ([…], cosa che *ci faceva scompisciare dalle risate*)[90]

(26) I do not see what's *so very funny funny*[91]
      (Non riesco a capire cosa ci sia di *tanto spassoso*)[92]

Let us begin with (22): according to OED *really* is coupled with *truly* in
really truly, meaning 'chiefly, authentic, genuine'. They occur in two sepa-
rate tone units and come in a row from weakest and most grammaticalized

[81] Hornby, *Fever Pitch*, p. 92.
[82] Hornby, *Febbre a 90'*, p. 98.
[83] Hornby, *Fever Pitch*, p. 227.
[84] Hornby, *Febbre a 90'*, p. 232.
[85] Smith, *White Teeth*, p. 483.
[86] Smith, *Denti Bianchi*, p. 495.
[87] Smith, *White Teeth*, p. 488.
[88] Smith, *Denti Bianchi*, p. 499.
[89] Hornby, *Fever Pitch*, p. 32.
[90] Hornby, *Febbre a 90'*, p. 40.
[91] Smith, *White Teeth*, p. 78.
[92] Smith, *Denti Bianchi*, p. 88.

intensifier to the strongest and least grammaticalized one.[93] On this basis the TT clearly satisfies the principle of pragmatic equivalence. As for (23), we are faced with manifold reinforcement of an assertive speech act definitely marked for expressivity. *Fucking* is used as a mere intensive and as a vehicle for inner states, basically disappointment, which are respectively expressed by *accidenti*, an inherently weaker realization of the expressive force linking to *fucking*, and by *very, very*, each occurring in a separate tone unit and taking on a strong relevance marking function. To be sure, *fucking* turns into an intensifier by virtue of its strong emotional nature and of its taboo quality. At the same time, it focuses on the predicate to the left and places strong emphasis on the speaker's commitment to the truth, hence working towards speech act modification, here, aggravation. And yet, Italian does not have any direct equivalent for intensifying *fucking*. Accordingly, in (24) *cazzo* (although better moved after *stanchissima*), yet another interjection, turns out to be its best connotational and pragmatic equivalent, while elative *–issimo* combines intensification for the extremely high degree and relevance marking via reinforcing *really*. Similarly, in (26) ST and TT seem to match perfectly. This is not the case in (25), where *scompisciare dalle risate,* a highly colloquial, idiomatic expression, does not do justice to the higher degree of communicative dynamism achieved in the ST and cannot equal the highly innovative, creative and, hence, emphatic and expressive nature of the intensifying nonce compounds at hand. Stylistically, parallelism conveys extra intensification, which is inevitably lost in the TT.

4. Conclusions

Subtle differences in use and connotations of near-synonymic intensifiers in the ST and in the TT are to be accounted for not only in terms of their degree of intensification, but also, and more to the point, in terms of their expressive functions and role at the micro-textual level.

It is my view that an awareness of how intensifiers add to the advancing process of communication and how they contribute speech act modification in different terms should be borne in mind in the actual process of translation. Accordingly, I carried out an analysis of the complex interplay of quantitative and qualitative equivalences in translating intensifiers, and special attention was given to their connotative and pragmatic features in the ST and in the TT.

---

[93]   Cacchiani, pp. 219-23; and Cacchiani, pp. 226-29.

Such preliminary observations, however, need be complemented by extensive investigation into the morpho-syntactic, lexico-semantic, textual and discourse-pragmatic features of Italian intensifiers, to be carried out both on large-scale monolingual Italian corpora (e.g. the *Coris/Codis* for written Italian and the *LIP* for spoken Italian) and, in the second instance, on English-Italian parallel corpora (e.g. the *Corpus Parallelo*, currently under construction at the University of Pisa, Dipartimento di Anglistica).

Stephen Coffey

The Coining of Italian Phraseological Units Through the Translation of Analogous English Phrases

1. Introduction

When we talk of 'translating' from one language into another, we are usually concerned with the notion of how the meaning of a given stretch of text in one language might be expressed, or has been expressed, in another language. The text itself might be longer or shorter: it could be a tragedy by Shakespeare or an advertizing slogan, and we may be considering the whole text or some part of it.

The notion of 'translation' I discuss in this paper differs from the above. It is not concerned with stretches of text, at least not in the normal sense of the word. It is concerned, rather, with the lexicon of a given pair of languages, and the way in which certain lexical items come into being. Specifically, I discuss the case of morphologically complex items in one language which have acted as the basis for analogous phrases in another language. An example of this process is afforded by the Italian phrase *testa d'uovo*, which was coined by 'translating' the English lexeme *egghead*.[1] In this article I will use the term 'phrasal calquing' to refer to this process, and 'phrasal calque' to refer to the resulting lexical item.

1.1 Phrasal calquing: one form of cross-language lexical influence

There are three major ways in which the lexis of one language may influence the lexicon of a second language. The most obvious is that of the direct importing of an item. Examples of this, with regard to the influence of English on Italian, are the single-word lexeme *cocktail* and the multiword lexeme *big bang*, both of which items are now fully integrated into the Italian lexicon.

The other two main types of influence are both forms of 'calquing'. The latter term comes from the French *calque*, which, in its linguistic meaning, is

---

[1]   See Ivan Klajn, *Influssi inglesi nella lingua italiana* (Firenze: Leo S. Olschki, 1972), p.136.

explained in one dictionary[2] in the following way: 'Traduction littérale (d'une expression complexe ou d'un mot en emploi figuré) dans une autre langue. "Lune de miel" et "gratte-ciel" sont des calques de l'anglais "honey-moon" et "skyscraper"'.[3] The parenthesis within the definition indicates the two different sorts of calquing, and it is the first that I am concerned with in this paper, *phrasal* calquing. It is to be noted that the terms 'expression complexe' and 'phrasal calque' can also refer to items which appear in writing as one single word, as in the case of the above-mentioned English compounds *egghead*, *honeymoon* and *skyscraper*.[4]

The second type of calquing is *semantic* calquing. This occurs when the *meaning* of a given item is transferred from one language to another but not the form, the latter already being present in the receiving language. Two examples of this are the purely derogatory sense of the English lexeme *bastard* which has been taken on by the Italian word *bastardo*, and the 'meeting' sense of *summit* which has been incorporated into the Italian lexeme *vertice*.[5]

1.2 The aims of the article

The main purposes of this article are to delineate the different areas of potential interest within the study of phrasal calques, and to outline the work which has so far been carried out in this field as regards the influence of English on

---

[2]   *Le Nouveau Petit Robert : dictionnaire alphabétique et analogique de la langue française*, ed. by Paul Robert (Paris: Le Robert, 1993).

[3]   'The literal translation into another language of a morphologically complex item or of a single word being used in a figurative sense. "Lune de miel" and "gratte-ciel" are calques on the English "honeymoon" and "skyscraper"'.

[4]   'Phrasal calquing' is often referred to in English as 'loan translation'. However, as many commentators have pointed out, the term is not the most appropriate, since usually there is no 'lending' involved; the items in question are *given* to the receiving language and sometimes thereafter adapted in some way. For this reason, I prefer not to use the term 'loan translation'. While discussing terminology, I should also point out that I will sometimes, for the sake of readability and when the meaning is clear, use the term 'calque' to mean 'phrasal calque'.

[5]   See Klajn, pp. 137-52. In this section I have exemplified the three major types of cross-language lexical influence. However, other types of transfer and more subtle distinctions have also been discussed in the literature. For a more thorough discussion regarding typologies and associated terminology, the reader is referred to Roberto Gusmani, *Saggi sull'interferenza linguistica*, *Volume II* (Firenze: Le Lettere, 1983), pp. 3-35; Einar Haugen, 'The Analysis of Linguistic Borrowing', *Language*, 26 (1950), 210-231; Christian Nicolas, 'Le procédé du calque sémantique', *Cahiers de lexicologie*, 65 (1994), 75-101; and Uriel Weinreich, *Languages in Contact: Findings and Problems* (Mouton: The Hague, 1968), pp. 47-53.

Italian. I also comment on some of the difficulties of carrying out research in this area of study.

The structure of the rest of the article is as follows. In Section 2, I focus on phrasal calques from the point of view of the *individual* calques, and in Section 3 from the point of view of the patterns which emerge once one has analysed a sufficient number of calques. This seems a useful distinction to make since the study of individual calques is important in itself: it is a necessary part of the lexicographical description of the language. The distinction is also useful because it helps to remind us that general statements – that is, the recognition of patterns – depends on the accumulation of single pieces of data. Of course, from the point of view of on-going research, the distinction is not an absolute one. There is interaction and feedback between the two approaches as we gradually build up our knowledge of the subject.

Following these two central parts of the paper, there is a section devoted to commentaries on a few potential calques which have not yet been discussed in the literature.

2. The study of individual calques

In this section I comment in turn on three different broad aspects, or areas, of research. The first is, quite simply, the task of identifying phrasal calques (with a sub-section devoted to the problems which exist in this area of research). The second is the description of the various channels and processes by which calques enter the language, 'enter' in the sense of both arrival and consolidation. The third area is that of the lexicographical treatment of calques.

2.1 The identification of phrasal calques

It is useful to think of identifying calques as comprising two different areas of investigation. Firstly, the identification of calques which have recently come into Italian (or are in the process of coming into Italian), and secondly the identification of calquing which took place in the past. Essentially, they are both the same activity, but the latter is a more difficult enterprise, precisely because we are dealing with the past. The recording of new, contemporary calques, by contrast, should be a less complicated task.

With regard to the identification of calquing which took place in the past, theoretically at some stage in the future this task will have been completed. For the moment, however, there is probably still a lot of work to be done, as

regards both identifying calques and establishing when they entered the language. In this context, it is worth quoting Fanfani,[6] who, while discussing the number of Anglicisms in modern Italian, expresses the opinion that, '[…] sono ancora di più se si mettono nel conto anche tanti anglicisimi sommersi, mimetazzati come calchi semantici o come calchi formali, la cui provenienza non è stata sinora chiaramente indicata.' (And the number is even higher if we include hidden Anglicisms such as semantic and phrasal calques whose provenance has not yet been clearly established).

Most of the literature containing information on past calquing has been produced in the last few decades. Undoubtedly, the less invasive nature of calquing (as opposed to the direct importing of foreign lexis) has contributed to this. The following are some of the more important relevant works; most of them deal with Anglicisms in general, and include phrasal calquing as just one of their points of discussion (they are listed in chronological order): Klajn, Rando, Zolli, Bombi, Fanfani, Görlach, and Iamartino.[7]

I have said above that the recording of new, contemporary calques should be a less complicated task than documenting calquing which took place in the past. This does no mean, however, that it is a necessarily easy task. For a start, it requires an excellent knowledge of the source language, English, including the language of specific domains. Furthermore, it should be carried out in a very systematic way, especially as regards the body of texts in which calques are being looked for.

Essentially, there are two ways of identifying new calques: both involve finding potential calques and thereafter checking to see the extent of their usage. Firstly, one can examine, line by line, page by page, a set of texts which have been assembled in accordance with precisely motivated and defined criteria (that is, a 'corpus'). Examples of probable calques are then noted down

---

[6] Massimo Fanfani, 'Sugli Anglicismi nell'Italiano contemporaneo (II)', *Lingua Nostra*, 52 (1991), 73-89 (p. 74).

[7] Klajn, pp. 9-17; Klajn, pp. 108-54; Gaetano Rando, 'Influssi inglesi nel lessico italiano contemporaneo', *Lingua Nostra*, 34 (1973), 111-120; Paolo Zolli, *Le parole straniere* (Bologna: Zanichelli, 1976), pp. 43-69; Gaetano Rando, *Dizionario degli anglicismi nell'italiano postunitario* (Firenze: Leo S. Olschki, 1987), *passim*; Raffaella Bombi, 'Alcune tipologie di calchi sull'inglese in italiano', *Incontri linguistici*, 12 (1988), 17-59; Raffaella Bombi, 'Calchi sintagmatici, sintematici e semantici sull'inglese in italiano', *Incontri linguistici*, 13 (1990), 97-149; Massimo Fanfani, 'Sugli Anglicismi nell'Italiano contemporaneo (I)', *Lingua Nostra*, 52 (1991), 11-24; Fanfani, Sugli Anglicismi (II); *A Dictionary of European Anglicisms: A Usage Dictionary of Anglicisms in Sixteen European Languages*, ed. by Manfred Görlach (Oxford: Oxford University Press, 2001); and Giovanni Iamartino, 'La Contrastività italiano-inglese in prospettiva storica', *Rassegna Italiana di Linguistica Applicata*, 33 (2001), 7-130 (*passim*).

as they arise. The decision as to whether to refer to a given phrase as a new calque will depend partly on the number of examples found and partly on whether it seems sure that it is indeed a case of English → Italian calquing. An example of a study which has been carried out in this way is reported in Rando;[8] here the author discusses the case of very recent Anglicisms in economic and commercial language as evidenced by their presence in a particular newspaper over a given period of time.

The second way to proceed is to note down over a period of time any potential calques which one comes across in the course of everyday contact with the Italian language. Thereafter, one can look for this precise list of items in a corpus of texts. In this case, the corpus could be held on computer, which means that searching for items will be very quick and that the corpus could be much bigger than if the researcher had to go through the texts himself.

In both of the cases described above, it would be useful to have at one's disposal as full a collection of phrasal calques as possible, in order to be able to distinguish between calques which have already been identified and discussed in the literature and those which have not. At present, such a collection is not available.

Finally, I would mention that, since the mass media currently have an important role to play in the spreading of Anglicisms, it would also be very useful to have as part of one's corpus the transcripts of certain types of television programme.

2.1.1 Problems regarding the identification of phrasal calques

There are a number of problems relating to the identification of phrasal calques. One obvious difficulty is the fact that many phrasal calques (and semantic calques for that matter) are much more difficult to spot than direct imports from the foreign language. The latter stand out in text, and if computer corpora are being used to monitor the language, then the software will automatically recognize new word forms such as directly imported Anglicisms. This would not be possible in the case of phrasal calques since the computer would, in most cases, recognize the individual word forms as already being in its dictionary.

A further difficulty arises once one has identified a *potential* calque. Whereas it is intuitively obvious, and no doubt historically demonstrable, that

---

[8]   Gaetano Rando, '*Capital gain, lunedì nero, money manager* e altri anglicismi recentissimi del linguaggio economico-borsistico-commerciale', *Lingua Nostra*, 51 (1990), 50-66.

the Italian lexeme *la Casa bianca* is a phrasal calque on the English phrase *the White House*, unfortunately the historical relationship between comparable phrases in the two languages is not always so clear. The main problem is the fact that English → Italian calquing is not the only reason for the similarity of phrases in Italian and English. There are at least four other reasons.

Firstly, some phrases are of similar form because calquing has taken place in the opposite direction, from Italian to English, e.g. *il Ponte dei sospiri* (*the Bridge of Sighs*). A second possible reason for phrasal similarity is that the two languages may have both inherited a phrase from a third language; an example of this is the Spanish *quinta columna,* which more or less simultaneously gave rise to both *fifth column* and *quinta colonna*. A third possibility is that the two phrases arose more or less simultaneously, as a result of international cooperation. An example is *the Common Market* (*il Mercato comune*).

The fourth reason is probably the one that has received most attention in the literature. This is the fact that sometimes items of lexis (including phrasal calques) pass from one language to another via a third language. Of specific relevance to the current paper is the fact that in the past it was quite common for Italian to import lexical items from French, and quite a number of the French items, in their turn, had been previously imported from English. An example is the Italian *luna di miele*, which is recognized as being a calque from the French *lune de miel*; the French item, however, is in its turn a calque from the English *honeymoon*.[9] This is not to say that *luna di miele* cannot in any way be considered as a calque from the English *honeymoon*. Rather, it needs to be recorded that it is both a direct calque from French and an indirect calque from English. Even in more recent periods, when most calquing from English to Italian is direct, some writers comment on the formal influence of French on Italian. Cabasino,[10] for example, while recognizing *part-time* as the conceptual origin of *tempo parziale*, states that the Italian expression "si ispira dal punto di vista formale alla locuzione francese *travailler à temps partiel*, in contrasto con *travailler à plein temps*".[11]

---

[9] See Klajn, p. 134.

[10] Francesca Cabasino, 'Modelli linguistici francesi nella stampa contemporanea', in *Contatti Interlinguistici e Mass Media*, ed. by Ioan Gutia, Grazia M. Senes, Marcella Zappieri, and Francesca Cabasino (Roma: La Goliardica Editrice, 1981), pp. 171-261 (p. 218).

[11] With regard to the passage of items from English through French to Italian, see Gaetano Rando, 'Anglicismi nel *Dizionario Moderno* dalla quarta alla decima edizione', *Lingua Nostra*, 30 (1969), 107-112 (pp. 109-110). For a more general examination of the phenomenon, and therefore not confined just to phrasal calques nor to the language pair English-Italian, see Vincenzo Orioles, 'Ruolo dell'intermediazione nei fatti di interferenza', *Incontri linguistici*, 15 (1992), 107-124.

A final reason which might be added to the above list is the fact there is no *a priori* reason why some phrases may not have been coined independently in the two languages.

Given the different possible reasons for the existence of similar phrasemes in the two languages, I think that it is important that any 'new' calque be accompanied by an explanation of why it is believed that calquing has taken place. Also, where one is not 100% certain that calquing has taken place, it is important that the researcher indicates that a given item is only a *probable* calque. Klajn,[12] for example, says that *lenti a contatto* is *probably* a calque from the English *contact lens*.

2.2 The entry of calques into Italian

The second general area I wish to address in relation to individual calques is their entry into Italian. Here, there are a number of points of potential interest. Firstly, where possible it is interesting to record both the period a given calque entered the language and also the communicative medium by which it arrived; for example, whether it entered through the medium of everyday spoken language, or through its repeated use by the mass media (in written or spoken form). This information is in fact bound up with identifying the item as a calque. If we are certain that calquing has taken place, we should be able to describe, however approximately, when and how the calque entered Italian.

Another point of interest is whether or not the English phrase itself was used in Italian before the Italian calque. Bombi,[13] for example, observes that *electric chair* is recorded in Italian lexicography[14] before the corresponding calque *sedia elettrica*.

A further part of the description of individual calques is the length of time that it takes for them to become an integral part of the language. In this respect, the calque is no different from any other neologism. Of course, the length of time we indicate can only be approximate in nature: it is impossible to be absolutely precise about when a neologism 'becomes a part of the language'.

A final area of interest I would like to mention with regard to the entry into the language is the fact that, as with all neologisms, there is an initial phase in which it will be decided whether the calque will survive in the language or not. I have been talking so far as if calques were definitely parts of

---

[12]   Klajn, p. 126.
[13]   Bombi, *Calchi sintagmatici*, p. 117.
[14]   Alfredo Panzani, *Dizionario Moderno* (Milano: Hoepli, 1905).

the language. However, it must be remembered that not all phrases which are translated from English to Italian will necessarily survive long enough to be considered an integral part of the new language. Gaetano Rando, at the beginning of his 1990 study, remarks on the difficulty, when monitoring language change, of distinguishing between Anglicisms used just occasionally in journalism and those which do actually penetrate the language. In an attempt to be as scientific as possible, he adopts two criteria: the frequency of a given item in relation to a page of newspaper text, and the continuity of appearance of the item over a number of years.

In the early stages of entry into the language, perhaps it would indeed be correct to talk in terms of 'loan translation'. A phrase has been 'borrowed', and it may be 'given back' to the lending language if there is no reason for it to enter the language on a longer time scale.

This more narrow use of the term 'loan translation' may also be considered in relation to some of the phrasal translations heard in dubbed films or television series. Some examples I have heard recently are the following: *the price of fame* [?] (il prezzo della fama); *it's my turn*? [?] (è il mio turno); *my heart bleeds for him* [?] (il mio cuore sanguina per lui); *So near and yet so far* [?] (così vicino ma così lontano). The question marks indicate that I do not know for certain that the phrases indicated were used in the original English; it seems, however, highly probably. The difference between the English and Italian phrases is that the English are institutionalized phrases, or at least highly probable collocational sequences. The Italian translations, by contrast, although there is nothing formally wrong with them, are (intuitively) less frequent collocations and most probably the result of influence from the English original. For this reason, I have placed the Italian phrases within quotation marks, to indicate that they are parts of a text more than part of the lexicon. Translations such as the ones I have just exemplified are useful within the dubbing industry both because they are quick and because sometimes the similarity of phonetic form between English and Italian facilitates the dubber's task.[15] If repeated often enough, such translations can help the phrase establish itself in the Italian lexicon, or at least the lexicon of 'film language'. An example is the phrase *Bene, bene, bene*, which calques the English *Well, well, well*.

---

[15]   See Nigel Ross, 'Dubbing American in Italy', *English Today*, 11 (1995), 45-48.

2.3 Phrasal calques and lexicography

There are two types of lexicographical work I wish to mention in this section. Dictionaries devoted to Anglicisms and more general historical dictionaries. I shall begin with the first of these.

Once one has identified a considerable number of phrasal calques, it is useful to present them as a collection in the form of a dictionary, either by themselves, or together with other forms of Anglicism. Two such dictionaries currently available are Rando[16] and Görlach.[17] As both dictionaries indicate in their titles, they are concerned with the notion of Anglicism in general. Rando's dictionary is concerned with Anglicisms which have entered the language since the unification of Italy. It includes about 190 phrasal calques, either as headwords or within entries.[18]

Görlach's dictionary is one of the results of an international research project involving 16 European languages. With regard to phrasal calquing in particular, the dictionary is not very complete. Examination of the entries beginning with four consecutive letters of the alphabet (M to P) reveal just ten English →Italian phrasal calques; quite a few of those already discussed in the literature are absent. The reason for the low number is that phrasal calques are included in the dictionary only if there already happens to be an entry for the English item itself, that is, when the English item is also used in *untranslated* form in one or more of the languages covered in the dictionary.[19] In the Introduction to the dictionary, the editor expresses his hope that it will be possible to produce a second edition in electronic form: this would indeed be a very welcome publication, since there would be virtually no problems with space (I presume this to be the reason for the paucity of phrasal calques), and access to specific types of Anglicism (e.g. Italian phrasal calques) could become almost instantaneous.

I turn now to the second type of dictionary I wish to discuss: standard historical dictionaries. The relevance of phrasal calquing to these dictionaries is quite simply the fact that all entries in the dictionary, whether single words or phraseological items, should be explained in terms of their entry into the language, and this obviously involves calquing. I wish to underline this point since phraseology is an area where many dictionaries at present fall short. (This is perhaps due to the subordination of phraseology in general to the somewhat simplistic notion of 'word', as opposed to 'lexeme'). The subject

---

[16] Rando, *Dizionario degli anglicismi*.
[17] *A Dictionary of European Anglicisms*.
[18] For discussion and criticism of this dictionary, see Fanfani, *Sugli anglicismi (I)*.
[19] Manfred Görlach, *English Words Abroad* (Amsterdam: John Benjamins, 2003).

of 'etymology' is almost invariably the single word, and etymological dictionaries in particular contain virtually no explanation of the entry into a language of multiword units. In more general historical dictionaries, phraseology is again the poor relation. In the recently completed GDLI, for example, I have investigated various phrasemes in the course of tracing their historical relationship with comparable English phrases. In some cases, the items themselves are listed and defined, but there is no indication of their date of entry into the language, not even in the form of citations. This is the case, for example, of *caccia all'uomo* (manhunt) and *caccia al tesoro* (treasure hunt).

3. The patterns of phrasal calquing

I shift the focus of attention now from individual calques to the patterns which emerge when we have enough data. Most of the relevant patterns discussed in the literature relate to Anglicisms in general. When studying phrasal calques, however, it is important to distinguish between data regarding the calques thelsemves and data regarding other types of borrowing, especially direct imports. There are patterns relating to direct imports which are not of relevance to phrasal calques, for example factors involving pronunciation of the 'foreign' lexeme. Similarly, some of the patterns relating to phrasal calques are not of relevance to direct imports (for example, whether they respect normal Italian word order).

With regard to patterns which apply to both imports and phrasal calques, it is important to remember two things. Firstly, any data regarding 'Anglicisms' should include data regarding phrasal calques; that is, the latter should not be forgotten about. Secondly, many of the patterns of potential interest regarding phrasal calques need to be compared with similar patterns for both Anglicisms in general, and direct imports in particular, in order to see whether there are any factors associated more with one group that with the other. This is a very important point, but an area in which we do not have much information at the present time.

The rest of this section is organized in the following manner. First (3.1) I outline very briefly some of the general historical tendencies of English influence on Italian (without specific reference to calques), and refer the reader to the more important literature on the subject. In Section 3.2, I turn to the patterns involving phrasal calques. First (3.2.1), I describe, from a linguistic point of view, the types of phrasal calques which have been reported in the literature. Secondly (3.2.2), I outline the types of information that I think it would be useful to have in relation to phrasal calques.

3.1 Anglicisms in Italian

As mentioned above, the tendencies regarding the influence of English on Italian reported in the literature relate above all to Anglicisms in general. The overall picture emerging from Zolli[20] is the following. Before the 18th century, there was little input from English to Italian. During the 18th century most lexical input took place via French. During the 19th century, French mediation continued but there was also an increasing amount of direct influence from English. Zolli[21] comments on the fact that such was the importance of English influence on Italian in the 19th century, that both semantic and phrasal calquing took place, including calques of 'abstract' vocabulary. In the first half of the 20th century, French was still the most widely known language in Italy. It was the events of the Second World War and its aftermath which changed things in favour of the English language and Anglo-American culture.

In addition to this chapter by Zolli, the reader is referred to: Klajn, Rando, Dardano, Fanfani, and Iamartino.[22] The works by Zolli and Iamartino are the ones which deal with the broadest historical period.

3.2 Phrasal calquing: patterns

Since there is not a great deal of information available relating to the patterning of phrasal calques in particular, I will limit myself to describing the types of linguistic unit involved (3.2.1), and to suggesting the various aspects of phrasal calquing which it would be useful to describe in terms of patterns (3.2.2).

3.2.1 Phrasal calques: the types of linguistic unit

In this section I indicate the types of phrasal unit involved in English → Italian phrasal calquing. The information I present is based on consideration of all calques mentioned in the literature which I am quoting in this article. These amount to over 400 items.

---

[20] Zolli, pp. 43-69.
[21] Ibid., pp. 58.
[22] Klajn; Rando, *Influssi inglesi*; Maurizio Dardano, 'The Influence of English on Italian', in *English in Contact with Other Languages: Studies in honour of Broder Carstensen on the occasion of his 60th birthday*, ed. by W. Viereck and W. D. Bald (Budapest: Akadémiai Kiadó, 1986), pp. 231-252; Fanfani, *Sugli anglicismi (I)*; Fanfani, *Sugli anglicismi (II)*; and Iamartino.

If we make a first distinction between, on the one hand, lexical items typically contributing to clause structure and, on the other hand, units which themselves constitute clause-length or sentence-length items, then it can be said that almost all phrasal calques discussed in the literature belong to the former class, sub-clause length lexical items. This is only natural, since it is these which make up the bulk of the lexicon. Most of the examples so far given are in this paper are of this type. Some examples of calques which belong to the other category, clause-length items, are the following: *Time is money* (*Il tempo è denaro*), *Business is business* (*Gli affari sono affari*), *Make love not war* (*Fate l'amore, non la guerra*).[23] It is perhaps worth adding that these clause-length items, being syntactically complete, bear the appearance of short stretches of text. However, despite their syntactic completeness, they are still relatively fixed language components and are presumably stored holistically in the mind. Items such as these may have been componentially translated when they were in the process of entering the lexicon, but after that, wherever translation of a text is involved, it is the whole item which is selected (or not) to render the whole English phrase.

From the point of view of part-of-speech category, the vast majority of sub-clause length items discussed in the literature are nouns, either noun phrases (the majority) or compound nouns. There are, however, calques belonging to other part-of-speech categories.
Examples are the verb *miss the bus* (*perdere l'autobus*) and the adjective *politically correct* (*politicamente corretto*).[24]

From a grammatical point of view, it is also worth mentioning that the English and Italian phrases almost always correspond from the point of view of part-of-speech category. Very occasionally, however, there is a degree of asymmetry. For example, Italian has the noun phrase *lavaggio del cervello* based on the English *brainwash*. In order to render the English verb *to brainwash* it is necessary to introduce a support verb (*fare il lavaggio del cervello*).

A further point worth making is that calquing involves both cognate and non-cognate items, as well as 'mixed' phrases. An example of a cognate pair of phrases is *integrated circuit* (*circuito integrato*), while an example of non-cognate phrases is *brainwashing* (*lavaggio del cervello*). *Birth control* (*controllo delle nascite*) are examples of mixed phrases containing both cognate

---

[23] For *Il tempo è denaro*, see Klajn, p. 33; for *Gli affari sono affari*, see Rando, *Dizionario degli anglicismi*; for *Fate l'amore, non la guerra*, see Klajn, p. 136; and Rando, *Dizionario degli anglicismi*.

[24] For *perdere l'autobus*, see Bombi, *Calchi sintagmatici*, p. 140; Klajn, p. 136; and Rando, *Dizionario degli anglicismi*. For *politicamente corretto*, see Iamartino, p. 108.

(*control*/*controllo*) and non-cognate (*birth*/*nascite*) content words. It has been suggested that the presence or absence of cognate lexis may have, or have had, a bearing on the ease with which an item enters the Italian language.[25]

A final point I will make regarding the types of linguistic unit is that, whereas the majority may be referred to as 'common' units of language, there are also 'proper' units as well. We have already seen above, for example, the calque *the White House* (*la Casa Bianca*).

3.2.2 Further patterns worth investigating

The three main parameters which may be used in order to evaluate other forms of patterning are: the historical period, the number of calques involved, and the concepts which the calques refer to. On the basis of these parameters we can investigate such questions as those listed below. It should be remembered that I am asking only questions of relevance to phrasal calquing, not questions relevant to Anglicisms as a whole.

1) Has the entry of phrasal calques into the language been fairly constant or have there been periods of greater or lesser importance?
2) Very much related to the first question, has there been any change, in time, of the relative proportions of phrasal calques and direct imports entering the language?[26]
3) With regard to the concepts that Anglicisms refer to, are there any noticeable differences between phrasal calques and direct imports?
4) Some phrasal calques begin life as direct imports. Are there any correlations between this variable and factors such as period of entry into the language, type of concept being referred to, and channel of entry into the language?
5) Since the newly calqued phrase must be at least relatively understandable to Italians (in terms of its component parts), do some phrases resist calquing because they offer too a high degree of semantic opaqueness?
6) From the same point of view, has the range of calques entering the language broadened since English has become a better known language in Italy?

---

[25] See Zolli, p. 58; and Zolli, p. 60.

[26] Other quantitative patterns might also be of interest. For example, we might wish to compare the introduction of phrasal calques from English in a given period with the introduction of those from other languages. We might also wish to compare figures for Anglicisms with those for neologisms in general, or the figures for phrasal calques (from any language) with those of language-internal phrasal neologisms.

These questions are some of the more important ones that I think need to be answered. For the moment we do not have enough precise data in order to be able to give precise answers.

4. Some potentially new calques: work in progress

As a part of an on-going research project, I am investigating new potential calques from English to Italian. In the final part of this article, I would like to describe briefly some partially complete case studies regarding potential calques. In so doing, I will raise some of the issues discussed previously in the paper.

1)   *contact lenses*
        (*lenti a contatto*)

The first case I will discuss is that of the phrase which Klajn referred to as a 'probable' calque from English, *lenti a contatto*. As a starting point, I consulted the OED, on-line version. Here, the first citation of the phrase is dated 1888. However, the citation itself comes from a scientific article which has been translated from German. The citation reads 'A small glass shell [...] which I call "a contact-lens"'. This is a very useful quotation, therefore, since it implies that the writer is coining the term 'contact lens', or rather the German equivalent. (Further investigation revealed that the German term used by the writer of the original article was *Kontact Brille*). The English phrase, of course, did not become a commonly used lexeme until the object itself – the contact lens – became a significant part of our lives. This occurred in the 50s, when contact lenses were popularized simultaneously in the United States, Great Britain, and Germany.

In order to try and date the Italian term *lente a contatto*, I first consulted GDLI. Here, there is a sub-entry for the phrase, but there is no citation or other form of dating. Cortelazzo and Cardinale[27] include the phrase as a neologism for the period their dictionary is covering (1964-1987). They do not suggest the origin of the phrase. Their immediate source is the 1970 edition of *Zingarelli*. This does not, however, exclude the possibility that the term may have been used in specialist literature before this period.

Some provisional conclusions regarding this phrase are the following: (i) it was probably used in Italian scientific literature before it became used on a wide scale (this should be easily verifiable); (ii) its original entry into the

---

[27] Manilo Cortelazzo and Ugo Cardinale, *Dizionario di parole nuove: 1964-1987* (Torino: Loescher, 1989).

language was probably as a calque from German or English; (iii) if it already existed in Italian as a specialist term, this would have led naturally to its use as a common item of language; (iv) the passage of *lente a contatto* from being a specialized term (I am presuming that it was) to being an everyday term, was probably facilitated, or at least not obstructed, by the presence of the English *contact lens* (and perhaps also by the presence of the German *Kontact Brille*).

> 2)   *the Twin Towers*
>   (*le Torri gemelle*)

This is certainly an easier term to comment on. The original referent was a physical feature of the foreign culture, a building which happened, because of its importance, to have a name. The name translated easily and obviously into Italian, and was used by a restricted number of people until the events of 11th September 2001, when the English name became famous throughout the world and the Italian name became famous throughout the Italian-speaking world. An example of its being used before 2001 is to be found in Italian newspapers a year before, when, in August 2000, one of the high-speed lifts in the Towers stopped abruptly, causing some injury.

> 3)   *crop circles*
>   (*cerchi nel grano*)

Although crop-circles came into the public eye in the early 80s following citings in the south of England, I learn from specialist documentation that they were mentioned as early as the late 17th century in academic texts, and almost 200 cases (some with eyewitness accounts) were reported prior to 1970. Without further investigation, I do not know what name they were known by in the 17th century. (It is always important to bear in mind the distinction between the referent and its name). The first entry for *crop circles* in the OED is 1988, and the following year is the first citation for the alternative name *corn-circles.*

It is probably true to say that the Italian phrase is much less widely known than the English. There have been very few cases of 'crop circles' in Italy, and the phrase itself does not appear in the 2000 edition of Zingarelli. A quick search on the Internet, however, is enough to confirm that the Italian phrase used to describe the phenomenon is *cerchi nel grano*.

I would conclude from the above that the Italian phrase was coined with reference to the English. Interestingly, the Italian is slightly closer, semantically, to the less common English phrase (corn-circles). I wonder whether this could be an indication that the Italian was coined from *corn-circles* rather than *crop circles*.

    4)   *athlete's foot*
           (*piede d'atleta*)

The first citation for the English term in the OED is for the year 1928. The phrase begins to appear in Italian dictionaries much later than this. The earliest edition of a dictionary in which I have found it is 1994.[28] It is not listed in GDLI. Examples can easily be found of its use in Italian contexts via Internet searches. It is also to be found used in Italian pharmaceutical pamphlets. My impression is that it has not become a widely used term yet in spoken Italian, but that it is used in 'popular' medical literature. The English phrase certainly ante-dates the Italian, and the probability of independent coining is virtually zero, given the somewhat figurative nature of the phrase's internal lexical components. However, it is possible that the Italian phrase was coined with reference not to the English but to the French (*pieds d'athlète*). Despite the much greater influence in the latter part of the 20th century of English on Italian than of French, nonetheless we cannot exclude the possibility of French influence given the nature of the phrase. By this I mean that the English language dominates, above all, through the mass media, through pop songs, and through the translation of English fiction. 'Athlete's foot', however, is not the typical subject matter of such text domains!

    5)   *Seventh-day Adventists*
           (*Avventisti del 7° giorno*)

The first entry in the OED for this phrase is for the year 1860. The first citation is in fact a reference to the coining of the term: 'Resolved, that we take the name of Seventh-day Adventists'. A quick Internet search reveals that this was indeed the year in which the name was chosen, even though it did not become the official denomination until 1863. The Church was founded in the United States. Information on an Italian website states that Italy was the first European country in which the Adventist church established itself. Presumably, it was then known by the same name as it is today, and almost certainly, therefore, it was a calque from the American English.

    6)   *Life begins at forty*
           (*La vita comincia a 40 anni*)

There is no record of this expression in the OED, but it is recorded in other English lexicographical sources. Rees[29] informs us that it was the title of a book by Walter Pitkin in 1932. (Rees actually refers 'William Pitkin', but

---

[28]   *Il nuovo Zingarelli: vocabolario della lingua italiana*, ed. by Nicola Zingarelli, 2nd edn (Bologna: Zanichelli, 1970).

[29]   Nigel Rees, *Dictionary of Popular Phrases* (London: Bloomsbury, 1990).

other sources leads me to presume that this is a mistake). The book dealt with the subject of 'adult reorientation'. As Rees points out, the book was published at a time when 'the problems of extended life and leisure were beginning to be recognized'.[30] The phrase was further popularized by a song of the same title recorded in 1937. Eric Partridge[31] says that the phrase became popular in the 40s. Italian corpora and website searches reveal that the expression is very much in use today, either in its basic form or with numerical variations, though. Dating the expression has proved more difficult. Given the influence of English in the war and post-war period, however, and the fact that the English expression was not only a popular saying but also a book and song title, it is almost certain that we can talk in terms of a calque from the English.

7)   *Mission accomplished*
     (*Missione compiuta*)

Here is another expression which is not recorded in the OED, but which is included in other lexicographical works. Partridge states that the expression was originally an American 'military formula', which he dates to 1942. It had entered British English by 1944. Again, I have had difficulty in dating the equivalent Italian expression (of which there are ample examples of current usage on the Internet), but nonetheless would assume it to be a calque from the English.

5. Concluding remarks

I hope to have shown in this paper that phrasal calques, far from being a banal fact of contrastive description, are a very interesting phenomenon. They are one of the ways in which we can describe and trace the cultural and historical relationships between countries. Investigation of the individual phrases can be a very complex and time-consuming process, but it is at the same time an extremely interesting one. To carry out serious research in the field, we need to investigate many different fields of human activity. We also need to investigate not only the English and Italian languages and cultures, but other languages and cultures as well, notably French. And while we in-

---

[30]   With regard to the notion of 'extended life and leisure', it is interesting to compare the following saying recorded in a late 19th century Italian dictionary (Policarpo Petrocchi): "Insino a 40, si burla e si canta".

[31]   Eric Partridge, *A Dictionary of Catch Phrases: British and American English from the 16th Century to the Present Day* (London: Routledge & Kegan Paul, 1977).

vestigate this form of language influence, we have to be aware that, as Klajn wrote, 'Lexical borrowing, whether direct or indirect, is not a precise operation. Words are not physical objects which arrive at a precise moment having travelled along well-defined routes, though some lexicographers forget this fact' (my translation).[32]

The task of monitoring the language for new calques should certainly be an easier task than that of putting together the pieces of the past. With regard to more or less contemporary calquing, it should already be possible to use computer corpora of the various languages in order to date phrases fairly accurately, at least those phrases which are found in the types of language sample of which the corpora are composed.

Finally, I would like to underline two other points which I have made in the course of this article. Firstly, it is important not only to obtain information about individual phrases, but also to discover the patterns which they form, and when patterns have emerged, they need to be contrasted with those for direct imports from English. The second point is that many dictionaries need to be improved considerably from the point of view of explaining how phrasal expressions entered the language.

---

[32] Klajn, p. 17.

Elisa Mattiello

Difficulty of Slang Translation

1. Introduction

> Slang terms present almost unsurmountable dif-
> ficulties for the translator. This is mainly due to
> their emotive charging.[1]

As a follow-up on Sornig's observation, the present study will discuss the prob-
lem of transposing a linguistic variety such as English slang into another lan-
guage. Specifically, this study will focus on a comparative analysis between
some source English slang expressions and their target Italian renderings.

The choice of English slang as a point of departure is primarily due to the
scarce interest which linguists have demonstrated so far towards those varie-
ties which depart from the standard, and which are typically considered as
below the level of stylistically neutral language.[2]

In actual fact, non-standard varieties such as slang pose various problems
in cultural transition and faithful translation as well. Cross-culturally, it is dif-
ficult to find parallel social sets (i.e. culture-specific situations such as British
pub conversation, rap song lyrics or hooligan fans' yells of support). Cross-
linguistically, it is difficult to find similar modes of expression (i.e. reper-
toires of private languages such as idiolects, dialects, sociolects, etc.). Fur-
thermore, it is difficult to cope with non-standard varieties, as they are often
used to create an extremely rich range of effects (e.g. expressiveness, preten-
tiousness, faddishness, etc.), which are overtly problematic for the translator.[3]

---

[1]   Karl Sornig, Lexical Innovation. A Study of Slang, Colloquialisms and Casual Speech (Am-
      sterdam: Benjamins, 1981), p. 81.

[2]   See Lars Andersson and Peter Trudgill, *Bad language* (Oxford/Cambridge: Blackwell,
      1990); Irving Lewis Allen, 'Slang: Sociology', in *Concise Encyclopedia of Pragmatics*, ed.
      by Jacob L Mey and R. E. Asher (Amsterdam: Elsevier Science, 1998), pp. 878-883; Anna-
      Brita Stenström, 'From slang to slanguage: a description based on teenage talk', in *Mi a
      szleng?*, ed. by Kis (Debrecen: Kossuth Lajos University Press, 2000) pp. 89-108; and
      Anna-Brita Stenström, Gisle Andersen and Ingrid Kristine Hasund, *Trends in Teenage Talk.
      Corpus compilation, analysis and findings* (Amsterdam/Philadelphia: Benjamins, 2002).

[3]   Mona Baker, *In Other Words: A Coursebook on Translation* (London/New York:
      Routledge, 1992) p. 31; and Baker, p. 78. Baker proposes two translation strategies which
      may be used to make up for any possible cultural and/or linguistic gap. One is the strategy of

The resulting risk is standardization, i.e. to background or even ignore varieties, and opt for a more rational, neutral style of standard language.[4]

This paper adopts House's model of 'translation quality assessment' and her definition of translation as 'the replacement of a text in the source language by a semantically and pragmatically equivalent text in the target language'.[5] I will try to demonstrate the importance of social and linguistic aspects in producing equivalent translations. I will also try to highlight the main problems when coping with non-standard language translation and with the transmission of functions and effects. In particular, I will consider the problems which are connected with the sociolinguistic properties commonly ascribed to the vocabulary of slang.

The paper is organized as follows. In Section 2, I will explore some definitions of slang and put forward a set of descriptive criteria (speaker-oriented, hearer-oriented, intrinsic properties) for it. In Section 3, I will attempt a linguistic analysis of a corpus of slang expressions collected from films produced in English (*Notting Hill*, *The Full Monty*, *Trainspotting*).[6] In parallel, I will examine if their respective Italian translations are appropriate, i.e. if they can be analysed according to the same descriptive criteria as the original form, and, thereby, achieve the same pragmatic effects. If this does not occur, then a more appropriate Italian translation that hopefully corresponds to the descriptive criteria present in the original will be suggested.

2. Some sociolinguistic properties of slang

In the relevant literature a set of properties has been attributed to slang stemming, on the one hand, from the social functions it possesses for the speaker

---

'cultural substitution' and consists in replacing the source language words and phrases with target language items which may not have the same propositional meaning but are used in similar contexts and 'are likely to have a similar impact' on the target audience. The other is the strategy of 'compensation' where one may either omit or play down a feature at the point in which it occurs in the source text and introduce it elsewhere in the target text. The latter, in particular, may be used to make up for any loss of meaning, emotional force or stylistic effect which may not be possible to reproduce at a given point in the target text.

4   See Peter Newmark, *A Textbook of Translation* (New York: Prentice Hall, 1988); and Baker, *In Other Words*.

5   House, p. 31.

6   The original movie scripts of *Notting Hill* (1999) and *The Full Monty* (1996) belong to the *English Movie Collection* (Novara: De Agostini, 2002) whereas the screenplay of *Trainspotting* (1996) is available in electronic version, on the website www.godamongdirectors.com/scripts/trainspotting.shtml.

and, on the other, from the perlocutionary effects it produces upon the hearer. Furthermore, as slang vocabulary typically displays an expressive morphology[7] and a semantic re-interpretation,[8] it is a fertile ground for a study on how slang morphology and semantics are rendered in translation.

2.1 Survey of definitions of slang

Slang is notoriously difficult to define. This is reflected in the lack of straightforward, all-covering descriptions. Various characteristics are met with in the linguistic literature, including dictionaries and encyclopaedias. By and large, sociolinguists and lexicographers alike agree that slang is a highly informal, quite temporary, debased, unconventional vocabulary which is often associated to a social group or to some specific subject. It is described as fresh and novel, often colourful, faddish, playful and humorous, and aims either at establishing a social identity for the speaker or at making a strong impression upon the hearer.

Let us quote some of the most salient works as a way to provide more concrete bases to the properties which have been attributed to slang up to now.

Allen comments on two senses of the word 'slang':

> First, slang is the special, restricted speech of subgroups or subcultures in society and, second, it is a highly informal, unconventional vocabulary of more general use.[9]

Eble offers a clear-cut definition of slang in her work *Slang and Sociability*:

> Slang is an ever changing set of colloquial words and phrases that speakers use to establish or reinforce social identity or cohesiveness within a group or with a trend or fashion in society at large.[10]

Finally, Stenström collects heterogeneous views of the concept of slang in her paper 'From slang to slanguage' where she proposes the following detailed picture of the subject:

---

[7]   See M. Arnold Zwicky and K. Geoffrey Pullum, 'Plain morphology and expressive morphology', in *Proceedings of the Thirteenth Annual Meeting of the Berkeley Linguistic Society*, ed. by Jon Aske, Natasha Beery, Laura Michaelis, and Hana Filip (Berkeley: Berkeley Linguistic Society, 1987), pp. 330-340.

[8]   See Georgia Green, *Pragmatics and natural language understanding* (Hillsdale: Lawrence Erlbaum, 1989).

[9]   Allen, p. 878.

[10] Connie Eble, *Slang and Sociability: In-Group Language Among College Students* (Chapel Hill: University of North Carolina Press, 1996), p. 11.

> [S]lang is a short-lived, group-related, ever changing colloquial language variety that is below the level of stylistically neutral language. It is described as creative and innovative, often playful and metaphorical.

As a conclusion of this concise survey, let us quote the entries under 'slang' in some eminent dictionaries. The *Oxford English Dictionary* (on-line) labels slang:

> Language of a highly colloquial type, considered as below the level of standard educated speech, and consisting either of new words or of current words employed in some special sense.

Webster's New Twentieth Century Dictionary of the English Language (1963):

> [C]olloquial language that is outside of conventional or standard usage and consists of both coined words (*blurb*, *whoopee*) and those with new or extended meanings (*rubberneck*, *sap*): slang develops from the attempt to find fresh and vigorous, colourful, pungent, or humorous expression, and generally either passes into disuse or comes to have a more formal status.

Longman Dictionary of the English Language (1984):

> [I]nformal vocabulary that is composed typically of new words and meanings, extravagant picturesque figures of speech, impolite or vulgar references, etc., and that belongs rather to familiar conversation than to the written language.

The previous and other depictions of slang (see References for a complete overview) have conducted to the elaboration of some descriptive criteria, which have been identified as *speaker-oriented*, *hearer-oriented* and *intrinsic properties of slang*. Speaker-oriented properties will be the subject of the next section 2.2., hearer-oriented and intrinsic properties will be dealt with in sections 2.3. and 2.4. respectively.

2.2 Speaker-oriented properties of slang

Speaker-oriented properties are meant to qualify the speaker as belonging to some distinct group within society. Expectedly thus, *group-restriction* is the property of slang which is most frequently singled out by linguists. As slang is a marker of group identity, it is an in-group language variety which mostly serves 'as a glue to keep insiders together, and as a barrier to keep outsiders out'.[11]

---

[11] Andersson and Trudgill, p. 158.

Informality is another fundamental property of slang, as it is commonly viewed as a colloquial level of speech, often used 'to lower, or to shift laterally, the register of discourse'.[12] Hence, slang signals the speaker's desire to soften the seriousness or formality of the dominant tone, and to assume instead a more familiar or conversational tone.

A third property of slang is *time-restriction*. Slang changes over time. It is typical of some generation but 'falls into disuse with the ageing of its generation'.[13] Basically, the slang expressions which are stylish at present will be regarded with suspicion in future years. As Munro notices, 'slang aids in the identification of people of a common age and experience'.[14] So the choice of cool slang, as a rule, signals the fact that one is 'in the swim'.[15]

A fourth property is *subject-restriction*. At times slang is described as the special, even specialized, vocabulary of some profession, occupation or activity in society. This makes slang peculiar to a set of people who are identified by their specific terminology or by the technical terms they use with in-group members.

Obscenity and *vulgarity* are equally related to slang. As noted in the introduction, slang is a level of usage below standard. In particular, Andersson and Trudgill specify that slang can be placed on 'an extensive stylistic scale ranging from colloquial to vulgar and obscene'.[16] Even if slang vocabulary does not only consist of dirty words, it is rich in taboo words, which are 'perceived as offensive by society at large' and which are usually 'related to sex, religion and excretion'.[17]

Unconventionality is another property often related to slang. Dumas and Lighter, for instance, support the idea that, all in all, the slang lexicon is characterized by the intention of the speaker/writer 'to break with established lin-

---

[12]   Allen, p. 879.
[13]   Julian Franklyn, 'Essay', in *A Dictionary of Rhyming Slang*, ed. by Julian Franklyn, 2nd edn (London: Routledge & Kegan Paul, 1961), pp. 3-29 (p.16).
[14]   Pamela Munro, 'Introduction', in *U.C.L.A. Slang 3*, ed. by Pamela Munro (Westwood: Department of Linguistics, UCLA, 1997), pp. 3-28 (p.27); Andersson and Trudgill, p. 16-17; with regard to the transience of slang, they observe: 'People frequently give away information about their age and/or attitudes when they speak by how up-to-date their slang is'. In proof of this assertion, they continue: 'You could say that something was *top-hole* (pre-war), *wizard* (1940s), *fab* (1960s), *ace* (1970s), *brill* (1980s), and so on, without really meaning anything very different. The difference would lie in what using each word would make people think about you'.
[15]   Eric Partridge, *Usage and Abusage. A Guide to Good English* (London: Hamish Hamilton, 1947), p. 288.
[16]   Andersson and Trudgill, p. 69.
[17]   Anna-Brita Stenström, Gisle Andersen and Ingrid Kristine Hasund, *Trends in Teenage Talk*, p. 66.

guistic convention'.[18] In view of this, unconventional slang can function 'as a language of social opposition',[19] or as a means of protest and provocation against society and its values.

Localism is occasionally related to slang, more precisely to general slang (i.e. slang which is not group/trend related).[20] General slang 'may vary from place to place, dialect to dialect'.[21] Accordingly, what is slang in British English may not be slang in American English, or in the English of other anglophone countries. Therefore, one is likely to be recognized as a speaker of British English merely by his/her slang dialect.[22]

Secrecy and *privacy* can be labelled together as probable speaker-oriented properties of slang. They both arise from the speaker's requirement to use a vocabulary which is cryptic and exclusive, obscure or nearly incomprehensible to outsiders. Counter-culture groups (like drug addicts, prisoners or thieves) find a private slang vocabulary a useful way to keep the content of their conversations secret or mysterious to people in authority. Similarly, adolescents or college students use an unintelligible private vocabulary as a means of keeping the older generation of parents and teachers at a distance.

By and large, the above properties of slang confirm the assertion that people use slang words consciously, and justify Andersson and Trudgill's statement: 'By choosing the right words you show which group you belong to'.[23]

2.3 Hearer-oriented properties of slang

Hearer-oriented properties are meant to produce some particular effect upon the hearer. *Playfulness* is a commonly cited property of slang, and one of its major purposes. It is generally associated with the metaphorical use of the

---

[18] K Bethany Dumas and Jonathan Lighter, 'Is *Slang* a Word for Linguistics?', *American Speech*, 53 (1978), 5-17 (p.13).

[19] Allen, p. 879.

[20] Anna-Brita Stenström, Gisle Andersen and Ingrid Kristine Hasund, *Trends in Teenage Talk,* p. 64. They propose a model for 'slanguage' (or teenage talk) where proper slang words represent the largest and most innovative category of young people's language. They further distinguish into specific slang on the one hand and general slang on the other: 'Proper slang words are words labelled slang in common dictionaries; general slang words are not related to a particular group or trend (e.g. *booze*, *fag*, *spooky*); and specific slang words that are group/trend related (e.g. *joint*, *speed*, *spliff*)'.

[21] Andersson and Trudgill, p. 70.

[22] In this paper, only British English slang data are taken into consideration.

[23] Andersson and Trudgill, p. 79.

language, and the speaker's effort to appear amusing and funny through the manipulation of words and deviation from current linguistic norms.[24]

Freshness and *novelty* are two other hearer-oriented properties of slang. Mencken among others admits that '[w]hat chiefly lies behind [slang] is simply a kind of linguistic exuberance, an excess of word-making energy'.[25] This 'linguistic exuberance' and the rapid change of the slang lexicon plainly attract the hearer and represent a large part of slang's appeal.

The fact that slang is creative leads to its fourth property: *faddishness*. The *Longman Dictionary* states that 'extravagant picturesque figures of speech' are typical of slang, The *New Encyclopaedia Britannica* mentions 'extravagant, forced, or facetious figures of speech', while Allen alludes to 'bizarre metaphors'.[26] The strangeness, even extraordinariness of slang vocabulary is clearly another motive of attraction for the hearer.

Humour, or irony, is one more property of slang and as the *Encyclopaedia Britannica* states: 'An element of humour is almost always present in slang, usually as humorous exaggeration'. Sometimes the humour of slang is evident (like in the antiphrasis that is generally accompanied by an ironic intonation), but more frequently it is implied (as in punning or intrinsic ambiguity). In most cases, the effect it produces upon the hearer is laughter.

Another hearer-oriented property directly connected to the previous one is the desire to create a *strong impression*. Slang is deliberately used by the speaker to impress or shock others. Andersson and Trudgill make this point forcefully: 'The point of slang words is often to be startling, amusing or shocking'.[27] Before them, Partridge had listed sixteen reasons for using slang, the fifth being: 'To be arresting, striking, or even startling.'[28]

This topic leads to the next property: *offensiveness*. On some occasions slang metaphors are irreverent and, instead of being impressed, the hearer seems to be offended.[29] In actual fact, only derogatory words such as taboo

---

[24] Sornig, p. 76. He comments about the Wittgensteinian comparison of language use with playing a game: 'you normally need a partner to play games, games are played because not only can one win or lose, but above all because games are fun or meant to be fun, i.e. for at least one of the partners'.

[25] Henry Louis Mencken, 'American Slang', in *The American Language*, ed. by Raven McDavid Jr. and David W. Maurer, 4th edn (New York: Knopf, 1967), pp. 702-761 (p. 702).

[26] Allen, p. 878.

[27] Andersson and Trudgill, p. 78.

[28] Partridge, p. 288.

[29] Munro, p. 16-17. She is accurate in her distinction among 'vulgar words, blasphemous words, derogatory words, and words that are felt to be offensive simply because of their meaning'. She concludes that, among the entries that are listed in her dictionary, '[o]nly the

words can be viewed as inherently offensive by the hearer, and taboo words definitely abound in slang vocabulary.

Colourfulness and *musicality* are both properties attributed to slang. Andersson and Trudgill support the idea that one function of slang is 'to make your speech vivid, colourful and interesting',[30] Flexner explains that 'slang is sometimes used for the pure joy of making sounds, or even for a need to attract attention by making noise',[31] while the *Encyclopaedia Britannica* makes reference to the 'onomatopoeic colour' of some slang words. Hence, one tendency of slang speech is to be colourful, and to often play with sounds. Essentially, however, the most colourful collection of slang terms is based on rhyme, and is best-known as Cockney Rhyming Slang.

The ultimate property which is intended to produce some effect upon the hearer is *aggressiveness*. Allen cites the 'vicious and hostile verbal aggression'[32] of slang, and Sornig its aggressive and parodistic undertone: 'slang has been interpreted as parodistic, aggressive, even malicious'.[33]

The fact is that slang is always employed by the speaker with an intent, or perceived intent. As Jespersen suggests, 'when a speaker wants to avoid the natural or normal word because he thinks it too flat or uninteresting [he] wants to achieve a different effect by breaking loose from the ordinary expression'.[34]

2.4 Intrinsic properties of slang

> There is a certain exuberance which will not rest contented with traditional expressions, but finds amusement in the creation and propagation of new words and in attaching new meanings to old words.[35]

As underscored by Jespersen, the exuberance of slang is fundamentally related to its innovative character, i.e. to the novel words and special meanings which now and then enter the slang lexicon.

---

category of derogatory words is perceived as potentially offensive by today's U.C.L.A. students'.

[30] Andersson and Trudgill, p. 16.
[31] Flexner 1960, xi.
[32] Allen, p. 879.
[33] Sornig, p. 69.
[34] Otto Jespersen, *Language. Its Nature, Development and Origin* (London: G. Allen & Unwin, 1922), p. 299.
[35] Jespersen, *Language*, p. 298.

Accordingly, two intrinsic properties are ascribed to slang: an *extra-grammatical morphology*, which enriches the language with neologisms, and a *semantic indeterminacy*, which introduces new semantic interpretations to existing words.

No dictionary which is worth considering neglects these points. The *OED* refers to both 'new words' and 'current words employed in some special sense', the *Webster's* recalls 'coined words' and words 'with new or extended meanings', and the *Longman* mentions 'new words and meanings' as one.

Encyclopaedias are also illustrative in this respect. The *EB* suggests that 'slang may be regarded as the employment of a usual word in an unusual sense or of an unusual word in a usual sense', and *The New EB* that '[i]t is composed typically of coinages or arbitrarily changed words, clipped or shortened forms […]'.

However, a large number of linguists disregard these aspects of slang because they are not rule-governed. On the one hand, slang morphology is considered extra-grammatical because most of its processes do not follow the Word-Formation Rules.[36] On the other hand, slang semantics is viewed as indeterminate because it introduces new/alternative associations of meanings (in semiotics, *signata* or objects) to forms (*signantia* or signs), and these new uses depart from conventional semantic norms.[37]

The inherent properties of slang show that it is a language variety which exhibits a tendency towards lexical innovation.

> Slang is, as it were, a language in statu nascendi, a language (or at least a lexicon) in the making. Slang is essentially an experimental language.[38]

Before debating the issue of slang translatability, let us immediately classify the above descriptive criteria in a more functional and systematic way:

---

[36] See Mark Aronoff, *Word Formation in Generative Grammar* (Cambridge: MIT Press, 1976). In Sergio Scalise, *Generative Morphology* (Dordrecht: Foris, 1984), p. 98, morphological processes such as acronyms, blendings and clippings, which are rather recurrent in slang, are simply referred to as 'minor word formation processes' that do not follow the well-accepted word-formation rules of generative morphology.

[37] Sornig, p. 21. He claims: 'slang semantics is a kind of secondary semiotics which is motivated by the wish to distinguish itself from the "ordinary" use of words and consequently might be interpreted from both its semantic distance from its object and from the "ordinary" semantic function of a certain word'.

[38] Ibid., p. 20.

SLANG PROPERTIES		
SPEAKER-ORIENTED	HEARER-ORIENTED	INTRINSIC
group-restriction	playfulness	extra-grammatical
informality	freshness	morphology
time-restriction	novelty	
subject-restriction	faddishness	
obscenity	humour	
vulgarity	strong impression	semantic
unconventionality	offensiveness	indeterminacy
localism	colourfulness	
secrecy	musicality	
privacy	aggressiveness	

Table 1. Descriptive criteria of the slang variety

3. Translatability of slang

Now that some descriptive criteria of the slang variety have been identified, I shall examine in more detail how these criteria may be exploited by the translator of English.

First, an English slang expression should be recognized by the translator as satisfying some of the above criteria. As many of the criteria are mutually exclusive, slang expressions are not expected to meet all of them simultaneously. However, they are supposed to meet at least some of them.

Second, the translator should find the most appropriate expression in the target language (in this case, Italian) which preserves the meaning of the expression in the source language (here, British English). One could hypothesize that an appropriate translation of a slang expression should be re-analysable according to the same descriptive criteria as the original form, and should achieve the same pragmatic effects.

In order to see if this hypothesis is pertinent, we shall examine the translation of extracts from the movie scripts of *Notting Hill* (3.1), *The Full Monty* (3.2) and *Trainspotting* (3.3).[39]

---

[39] The three films have been selected because, geographically, they offer a varied overview of the British dialects and cultures, and, linguistically, they are full of slang expressions. However, the translation of a film script entails technical constraints connected with the dubbing process. Roberto Mayoral, Dorothy Kelly and Natividad Gallardo ('Concept of constrained translation. Non-linguistic perspectives of translation', *Meta*, 33 (1988), 356-67 (p. 356))

3.1 *Notting Hill* (1999) and informal slang

The characters in extracts [1] to [4] below are the bookshop owner William Thacker, his slovenly flatmate Spike, and his friends, typical middle-class Londoners.

In extract [1] William and Spike discuss about an underwater mask:

[1] William's House/Terrace.
SPIKE: There's something wrong with the goggles, though.
WILLIAM: No, they were, um… prescription.
SPIKE: *Groovy*.
WILLIAM: So I could see all the fishes properly.
SPIKE: You should do more of this stuff.

([1'] Casa di William/Terrazza.
SPIKE: Però c'è qualcosa che non va con la maschera.
WILLIAM: No, quelle sono, uhm… lenti da vista.

SPIKE: *Fico*.
WILLIAM: Così posso vedere bene i pesci.
SPIKE: Dovresti fare l'inventore.)

This short extract contains a colloquial term (*groovy*, the slang synonym of 'excellent') which was previously recurrent among British teenagers, and although old-fashioned is still considered funny and extravagant. Thus, of the descriptive criteria identified above, this expression exhibits some speaker-oriented properties (namely *group-restriction*, *informality*, *time-restriction*) and some hearer-oriented ones (i.e. *playfulness* and *faddishness*).

Let us turn now to the Italian rendering of *groovy* with *fico*, which equally belongs to teenage talk, and which is similarly characterized as a temporary familiar Italian expression. The effect it produces upon the hearer is compa-

---

stress that 'when translation is required not only of written texts alone, but of texts in association with other communication media (image, music, oral sources), the translator's task is complicated and at the same time constrained by the latter'. In fact, when dubbing languages where there is a considerable cultural or linguistic gap, the translator may be faced with extremely difficult, even insoluble problems, which the translator of a book would solve with a long explanatory translation or a footnote. Consequently, as Nir points out, the translator of a film 'must employ a variety of skills, including the ability to cope creatively with technical, linguistic and cultural limitations'. See Raphael Nir 'Linguistic and sociolinguistic problems in the translation of imported films in Israel', *International Journal of the Sociology of Language*, 48 (1984), 81-97 (p. 91); see also Mona Baker and Braño Hochel, 'Dubbing', in *Routledge Encyclopedia of Translation*, ed. by Mona Baker (London/New York: Routledge, 2001), pp. 74-76; and Stephen Coffey this volume. The problems of dubbing (i.e. lip movements and synchrony with the images in the film) are, however, not considered in this paper as they are not deemed to be strictly relevant to a linguistic analysis of slang translation.

rable, if not equivalent, to the effect created by *groovy*: both the original form and its translation are eccentric expressions chosen by the speaker to amuse his audience and to identify himself with a stylish trend. From the perspective adopted in this paper, the target language form *fico* is an appropriate translation of the source slang expression *groovy* as they both meet the same descriptive criteria and produce analogous effects upon the addressee.

Extract [2] is a conversation between the host Max and one of his guests, Tessa. Max offers some wine to Tessa, while the woman tries to cheer William up:

[2] Bella & Max's House.
MAX: Wine?
TESSA: Oh, yes, please. Come on, Willie, *let's get sloshed*.
MAX: Red or white?
TESSA: Oh, red.

([2'] Casa di Bella e Max.
MAX: Vino?
TESSA: Oh, sì, per piacere. Coraggio, Willie, *inciucchiamoci*.
MAX: Rosso o bianco?
TESSA: Oh, rosso.)[40]

This extract illustrates the use of another slang expression, i.e. *let's get sloshed* (standard English 'let's get drunk'). From the speaker's perspective, this expression is clearly colloquial and unconventional. From the hearer's perspective, it is fresh and attractive both because of its bizarre metaphor and its sound quality. Finally, it is semantically vague, because its metaphoric meaning, although situationally retrievable, is only implied.

The same characteristics – i.e. *informality*, *unconventionality*, *freshness*, *faddishness*, *musicality* and *semantic indeterminacy* – are properly reproduced by the Italian exhortation *inciucchiamoci*, which is, from the present standpoint, an appropriate translation of *let's get sloshed*.

Extracts [3] and [3'] are likewise illustrative of an appropriate translation of slang. Spike regards himself with admiration, while William is not delighted by his flatmate's appearance:

[3] William's House/Hall.
WILLIAM: Um, I wouldn't go outside.
SPIKE: Why not?
WILLIAM: Just take my word for it.

---

[40] This extract from the Italian version of the film *Notting Hill* presents some inaccuracies: first, in a similar context an Italian native speaker would say *Oh, sì, grazie* instead of *Oh, sì, per piacere*; second, in Italian, *bianco o rosso* referred to wine is more natural a binomial than *rosso o bianco* as reported in [2'].

SPIKE: Oh. How did I look? Not bad. Not at all bad. Well-chosen briefs, I'd say. *Chicks* love grey.

([3'] Casa di William/Sala.
WILLIAM: Uhm, fossi in te non uscirei così.
SPIKE: Perché no?
WILLIAM: Devi credermi sulla parola.
SPIKE: Come stavo? Non male. Niente affatto male. Ottima scelta questi slip, direi. Le *pupe* impazziscono per il grigio.)

In [3] the term *chicks* meets the speaker-oriented properties of *informality* and *group-restriction* as it is commonly used among male teenagers to refer to 'girls'. It also meets the hearer-oriented properties of *freshness* and *novelty* as it is both vital and creative. Finally, it embodies the intrinsic properties of *semantic indeterminacy* and *extra-grammatical morphology*: semantically, *chicks* is a metaphor of 'females', morphologically, it is a fore-clipping of the word 'chicken' [*chick*(en) + pl. suffix -*s*].

In [3'] the Italian *pupe* stands for the original English slang *chicks* as it is, to some extent, analysable according to the same criteria (i.e. informality, group-restriction, freshness and novelty). It is also both semantically and morphologically complex as *pupe* is a metaphor derived from a clipped word [*pup*(azzo) + pl./fem. suffix -*e*].

Conversely, extracts [4] and [4'] are illustrative of an inappropriate translation of a slang expression. Bernie admits to be a real incompetent:

[4] Tony's Restaurant.
BERNIE: Yeah, well, um, you know, it seems they're… er, shifting the whole outfit much more towards the emerging markets. Um, and of course… well I was a *total crap*, so…
TONY: A toast to Bernie… the worst stockbroker in the whole world.

([4'] Ristorante di Tony.
BERNIE: Sì, beh, sem… sembra che trasferiscano la baracca più verso i mercati emergenti. Uhm, naturalmente… beh, io ero una *vera schiappa*, perciò…
TONY: Un brindisi a Bernie… il peggiore operatore di borsa del mondo.)

In [4] the English expression *total crap* meets, on the one hand, the speaker-oriented properties of *informality* and *vulgarity*, and, on the other, the hearer-oriented properties of *strong impression* and *colourfulness*. It is normally labelled as a vulgar slang expression, or as a colourful, taboo idiom employed by the speaker to impress his hearer.

By contrast, in [4'] the Italian translation *vera schiappa* is used as a conversational idiom, but it scarcely retains the criteria of colourfulness and desire to create a strong impression of the original form, and it is not at all vulgar. In other words, it stands inadequately for the original English slang *total*

crap as it is not re-analysable according to the same descriptive criteria. Alternatively, the Italian translation *merda totale* (literally, 'total shit') is much closer to the original slang, in that both of them meet the same criteria and create equivalent effects.[41]

3.2 *The Full Monty* (1996) and vulgar slang

Let us turn now to the properties displayed by the slang in *The Full Monty*. The main characters are an unemployed steel worker, Gaz, and his friends who are also unemployed and penniless.

In extract [5] Gaz, Lomper and Dave discuss committing suicide:

> [5] Moorland.
> DAVE: Drowning. Now there's a way to go.
> LOMPER: I can't swim.
> GAZ: You don't have to fuckin' swim, you *divvy*. That's the whole point. God, you're not very keen, are you?
> LOMPER: Sorry.

> ([5'] Moorland.
> DAVE: Annegare. Quella sì che è una gran fine.
> LOMPER: Non so nuotare.
> GAZ: Cazzo, ma non ti serve saper nuotare, *scemo*. È proprio questo il punto. Dio, non ne hai tanta voglia, vero?
> LOMPER: Scusa.)

This extract contains a slang term (*divvy*) which is rude and outside conventional usage. According to the descriptive criteria established above, this expression presents some speaker-oriented properties (i.e. *vulgarity*, in the sense of rudeness, and *unconventionality*) and some hearer-oriented ones (i.e. *offensiveness* and *aggressiveness*).

Let us consider now the Italian transposition *scemo*, which equally belongs to impolite unconventionalized language. The effect it creates is akin to the effect produced by *divvy*: both the original form and its translation are irreverent and aggressive ways of addressing people. From the perspective adopted here, the target language form *scemo* is an appropriate translation of

---

[41] Newmark, *A Textbook of Translation*, p. 109. The expression *vera merda* in Italian (E. 'real shit') includes connotations of wickedness and malevolence, whereas *merda totale* retains not only the vulgarity of the original slang expression *total crap* but also reproduces its connotations of incompetence and failure. By contrast, the Italian expression *vera schiappa* used by the translator here transfers the general idea of failure, but loses the 'emotive impact of the utterance'.

the source slang expression *divvy* as they both meet the same descriptive criteria and produce similar perlocutionary effects.

Extract [6] illustrates the use of another slang form of address:

[6] Gerald's House/Inside.
DAVE: I try dieting. I do try. Seems I've spent most of my fuckin' life on a diet. The less I eat, the fatter I get.
LOMPER: So stuff yourself and get thin.
GUY: Oh, shut up, *saggy tits*!
LOMPER: They're not.

([6'] Casa di Gerald/Interno.
DAVE: Io la faccio la dieta. La faccio davvero. Cazzo, è quasi tutta la vita che sono a dieta. Meno mangio e più ingrasso.
LOMPER: Allora abbuffati e dimagrisci.
GUY: Ah, sta' zitto, *tette mosce*!
LOMPER: No… un po' rilassate.)

Saggy tits used in this way is a highly informal rude expression. It is commonly labelled as vulgar slang, but the effect it creates is definitely one of parody and pungency.

The same properties – i.e. *informality*, *vulgarity*, *humour* and *offensiveness* – are accurately rendered in the Italian translation *tette mosce*, which is consequently appropriate.

Extracts [7] and [7'] illustrate a possible correct literal translation of vulgar slang. Gaz attempts to convince Dave to take part in his Chippendale-like strip-dance show, but Dave is reluctant:

[7] Shopping Arcade.
GAZ: We're on in three days time. Where the fuck are you?
DAVE: I'm here working, earning. That's where!… *Not pissing about*. End of chat.
GAZ: Dave… Come on, Dave.

([7'] Centro commerciale.
GAZ: Andiamo in scena fra tre giorni e tu dove cazzo stai?
DAVE: Sto qui a lavorare, a guadagnare. Ecco dove sto!… *Non sto cazzeggiando*. Fine della conversazione.
GAZ: Dave… Forza andiamo, Dave.)

Not pissing about in [7] meets the speaker-oriented properties of *obscenity* and *vulgarity* as it is a derogatory expression generally regarded as audacious and impolite. In addition, it meets the hearer-oriented properties of *strong impression* and *aggressiveness* because of its forceful and striking values.

The Italian transposition *Non sto cazzeggiando* in [7'] stands perfectly for the original form as the derogatory words produce the same effect.

Finally let us look at two cases of inappropriate translation in [8] and [8']:

[8] Moorland.
GIRL #2: Show us your *pecs*.
GIRL #1: Let's see your *knob*, boy. They were together in the paper, weren't they?

([8'] Moorland.
GIRL #2: Facci vedere i *pettorali*.
GIRL #1: Tira fuori i tuoi *gioielli*, bello. Facci vedere quello che c'è sotto!)

In [8] the slang term *pecs* provides an example of *group-restriction*, *humour* and *extra-grammatical morphology*. It is a fore-clipping of *pec*(toral muscle)*s* frequently used among body-builders in jest or irony. By contrast, in [8'] the Italian translation *pettorali* is employed as an in-group term, but it stands inadequately for the original expression as it is not analysable according to the criteria of humour and extra-grammatical morphology. A more correct translation into Italian might have been *pettoralucci*, which is an ironic alteration through the addition of the plural suffix *-ucci* to the base *pettoral*(e) (E. 'pectoral').

A similar case of inappropriate translation is provided by the Italian form *gioielli* (back-translation, 'jewels') which does not retain the *colourfulness* trait of the original slang term *knob* (Italian translation 'mazza'), but adds traits of playfulness and semantic indeterminacy instead of it.[42]

3.3 *Trainspotting* (1996) and private slang

The slang data in *Trainspotting* have different properties. The characters of extracts [9] to [12] are a teenage group of drug addicts.

In extract [9] Swanney offers Renton another dose:

[9] Swanney's Flat/Day.
SWANNEY: You'll need one more *hit*.
RENTON: No, I don't think so.
SWANNEY: To see you through the night that lies ahead.
RENTON: (voice over) We called him the mother superior on account of the length of his habit. Of course I'd have another *shot*: after all, I had work to do.

([9'] Appartamento di Swanney/Giorno.
SWANNEY: Hai bisogno di un'altra *pera*?

---

[42]   The metaphor *gioielli* refers in Italian to the male testicles and not to the male member. Instead, for the male member, Augusta Forconi, *La mala lingua. Dizionario dello "slang" italiano* (Milano: Sugarco Edizioni, 1988), suggests a variety of Italian slang words, including 'batacchio', 'bigolo', 'canna', 'flauto', 'manico', 'mazza', 'passe-partout', 'pennello', 'pestello' and 'piffero'. Among these, 'mazza' best reproduces the characteristics of the colourful British slang word *knob*.

RENTON: No, non credo, no.
SWANNEY: Hai davanti una lunga notte.
RENTON: (voce fuori campo) Lo chiamavamo madre superiora per l'età della sua di-
pendenza. Certo che mi sta di fatto un altro *schizzo*: dopotutto, mi aspettava del lavoro.)

Unsurprisingly, the terms *hit* and *shot* underlined in [9] are two novel in-group
slang metaphors which are typically related to the drug world and used by in-
side members to maintain solidarity or to gain acceptance within the group. As
a consequence, these terms are characterized by some obvious speaker-oriented
properties (i.e. *group-* and *subject-restriction*, *privacy* and *secrecy*) and hearer-
oriented properties (i.e. *novelty* and *faddishness*). They are also rendered more
cryptic by the inherent property of *semantic indeterminacy*.

As far as the Italian terms *pera* (back-translation 'pear') and *schizzo* (back-
translation 'squirt') are concerned, these are creative bizarre metaphors typi-
cally coined by drug addicts to communicate with insiders without being un-
derstood by outsiders. *Pera* and *schizzo* are suitable Italian translations because
they have the same properties as the original slang forms, *hit* and *shot*.[43]

Extracts [10-10'] and [11-11'] below should be analysed according to the
same descriptive criteria:

[10] Swanney's Flat/Day.
RENTON: *I'm cooking' up*.
ALLISON: *Cook* one for me, Renton. I need a hit.
RENTON: (v. o.) And so she did, I could understand that. To take the pain away.
So I *cooked up* and she got a hit, but only after me. That went without saying.

([10'] Appartamento di Swanney/Giorno.
RENTON: *Preparo la roba*.
ALLISON: *Prepara la roba*, Rents, mi devo fare.

RENTON: (v. f. c.) E si fece, potevo capirla. Per cacciare via il dolore. Così *preparai la
roba* e lei si fece, ma solo dopo di me. Non ci fu bisogno di dirlo.)

[11] Tommy's Flat/Night.
TOMMY: You take the test?
RENTON: Aye.
TOMMY:*Clear*?
RENTON: Aye.
TOMMY: That's nice.

---

[43]   Predictably, one of the prevalent linguistic categories in the dialogues of *Trainspotting* is
drug jargon referring to the metaphorical slang words/phrases used by drug addicts to de-
scribe heroin, its effects, its preparation process, etc. Although Newmark, *A Textbook of
Translation*, pp. 209-11, suggests that 'the translator is entitled to delete, reduce or slim
down jargon', here drugs are perhaps the main topic of the film and consequently the spe-
cialized jargon is crucial in the translation.

([11'] Appartamento di Tommy/Notte.
TOMMY: Hai fatto il test?
RENTON: Sì.
TOMMY: *Pulito*?
RENTON: Sì.
TOMMY: Che bello.)

Extract [10] illustrates the use of *cook up* as a drug-related slang expression. This expression is correctly rendered into Italian by a comparable idiom (*preparare la roba*), as they both meet the properties of *group-* and *subject-restriction*, *privacy* and *secrecy*, *novelty*, *faddishness* and *semantic indeter-minacy* just recognized.

Extract [11] illustrates *clear* used in a similar way. The target language form *pulito* in [11'] is a literal translation, normally employed by Italian drug addicts in the same context, i.e. to refer to people who stop using drugs.[44]

Finally, extract [12] below provides an example of a drug addicts' slang term which is not appropriately rendered into Italian in [12']. Diane asks Renton to make her smoke some *hash*:

[12] Renton's Bedsit/Night.
DIANE: Is that *hash* I can smell?
RENTON: No.
DIANE: I wouldn't mind a bit, if it is.
RENTON: Well, it isn't.
DIANE: Smells like it.

([12'] Monolocale di Renton/Notte.
DIANE: È *hashish* quest'odore?
RENTON: No.
DIANE: Ne vorrei un po', se è così.
RENTON: Beh, non lo è.
DIANE: L'odore è quello.)

Besides possessing the criteria mentioned above, the slang term *hash* meets the criterion of *extra-grammatical morphology*: i.e. it is a fore-clipping of the standard English *hash*(ish).

By contrast, the Italian rendering *hashish* does not retain this criterion, nor is it a private, secret, novel, faddish or semantically indeterminate expres-

---

[44] Peter Newmark, *Approaches to Translation* (Oxford: Pergamon Press, 1981), p. 112. He suggests that 'original metaphors, created or quoted by the source language writer, […] in authoritative and expressive texts […] should be translated literally'. This works in the translation of the adjective *clear* with *pulito* because it retains the ambiguity of the original metaphor. It does, however, not work with the previous cases of *hit* and *shot* because their respective literal translations (It. 'botta' and 'colpo') have different metaphorical meanings in Italian referring to someone's tiredness/weariness.

sion. It is not, according to the initial hypothesis, an appropriate translation of the source slang expression. As slang *hash* is employed in the sense of 'mari-juana' as well, the translator could have chosen a term like *marja* (< *mar*(i)*j*(uan)*a*, lit. 'mary'),[45] which is morphologically complex and thus stands more properly for its original form.

4. Conclusions

The contribution this paper makes to the sociolinguistic problems connected with translation and cultural transition is modest. It basically proposes a hypothetical solution to the issue raised by Sornig[46] and to the various difficulties encountered by the translator of slang.

In the present approach, a faithful translation of slang should preserve the speaker-oriented, hearer-oriented and intrinsic properties displayed by the original form. More precisely, the prior findings suggest that slang expressions typically display at least one speaker-oriented property and one hearer-oriented property. In addition, they often represent linguistic alterations of the corresponding standard forms, as they are submitted to either morphological or semantic change.

In view of the foregoing results, we can affirm that, before transposing a slang expression into another language, one should consider:
a. WHO the *speaker* is;
b. WHAT the *effects* he wants to produce upon his hearer are;
c. WHAT *linguistic* (i.e. morphological and/or semantic) *devices* he uses for his purposes.
Then, one should select an equivalent expression already used in the target language which meets the same a., b., and, on occasion, c., criteria as the source language form.

The difficulty of slang translation is primarily related to the difficulty of slang interpretation. If and when a translator succeeds in understanding slang, then and only then can he succeed in translating slang. Let us quote George Steiner, from *After Babel*:

> Inside or between languages, human communication equals translation. A study of translation is a study of language.[47]

In our case, it is 'a study of [s]language'.

---

[45] See Forconi, p. 130.
[46] Sornig, p. 81.
[47] George Steiner, *After Babel. Aspects of Language and Translation* (Oxford/New York: Oxford University Press, 1975), p. 47.

Monica Boria

Translating Humour: The Case of Stefano Benni

1. Introduction

Studies on the theory and practice of humour translation have focussed predominantly on wordplay in literature,[1] and only very recently studies in multimedia translation have started to address the problems of humour translation in speech.[2] A recent issue of *The Translator* has started to fill the bibliographic gap on the theory of humour translation and has come to some interesting conclusions, whilst leaving some issues open to debate.

Scholars seem to agree that humour translation is qualitatively different from other types of translation. Jeroen Vandaele[3] sums up effectively the current views and identifies four main differences. First of all, translating humour involves achieving a 'humorous effect' (be it laughter or smile), and this task appears to be more compelling for a translator than the demands made by other texts. Secondly, the production of humour is rather different from comprehension and appreciation of humour and does not appear to be a skill that can be really learnt. Thirdly, a translator's sense of humour can be at odds with the author's – so the problem is how to render effectively a humorous statement, which we appreciate but do not find funny. Finally, the rhetorical effect of humour on translators may be so overwhelming as to impede analytic rationalization.

---

[1] See for instance 'Introduction', in *Traductio. Essays on Punning and Translation*, ed. by Dirk Delabastita (Manchester: St Jerome Publishing, 1997), pp. 1-22; and *The Translator. Special Issue: Wordplay & Translation*, ed. by Dirk Delabastita (Manchester: St Jerome Publishing, 1996).

[2] For studies on English/Italian see Francesca Gaiba, 'La traduzione di alcuni aspetti umoristici nel doppiaggio cinematografico', in *Il doppiaggio. Trasposizioni linguistiche e culturali*, ed. by R. Baccolini, R. M. Bollettieri Bosinelli (Bologna: CLUEB, 1994); Delia Chiaro, 'The British will use tag questions, won't they? The case of *Four Weddings and a Funeral*', in *Tradurre il Cinema*, ed. by Christopher Taylor (Trieste: University of Trieste, 2000); and Delia Chiaro, 'Servizio completo. On the (un)translatability of puns on screen', in *La Traduzione Multimediale. Quale traduzione per quale testo?*, ed. by R. M. Bollettieri Bosinelli, C. Heiss, M. Soffritti, and S. Bernardini (Bologna; CLUEB, 2000). See also Silvia Cacchiani's essay included in the present collection.

[3] Jeroen Vandaele, '(Re-)Constructing Humour: Meanings and Means', *The Translator*, 8 (2002), 149-72 (pp. 149-150).

This final point appears in my view less convincing in that the same could be said also of other, non-humorous texts. More relevant for the purposes of my discussion, however, are the highly debated issues related to the ethics of humour translation. Typical controversial questions appear to be concerned with the censoring of humour and with the extent to which translators should make up their own puns or jokes. Unfortunately the underlying notion among some of these views is that translation has a respectability that humour has not: 'translation is potentially a highly ethical activity, as is (*bona fide*) communication. I would hesitate to say the same about humour'[4] says Vandaele. Attardo suggests that if something in the target language (TL) is 'unavailable for humour, a good solution is simply to replace the offending Situation with another one'.[5] He does not however expand on the limits of the permissible. If a dose of transgression can be said to be inherent in humour, the boundaries have varied in space and time, which complicates the process of translation further.

In order to situate the translation into English of the first novel by Italian comic writer Stefano Benni, at least a cursory sketch of the place of humour and translation in the Italian and in the Anglo-American cultural context is essential.

2. Humour in Italian culture

If translation studies have been the Cinderella of academic disciplines for many years and are still struggling to become established outside the universities, humour research appears to be in better shape, at least in the Anglo-American context. In the past few decades, symposia, publications and new avenues of research opened up by relatively new disciplines like feminist studies, cultural studies as well as the neurosciences bear witness to a flourishing field of enquiry.[6]

---

[4] Vandaele, p. 165.

[5] Salvatore Attardo, 'Translation and Humour. An Approach Based on the General Theory of Verbal Humour', *The Translator*, 8 (2002), 173-94 (pp. 187-88).

[6] The *International Society for Humour Studies* (http://www.hnu.edu/ishs/), established in 1976, provides a good starting point to map the wealth of publications and research activities in the field. *A Cultural History of Humour*, ed. by Jan Bremmer and Herman Roodenburg (Cambridge: Polity Press, 1997); and *New Directions in American Humor*, ed. by David E. E. Sloane (Tuscaloosa/London: University of Alabama Press, 1998) provide an excellent bibliography of research on humour and history and American humour respectively.

When we look at the Italian situation, however, things appear to be the other way round. Together with a strong and well-organized dubbing industry, with specialized translators, adaptors and actors, Italy boasts a number of universities offering a full degree in translation and interpreting that has no equivalent in the UK. This situation is hardly surprising, given the high percentage of translations in the Italian book market (an average of 23% in the 90s) and the enormous increase of American series broadcast by the thriving Italian television industry.[7]

On the other hand humour has traditionally been neglected by Italian academia: studies on the nature of the comic in Italian are very few and the most comprehensive ones usually deal with the literary canon and the scope of the investigation typically stops in the eighties.[8] The scarcity of scholarly research in this field is still only partly explained by the major influence on Italian intellectuals of Benedetto Croce's aesthetics. A more crucial factor is probably represented by what has been termed the 'growing up syndrome' of a young nation, whose bombastic rhetoric leaves little space for the comic.[9]

As Peter Burke has convincingly illustrated, the variety of comic genres available in Italian culture from medieval to early modern times was remarkable, both on the 'learned' and the popular front. From Boccaccio's *beffa* to court fools, from the 'grotesque' statues of Renaissance gardens to the 'slapstick' comedy of the *commedia dell'arte*, from the literary parodies of Pulci or Aretino to the unusual paintings of Arcimboldo, examples of comic forms abound. The cultural shift brought about by the Counter-Reformation and by the rise of classicism in the arts at the expense of popular cultural expressions redrew the boundaries of decorum and heavy censorship set in, hitting not only the creative and publishing sector, but changing behavioural norms. The impact of these changes is defined in Bakhtinian terms as 'a raising of the "threshold" […] an increase in the policing of the frontiers' that have lasted well into the 20th century.[10]

---

[7] Riccardo Duranti, 'Italian Tradition', in *Routledge Encyclopedia of Translation Studies*, ed. by Mona Baker (London/New York: Routledge, 1998; repr. 2001), pp. 481-82.

[8] See for instance: Giulio Ferroni, *Il comico nelle teorie contemporanee* (Roma: Bulzoni, 1974); AA.VV., *I bersagli della satira*, ed. by Giorgio Barberi Squarotti (Torino: Tirrenia Stampatori, 1987); AA.VV., *Lo specchio che deforma: le immagini della parodia*, ed. by Giorgio Barberi Squarotti (Torino: Tirrenia Stampatori, 1988); and Nino Borsellino, *La tradizione del comico. L'eros l'osceno la beffa nella letteratura italiana da Dante a Belli* (Milano: Garzanti, 1989).

[9] Giancarlo Mazzacurati, 'Introduzione', in *Effetto Sterne. La narrazione umoristica in Italia da Foscolo a Pirandello*, ed. by Giancarlo Mazzacurati (Pisa: Nistri-Lischi, 1990), pp. 7-18 (p. 9).

[10] See Peter Burke, 'Frontiers of the Comic in Early Modern Italy, c. 1350-1750', in *A Cultural*

In the specific field of satire, which best accommodates Stefano Benni's writings, the 20th century saw the difficulties posed first by censorship during the Fascist era and then by the catholic culture of the ruling political class.[11] However from the late 60s and up to the mid-late 70s heated political debates and cultural and institutional changes have brought about a revival of humour and satire as a form of cultural expression as well as a tool for political protest.

The roots of Stefano Benni's humour are to be found in the student spirit of those years of protest and mobilization. Benni's early writings blend a satirical purpose with a programmatic fight against the codification and inflexibility of highbrow culture and style through the weaponry of humour. He was among the few writers back in the 70s to play with 'high culture' and 'mass culture' in his works, to manipulate well-known literary sources, blend in the lyrics of pop songs, allude to well-known movies or comic strip characters in order to create his satirical pieces.[12]

Linguistically, Benni's best results entail a creative reassembling of various materials: foreign words, Italian dialects, classical languages, the language of rock and roll and that of the comic strips. His work on language shows a satirical intention, whose targets are easily identified: Italian politics, media pundits and tycoons, social and cultural fads and fixations. It is important to point out the novelty factor of Benni's post-modern blend of high and low culture within the stuffy outlook of mainstream Italian culture of those years, and the role this factor played in the initial boom of his popularity. Benni's irreverence, both in form and intent, was likely to have little impact on an Anglo-American audience in the mid-eighties, where postmodernism was already an established, if debated, phenomenon, and punning and humour were common currency in both political discourse and popular culture alike.

History of Humour, ed. by Jan Bremmer and Herman Roodenburg (Cambridge: Polity Press, 1997), pp. 61-75 (pp. 62-69, 72).

[11] See Giulio Carnazzi, *La satira politica nell'Italia del Novecento* (Milano: Principato, 1975), p. 1. The offence of public defamation of religion (*vilipendio*), established in 1889, is still in force in the Italian legal system, with the preferential treatment of the Catholic creed, established by Mussolini, being repealed only in 2005.

[12] For a more detailed discussion of Benni's early writings see Monica Boria, 'Echoes of Counterculture in Stefano Benni's Humour', *Romance Studies Journal*, 23 (2005), 29-42.

3. Benni abroad

Since his columns for the far left paper *il manifesto* in the late 70s, Benni has made a reputation for himself as one of the floggers of Italian vices and follies. And since his first best-seller novel *Terra!*, published in 1983, his Italian readers can expect a new book every year, be it narrative fiction, poetry or drama. Together with novels and collections of short stories, Benni has written poems and ballads, plays and screenplays, and has continued as columnist and commentator for various newspapers and magazines. Most of his fiction has been translated into French, German and Spanish,[13] it has been reviewed regularly in the press (especially in France) and has received some critical attention in the German-speaking and francophone academies and cultural establishments, where the author has given readings and talks.

Benni's fortune in the Anglo-American world is rather different. His work has received some attention in North America, where his first novel *Terra!*[14] was translated soon after publication and where his more recent fiction, although not translated, is regularly reviewed.[15] In 1991 two short pieces from the 1987 *Il bar sotto il mare* were included in the collection *Zoomers: Very Short stories* by the American Clocktower Press, and more recently another two short stories from the same collection have been published by two North American journals.[16] Benni's steady success in Italy and possibly his contacts in the Italian publishing sector have secured him the translation of his latest novel *Margherita Dolcevita*[17] by a New York based small publisher.[18]

In the UK Benni's work is usually known among academics and students in Italian university departments, yet to this date the only successful British

---

[13] For a complete list of world translations of Benni's work see http://www.stefanobenni.it/ foreign.

[14] Stefano Benni, *Terra!* (Milano: Feltrinelli, 1983; repr. 1985).

[15] *Terra!* was published by the New York based Pantheon House in 1985. It was this translation that, a year later, was published by London's Pluto Press.

[16] These recent additions are the result of the enthusiasm of two colleagues from Binghamton University, Chad Davidson and Marella Feltrin-Morris. Their translations 'The Year of Mad Weather' ('L'anno del tempo matto") and 'The Story of First-Aid and Beauty Case' ('La storia di Pronto Soccorso e Beauty Case') were published by *The Literary Review* in July 2003 and *The Minnesota Review*, 58-60 (2003) respectively and are available on-line at http://www.theliteraryreview.org/sp2003/benni.html and http://www.theminnesotareview.org/ns58/benni.htm.

[17] Stefano Benni, *Margherita Dolcevita* (Milano: Feltrinelli, 2005).

[18] Benni's novel, translated by writer and translator Antony Shugaar, is published by Europa Editions, the American sister company of Rome based edizioni e/o, an independent publisher specializing in Eastern European literature. See http://www.europaeditions.com/ for further information.

born initiative is by Nick Roberts, who edited the 1999 Penguin's *Short Stories in Italian* and translated a story from the collection *L'ultima lacrima*.[19] Academic criticism on Benni's work is however sparse in Britain and Benni's name is virtually unknown.

Both publisher and readership reluctance, if not suspicion, towards translation in contemporary Anglo-American societies has been repeatedly exposed by scholars in translations studies, so Benni's destiny is not unique among foreign writers.[20] Susan Bassnett, for one, laments that 'so reluctant do English readers appear to be to read translations, that frequently texts that are translated are disguised as original works, with the translator's name placed unobtrusively somewhere out of sight or even, as in the case of many translations for the theatre, removed altogether'.[21] Bassnett explains this situation in terms of a 'shift away from literary cosmopolitanism' that characterized the late nineteenth century in Britain and the increased 'political and cultural isolationism' of the country. She also attributes some responsibility to English as a discipline, which in its endeavour to establish itself as an academic subject in the early twentieth century, tended to downplay the links that English literature had with other literatures, links that have traditionally been created through translation. Furthermore, the emergence of English as a world language has also had, if indirectly, a major impact on translation.[22]

Indeed globalization has greatly increased not only the output in the English language but also the market predominance of the Anglo-American publishers, with contradictory consequences. On one hand English has by now evolved into many varieties, posing interesting challenges for translators both ways. On the other hand, even while English becomes the language of international communication, government policies of preservation and use of an increasingly large number of national, and even local, languages offer in-

---

[19]   Stefano Benni, *L'ultima lacrima* (Milano: Feltrinelli, 1994). Roberts's translation of 'Un cattivo scolaro' ('A Naughty Schoolboy') was included as an instance of contemporary Italian humorous writing, but its suitability as a language teaching text must have appealed to the editor of a Parallel Text series, after all a teacher of Italian himself.

[20]   When I interviewed Benni a few years ago and asked him about the state of the art of the English translations, he joked about his personal war with the Anglo-Saxons and told me that his then latest novel *Elianto* [Stefano Benni, *Elianto* (Milano: Feltrinelli, 1996)] had been rejected with an implausible 'impossible to translate'. In his view, the rather rushed translation of his first novel might have affected his future fortune. It seems however that, after initial problems, his 2003 novel *Achille pie' veloce* is will be translated and published by Chelsea (www.chelseamag.org).

[21]   Susan Bassnett, 'Intricate Pathways: Observations on Translation and Literature', in *Translating Literature*, ed. by Susan Bassnet (Cambridge: DS Brewer, 1997), pp. 1-13 (p. 9).

[22]   Bassnett, 'Intricate Pathways', pp. 9-10.

creased opportunities for translations. So, for example, some of Benni's novels have also been translated into Catalan and Basque.

Recent influential studies[23] seem to suggest that nowadays translation is more than ever an ideological practice, in the sense that it serves to reinforce discourses, which are external to the translated text itself. Put in a less extreme fashion, translation has to take into account the predominant forms and values of a given society; it has in a sense to adapt to the codes of the receiving culture in order to make the operation a successful one.

The on-going debate about 'foreignizing' and 'historicizing' as opposed to 'domesticating' and 'modernizing' has been resolved in the Anglo-American world in favour of the latter. As Lawrence Venuti has pointed out:

> a translated text is judged acceptable by most publishers, reviewers, and readers when it reads fluently, when the absence of any linguistic or stylistic peculiarities makes it seem transparent [...] the appearance in other words that the translation is not in fact a translation, but the 'original'.[24]

The fluency of the language is obviously not the only issue: the cultural and social references must also be considered. The process of 'domestication', which Peeter Torop calls 'nationalization' or 'naturalization', implies the loss of specific cultural references.

These aspects will be considered in detail in the analyses of Benni's translation below. Some preliminary considerations can however be made on the 'politics' behind the translation of Benni's novel. Three main factors can explain the American publisher's interest in *Terra!*.

The first one appears rather straightforward: as a bestseller, *Terra!* meets one of the criteria that is often chosen by publishers when venturing into the uncertain territory of translations; selecting texts which were commercially successful in their respective countries is seen as a potentially successful business.[25] The second factor is linked with the fact that Benni's fiction

---

[23] See in particular Susan Bassnett, 'When Is a Translation Not a Translation?', in *Constructing Cultures. Essays on Literary Translation*, ed. by Susan Bassnet and André Lefevere (Clevedon: Multilingual Matters, 1998), pp. 25-40; Lawrence Venuti, *The Translator's Invisibility. A History of Translation* (London/New York: Routledge, 1995); and *The Translatability of Cultures. Proceedings of the Fifth Stuttgart Seminar in Cultural Studies 03.08-14.08.1998*, ed. by Heide Ziegler (Stuttgart: Metzler, 1999). Loredana Polezzi, 'Reflections on Things Past: Building Italy Through the Mirror of Translation', *New Comparison*, 29 (2000), 27-47 offers an effective synthesis of some influential positions on translation as cultural representation.

[24] Venuti, *The Translator's Invisibility*, p. 1.

[25] Lawrence Venuti, *The Scandals of Translation. Towards an Ethics of Difference* (London/New York: Routledge, 1998), p. 124. As Venuti has pointed out this logic is however a double-edged sword, largely because bestsellers tend to be stigmatized by scholars and crit-

broadly fits the predominant aesthetic canon of postmodernism, which in the early 80s in Europe, and Italy in particular, was still a marginal phenomenon, whose novelty partly explains Benni's success. Typical labels used for Benni in both academic writing and reviews in the US are 'postmodern *moraliste*'[26] or post-modern ironist and parodist.[27] Benni's playful attitude towards the literary tradition is recurrent throughout his work – his allusions to both Italian and foreign literature can take the form of a casually-quoted line or phrase, pastiche or sustained parody.

He also draws freely from popular culture, and American heroes feature large in his fiction, and in *Terra!* especially; hinging on the categories of fantasy and science fiction, *Terra!* must have seemed more suitable to the American market, where these genres enjoy large popularity. That *Terra!* was marketed as a science fiction novel is clear from the illustration on the cover, rather more militaristic than the leonardesque machine of the Italian edition. The additional line 'the most madcap outer-space adventure since the Hitchhiker's Guide to the Galaxy' and several other comments on the back cover, leave no doubts as to the different marketing strategies in Italy and US.

4. Benni's *Terra!* and its English translations

Terra! is set in the year 2157, in the aftermath of the sixth nuclear world war. Radioactivity and energy-depletion have turned the Earth into an icy planet where life continues underground. In the attempt to find a better place to live and new energy sources the three rival superpowers that rule the world (Sinoeuropeans, Aramerirussians, Japanese) launch a spaceship each in search of Planet Earth 2. Simultaneously another quest takes place on Earth: Fang, a wise old Chinese man and Frank Einstein, a 12-year-old scientist, look for a mysterious source of energy, which has been discovered underneath a mountain in Cuzco, the old Inca town. This unknown source, that the Indians still seem to venerate, is called the 'Earth's heart'. The enigma of the 15 doors

---

ics as 'popular' or 'middlebrow', and their judgment can have an impact on the long-term success of a book or an author. *Terra!* received quite positive reviews (review grades were in the range of B and C); the fact that more than twenty years have elapsed before other novels by Benni became available in English, may in fact be due to the novel's sales, deemed unsatisfactory by the publishers.

[26] Cristina Degli Esposti, 'Interview with Stefano Benni: a post-modern *moraliste*', *Italian Quarterly*, 32 (1995), 99-105 (p. 99).

[27] See Rocco Capozzi, 'Apocalittici e integrati nell'industria culturale postmoderna', in *Scrittori tendenze letterarie e conflitto delle poetiche in Italia (1960-1990)*, ed. by Rocco Capozzi and Massimo Ciavolella (Ravenna: Longo Editore, 1993), pp. 205-22.

that protect the 'Earth's heart' is solved by Fang thanks to his telepathic powers. The discovery reveals an enormous building made of panels of gold. The sun power stored in these panels is huge, so the survival of life on Earth is assured for some time still.

Eric Korn's review of *Terra!*, after its publication in English, well synthesizes the novel as 'a comic Inferno' where 'the stance is anarchical-cynical-farcical-satirical' and 'if the meal is a bit too lengthy and the menu too elaborate, there is still plenty of sci-fi-Fo-fun.'[28] Korn recognizes the important role played by translator Annapaola Cancogni[29] and defines her as 'an indefatigably inventive translator'.

As mentioned earlier, the challenges posed by humorous texts are indeed peculiar. Dirk Delabastita has expressed it well:

> the translation of a playful text confronts the translator with the unique semantic structure not just of a text but of a language as well. Wordplay can therefore be seen as a kind of signature, epitomizing each language's unique individuality and therefore quite naturally resisting translation – but at the same time calling for the authenticating gesture of translation as a counter-signature in another language.[30]

In what follows I will show instances where Cancogni's art is in full display and passages where the nature of the text but also the translator's choices can explain the sense of indigestion experienced by Korn.

The passage I have chosen as an example of effective translation strategies is an extreme example of Benni's manipulation of language, one where linguistic creativity is functional to the parody of the science fiction genre that the whole novel systematically carries out. The concern of science fiction with matters of language and linguistics has been a prominent one. This should not come as a surprise when one thinks of two very common themes in science fiction: encounters with aliens and the use of telepathy and thought control. In *Terra!* the theme of 'first contact' with alien creatures and their language is presented several times, most typically in the episode of the encounter with a 300-year-old space witch, who has studied all the languages

---

28 Eric Korn, '*Terra!* Life after World War III. The comic Inferno', *TLS*, 4356 (1986), 1057. On Dario Fo's satirical bite referred to here, see Sonia Cunico's essay included in the present collection.

29 Daughter of Italian writer and journalist Manlio Cancogni, Annapaola was an academic working in the field of comparative literature in the US – her PhD thesis from Harvard, was a study of Nabokov's *Ada*. She translated from the French but above all from the Italian – her translations include Francesca Duranti and Giuseppe Pontiggia's fiction. She was herself a writer, under the pseudonym of Quentin Clewes, and some of her works have been translated into Italian and published posthumous in parallel text editions.

30 Dirk Delabastita, 'Introduction', in *Traductio. Essays on Punning and Translation* (Manchester: St Jerome Publishing, 1997), pp. 1-22 (p. 13).

and sign languages on earth, and cannot possibly use the same one twice. The result is a sequence of pseudo-foreign languages and dialects from Neapolitan to Spanish, from macaronic Latin to 12th century Italian:

> 'Bienvenute amice! Chi s'entra dinte l'antre d'a streja co nu canille appresse nun po'esse inimico, perochè bonhommo est chi amma l'animale verte ca nun parla, chillu peludo ch'abbaica e chillu piccirillu che arronza n'ciele.' […]

> 'Longeva coi funchi survissi,' disse la Strega, 'de funchi e alghe et arbore cotidie mecibavi, amanite d'orsedevre et primo de ginko biloba indi seconno fricandò de cipollaccio fraticino […]'

> 'Alòrs vi dico che Boojum a dezembre quà venne stanco e impillaccherato d'una bofera di magnetoscaracci ed era biondo bello e vestiva un manto giallo isabellino amarillo e giubbola pulce, e insieme si giocò a mariaccia peppa stortino tocca e battilasso e altri giochi di mazzo proibiti […]'[31]

> ('Wellkommen, amigos!' she said. 'For, lo qui entre into the witch's antre no nemigo puede ist, car gudman ist lo qui amat et silent creatura of verdure, el hairy barkbark, und das tiny buzzing creatura.' […]

> 'Longhaveilived mit mushrooms,' the witch said, 'of mushroom y seaweed und erbe daily dine, commencing with hors-d'oeuvres amanita mushroomo, und then gingko consommé, und cipolla homeleta monkstyle […]'

> 'Alors, ich say you Boojum aquicame last diezember all fatigué und besmirched mit magneto-slag und ordure, und blond und bello viel dressed im yellow, mit mantle und puce veste, und zusammen wir playen post-office and cootie-catching, und spinbodella, und show-mir-dein-show-dir-mein, und autres verboten post-medianoche games […]')[32]

Cancogni displays a wide-ranging linguistic competence as well as originality in her strategies. The choice of German as a blueprint for the archaic-sounding discourse of the witch is well complemented by Latin to replace the southern dialect of the first section. The way in which these two languages are used, and the familiarity of Hollywood representations of Germany, make the text intelligible to an educated American readership. Later on the Latin will be replaced by Spanish terms, again a suitable choice, given the strong presence of Spanish language and culture in American society. Cancogni's choice allows a successful rendering of the meaning as well as of Benni's humour, which in this passage is chiefly conveyed through linguistic creativity. Cancogni displays a certain flair in her own solutions, creating rhyming patterns, alliterations and assonances of her own ('creatura of verdure', 'daily dine', 'und blond un bello viel dressed im yellow') to compensate for the loss of rhythm in places.

---

[31] Benni, *Terra!*, p. 274-75.
[32] Ibid., p. 312-14.

In a similar encounter earlier, when the space crew interacts with an old man speaking the local jargon, Cancogni simply leaves the original unaltered, apart from some spelling adjustments. She deems the invented jargon to be comprehensible to the reader, but above all she relies on the fact that a translation of the interaction is provided by the fictional device of an interpreter:

> 'Vu seek zeitung buggialugga?' disse.
> 'Che lingua parla?'chiese Kook a Chulain.
> 'Parla il shihrap, lo slang delle isole spaziali,' disse il negro, 'ha detto: "cercate il giornale più bugiardo dello spazio?" Ya, olman: nu seekita.'
> 'Buggialigga geschlossen sovra miezzanait. Tienes paglieta?'[33]

> ('Vu seek zeitung buggialugga?'
> 'What language does he speak?' Kook asked Chulain.
> 'He speaks sheehrap, the slang of space islands,' the black explained. 'He said: "Are you looking for the biggest lie factory in space?" Ya, olman: nu seekita.'
> 'Buggialigga geschlossen ouvra miezzanait. Tienes palleta?')[34]

The streetwise jargon 'paglieta' to refer to a cigarette is transformed into the same Spanish homophone that has however no meaning. However the imaginative rendering of 'il giornale più bugiardo dello spazio' as 'the biggest lie factory' points to the translator's choice of compensation strategies to tackle the difficulties of problematic humorous collocations or lexis.

If the tyranny of time constraints on the work of translators is no secret, and one would indeed be inclined to credit Benni's reservations of a hasty translation, other weak passages can be in fact ascribed to the shortcoming of the domesticating approach adopted, which neutralizes the world of reference and its cultural aspects.

Cancogni's rendering of passages where allusions to Italy or all-Italian idiosyncrasies are made appears less effective. As Bruno Pischedda has put it, Benni's ability lies in the effective juxtaposition of futuristic scenarios and trivial everyday occurrences[35] usually evoked by a single detail or hint, as in the following passage:

> I nostri presero i corridoi esterni. Ammassati vicino ai muri, videro gruppi di mendicanti, tutti con regolare tessera del controllo igienico appesa al collo: erano quasi tutti devastati dalle radiazioni belliche. C'erano anche una ventina di robot arrugginiti che cigola-

---

[33] Ibid., p. 130.

[34] Ibid., p. 150.

[35] Bruno Pischedda, 'Narrazioni comiche anni ottanta. Eco, Benni, Meneghello, Tadini, Busi', in *Calvino & il comico*, ed. by Luca Clerici and Bruno Falcetto (Milano: Marcos y Marcos, 1994), pp. 177-203 (p. 185): "nella sagace alternanza fra ardite proiezioni tecnologiche e fantascientifiche, e i salti repentini sul piano di una dimessa quotidianità satirizzata".

vano penosamente e cercavano di improvvisare goffi spettacoli di acrobazie, cadendo e rotolando con gran fragore.

'Fratello,' disse uno di questi avvicinandosi a LeO, 'ti prego: un po' di elettricità. Una scossa soltanto.'

'Vai a lavorare, vai', disse iroso LeO, 'sei un modello del 2022: hai le braccia buone!'[36]

(Our friends decided to follow the outer corridors. They saw a group of beggars piled up against the walls, with their hygiene-control cards tied around their necks and their bodies ravaged by radiation. There were also some two dozen rusty robots who squeaked pitifully, making a great clatter as they fell and rolled over while trying to improvize a few stunts.

'Brother,' one of them said as they approached LeO, 'do you have any spare wattage – just an amp or two?'

'Why don't you get yourself a job?' LeO answered angrily. 'You were built in 2022; your arms are still strong!')[37]

In the above passage the scenery reminds us of apocalyptic settings of American SF works (films like *Blade Runner* and works by Asimov are evoked here). Linguistically these are echoed in the Americanism 'fratello' and in the attempt at a break-dance show. The angry reproach given by LeO (ironically, a robot himself) quickly takes the reader back to the ordinary people's mentality and to the petty reality of, possibly, Northern Italy, evoked by the reiterative speech pattern typical of the north ('vai a lavorare, vai').

Although Benni's portrait of a debased society is clearly rendered in the translation, the interplay between the fictional level (the SF strand) and the socio-cultural context (Italy), and the humorous effect that ensues, is weaker. On this occasion the translator could not recode the source text on the socio-cultural level of reference (the US instead of Italy). This choice would have affected the authorial stance (is Benni's satire against Italy or the US?) with all its theoretical and practical implications (should, for instance, a UK or Canadian adaptation be made?). The world of reference of the target text has come to resemble, therefore, a unspecified western contemporary society.

A similar choice appears to have informed the translation of the passage below. This is the space explorer Van Cram's last message to the Sinoeuropean leaders, where he announces the discovery of a beautiful and uncontaminated planet:

'Carissimi culopiatti governativi. Oggi 4 luglio 2157 io, capitano Eric Van Cram il vichingo, comandante la nave spaziale Langrebort, rivendico la scoperta di un pianeta naturale. Non sono però in grado di comunicarvi la posizione di questo tartufone in quanto nessuno dei miei strafottuti computer di bordo funziona. [...] Rivendico comunque la scoperta riservandomi quanto prima di comunicare i dati come prescritto da legge buro-

---

36   Benni, *Terra!*, p. 35.
37   Ibid., p. 34.

culopiattica. Il mio permesso di ricerca è 43677, la mia sigla ERC VCR 211 VKG, e porto il quarantanove di stivale.'[38]

('Dear governmental flatasses. Today, July 4, 2157, I, Captain Eric Van Cram, the Viking, commander in chief of Spaceship Langrebort, claim the discovery of a natural planet. But I can't tell you where the fucker is, 'cause all my fucking computers are busted. […] Nevertheless, I stake the claim and reserve the right to communicate all the data required by your bureaucratic flatassed law as soon as possible. My intergalactic-research licence number is 43677; my ID number is ERC VCR 211 VKG; the size of my boots is seventeen.')[39]

In this passage Benni plays with language on different levels to expose the fictional nature of language and communication, a theme that recurs in the novel: on one side he mocks the stilted style of Italian bureaucracy in expressions like 'riservandomi quanto prima'; on the other he hints at that Italian idiolect created by the dubbing industry, when he uses terms like 'strafottuto' and 'culopiatti'. The latter is actually invented by Benni and echoes the calque *piedipiatti* used in the dubbed versions of American films and TV series to refer to the police. Both languages, the *burocratese* and the *dubbese Italian*, can be described as fakes, since they only exist as artificial creations and not as means of real communication by speakers of the language. These details are important for the significance of this episode in the story: as the reader will find out later, Van Cram's planet was in effect a fake; when he reached the black hole of the Universal Sea, his journey became a journey back in time, so what he found was the 12th century Earth, not a new planet.

Cancogni's choice of register ('reserve the right...') and her neologism 'flatasses' capture Benni's intentions and convey the humour; the cultural references with an extra layer of meaning (and humour) are however left out.

Similarly the subtlety of the ID number is not reproduced in the English translation. In the source text (ST) the 'sigla' is in fact a 'codice fiscale', the Italian equivalent of the British National Insurance Number. Its rendering as "ID number" conveys the meaning, hardly the humour. As in the extract discussed above, the function of such cultural references is satirical. Here the 'codice fiscale', the ordinary, clearly recognisable everyman's NI number, contrasts with the sophisticated jargon of much SF, thus coming across as a mockery of the genre and its nature of morality play in disguise. To what extent this is perceived by a readership unfamiliar with the Italian 'codice fiscale' remains to be seen.

Cancogni does not take issue with the web of meaning evoked by the ST. An Anglo-American readership, for example, may be more sensitive than an

---

[38]   Ibid., p. 22.
[39]   Ibid., pp. 18-19.

Italian readership to the mild mockery that Van Cram the Viking stands for. The reference to the Viking space probes launched in 1975 to take photographs of Mars can be seen as a typical instance of Italians making fun of American grandeur: 'satire is difficult to translate because it makes mockery of things that may be sacred to the target culture.'[40]

However, forgetting for a moment the potential for satire offered by American space enterprises and limiting our considerations to the obvious symbolism of the Viking as explorer, the translator fails to convey the different connotations that the term has come to have in Italian and English. Nowadays Italians jokingly use the term Viking to mean big, tall Scandinavians, as the Van Cram's boot size is there to remind us. In English, however, the connotation is more strongly that of explorer and marauder. Cancogni does not address this difference in her translation.

In many places throughout the novel Cancogni misses the opportunity to 'crack the joke' or to create her own compensatory punch lines. Names of places, gadgets, minor characters, etc., abound with puns and wordplay: the brand of galactic milk Galactol, the German football player Van Merode and many others remain the same in the TT.

As a result, the translated novel does appear lengthy without being as funny. Benni's claim that the novel was translated in a hurry may be true, after all. However, the almost mathematical precision with which Benni builds up the humorous effect in his texts and the impossibility of recoding the cultural references that activate the satirical effect must have played a crucial part in defeating Cancogni's undeniable linguistic creativity and wit.

---

[40] Debra Raphaelson-West, 'On the Feasibility and Strategies of Translating Humor', *Meta*, 34 (1989), 128-41 (p. 133).

Sonia Cunico

Translating Characterization:
Dario Fo's *Morte accidentale* Travels to Britain

1. Introduction

The Italian playwright and actor Dario Fo, awarded the Nobel prize for literature in 1997, is well known in Britain for his *Morte accidentale di un anarchico*.[1] This is due, at least in part, to Gavin Richards's production (adapted from a translation by Gillian Hanna) for Belt and Braces Roadshow Company which was such a theatrical success that it transferred to the West End and later on was also broadcast on Channel Four in September 1983. Although Richards's adaptation has been extremely influential, when Fo came to see the play in London in 1979 he hardly recognized it as his own *Morte accidentale* and expressed some serious reservations and criticism. These were also voiced in his *Author's Note* which prefaced Richards's published version[2] where Fo argued that some changes in Richards's version 'may have produced some erosion at the satirical level, that is to say in the relationship of the tragic to the grotesque, which was the foundation of the original work, in favour of solutions which are exclusively comic'.[3] Recently, to coincide with the premiere at the Donmar Warehouse on 20th February 2003 of *Accidental Death* directed by Robert Delamere, Methuen Drama published Simon Nye's translation of *Morte accidentale* which claims to be 'faithful to the Italian version'. Although this assertion of 'fidelity' to the source text, and the fact that Richards's version was an adaptation rather than a 'faithful' translation, should have put some distance between these two English versions of *Morte accidentale*, critics in their reviews and, in an interview, Nye himself referred to Richards's version as a point of reference and comparison. This can be taken as an indication of the role it played in shaping understanding of Fo's work abroad to the extent that, in spite of Fo's reservations, it has become for the British audience and critics the 'yardstick – the definitive An-

---

[1] Dario Fo, *Morte accidentale di un anarchico* (Torino: Einaudi, 1974).

[2] Dario Fo, *Accidental Death of an Anarchist*, trans. by Gillian Hanna, adapt. by Gavin Richards (London: Pluto Press, 1980; repr. London: Methuen Drama, 1991), pp. III-V.

[3] Ibid., p. XVII.

archist'.[4] It also highlights the dialectical relationship a new translation/adaptation/version/rewriting necessarily establishes with previous texts against which it is measured and compared with. It is widely understood within Translation Studies that any process of rewriting inevitably involves some transformations of the source text which serve domestic agendas and fulfil localized purposes. The fact that for the British readers and audiences who have no access to the original Italian texts 'the translation, quite simply, is the original',[5] makes it necessary to study the processes of manipulation, adaptation, distortion, erosion or cultural assimilation at work in the act of translation and public consumption of translated texts. These processes are manifested though the textual choices which affect the impression the reader/audience form of a translated text and consequently also of the foreign author. For instance, discussing Richards's adaptation Hirst comments that 'the increased sophistication of the Maniac's language in the adaptation, as against Fo's original play, makes him a different character and edges the play consistently towards an eccentric zaniness of farcical improvization'.[6] Lorch argues that the different translations of the main character's name, *il matto*, 'influence how the character is viewed: "Fool" carries associations of innocence and jesting, as well as stupidity, and links with Fo's *giullare* figure; "maniac" provides undertones of obsession; and "madman" provides undertones of insanity'.[7] The names of characters are just one of the many textual characterization techniques which contribute to the formation of an impression in the reader/audience mind and affect the perception of the original text and its author. This paper provides a detailed and focussed study of the textual relationship between three versions of *Morte accidentale*: the 1974 Italian source text, Richards's well established adaptation, and Nye's recent 'faithful' translation. In particular, it centres attention on the language of the opening dialogue of the play in order to discuss the characterization strategies used in the three texts and how their differences might affect the reader's/audience's impression of the characters and the dynamics of the relationships they establish among themselves.

---

[4]   Esther McClean, 'British Anarchists: Fo in Translation', in *Dario Fo and Franca Rame: Proceedings of the International Conference on the Theatre of Dario Fo and Franca Rame*, ed. by E. Emery (London: Red Notes, 2002), pp. 131-38 (p. 132).

[5]   André Lefevere, *Translation, Rewriting and the Manipulation of Literary Fame* (London: Routledge, 1992), p. 110.

[6]   David Hirst, *Dario Fo and Franca Rame* (London: MacMillan, 1989), p. 84.

[7]   Jennifer Lorch, '*Morte accidentale* in English', in *Dario Fo: Stage, Text, and Tradition*, ed. by Joseph Farrell and Antonio Scuderi (Carbondale/Edwardsville: Southern Illinois University Press, 2000), pp. 143-60 (p. 148).

2. Characterization in drama

Research into literary characterization offers useful insights into how textual strategies affect our perceptions of characters. Generally speaking, within literary criticism the study of the ontological nature of literary characters has been approached from two different perspectives which can be conveniently called the 'humanizing' and the Structuralist. The 'humanizing approach' finds in Bradley's influential book *Shakespearean Tragedy*[8] one of the key examples of an approach which tends to construct a fully fledged extra-textual psychological existence for the characters and to speculate about the motivations for their actions and to overemphasize the lifelike features of characters despite absence of textual evidence. Developed from analogies with linguistic Formalism and Structuralism and aimed at defining the underlying 'grammar' of the text, the 'de-humanizing' approach, exemplified by the works of Propp[9] and Greimas,[10] conceives of characters purely in terms of their role in the development of the plot and of the sphere of their actions. Such an approach emphasizes the system generating variable surface structures at the expense of character formation and development. The notion of character is dissolved into textuality thus reducing considerably the potential richness of a notion of character which is built on a more complex network of relationships between the text and the reader/audience.

More recently, a mixed approach has been favoured, an approach which combines textual analysis with an appreciation of the cognitive resources readers have available to make sense of real people.[11] The assumption is that when we read a literary text we do not start afresh but apply our knowledge of the world to reach a viable interpretation of the text: our understanding of it depends on our capacity to 'build around that text a scenario, a text world, a state of affairs, in which that text makes sense'.[12] In other words, the interpretation results from the interface between 1) the readers' schemata, i.e. their structured knowledge about events, situations, relations, and objects[13]

---

[8]   Andrew Cecil Bradley, *Shakespearean Tragedy* (London: Macmillan, 1904; repr. 1965).

[9]   Vladimir Propp, *The Morphology of the Folktale* (Austin: University of Texas Press, 1928; repr. 1968).

[10] Julien Algirdas Greimas, *Sémantique Structurale* (Paris: Larusse, 1966).

[11] See Jonathan Culpeper, *Language and Characterisation* (London: Longman, 2001); and Sonia Cunico, *An Anatomy of Madness: (Dis)ordered speech in drama* (Lancaster University: unpublished Ph.D. dissertation, 2002).

[12] Nils Erik Enkvist, 'On the Interpretability of Texts in General and of Literary Texts in Particular', in *Literary Pragmatics*, ed. by R. Sell (London: Routledge, 1991), pp. 1-25 (p. 7).

[13] W. Michael Eysenck and T. Mark Keane, *Cognitive Psychology: A Student's Handbook* (Hove/London: Lawrence Erlbaum Associates, 1990), p. 275.

and 2) the cues present in the text.[14] Toolan observes that 'readers do un-shakably continue to apprehend most novel characters as individual' and 'all sorts of extra-knowledge, including our knowledge of characters in the real world, is brought to bear',[15] and on a similar line Emmott argues that when we read a narrative text 'we imagine worlds inhabited by individuals who can be assumed to behave […] in ways which reflect our real-life experiences of being situated in the real world'.[16] Culpeper has applied these concepts to drama to show 'how the cognitive structures and inferential mechanisms that readers have already developed for real-life people might be used in their comprehension of characters' and how it is the combination of 'textual factors and cognitive factors that jointly lead a reader to have a particular impression of a character'.[17] This means that our understanding of the real world makes characters credible to us as readers/audience and that there are 'authenticating conventions' which are invoked in a play and which

> imply social norms, values, modes of conduct and action which regulate how members organize their affairs, which in turn form the basis of our understanding of the speech and action of the fictional figures in the world of a play.[18]

In drama textual cues 'activate' our cognitive knowledge and enable us to construct the dramatis personae along lines designed by the playwright. This understanding of characterization can be usefully applied to *Morte accidentale* and its two British versions to study 1) how textual features and linguistic strategies in the source text are transferred across the linguistic and cultural barrier in order to recreate in the target audience/reader's mind the 'same' characters, and 2) how changes to the source text have affected the impression given of the characters. Textual cues which provide vital information about the characters and contribute to our impression of them can be classified into explicit and implicit clues.[19] We can briefly define the former

---

[14]   See Guy Cook, *A Theory of Discourse Deviation: The Application of Schema Theory to the Analysis of Literary Discourse* (University of Leeds: unpublished Ph.D. dissertation, 1990); Jean Jacques Weber, *Critical Analysis of Fiction* (Amsterdam/Atlanta: Rodopi, 1992); and Elena Semino, *Language and World Creation in Poems and Other Texts* (London: Longman, 1997).

[15]   Michael Toolan, *Narrative: A Critical Linguistic Introduction* (London: Routledge, 1988), p. 92.

[16]   Catherine Emmott, *Narrative Comprehension: A Discourse Perspective* (Oxford: Oxford University Press, 1997), p. 58.

[17]   Culpeper, pp. 10-11.

[18]   Vimala Herman, *Dramatic Discourse: Dialogue as Interaction in Plays* (London: Routledge, 1995), p. 6.

[19]   See Shlomith Rimmon-Kenan, *Narrative Fiction: Contemporary Poetics* (London: Methuen, 1983), pp. 59-70; Manfred Pfister, *The Theory and Analysis of Drama* (Cambridge: Cambridge University Press, 1988), pp. 124-26 and pp. 183-95; and Culpeper, pp. 163-234.

as those emerging from self-presentation in the presence or in the absence of other characters, and the latter as those which result from verbal and non-verbal information derived by inference.

Given that conversational features are particularly salient for characterization in *Morte accidentale*, in this paper I focus primarily on conversational features such as frequency and length of turns, total volume of talk, turn allocation, interruptions, topic control, speech acts and pragmatic devices in the dramatic dialogue. Real life and dramatic verbal interactions carry topical information instrumental to the specific purpose of the exchange but also information about the speakers' geographical and social provenance, as well as expressing social relationship, i.e. the degree of solidarity or distance between the speakers.[20] The interactional pattern reveals the relative distribution of power between the interactants, and an analysis of conversational patterns shows whether the progress, structure, topic of the interaction is mutually constructed or whether one interactant has more control of the conversational floor. The relative distribution of power is also constrained by the setting and the social and institutional roles played by the interactants. Conversational analysis[21] provides a useful framework of analysis of the dramatic conversational structure, which together with pragmatics[22] can show how the manner in which talk is distributed and structured between the interactants contributes to their characterization.

3. Plot and characterization in *Morte accidentale*

Morte accidentale is rooted in the political events of the *anni di piombo* (leaden years) during which terrorist acts of far left and right political groups were part of the daily life of Italians. It was originally written as an act of political information after an anarchist, Giuseppe Pinelli, was taken to the Milan police headquarters in December 1969 for questioning about the explosion in Piazza Fontana of a bomb which killed sixteen people and injured a hundred.

---

[20] Penelope Brown and C. Stephen Levinson, *Politeness: Some Universals in Language Use* (Cambridge: Cambridge University Press, 1987).

[21] As developed, for instance, by Harvey Sacks, A. Emanuel Schegloff and Gail Jefferson, 'A Simplest Systematics for the Organization of Turn-Taking in Conversation', in *Studies in the Organization of Turn Taking in Conversation*, ed. by J.N. Schenkein (New York: Academic Press, 1978), pp. 7-55; and C. Stephen Levinson, *Pragmatics* (Cambridge: Cambridge University Press, 1983).

[22] See Herbert Paul Grice, 'Logic and Conversation', in *Syntax and Semantics 3: Speech Acts*, ed. by P. Cole and J.L. Morgan (New York: Academic Press, 1975), pp. 41-58; and Brown and Levinson.

During the interrogation Pinelli fell out of a window and died. The inquest into the death of the anarchist concluded that his death was 'accidental', thus providing Fo with an ironic and politically loaded title for his play. Many years later it emerged that Pinelli was not involved in planting the bomb. Fo's political farce opens with the arrest of a maniac who suffers from 'histrionamia', i.e. he disguizes himself and acts out different roles. Left alone in the office the maniac finds the police reports about the anarchist's interrogation. He disguizes himself as a judge sent to re-open the enquiry into the death of the anarchist and forces the police to re-enact the events of the night the anarchist 'fell' from the window. The main aim of Fo's play was to expose with biting irony the asymmetries in power in police interrogations and their attempts to cover their brutal practices and responsibilities after the dramatic 'accident'. This is how the play begins in the 1974 Italian published version (the turns are numbered for ease of reference):

> *Una normale stanza della questura centrale. Una scrivania, un armadio, qualche sedia, una macchina da scrivere, un telefono, una finestra, due porte.*
>
> (1) *Commissario* (sfogliando gli incartamenti, rivolto ad un indiziato che se ne sta seduto tranquillo) Ah, ma non è la prima volta che ti travesti, allora. Qui dice che ti sei spacciato due volte per chirurgo, una per capitano dei bersaglieri … tre volte vescovo … una volta ingegnere navale … in tutto sei stato arrestato, vediamo un po' … due e tre cinque … uno, tre, due, undici volte in tutto … e questa è la dodicesima …
> (2) *Indiziato* Sì, dodici arresti … ma le faccio notare, signor commissario, che non sono mai stato condannato … ho la fedina pulita, io!
> (3) *Commissario* Beh … non so con che razza di gabole tu ce l'abbia fatta a scantonare … ma ti assicuro che stavolta la fedina te la sporco io: puoi giurarci!
> (4) *Indiziato* Beh, la capisco, commissario; una fedina immacolata da sporcare fa un po' gola a tutti …
> (5) *Commissario* Sì, fai lo spiritoso … qui la denuncia dice che ti sei fatto passare per psichiatra, professore già docente all'Università di Padova … lo sai che per millantato credito c'è la galera?
> (6) *Indiziato* Sì, per il millantato credito messo in piedi da un sano. Ma io sono matto: matto patentato … guardi qua il libretto clinico: sono stato ricoverato già sedici volte … e sempre per la stessa ragione: ho la mania dei personaggi, si chiama "istrionomania" viene da istriones che vuol dire attore. Ho l'hobby di recitare delle parti insomma, sempre diverse. Soltanto che io sono per il teatro verità, quindi ho bisogno che la mia compagnia di teatranti sia composta da gente vera … che non sappia recitare. D'altra parte io non ho mezzi, non potrei pagarli … ho chiesto sovvenzioni al ministero dello spettacolo ma, siccome non ho appoggi politici …
> (7) *Commissario* Appunto, così ti fai sovvenzionare dai tuoi attori … gli tiri il collo …
> (8) *Indiziato* No, non ho mai tirato bidoni a nessuno io …[23]

---

[23] Fo, *Morte accidentale*, pp. 7-8.

The scene opens in an unremarkable manner in the sense that it follows and confirms our expectations about police interviews. Truly, few people have direct experience of having been arrested and interrogated by the police but from our exposure to films, documentaries, and books we expect the police to be in control of the situation, both physically and verbally. Police interviews have the purpose of establishing the 'facts' and this goal shapes the verbal exchange, which we expect to be highly regulated and structured. The relationship police-interviewee is clearly asymmetrical in terms of power sharing, with the police asking questions and deciding when to pause and re-start. According to our schema of such an interaction, we would expect the police to question the suspect in a pertinent and clear manner and in turn the suspect to answer and provide the required information in a clear and truthful manner. In other words, we expect Grice's maxims of quality, quantity, relation and manner to be, by and large, upheld although we acknowledge that there are clearly conflictual conversational goals. For instance, defendants may violate the maxims and be economical with the truth if the information may damage their position.

The first eight turns of the play confirm in part our expectations about police interviews. In terms of total volume of speech the *indiziato* (suspect) dominates the conversational floor, speaking 55% more words than the *commissario* (inspector). For instance, while the first turn of the *commissario* (58 words long) is his longest one till he exits the scene, the *indiziato* has some very long turns (for instance, turn 7 is 109 words long). But while in other contexts the volume of words could be taken as an indication that the interactant takes firm control of the conversational floor, in police interviews we would expect the *indiziato* to occupy the conversational floor more since he is the provider of information and has to answer police questions. Thus we note that each of the *indiziato*'s turns follow the topic established in the *commissario*'s previous turn. The imbalance in the volume of words in the interactants' contribution is therefore in conformity with the expected pattern of power: police questioning in short turns, relatively powerless long responses. For instance, the terms of address used by the two characters mark their asymmetrical power relationship. In Italian, status, deference, and power asymmetries are linguistically signalled by the choice of pronouns together with their corresponding verb forms: *tu* is used to express in some context friendship and closeness, and in others disrespect and hostility; *lei* marks deference as well as distance. As expected in any asymmetrical power relationship, in the extract the *indiziato* used referential terms throughout his exchange: he systematically addresses the *commissario* using the honorific *lei* forms and third person verbs (formal *you*), an indication of the higher

status he is granting the *commissario*. He also uses honorific terms when addressing his interlocutor, such as *signor commissario* and *commissario*. On the other hand, the *commissario* uses the familiar *tu* form which in this case positions the speaker as a person of higher status speaking to an inferior.

In terms of allocation of turns we expect the *commissario* to initiate the exchange and ask the questions. After all this is the purpose of a police interrogation. However, the beginning of the play disrupts in parts our expectations and introduces some conversational deviations which are crucial to the understanding of the characters' relationship. For instance, the *indiziato* often butts in to add further information, to comment on the *commissario*'s contribution, or even to openly disagree with him. This is clear in turn 2 where the *indiziato* starts off by agreeing with the *commissario* with a strongly supporting *Sì, dodici arresti* but he then immediately adds emphatically that he has never been condemned. Contradicting a police officer can be potentially face-threatening given the superiority of his position in this exchange and the *indiziato* skilfully softens his disagreement by 1) showing initial agreement with the facts presented, 2) using politeness strategies (such as the formal *lei*, honorific titles, and gently bringing other information to the *commissario's* attention by prefacing it with the polite form *ma le faccio notare*). The power asymmetry present in a police interview is, during the development of the play, only gradually eroded and overturned. Signs of this struggle are present in the opening turns when the *indiziato* declares his innocence with *ho la fedina pulita, io!* where, for the principle of end-focus, the subject Italian pronoun *io* is highly emphatic and foregrounded. In fact, even a SVO structure such as *io ho la fedina pulita* would be marked in Italian given that person information is already carried by the verb form and subject pronouns are used only for emphasis. The final position is therefore a strongly marked choice which signals the growing assertiveness of the *indiziato*. As the skilful conversational manipulator he will prove himself to be throughout the play, the *indiziato* adopts subtle 'retreat and attack' strategies whereby he seems to accept and agree with the previous contribution just to knock it down immediately after. For instance, in turn 6 the *indiziato* begins by supporting the *commissario*'s previous turn (*Sì, per il millantato credito*) but immediately contradicts him (*Ma io sono matto*). He then hogs the conversational floor with his longest turn in the extract thus preventing the *commissario* from counterattacking.

We can find other signs of power struggle in the Italian version as the authority of the police is subtly threatened. The *commissario* seems to find the conversation taking an unexpected turn when the *indiziato* shows some resistance. This is evident in turn 3 where the *commissario* begins with *beh*, a

hedge which in Italian expresses perplexity and uncertainty. As an attempt to regain control of the situation, he then explicitly threatens the *indiziato* with *ma ti assicuro che stavolta la fedina te la sporco io: puoi giurarci!* However, this strategy fails as in turn 4 the *indiziato* expresses solidarity (*Beh la capisco*) rather than fear, and it will also fail in the next turn (*lo sai che per millantato credito c'è la galera?*) where its illocutionary force is totally ignored by the *indiziato* who turns it to irony in his next contribution.

Although the *commissario* does attempt to control topic, in the opening dialogue the *indiziato* tries to steer the exchange towards his own conversational goals by carefully 'tuning' the topic in a manner which will, through the course of the play, slowly undermine the *commissario's* competence and confidence. One of the ways in which the *indiziato* expresses his resistance is his tendency to 'lecture' the *commissario* (later on in the play he will instruct him on grammar, law, and other subjects). For instance, in turn 6 he explains his compelling habit to pass himself off as someone else as *istrionomania*, a rather high register word the etymology of which he proceeds to explain in some detail.

The opening lines of *Morte accidentale* are crucial to the understanding of the subtle power game at work in the play which Fo wrote with the intention of exposing the abuse of power at the hands of the police. However, attempts to undermine the initial and expected power asymmetry are observable right from the start, and although the maniac will be physically thrown out of the office he will make a bold return and take total control of the situation at the end of the play.

4. Two English versions of *Morte accidentale*: Nye[24] and Richards

Both Richards's and Nye's versions into English of *Morte accidentale* introduce changes at the beginning of the play, changes which deeply affect the characterization and the nature of the relationship among the characters. I will start by analysing the most recent version by Simon Nye.

> *A nondescriptive room at central police headquarters, somewhere in England. A desk, a cupboard, a few chairs, computer, telephone, window and two doors. The time is now.*

---

[24]   Dario Fo, *Accidental Death of an Anarchist*, trans. by Simon Nye (London: Methuen Drama, 2003).

A man's face appears at the window. We are clearly high up, on the third floor. He looks inside, then tests the window, which opens. He pulls himself inside, carrying a large bag. He stands there, very much at ease: the Maniac.

The door opens and Inspector Bertozzo comes in, followed by a uniformed Constable. The three men freeze as they notice each other. Bertozzo and the Maniac know each other.

(1) *Bertozzo* What are you doing here?

(2) *Maniac* I'm here to – no, you work it out, I'm a taxpayer. Potentially.

(3) *Bertozzo* nods to the Constable, who grabs the Maniac with some force.

(4) *Bertozzo* Get his file.

The Constable indicates that his hands are full. Bertozzo sighs heavily and walks the few feet to his desk, where the Maniac's file is in a pile of others. Bertozzo studies the file.

(5) *Bertozzo* Ah good, there is a charge outstanding against you: impersonification. Again. Let's look at your previous … surgeon, twice. Captain of the Ghurkhas. Bishop, three times. Naval engineer. You've been arrested a total of … two and three is five … one, three, two, eleven times. So this is the twelfth little performance.

(6) *Maniac* Yes, but I would point out, inspector Bertozzo, that I've never been found guilty. My nose is clean.

(7) *Bertozzo* Yeah, I don't know what stories you came up with to manage that, but this time – fact – I'm going to dirty your nose.

(8) *Maniac* I know what you are saying: I'm the same with lovely fresh snow, I can't walk past it without wanting to piss on it.[25]

Nye's version dramatically departs from the Italian source text. In the stage directions the setting preserves Fo's realism, updated by the presence of a computer and re-located in England, but the characters' appearance, actions, and relationship are greatly altered. The maniac's entrance through the window is highly marked since it runs against our expectations and introduces a surreal element which in the theatrical production was accentuated by the maniac wearing a spider man costume and casting nets in the office. The maniac's posture '*very much at ease*' also contradicts our expectations about how you conduct yourself in an unfamiliar place, and in particular a place where you are not authorized to be.

There are also noticeable changes at the interpersonal level between the characters. While in Fo's text there is no indication that the characters know each other, here both the stage directions and Bertozzo's opening question indicates that this is not their first encounter. In fact, Bertozzo's question *What are you doing here?* is a direct question with no re-dressing, indicating a power asymmetry with Bertozzo positioning himself in the more powerful role. However, this is challenged immediately by the maniac who starts his

---

[25] Ibid., pp. 3-4.

turn by answering it (*I'm here to*) but then defies the authority of the inspector (*no, you work it out*), adding a humorous turn (*potentially*). The character of the maniac is immediately characterized by self-confidence, an attitude which runs against our expectation. The struggle for power soon becomes physical as *Bertozzo nods to the Constable, who grabs the Maniac with some force*.

There is also a change of tone in Bertozzo's contributions. In fact, in Fo's text the *commissario* shows surprise in discovering that the maniac has disguized himself before (expressed in the source text by the conversational marker *Ah*). In Nye's text more than surprise Bertozzo expresses satisfaction (*Ah, good*) and then also comments on it (*this is the twelfth little performance*), using banter again to express conviviality. While still institutional, the tone of the exchange has an element of familiarity expressed, for instance, in the use of the surname *Bertozzo*, which signals a previous encounter between the two characters, together with the honorific title *inspector*. The register tends also to be more colloquial than institutional. For example, while the source text uses specific terms (*fedina*, a term which is also used juridically), Nye uses the more colloquial and idiomatic expression *dirty the nose*. Turn 7 begins with Bertozzo acknowledging the point expressed by the maniac in the previous turn, and picking up on the same colloquialism (*to dirty your nose*), which contributes to weaken the force of the threat of Fo's original text. Building upon the same colloquialism contributes to the bantering game between the two characters, a game which reduces the social and institutional distance between them. Turn 8 is particularly interesting since here the maniac reduces social distance and increases closeness by addressing the positive face of his interlocutor by showing agreement (*I know what you are saying*) and thus establishing mutual grounds, personalising (*I'm the same with lovely fresh snow*), and then metaphorizing the experience through a vulgarized version of the same (*I can't walk past it without wanting to piss on it*), a linguistic strategy which is marked given the setting and purpose of the exchange. In addition, the use of formal register has been reduced to colloquial language (*I've been admitted sixteen times with what's called 'acting mania'*).

Turning our attention to Richards's version, we find that it has received some scholarly attention since it was published in 1980.[26] Therefore I will only briefly comment here on the differences between Fo's and Richards's opening lines and discuss at more length the effect that the use of self-

---

[26] See Hirst, pp. 84-93; Tony Mitchell, *Dario Fo: People's Court Jester* (London: Methuen, 1984), pp. 98-102; *Dario Fo: Morte Accidentale di un Anarchico*, ed. by Jennifer Lorch (Manchester: Manchester University Press, 1997); and Lorch, '*Morte accidentale* in English'.

presentation strategies, textual additions, and the use of multiple frames have on characterization.

In terms of characterization, Bertozzo has stereotypical features of the gangster and corrupt policeman. While the maniac in his first turn butts in to add information, shows deference by using the horrific title (*Inspector*) and adopts a formal register (*I'd like to point out that I have never been convicted*), Bertozzo uses colloquialism (*How the hell … we'll have you*). However, in terms of the dynamics of the verbal relationship and the distribution of power Richard's version appears to be closer to the original Italian version than Nye. Where it departs dramatically is in its preference for humorous solutions at the expense of the more subtle and critical irony which pervades Fo's work.

Richards's version differs from Fo's original because it adds a direct address to the audience before the *commissario-indiziato* dialogue. It opens with a self-presentation technique in which Bertozzo addresses the reader/audience directly in the absence of other characters. A key characteristic of this strategy is that it can be taken at face value, in the sense that we can make a strong assumption that what the characters are saying in asides and monologues corresponds to what they believe to be true.[27] This obviously does not mean automatically that it is true since their interpretation and vision of the events may be distorted by their own personal interests and self-knowledge, but there is a strong assumption that asides and monologues uphold Grice's maxim of quality. Here is how the play begins:

> *Bertozzo* (To audience) Good evening. I am Inspector Francesco Giovanni Batista Giancarlo Bertozzo of the Security Police. This is my office on the first floor of our notorious headquarters here in Milan. Notorious following a sordid little incident a few weeks ago, when an anarchist, under interrogation in a room a few floors above, fell through the window. Although my colleagues claimed, quite reasonably, that the incident was suicide, the official verdict of the enquiry is that the death of the anarchist was 'accidental'. Bit ambiguous you see. So there's been public outrage, accusation, demonstrations and so on flying around this building for weeks. Not the best atmosphere in which a decent nine to five plainclothes policeman like myself can do an honest inconspicuous day's work.
> I get all types in here. Tea leaves, junkies, pimps, arsonists – this is the sort of clearing house. NEXT![28]

The main function of this prologue is to provide some background information to the British audience about the 'real accidental' as context of the play. When Fo started performing the play it was not necessary to provide the au-

---

[27] Culpeper, p. 169.
[28] Fo, *Accidental Death*, trans. by Hanna, p. 1.

dience with this background information but, since *Morte accidentale* was written out of the need to provide counter information (the Pinelli accident was not widely reported by the press), Fo updated the play to introduce the latest developments, thus weaving a network of references to daily political events. Richards's version could not preserve the original immediacy and located the play in Milan, providing the necessary information through the voice of Bertozzo. However, besides its informative function, the prologue also effects characterization since the audience/reader forms an impression of the speaker and sympathizes or not with readings of the events he presents. He immediately comes across as an anti-sympathetic character: in addressing the audience he introduces himself as *Inspector Francesco Giovanni Batista (sic) Giancarlo Bertozzo*, an excessively long sequence of names which characterizes him as a man full of himself. Clearly Bertozzo is trying to win the audience/reader's sympathy by assuming common ground and a shared interpretation of the events. For instance, we are invited to share Bertozzo's reading of the death of the anarchist as a *sordid little incident*, the verdict of the inquest as *bit ambiguous, you see*, and the demonstrations and outrage as disturbances to his normal 9 to 5 routine. Self-presentation makes us understand Bertozzo, and the police force he represents, as unreliable and dishonest, always ready to cover up their shady actions. The addition of Bertozzo's self-introduction immediately creates awareness in the reader/audience that the police account on the death of the anarchist is untrue and hides abuses of power.

After this prologue, the play moves back into Fo's text. This is signalled by a change of frame indicated by Bertozzo calling into the office his next interviewee with *NEXT!*. With this Bertozzo moves the audience/reader into another theatrical frame: the institutionalized setting of the police quarters. This is how the play continues:

> *Exit CONSTABLE. Returns with the character known as 'MANIAC' who sits opposite the desk. He looks like the cliché idea of a disciple of Freud: wild hair, thin spectacles, goatee bear, shabby suit or mac. He sits calmly. He carries about four plastic carrier bags stuffed with god knows what.*
>
> *Bertozzo*: I ought to warn you that the author of this sick little play, Dario Fo, has the traditional, irrational hatred of the police common to all narrow-minded left wingers and so I shall, no doubt, be the unwilling butt of endless anti-authoritarian jibes.
> *Constable encounters a mouse trap hidden in the filing cabinet and he yells.*[29]

In contrast with Fo's lack of description of the characters, in Richards's version the characterization of the maniac builds upon stereotypical physical fea-

---

[29]   Ibid.

tures and objects associated with insanity. Also his possessions – four plastic carrier bags – can be read in this context as an indication that he may be homeless. But one of the features in Richards's version which departs most from Fo's text is the 'breaking of the fourth wall', a crucial feature of Fo's theatre. After the opening direct address to the public (a typical feature of Fo's performances), Bertozzo makes an explicit reference to Fo as the author of the play, a reference which was not present in the original play (where Fo himself played the part of the *matto*) and that here is introduced to add a humorous tone. This can be read as an introduction of a trademark dramatic feature of Fo's performance style. In fact, in his theatre Fo uses asides directly addressed to the audience to involve it and raise political awareness[30] and to create popular theatre, rather than naturalistic bourgeois theatre where the 'fourth wall' marks the division between the physical space inhabited by the audience and that of the actors and events evolving on stage. He draws from the *commedia dell'arte* and *teatro minore*, and in particular Italian variety theatre which can be broadly defined as the confluence of popular and formal stage performance techniques. In his performances Fo includes direct interactions with his audience so that they become participants. As he himself puts it 'All of this functions to destroy the cliché; "I am a spectator"'.[31] It is interesting to note that this aspect of Fo's theatre is not 'textualized' in the published Italian version but it plays an important role in Richards's written version (as well as in the televized version). Richards's version makes use of various strategies which aim to shake the audience/reader out of their passive receptive role. The actors break out of the role and 'key out' of the theatrical frame in order to make the audience aware of the theatrical nature of the show they are watching. For instance, Bertozzo's words *Please bear with me* are clearly addressed to the audience and they act as a contextual cue that Bertozzo is switching off the dialogic frame with the audience and keying into the theatrical frame. They signal the privileged relationship the audience has with the speaker, who regards them as supportive. At other times, while keying out of their role, actors directly address the audience (as the stage directions indicate *To audience*) or open another frame, as in the following example:

> *Maniac* (to stage manager) Remind me not to appear in these cheap touring productions again. Can't even afford a decent-sized cast.
> *Voice off* Sorry (name of actor)
> *Pissani* For Christ's sake. Do you mind?
> *Maniac* Sorry, it's the touring.

---

[30] Dario Fo, *Dialogo Provocatorio sul Comico, il Tragico, la Follia e la Ragione. Interviews by Luigi Allegri* (Roma/Bari: Laterza, 1990), p. 39.
[31] Ibid., p. 33.

Pissani The greasy breakfast.
Maniac The nylon sheets. Where were we? This continuous massaging, yes, undoubt-
edly a symptom of insecurity, problems with water in your formative years I expect.
You should screw more. Unleash yourself.[32]

Having derided the play to be performed as a *sick little play* and its author as
a *narrow-minded left winger*(s), Bertozzo keys back into the theatrical frame
and with *Please bear with me* he apologizes to the audience for turning his
attention to the maniac. Thus he tunes back into the 'play-within-the play'
and in the next turns we find a closer rendition of the beginning of Fo's play.

5. Conclusion

The micro analysis of the beginning of *Morte accidentale* and two of its Eng-
lish versions has shown some differences in the characterization strategies
adopted, which have a clear impact on the overall understanding and recep-
tion of the play in Britain. Fo's version, constantly updated and revized to
maintain its relevance and political bite, dramatized the 'strategy of tension'
which was part of the political life of Italy throughout the 70s. What happens
in the staged police headquarters is grotesque and tremendously scary: the
audience's laugher is always bitter. Fo's performances aimed at raising
awareness (a debate normally followed the performance) and preserving this
key feature of Fo's theatre, together with his biting satire, across linguistic
and socio-political realities may not in fact be possible. Other solutions, per-
haps not always fortunate, have been chosen. Clearly, Richards's version
shifts attention to the *Commissario* who is foregrounded in the opening part
as the source of information and the 'eyes' through which the events are in-
troduced. He comes across as a highly stylized, unrealistic, and untrustworthy
character and, as a result, from the opening lines the police is discredited. The
'matto' is even more stereotypically defined, with marked physical features
in stark contrast with the subtlety of Fo's linguistic mad logic. Although
highly successful, Richards's version has been harshly criticized amongst
others by Fo himself[33] who argued that the play had been turned into a com-
edy thus missing at least some of its political vision. In spite of this criticism,
it is undeniable that it has had a strong influence on the manner in which Fo's
work has been received and understood in Britain and in some respect it has
become a point of reference for future productions. Unsurprisingly, therefore,

---

[32]   Ibid., p. 10.
[33]   Ibid., p. IV.

the reviews of the Donmar's production referred to it as a yardstick. For instance, *The Financial Times* commented that 'Nye's adaptation is almost as sharp as the classic Gillian Hanna/Gavin Richards English version' (28/2/2003), and in an article published in *The Guardian* (19/2/2003) Nye himself pays tribute to the earlier version by saying that 'the most celebrated production in Britain was the original 1979 version by the Belt and Braces Company […] it was a crowd pleasing roller-coaster'. Probably aware of the criticism raised at Richards's version, Nye rightly acknowledges that 'the risk of satirizing dubious police officers on stage is that they come across as merely buffoonish, rather than the kind of men who would beat someone to death in a cell or push an innocent man out of a window. The officers in *Accidental Death* need to generate laughter, but also fear'.

However, the micro-analysis has revealed that his characterization of the maniac creates the impression that he is fully in control of the situation and capable of destabilizing the normal power relationship from the very beginning of the play. This is in contrast with Fo's much slower and subtler shift of power in the original text. Nye's version introduces elements which highlight the deviancy of the characters' behaviour and defy our expectations of the world rather than maintaining the more realistic nature of Fo's version. In addition, the opening dialogue builds on banter which contributes towards solidarity and joviality, an aspect not represented in Fo's version which aims to expose the asymmetries and abuse of power in Italian society in the *anni di piombo*. The analysis shows that even the 'faithful' translation by Nye presents erosions at the satirical level and quick laughter is opted for. This may be due to the fact that the appreciation of Fo in Britain must take into consideration the weight of previous influential versions and any new reading results from a process of negotiation not just with the source text but also with its previous key versions. A new version is thus the result of an act of triangulation through which intertextual relationships generate a new reading/translation. The departures from Fo's text are textually manifested through the adoptions of characterization strategies which, although different, create comic situations generating laughter rather than satire. Given the differences between Italian and British theatre traditions and the fact that any process of rewriting is necessarily a reading filtered through the eyes of a foreign culture, the divergences between the Italian and British *Morte accidentale* are not surprising. Nevertheless it is crucial to outline and bring them to the fore, highlighting the characterization strategies which contribute to create these different impressions in the Italian and English versions, if only to acknowledge that the problem rests in the fact that Fo's play in English loses its powerful impact as political theatre.

Kate Litherland

Translating 'America' in 90s Italian Fiction

This paper looks at the treatment of American language, literature, and mass culture in contemporary Italian fiction, with specific reference to 90s novels by three popular and prolific young Italian writers: Silvia Ballestra's *La guerra degli Antò*, Enrico Brizzi's *Jack Frusciante è uscito dal gruppo*, and Rossana Campo's *L'attore americano*.[1] These novels present typical examples of the themes and language in these writers' early work, which I will use to investigate the multiple and contradictory ways in which American culture is 'translated' into a cultural and linguistic influence on 90s Italian fiction. In particular, I consider the implications of the apparent disparity between the authors' enthusiasm for a certain tradition of 'transgressive' American literature, and their less favourable views on contemporary American mass culture, especially its screen media.

Ballestra's, Brizzi's and Campo's language draws strongly on Italian youth language varieties, which share many features with the types of slang described by Elisa Mattiello in her essay. Youth language varieties are characterized by their rapidly changing and ephemeral qualities.[2] Their purpose is to create a cryptic jargon which can only be understood by those fluent in the languages and signifying practices of youth cultures.[3] Youth languages are consequently very dynamic, and highly receptive to influences from other jargons, such as those of drugs and crime; specialist and sectorial languages

---

[1] Silvia Ballestra, *La Guerra degli Antò* (Ancona: Transeuropa, 1991; repr. Milano: Mondadori, 1991); Enrico Brizzi, *Jack Frusciante è uscito dal gruppo* (Ancona: Transeuropa, 1994), and Rossana Campo, *L'attore americano* (Milano: Universale Economica Feltrinelli, 1998).

[2] Mathias Nowottnick, 'Gioventù, lingua e mass media visti dalla prospettiva della linguistica tedesca', in *La lingua dei giovani*, ed. by Edgar Radtke (Tübingen: Narr, 1993), pp. 161-73; Marino Livolsi and Ivano Bison, 'Una lettura dei dati: alcune ipotesi interpretative', in *Il linguaggio giovanile degli anni novanta*, ed. by Emanuele Banfi and Alberto A. Sombrero (Roma/Bari: Laterza, 1992), pp. 149-94.

[3] K. Jack Chambers, *Sociolinguistic theory* (Oxford: Blackwell, 1995); and Penelope Eckert, 'Age as a sociolinguistic variable', in *The handbook of sociolinguistics*, ed. by Florian Coulmas (Oxford: Blackwell, 1997), pp. 151-67.

(like sport and I.T.); regional dialects, and foreign words.[4] In the Italian youth variety the main loan languages are American English and Spanish.[5]

Anglo-American elements dominate in Italian youth culture, and it is a logical consequence of this that 'borrowings' from (American) English should be used to add a certain cosmopolitan prestige to youth language.[6] Often the foreign loan words have a direct equivalent in Italian, and so these 'borrowings' are not always lexical necessities. Foreign loan words in the youth variety, therefore, serve two purposes: firstly, they help to create a particular style and secondly, they denote affiliation to a particular youth culture.[7] Literary writing which draws on youth varieties has added dimensions, however, as the associations which it indicates stretch beyond the realms of youth and mass cultures. Firstly, literary writing elaborated from the basis of non-standard spoken varieties appears wilfully lacking in correctness and grammatical precision, and therefore can be linked to a tradition of experimental prose writing; secondly, the presence of American loan words or slang terms elaborated from Americanisms locates many of the influences on this fiction outside Italy, and finally, the texts presented as 'influential' by these Italian authors often indicate their desire to form links with a non-Italian literary tradition.

Like many Italian authors of their generation, Ballestra, Brizzi and Campo attempt to link their writing with 20th century American writers such as Hemingway, Carver, Easton Ellis, Salinger and Kerouac.[8] Many of this group lead famously hedonistic and transgressive lives as well as writing controversial fiction. In choosing to focus their attention on this group of authors, by now a somewhat clichéd reference for alternative lifestyles, these authors attempt to project a transgressive image, but unwittingly reveal a

---

[4]   Emanuele Banfi, '"Linguaggio dei giovani", "Linguaggio giovanile" e "Italiano dei giovani"', in *Come parlano gli italiani*, ed. by Tullio De Mauro (Firenze: La nuova Italia, 1994), pp. 149-65; Michele A. Cortelazzo, 'Il parlato giovanile', in *Storia della lingua italiana. Volume Secondo: scritto e parlato*, ed. by Luca Serianni and Piero Trifone (Torino: Einaudi, 1994), pp. 291-320; Lorenzo Coveri, Antonella Benucci and Pierangela Diadori, *Le varietà dell'italiano. Manuale di sociolinguistica italiana* (Roma: Bonacci, 1988).

[5]   Carla Marcato, 'In para totale ... Una cosa da panico...: sulla lingua dei giovani in Italia', *Italica,* 74 (1997), 560-75.

[6]   Edgar Radtke, 'La dimensione internazionale del linguaggio giovanile', in *Il linguaggio giovanile degli anni novanta*, ed. by Emanuele Banfi and Alberto A. Sobrero (Roma/Bari: Laterza, 1992), pp. 5-44.

[7]   Jörn Albrecht, 'Esistono delle caratteristiche generali del linguaggio giovanile?', in *La lingua dei giovani*, ed. by Edgar Radtke (Tubingen: Narr, 1993), pp. 25-33.

[8]   Luca Gervasutti, *Dannati e sognatori: guida alla nuova narrativa italiana* (Pasian di Prato: Campanotto Editore, 1998).

more conventional stance than they might wish. A further reason for their insistence on links with Anglophone writing lies in these authors' confused opinions on Italian literary tradition, which manifests itself in negative attitudes towards Italian literary models. Many authors of their generation have protested about a lack of tradition on which to draw, or of oppressive linguistic conformism in the Italian canon.[9] Because of this, they attempt to position themselves within a tradition of representing demotic language in writing, which they perceive to originate from outside Italy.

By claiming to seek a model in American literature, young Italian authors therefore attempt to disassociate themselves from an Italian tradition that they perceive as restricted and stilted. However, in so doing, they also become part of a tradition of experimental and ground-breaking Italian writers. This stretches back from linguistic experimentation in the 80s (see, for example, Monica Boria's essay on Stefano Benni), to more controversial authors like Tondelli and Busi; through to experimental work in the 60s and 70s (see, for instance, Marina Spunta in this volume on Celati) and the neo-avantgarde Gruppo 63, and further back still, to 30s and 40s authors like Cesare Pavese and Elio Vittorini. For both Pavese and Vittorini, American literature articulated an alternative to the culture of Fascist Italy, and their attempts to publish their translations of American fiction constituted a deliberately transgressive political act.

In this respect, there is a distinct difference between Italian authors' relationship with American literature in the 40s and the 90s. Whereas authors like Pavese and Vittorini saw American literature and its 'democratic' language as a political, as well as a literary and linguistic model, in the 90s, young Italian authors take a more complex stance towards America that lacks such a direct political challenge. Although they express admiration for the prose style of Hemingway and Kerouac, they also demonstrate an influence from subsequent generations of American writers, including Salinger, and 80s minimalists like Bret Easton Ellis, who are themselves highly critical of American ideals. References to American literature in their fiction remain almost exclusively within a set of well known authors from the first half of the twentieth century and from the 80s, suggesting that they are more interested in associating themselves with a specific image cultivated by these authors, than with any specific literary or linguistic model. Whilst the protagonists of Ballestra's, Brizzi's and Campo's novels idolize American bands, wear American clothes, and watch American television channels, America is

---

[9] For Rossana Campo's views on this matter, see Kate Litherland, 'Rossana Campo: Unlearning the rules of writing', *The Italianist*, 24 (2004), 126-34.

also the object of bitter cultural and political criticism, and many of their fictional characters express blatant hostility to American ideas and ideals.[10]

In Ballestra's *La Guerra degli Antò*, America is not so much a real place as a cultural myth built up by the characters. However, the foundations on which they build their ideas of America are always unreliable and, like everything else in this novel, hover uncertainly between fact and fiction. The protagonists are a group of friends in their early twenties who have grown up together in Pescara. At the outbreak of the first Gulf War one of them receives false call-up papers: he panics and runs away, not realizing that he has been the victim of a practical joke. Helped by his student friends in Bologna, he goes to join another friend who ran away to Holland a year earlier. The novel's various plot strands deal with the escapades of the two runaways, the efforts of their families to trace them, and the events which acted as a catalyst for the whole situation: the Gulf War, and the reporting of it on Italian and American television.

As the novel's title indicates, a satire on the depiction of the first Gulf War in the Italian and American media, and the reception of it in Italy, are central themes. The context of *La Guerra degli Antò* creates ample opportunity for comment on many aspects of American culture, and in the novel Ballestra combines criticisms of the capitalist ethic, American government policy, the American media and its reception in Italy. In the novel, television is not only a source of entertainment, but also constitutes the characters' major source of information about the Gulf War, and the division between its two functions is ambivalent. Through her naïve characters, Ballestra criticizes American television for its role as a propaganda vehicle for the country's political stance, whilst also holding Italian television to account for young people's ignorance of political issues. The characters' unthinking approach to popular culture, which prevents them taking a more critical view on world events, is treated with humour and irony.

Many of the characters in this novel rely on television as their sole source of information about current affairs, but fail to judge the medium critically, and thus form a skewed perception of world events. For instance, on the basis

---

[10] A point also observed in relation to other late twentieth-century European cultures: 'the enthusiastic embrace of American culture by many people of the world has happened simultaneously with the eruption of anti-American sentiments. People on all continents protest the foreign policy of the United States while wearing American-designed baseball caps. They criticize American materialism yet flock to Hollywood films in which abundance is conspicuously displayed. They find fault with American individualism and dance to American music', in *The American century in Europe*, ed. by R. Laurence Moore and Maurizio Vaudagna (Ithaca/London: Cornell University Press, 2003), p. 5.

of information gleaned via his television set, a central character, Antò Lu Mmalatu, exclaims 'lo sapete o no, la storia de lu Kuwait e di Saddà Mussein? Isso è uno dittatore […] che si ha voluto pappare tutto il petrolio nostro!' ('don't you know about Kuwait and Sadda Mussein? He's a dictator […] who wanted to nick all our oil!').[11] Here, Ballestra plays on the difference between her character's ignorance and the reader's understanding, in order to make Antò a figure of ridicule: although ironically, his point of view accurately reproduces widespread suspicions about the right-wing American government's motivation for going to war. An alternative stance is voiced by the character of Antò Lu Zorru. In a rare moment of lucidity, he sees beyond some of the media hype and accuses his friend of '[fare] proprio i discorsi della Cia mentre gli amerikani se so' messi a spara' da tutte le parti e vogliono risòlve' i problemi sempre alla stessa maniera, a forza de napalm e cannonate?!' ('spouting the CIA's arguments whilst the Amerikans have started shooting all over the place and always want to solve problems the same way, with napalm and gunfire?!').[12] In the pejorative spelling change to 'Amerika' lies a deeper criticism of American politics and foreign policy, which highlights a fundamentally ambivalent stance towards America in Ballestra's writing.[13] By locating such an exchange between characters early in the narrative, Ballestra establishes a number of key themes, which run through the novel and bind together its many plot strands. Not only is the debate around the Gulf War a central theme, but television is immediately portrayed as a mendacious but immensely influential medium. Throughout the text, the English phrase 'War in the Gulf!' is used to refer to the conflict in Iraq more frequently than any Italian equivalent, thus suggesting a considerable influence from the American media on the characters.[14]

---

[11] Ballestra, p. 106. The characters in this story speak in a strong regional dialect, which is used to comic effect by the author.

[12] Ibid., p. 108.

[13] In youth language varieties, unconventional morphological forms, such as the substitution of 'k' for 'c' in the language of graffiti, denotes 'a derogative meaning of military and authoritarian flavour, probably from the post-1968 *sinistrese* which introduced *OKKUPAZIONE, AMERIKA, KAPITALISMO* and *KOSSIGA*', in Arturo Tosi, *Language and Society in a Changing Italy* (Clevedon: Multilingual Matters, 2001), p. 197. Later in the novel Ballestra also substitutes 'k' for 'q' with a similar intent in the exclamation 'in Irak ci sono più di centomila morti', in Ballestra, p. 279.

[14] In Ballestra's novel, passages of Italian dialect in this novel are 'translated' into standard Italian in a footnote or in parentheses in the text. There is an interesting comparison to be made here with Campo's use of English in *L'attore americano*, in which longer passages in foreign languages (predominantly English) are not translated. This may imply that a basic knowledge of English is taken for granted by this generation of authors, whereas a knowledge of Italian dialect is not.

The importance of linguistic competence, particularly in foreign languages, is repeatedly stressed in *La guerra degli Antò*. Crucially, none of the main characters have these skills, which allows Ballestra to set up a contrast between her own high degree of competence in English, and capacity for highly articulate and varied language, and the characters' use of provincial dialect. Whenever the Antòs speak in this dialect, Ballestra links their lack of linguistic fluency to personal failure, and in so doing, contrasts their linguistic inabilities with the narrator's skill. As Claudia Bernardi has pointed out, the Antòs' linguistic shortcomings are indicative of more deep-seated limitations: they are unable to escape the effects of their provincial upbringing in order to embrace more cosmopolitan cultures, however much they may wish to do so.[15] For example, at the very beginning of the novel, the narrator comments on Lu Purk's brief and unhappy stay in Berlin:

> Inutile negarlo, Antò, tu le lingue non le conosci, e quando cerchi di parlare inglese il telaio delle frasi è tutto compromesso e stravolto dalla costruzione pescarese. Facciamo un esempio: 'egli è un mio amico', 'he's a friend of mine.' Tu invece pensi, 'collù è amicc' a mme' e dici 'Ittis a frínd to mmí'.[16]

> (It's no use denying it, Antò, you're no good at languages, and when you try to speak English the sentence structure gets corrupted and twisted by the structure of your dialect. Let's take an example: 'egli è un mio amico', 'he's a friend of mine'. Instead, you think, 'collù è amicc' a mme' and you say, 'ittis a frínd to mmí'.)

For Ballestra, fluency in many languages equates to fluency in different cultures and to competence in relating to the contemporary world; something which is underlined by the narrator, who remarks that 'prima della Storia, della Sociologia, a noi c'incula la Geografia. L'Antropologia. La Linguistica' ('before History, before Sociology, we're screwed by Geography. Anthropology. Linguistics'.)[17] By incorporating dialect into her own meta-diegetic commentary (note also the use of the first person plural pronoun, 'a *noi* c'incula la Geografia', '*we're* screwed by Geography'), and thereby showing herself to be competent in it, Ballestra reveals the divide between her reflective, critical use of this language and the inability of her characters to move beyond the confines that dialect represents.

The characters' blindness to their own limitations is a continual source of humour in the novel, but one which also expresses criticisms of their generation's inability to investigate the origins of their own subcultures, and of their

---

[15] Claudia Bernardi, '"The road to Berlin": Displacement and cultural exile in the new Italian fiction of the nineties', *New Readings*, 4 (1998), 23-38.

[16] Ballestra, p. 86.

[17] Ibid., p. 283.

own views. Received notions of 'America' are further explored through the character of Fabio di Vasto, who passionately recites the clichés of anti-Americanism throughout the novel. In an invective against America, Fabio denounces the whole North American continent as 'il regno più inconsulto e nefasto della decadenza contemporanea' ('the worst, most thoughtless country in the contemporary, decadent world'), and constructs an oppositional relationship between Europe and America, in which Europe is perceived as a dignified elder, desecrated by America, the young, trashy and impudent upstart, populated by 'ex-desperados del Pianeta Terra' ('ex-desperados from Planet Earth') and '[la] schiuma western della terra' ('western scum of the Earth'), who inflict 'la loro cultura subumana' ('their subhuman culture') on Europeans.[18] At one point in the narrative, he is described singing along to an anti-war rap by the Isola Posse All Stars, entitled *Stop al panico*.[19] In an ironic twist befitting the themes and tone of the novel, the rap protests against the American war in the Gulf by appropriating an American artistic form.

Although the narrator seems to side with these views on contemporary American mass culture, Fabio becomes a figure of ironic amusement, as he too is a victim of the constant stream of 'infotainment' to which he is exposed. In Fabio, Ballestra creates a character who, for all his good intentions, lacks the critical skills to discern between the cultural influences with which he is bombarded. He is unable, we are told, to distinguish historical events from stories from comic strip narratives. Towards the end of the novel, the narrator self-righteously rebukes him 'non ho imparato i personaggi storici vedendo i film di guerra alla tv' ('I haven't learned about important historical figures by watching war films on the tv'):[20] highlighting once more the ways in which the characters of the novel are unable to distinguish fact and fiction in the screen media. The conflation of fact and fiction in the (American) media, and in the characters' reception and understanding of it, is a theme which runs throughout the novel, and which contrasts sharply with the author's admiration for American literature. Whereas Ballestra expresses admiration for American literature, in *La guerra degli Antò* the conflation of American

---

18 Ibid., p. 167.
19 Marcella Filippa describes 'posse' as 'an Italian version of the politicized rap which originally came from the USA, [which] combines the slogans of political demonstrations with the campaigning slangs of earlier decades to create a kind of equivalence between Afro-American radicalism and the Italian university occupations: a fragmentary, violent style, a patchwork of sounds and voices'. See 'Popular song and musical cultures', in *Italian Cultural Studies: An Introduction*, ed. by David Forgacs and Robert Lumley (Oxford: Oxford University Press, 1996), pp. 327-43 (p. 338).
20 Ballestra, p. 280.

popular culture and a right-wing political agenda is the subject of much criticism.

The American mass media are also portrayed as an ominous force in Enrico Brizzi's first novel, *Jack Frusciante è uscito dal gruppo*, published when the author was just 20. The narrator-protagonist of the novel is Alex, a 16 year-old boy from Bologna who dislikes school, but likes rock music and American literature. The novel narrates a year in Alex's life, detailing events in and out of school, as well as his relationships with his family, his friends, and in particular with a girl named Aidi. This last relationship is overshadowed by Aidi's imminent departure for America, where she is to spend a year learning English.

American culture is a constant presence throughout the novel, and its influence is shown in two ways. Firstly, contemporary American mass and youth cultures contribute a great deal to the characters' (and narrator's) cultural reference system, and consequently to their allusive slang, which relies heavily on allusions to American fashions and rock music. Secondly, the many references to American literature which pepper the narrative seek to locate Brizzi's novel within a tradition of transgression, familiar to many readers outside his peer group.

Brizzi has vociferously denied any links to any kind of Italian writing, preferring, like many of his contemporaries, to compare his work to American fiction. In the long interview *Il mondo secondo Frusciante Jack* he states 'I'm a rebel e leggo solo cose moderne!' ('I'm a rebel and only read modern things'),[21] and singles out J. D. Salinger's *The Catcher in the Rye* – 'un incontro folgorante' ('a dazzling encounter') – as a significant influence on *Jack Frusciante è uscito dal gruppo*.[22] He is full of praise for American literature for the clarity and immediacy of its language: in particular he singles out Hemingway, Fitzgerald, Salinger and Raymond Carver.[23] In *Jack Frusciante è uscito dal gruppo* the protagonist's literary preferences reflect the author's own tastes: Alex reads Jack Kerouac, Pier Vittorio Tondelli, Andrea De Carlo, and, most tellingly, Salinger's *The Catcher in the Rye*.

The Catcher in the Rye has been a symbol for disaffected youth for several decades. It is narrated in the first person by the 17 year-old Holden Caulfield, the archetypal angry young man. He feels unable to integrate with his peers; he fails at all of the exclusive boys' boarding schools that his parents send him to, and he is constantly troubled by the death of his brother Allie.

---

[21] *Il mondo secondo Frusciante Jack*, ed. by Cristina Gaspodini (Ancona/Milano: Transeuropa, 1999), p. 134.

[22] Gaspodini, p. 36.

[23] Ibid., p. 34.

When it was first published in 1951, *The Catcher in the Rye* attracted a good deal of criticism for its subject matter – too explicit for 50s America – and also for its use of slang and profanity, which lead to it being banned in some areas. It attracted further notoriety in 1980 for its associations with the shooting of John Lennon. In choosing to connect *Jack Frusciante è uscito dal gruppo* with this text, Brizzi links his novel to a known precedent for the use of slang and non-standard language, youth and discontent, but also builds into his novel a series of extra-literary associations with pop music and controversy. In turn, these links with popular culture and transgression pick up on themes that are present in *The Catcher in the Rye* itself.

The relationship between *Jack Frusciante è uscito dal gruppo* and *The Catcher in the Rye* operates mainly on a thematic level. The notion of being outside the group is central to Salinger's text, and this clearly has a powerful influence on Brizzi's novel. Both Holden and Alex are dissatisfied with their situation, despite their privileges; the American dream, relationships and disillusionment with the world are also recurrent themes. Furthermore, both *The Catcher in the Rye* and *Jack Frusciante è uscito dal gruppo* challenge the middle class values of their respective times and countries, not least through the colloquial, youthful language used by their narrators. Like Holden, Brizzi's Alex D. speaks in a youthful idiolect, and makes many references to the popular culture by which he is surrounded.

The Catcher in the Rye recounts a sense of cultural estrangement, which is also present in Brizzi's text. For example, Holden's thorough dislike of 'the movies' is a constant theme in *The Catcher in the Rye*: 'if there's one thing I hate it's the movies. Don't even mention them to me', says Holden on the first page of his narrative.[24] During Holden's wanderings around New York, he sees a crowd queuing for the cinema, and lashes out, because 'I can understand somebody going to the movies because there's nothing else to do, but when somebody really *wants* to go, and even walks fast, so as to get there quicker, then it depresses hell out of me'.[25] Holden's disgust at the conformity of the waiting crowd, and the pleasure they will take in an entertainment which he regards as unreflective, futile, and ultimately, false, are magnified by his sense of exclusion from the group and consequent social unease.

In one of many direct quotations from *The Catcher in the Rye*, Brizzi's protagonist, Alex, also speaks out against the cinema: 'come direbbe il Caulfield, se c'è una cosa che odio sono i film. In un certo senso, diciamo. Comunque, non me li nominate nemmeno' ('but as old Holden Caulfield

---

24   J. D. Salinger, *The Catcher in the Rye* (London: Penguin, 1960), p. 5.
25   Ibid., p. 122.

would say, if there's one thing I hate it's the movies. Sort of, I guess. Anyway, don't even mention them').[26] Like Holden in *The Catcher in the Rye*, Alex in *Jack Frusciante è uscito dal gruppo* observes popular cinema with distaste, and from outside the group which enjoys this pastime. In keeping with the novel's context, however, Alex does not speak about films in the cinema, but on the television. Entering his home at the beginning of the novel, Alex is confronted with his family transfixed by the mindless spectacle of *Rocky IV*:

> 'erano *tutti* in salotto, e tutti variamente sgomenti o assorti di fronte alle forzute vicende del Rocky IV; il frère de lait, risucchiato nel video, che già sognava di diventare pugile professionista, un giorno; la mutter, pericolosamente in bilico fra la visione di quelle forzute vicende e la lettura delle Bologna's Chronicles su Repubblica; il Cancelliere, seminghiottito dalla poltrona e inutilmente sorridente, che accompagnava gli uppercut dello Stallone nano con battutine da sistema nervoso in pezzi e imitazioni, depressive, della voce robotica d'Ivan Drago.'[27]

> ('they were *all* in the living room, each one engrossed in or appalled by the rough-and-tumble scenes in *Rocky IV*. *Frère de lait* was sucked into the action, already dreaming of becoming a pro boxer. The Matron seesawed dangerously between the images on the screen and Bologna metro section in *La Repubblica*. The Chancellor, half-swallowed up by the armchair and smiling for no reason, accompanied midget Stallone's uppercuts with depressing imitations of Ivan Drago's robotic voice and one-liners spat out by a faltering nervous system.')

Alex's comment on his family, 'questi poveri esseri costituivano, anni luce fa, una famiglia d'italiani viventi?' ('weren't these poor souls a living Italian family light-years ago?')[28] echoes Holden's sentiments when faced with the cinema queue. However, Alex's observations, tempered by both irony and humour, lack the vitriol of Holden's invective against 'the movies': Brizzi's 'hostility' to America is tempered by his own acceptance of, and admiration for that country's culture.

A similarly uneasy attitude to American mass culture is present in Rossana Campo's *L'attore americano*: an ironic, comic novel, set against the backdrop of an extensive cinematic culture. The narrator-protagonist is a film-obsessed Italian radio journalist living in Paris, who idolizes the American actor, Steve Rothman. Cinema, and particularly Hollywood film, is presented in this novel as the medium through which Campo's protagonist rationalizes her own experiences, and also as a refuge from an unpleasant reality. This is indicated in the first chapter of the book, set on a grey rainy Octo-

---

[26] Brizzi, p. 171.
[27] Ibid., p. 6.
[28] Ibid., p. 6.

ber day in Paris, one of those days 'che iniziano col cattivo umore e magari sembra che possono andare a finire anche peggio' ('which begin badly and it seems that they could, if possible, end even worse')[29] and which, to make matters worse, is also the protagonist's birthday. She reacts to this by taking refuge in the comforting fiction presented in film, reasoning that 'in giornate come queste l'unica è fiondarsi dentro un cinema' ('on days like this the only thing to do is to rush to the cinema').[30] Her tastes in film are distinctly and unambiguously popular. She chooses to go and see a film starring Steve Rothman, whose violent thrillers she has previously enjoyed, rather than a French film that she mocks for conforming to a stereotype of cerebral, demanding and melancholy European cinema: 'c'è una ragazzina malata terminale che fa uscire di testa un maturo cinquantenne che decide di suicidarsi insieme a lei. Io certi film francesi non li vado a vedere nemmeno sotto tortura, mica scherzo' ('there's a fifty year old man who falls madly in love with a terminally ill girl and decides to commit suicide with her. I wouldn't go to see some French films even if you tortured me, no kidding').[31] After going to an interview with Steve which follows the screening, she publicly propositions him. There follows a night of passion in his hotel and, while professing coolness about the whole affair, she goes to New York two months later in the hope of finding him. After much intensive searching she bumps into him by chance whilst waiting for a taxi, and they renew their relationship. The liaison is short-lived, however, and when she discovers that he is both an alcoholic and prone to violent mood swings she returns to Paris. The unlikely sequence of coincidences and rash actions on which the novel's plot hinges are themselves reminiscent of the escapist popular Hollywood cinema that is a staple of the narrator's cultural diet.

L'attore americano makes extensive and enthusiastic reference to contemporary American cinematic culture, to which the setting and tone of this novel owe a great deal.[32] Many of the novel's peripheral characters, both real and fictional, are in some way connected with the film industry. Hollywood cinema is not only the protagonist's chosen form of relaxation but also serves as a reference point for her own experiences. She narrates the events of the novel through a cinematic filter, perceiving New York as a film set, rather than a centre for metropolitan life: 'andarsene in giro con la sensazione di ritrovarsi ogni tanto dentro un film è un'emozione bella forte che da sola vale

---

[29] Campo, p. 9.

[30] Ibid., p. 10.

[31] Ibid., p. 10.

[32] For more on this point, see Stefania Lucamante, 'Per uno sguardo diverso: cinema, Santa Cecilia e Mickey Rourke nell'*Attore americano*', *Narrativa*, 20/21 (2001), 19-34.

il viaggio' (walking around with the feeling of finding yourself in a film every now and then is a fantastic feeling, which is worth the journey by itself').[33] Many of the events of her life are compared to films, and her cinematic references constitute an extensive list of contemporary American cinema celebrities and films.[34] For instance, at one particularly low point, she remarks 'come dice Godard, la vita spesso assomiglia a un film girato male' ('as Godard says, life is often like a badly made film').[35] The reference to a controversial figure of European cinema such as Godard, whose experimental and often fragmentary cinematic narratives struggle with the problematic relationship between film and reality, raises the question of the deception inherent in the cinematic form. This theme runs throughout the novel, and is explored most closely through the protagonist's relationship with Steve Rothman. This unpredictable and often violent liason is compared by the protagonist to a horror film: she remarks 'ci sono certi momenti di tranquillità che la vita ti mette lì un po' come fanno i registi dei film horror. Voglio dire che anche nei momenti buoni con Steve c'è una parte di me che sente che sta per succedere qualcosa' ('there are some moments of calm that life puts there for you, a bit like directors of horror films do. What I mean to say is that even during the good times with Steve there's a part of me that feels like something's about to happen').[36]

Even when she realizes that the relationship is doomed, the allure of Rothman's screen persona takes some time to dispel, suggesting that the narrator has fallen in love with the fictional character of Gary, rather than with the real man. Almost at the end of the novel, the narrator calls him by the name of his character, Gary, for which he reproaches her: 'mi chiamo Steve, *lui* si chiama Gary, il mio personaggio. Io mi chiamo Steve' ('I'm called Steve, *he*'s called Gary, my character. I'm called Steve').[37] Finally, however, she breaks away from him, and contemplating the ruins of her romantic adventure, she tells herself 'maledico me stessa e […] il giorno che sono entrata in quel cinema maledico. Eccolo qua il mio eroe romantico. Fanculo il romanticismo' ('I curse myself and […] the day I went into that

---

[33] Campo, p. 144.

[34] In *L'attore americano* she names Marlon Brando, James Dean and James Cagney, Al Pacino, Bruce Willis, Jack Nicholson, Susan Sarandon, Sean Penn, Forest Whitaker, Mickey Rourke, John Travolta, Michael Douglas, Andy Garcia, Madonna, Demi Moore, Martin Scorsese, Spike Lee, and Robert De Niro, as well as the directors Krzysztof Kieslowski, Ang Lee, Orson Welles, and Lars von Trier. Among the films referred to are *Forrest Gump, Twelve Monkeys*, *Priscilla, Queen of the Desert*, *Goodfellas*, *Leaving Las Vegas*, and *The Godfather.*

[35] Campo, p. 149.

[36] Ibid., p. 144.

[37] Ibid., p. 142.

manticismo' ('I curse myself and […] the day I went into that damn cinema. Here's my romantic hero. Fuck romanticism').[38] The realization that her relationship is based on fictional idealism, and her resulting disillusionment with the real man, may be read as an authorial comment on the character's relationship to popular Hollywood cinema and the fallacy of the fiction it purveys. Although the protagonist of *L'attore americano* uses film as a distraction from, and a means of coping with her experiences, the author takes a more critical stance towards her character's actions. In the light of the protagonist's experiences, the novel's opening quotation from Hemingway, 'Gli americani sono gli unici uomini al mondo da sposare' ('Americans are the only men in the world worth marrying'), reveals itself to be a wry, ironic comment on her actions.

The bitterness with which the end of the relationship is narrated reveals a deep disillusionment with the romantic ideals pedalled by popular cinema. The disillusionment the protagonist experiences when she realizes that the reality of the man does not live up to his screen persona is extended to the notion of the 'American dream', which Campo criticizes for its false hopes and the unrealistic aspirations it inspires. Even Steve Rothman bitterly condemns the essence of the 'American dream': 'qui in America quello che cercano tutti è solo di avere abbastanza soldi da stare tranquilli, di avere due macchine, una casa, una donna. Tutto questo è solo un mucchio di merda per me. Il sogno americano è un falso dio, una fottuta chimera del cazzo' ('here in America everyone only wants to have enough money to be comfortable, to have two cars, a house, a woman. That's all just a heap of shit as far as I'm concerned. The American dream is a false god, a fucking shitty fantasy').[39] Ultimately, because of her disappointments, the narrator is able to perceive the shallowness of American cinematic fictions: her bitterness towards Steve turns to hostility to American mass culture, and she returns to her original

---

[38] Ibid., pp. 161-62.

[39] Ibid., p. 142. McGowan suggests that the novel's opening quotation from Hemingway, 'Gli americani sono gli unici uomini da sposare' is 'progressivamente refutato dagli eventi: l'attore americano si scopre un individuo isterico, confuso e solo, pericoloso per sé e per gli altri, ed il sogno americano, come Rothman stesso si trova a dover ammettere, si rivela per quello che è, un falso Dio' ('Americans are the only men in the world worth marrying' is 'progressively contradicted by events: the American actor discovers himself to be a hysterical individual, confused and alone, a danger to himself and to others, and the American Dream, as Rothman himself is forced to admit, reveals itself for what it is, a false God'). Nicoletta Di Ciolla McGowan, 'Giovani pulp crescono. Il percorso della narrativa italiana degli anni novanta nell'opera di Rossana Campo', *Narrativa,* 16 (1999), 167-81 (p. 177).

viewpoint, which is 'tendenzialmente ostile ai paesi del capitalismo avanza-tissimo' ('basically hostile to the most advanced capitalist countries').[40]

All three of the authors discussed here display a seemingly contradictory set of attitudes towards American culture. On the one hand, the characters of these novels use language and references which imply that they prefer to associate themselves with this culture rather than the Italian alternative, which they perceive as elitist and deliberately exclusive. American literature, music and film, and the language which they borrow from these, is posited as a viable and preferable option to Italian language and culture. Perhaps, though, this should be seen as indicative of their views on the quality of the Italian alternatives rather than as an endorsement of American mass culture. The presence of references to Anglophone music, film and literature in this fiction should not be read as unqualified approval of contemporary American culture. American screen media, and particularly its television, are criticized for the fallacy of the fictions they purvey, for their mingling of fact and fiction, and for producing a culture targeted at the lowest common denominator. In the writing of Ballestra, Brizzi and Campo, 'America' is coterminous with capitalism and unthinking mass culture. As a result, America – both in terms of the actual place, and the culture its name evokes – receives ambiguous treatment.

This ambiguity towards America is born of conflicting attitudes to America's cultural output on the one hand, and the political and capitalist ideals it has come to evoke on the other. Unlike the antifascist writers of the 30s and 40s, the most recent generation of Italian authors struggles to reconcile its admiration of twentieth century American literature with its disapproval for the country's political stance, particularly its foreign policy. Ultimately, Ballestra's, Brizzi's and Campo's antagonism to the homogenizing effects of mass culture, and their apparent distaste for the influence of American culture, reveals a view that has a long literary tradition in Italy. This standpoint is informed by the stance developed by the Gruppo 63 in the 60s, and before them, a tradition of left-wing thought which goes back to Gramsci. This creates the paradoxical situation whereby these young Italian writers continue the Italian literary traditions to which they are outwardly hostile, as even whilst seeking to 'Americanize' their literary language, they speak out against negative aspects of American culture.

---

[40] Campo, p. 39.

Culture
as
Target

Emily Eells

La Bible d'Amiens: Translation and Transformation

The title of this paper refers to the French translation of *The Bible of Amiens* to make the point that John Ruskin's volume on the cathedral of Nôtre-Dame d'Amiens is better known as a translation than in its original form. My aim here is to examine how Marcel Proust's translation of *The Bible of Amiens* illustrates Walter Benjamin's definition of 'The Task of the Translator',[1] which Jean-Jacques Lecercle has summarized as follows: 'Translation ensures the survival of the translated text: it is no mere copy, but rather renewal […].'[2]

The relative importance of Marcel Proust's translation is reflected in its publishing history: *La Bible d'Amiens* was first published by the Mercure de France in 1904, and re-issued by the same publisher in 1947. It was re-edited as a paperback in 1986, and reprinted again in 1997.[3] By contrast, the original English version of *The Bible of Amiens* was first published as an individual volume in 1884, followed by a reedition in 1897,[4] but has not been published since it was included in the 'Library Edition' of Ruskin's complete works in 1908. The fact that the latest edition of Ruskin's text is now almost a century old, whereas the most recent edition of Proust's translation came out at the end of the 20th century, is proof in itself that *The Bible of Amiens* is read thanks to its translator and not its author.

The Bible of Amiens is the first in a series entitled 'Our Fathers Have Told Us' whose subject is the history of Christianity and Gothic cathedrals. Ruskin

---

[1]   Benjamin, Walter, 'The Task of the Translator', in *Illuminations*, trans. by Harry Zohn (New York: Schocken Books, 1968), pp. 69-82.

[2]   Jean-Jacques Lecercle, *Interpretation as Pragmatics* (London: Macmillan, 1999), p. 19. See also Walter Benjamin.

[3]   John Ruskin, *La Bible d'Amiens*, trans. by Marcel Proust (Paris: Mercure de France, 1904). Both the 1947 and the 1997 editions use the Mercure de France's original type-setting. The 1986 edition was published by Jean-Jacques Pauvert, in the collection '10/18'. The 1997 edition is published in Amiens, by Cobra éditeur.

[4]   John Ruskin, *The Bible of Amiens* (London: George Allen, 1897); this was the edition which Proust used: on that subject, see Anne Borrel, 'Proust et Ruskin: L'exemplaire de *La Bible d'Amiens* à la Bibliothèque nationale de France', *La Revue du Musée d'Orsay*, 2 (1996), 74-79. *The Bible of Amiens* appeared in volume 33 of the Library Edition of Ruskin's *Works*, ed. by Edgar Thomas Cook and Alexander Wedderburn (1903-1912).

was prompted to write it by a young governess who asked for 'some pieces of history which her pupils could gather some good out of; the fruit of historical documents placed by modern educational systems at her disposal, being to them labour only, and sorrow.'[5] The first two chapters of *The Bible of Amiens* are Ruskin's response to her request, though I doubt any school would choose them as a history textbook, or that young readers would find them any less hard-going than the books they were intended to replace. Ruskin does provide some information about the history of Christianity in northern France, but his numerous digressions undermine any of the work's pedagogic value. His eccentric historical presentation in the first two chapters covers up to the reign of Clovis in the 5th century, and is followed by a long digression about St Jerome in chapter three. There is a change of agenda in the fourth section, as Ruskin abandons the scholastic approach and assumes the role of guide to the cathedral in Amiens. The volume is best known for this last section, which was published separately as a travellers' edition. It explains the title – *The Bible of Amiens* – which refers to the main, western façade of the cathedral, where Biblical scenes are represented as a series of images sculpted in stone.

The Bible of Amiens is one of Ruskin's least consummate works, doubtless because Ruskin was already suffering from severe mental illness when he wrote it. His text is quirky and unwieldy, and exasperatingly verbose. In his characteristically patronizing way, he begins by advising the English traveller to stop in Amiens in order to visit the cathedral, and seemingly attaches as much importance to the stroll to the cathedral as to the visit of the building itself. He punctuates his directions of how to get to the cathedral with French words which add local flavour; however, he makes them impossible to follow by translating the French name of one of the streets into English:

> I *think* the best way is to walk from the Hôtel de France of the Place de Perigord [sic], up the Street of Three Pebbles, towards the railway station – stopping a little as you go, so as to get into a cheerful temper, and buying some bonbons or tarts for the children in one of the charming patissiers' shops on the left.[6]

This passage is characteristic of how Ruskin buries the significant in details, making his volume on Amiens an impractical guide-book.

Ruskin's work lacks clarity, and is sometimes more confusing than informative. An eloquent example is when Ruskin guides the reader to the plaque commemorating the architects of the cathedral, which was

---

[5] Ruskin, *Amiens,* p. VII.
[6] Ibid., p. 175.

commissioned by Bishop Evrard in the early 13th century. The plaque was laid by the last architect to work on the project – Reginald de Cormont – and Ruskin intended to help his readers understand the inscription in old French by providing them with a transcription and translation of it. The last four lines of the inscription read:

> Maistre Regnault, qui mestre
> Fist a chest point chi cheste lectre
> Que l'incarnation valoit
> Treize cent, moins douze, en faloit.[7]

They could be translated into English prose: 'Master Reginald, who commissioned this inscription to be put here, indicating that it was the year of the Lord 1288.' In his translation, Ruskin opts to imitate the rhythm of the lines, though he does not attempt to reproduce their rhyme scheme:

> Master Reginald, who to be put
> Made – at this point – this reading.
> When the Incarnation was of account
> Thirteen hundred, less twelve, which it failed of.[8]

Ruskin's translation retains the archaism of the original: he formulates the date using the French word 'incarnation', meaning the number of years after Christ's death, and leaving the sum '1300 minus 12', which amounts to 1288. Although he claims that his aim was to translate the 'main purport'[9] of the inscription, he completely fails to make it comprehensible to the reader. Obviously, Ruskin's translation is of little help to the reader, as it is just as obscure as the old French.

Despite the flaws in Ruskin's work, the fourth section of *The Bible of Amiens*, entitled 'Interpretations', contains a clear, informative presentation of the sculptures on the cathedral's western façade. Ruskin 'reads' the cathedral as if it were what Proust calls 'une sorte de livre ouvert, écrit dans un langage solennel où chaque caractère est une œuvre d'art, et que personne ne comprend plus.' (a kind of open book, written in solemn language where every character is a work of art, which no-one understands anymore.)[10] Ruskin takes on the role of interpreter, decoding the images and transposing them back into a written form. He complies a kind of dictionary of the visual, which considers each sculpture as if it were a letter belonging to an iconographic alphabet. In Ruskin's book, the Word has become stone. His

---

[7]   Ibid., p. 183.
[8]   Ibid., p. 184.
[9]   Ibid., p. 183.
[10]   Proust, *Amiens,* p. 45. My translation.

description of the statue representing Christ teaching – known as the 'Beau Dieu d'Amiens' –, emphasizes that this statue is an icon and not an idol, and should understood to be

> no more than a symbol of the Heavenly Presence, as the poor coiling worms below were no more than symbols of the demoniac ones. No *idol*, in our sense of the word – only a letter, or sign of the Living Spirit […].[11]

In the section describing the sculpted representations of the vices and virtues, Ruskin modulates in tone from tour guide to preacher. He uses the vices as a means of criticizing modern society, and even of sermonizing his readers. In his interpretation of their symbolism, he updates them to make them relevant to his readers. For example, when he interprets 'Rebellion', he cannot resist making a moralizing aside which censures both the French and his English Protestant readers: 'Rebellion, a man snapping his fingers at his Bishop. (As Henry the Eighth at the Pope, – and the modern French and English cockney at all priests whatever.)'[12] Ruskin's interpretation of 'Churlishness' is not only critical of modern society, it also contains a hint of misogyny and scorn for the French: 'Churlishness, again a woman, kicking over her cupbearer. The final forms of ultimate French churlishness being in the feminine gestures of the Cancan. See the favourite prints in shops of Paris.'[13] [see Figure I]. Ruskin's dour tone would hardly have secured him a large readership, and is yet another reason why *The Bible of Amiens* has not been reprinted since its publication in the 'Library Edition' of Ruskin's works in the early 20th century.

Although *The Bible of Amiens* failed both as a history lesson in early Christianity and as a practical guide-book to Amiens cathedral, it has been better received as a translation. It is ironic that the volume's modest success can be ascribed to its French translator, as Ruskin was unequivocally dismissive of translation: 'I am myself […] entirely opposed to translations. There are good books enough for every nation in its own language; if it wants to study the writers of other races – it should be in their own tongues.'[14]

Proust held the opposite view, defending translation as a means of making a foreign work accessible to a nation speaking another language. Proust's objective in translating *The Bible of Amiens* was to introduce the French to an

---

[11] Ruskin, *Amiens*, pp. 206-07.
[12] Ibid., p. 219.
[13] Ibid., p. 218.
[14] John Ruskin, *The Works of John Ruskin*, ed. by Edgar Thomas Cook and Alexander Wedderburn, 39 vols (London: The Library Edition, 1903-1912), XXXIV, 616. The quotation is from Ruskin's response to E. Horner's request for permission to translate *Sesame and Lilies* into German.

Englishman's view of one of their great monuments. Proust was particularly interested in the outsider's perspective of Amiens cathedral, as it renews the French way of looking at something which has faded with familiarity. In choosing to translate *The Bible of Amiens,* Proust thus fulfils Lawrence Venuti's prescription that: 'A translated text should be the site where a different culture emerges, where a reader gets a glimpse of a cultural other.'[15]

Proust saw himself as a cultural go-between whose function was an 'entremise intellectuelle'[16] providing a link between the English text and its French readers. His translation is an interpretation in the sense that he elucidates the text with explanations of the cultural references which are foreign to his French readers. For example, Proust feared his readers might ignore certain facts about the English Reformation, so he annotated Ruskin's allusion to Sir Thomas More with a footnote : 'Décapité en 1535, sur l'ordre de Henri VIII, pour avoir refusé de prêter le serment de suprématie' (Beheaded under order of Henry the eighth because he refused to acknowledge the king's supremacy).[17] Similarly, Ruskin's reference to 'John Bunyan's Mr Greatheart'[18] prompted Proust to specify that Mr Greatheart is a character from *The Pilgrim's Progress*.[19]

Proust added a critical apparatus to his translation which transformed the original text substantially. Ruskin's *The Bible of Amiens* was edited as a volume of 250 uncluttered pages, whereas Proust's version covers 340 pages of small type-face. His translation contains what Gérard Genette's calls an extensive paratext:[20] it is preceded by a 90 page preface and the text itself is augmented by numerous footnotes. Proust's interpretative paratext overshadows Ruskin's original text, thus making *La Bible d'Amiens* into a text of Proust's own.

Proust's lengthy preface introduces Ruskin and his aesthetic theory, though Proust colours his presentation with his tastes and sensitivity. He misleadingly compares Ruskin to the sensuous figures painted by the French symbolist Gustave Moreau when he metamorphoses the eminent but senile Victorian into the ephebic young man in *Le jeune homme et la mort* (1865).

---

[15] Lawrence Venuti, *The Translator's Invisibility: A History of Translation* (London: Routledge, 1995), p. 306.

[16] Proust used the term in a letter he sent to Georges Goyau thanking him for his review of *La Bible d'Amiens* in *Le Gaulois*. See Marcel Proust, *Correspondance*, ed. by Philip Kolb, 21 vols (Paris: Plon, 1970-1993), IV, 398.

[17] Proust, *Amiens*, p. 181. My translation.

[18] Ruskin, *Amiens*, p. 31.

[19] Proust, *Amiens,* p. 129.

[20] See Gérard Genette, *Seuils* (Paris: Seuil, 1987).

Proust makes the bird taking flight out of the window on the right side of Moreau's canvas into an image of Ruskin's insanity: 'à l'extrême vieillesse, la pensée déserta la tête de Ruskin, comme cet oiseaux mystérieux qui dans une toile célèbre de Gustave Moreau n'attend pas l'arrivée de la mort pour fuir la maison' (in very old age, thought deserted Ruskin's head, like that mysterious bird in a famous canvas by Gustave Moreau which doesn't wait for the arrival of death to flee from the house.)[21] With equal incongruity, Proust compares the 39 weighty volumes of Ruskin's work to the diaphanous feminine muses depicted by Moreau in a painting dating from 1868: 'Comme "les Muses quittant Apollon leur père pour aller éclairer le monde", une à une les idées de Ruskin avaient quitté la tête divine qui les avait portées et, incarnées en livres vivants, étaient allées enseigner les peuples.' (Like 'The Muses leaving Apollo their father to go and enlighten the world', one by one Ruskin's ideas had left the divine head which had borne them and, incarnated into living books, set out to instruct the people.)[22] These references to French symbolist art translate Proust's highly personal conception of Ruskin and his work, which is at odds with the established image of Ruskin as a stern scholar.

Proust's introductory pages on the cathedral in Amiens adopt an aesthetic approach which differs fundamentally from Ruskin's. Whereas Ruskin numbers the statues on the western façade and identifies them using abbreviated paratactic clauses, Proust presents the cathedral impression-istically in a passage of poetry in prose. Ruskin's objective was to catalogue the statues and specify their sources, which contrasts with Proust's subjective appreciation of the façade as an *ensemble*. Proust's reference to Monet's series of paintings of the façade of Rouen cathedral implicitly opposes his own impressionistic approach with Ruskin's near-sighted concern for details:

> […] vous voyez pour la première fois la façade occidentale d'Amiens, bleue dans le brouillard, éblouissante au matin, ayant absorbé le soleil et grassement dorée l'après-midi, rose et déjà fraîchement nocturne au couchant, à n'importe laquelle de ces heures que ses cloches sonnent dans le ciel et que Claude Monet a fixées dans des toiles sublimes où se découvre la vie de cette chose que les hommes ont faite, mais que la nature a reprise en l'immergeant en elle, une cathédrale […].
>
> (when you see the western façade of Amiens for the first time, it's blue in the mist, dazzling in the morning, sun-drenched and richly golden in the afternoon, pinkish, nocturnal and already chilly at sunset, at whatever hour the bells are ringing in the sky,

---

[21]   Proust, *Amiens*, p. 25. My translation.
[22]   Ibid., p. 48. My translation.

which Claude Monet immobilized in his sublime canvases where the life of that thing which man made but which nature reclaimed and immersed into herself, a cathedral).[23]

Proust's references to Monet and Moreau add a French accent to Ruskin's work, and thus transform the annotated translation of *The Bible of Amiens* into a French text.

The annotations in *La Bible d'Amiens* alternate between the English 'author's footnote' and the French 'translator's footnote', creating a kind of deferred dialogue between Ruskin and Proust. Proust constructs a parallel text which supplements Ruskin's work with citations from French scholarship. For example, Ruskin admits that his presentation of St Geneviève is incomplete, as he does not know where her birthplace, Nanterre, is. He nevertheless speculates on how modernization has probably destroyed the pastoral setting where the saint kept her sheep:

> I don't know even on what side of Paris [Nanterre] lies, nor under which heap of railway cinders and iron one is to conceive the sheep-walks and blossomed fields of fairy Saint Phyllis. […] now, I suppose, Saint Phyllis's native earth is all thrown up into bastion and glacis […] or else are covered with manufactories and cabarets.[24]

Proust responds by citing a French abbot's monograph on St Geneviève, and corrects Ruskin's misconception that Nanterre has been disfigured by modern construction. The abbot specifies that the two meadows where St Geneviève tended her flock still existed as parks at the end of the 19th century.[25]

Proust orchestrates Ruskin's text with his annotations, but his notes are not always in harmony with the main text. For example, when describing 'le Beau Dieu', Ruskin cites Viollet-le-Duc's multi-volumed *Dictionnaire*

---

[23] Ibid.*,* p. 32. My translation.

[24] Ruskin, *Amiens*, p. 55. Ruskin likens St Geneviève to the pastoral maiden, Phyllis.

[25] Proust, *Amiens*, p. 150; he refers to Auguste Vidieu, *Sainte-Geneviève, patronne de Paris, et son influence sur les destinées de la France* (Paris: Firmin-Didot, 1884), pp. 11-12. Vidieu writes of the two meadows in Nanterre: '[…] l'un, situé à un quart de lieue du village, est appelé «le parc de sainte Geneviève». La route de Nanterre à Chatou le traverse, autrefois entouré de murs et orné d'un petit oratoire, il n'est plus aujourd'hui reconnaissable qu'à une petite croix de bois enfoncée en terre par une main chrétienne. L'autre sur le sommet du mont Valérien [...] s'appelle de temps immémorial «clos de sainte Geneviève».' (one of them, situated a quarter of a league outside the village, is called 'Ste Geneviève park'. The road from Nanterre to Chatou runs through it. It used to be walled in and adorned with a small oratory, but today the only trace left is a small wooden cross planted into the ground by a Christian hand. The other one is on the summit of the *Mont Valérien* and for as long as anyone can remember, it's been called 'Ste Geneviève's garden'.) (My translation). Modern urbanization has now changed both sites beyond recognition: the road from Nanterre to Chatou is a busy thoroughfare called the Avenue Lénine, and the park area on the top of the Mont Valérien is a military fort.

raisonné de l'architecture française du XIè au XVIè siècle and his appreciation of the statue's 'aspect de grandeur et de noblesse' (aspect of grandeur and nobility) as well as his portrayal of Christ's head as a 'mélange de douceur et de fermeté; gravité sans tristesse' (blend of gentleness and sternness, gravity with sadness).[26] Proust however makes a dissonant cross-reference to the decadent author Huysmans and cites his use of the deprecatory term 'bellâtre' to describe the same statue of Christ in *La Cathédrale*.[27] It means 'good-looking but smug and inane', and its negative connotations are compounded by the suffix '-âtre'. Proust's footnote citing Huysmans verges on the blasphemous, and is certainly out of tune with Ruskin's evangelical tone.

Proust complements Ruskin's text with information provided by the French art critic Emile Mâle, whose work on Medieval French architecture appeared in 1898, in other words in the years between the publication of Ruskin's *The Bible of Amiens* (1884) and Proust's translation (1904). Proust notes that Mâle confirms Ruskin's hypothesis concerning the significance of the arrangement of the statues representing Herod and the three kings, which are positioned next to the statues of Solomon and the Queen of Sheba. Both exegetes interpret that arrangement as a deliberate design to draw a parallel between the Queen of Sheba's visit to Solomon and the Magi's visit to Mary and the Christ child.[28] In this section of his guided tour of the cathedral, Ruskin catalogues two statues positioned under Herod, but prudishly leaves out the quatrefoil representing Herod held in his bath by two helpers.

Proust fills the gap left in Ruskin's work with a footnote on the quatrefoil depicting the following passage from Voragine's *The Golden Legend*:

> Ipse autem Herodes cum iam annos LXX haberet in grauissimam egritudinem cecidit ; nam febre ualida, prurigine corporis, colli continuis tormentis, pedum inflatione, uermescentibus testiculis, intolerabili fetore, crebro anhelitu et interruptis suspiriis torquebatur ; a medicis uero in oleo positus, inde quasi mortuus est ablatus.[29]

Proust cites Mâle's account of this quatrefoil, which begins with a mistranslation of Herod's age:

---

[26] Eugène-Emmanuel Viollet-le-Duc, *Dictionnaire raisonné de l'architecture française du XIè au XVIè siècle*, 10 vols (Paris: B. Bance, 1854-68), III, 245. My translation.

[27] See Proust, *Amiens,* p. 289; and Proust, *Amiens*, p. 76. Proust is citing Joris-Karl Huysmans, *La Cathédrale* (Paris: Stock, 1898) p. 244.

[28] See Ruskin, *Amiens,* p. 243; and Proust, *Amiens*, p. 325.

[29] Iacopo da Varazze, *Legenda Aurea*, ed. by Giovanni Paolo Maggioni, 2 vols (Florence: SISMEL, Edizioni del Galluzzo, 1998), I, 101. The passage is extracted from the narrative of the feast day of the Masssacre of the Innocents.

Et Hérode avait déjà soixante-quinze ans, et il tomba dans une très grande maladie : fièvre violente, pourriture et enflure des pieds, tourments continuels, grosse toux et des vers qui le mangeaient avec grande puanteur, et il était fort tourmenté ; et alors, d'après l'avis des médecins, il fut mis dans une huile d'où on le tira à moitié mort.

(And Herod was already 75 years old when he fell seriously ill: he had a violent fever, infected and swollen feet, continual pain, a heavy cough and worms which ate away at him producing a great stench and he was racked with pain. And then, following the advice of the doctors, he was put into oil and was pulled out of it half dead.)[30]

Proust explains that he preferred to quote Mâle's 'traduction adoucie' – meaning his 'toned down' translation – because he dared not cite the crudity of the original. He does however refer the reader to Teodor de Wyzewa's 'belle' translation, which is uncensored though not unabridged: it spells out that Herod had worms in his testicles, but does not specify that he had halitosis and that he was generally in pain:

Quant à Hérode lui-même, il avait environ soixante-dix ans lorsqu'il fut frappé d'une grave maladie. Il avait une fièvre très violente, une décomposition du corps, une inflammation des pieds, des vers dans les testicules, l'haleine courte, et une puanteur insupportable. Placé par les médecins dans un bain d'huile, il en fut retiré quasi mort.

(As for Herod himself, he was about 70 years old when he was hit by a serious illness. He had a very violent fever, his body was in decay, his feet were swollen, there were worms in his testicles, his breath was short and he gave off an unbearable putrid smell. Put into a bath of oil by doctors, he was taken out of it almost dead.)[31]

Proust's decision to quote Mâle's translation of this passage from the *Golden Legend* is in keeping with the censored visual representation of the scene at Amiens cathedral, as the translation into stone depicts only Herod's head and torso, and modestly hides the lower part of his body in the bath [see Figure II].

Proust considered that part of his task as translator was to familiarize the reader with Ruskin's earlier works, which explains why he cross-referenced the text extensively: 'J'ai essayé de pourvoir le lecteur comme d'une mémoire improvisée où j'ai déposé des souvenirs des autres livres de Ruskin' (I tried to provide the reader with a kind of improvized memory where I deposited remembrances from other books by Ruskin.)[32] Thus Proust adds to Ruskin's notes on the quatrefoil depicting Charity *in situ* in which he

---

[30] Proust, *Amiens*, p. 328. (My translation). Proust is citing Emile Mâle, *L'Art religieux du XIIIè siècle en France* (Paris: E. Leroux, 1898), p. 253. Mâle indicates in the notes that he is using Gustave Brunet's translation of *La Légende dorée* (Paris: C. Gosselin, 1843).

[31] *Le Bienheureux Jacques de Voragine. La Légende dorée*, trans. by Teodor de Wyzewa (Paris: Perrin, 1902), p. 60. My translation.

[32] Marcel Proust, *Contre Sainte-Beuve*, ed. by Pierre Clarac and Yves Sandre (Paris: Bibliothèque de la Pléiade, Gallimard, 1971), p. 76. My translation.

compares the medieval attitude towards Charity with contemporary reticence to practice it:

> Charity, bearing shield with woolly ram, and giving a mantle to a naked beggar. The old wool manufacture of Amiens having this notion of its purpose – namely, to clothe the poor first, the rich afterwards. No nonsense talked in those days about the evil consequences of indiscriminate charity.[33]

Proust's long footnote is a compilation of the references Ruskin makes to the representation of Charity in his other works. Proust translates the following passage from *Pleasures of England* in which Ruskin contrasts the symbolic depictions of the virtue in Amiens and Padua:

> while the ideal Charity of Giotto at Padua presents her heart in her hand to God, and tramples at the same instant on bags of gold, the treasures of the world, and gives only corn and flowers, that on the west porch of Amiens is content to clothe a beggar with a piece of the staple manufacture of the town.[34]

These different representations of Charity illustrate how the same virtue is depicted according to the cultural context in which it is represented. In other words, the choice of symbol is dictated by Genette's definition of metonymy[35] as it depends on the place where it is created. In the cold climate of northern France, Charity gives a cloak to the poor, whereas in the fertile warmth of Italy, Charity is associated with bags of wheat and flowers. Proust's footnote includes the extract from the *Stones of Venice* in which Ruskin points to other metonymic representations of the virtue: the Venetian conception of Charity is a woman giving bread to a child, which he compares with Spenser's literary representation of Charity in *The Faerie Queen* as a mother surrounded by happy children. Proust's footnote citing Ruskin's references to 'Charity' exemplifies how he makes his translation of *The Bible of Amiens* into what Richard Macksey has called 'a palimpsest of remembered texts'.[36]

As Proust's translation was published four years before the *The Bible of Amiens* appeared in Cook and Wedderburn's authoritative 'Library Edition' of Ruskin's works, it contributed to the construction of the critical apparatus of the definitive English text. In their preface to the volume in which *The*

---

[33] Ruskin, *Amiens*, p. 222.

[34] See Proust, *Amiens*, p. 303, where Proust translates this passage from Ruskin, *The Works*, XXXIII, 486.

[35] See Gérard Genette, 'Métonymie chez Proust', in *Figures III* (Paris: Seuil, 1972), pp. 41- 63.

[36] A. Richard Macksey, 'Proust on the Margins of Ruskin', in *The Ruskin Polygon, Essays on the Imagination of John Ruskin*, ed. by John Dixon Hunt and Faith M. Holland (Manchester: Manchester University Press, 1982), pp. 172-197 (p. 179).

Bible of Amiens appears, Cook and Wedderburn acknowledge their debt to Proust, in particular for drawing their attention to Emile Mâle's work.[37] They borrow some of the annotations in *La Bible d'Amiens,* thus adding Proustian overtones to their edition of the text. A telling example is their appropriation of Proust's note on the Biblical citation Ruskin chose as the title of the first chapter: 'By the Rivers of Water'. Proust identifies it as a quotation from 'Song of Songs': 'His eyes are the eyes of doves by the rivers of water' (5.12). The line explicitly praises the beauty of a man's eyes and is embedded in a book of the Bible which can be read as homoerotic. However, the same phrase is used as an image of faith in the third line of the first psalm in the King James version of the Bible: 'Blessed is the man whose delight is in the law of the Lord. […] He is like a tree planted by the rivers of water'. This image corresponds to the setting of the cathedral on the banks of the Somme and is more consonant with Ruskin's overall approach than the line from the 'Song of Songs'. By echoing Proust's reference to the 'Song of Songs', rather than citing the psalm as a source for Ruskin's chapter title, Cook and Wedderburn inadvertently add a note of homoeroticism to their edition.

Proust's translation rewrites and overwrites Ruskin's text. He transforms the text he translates, illustrating Venuti's point that '[the translator] establishes the monumentality of the foreign text, its worthiness of translation, but only by showing that it is not a monument, that it needs translation to locate and foreground the self-difference that decides its worthiness.'[38] Proust's translation had an impact on subsequent editions of Ruskin's text, and even supplanted the original: it was used as the basis of Salvatore Quasimodo's Italian translation, which was first published in 1946 and includes an Italian version of Proust's lengthy preface and notes. There can be no doubt that Quasimodo translated from Proust and not Ruskin, [39] as the

---

[37]   Ruskin, *The Works*, XXXIII, p. LVII.

[38]   Venuti, pp. 307-8.

[39]   F. Cesare Goffis reaches the same conclusion in 'Il "Labirinto Armonico" di Salvatore Quasimodo', *Paideia: Rivista letteraria di informazione bibliografica*, 50 (1995), 31: 'Certo Quasimodo non tradusse Ruskin, ma Proust. Ne offrirò la dimostrazione filologica altrove. Forse di Ruskin non trovò il testo in Italia; e non lo cercò all'estero, perché affascinato dal lavoro di Proust, che intendeva presentare agl'italiani. Non si curò d'avere in mano l'originale inglese; se l'avesse avuto, avrebbe ripreso di lì almeno la suddivisione, lacunosa in Proust, dei capitoli.' (It's evident that Quasimodo did not translate Ruskin, but Proust. I'll give the philological demonstration elsewhere. Perhaps he couldn't find Ruskin's text in Italy; and he didn't look for it elsewhere; because he was fascinated with Proust's work, which he intended to present to the Italians. It's not sure that he ever had the English edition in his hands; if he did see it, at least he deleted from it the subdivisions of the chapters, which are missing in Proust.) (My translation).

text of *La Bibbia d'Amiens* reproduces the errors in Proust's work. These errors reflect Proust's limited knowledge of English, and are exemplified by his telltale mistranslation of Ruskin's sentence: 'if the day be dismal, as it may sometimes be, even in France, of late years, – or if you cannot or will not walk, which may also chance, for all our athletics and lawn-tennis'.[40] As Proust is unaware that 'for' can mean 'despite ', he translates it with a phrase meaning 'as a result of': 'si le jour est sombre comme cela peut quelquefois arriver, même en France, depuis quelques années, ou si vous ne pouvez ou ne voulez marcher, ce qui est une chose possible à cause de tous nos sports athlétiques, lawn-tennis, etc.'[41] Quasimodo's translation echoes Proust's misunderstanding of the original English, as the last phrase becomes in Italian: 'a causa di tutti i nostri sport atletici, *lawn-tennis*, ecc.'[42] Further comparison of the French and Italian translations confirms that Quasimodo worked from Proust's version, and not from Ruskin's text: a misprint in the French translation which positions a bas-relief 'au-dessus' (above) rather than 'au-dessous' (below) the statue of Isaiah explains the erroneous Italian translation: 'Il bassorilievo che si trova sopra'.[43]

Proust frequently introduces his footnotes with the infinitive form of the French verb to see – 'voir' –, or even the imperative form – 'voyez' –, and seems to make them into a kind of optical instrument offering the reader another way of seeing. The French translation is therefore a secular counter-part of St Jerome's translation of the Bible, which Ruskin likens to 'a lovely old pair of spiritual spectacles, without [which] we never had read a word of the "Protestant Bible".'[44] St Jerome is the subject of the third chapter of *The Bible of Amiens*, which appears at first glance to be a lengthy, irrelevant excrescence of the study of Amiens cathedral. However, the chapter's relevance becomes evident when Ruskin stresses that St Jerome's translation of the Bible laid the foundations on which 'all the future art of the Western nations was to be an hourly enlarging interpretation',[45] thus suggesting that the sculptures on Amiens cathedral are a visual translation of the Vulgate.

A lengthy footnote which Proust adds to Ruskin's chapter on St Jerome will serve as a conclusion to this demonstration of how the translator reworks – and transforms – the original text. In keeping with his objective to endow

---

[40]   Ruskin, *Amiens*, p. 174.

[41]   Proust, *Amiens*, p. 259.

[42]   John Ruskin, *La Bibbia d'Amiens, Commento et Note di Marcel Proust,* trans. by Salvatore Quasimodo (Milan: Bompiani, 1946; repr. Milan: SE SRL, 1999), pp. 164-65.

[43]   Proust, *Amiens*, p. 291; and Quasimodo, *Amiens*, p. 182.

[44]   See Proust, *Amiens*, p. 221. Proust is citing Ruskin, *The Works*, XXIV, 348.

[45]   Ruskin, *Amiens,* p. 145.

his reader with knowledge of other texts by Ruskin, Proust translates large extracts from *St Mark's Rest* which present Carpaccio's frescoes of the life of St Jerome. He even urges his readers to go to San Giorgio dei Schiavoni in Venice to read Ruskin's chapter on St Jerome by the light of the Carpaccio frescoes. Proust's footnote is typographical proof of his invasive presence: it extends over four and a half pages, which each comprize two lines of the main text and up to forty lines of footnote. Proust's text is visibly more prominent than Ruskin's and thus provides a counter-example to Venuti's notion of the 'translator's invisibility'.

Proust's long footnote on Carpaccio's St Jerome cycle exemplifies how the translator outshines the author, while at the same time illustrating the role of criticism which, at its most powerful, imposes its interpretation. Ruskin was the first to offer an exegetic description of Carpaccio's frescoes and, despite his misinterpretation of the last panel, his reading of them was for decades the canonical one.[46] The interpretation of the last panel is problematic: it represents a figure seated at his desk who is clearly considerably younger than the St Jerome depicted in the preceding two panels, where we see him first as a bearded old man entering the monastery with a lion, and then as a corpse. Ruskin explains the anachronism by interpreting the last panel as a depiction of Jerome at work in a celestial study.[47] In an erudite article on these frescoes published in 1959, Helen I. Roberts refutes Ruskin's interpretation of this panel as 'The Life of St Jerome in Heaven'.[48] Basing her argument on a reading of the symbols in the painting – most obviously the bishop's *cathedra* and mitre –, she affirms that the painting depicts St Augustine at work in his study. The strong light pouring in through the window on the right-hand side of the painting represents the spirit of Jerome announcing his death to the bishop of Hippo. Carpaccio is thus depicting a moment of 'mystic telepathy, the technical name of which is illumination.'[49] The painter intended the rays of light to represent spiritual enlightenment, but at the same time they show how St Jerome the translator makes his presence felt. The light in this painting can thus be interpreted as a symbolic

---

[46] I. Helen Roberts, 'St Augustine in St Jerome's Study: Carpaccio's Painting and Its Legendary Source', *The Art Bulletin*, 41 (1959), 283. See also Bernhard Berenson, *The Venetian Painters of the Renaissance* (New York and London: G. P. Putnam's Sons, 1894), p. 25. Pompeo Molmenti on the other hand suggests that this painting is actually the first in the series, and that it shows St Jerome at the time when he was secretary for the pope in Rome. See Pompeo Molmenti, *Carpaccio, son temps et son œuvre* (Venice: M. Fontana, 1893), p. 111.

[47] Ruskin, *The Works*, XXIV, p. 335. Ruskin is quoting the interpretation of these panels proposed by his fellow-worker, James Reddie Anderson.

[48] Ibid., p. 352.

[49] Lecercle, p. 220. Lecercle offers an illuminating interpretation of this panel. See pp. 220-22.

representation of the illuminating function of the translator. Proust's *La Bible d'Amiens* is an illuminated text, both in the sense that he sheds light on Ruskin's original text, and in the sense that his translation transforms it into an illuminated manuscript, enriched with profuse decoration and adornment.
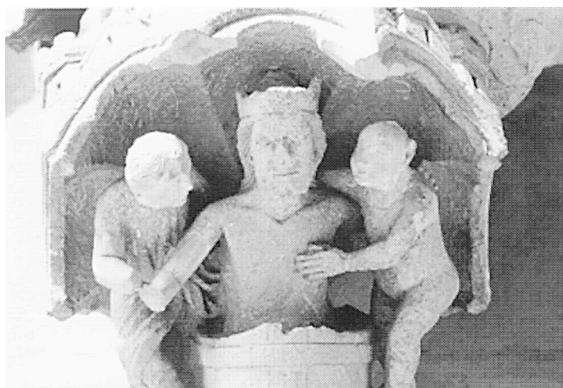

Figure I. Churlishness, Amiens cathedral

Figure II. Herod in his bath, Amiens cathedral

Philip Shaw

Translating Desire: Ovid and Three Romantic Poets

In this coole Rivulet my foot I dipt;
Then knee-deep wade: nor so content, unstript
My selfe forth-with; upon a Sallow stud
My robe I hung, and leapt into the flood.
Where, while I swim, and labour to and fro
A thousand waies, with armes that swiftly row,
I from the bottom heard an unknown tongue;
And frighted to the hither margent sprung.
Whither so fast, O *Arethusa*! Twice
Out-cry'd *Alpheus*, with a hollow voice …
                              … sooner then I tell
My destinie, into a Flood I grew,
The River his beloved waters knew;
And, putting off th'assumed shape of man,
Resumes his own; and in my Current ran.
Chaste *Delia* cleft the ground. Then through blind caves
To loved *Ortygia* she conducts my waves …[1]

Ovid's vivid account of the pursuit of the nymph Arethusa by the river god Alpheus in book 5 of the *Metamorphoses* has attracted the attention of several Romantic poets, including Keats, Shelley, and Wordsworth.[2] Keats's reading of this passage in book 2 of *Endymion* is notable both for its formal inventiveness and for its heightened eroticism. Shelley, in turn, is fascinated with the romance elements of the tale. In a musical interlude composed for Mary Shelley's *Proserpine: A Drama in Two Acts*, Alpheus and Arethusa are brought together in symbolic union, triumphing ambiguously over the narrative boon of suspended desire. Both poems will be considered in detail in the course of this essay. But it is Wordsworth's response to the tale, which forms the primary focus of my discussion. As one might expect, given the increasingly convoluted nature of Wordsworth's attitudes to human desire, the pres-

---

[1]   George Sandys, *Ovid's Metamorphosis, Englished, Mythologized and Represented in Figures* (London: Robert Young, 1640), pp. 92-93. For an informative discussion of Sandys' translation and its critical influence see T. Lee Pearcy, *The Mediated Muse: English translations of Ovid, 1560—1700* (Hamden, CT: Archon Books, 1984).

[2]   Sections of this essay have appeared under the title Philip Shaw, 'Wordsworth's "dread voice": Ovid, Dora, and the Later Poetry", *Romanticism*, 8 (2002), 34-48.

ence of Ovid in his poetry is often accompanied by feelings of a dark or ambivalent nature. Before looking more closely at this topic, however, some preliminary discussion of the tale's origins, transmission and reception seems necessary.

In George Sandys's *Metamorphosis*, the 'Englished' version of the tale best known to Keats and Wordsworth,[3] the nymph Arethusa is shown skinny-dipping in the river Alpheus, unaware of the effect she is having on the observing *genius loci*. Sandys's loving description of the naked Arethusa brings into focus the reader's complicity in this gaze; as the passage unfolds, our judgement of the nymph's endeavours to preserve her chastity, culminating in her prayer to Diana, is shadowed by our readiness to delight in Alpheus's act of voyeurism.

But it is precisely at the point when readers begin to question their regard that the tale takes its most subtle direction, substituting a moment of earthly vulgarity for a heightened tale of metaphorical suggestion. Thus, as Alpheus strives to blend with Arethusa, herself transformed into a river under the protection of Diana, the ground is suddenly 'cleft', allowing Arethusa to flow unmolested to the island of Ortygia. There, in the form of a sacred fount, the nymph preserves her chastity and the reader is released from the intensification of his or her desire.

As recounted by, amongst others, Moschus, Virgil, Pindar, Milton, and Spenser, the story of the fount of Ortygia is celebrated as an evocation of the origins of pastoral poetry, a genre fascinated with the transmission of innocence and spontaneity. But what remains unclear is the precise significance of this legend. In the Greek pastoral of Moschus, for example, the focus is on Alpheus who, on account of 'that setter of traps, that preacher of troubles, / that boy Love', is able to steal beneath the sea in defiance of the edict of Diana.[4] Similarly, for Virgil in the *Aeneid*, the story goes that the river-god 'drove a secret passage […] beneath the sea bed, / To mingle at Arethusa's fount with waters of Sicily'.[5] Keats's other source, Lemprière, confirms that Alpheus 'rises again in Ortygia, and joins the stream of Arethusa'. The desire for union, in other words, is fulfilled in these versions of the tale. Where Ovid differs from Moschus is in his willingness to muddy the waters a little. The lines that conclude his account, 'ut se mihi misceat, undas. / Delia rupit

---

[3]   See Joan Grundy, 'Keats and Sandys', *Notes and Queries*, 200 (1955), 82-83. For discussion of Wordsworth's 'clear attachment to this translation' of Ovid see W. Richard Clancey, *Wordsworth's Classical Undersong: Education, Rhetoric and Poetic Truth* (Basingstoke: Macmillan Press, 1999), pp. 46-47.

[4]   Moschus, *Lament for Bion*, ed. and trans. by Anthony Holden (Middlesex: Penguin, 1973).

[5]   Virgil, *Aeneid*, trans. by Cecil Day Lewis (London: Hogarth Press, 1952), III, ll. 675-76.

humum caecisque ego mersa cauernis / aduehor Ortygiam' ('he laid aside the man's face he had taken on / and turned into his own waters so as to mix with me. / Delia cleft the ground and I plunged into the dark caverns / and arrived at Ortygia which, cherished by me because it bore the surname / of my goddess, was the first to bring me out to the air above'), are ambiguous enough to support contrary readings: (1) Alpheus succeeds in mixing with Arethusa beyond the point at which Diana cleaves the ground (a reading that tallies with geographical fact); (2) Diana succeeds in preserving her devotee by bringing her to Ortygia.[6] Either way, the emphasis on self-preservation rests uncomfortably with the legend's erotic insistence.

English translators vary in their treatment of this problem. The influential Garth translation, for instance, lays great store on the *separation* of the two rivers: 'But still Diana his attempt denies. / She cleaves the ground; thro' caverns dark I run / A different current, while he keeps his own'.[7] Other English commentators, such as Milton, go back to Moschus to locate the force of pastoral in the sensual commingling of lovers, rather than in love's chaste denial. Crucially, in the *Arcades*, Alpheus '*meet[s]* his Arethuse'[8] and in *Lycidas*, the 'dread voice' that prevented the union of god and nymph is 'past'.[9] For Milton, then, the pursuit of love is an affirmation of life and creativity in the face of death. What separates this ideal from the rational, prudent vision of the Garth translation is Milton's imaginative sympathy with the desire for re-union. But in embracing the idiom of the Ovidian elegy Milton shows that he is well aware of the impossibility of this vision. Thus *Lycidas* speaks as much of the consciousness of separation, of the undesirability of pastoral fancy, as it does of the overcoming of limits. And in this sense, Milton preserves Ovid's unremitting sense of irony; the idea that there is no coherent

---

[6]   Ovid, *Metamorphoses V—VIII*, ed. and trans. by E. Donald Hill, (Warminster: Aris & Phillips Ltd. 1992). An ambiguity that is brought out in Donald E. Hill's recent translation.

[7]   Text taken from *Ovid's Metamorphoses in fifteen books. Translated [into English verse] by the most eminent hands [viz., J. Dryden, J. Addison, L. Eusden, A. Mainwaring, S. Croxall, N. Tate, J. Gay, W. Congreve, and the editor Sir S. Garth, etc.]. Adorn'd with sculptures* (London: J. Tonson, 1717). The Augustan view of Ovid's deficiencies as poet and moralist is best represented by Dryden: 'He is often luxuriant, both in his fancy and expressions; and, as it has lately been observed, not always natural. If wit be pleasantry, he has it to excess: but if it be propriety, Lucretius, Horace, and above all Virgil, are his superiors'; John Dryden, *Of Dramatic Poesy and Other Critical Essays*, ed. by George Watson, 2 vols (London: Dent, 1962), II, 163. Confronted with the multiple ironies of Ovid's text, the Garth translation 'reduces them to a single tone'. See Pearcy, II, 130-36; and Pearcy, *passim*.

[8]   All quotations from Milton's poetry are taken from John Milton, *Complete Shorter Poems*, ed. by John Carey (London: Longman, 1971), p. 31.

[9]   Milton, l. 132.

reading of legend and that our awareness of this condition marks us out as exiles from paradise. The gulf dividing Alpheus from Arethusa, Arcadia from Sicily, naïve from sentimental, fulfilment from deprivation is precisely the gulf that will preoccupy Milton's descendents.

This gulf is measured, first of all, in the romantic effort to substantiate the Ovidian ambiguities that preoccupy and, in some sense, condition the self-denying translations of 'Garth' and the self-ironizing elegy of Milton. Thus Keats, in defiance of his precursors, treats the subject as an exercise in erotic gamesmanship, where the lines between prudence and prurience are wilfully blurred, displacing the emphasis on the impossibility of somatic and symbolic union with a tantalizing vision of what it might be like to embrace the divine. In place therefore of Garth's decorum and Milton's irony, Keats regards the blank spaces in Ovid's text not as textual *aporias* but as indicators of the lack that is the object of desire. For Keats the struggle between Arethusa and Alpheus is precisely a distortion of the dialectics of love, where subjects rejoice in their ability to function as the cause of another's joy whilst simultaneously trembling at the thought of losing their self-possession. Thus he depicts his heroine half-delighting in her ability to snare the will of a god: 'Ah, have I really got / Such power to madden thee? And is it true –'.[10] *That* thought, the thought of what it might be like to reciprocate Alpheus's regard together with the question of the nature of this power, perceptible to the lover but not to the beloved, is immediately suppressed, only to resurface, a few lines on, in the language of the flesh: 'Alas, I burn, / I shudder – gentle river, get thee hence. / Alpheus, thou enchanter!'[11] The broken syntax, reminiscent of Pope's *Eloisa to Abelard*, gives a fair indication of Arethusa's inner struggle. But lest we have any doubts about the sort of self-destroying enthralments that divine love might involve, the poetry is inflected with Keats's recent speculations on the consciousness of the afterlife; that mode of understanding in which earthly delights are 'repeated in a finer tone':

> Oh, that I
> Were rippling round her dainty fairness now,
> Circling round her waist and striving how
> To entice her to a dive, then stealing in
> Between her luscious lips and eyelids thin![12]

---

[10] Quotations from Keats's poetry are taken from John Keats, *The Complete Longer Poems*, ed. by Miriam Allott (New York/London: Longman, 1970), II, ll. 955-56.
[11] Ibid., 963-65.
[12] Ibid., 938-42.

It is difficult, however, to purge the heightened rhetoric of liquefaction from the taint of bawdy. Such is the strength of Keats's demotic verb play, from 'rippling' to 'stealing', that the underlying notion of classical elevation, the view from Ortygia, all but disappears. What we are left with is a vivid portrait of mad love and an all too human display of conflicting desires.[13]

Shelley, more so than Keats, drastically rewrites Ovid's account so as to allow for the possibility of romantic conciliation. In his version of the tale, composed as a musical interlude for Mary Shelley's *Proserpine: A Drama in Two Acts*, Diana is replaced by Ocean and the rivers, 'Grown single-hearted',[14] flow 'Down one vale'.[15] The stress falls, in other words, on the removal of limits and the triumph of love over denial. But although Shelley avoids Ovid's ironic reading of the myth, he notes in closing that united lovers 'live no more'.[16] The price for transgressing the bar separating god and nymph, love and life is death. More specifically, the line rebounds on what has gone on before, suggesting that unity and fulfilment is possible only at the level of pale artifice. That which is on the horizon of Keats's energetic portrayal of *amour fou* is thus placed at the centre of Shelley's vision. But what this vision lacks is Keats's passionate interest in the stakes of the game. Characteristically, his lovers fail to resolve their differences; falling suddenly into 'a fearful dell',[17] the streams are sustained in dialectical tension with no promise of resolution.

Thoughts of the ambiguous status of classical legend are present in Wordsworth also. But where Keats appears to revel in the sensuous energy of his figures, Wordsworth is markedly reserved. Writing of Coleridge's exile to Sicily in book 10 of the *Prelude*, for example, the emphasis falls, initially, on the region's political and social decline. Under the yoke of Napoleon, Sicily is a land 'Strewed with the wreck of loftiest years',[18] its inhabitants 'the bas-

---

[13] Nicholas Roe, *John Keats and the Culture of Dissent* (Oxford: Oxford University Press, 1999), pp. 16-18. Nicholas Roe pays careful attention to 'the way in which the act of reading falls in with the sexual dalliance evoked by the poetry', arguing that the eroticism in *Sleep and Poetry* 'disconcerts to the extent that it exposes the reader's role in generating its effects' – a point that might be extended to the infinitely deferred union of Alpheus and Arethusa in *Endymion*.

[14] Text taken from Percy Bysshe Shelley, *The Complete Works of Percy Bysshe Shelley*, ed. by Roger Ingpen and Walter E. Peck, 10 vols (London: Benn, 1965), l. 77.

[15] Shelley, l. 75.

[16] Ibid., 90.

[17] Keats, II, l. 1009.

[18] All references to the *Prelude* are taken from *The Oxford Authors: William Wordsworth*, ed. by Stephen Gill (Oxford/New York: Oxford University Press, 1984), l. 960.

est and the lowest fallen / Of all the race of men'.[19] Tellingly, Coleridge is said to be 'Among'[20] such men; the preposition is suitably ambiguous, enough to place the poet in the company of, rather than merely abiding with, 'the Mighty prostrated!'.[21] The ambiguity is compounded in the passage that follows: in a land bereft of 'hope',[22] Coleridge will nevertheless 'be re-freshed', his very presence influencing the 'degeneracy'[23] of the Siroco air by turning it into a 'healthful breeze'.[24] The road to health and sanity, in other words, is borne on a correspondent breeze. Drawing inspiration from Virgil, rather than Ovid, Wordsworth nevertheless goes on to doubt this resource in Coleridge and calls on Nature to 'wrap' the poet in 'some nook of thine / From the first playtime of the infant earth / Kept sacred to restorative de-light'.[25] That nook, it turns out, is to be found 'by pastoral Arethuse'[26] and 'if that fountain be … no more' then the poet is to assign the name to 'some other Spring'.[27]

We are back, once again, with Wordsworth's disconcerting ability to sub-stitute faith in the influence of the external world, which resides precisely in the genius of the (absent) place, for powers held within. But more specifi-cally, the passage speaks of Coleridge's deliverance from depression, addic-tion and sexual obsession. Undefiled by the sea, the purer waters of Arethusa will awaken the poet to 'health and joy and pure contentedness'.[28] To do so, however, Coleridge must change his relationship with the source of his long-ing, becoming a 'gladsome Votary' at the shrine of pastoral innocence 'And not a Captive, pining for his home'.[29] Under the law of Diana, in other words, the poet will sublimate his regard for that impossible object of desire, Sara Hutchinson. And it is in this sense, showing the healthy way from degeneracy to sanity, from past glory through present shame to future restoration, that Wordsworth aligns himself with the moral clarity of Garth. Where he departs from, say, Moschus or Milton, is in avoiding the temptation to figure Alpheus as the centre of the tale. Thus, for Wordsworth, the emphasis falls on the af-firmation of limits, rather than their imagined transgression and on the main-

---

[19] Wordsworth, ll. 947-48.
[20] Shelley, l. 947.
[21] Ibid., 951.
[22] Ibid., 966.
[23] Wordsworth, l. 974.
[24] Ibid., 975.
[25] Wordsworth, ll. 1001-05; and Wordsworth, *passim*.
[26] Wordsworth, l. 1033.
[27] Ibid., 1035.
[28] Ibid., 979.
[29] Wordsworth, ll. 1037-38.

tenance of distance and the consciousness of sin. It is a view that places him in close relationship with Arethusa: her obeisance to Diana brings clarity and coldness, preservation and prudence, but precious little sympathy with the vagaries of desire. But Wordsworth is not marking a return to neoclassical simplicity; knowing that Arcadia is impossible, he forces us to consider the gap between health and sanity, glory and degeneracy as purely arbitrary. In this highly self-conscious, critically astute response to Ovid's tale, the subject, who is 'willingly deceived' by the artificial source of contentedness, operates on the understanding that such arbitrariness affirms all the more strongly the ability of the mind to triumph over slavishness. It is the internalization of the legend and its metamorphosis into symbolic law that confirms Wordsworth in his 'Freedom' – a freedom based on the recognition of moral necessity.

Luanda Stannard

'She Rises Anew in my Words': Translating Sainthood in Michèle Roberts's *Impossible Saints*

There is perhaps no other cultural mode that has influenced Michèle Roberts's fiction to such a significant degree as that of the Catholic Church. Her early life was heavily influenced by her mother's Catholic faith and she received a convent education, aspired to the religious life and read about the lives of saints before bed. In Michelene Wandor's *On Gender and Writing* she explains the legacy of this influence:

> I'm influenced by the rituals and forms of worship of the Catholic Church, by their language and rhythms. The Office which divides the day into moments of particular prayer; the liturgy which divides the year into seasons of growth, death, birth; the Mass which celebrates union and community in a complex symphony of prayer and psalms; the sacraments; the litany of praise to the virgin. These rhythms of language, and particularly those of the psalms, are inside me now like my bones. I took them in like my mother's milk.[1]

Roberts's encounter with feminism led her to reject the tenets of Catholicism, but also inspired her to explore them comprehensively in her poetry and fiction.Through an examination of Roberts's translation of female sainthood in her novel *Impossible Saints*,[2] this essay will explore how Roberts produces different versions of these cultural figures, originally viewed as examples to their sex, for a modern, feminist audience.

Historically, as Susan Bassnett has noted, the translation of religious texts has played an important part in determining the function and scope of the translator.[3] The translator of religious texts may be viewed merely as a mute or passive medium through which the 'Word of God' is made available in a new language, or given a more active focus forcing a consideration of the translator's role as partly an evangelical mission bringing 'truth' and 'light' to those previously denied. I shall argue that Roberts's role as translator of

---

[1] Michelene Wandor, *On Gender and Writing* (London: Pandora Press, 1983), p. 66.

[2] Michèle Roberts, *Impossible Saints* (London: Little, Brown, 1997; repr. London: Virago, 1998).

[3] Susan Bassnett-McGuire, *Translation Studies* (London: Metheun, 1980; repr. London: Routledge, 1991), p. 45.

received notions of female saintliness is far from passive, and places her as an active and creative figure, one whose work could indeed be situated as a spiritually and morally illuminating project. Roberts's work not only foregrounds the potential damage done to those subjugated by religious doctrines, but begins to offer alternative visions in which the 'Word of God' is translated differently. Translation in this context can be seen as the humanizing and dramatizing of a doctrinal point, a production which generates new and more enabling stories.

Although in re-writing the lives of female saints Roberts was aware of engaging with powerful women, women who had often resisted patriarchal control of their lives, she was also aware of a contradiction. In becoming saints they had become moulded into a version of holiness ratified by the Church, celebrated only to serve the purposes of this largely misogynistic cultural body. As Elizabeth Stuart writes in her work on a feminist theology of sainthood:

> The lives of the women saints were invariably (but not exclusively) written by men who sought to conform those lives to contemporary notions of what constituted 'holiness'. This usually involved for women some kind of escape from their frail and sinful womanly nature and embodiment, self-abasement and obedience to male representatives of the Church.[4]

Canonisation then, rather than highlighting women's spiritual potential, can work antithetically to appropriate their strengths in order to reinforce its own ideology, moulding them to fit male-established patterns of sanctity. Roberts's translation works to question the promotion of saintly ideals and their value for women, and as such never claims to be a mere reproduction of the original texts taken mainly from Jacobus de Voragine's *The Golden Legend*, a collection of the lives of over 150 Saints written in the 13th century (c. 1260). After the Bible it was the most widely read book in the Middle Ages, influential in defining culturally acceptable concepts of female behaviour.

From this collection Roberts transports the stories of various female saints into her twentieth-century novel and effects a translation which takes place across the best part of eight hundred years, arguably across genre, and targeted for an audience who may have already questioned the 'truth' of the original text (already a translation and combination of various sources itself) before Roberts's intervention. Through a discussion of *Impossible Saints* I wish to demonstrate the potential of the translator as a politically and morally active figure, a figure whose responsibility is not to the texts she translates

---

[4]   Elizabeth Stuart, *Spitting at Dragons: Towards a Feminist Theology of Sainthood* (London: Mowbray, 1996), p. 6.

but to a particular political and ideological vision, and, following Barbara Godard's argument, a figure whose repetition embraces difference. It is precisely this difference which effects in Roberts's translation a displacement of the dominant discourse; in this case the discourse of patriarchal Christian religion.[5]

The problems inherent in this definition of translation centre around the question of whether or not translation should be a faithful reproduction of an original, offering a word-for-word or sense-for sense account. If this definition is accepted, then Roberts's novel could be described more as corruption than translation. However, in the central story of Josephine which is interwoven with stories of 'actual' saints, *Impossible Saints* deliberately explores the process of creating new texts from old, exposing the impossibility of a 'pure' and 'truthful' original. The narrator of the central narrative, Isabel, struggles to translate the life of her aunt and soon-to-be saint, Josephine, from fragments of hidden narrative. The story she finds sits uncomfortably with the 'authorized', 'truthful' version of Josephine's religious life used by the Church as an example to other women. Isabel must fill in the gaps, but how 'truthful', the novel asks, can her own version be?

Furthermore, Roberts's stories perhaps should be considered as feminist re-writings rather than 'translations'. Certainly they *are* feminist re-writings and my interpretation of the two stories I explore uses language more familiar to socialist-feminists than biblical scholars, but I would argue that the process of rewriting cannot be readily distinguished from the process of translation. Roberts's versions, for example, are not only a 'rewording' as Roman Jakobson describes Intralingual translation,[6] but more significantly are also what I would term a 'reworlding'. As Susan Bassnett argues, part of a translator's job is precisely to cross boundaries between cultures, to translate for different audiences and produce a text whose purpose may differ from the original.[7]

Roberts's writing readily acknowledges the differences between her own audience and that of de Voragine given the 800 year gap between them and all that has taken place in the development of literature and literary audiences during that time. In place of the very short histories and sketchily drawn characters of *The Golden Legend* are stories alive to current literary convention and expectation, her characters given intimacy and warmth through a use of highly descriptive language absent in *The Golden Legend*. Sensuous, tac-

---

[5] Barbara Godard, 'Theorizing Feminist Discourse/Translation', in *Translation, History and Culture*, ed. by Susan Bassnett and André Lefevere (London: Pinter Publishers, 1990), pp. 87-96.

[6] Bassnett-McGuire, p. 14.

[7] Ibid.

tile description and deft touches of humour abound in Roberts' unauthorized versions. Her choice of language, her clever use of image, symbol and metaphor evoking a translation of, not only the lives of the saints, but of a sense of 'God' which, in contrast to *The Golden Legend* imagines earthliness as integral to the divine. The central authority of the original is thus undermined and Roberts creates a new sense of the spiritual which celebrates the here and now, the body and the soul rather than the life after the body's death.

Although one may rightly question the possibility of translating what is absent from an original, Godard sees women's writing precisely as the 'divining/writing of the unrecorded'.[8] One of Roberts' major strategies is to 'write-in' what is missing, suggesting that what is taboo or uncomfortable for the Church authorities has been written out in the stories of the saints from *The Golden Legend*. She challenges the absence of the earthly and bodily and makes them central to her stories; she challenges the absence of the figure or force of the mother which is subsumed by the domination of the Father/Son relationship and makes it central to a joyous, fearless understanding of God. Moreover, she challenges the absence of any independence or resourcefulness that is not based on duty to God and enables these women to live for themselves. In reinstating these forces in her translation Roberts signals the frailty of the dominant narrative which upholds Catholic ideology and questions its relationship to what it presents as 'truth'.

Impossible Saints sees an overt revisioning of Christian texts and figures as a way to subvert and question the truth of narratives upheld by the Church. Josephine's life bears remarkable similarities to that of the revered 16th century Spanish saint, St Teresa of Avila (1515-1582), the striking resemblances between them establishing a tension between categories of fact and fiction which resonate throughout the whole novel.[9]

The autobiographical 'Life' of St Teresa of Avila was written in the late 1550s and was as much as it reveals, and is described as full of 'concealments and dissembling.'[10] Viewed as an exemplary Christian text, it was written at the request of her confessors at a time when rumours of her unusual visions were making her susceptible to accusations of heresy. In *Impossible Saints* the nun, Josephine, writes the book of her life under similar circumstances and, like St Teresa's 'Life', is given as inspiration and example to all young novices. Yet Josephine's autobiography is other than it seems, hiding.

---

[8]   Godard, p. 89.
[9]   St Teresa was canonized in 1622 and became the national Saint of Spain in 1814.
[10]   Roberts, p. 107.

She considers it her 'lying autobiography'[11] for it is written out of fear and through no love of the God presented to her by the Church.

In fact, writing becomes Josephine's salvation. Not, however, the writing imposed on her first book by the Church authorities in which '[t]he sentences she wrote knelt down,' where her prose 'lowered its eyes and kissed the ground'.[12] Her new writing is inspired by a new experience of God influenced by her dead and silent mother which demonstrates that absence is as vital as presence:

> This second book would be the sister of the first, a younger sister, kept shut up about whom little or nothing is known. She does not appear in the biographies. Her absence is glossed over, no gap showing, no ripple to mark the trace of her passing. Her footsteps in the story are smoothed out and filled in. Yet all the time she's there, breathing quietly under the surface of the prose, poking her finger through from time to time, like a ghost longing to be let in.[13]

This second 'Life', like the novel itself, is no linear narrative and is frustratingly evasive, but discovered, following Josephine's death, hidden in shreds of paper stuck together to make her Rosary. Unravelled, this potent symbol of Catholicism becomes a disjointed and subversive force; '[b]ubbles of narrative that burst in all directions'. From this 'chaotic pattern which made no sense',[14] Josephine's story may be translated into something other than the one expounded by Church officials which highlights the self-effacing nature of female sainthood. Moreover, the other more briefly described 'saints' of the novel mirror that 'younger sister' waiting just beneath the smooth narrative to disrupt the old stories and breathe new life into the figures that inhabit them.

The slippery interplay between fact and fiction, the danger of relying on a single narrative truth, is highlighted in the revelation that, rather than the assumed all-powerful, omniscient narrator, it is Josephine's niece, Isabel, who narrates and remembers Josephine's story. Isabel writes:

> I invent her. I reassemble her from jigsaw bits and pieces of writing; from scattered parts. I made her up. She rises anew in my words, in my story. Mended; put back together and restored; between my hands.[15]

It becomes Isabel's mission to challenge the portrayal of her aunt by Church authorities and to effect some translation of her hidden 'Life'. Thus, like the

---

[11]   Ibid., p. 113.
[12]   Ibid., p. 33.
[13]   Ibid., p. 34.
[14]   Ibid., p. 238.
[15]   Ibid., p. 290.

stories of the saints Roberts rewrites, Josephine is assembled from a variety of sources and will be re-membered in both senses of the word; Josephine 'rises anew' in Isabel's alternative story.

Roberts's political project also requires the translation of culturally and religiously inscribed meanings imposed upon these stories and their heroines. These frequently relate to the meanings and restrictions imposed on women's bodies, and are potently demonstrated by the figure of Blessila, the daughter of St Paula, who starves herself to death in order to erase any sense of her sexuality, to become more holy. St Paula is the first of the interwoven stories in the novel and differs less than others from the original version in order to demonstrate the potential effect of God's 'Word' upon women. To exemplify the kind of translation that Roberts undertakes I shall focus upon this and, subsequently, two stories which occupy either end of the spectrum of female representation within Christianity.

Jacobus de Voragine takes his narrative of St Paula directly from St Jerome's letter on her life.[16] As in Roberts's version, St Paula was an ardent disciple and close companion of Jerome's, practicing and passing on to her daughters his teaching of bodily mortification as the way to God.[17] *The Golden Legend* emphasizes Paula's 'virtues' of humility, charity, poverty and chastity all of which add to the claim for her sanctity. She leaves her children (except Eustochium) to live in the Holy Land where she founds monasteries for both men and women. She is reported as being fanatical in her abstinence from bodily pleasure, and her words bear witness both to this and to her total separation of God from the world in which she lives:

> [T]he body that enjoyed so many pleasures ought to be made to suffer! Long laughter must be atoned for by steady weeping, soft linens and costly silks call for the rough feel of the hair shirt as reparation. In the past I did everything to please my husband and our world. Now I want to please Christ.[18]

---

[16] Jacobus de Voragine, *The Golden Legend: Readings on the Saint*, trans. by William Granger Ryan, 2 vols (Princeton: Princeton University Press, 1993), I, 121.

[17] St Jerome (d. 420) is famous for his contempt of sex and even marriage, advocating that women could become holy only through a renunciation of sex. Despite this he both loved, and was loved by, women with whom he often lived, although, according to biographers, in a completely desexualized way. In a letter to Paula following the death of her daughter, Blessila, he praises the dead girl for grieving more over the loss of her virginity than over her dead husband. Uta Ranke-Heinemann, *Eunuchs for the Kingdom of Heaven: Women, Sexuality and the Catholic Church*, trans. by Peter Heinegg (London: Penguin, 1991), pp. 61-63.

[18] de Voragine, I, 123.

Through such ascetic practices the fear and loathing of the Church for the body, in particular the female body, is revealed, for by them a woman could rid herself of the 'curse' passed down by Eve. Fasting, as part of Jerome's regime, as Marina Warner points out, would inevitably lead to amenorrhoea. Freed by virginity from the terrors of childbirth a woman may also 'purify herself of the stain of menstruation'.[19]

Roberts's story echoes these concerns and figures the way to God as a ladder which women can climb only in relation to their sexuality. For Paula to 'have been a chaste and continent wife was to be confined to the lowest rung of the ladder leading out of the filth of the world up towards heaven'.[20] In becoming a widow Paula makes some progress by advancing 'to the second rung',[21] but Paula's daughter, Blessila, stands no chance as a woman who enjoys sex. Only virginal daughter, Eustochium, stands on the top rung looking down on both her mother and her sister. As Jerome tells her, in the Church's eyes, '[y]our crown, my dear, will be the brightest'.[22]

Roberts's version initially portrays Blessila as a woman who loves life and all the pleasures it brings: figs; the 'caress of silk and linen on her skin';[23] caring for her hair and body, and, above all, the pleasure of sex with her husband. In the conversion of Blessila to the ways of Jerome and Paula after her husband dies, Roberts demonstrates the heavy weight of patriarchal authority which prescribes and controls women's behaviour. For her increasing and dangerous abstinence from any of her former pleasures, for her determination and persistence she becomes Jerome's 'female man of God' and encouraged to even harsher practices.[24] To Blessila food is inexorably connected with sin:

> Food was dangerous and fierce. In the garden of Eden the apple had jumped off the tree and leapt at Eve and forced itself down her throat. From that first sin had come all the ills of the world; suffering and death. The only way to conquer that inherited stain of original sin was not to eat.[25]

Blessila escapes from her body, by refusing to eat. Her hair and eyelashes fall out, her fingers and toes turn blue, her bowels don't work and her hands become 'blue bruized flowers of bone'.[26] Religion makes her invisible: 'the

---

[19] Marina Warner, *Alone of All her Sex: The Myth and Cult of the Virgin Mary* (London: Quartet Books, 1976), p. 75.
[20] Roberts, p. 20.
[21] Ibid.
[22] Ibid., p. 23.
[23] Ibid., p. 22.
[24] Ibid., p. 25.
[25] Ibid., p. 27.
[26] Ibid., p. 28.

woman she'd been had completely vanished.' She dies; thus in finding God she erases herself.[27]

The story of St Agnes, a saint celebrated particularly for her purity and virtue, is one of the more radical and cleverly constructed translations in the novel, not only in its translation of the basic storyline, but also of cultural meaning and signs. Roberts's Agnes bears both similarity and difference to her namesake in *The Golden Legend*, where she is symbolized by a lamb in accordance with her meek and humble nature.[28] According to de Voragine, Agnes is a virgin who at the age of 13 refuses to worship the Roman gods and also rejects marriage on the grounds that she is already married to the most perfect bridegroom of all – Christ. At her refusal to reconsider she is stripped naked and thrown into a brothel where God comes to her rescue by making her hair grow so long that it clothes her completely. Agnes, with the help of a radiant angel, whose miraculous light frightens the young men sniffing round the brothel, transforms the place of bodily sin into a place of prayer. However, cursed by town officials as a witch and sorceress, Agnes is put to death and thus, rather prematurely, meets up with her heavenly bride-groom.[29] Despite Agnes's refusal to accept male authority she is encumbered with all the saintly qualities expected of her, meekness, humility and chastity being the least required. Her independence is emphatically not self serving, but rather a channel for her devotion to God.

Roberts's revision of this story again sees Agnes as pubescent virgin, but her method of representation is markedly different to that of de Voragine. Rather than commencing with an array of authoritative sources, the story begins from the perspective of Agnes's father suggesting that it is his ideological perspective that sees Agnes as simply a childlike virgin happy to play with her pet lamb and caged finches. Taking the symbol of the lamb as example, Roberts' subtle changes come into focus. Rather than symbolizing Agnes's meek and humble nature as in *The Golden Legend*, in Roberts's version when Agnes moves from her father's house to the village, the lamb becomes 'everybody's pet' representative of Agnes as a source of pleasure for the whole village; of her practical service to the community.[30]

Roberts also highlights the economic necessity of virginity to the patriarchal society in which Agnes lives, rather than presenting it as essential to

---

[27] Warner, p. 74. Marina Warner indicates that Jerome was severely criticized by the Roman clergy for encouraging Blessila's excessive behaviour and blamed for precipitating her death. This is also acknowledged in Roberts's story. Roberts, p. 29.

[28] de Voragine, I, 101.

[29] Ibid., 101-3.

[30] Roberts, p. 138.

women in their search for God. Virginity is important here for very different reasons. Agnes's future husband, for example, must not be 'sold damaged goods'.[31] Paternity must be guaranteed through the exchange of women as material possession: '[h]e had to know that his sons were his in order to pass his property on to them. Not to some other man's bastard'.[32]

Extracting the motif of Agnes's extraordinary growing hair, Roberts reworks it into the central metaphor of her own version. Agnes's 'long yellow hair'[33] gives her value, for it is this 'crackling gold' that outwardly signifies her sexual status; it is 'a resplendent sign'[34] pointing to virginity. The taming of Agnes's 'obedient' hair is thus linked with the control of her sexuality, yet both have the potential to go astray, and the yellow crown is both 'tightly braided' but 'precarious'.[35] Valuable though it is to her parents, to Agnes her hair is a 'hot burden'[36] which her compassionate mother can only ease by dressing.

As virginity and paternal authority are so completely bound up with Christian values, Agnes's subsequent disobedience can be seen as a rebellion against both. That Agnes could break out of her father's house enticed by the obviously semiotic allure of 'strumming rhythms' and 'soft insistent drum-beat',[37] could cross boundaries and mix with the cropped-haired 'bad' girls at a bar, could confront him with her obvious sexuality, is too much for Agnes's father. Her silent and subservient mother obeys his commands to cut off her hair, strip her naked and throw her out into the street. A daughter's virginity, it seems, is of higher value than the daughter herself.

But Agnes holds her cropped head high and marches off to the village unashamed of her naked body. Roberts, thus, both uses and inverts the original version in which Agnes's hair grows to hide the shame of her nudity. Nakedness becomes associated with confidence, independence and self-reliance, rather than virginity, ownership and shame.

In another playful twist of the original, Roberts has Agnes become a hairdresser. Therefore, rather than transforming a brothel into a house of prayer, the resourceful Agnes in her simple job as hairdresser is able to transform the fabric of her society as well as become financially independent. With her cropped locks she becomes a role model for the women of the town

---

[31] Ibid.
[32] Ibid.
[33] Ibid., p. 139.
[34] Ibid.
[35] Ibid., p. 140.
[36] Ibid.
[37] Ibid., p. 141.

who all have their hair cut short. Freed from their hair, from the distinctions that label women as 'good' or 'bad', and that define women by their sexual activity, the women flourish, feeling 'lighter and happier'.[38] This Agnes makes women's lives happier in the here and now, encourages community between them and refuses the labels imposed by men.

As St Agnes represents one side of the virgin/whore diptych, so St Mary of Egypt represents the other. St Mary's story is the last of the interwoven narratives in *Impossible Saints*, and shows a woman who is completely at home with her body and with her past career as a prostitute. In *The Golden Legend* Mary of Egypt is also called the 'Sinner', having plied her trade as a prostitute for 17 years since the tender age of 12. Found wandering naked in the Holy Land by a priest named Zosimus, she is reluctant to tell her story in fear that 'the air will be polluted with filth.'[39] However, she relates that she has spent the last 47 years in the desert repenting of her sin after an expedition to the Holy Land paid for by whoring. Men, economic and social factors play no role in this choice, for the sin of prostitution in the story of St Mary of Egypt is presented in de Voragine's version as her own sin for which she alone must repent; it is entirely due to her sinful nature and lustful ways.

Roberts's *Life of St Mary* begins by depicting the banality of the life of another Zosimus, a priest who has spent 30 years in a never-ending circle of Church activities and an annual break to Blackpool. The only remotely exciting event in his life has been the disappearance of his housekeeper, Mary, 'last seen boarding a train at Swindon'.[40] Zosimus lives in a metaphorical desert devoid of earthly pleasure.

He is rescued, however, from both literal and metaphorical desert by this ex-housekeeper whom he meets when left behind by the tourist bus while visiting the Holy Land, and who appears, a naked figure, from the desert.

This Mary is unashamed of her story and her sexuality. Having discovered an extraordinary talent for sex which she used to finance her travels, she now runs a flourishing café and makes love for fun rather than money; like Agnes she earns her own economic independence and is able to make life better for others. Roberts' description of the simple food Zosimus enjoys and his engagement with the world around is a powerful contrast to the greyness of his former life:

---

[38] Ibid., p. 147.

[39] de Voragine, I, 227. Some versions state that her hair had grown so long as to cover up her nakedness (see Warner, p. 233, for example). *The Golden Legend*, however tells of her fleeing from Zosimus on account of this, only talking to him once covered by his mantle.

[40] Roberts, p. 292.

> Zosimus cut aubergines into thin slices, grilled them, dressed them with olive oil, lemon and garlic … Zosimus floated on his back and watched the palm tree fronds flap like torn rags against the dark blue sky. The stars came out. A sickle moon appeared. Crickets whirred and buzzed in the darkness. The cool water felt silky against his skin.[41]

Nourished by earthly pleasure and the uncomplicated spiritual and physical love given to him by Mary, Zosimus gives up thoughts of returning home. As death approaches they both return to the desert, a desert which, for Zosimus, is no longer terrifying for he no longer needs boundaries and rules, or a centre (God) which Catholicism had pretended to provide him. Roberts' Mary is a happy, fulfilled, independent and resourceful woman who has made her own life using her own talents. In opposition to the 'Saviour' of the Catholic faith, Zosimus finds a real life saviour who introduces him to the simple, uncomplicated pleasures of the world.

By relating her own tales to those of the women saints in *The Golden Legend* and by weaving them through the main narrative thread of the novel, Roberts questions the validity of their sanctity and the very definition of sainthood. As the collection demonstrates, a saint is indefinable and only present after death, like the Christian God is a presence based on absence. Isabel, the narrator and translator of Josephine's alternative 'Life', reflects on the meaning of the word after hearing comments that Josephine will become known as a saint:

> A saint is: what I am not. A saint is: over there. Not here. A saint is invisible, I can't see her, she has run away out of sight, she hovers just ahead of me, the air trembles with her departure, she has gone off and left me, she is the woman I want and whom I can't reach and can't find. She is a woman who is dead. A saint is absence. Always somewhere else, not here.[42]

Despite the positive assertion 'A saint is,' Isabel hesitates, aware of the impossibility of any definitive meaning. Thus Roberts not only translates and renews these stories and their meanings, but seeks to effect a reconsideration of the very notion itself. Most importantly the saints become part of the earth forever, immanent, rather than finding everlasting life with a transcendent, authoritative God. For these saints the afterlife means becoming like St Thecla, frozen solid within a cave of ice, or St Thais, whose flesh and bones 'rotted and became part of the filthy water'.[43] The death of these saints refuses the false and damaging dichotomy of heaven and earth, just as Josephine's vision of a new order destroys the body/spirit divide.

---

[41]   Ibid., p. 302.
[42]   Ibid., p. 273.
[43]   Ibid., p. 174.

To enable other women to escape the house of the Father, Josephine envisages a 'double-house, looking two-ways',[44] like 'two bodies joined by a single skin'. This brilliantly conceived new space signals a communication rather than a dichotomy between body and spirit, internal and external and the conscious and the unconscious, allowing for, rather than repressing, the force of the mother. The divine would be stripped of the symbols of Catholicism:

> The kitchen would be the chapel. The altar would be the table on which they prepared food. Mass would be a question simply of cooking a good dinner.[45]

Despite these particular recommendations, *Impossible Saints* refuses to endorse any definitive relationship between women and sainthood – afterall the very concept relies on the most patriarchal of ideologies. Just like the interwoven stories of the 'Impossible Saints' which interrupt and bear influence on the central narrative, 'sainthood' is not allowed to settle into any particular pattern. Although Susan Sellers writes that it 'is one of the many ironies of Roberts's novel that the submissive figure Josephine creates in her "Life" is the one she will be remembered by',[46] she underestimates Isabel's mission to translate Josephine's 'Life' into an alternative version. The novel by no means makes it clear that the traditional 'saintly' attributes of Josephine's first 'Life' is the one that will be remembered, for it becomes Isabel's task to re-member.

Roberts's work may be seen by some as a corruption, rather than a translation of the original stories, yet what Roberts's novel provocatively asks is the question of where in fact the corruption lies. As the creation of a politically active translator Roberts's prose refuses to kneel to the original, to 'lower[ed] its eyes and kiss[ed] the ground'.[47] Not only may a translation provide a renewal, rather than a stabilizing of meaning, but the translator may take the responsibility, Roberts suggests, of finding silenced voices and making them heard.

---

[44]   Ibid., p. 192.

[45]   Ibid., p. 193.

[46]   Susan Sellers, *Myth and Fairy Tale in Contemporary Women's Fiction* (Hampshire: Palgrave, 2001), p. 66.

[47]   Roberts, p. 33.

Languages
of
Culture

Lorna Hardwick

Playing Around Cultural Faultlines:
The Impact of Modern Translations for the Stage on Perceptions of Ancient Greek Drama

A feature of late 20th century culture has been the vast number of translations and performances of ancient Greek drama and epic poetry. This is paradoxical at a time when classics has been decentred from most aspects of cultural discourse and has been progressively marginalized in school curricula in most areas of the world. The data base of modern examples of productions of Greek drama, published on the world-wide-web as part of the Open University Research Project on the Reception of Classical Texts currently documents about 800 examples of performances in English from the 70s onwards, with many more waiting to be processed.[1] It is clear from analysis of this data that Greek drama is a major feature in all types of theatre – avant-garde and experimental, student, international festival and fringe, epic and classical, commercial. This means that it is closely intertwined with the politics of locale, space and geography as well as of language and translation. I hesitate to use the word 'Renaissance' to describe this phenomenon but of course as Peter Burke has shown the concept implies innovation as well as renovation and, moreover, is energized by diaspora.[2]

My discussion draws on research which works on the borders between translation and reception studies. I take 'translation' to cover the process of constructing meanings which cross and sometimes redefine the boundaries *between* and *within* languages and cultures. There is also the added dimension of 'translation (from the page) to the stage' which affects all performance, including that which is presented in the language of the original. In the case of classical material this also necessitates crossing boundaries of time and place and may also involve challenging and redefining the ways in which classical texts have been constructed as objects of knowledge. In focusing on translation as a cultural process I shall not confine my references to close or

---

[1]   See http://www2.open.ac.uk/ClassicalStudies/GreekPlays.
[2]   Peter Burke, *The European Renaissance: Centres and Peripheries* (Cambridge: Cambridge University Press, 1998).

literal translations but shall include in the debate works that are more usually described as versions or adaptations.

This paper analyses and discusses three major developments in the translation techniques used for the staging of ancient Greek drama on the stage in the late 20th and early 21st centuries. The first concerns the critical and interventionist role of modern performances of tragedy staged under conditions of censorship. Examples will include productions from war-time France, the former GDR and former Czechoslovakia together with reference to related changes in supposedly liberal or barely censored societies. It will be argued that under such conditions, theatrical semiotics which may not appear on the acting script have a vital role in by-passing the censor or the unexamined assumption and in activating the audience response.

The second section explores other aspects of this changed relationship between translator, director and audience and analyses the implications of the 'performative turn', i.e. the modern scholarly emphasis on the performance rather than the textual aspects of the plays. Analogies will be drawn with the change of emphasis in translation studies from the linguistic to the cultural.

Building on material discussed in the first two parts of the paper, the third section broadens the investigation to examine perceptions of 'the cultural' and 'the classical' in performance. In particular it will focus on the changing relationship between European and African traditions in the staging of Greek drama and will suggest that elements of ancient drama which have been progressively marginalized in the European hegemonic tradition have been recuperated in the African.

As a result of these changes in translation practice, modern perceptions of Greek drama have been decoupled from emphasis on cultural continuity and reverent transmission of cultural values. Greek drama is increasingly perceived as a catalyst in the creation of hybrid cultural forms and textual practices in theatre and has become an indicator of broader cultural shifts.

1. Intervention

Thus the role of appropriation in the relationship between ancient and subsequent cultures may vary from propaganda to cultural interaction. At its 'hardest' it represents a ruthless seizure of the ancient to justify the contemporary – for example, Mussolini's identification of himself with Julius Caesar and

later with the Emperor Augustus.[3] At its most subtle, appropriation may be part of a process of cultural migration which moves towards the fourth of Steiner's aspects of 'translation' – a recognition of the cultural energy implicit in the interplay, overlaps and differences between ancient and modern, and between cultures – a kind of reciprocity.[4]

Studies of appropriation have emphasized ways in which seizing on classical models can be part of a justification or celebration of power. However, exploitation of classical material has also played a major role in *challenging* established power, both political and cultural. Intervention involves reworking the source in a way which creates a political, social or aesthetic critique of the receiving society. Use of classical texts as coded forms of challenge has occurred in all periods but has been recognized as having a special impact in the 20th century. The technique was refined by the German poet and dramatist Bertolt Brecht whose work both emphasized the distance and difference between ancient and modern and yet also pointed to parallels and resonances which encouraged readers and audiences to criticize the modern as well as the ancient. An early example is a poem in which Brecht adapted the form of the epic simile to set up a comparison between the violent and insane Roman emperor Nero, who played music as Rome burned, and the German leader Hitler, who sketched a plan for a new building after the Reichstag fire of 1934 – 'So – in the manner of their art – the two differed'.

Predictably, Brecht went into exile but after his post-war return to Europe his 1948 version of Sophocles's *Antigone* identified Creon with Hitler and explored how a principled individual might resist tyranny.[5] The production raised two main issues which are important for other interventionist examples. Firstly, some plays and paradigms are particularly adaptable in such contexts. Secondly, so far as drama is concerned the set design and acting styles may work in different ways to raise audience awareness. In the case of Brecht's play the design was formal and minimalist. Its aim was to avoid intervening between the audience and the words. A similar technique was used in 2003 by Verse Theater Manhattan in their performances of Christopher

[3] See further Maria Wyke, *Projecting the Past: Ancient Rome, Cinema and History* (New York/London: Routledge, 1997); Maria Wyke, 'Sawdust Caesar: Mussolini, Julius Caesar and the drama of dictatorship', in *The Uses and Abuses of Antiquity*, ed. by Maria Wyke and Michael Biddiss (Bern/Berlin/Bruxelles/Frankfurt/New York: Peter Lang, 1999).

[4] George Steiner, *After Babel: Aspects of Language and Translation* (Oxford: Oxford University Press, 1975; repr. 1992).

[5] See further Fiona Macintosh, 'Tragedy in performance: nineteenth and twentieth-century productions', in *The Cambridge Companion to Greek Tragedy*, ed. by Pat Easterling (Cambridge: Cambridge University Press, 1997), pp. 284-323.

Logue's *War Music*, a version of Books 16-19 of Homer's *Iliad*. This tour took place when the invasion of Iraq by the USA/UK/Australian coalition was imminent and the company resisted suggestions that they should use staging, costume and revisions of the script to indicate the work's relevance to the forthcoming violence. Their argument was that nothing should force the audience to a restricted interpretation of the words. So far as selection of plays is concerned, it has been argued that in the USA performances of Greek plays peak during times of conflict, with Euripides's *Women of Troy* and Aechylus's *Oresteia* particularly prominent.[6] In all traditions, plays which address issues of political or gender oppression or alienation, such as *Antigone*, *Medea* and *Philoctetes,* have had notable productions.[7]

Another important issue is the relative success with which productions of classical plays have evaded the 20th century censor. The German classical reception scholar Volker Riedel has shown that the emphasis on the Classical Tradition in the former GDR had three causes:[8]

(i)   the historical and philosophical context

(ii)   enabling writers to escape the limits of narrow realism

(iii) permitting contemporary issues to be treated on a level of meta-
       phorical abstraction.

This cultural context was exploited by dramatists such as Heiner Müller in his reworkings of *Medea*, *Philoctetes*, *Oedipus the King*, *Prometheus* and *Herakles*. In Eastern Europe during the period of Soviet oppression, productions of the plays seem to have been allowed because they were part of the European cultural tradition and were perceived as remote from current concerns, even compensating for the lack of permitted new plays. Research on productions in the former Czechoslovakia has shown, however, that when censorship was particularly severe plays such as *Antigone* and Aristophanes's comedies were regarded as suspect, as the censors feared the impact on audiences. As the power of the regime weakened, censorship became more benevolent. In order to outwit the censors, old translations were often used and contemporary relevance was signalled less by the words and more by visual aspects such as make-up, costumes and acting style. As the censorship relaxed in the 80s a production of Aristophanes's *Birds* broke new ground with

---

[6] V. Karelisa Hartigan, *Greek Tragedy on the American Stage: Ancient Drama in the Commercial Theater, 1882 – 1994* (Westport, CT/London: Greenwood Press, 1995).

[7] In 2004/5 Euripides's *Hecuba* became the play of choice in Britain, perhaps reflecting concern, in the aftermath of the invasion of Iraq, about the violence and revenge exacted by the oppressed.

[8] Volker Riedel, *Literarische Antikerezeption. Aufsätze und Vorträge* (Jena: Bussert & Stadeler, 1996), p. 183.

new dialogue and characters, using the utopian theme to satirize the political climate of the 50s when (before the 1956 Soviet invasion of Hungary) the communist youth movement aimed to build an ideal state. Ironically, it seems that under the more severe censorship productions had to be nuanced and sophisticated in their political allusions, whereas when the censors became more permissive the characterization and acting scripts became more crude and one-dimensional.

Productions of Greek plays have also had a major interventionist role in South Africa. Under the apartheid regime productions in Afrikaans were originally seen as an attempt to enhance the cultural status of the language but they also had the effect of exposing audiences to radical ideas. A significant example was the 1981 Cape Performing Arts Board production of the *Oresteia,* which addressed the question of how to progress from a cycle of revenge towards a more harmonious society. *Antigone* predictably had a prominent part in expressing opposition to apartheid, notably when from the 60s the Serpent Players, a group of black actors, began to include Greek tragedy in their repertoire and then co-operated with Athol Fugard in staging *The Island* (first performed in 1973). This includes a play-within-a-play, the *agon* between Antigone and Creon, as rehearsed and staged by political prisoners on Robben Island.

The interventionist function of classical works is by no means confined to resistance to totalitarian regimes. In supposedly liberal or barely censored societies translations and adaptations have been created as critiques of aspects of modern values and practices and have challenged unexamined assumptions. There have been many adaptations of Greek drama by Irish dramatists who have addressed the relationship between North and South as well as issues of cultural change and gender.[9] A major interventionist writer is Tony Harrison who, unlike many poets and dramatists, works directly from the original languages. Harrison created *Phaedra Britannica* based on the Phaedra/Hippolytus plays of Euripides and Seneca and placed it in an Indian setting to explore the racial and political attitudes of the British Empire. He also wrote the (as yet unperformed) *Medea, a sex-war opera*, with music by Hamilton Birthwistle and the film-poem *Prometheus*, based on his desire for a public poetry.[10] This adapted Aeschylus's treatment of the classical myth to

---

[9] *Amid our Troubles*, ed. by Marianne McDonald and J. Michael Walton (London: Methuen, 2002); Lorna Hardwick, *Translating Words, Translating Cultures* (London: Duckworth, 2000).

[10] Published texts in Tony Harrison, *Theatre Works, 1973–1985* (London: Penguin, 1986); and Tony Harrison, *Prometheus* (London: Faber & Faber, 1998).

represent the impact of the collapse of the mining communities and by extension that of the British working-class ethos and the socialist ideal in Europe.[11]

The role of classical material in the cultural politics of intervention and witness has highlighted two main aspects of cultural change. The first was the disruption of the almost automatic association of classical culture with ruling groups and the 'high culture' of Western Europe. The second was a reaching out to new audiences, people who were unlikely to be steeped in classical learning or even to be aware of the basic aspects of the poems, plays and iconography. Such audiences required the development of innovative techniques in translation and staging. These changes fed into the development of hybrid adaptations of classical texts and images which have provoked vigorous critical argument both inside and outside the classical community. The next section discusses the relationship between linguistic aspects of translation and its broader cultural context.

2. The performative turn in translation for the stage

The 'performative turn' maximizes the interaction between verbal and non-verbal aspects of translation practice for the stage in the context of the changing relationships between Greek plays and modern audiences.

Analysis of the relationship between linguistic and cultural aspects of translation shows that a rigid distinction between the two is misplaced. In this respect, recent changes in direction in translation studies have been paralleled by shifts in emphasis in the analysis of the staging of Greek plays. In translation studies there has been a movement away from a narrow concern with linguistic aspects towards a broader investigation of the relationship between the cultural contexts of both source and new texts.[12] These changes have also been characterized as 'the cultural turn in translation studies' and 'the translation turn in cultural studies.'[13]

---

[11] Edith Hall, 'Tony Harrison's *Prometheus*: a view from the Left', *Arion*, 10 (2002), 129-40; and Hardwick, *Translating Words*.

[12] For discussion of the issues and a challenge to the construction of false dichotomies between linguistic and cultural approaches, see Mona Baker, 'The Pragmatics of Cross-Cultural Contact and Some False Dichotomies in Translation Studies', *CTIS Occasional Papers,* 1 (2001), 7-20; and Michaela Wolf, 'Translation Activity Between Culture, Society and the Individual: Towards a Sociology of Translation', *CTIS Occasional Papers*, 2 (2002), 33-43.

[13] See Susan Bassnett and André Lefevere, 'Introduction: Proust's Grandmother and the Thousand and One Nights: The "Cultural Turn" in Translation Studies', in *Translation, History and Culture*, ed. by Susan Bassnett and André Lefevere (London/New York: Cassel, 1990), pp 1-13; and Susan Bassnett, 'The Translation Turn in Cultural Studies', in *Constructing*

In analysis of Greek drama attention has moved from text to performance to an extent that has inspired the phrase 'the performative turn'. This takes further the insistence on the relationship between text and performance pioneered by Oliver Taplin and privileges performance issues in the shaping of the discourse applied to Greek plays.[14] The trend has now gone even further and I use the term 'the performative slide' to indicate its momentum. This involves a stretching of the linguistic concepts of translation in a direction increasingly governed by the criteria of performability. It also involves a slide within the performance approach itself, often decided by the director. Both linguistic and performance aspects are shaped by assumptions about the nature and perspectives of the audience.[15] My discussion is underpinned by these key assumptions:[16]

1. *The relationship between the ancient text/performance and the modern is fluid*.

Few staged translations are now 'close' translations in the traditional sense. Many could be categorized as 'adaptations' or 'versions' and in any case modern critical approaches question the stability of language, thus problematizing the traditional categories used to describe translations as 'faithful' or 'foreignizing' or 'domesticating'. Even when the translation appears to follow the Greek text closely it depends for some of its impact on the way in which it is presented on the stage.

2. *Greek drama is represented in all types of theatre performance and is therefore experenced by a wide variety of audiences*.

Changes in education and cultural practices mean that comparatively few people now have the opportunity to study Greek plays either in the original languages or in translation. The very fact that professional classicists have

---

Cultures: Essays on Literary Translation, ed. by Susan Bassnett and André Lefevere (Clevedon/Philadelphia: Multilingual Matters, 1998), pp 123-140.

[14] See Oliver Taplin, *The Stagecraft of Aeschylus* (Oxford: Clarendon, 1977); and Oliver Taplin, *Greek Tragedy in Action* (London: Methuen, 1978).

[15] For discussion of the role of the translator, director and audience, see Lorna Hardwick, 'Who Owns the Plays?', *Eirene*, 37 (2001), 23-39. For tension between the performance turn and the textual turn see Lorna Hardwick, 'Electra and the Theatre of Affliction: towards a textual turn', *Didaskalia*, 5 (2002). Also available at: http://www.didaskalia.net/issues/vol5no3/hardwick.html.

[16] This part of the discussion draws on my chapter: Lorna Hardwick, 'Staging *Agamemnon*: the Languages of Translation', in *Agamemnon in Performance 458 BC – 2002 AD*, ed. by Fiona Macintosh, Pantelis Michelakis, Edith Hall and Oliver Taplin (Oxford: Oxford University Press, 2005).

felt marginalized from main-stream culture has made them welcome opportunities to make the plays better known and has resulted in some unique synergy between academics and practitioners. The growing, and in some respects paradoxical, reintegration of classical drama into modern theatrical repertoire (experimental, classical and commercial) also enriches production possibilities. In this respect the flexibility of Greek drama is important – as David Wiles has put it, 'I admire Greek plays because they have so many possibilities. They can be handled as movement pieces, performance poetry or intellectual arguments. They confront themes like war, gender and the limits of materialism which seem to matter in the present'.[17] Nevertheless, many translators and directors may judge that they have to develop their productions in ways that cater for audiences that have minimal knowledge of the original plays and of their dramatic conventions and production contexts.

3. Production dynamics have changed.
The focus of productions has shifted towards the creation of production dynamics which *both* make it appear that the production has been created in the language in which it is spoken/acted *and* which seek to communicate to the audience, which may have little or no knowledge of ancient theatre, an intellectual and emotional experience which corresponds to that attributed to the original.

   The non-verbal aspects of the production are an important aspect of these aims. The modern theatrical context, responsive to the proclivities of the audiences, is perhaps less verbal in orientation, more open to focus on movement and the body, video and multi-media as expressive forms. These are being developed as means of communication and explanation in the new theatrical contexts for Greek drama.

   Staging Aeschylus's *Agamemnon* presents particularly interesting challenges in the context I have just mapped out, challenges accentuated by the difficulties of the original Greek. The Greek is paradoxically both grand and simple. As Hugh Lloyd-Jones has described it, 'a grand style, designed like his (Aeschylus's) manner of production, to carry the audience far from the world of ordinary reality. Nouns are regularly adorned with resounding poetic adjectives; metaphors, often of startling boldness, are abundant; lofty periphrases are substituted for the ordinary names of things; descriptive pas-

---

[17]   David Wiles, *Greek Theatre Performance: An Introduction* (Cambridge: Cambridge University Press, 2000), p. 3.

sages are made rich with vivid imagery'.[18] No wonder that when Robert Browning attempted to reproduce in English the effect of Aeschylus' language it was said that all that was now needed was a translator for the Browning.[19] No wonder, too, that non-verbal aspects of the staging (whether ancient or modern) are so important.

Agamemnon was first staged as the opening play of the *Oresteia* trilogy in the City Dionysia festival in Athens in 458 BC. In the 4th century BC as part of his reforms (c. 338-326), Lycurgus caused copies of the plays to be deposited in official archives, perhaps as a check on adaptation and interpolation. According to Pseudo-Plutarch (*Ten Orators* 841), the state secretary gave a public reading to the actors who 'were not permitted to act except in accordance with the texts'. Lycurgus's action implies a belief that the canonical status of 5th century tragedy could be preserved by faithful adherence to the text and suggests that this was threatened. Modern translations for the stage (as opposed to those prepared for the class or seminar room) rarely seek to emulate this aim and the ways in which they deviate from it are significant both in terms of modern conditions of production and as an indicator of a shift in the values attached to canonicity. The concept of canonicity now tends to be associated with flexibility and transferability of language, situation and meaning rather than implying exact reproduction of an ancient text or performance.

3. Bringing *Agamemnon* to the stage:
   David Stuttard's 1999 production

The verbal aspects of translating *Agamemnon* for performance were closely aligned with expectations about the target audience in the 1999 production by David Stuttard.[20] Stuttard always translates for performance – he was founder and joint artistic director of the touring company Actors of Dionysus and usually directed the productions himself.[21] Over a period of several years it is

---

[18] Other attributes are 'archaic simplicity', 'clauses loosely juxtaposed', 'archaic roughness', 'jagged and irregular syntax'. Aeschylus, *Oresteia*, trans. by Hugh Lloyd-Jones (London: Duckworth, 1982), p. VI.

[19] Augusta Webster, 'A Transcript and a Transcription', in *A Housewife's Opinions* (London: Macmillan, 1879), pp. 66-79.

[20] Published Text: *Agamemnon*, trans. by David Stuttard (York: Aod, 1999).

[21] The work of the company is important in terms of research data because it is one of the few companies which is exclusively concerned with Greek drama. Its biannual touring productions, sustained over a period of ten years, play to large numbers in total and therefore are a

possible to trace a growing flexibility in the relationships between words and other aspects of performance in his work. My observations here are based on a series of discussions and interviews with Stuttard.[22]

His stated aim in translating Aeschylus was 'to convey the monumentality of Aeschylus, with all the richness of his imagery and poetic vocabulary, without losing the dramatic momentum'. Because he is translating for performance his priority is speakability. Stuttard says: 'I must be confident that my cast will be able to deliver with conviction the words I put on paper. So, throughout the process I am constantly aware of how the translation sounds, of how easy it is to speak.' He operates in five stages, first making a literal translation, then working on fluency ('always with the original in mind but letting it take on more of a life of its own'). He then works through two sequences of listening to the sounds and rhythm of the lines. In the first the lines are read back by the computer voice 'princess', a rather mechanical mid-Atlantic. The second sequence of listening involves a re-reading in a northern (Yorkshire) accent, which he finds exposes any pomposities in the translation more harshly than does a reading in English Received Pronunciation (RP). The final stage of the whole process is to work on the translation with the actors. At this stage the needs of the production take over from the needs of the text. Stuttard says that this often involves ruthless editing and, where necessary, changing words or phrases so that they suit the theatrical context of the scene. He has found that this part of the process has become increasingly important, to the extent that he now describes his works as *adaptations* rather than translations. He also believes that theatre can communicate more through actions and movement than through words. Once the plays have been turned into a modern script 'they are precisely that: a script. Aeschylus was not a classicist. He was not an academic. He was a man of the theatre and a modern production must bring the drama gloriously to life… the production is the final link in the translation'.[23]

---

significant influence in shaping popular perceptions of Greek drama as well as enabling study of developments in styles of translation and performance. In this connection the generosity of the artistic directors and members of the company in co-operating with researchers should be warmly acknowledged.

[22] Interviews with David Stuttard 1997–2001; discussions with Foursight Theatre Company, Wolverhampton, 2001.

[23] The question of the ownership of the written word once it comes to be spoken in the theatre is keenly debated. In some contexts this may involve allowing the performers to put the text into their own words through devising or improvization. See Kate Cameron, 'Performing Voices: Translation and Hélène Cixous', in *Moving Target: Theatre Translation and Cultural Relocation*, ed. by Carole-Anne Upton (Manchester: St Jerome Publishing, 2000), pp. 101–12.

It is significant that Stuttard's work has developed in this way. He is classically trained and his company first began with tours directed primarily at school and college audiences who were perhaps mainly interested in plays which were on their examination syllabuses. This audience has been considerably enlarged and extended in terms of age, background and theatrical awareness and the company now plays primarily in Arts Centres and similar venues. It is an index to changes in translational norms and in understanding of the demands of performability that the move from close translation towards adaptation has been so successful in both aesthetic and box-office terms.

This kind of translation is, of course, a risky operation. Stuttard describes it as a balance between three desiderata – accuracy, conveying the spirit of the original and the need for it 'to read and sound as if it were originally written in the language into which it has been translated'. The purpose of the translation influences this balance. For example, a play is not a legal document, which would require a premium on accuracy whereas a speakable acting script may need denser images to be expanded so that their full impact can be felt. An example of this occurs in Stuttard's handling of the image of the blossoming flower. The Herald describes the Aegean sea on the morning after the storm destroys the fleet: 'And when the sun broke through at dawn, the whole Aegean sea was blossoming with shipwrecks and the corpses of the dead'.[24] Later, Agamemnon refines the *anthos* metaphor, describing Cassandra as 'my flower, my blossom' and 'the gift my army gave me'.[25] Stuttard thought that the audience would have been prepared by the earlier image to pick up the sinister undertones here. In his version the image was also allocated to Clytemnestra in her welcome to Agamemnon as 'and now you are here like warmth in winter, thawing out our house to make it blossom'.[26] Stuttard again took the image further than did Aeschylus when he made Clytemnestra comment in her triumphant speech after the murders that her

---

[24] Stuttard, p. 12. Christopher Collard's translation has the sea 'blooming', which perhaps adds a suggestion that the corpses are swelling and soon to rot. He points out in his note (ad loc) that Aeschylus uses the image at *Libation Bearers* 1009 and *Persians* 82 to suggest an unpleasant abundance. Aeschylus, *Oresteia*, trans. by Christopher Collard (Oxford: Oxford University Press, 2002).

[25] Stuttard, p. 16.

[26] Ibid., p. 16. Compare Lattimore's 'you bring with you the symbol of our winter's warmth' and Lloyd-Jones's 'you signal warmth in winter by your coming'. Aeschylus, *Oresteia*, in *The Complete Greek Tragedies, Aeschylus I*, trans. by Richmond Lattimore, ed. by David Grene and Richmond Lattimore (Chicago: University of Chicago, 1953); and Hugh Lloyd-Jones. Collard also adopts 'signify warmth in winter'. These translations were not specifically prepared for performance.

struggle for vengeance 'spans so many years, so much contriving, but now in time and with eternal justice it has flowered to its fulfilment'.[27] The variation on the theme results from Stuttard's view that Aeschylus's major challenge to the translator is the need to preserve and communicate the tension between symbol and reality in the imagery, so in this respect the translator's own interpretation of the play is also influential. It leads to a multiplying of the image, a variant on the tradition of the doubling or repetition of the image by translators who are determined that the audience shall not miss the structural force of a metaphor.

Also important in this context is the translator's perception of cultural relationships within and between ancient and modern. The words of the original and of the translation are informed by the ideas and experiences behind them. To communicate through the translation a modern equivalent of the resonances which a word or a name or a phrase might have set off in the minds of a Greek audience is a major challenge. However, since Stuttard was both director and translator he could integrate the effects of both verbal and non-verbal languages to fill the 'silence' and to create or enlarge audience response. Here he supplied indicators for the audience from costume, acting style and movement. Agamemnon wore a Nazi-style leather coat and dragged Cassandra on a long chain. She was on all fours hissing and spitting like a wild animal.

These examples show how the concept of being 'faithful to the source' has acquired new meanings and applications and how performance moves away from attempts at replication and towards creation of 'equivalence' between the experiences of ancient and modern audiences. This has reshaped the ways in which verbal equivalences in language are perceived and communicated through words and through movement. So the faultlines being played with are on the one hand the micro-shifts in relationship between text and performance, expressed through the broader cultural issues of the relationship between words and bodies, and on the other hand the macro-shifts of cultural position in relation to myth and religion.[28]

My third example brings together elements of the previous two – from translation as intervention and translation as part of the performative turn. It is concerned with Greek drama in post-colonial contexts. Here the faultlines are those of shifting expressions of identity and also involve shifts in the cultural and political associations of Greek drama. In the theatre of the last three

---

[27] Stuttard, p. 26. Compare Lattimore: 'the conflict born of ancient bitterness is not/a thing new thought upon, but pondered deep in time'.

[28] For detailed discussion of the relationship between theatrical semiotics and poetics, see Keir Elam, *The Semiotics of Theatre and Drama*, 2nd edn (London/New York: Routledge, 2002).

decades Greek drama has assumed major importance as an arena for the articulation of anti-colonialist ideas and as a forum for the exploration of post-colonial debates about the relationships between cultural and political identities. In the second half of the 20th century when it was progressively freed from colonial rule, West Africa became a key area for adaptations of Greek plays. Some of the premieres took place in the west and other performances were subsequently staged there.[29]

4. Translation and cultural identity

Of the West-African dramatists who have worked with classical material the best known is Wole Soyinka. Soyinka was politically active and imprisoned in the late 60s because of his criticism of the Gowan military regime and his campaign for a cease-fire in the war against secessionist Biafra. Subsequently he spent five years in virtual exile in Europe. It was during this period that his *The Bacchae of Euripides: A Communion Rite* was commissioned by the National Theatre in the UK and staged in August 1973 at the Old Vic in London. Two aspects of the play are of particular importance. Firstly, the adaptations made from Euripides emphasized the theme of slavery. A second Chorus was added, an ethnically mixed group with a black Leader (to ensure authenticity in the 'hollering' style required for the Leader's solo). The play explored a scape-goat ritual in which a slave was selected for flogging. The stage directions specified a set lined by the skeletal bodies of crucified slaves. Pentheus's tyrannical aspects were brought out and Dionysus's conflict with him resulted in the liberation of the slaves who eventually joined the Maenads in celebration. This has often been described as representing a development of a canonical play in the European tradition as a form of anti-colonial discourse but of course it also drew on the Greek tradition of using the Chorus to give a voice to marginalized groups. Thus the commissioning, creation and staging of the play embodies a structure of double consciousness at every

---

[29] The impact of some of these productions both in African and in Western performance has been researched by Felix Budelmann, 'Greek Tragedies in West African Adaptations', *Proceedings of the Cambridge Philological Society*, 50 (2004), 1-28. For discussion of Rotimi and Soyinka see Marianne McDonald, 'Black Dionysus: Greek Tragedy from Africa', in *Theatre Ancient and Modern*, ed. by Lorna Hardwick and others (Milton Keynes: Open University, 2000), pp. 95-108; and electronically at
http://www2.open.ac.uk/ClassicalStudies/GreekPlays/conf96/ccfrontpage.htm. See also the section on African Receptions in *Classics in Post-Colonial Worlds*, ed. by Lorna Hardwick and Carol Gillespie (Oxford: Oxford University Press, 2007).

level. There is also a double consciousness in the way Soyinka filters the action through the rituals associated with the Yoruba deity Ogun, god of metals, creativity, the road, wine and war and his use of lines from traditional praise chants as well as lines closely following Arrowsmith's translation.[30]

Soyinka is also the author of an essay 'Through the Mysteries of Ogun to the origin of Yoruba tragedy'. In interviews and critical writings he has challenged the notion that tragedy originated in Greece – 'what are they talking about? I never heard my grandfather talk about Greeks invading Yorubaland'. He has also argued that Black Africans were submitted to a second wave of colonialism in having their practices subjected to an intellectual version of western hegemonic practice which situated the main debates within European thought and neglected the theories and cultures of the colonized countries.[31] The volume also includes an important essay on 'Drama and the African World View' in which Soyinka denies that divergences between a traditional African approach to drama and the European are those of opposition between *creative individualism* (European) and *communal creativity* (African). Instead, he asserts that the divergence is between the western compartmentalizing habit of thought – separated myths – and the African sense of interconnected space. Soyinka has been attacked by critics in Nigeria and elsewhere for his African version of humanism and for his emphasis on traditional ritual and myth, which has sometimes attracted the charge of 'nativism'.[32] However, others argue on the other side, recognizing Soyinka's rejection of 'négritude' and analyzing the historicist aspects of his adaptation of Euripides, especially in the challenging exploration of the relationships between African tradition and colonialist culture.[33] It is noticeable that it is Soyinka's use of classical referents and adaptations that is crucial in holding the

---

[30] See Wole Soyinka, 'The Bacchae of Euripides: a Communion Rite', in *Collected Plays,* Vol. I (London: Oxford University Press, 1973), p. VI.

[31] Preface to Wole Soyinka, *Myth, Literature and the African World* (Cambridge: Cambridge University Press, 1976), p. X.

[32] For discussion see Brian Crow and Chris Banfield, *An Introduction to Post-Colonial Theatre* (Cambridge: Cambridge University Press, 1996), pp. 93-95; and Ulrich Broich, 'Postkoloniales Drama und griechische Tragödie', in *Tragödie: Idee und Transformation*, ed. by Hellmut Flashar (Stuttgart/Leipzig: Teubner, 1997), pp. 332-47. Broich denies Soyinka's *Bacchae* status as post-colonial writing because of its use of ritual tribal sacrifice which, along with the Yoruba elements in Rotimi's *The Gods are Not to Blame*, he regards as 'nativist'. This echoes Edward Said's use of the term in Edward Said, *Culture and Imperialism* (London: Chatto & Windus, 1993), pp. 275-78. In his discussion Said relates 'nativism' and its African context to the issues raised by Seamus Deane in respect of nationalism in Ireland.

[33] See Isidore Okpewho, 'Soyinka, Euripides and the Anxiety of Empire', *Research in African Literatures*, 30 (1991), 32-55.

balance between historical and mythological approaches in his work and, in the case of *The Bacchae: A Communion Rite*, of promoting dialogue between these.

From study of Soyinka, then, I would pick out two rather contrasting points. The first is the sometimes ambivalent status of creative drama for which metropolitan European theatre and audiences are the patrons, showing perhaps an enthusiasm for the exotic which is then subverted by the ironies arising from the author's double consciousness. The second is that the inter-textuality of Soyinka's theatre questions the kind of compartmentalism which regards either Greek or Yoruba tradition as prior.

Discussion of African refiguration of Greek drama must also acknow-ledge the impact of theatre in Southern Africa. The reception of Greek mate-rial in South Africa before the end of apartheid shows that productions such as the Cape Performing Arts Board's staging of an Afrikaans performance of the *Oresteia* in 1981 were watersheds because of the way that the non-traditional staging (for South Africa) brought the notion of creating a just so-ciety home to the audience. The *Antigone* was, of course, used as a spring-board by the Serpent Players, who were based in New Brighton (a township outside Port Elizabeth) and closely associated with the actor, poet and play-wright Athol Fugard. It was the cancellation of a planned performance in 1965 because of the imprisonment of the leading actor Norman Ntshinga on Robben Island for political activities that inspired *The Island*, a collaboration between Athol Fugard, Winston Ntshona and John Kani, first performed in 1973. The play became an icon for its denunciation of the brutality and injus-tice of the apartheid regime. It is a play of particular historical specificity – enhanced by Nelson Mandela's role as Creon in a prison performance of Sophocles's *Antigone* on which it draws. In his memoirs, Mandela includes discussion of the long term effects on his attitudes to power that grew from his participation in the production.[34] Yet *The Island* has also been performed at other junctures – for instance in Barbados in the spring of 1994, when it not only marked events in South Africa but is also documented as challeng-ing actors and director to understand their own histories in their relationship to the colonial history of the Caribbean and to confront the interventionist

---

[34] Nelson Mandela refers in his memoirs to the effect of the role on him – '[Creon's] inflexibil-ity and blindness ill become a leader for a leader must temper justice with mercy'. Nelson Mandela, *Long Walk to Freedom*: *the autobiography of Nelson Mandela* (London: Little Brown, 1994; repr. London: Abacus, 1995), p. 541.

role of the (white European) director.[35] The supposedly 'final revival' of the play with Ntshona and Kani was staged in London and toured in the UK and Europe in 2002.

The Island is a play which can be said to have been a catalyst for political as well as theatrical change. Perhaps for that very reason it has also attracted criticism for being high-jacked by middle class white liberals – in South Africa and elsewhere. Originally a counter-text, it is said to have been domesticated into the dominant discourses of European tradition, marginalizing African tradition and practices. *The Island* has been followed by consciously interventionist and culturally hybrid versions of Greek plays such as the *Medea* directed by Mark Fleishman and Jennie Reznek with the Jazzart Dance Theatre (1994-1996 in Capetown, Grahamstown and Johannesburg, also with European tour). This production had the specific aim of constructing an alternative ideology to that of apartheid or African nationalism and of promoting a political and artistic aesthetic which valued cultural diversity and exchange. The spoken script was multi-lingual, including Xhosa, Tamil and Afrikaans as well as English (which was spoken by Jason without an Afrikaner accent). The production was praised for its stunning physical theatre and for its openness to black theatrical forms of expression. Yet, it was also thought to perpetuate racial stereotypes by some critics such who thought that Jason was represented as the white rational male with Medea as the black, female, sensual and barbaric 'other'.[36]

In conclusion, what can be made of this extremely disparate collection of examples of the ways in which Greek drama has had such a catalytic role in such varied cultural histories? Of course there is the nowadays rather bland but nevertheless important point about the flexibility of Greek drama, its capacity to seem both familiar and alien, to always embody that critical distance which can transform audience's perceptions of themselves and of the Greeks. This accounts perhaps for the role of Greek drama in awareness raising and in the theatre of intervention and witness, especially in the face of censorship and repression. However, Greek drama has also been a means of creating new perceptions, new confluences of theatrical practices and new literatures. A point frequently made by post-colonial theorists is that hybridity in culture merely masks power relations and may reaffirm colonial op-

---

[35] Source: Robert Leyshon, 'Laughing in the beginning and listening at the end: Directing Fugard in Barbados', in *South African Theatre As/And Intervention*, ed. by Marcia Blumberg and Dennis Walder (Amsterdam/Atlanta: Rodopi, 1999), pp. 75-81.

[36] Discussed by Yvonne Banning, 'Speaking Silences: Images of Cultural Difference and Gender in Fleishmann and Reznek's *Medea*', in *South African Theatre As/And Intervention*, ed. by Marcia Blumberg and Dennis Walder (Amsterdam/Atlanta: Rodopi, 1999), pp 41-47.

pression in opaque ways. A study of refigurations of Greek drama demonstrates the contrary. These reveal the fragmentation of the ideologies of political and cultural oppression and have provided a commentary on different aspects of liberation from the colonization of the mind. At the same time, in working in this fluid way, refiguration has pointed up different histories of colonialism and the different educational and artistic histories of the practitioners. It is probably too soon to make a judgement about how far this is part of redressing the balance of cultural power and how far it signals a realignment of the cultural affiliations of Greek poetry and drama. Nevertheless, it is salutary to reflect on the implications for Greek drama of the assertion by the Kenyan cultural critic Ngũgĩ wa Thiong'o' (in the context of pressures on African culture) that pride in language, lore, art, dance, song, sculpture and colour can be retrieved from colonialist repression.[37] Certainly in the process of refiguration which has taken place in Africa (and in the Caribbean), Greek drama has been removed from a narrow context of association with imperial and colonialist appropriation and the associated cultural and political practices and values.[38]

The capacity of Greek drama for stimulating and communicating double consciousness and for liberating practitioners and audiences (including European and American audiences) from colonization of the mind has aligned it with the insights of post-colonial dramatists and poets. Some of these have, in their creative work, stripped away easy assumptions about the 'western identity' of ancient Greek culture. In this sense I would argue that Greek drama has not only been a decolonizing force, it has itself been decolonized.[39] And in that process of decolonization the impact of new developments in translation practices has been crucial.

---

[37] Crucial to the claim are the new essays on 'Freedom of Expression' and 'Culture in a crisis' in Ngũgĩ wa Thiong'o, *Writers in Politics*, 2nd edn (Oxford: James Currey, 1997).

[38] For further discussion of the relationship between cultural theory and theatre practice in this respect, see Lorna Hardwick, 'Refiguring Classical Texts: Aspects of the Post-Colonial Condition', in *Classics and Colonialism*, ed. by Barbara Goff (London: Duckworth, 2005); and Lorna Hardwick, 'Remodelling Receptions: Greek Drama as Diaspora in Performance', in *The Uses of Reception*, ed. by Charles Martindale and Richard Thomas (Oxford: Blackwell, 2006).

[39] For further discussion, see Lorna Hardwick, 'Greek Drama and Anti-Colonialism: Decolonizing Classics', in *Dionysus since '69*, ed. by Edith Hall, Fiona Macintosh and Amanda Wrigley (Oxford: Oxford University Press, 2004), pp. 219-42, on which part of this section is based. I would like to thank the organizers and participants of the seminars and conferences at which aspects of this research have been discussed, and especially the organizers of the Leicester/Pisa Colloquium for the opportunity to draw the strands together.

Manfred Pfister

John/Giovanni Florio: The Translator as Go-Between

1. '*Goers-between*' and '*brokers-between*'

To begin at the beginning. The first go-between was Hermes, 'volatile Hermes',[1] messenger, mediator and translator between the gods and the mortals. (Much later, this mercurial go-between art came to be called hermeneutics, the art of interpreting.) The second was Pandarus, who played bawd and match-maker between two mortal lovers and was, to his eternal shame, to give his name to 'all pitiful goers-between', 'all brokers-between'.[2] At the end of the Shakespeare's play he is rejected as an ignominious 'broker-lackey' and laments his thankless job of 'poor agent', 'ill requited' for his services rendered.[3]

What can we learn from these two archetypal go-betweens? First of all, that the activities of a go-between always involve movement, the crossing of borders or in-between spaces, and that the range of these activities can be extremely various – between two species (gods and mortals), between two ethnic groups of one species (Trojans and Greeks), between two sexes (Troilus and Cressida). The activities of an erotic go-between – the pander or match-maker – is only a special application of a wide field of activities that includes the broker's economic negotiations, the diplomat's and agent's political transactions, the traitor's, informer's or spy's trade in intelligence, the traveller's and migrant's traffic between cultures, and, last but not least, the translator's philology and hermeneutics. Hermes and Pandarus can also teach us that the go-between is a highly ambivalent figure: as much as he fashions himself as an honest and disinterested mediator, he is always open to the suspicion of being a cunningly self-seeking double-dealer. Even the translator's go-between art, apparently so innocent and a mere matter of philological competence, is often suspected as artful – as the old Italian adage has it: *traduttore, traditore*. And even with the best of intentions, the neutrality sug-

---

[1]   John Milton, *Paradise Lost* (London: Peter Parker, 1667), l. 3603.
[2]   William Shakespeare, *Troilus and Cressida* (London: R. Borian and H. Halley, 1609), Act 3, Scene 3, ll.187-90.
[3]   Ibid., Act 5, Scene 10, ll. 31-37.

gested by the stance in-between is always a precarious one; it can veer from balance or oscillation between two poles to maintaining old adherences and yet attempting to 'pass'[4] as the other to fully endorsing a new identity in an act of 'going native'. In each case, however, it is far from decided beforehand whether such a position is an asset or a liability, whether it enhances the go-between's agency or paralyzes and traumatizes him, whether the ambiguities of such in-betweenness make him or break him.

What is implied in such a description of the go-between are, of course, central and crucial categories of post-colonial and post-structuralist theory. The go-between is one of those 'figures of the third kind',[5] who inhabit 'the "inter-" – the *in-between* space',[6] the 'liminal' spaces[7] of 'passages'[8] and re-versals, of destabilized identities and mimicry,[9] of contamination and hybrid-ity; the go-between is one of those 'interlocutors' in '"contact zones", the so-cial spaces where disparate cultures meet, clash, and grapple with each other'.[10] The two names of the trade we discussed in this volume suggest just such a 'third space' to be inhabited or crossed: *inter*-preting and *trans*-lating.

2. '*Enterspeaking*' and '*Enter-knowing*'

Rather than rehearse, once again, these current theoretical discourses, let me draw attention to the richness of the vocabulary Elizabethan English had al-ready evolved to denote such in-between spaces, figures, and activities. The very word 'go-between' is an Elizabethan coinage. John Florio, the hero of

---

[4]   Judith Butler, 'Passing, Queering: Nella Larsen's Psychoanalytic Challenge', in *Bodies That Matter* (New York: Routledge, 1993), pp. 167-85.

[5]   *Figuren des/der Dritten. Erkundungen kultureller Zwischenräume*, ed. by Claudia Breger and Tobias Döring (Amsterdam: Rodopi, 1998).

[6]   K. Homi Bhabha, *The Location of Culture* (London: Routledge, 1994), p. 38.

[7]   Victor Turner, *From Ritual to Theatre. The Human Seriousness of Play* (New York: Per-forming Arts Journal Publications, 1982), pp. 20-60.

[8]   Tobias Döring, *Caribbean-English Passages. Intertextuality in a Postcolonial Tradition* (London: Routledge, 2002).

[9]   K. Homi Bhabha, 'Of mimicry and man', in *The Location of Culture* (London/New York: Routledge, 1994), pp. 85-92.

[10]   Mary Louise Pratt, *Imperial Eyes. Travel Writing and Transculturation* (London: Routledge, 1992), pp. 135, 4. The term 'go-between' itself, however, has, to my knowledge, not yet be-come part and parcel of post-structuralist parlance, although Stephen Greenblatt dedicated an entire chapter on 'The go-between' in *Marvelous Possessions. The Wonder of the New World* (Chicago: The University of Chicago Press, 1991), pp. 119-51. However, the term does crop up occasionally in recent ethnographic and ethnohistorical writings, and is used there synonymously with 'cultural broker'.

my tale, in his Italian-English dictionaries, *A World of Words* (1598) and *Queen Anna's New World of Words* (1611), has two Italian and English words each for the erotic go-between, *lena* and *roffiano*, translated as 'bawde or pander', and three at least for the wider application, *mediatore*, *mezzano*, *intercessore*, the latter translated in his functional ambiguity as 'an intercessor, a mediator, one that sueth, goeth betweene or is surety for another. Also a prohibiter or forbidder'.[11] Both the Italian lemmata and their respective English definitions are particularly rich in word formations with 'inter-', 'intra-' or 'enter-' prefixes, including words such as 'interceeding, suing or going betweene', 'entercut', 'enter-traffique', 'enter-give', 'interiacent, or lying betweene', 'interlocutor', 'enterspeech', 'enterspeaking' and 'enterwriting', 'enter-mediate', 'entermix', 'enterchange', 'intersert', or 'enteruiew'. Most of them have not survived into modern English, and there are more of these archeological specimens in Florio's translation of Montaigne's *Essays*.

My favourite amongst them is 'enter-knowing', because it puts the go-between's hermeneutical and communicative activities in a nutshell. It occurs in essay II, xviii 'Of giving the lie', which laments the corruption of words and the distortion of meaning: if language 'faile us we hold our selves no more, we enter-know one another no longer'. Montaigne and Florio speak here of language as the go-between or 'interpretour of our soules' in everyday situations, where there is no particular cultural or ethnic disparity between the interlocutors, but they immediately clinch their argument by applying 'enter-knowing', or rather its collapse, to colonialism, where 'the desolation of this conquest of the "new *Indiaes*" hath extended it self to the absolute abolishing of names and ancient knowledge of Places'.[12] In contrast to such a total erasure of one context, the language of 'enter-knowing' knows of – at least – two frames of reference, two languages and local knowledges at one and the same time, mediates between them or plays them off against each other.

Such a language is essentially dialogical – not only in Bakhtin's metaphorical and generalized sense, but also in Jan Mukařovský's stricter and lin-

---

[11] John Florio, *Queen Anna's New World of Words* (London, 1611; facs. repr. Menston: The Scolar Press, 1968), p. 262. Cf. also the relevant lemmata in John Florio, *A Worlde of Wordes* (London: Arnold Hatfield for Edward Blount, 1598; facs. repr. Hildesheim: Georg Olms Verlag, 1972).

[12] Michel de Montaigne, *The Essayes of Michael Lord of Montaigne. Translated by John Florio*, 3 vols (London: Val Sims for Edward Blount, 1603; repr. London: Dent, 1910), II, 394. Florio's 'we enter-know one another no longer' is a literal translation of Montaigne's 'nous ne nous entreconnoissons plus'; cf. Michel de Montaigne, *Essais*, ed. by Maurice Rat, 2 vols (Paris: Garnier, 1962), II, 718.

guistic definition of 'several or at least two contextures' which 'interpenetrate and alternate in dialogical discourse'.[13] In translations, it partakes simultaneously of the source and target language and, in a wider application, it partakes of the languages and contextures of the speaker, of the addressee and often also of the object of discourse. It is, therefore, necessarily heterogeneous and hybrid, even to the point of actually employing different languages and not just different discourses within one language. For this linguistic and stylistic hybridity the Elizabethans also had a richly nuanced vocabulary: 'macaronic', as in Burton's description of his own *Anatomy of Melancholy* as a polyglot 'Macaronicon';[14] 'mongrel' or 'bastard', as in Sidney's strictures on the generically mixed English drama of his times;[15] or 'hodgepodge', 'gallimaufrey' or 'mingle-mangle' as in Lyly's prologue to his comedy of *Midas.*[16]

Such go-between language and such go-between texts constantly quote the languages and discourses of the other and conflate or superimpose them with the speaker's language and discourse, and they 'perform' their in-betweenness in surprising 'turns', in exaggeration and parody, in pastiche, self-conscious mimicry or emulation. Frequently the language of the go-between is – to use another good old Elizabethan term – 'ambidexterous', i.e. wily and witty in playing in, and with, the gap between the languages, playing them off against each other.

3. John and Giovanni

'Bilingued FLORIO'[17] went under two names – John or Giovanni, depending on whether he wrote in English or in Italian. The two names suggest his divided self-definition and his in-between identity: he was both an Italian of

---

[13]   Jan Mukařovský, *The Word and Verbal Art. Selected Essays*, trans. and ed. by John Burbank and Peter Steiner (New Haven: Yale University Press, 1977), p. 87. For a critical comparison of Bakhtin's and Mukařovský's theories of dialogism and dialogue cf. W. Klaus Hempfer, 'Lektüren von Dialogen', in *Möglichkeiten des Dialogs. Struktur und Funktion einer literarischen Gattung zwischen Mittelalter und Renaissance in Italien*, (Text und Kontext 15), ed. by W. Klaus Hempfer (Stuttgart: Steiner, 2002), pp. 1-38 (pp. 10-19).

[14]   Robert Burton, *The Anatomy of Melancholy,* ed. by Holbrook Jackson, 3 vols (London: Dent, 1932; repr. 1968), I, 25.

[15]   Philip Sidney, *An Apology for Poetry*, in *English Critical Essays (Sixteenth, Seventeenth and Eighteenth Centuries)*, ed. by Edmund D. Jones (London: Oxford University Press, 1947), p. 46.

[16]   John Lyly, *Gallathea and Midas*, ed. by Anne Begor Lancashire (London: Edward Arnold, 1970), p. 80.

[17]   Cf. the dedicatory poem by R.H. to Giovanni Florio, *Florio His Firste Fruites* (London: Thomas Dawson for Thomas Woodcocke, 1578).

sorts, and an Englishman of sorts. He was the son of a Tuscan of partly Jewish descent and thus Italian; and he was born in England and thus, according to a Common Law rule,[18] English. In all likelihood he had never set foot in Italy itself at all and had learnt and perfected his Italian with his father in London, in the Swiss Grisons canton and with Bishop Vergerio in Tübingen of all places.[19] On the other hand, all his activities in England as teacher, lexicographer and translator and his contacts with the English court and with prominent literary figures of Elizabethan Oxford and London depended on his being Italian. The only portrait of his we have, the frontispiece to the *New World of Words* of 1611, proudly presents the 'Praelector Linguae Italicae' to Queen Anne with accompanying Latin verses that highlight precisely this in-between status: 'Italus ore, Anglus pectore' – in his native language an Italian, in his heart an Englishman.

The *ore/pectore* opposition suggests a hierarchy of external accidence (*ore* or voice) and internal essence (*pectore* or heart) in his self-construction which prioritizes the Englishness in his make-up, as did already the mythological fable with which, thirteen years before, he had described the first version of his dictionary, *A World of Words*, as a 'bouncing boje, *Bacchus*-like', from 'my Italian *Semele*, and English thigh', the Englishness of the thigh referring to Jove's decisive potency in this genealogical scenario.[20] In such images Florio fashions himself as a naturalized Englishman and insists at the same time upon his Italian linguistic and cultural background.

Florio, like his father Michael Angelo before him, was that rare thing, an Italian Protestant, and it was this religious persuasion that had brought his family to England in 1550 in the first place and then made the religious refugees escape again to Calvinist communities on the Continent during the Marian persecutions, to return to Elizabeth's England in the mid-seventies. Thus, Florio found himself not only between two languages and homelands, but also between two mutually hostile religious establishments – the Roman Catholicism so prominent and powerful in the country of his descent that being Giovanni suggested being Catholic, and the Reformed Christianity, which had drawn him to England and provided John with a congenial ambience. In

---

[18] Cf. Thomas Wyatt, 'Aliens in England before the Huguenots', *Proceedings of the Huguenot Society of London*, 19 (1953), 74-94 (pp. 78, 94).

[19] Biographical information here and throughout my paper derives mainly from A. Frances Yates, *John Florio. The Life of an Italian in Shakespeare's England* (Cambridge: Cambridge University Press, 1934; repr. New York: Octagon, 1968), pp. 2, 13-15, 21, 25f.

[20] Florio, *A World of Words*, p. a3. A more balanced in-betweenness is suggested in R.H.'s image of Florio as a tree 'fram'd according to the fruite/an English Stock, but an Italian Plant'; cf. Florio, *First Fruits*.

linguistic and cultural terms, his defining affiliations were with the Italian language, literature and humanism, in religious and political terms with Protestant England – two sets of affiliation by no means easy to reconcile and thus not conducive to a stable identity.

In this, the Florios were by no means unique. They belonged to the increasing number of displaced persons, who had fled from religious strife and persecution on the Continent, most of them from France and the Netherlands, and tried to make a living there as craftsmen, tradesmen, teachers, scholars or artists in England and particularly London.[21] For many contemporary observers, London was well on the way to what we now would call a multicultural society. This created 'contact zones' everywhere in the very heart of England and not only, as Mary Louise Pratt envisaged them, at the margins – contact zones between an English culture and its continental European Other. And, as nowadays, this increasingly stirred violent anti-alien feelings particularly with the common people, who considered the immigrants as a threat to their own employment, whereas the political establishment appreciated and protected them as politically and economically useful contributors to the national trade, industry and culture.[22]

There was, however, not only this 'strident form of popular xenophobia'[23] against which John had to defend and define Giovanni. There were also more intellectual anti-Italian discourses, the xenophobic expression of a new English nationalism that reacted to a wide-spread passion for Italian culture and all things Italian amongst courtiers and humanists. These discourses were propagated by a broad coalition of Puritan and patriotic intellectuals who promoted emphatic notions of Englishness and warned of the dangers of contamination with Italian idolatry and despotism (Catholicism), policy and atheism (Machiavelli), vice and perversion (Aretino).[24] To quote just one characteristic voice, that of Gabriel Harvey in a letter to his friend Edmund Spenser, facetiously addressed as 'my yunge Italianate Seignior'. Having commented at length upon the pride of the Italian, Spanish and French in their own cultures and the absence of such pride with the 'mixtely outlandish' English, he

---

[21] Cf. Irene Scouloudi, 'Alien Immigration into and Alien Communities in London, 1558-1640', *Proceedings of the Huguenot Society of London*, 16 (1937-41), 27-49.

[22] In the 1590s these outcries against strangers became so strong that the Privy Council took measures against seditious libels concerning the strangers; cf. Scouloudi, p. 31.

[23] A. J. Hoenselaars, *Images of Englishmen and Foreigners in the Drama of Shakespeare and His Contemporaries* (London: Associated University Presses, 1992), p. 27.

[24] The fullest account of both the Italophile fashions and the Italophobic counter-reaction is still Lewis Einstein, *The Italian Renaissance in England* (New York: Columbia University Press, 1902); for the latter cf. particularly chapter 4, 'The Italian Danger'.

concludes his diatribe with an apostrophe in the grandest Ciceronian style and in verse: 'O tymes, O manners, O French, O Italish Inglande…'[25]

Giovanni, the natural Italian, and John, the naturalized Englishman, were clearly a part of this 'Italish Inglande' and anxiously aware of the embattledness and precariousness of their position. Finding himself at the intersection of a whole range of English and Italian auto- and heterostereotypes both positive and negative, Florio had to stage himself in carefully guarded performances to legitimize his presence and demonstrate the usefulness of his go-between activities. One particular virulent stereotype was that of the Italianate or 'Italianified'[26] Englishman, alluded to in Harvey's address to Spenser: the English gentleman having gone native during his studies or travels in Italy and lost and betrayed his English mettle and Protestant purity, or, in Roger Ascham's words, one 'who, parting out of England fervent in the love of Christ's doctrine, and well furnished with the fear of God, returned out of Italy worse transformed than ever was any in *Circe*'s court'. Such a monstrous changeling is, according to Ascham's *Scholemaster*, written in the 1550s, despicable to the English and the Italian alike, and it is significantly the Italian view, summed up in an Italian adage, that he quotes to give a special rhetorical force and plausibility to this: '*Inglese Italianatio, è un diavolo incarnato*'.[27]

Florio's go-between occupation in London of language instructor, writer of bilingual dialogues, lexicographer and translator could easily be regarded as serving the same purpose of 'Italianating' his English students. As he writes himself: his trade is 'to dye' 'naturall Englishmen… into artificial Italians'.[28] Obviously, he was aware of moving on dangerous and shifting grounds here. What made Florio's activities, however, even more precarious was that they extended far beyond the linguistic and philological, even beyond mediating 'enter-knowingly' between the mutual perceptions of the English and the Italians and their respective cultural values. Particularly during his years at the French embassy in London from 1583 to 1585 he served not only as Italian tutor to the daughter of the ambassador, and was variously

---

[25]   Gabriel Harvey, *Letter-Book*, ed. by Edward John Long Scott (London: Camden Society, 1884), pp. 65, 66, 97. – In 1580 Harvey published an attack on the Italian craze, the *Speculum Tuscanismi*, though later he himself – with the help of Florio, or at least his *First Fruits*, a copy of which he owned and annotated – dedicated himself to Italian studies; cf. Yates, *Florio,* p. 50.

[26]   This is the Duke of Norfolk's contemptuous characterization of William Barker, who had betrayed his plot; cf. Einstein, p. 139.

[27]   Quoted from *The Fatal Gift of Beauty: The Italies of British Travellers. An Annotated Anthology*, ed. by Manfred Pfister (Amsterdam: Rodopi, 1996), pp. 78-79.

[28]   Florio, *First Fruits*, p. 106.

employed as interpreter and translator, but was used also as messenger or general go-between – helping, for instance, to arrange financial credit with an Italian banking firm, conveying the ambassador's greetings, or accompanying the ambassador's equally distinguished as notorious Italian house-guest Giordano Bruno, who had no English at all, to the legendary 'Ash Wednesday Supper' at Fulke Greville's.[29]

Any embassy, situated between territoriality and extra-territoriality, is a contact zone, and this was particularly true of the French embassy in Butcher Row: relations between England and France were extremely complex and were coming to a new crisis over the imminent execution of Mary Stuart. The ambassador was in constant communication with the imprisoned Queen of Scots and it was through his embassy that she corresponded with her friends abroad. No wonder, the Elizabethan 'secret service' under Walsingham was deeply interested in what went on in the French embassy and there is ample evidence that Walsingham maintained a number of informers in the embassy's household, and strong reason to believe that John Florio was one of them.[30] Who could have been better qualified and more eligible for the job than him, the Italian and thus, according to the Elizabethan stereotype, natural schemer dyed in the wool of Machiavellian policy, the Protestant Italian and naturalized Englishman lodged at the very hub of intrigue in the French embassy?[31]

This career culminated in 1604, when he became reader in Italian and one of the Grooms of the Privy Chamber to Queen Anne at the court of James I and later perhaps also tutor in Italian and French to Prince Henry and Princess Elizabeth.

---

[29] Cf. Frances Yates, 'John Florio at the French Embassy', *The Modern Language Review*, 24 (1925), 16-36; and Yates, *Florio*, ch. 4 ('The French Embassy') and ch. 5 ('Florio and Bruno'). A more recent and more detailed account, drawing upon new material and fascinating as a detective novel, is in John Bossy, *Giordano Bruno and the Embassy Affair* (New Haven: Yale University Press, 1991).

[30] Cf. Yates, *Florio*, pp. 83-86; and Bossy, pp. 58-61. There is no reference to Florio in Alison Plowden, *The Elizabethan Secret Service* (Hemel Hempstead: Harvester Wheatsheaf, 1991); and John Michael Archer, *Sovereignty and Intelligence: Spying and Court Culture in the English Renaissance* (Stanford: Stanford University Press, 1993); and a brief and passing reference to him in Alan Haynes, *The Elizabethan Secret Services* (Stroud: Sutton, 1992), p. 36.

[31] Another conspicuous case of an Anglo-Italian go-between acting as spy and informer was the composer and lutinist to Queen Elizabeth Alfonso Ferrabosco senior, whose son Alfonso junior, musical instructor to the Prince of Wales, Florio certainly knew. Cf. Yates, *Florio*, pp. 84, 254.

Again he did not merely serve as a linguistic go-between, but extended his services beyond that to acting as an intermediary between the Queen and Italian artists seeking employment with her, lending himself as informer of the secret plans of a double French wedding, or literally playing go-between in the – abortive – project of arranging a marriage between the Prince of Wales and a Tuscan princess.[32] And again this demonstrates how seamless the web is between the various activities of John/Giovanni, how subtly graded the transition from language teaching, interpreting and translating to cultural and economic transactions, to matchmaking and on to informing and spying.

4. Go-between texts

As to his writings, that grew out of these various activities, none of them are 'original' literary works[33] and all of them are texts situated between languages. They belong to three distinct genres of go-between texts: (1) bilingual *language lesson dialogues* intended to facilitate and make entertaining the learning of foreign languages (the *First* and *Second Fruits* of 1580 and 1591); (2) *foreign language dictionaries* also geared to language acquisition (the *World of Words* of 1598 and its enlarged version, *Queen Anna's New World of Words*, of 1611); (3) *translations* from or into foreign modern languages (among others Jacques Cartier's *Navigations to New France* of 1580,[34] King Charles's *Basilikon Doron* and, of course, Montaigne's *Essays* of 1603).[35] All three genres are in one way or another 'macaronic' and straddle the languages from which, and into which, they translate: the *dialogues* and the *dictionaries* are, as it were, structurally bilingual, presenting their English and Italian components side by side; the *translations*, printed without

---

[32] Yates, *Florio*, pp. 249-51.
[33] An exception are three Italian manuscript poems in praise of Queen Anne; one of them is published in Giuliano Pelligrini, 'La Ninfa del Tamigi', in *Friendship's Garland: Essays Presented to Mario Praz on His Seventieth Birthday*, ed. by Vittorio Gabrieli (Rome: Storia & Letteratura, 1966), pp. 168-75.
[34] There is a modern reprint in the 'March of America Facsimile Series', Number 10: Jacques Cartier, *Navigations to Newe Fraunce*, trans. by John Florio (Ann Arbor: University Microfilms, 1966).
[35] As a fourth genre one might mention the anthology, represented by Florio's collection of Italian proverbs, John Florio, *Giardino di Ricreatione* (London: Thomas Woodcocke, 1591); this work is closely connected with the language learning dialogues, which again and again emphasize the importance of proverbs in mastering a foreign language and demonstrate the richness of Italian proverbial expression and piling up examples.

the original texts facing them, only suggest the other language, immediately referring the bilingual reader alone to it. In the Montaigne translation, however, there are frequent cases of an actual macaronic juxtaposition of languages: Montaigne's original is in itself a polyglot text, interspersed with quotations from languages other than French, and Florio heightens this effect by consistently offering these quotations both in the original foreign language and in his own translation.

Marginal as these three genres may appear to be from a modern, post-romantic literary point of view, they have been crucial for shaping a supranational European sense of Renaissance Humanism and aligning Tudor and Stuart England with it. And Florio's achievement in all three of them was outstanding. His Montaigne is still part of our literary canon as one of the major achievements of that particularly 'Elizabethan art' of translation.[36] And his dialogues and dictionaries, though hardly remembered these days except by annotators of Shakespeare's works, were also ground-breaking in their own time. His Italian-English dictionary was the first to fully take into account not only Dante, Petrarca, and Boccaccio but also contemporary Italian literature,[37] the first to record a wealth of dialectal words[38] and has preserved, both in Italian and English, a 'colloquial stratum of discourse which so frequently never reaches the printed page'.[39] It set a standard to which Anglo-Italian lexicography remained deeply indebted well into the eighteenth century.[40]

And as to his dialogues, he was, of course, not the first to use the dialogue form as a medium for language instruction: [41] the genre was indeed so established by Shakespeare's time that he could put it on stage and play with it in *The Taming of the Shrew* (1.2), *The Merry Wives of Windsor* (4.1), and *Henry*

---

[36] Cf. Francis Otto Matthiessen, *Translation. An Elizabethan Art* (Cambridge, Mass.: Harvard University Press, 1931; repr. New York: Octagon, 1965), ch. 4.

[37] Cf. O. David Frantz, 'Florio's Use of Contemporary Italian Literature in *A Worlde of Wordes*', *Dictionaries*, 1 (1979), 47-56. Frantz persuasively argues against DeWitt T. Starnes's view of Florio's derivativeness as a lexicographer in T. DeWitt Starnes, 'John Florio Reconsidered', *Texas Studies in Literature and Language*, 6 (1965), 407-22.

[38] Cf. D.J. O'Connor, 'John Florio's Contribution to Italian-English Lexicography', *Italica*, 49 (1972), 49-67 (p. 52).

[39] L. James Rosier, 'Lexical Strata in Florio's *New World of Words*', *English Studies*, 44 (1963), 415-23 (p. 423).

[40] O'Connor, pp. 58-65.

[41] Cf. B. Louis Wright, 'Language Helps for the Elizabethan Tradesman', *Journal of English and Germanic Philology*, 30 (1931), 335-47; and A. Frances Yates, 'Italian Teachers in Elizabethan England', *Journal of the Warburg Institute*, 1 (1937), 103-16.

V (3.4).[42] But none of them – Erasmus's *Colloquys* excepted – could rival Florio's *First* and *Second Fruits* in literary ambition. They are more subtle and 'theatrical' in their projection of characters and everyday situations[43] and they aim beyond a merely linguistic instruction, introducing the learner not only to the foreign language but also to the foreign culture, providing models of *civil conversatione* as well as of courtly manners[44] and even proposing a whole range of foreign styles from Guevaran terseness and 'euphuistic' artifice to Petrarchism. As such, 'they may indeed have been a considerable factor in the moulding of our English tongue and literature'.[45]

Florio's works being in themselves instances of an 'enter-traffique' between languages, they frequently reflect upon the difference between English and Italian and the cultures expressed in them, and upon the uses of such traffic. In a European language situation in which, unlike today, English was hardly known on the Continent, it was particularly the English who were in pressing need of interpreters and translators such as Florio himself. Even if he dedicates his *World of Words* expressly 'to all Italian-English, or English-Italian students',[46] his primary addressees are the English, whose shameful incompetence in modern languages he frequently laments.[47] In this, Florio is not at all concerned about any practical disadvantages, for instance in trade and commerce, that might follow from this incompetence:[48] for him, it rather shows English politeness and gentility to disadvantage and signifies an insular und self-sufficient outlook afraid of opening up to a rich culture like the Italian.

In this context, his prefaces and dedications as well as his dialogue speakers frequently address themselves to the comparative values and distinct characteristics of the English and the Italian language and culture. Often

---

[42] Cf. R.C. Simonini, Jr., 'Language Lesson Dialogues in Shakespeare', *Shakespeare Quarterly*, 2 (1951), 319-29.

[43] This theatricality is highlighted in William Edward Engel, 'Knowledge That Counted: Italian Phrase-Books and Dictionaries in Elizabethan England', *Annali d'Italianistica*, 14 (1996), 507-22 (p. 518).

[44] Stefano Guazzo, *La Civil Conversatione* (Brescia: Tommaso Bozzola, 1574) was first translated by George Pettie from a French translation in 1586; Sir Thomas Hoby's translation of Baldassare Castiglione's *Libro del Cortegiano* (1529) appeared in 1561.

[45] Yates, 'Italian Teachers', 115.

[46] Florio, *A World of Words*, p. a5.

[47] Cf. for instance Florio, *First Fruits*, p. 63; and Montaigne, *Essayes*, III, 2.

[48] The study of Italian, in Florio's times largely and mainly considered as a gentleman's exercise, was to acquire a practical purpose with the increased importance of the trade in the Levant, 'where the *Italian Tongue* is all in all', as Florio's successor Giovanni Torriano has it in the dedication of Giovanni Torriano, *Italian Tutor* (London: Thomas Payne, 1640) to the 'Company of Turkey Merchants'; cf. B. Louis Wright, 'Language Help', 344f.

these comparisons result in favour of Italy, but the overall picture arising from them is actually quite multi-faceted. Even when it comes to assessing the respective values and merits of the Italian and the English language, there is not just praise for the one and dispraise for the other. This may be due on the one hand to the dialogue form in which he writes and which makes for diversity of opinions, and on the other to the development of his own opinions towards greater tolerance and balance in the 13 years from *First* to *Second Fruits*. We do, of course, find the Italian language extolled above all the others. In the *First Fruits* this is done by Florio himself in his 'Induction': 'I am sure, that no language can better expresse or shewe foorth the liuely and true meanyning of a thing, then the Italian'.[49] In the *Second Fruits* such superlative praise is delegated to an Italian, or at least fervently Italophile and thus clearly partisan speaker in dialogue: 'I thinke it the Italian tongue to be the most eloquent and copious of all'.[50] In contrast to the cultivated richness of the Italian language, English appears as a barren waste that needs to be enlivened with Italian flowers brought over by Florio[51] or, alternatively, as a wild plot overgrown with foreign weeds:

> But yet what thinke you of the speech, is it gallant and gentle, or els contrary? –
> Certis if you wyl beleeue me, it is a language confused, bepeesed ['pieced together' as well as 'bepissed'; MPf] with many tongues: it takes many words of the latine, & mo from the French, & more from the Italian, and many more from the Duitch, some also from the Greek, & from the Britaine, so that if euery language had his owne wordes again, there woulde but a fewe remaine for English men, and yet euery day they adde.[52]

Here, Florio's speaker sounds like any one of the many Elizabethan critics who harangued about the rising flood of foreign 'inkhorn terms' and 'oversea language'.[53] However, one of them who 'added' to the English vocabulary 'every day' actually was Florio himself, the linguistic go-between, who in his translations and dictionaries was to smuggle a rich lexical contraband into English. Accordingly, what is decried in *First Fruits* as the unruly heterogeneity or hybridity of English, will soon occasion special praise as a sign of its unprecedented copiousness. Commenting on the asymmetry of his *World of*

---

[49] Florio, *First Fruits*, p. 114.

[50] John Florio, *Florio Second Fruits* (London: Thomas Woodcocke, 1578), p. 111.

[51] For this frequently employed bilingual punning on his name cf. the dedicatory poem '*Phaëton* to his Friend *Florio*' to *Second Fruits*.

[52] Florio, *First Fruits*, p. 51. These strictures on the hybridity of the English language are repeated in Italian in the 'Regole necessarie per indurre gli'taliani à proferir la Lingua Inglese' that conclude Florio, *First Fruits*, p. 160.

[53] On this controversy cf. C. Albert Baugh, *A History of the English Language*, 2nd edn (London: Routledge, 1959), pp. 257-84.

Words, in which the English definitions and synonyms outnumber the Italian words by far, he turns this into a joint celebration of both the polyglot Queen and the polyglot Queen's English:

> If in these rankes the English out-number the Italian, congratulate the copie and varietie of our sweete-mother-tongue, which vnder this most Excellent well-speaking Princess or Ladie of the worlde in all languages is growne as farre beyond that of former times, as her most flourishing raigne for all happiness is beyond the raigne of former Princes.[54]

Florio, translating his own Italian into English in the dialogues or translating Ramusio's Italian or Machiavelli's French into English, discovered the entelechy of each language, which makes judgmental comparisons an absurdity and turns translation into a miracle. As he writes in the preface to his Montaigne: 'every language hath it's *Genius* and inseparable forme; without *Pythagoras* his *Metempsychosis* it can not rightly be translated'.[55] Where that miracle works, the 'enter-knowledge', which alone can make it possible, creates a surplus of insight which transcends what had been known in each of the single languages and cultures before. It is in this context that he quotes Giordano Bruno, 'my olde fellow *Nolano*', who 'tolde me, and taught publikely, that from translation all Science had it's of-spring'.[56]

Translators, if they work on a certain level, translate from the foreign language into their own. With Florio, the reverse is true – or, rather, the rule does not apply, as with him the difference between own and foreign language becomes uncertain or collapses altogether. This is a measure of his linguistic and cultural in-betweenness. His early language dialogues are not only explicitly intended for both English and Italian users as 'a perfect Induction to the Italian, *and* [my emphasis] English tongues',[57] it is also quite impossible to decide, from which of the two languages he translated into the other, which of the two columns, the Italian or the English came first or second, which is the original and which the translation. Let me take as an example a snatch of dialogue between two friends on their way to the tennis court:[58]

G. E dopo descinare anderemo a veder qualche comedia.	G. And then after dinner we will goe see a plaie.
H. In Inghliterra non recitano vere	H. The plaies that they plaie in England,

---

[54] Florio, 'The Epistle Dedicatorie', in *A World of Words*, p. a5. This is re-affirmed in the address 'To the Reader', p. b1f: 'And for English-gentlemen me thinks it must needs be a pleasure to them, to see so rich a toonge our-vide by their mother-speech, as by the maniefolde Englishes of manie wordes in this is manifest.'

[55] Montaigne, *Essayes*, I, 9.

[56] Ibid., 7.

[57] Cf. title page of Florio, *First Fruits.*

[58] Florio, *Second Fruits*, p. 22f.

comedie.	are not right comedies.
T. E pur non fan altro che recitar tutto il giorno.	T. Yet they doo nothing else but plaie euery daye.
H. Si, ma non sono vere comedie, ne vere tragedie.	H. Yea but they are neither right comedies, nor right tragedies.
G. Come le nominereste voi dunque?	G. How would you name them then.
H. Rapresentationi d'historie, senza alcun decoro.	H. Representations of histories, without any decorum.

My point here is not only that the two versions are a perfect match in meaning and style; what I find more remarkable is their deixis: the reference 'in England' would suggest a foreigner's perspective upon the state of English drama, i.e. English drama seen from a neoclassical Italian perspective. And yet, Henrico's or Henry's strictures against the lack of generic decorum in contemporary English drama repeat almost verbatim what Sidney had written a decade ago in his *Defence of Poesie*.[59] Thus here, as elsewhere in the dialogues, the perspective from without is inextricably intertwined with that from within; after all, Sidney's perspective is already one that has made the new Continental precepts of generic purity his own.

Moreover, and perhaps even more importantly, Florio uses the literary form of the dialogue throughout to bring English and Italian discourses, and English views of Italy as well as Italian views of England into a dialogue with each other. The result of this is a remarkable shift of emphasis from *First* to *Second Fruits*, a shift from the stern Puritan theology and Guevaran moralizing predominant in the first series to the more mundane and courtly interests and persuasions in the second.[60] Where before the images of Italy his speakers projected in *First Fruits* served a mainly apologetic function in response to English anti-Italian clichés that would jeopardize Florio's own moral and cultural authority, he now translates Italian notions of courtliness and courtship into much more positive terms; where before, for instance, he had a speaker for whom 'to speake of Loue' is 'labour lost' have the last word in the 'Discourses vppon Musicke, and Loue',[61] he now dedicates a considerable part of the dialogues to disquisitions on this very topic. This reflects a change in the cultural climate; it responds to a changed cultural situation in the early 1590s, which he ironically invokes in his dedication as 'this

---

[59] Cf. *English Critical Essays (Sixteenth, Seventeenth and Eighteenth Centuries)*, ed. by Edmund D. Jones (London: Oxford University Press, 1947), p. 46: 'So falleth it out that, having indeed no right comedy…'. The text was only published in 1595, yet it had circulated in manuscript before and Florio had contacts with the Sidney circle.

[60] Cf. the succinct description of this development in Yates, *Florio*, pp. 136-38.

[61] Florio, *First Fruits*, p. 71.

stirring time, and pregnant prime of inuention'.[62] Writing for an increasingly Italianized cultural coterie delighting in 'songs, and sonnets' and 'Amadysing',[63] he recasts his role of go-between into a much more relaxed and less contentious stance now.

In contrast to the language dialogues, his *dictionaries* are linguistically uni-directional, providing Italian words with English translations; the complementary English-Italian dictionary, which 'Resolute *Iohn Florio*' promises in the first version of his Italian English dictionary, *A World of Words*, never was realized.[64] There is, however, one feature to his dictionaries that compensates for this imbalance: the English synonyms and glosses outnumber and outweigh the Italian words beyond what is common with dictionaries. His dictionaries do not only document the richness of the Italian lexicon: they also demonstrate the wealth, the *copia*, of English words and his own bravura command of it. There is something demonstrative to his flamboyant performance of piling up synonyms across all registers of style – an element of mimicry, in which a foreigner not only imitates, but emulates the native speaker's command of his own language and culture, the attempt of an Italian to out-English the English in their own linguistic versatility.

This is not only a matter of numbers of words but also of range of register. Florio is not a 'squeamish lexicographer'[65] and his dictionary runs the whole gamut from elevated to vulgar both in Italian and English. His Italian vocabulary offers a choice of no less than twenty-nine terms for the female pudendum, among them 'Potta, *a womans priuie part, a cunt, a quaint*' and 'Pottaccia, *a filthie great cunt*',[66] and among the English definitions is one of the earliest printed uses of 'fuck': '*to iape, to sard, to fucke, to swiue, to occupy*'.[67] This broadly developed stratum of his dictionary seems to be at odds with the lexicographer's Puritan leanings and affiliations and marks a tension in his work between his attempts at defending Italian culture from the strictures of licentiousness on the one hand and a humanistic and philological *nil humanum* which does not shy away from any manifestation of the human. The bibliography of sources, on which he based his dictionary, shows this strain upon his role as go-between even more clearly: one fifth of the books

---

[62] Florio, *Second Fruits*, p. A2.

[63] Ibid., p. A2f.

[64] Nor was the additional promise of 'the addition of the French and Latine'; cf. 'To the Reader', in *World of Words*, p. b2.

[65] Rosier, 421.

[66] Florio, *A World of Words*, p. 288; Florio, *New World of Words* drops the polite paraphrase (p. 394).

[67] Florio, *A World of Words*, p. 137; Florio, *New World of Words*, p. 194. Cf. Frantz, 51, 53.

used to compile *A World of Words* and listed in his preface are by Pietro Aretino[68] – the very writer whose obscenity and blasphemy epitomized for many in England the image of Italy which Florio fought against so 'resolutely', an atheistic Italy of moral depravation and decadence. It is from Aretino's *Ragionamento*, for instance, that he takes the word *trentuno*, a gang-bang or gang-rape,[69] to gloss it with what appears to be an excessive circumstantiality. I quote the even more fulsome version in the *New World of Words*:[70]

> a punishment or reuenge that Ruffianly fellowes and Swaggerers vse to punish and inflict upon rascally whores in Italie, who (as some vse to pump them, or duck them in the water in England) cause them to be iumbled one and thirtie seuerall times, by so many base rascals one after another without stop or stay: and if they be not so many men, looke how many there be, they must make vp the number by turnes. Also an occupying of one and thirty times giuen to such a common hedge-whore, or ouuer-ridden iade, as we say in England. A pumping of a common whore.

The lexicographer turns into a comparative ethnologist here and, overstepping his lexicographical task, he intervenes between the Italian and the English words with his own explanations and evaluations.

Similar things happen in his translation of Montaigne's *Essayes* (1603). Here again, the Anglo-Italian go-between, 'translating from a language not his own (French) into a language not his own',[71] constantly oversteps the mark of neutral broker between the languages and cultures and intervenes with his own stylistic preferences, intellectual bias and opinions – though not in *propria persona*, yet in stylistic inflections, semantic retouches, explanatory expansions or wilful insertions. He is the least self-effacing, the least 'invisible' of translators[72] – a translator who is *not* in full harmony with his author's tastes and persuasions and has no qualms about showing it.[73] Montaigne's prose style is not ornate enough for the Elizabethan translator and calls for constant rhetorical heightening and elaboration; Montaigne's way of

---

[68] Aretino continues to be strongly present in the *New World of Words*, flanked now by further writers of *opere burlesche*, who reinforce the strain of sexual reference.

[69] Pietro Aretino, *Ragionamento. Dialogo*, ed. by Nino Borsellino (Milano: Garzanti, 1984), p. 106.

[70] Florio, *New World of Words*, p. 578.

[71] Yates, 'Italian Teachers', p. 106.

[72] Cf. Lawrence Venuti, *The Translator's Invisibility. A history of translation* (London: Routledge, 1995).

[73] Therefore, to speak with Verena Lobsien of 'Kongenialität' between Florio and Montaigne, is misleading if this is intended to mean more than equality in stylistic bravura – their 'genius' is actually significantly different; cf. Verena Olejniczak Lobsien, *Skeptische Phantasie. Eine andere Geschichte der frühneuzeitlichen Literatur* (München: Fink, 1999), p. 87.

arguing is often too abstract, general or unclear for him and he steps in with additional graphic details, metaphors and explanations; Montaigne's moral stance is too liberal, his religion too latitudinarian and his scepticism too radical for the Protestant Christian, who accommodates them at places to his own view of things. Where Montaigne speaks calmly of 'ardeur', Florio raises his voice against 'rash-violent, and lawless lust';[74] where the one refers to '[l]es erreurs de Wiclef', the resolute Protestant neutralizes this to '*Wick-liffs* opinions'.[75] And where Montaigne, in his essay on education[76] (I,xxv) praises learning as an ornament of princes, Florio hastens to add a long quotation from 'famous *Torquato Tasso*' about the unsuitability of learning for 'clownes, mechanicall fellowes, and such base kind of people', reminding us at one and the same time of his Italian origin and pride in Italian culture and of his class prejudices.

In this triangular transaction between English, Italian, and French culture, Florio's go-between art rises once again to the occasion and produces a book that is no longer quite Montaigne's and not yet quite his, no longer quite French and not yet quite English. As he says in his 'Epistle Dedicatorie': he has 'transported it from *France* to *England*; put it in English clothes; taught it to talke our tongue (though many-times with a jerke of the French *Iargon*)'.[77] By Anglicizing many details – the stock example is his substitution of 'the Cornish, the Welsh, or Irish for "les Basques et les Troglodytes"'[78] – he goes a long way towards turning Montaigne into an Elizabethan, making him, as Samuel Daniel wrote in his dedicatory poem, 'as free, as if borne here,/And as well ours as theirs'.[79] Yet, at the same time, the occasional Italian empha-ses and interventions and, more importantly, his frequent attempts to smuggle 'uncouth termes' across the Channel and make 'such likely French words familiar with our English, which well may beare them'[80] create and sustain an effect of the foreign.

What we witness reading Florio's Montaigne is not only, as Daniel has it in his poem, 'th' intertraffique of the minde' but an 'intertraffique' of lan-guages, if not a 'feast of languages', to quote from Shakespeare's *Love's La-bour's Lost*. And this effect is, paradoxically, further heightened by the sheer

---

[74] Cf. for this and further examples G. Herbert Wright, *The First English Translator of the 'Decameron' (1620)* (Upsala: Lundequist, 1953), p. 202f.

[75] Montaigne, *Essais*, I, 15 ; Montaigne, *Essayes*, I, 28.

[76] Montaigne, *Essais*, I, p. XXV.

[77] Montaigne, *Essayes*, I, 1.

[78] Yates, *Florio*, p. 236.

[79] Montaigne, *Essayes*, I, 13.

[80] Montaigne, 11.

linguistic bravura of his performance, by the demonstrative versatility of his English high and low, which foregrounds the foreignness of the go-between translator in its very *gestus* of out-Englishing English and *the* English.

Ashley Chantler

'Paring His Fingernails'?
The Textual Editor as Translator

'Expressing a human need, I always wanted to write a book that ended with the word Mayonnaise.'

So ends the penultimate chapter, titled 'Prelude to the Mayonnaise Chapter', of Richard Brautigan's 1967 novel, *Trout Fishing in America*. 'The Mayonnaise Chapter', an odd and seemingly 'unnecessary' appendix, concludes the book with a postscript: 'Sorry I forgot to give you the mayonaise',[1] 'mayonaise' being erroneously spelt with only one 'n', comically denying the narrator fulfilment of his wish.

If an editor were to produce a critical edition of *Trout Fishing in America*, he or she is probably unlikely to alter the final 'mayonaise'. Knowing that it was never altered in any reprints, knowing the preceding playful narrative and being aware that Brautigan likes to challenge the realist novel's closed ending and the modernist novel's open ending (his novel *A Confederate General from Big Sur*, for example, has five alternative endings), and knowing that other writers from the period also experimented in an ever-so-clever postmodern way with endings, the editor would probably simply put a footnote signalling that the misspelled 'mayonaise' is an authorially-intended error.

Authorial intention looms large in the theory and the practice of textual editing. W. W. Greg, for example, the 20th century's most influential writer on textual editing, repeatedly speaks of the 'author's meaning'[2] and G. Thomas Tanselle, in one of his many essays written under the influence of Greg, says:

Critical editing by definition moves one away from documentary texts, because it admits the possibility of emending those texts. This process need not be unhistorical, for the scholarly goal of emendation is to recreate texts that once existed, even if in some details they existed only in their authors' minds.[3]

---

[1] Richard Brautigan, *Trout Fishing in America* (New York: Dell Publishing Co., 1967; repr. London: Jonathan Cape, 1970), pp. 111, 112.

[2] See, for example, W. W. Greg, 'The Rationale of Copy-Text', *Studies in Bibliography*, 3 (1950-51), 19-36 (p. 21).

[3] G. Thomas Tanselle, 'Historicism and Critical Editing', *Studies in Bibliography*, 39 (1986), 1-46 (p. 1).

Tanselle believes that critical editing must attempt to produce for contemporary readers an 'ideal' text, one that the author intended to be read, free from errors and from intrusions by third parties. He does, however, admit that 'the fact remains that critical texts (if emendations have been made in them) do depart from the particular texts that have survived from the past; and any recreation of something that does not exist is conjectural and inevitably reflects, to some degree, later attitudes.'[4] When an editor alters the chosen copy-text to produce a text that never existed before, he or she translates an historical document into a co-authored work containing conjectures and 'later attitudes'. Indeed, when we speak of edited texts we do so in the same way as that of translated works, for example, Heaney's *Beowulf* or Musa's *Inferno*: we say 'Kimbrough's *Heart of Darkness*' and 'Rogers's *Pope*'.

James Thorpe, a notable critic of Greg and his followers, has written that the 'ideal of textual criticism […] is unattainable in any final and complete and detailed sense […].'[5] The 'ideal is unattainable' because authorial intention is irrecoverable. As Fredson Bowers says: 'Whatever the circumstances, this ideal text is an editorial reconstruction of assumed authorial intention.'[6] We have no way of knowing what the author intended to mean, and therefore can only, as Tanselle says, conjecture.

In a post-'Intentional Fallacy', post-'Death of the Author' world, to suggest that an author intended to mean something sounds rather naïve, and the majority of editors would probably say that intentions to mean are irrecoverable, but all seem to continue to work with such intentions in mind. Even Thorpe says that editors must 'try to approach the ideal',[7] ignoring the advice of Paul Valéry whom he quotes:

> [I]t can never be too much insisted upon: *there is no true meaning to a text*—no author's authority. Whatever he may have *wanted to say*, he has written what he has written. Once published, a text is like an apparatus that anyone may use as he will and according to his ability: it is not certain that the one who constructed it can use it better than another. Besides, if he knows well what he meant to do, this knowledge always disturbs his perception of what he has done.[8]

---

4   Tanselle, 'Historicism and Critical Editing', p. 1.
5   James Thorpe, *Principles of Textual Criticism* (San Marino, CA: Huntington Library, 1972), p. 79.
6   Fredson Bowers, 'The Editor and the Question of Value: Another View', *Text*, 4 (1984), 45-74 (p. 51).
7   Thorpe, p. 79.
8   Paul Valéry, 'Concerning *Le Cimetière Marin*', first published as 'Au Sujet du *Cimetière Marin*', *La Nouvelle Revue Française*, 234 (1933), 411; repr. in *The Art of Poetry*, trans. by Denise Folliot (New York: Vintage, 1961), p. 152; quoted by Thorpe, p. 67.

In one of his 1985 Panizzi lectures, D. F. McKenzie attempts to take on Wimsatt and Beardsley by using their misquotation of Congreve's *The Way of the World*:

> Congreve wrote that '*He owns*' – comma – '*with Toil*' – comma – '*he wrought the following Scenes*'. In their performance of the line, Wimsatt and Beardsley drop the commas. By isolating and emphasizing the phrase ['*with Toil*'], Congreve may be read as affirming his seriousness of purpose, the deliberation of his art.[9]

It is possible. But it is necessary to note that the version McKenzie quotes from prints the line:

> *He owns, with Toil, he wrought the following*
>   *Scenes,*

This is not the same as:

> *He owns, with Toil, he wrought the following Scenes,*

Because McKenzie's quotation is from 'Congreve's authorized version of 1710',[10] he assumes that Congreve wrote exactly what is printed. This is doubtful. The line quoted is the second of two indented lines from the play's prologue. The first indented line – '*Poets are Bubbles, by the Town drawn in,*' – is shorter than the second and, as such, does not protrude beyond the main body of the poem, nearer to the right margin of the page. The second indented line is, however, one of the longest lines of the poem, and in the 1700 edition of the play (upon which later editions were based) the line is printed without a break after '*following*', making '*Scenes*' jut out further than any other word.[11] The typesetter of the 1710 edition seems to have used a slightly smaller block, which means that longer lines could not be accommodated, hence '*Scenes*' being printed on a separate line. Congreve may have agreed for the line to be printed as such, but authorial creation and authorial authorization are different things. One might argue that if something in a text is 'authorized' (i.e. has not been objected to) then it has, in a sense, been 'written' by the author. It is, however, almost impossible to know whether an author actually saw and agreed to something that he or she did not originally write, so for all we know, Congreve did not want the commas. And even if he did, or even if he originally wrote them, there is no guarantee that he thought they isolated the phrase to emphasize 'his seriousness of purpose'.

---

9   Don F. McKenzie, *The Panizzi Lectures, 1985: Bibliography and the Sociology of Texts* (London: British Library, 1986), p. 11. Wimsatt and Beardsley also failed to use italicized type.

10   McKenzie, p. 10.

11   William Congreve, *The Way of the World* (London: Jacob Tonson, 1700; facs. repr. Menston: Scolar, 1969).

When an editor has what he or she believes is a text that an author proba-
bly believed represents his or her final intentions, a '*final* text of a version',
that version is not necessarily free from error. As Tanselle has argued:

> Suppose, for example, that the only extant text of a work is a fair-copy manuscript in
> the author's hand. The editor [of a critical edition] in such a case cannot simply repro-
> duce the text mechanically, without thinking about its meaning: there is always the pos-
> sibility that the author, through an oversight or slip of the pen, did not write down what
> he meant to write, and the editor who is reading critically may be able to detect and cor-
> rect such errors, or at least some of them. It is an act of criticism, however elementary,
> for an editor to recognize that where an author wrote 'the the' he actually meant 'to the.'
> In other instances it may be equally obvious that the author cannot have meant what he
> wrote, and yet it may be impossible to say with certainty which of several possible cor-
> rections conforms to what he had in mind. Yet the editor will probably find it necessary
> to make *some* correction, since the reading of the manuscript is plainly wrong.[12]

Knowing what is an 'oversight or slip of the pen' is obviously more compli-
cated than detecting 'the the' in a manuscript and Tanselle's repetition of
what an editor 'may be' able to do is telling. A comma may look like a slip of
the pen; a slip of the pen may be read as a comma. Or if an author has been
spelling a word correctly then on one occasion spells it incorrectly, 'mayon-
naise' for example, an editor may decide that it was an authorial 'oversight'.
Tanselle hopes that such a decision is:

> based on both whatever external evidence is available and on the editor's familiarity
> with and sensitivity to the whole corpus of the author's work and on his understanding
> of the individual work involved. He may be specifically concerned only with the au-
> thor's intended meaning in one sentence, or even one phrase, but the interpretation of
> that sentence or phrase may depend upon the author's intended meaning in the work as
> a whole.[13]

'Mayonaise' with one 'n' in *Trout Fishing in America* is thus hopefully not
altered. But even before such playful, postmodern works, it is possible that
error was used intentionally.

Ford Madox Ford's poem, 'Süssmund's Address to an Unknown God'
(1912), is offered to the reader as being written originally by 'Carl Eugen
Freiherr von Süssmund, b. 1872, d. 1910.' The text printed, in English, is a
'quite free adaptation' 'from the High German […].'[14] In line 13 of the first
published version, there is an error: 'Wailing round Covent Gardens what I
should do […].' Corrected, the line can read: 'Wailing round Covent Gar-

---

[12] G. Thomas Tanselle, 'The Editorial Problem of Final Authorial Intention', *Studies in Bibli-
ography,* 29 (1976), 167-211 (p. 173).

[13] Ibid., p. 173.

[14] Ford Madox Ford, 'Süssmund's Address to an Unknown God', in *Selected Poems*, ed. by
Max Saunders (Manchester: Carcanet, 1997), p. 63.

den's what I should do',[15] or, 'Wailing round Covent Garden is what I should do'. Since there are no extant manuscripts of the poem, it impossible to verify whether Ford wrote 'Gardens', 'Garden's', or 'Garden is'. The introduction of an apostrophe or 'is' avoids ambiguity, but it is possible that 'Gardens' is intentional: perhaps the translation at this point follows Süssmund's text – he does say that 'I'm really deadly tired, / I cannot write a line, my hands are stiff', a possible admittance that his text might contain errors – or perhaps Ford has created another persona, the fallible translator, and thus raises issues about fidelity to texts and the role of those who alter them.

Near the end of Henry Fielding's *Joseph Andrews* (1742), Parson Adams gives a pious speech about earthly 'affections':

> 'Now believe me, no Christian ought so to set his heart on any person or thing in this world, but that whenever it shall be required or taken from him in any manner by divine Providence, he may be able, peaceably, quietly, and contentedly to resign it.' At which words one came hastily in and acquainted Mr Adams that his youngest son was drowned. He stood silent a moment, and soon began to stamp about the room and deplore his loss with the bitterest agony.[16]

Adams then refers to his son as 'My poor Jacky […].'[17] As R. F. Brissenden notes, 'the boy is in fact called Dick'. This seems to be correct. What might not be correct is Brissenden's claim that 'Jacky' is 'a mistake on Fielding's part […].'[18] 'Jacky' might be Adams's nickname for his son. Adams might be confused. He has several children and in this moment of mental discordance gets their names mixed up. Perhaps Fielding is further demonstrating the fallibility of Adams. Within the passage, Adams comically contradicts himself. Beyond that, the novel as a whole is, in part, an illustration of humankind's propensity to make mistakes because of flawed reasoning or the influence of emotion.

In George Farquhar's play, *The Recruiting Officer* (1706), there is a scene where Justice Balance, the rather pompous father of Silvia, is justifying to his daughter why she should not marry Captain Plume. The reasons are, inevitably, financial, relating to inheritance:

> A captain of foot worth twelve hundred pound a year! 'Tis a prodigy in nature. Besides this, I have five or six thousand pounds in woods upon my estate. O! That would make him stark mad, for you must know that all captains have a mighty aversion to timber—

[15] As in Ford Madox Ford, *Collected Poems* (London: Max Goschen, 1913), p. 61, and Ford, *Collected Poems* (New York: Oxford University Press, 1936), p. 118.

[16] Henry Fielding, *Joseph Andrews*, ed. by Robert F. Brissenden (Harmondsworth: Penguin, 1985), p. 290.

[17] Ibid., p. 291.

[18] Ibid., p. 342.

> they can't endure to see trees standing. Then I should have some rogue of a builder by the help of his damned magic art transform my noble oaks and elms into cornices, portals, sashes, birds, beasts, gods and devils, to adorn some maggotty, new-fashioned bauble upon the Thames; and then you should have a dog of a gardener bring a *habeas corpus* for my *terra firma*, remove it to Chelsea or Twickenham, and clap it into grass-plots and gravel-walks.[19]

One of the jokes here is about contemporary trends in architectural design. Farquhar comically gives Balance the typical view of a country landowner,[20] scoffing at the 'new-fashioned' designs in London and at the Plume-like people who spend, or would spend, money on such garish constructions. What contributes to make Balance's tirade so witty is that in Quarto One of the play Balance refers to 'Chelsea and Twitnam'. Research reveals that 'Twitnam' was a variant pronunciation of Twickenham 'very common' at the time,[21] so when Balance scorns the fashionable by using the fashionable, his error leaves *him* open to scorn. His twitting, his ridicule, is a comic double-edged sword.

Because Quarto Two is seen as being closer to Farquhar's intentions for the play, and Quarto One contains various 'obvious misprints',[22] 'Twitnam' usually gets relegated to the textual apparatus, if it is lucky. Whether Farquhar intended Balance to say 'Twitnam' is, of course, open to speculation. Perhaps, for Farquhar, it was an overlooked error (Farquhar, his mind on other things, may have written 'Twitnam' but wanted to write 'Twickenham' and then did not notice his mistake). Perhaps a third party introduced the joke. But it is also possible that Farquhar did not want 'Twickenham'.

'Twitnam' was a word that existed before Farquhar wrote *The Recruiting Officer* and before Quarto One was published. In other instances, however, it is not unknown for an author to invent a word to convey a meaning. Shakespeare's plays, for example, are full of neologisms. Whether he or a third party consciously invented them *all* is debatable, but that does not detract from the argument that an editor cannot assume that a word unknown to him or her, or apparently misspelled, is a mistake. As Tanselle has written:

---

[19] George Farquhar, *The Recruiting Officer and Other Plays*, ed. by William Myers (Oxford: Oxford University Press, 1995), Act 2, Scene 2, ll. 24-35.

[20] Ibid., p. 365.

[21] George Farquhar, *The Recruiting Officer*, ed. by Peter Dixon (Manchester: Manchester University Press, 1986), p. 86.

[22] Ibid., p. XXIV.

an imaginative work creates its own internal world for the communication of truth: the work can express a 'truth' relevant to the outside world without being faithful to that world in the details out of which the work is constructed.[23]

Jerome J. McGann works with this in mind when he argues that 'world-wind', in the first published version of Keats's sonnet 'A Dream', was *probably* not an error but a construction by Keats.[24]

It is possible for a text to contain a 'factual error', perhaps intended, perhaps not. For example, to quote Tanselle:

> When Keats in his sonnet of Chapman's Homer wrote of 'stout Cortez,' rather than Balboa, staring at the Pacific with eagle eyes, he created what has become the classic instance of a factual error in a work of imaginative literature. Yet few readers have been bothered by the error or felt that it detracts from the power of the sonnet, and editors have not regarded it as a crux calling for emendation. Amy Lowell, after mentioning the possibility that Keats was thinking of Titian's painting of Cortez, dismisses the matter: 'at any rate he put Cortez, probably by accident. It is no matter.'[25]

'Cortez' raises several problems for textual critics who want a watertight theory about emending errors in the copy-text and Tanselle's essay covers four areas: the aesthetic, the reader, the author, and the poem's public history.

Regarding the aesthetic, Tanselle suggests that an editor might consider alteration if the factually correct word would not alter 'the pattern of versification'.[26] This opens up a large can of worms since editorial objectivity becomes editorial artistry, and what one editor may deem aesthetically acceptable, another may not.

The editor may also attempt to presume reader-response, speculating on what the word triggers 'in the reader's mind'.[27] If the factually incorrect word calls up similar associations as the factually correct word then it might be possible to let it stand. This is, of course, pure guesswork and a thoroughly unscholarly approach to editing. An editor cannot presume to know what one reader will think when reading a poem, let alone numerous readers. Even the editor's triggered associations may change over time and become further removed from the 'meaning that was intended'.[28]

---

[23] G. Thomas Tanselle, 'External Fact as an Editorial Problem', *Studies in Bibliography*, 32 (1979), 1-47 (p. 1).

[24] Jerome J. McGann, *The Beauty of Inflections: Literary Investigations in Historical Method and Theory* (Oxford: Clarendon Press, 1985; repr. 1998), pp. 37-39.

[25] Tanselle, 'External Fact', p. 1.

[26] Ibid., p. 2.

[27] Ibid., p. 2.

[28] Ibid., p. 2.

The 'meaning that was intended' connects to Tanselle's third area, that of the author. He suggests that an editor of a critical edition should not alter a factual error in a text if it is known to have been an authorially-intended feature of the work. Historically, it is wrong; authorially, it is right. Like Greg and Bowers, Tanselle puts his trust in the editor's 'informed judgment to produce eclectic texts, drawing critically on the available evidence and on their own sense of what constitutes an error in a given text […]',[29] although in a revealing sentence he actually says: 'In some instances […] the editor's educated guess may be the best solution, but often the wiser course is to let the discrepancies stand.'[30]

The fourth and final area Tanselle covers is the poem's place in public history; he asks: 'does the long familiarity of the "Cortez" reading have any bearing on the editor's feeling that a change cannot now be contemplated?'[31] After a thorough promotion of authorial intention, Tanselle states: '"Cortez" must remain, not because author's accidents do not matter, but because it—accident or not in origin—became, as Keats wrote, an inextricable part of the work.'[32]

A crucial reason why Tanselle knows that he cannot argue for the alteration of 'Cortez' is because no one has ever read 'On First Looking into Chapman's Homer' with 'Balboa' in its place. The 'long familiarity of the "Cortez" reading' has great 'bearing' on what the editor should do. Even if Keats intended 'Balboa' and even if 'Balboa' had far more convincing aesthetic and phenomenological reasons for replacing 'Cortez', to alter the text would create a version never before read, going against the original version's place in the history of literature. All that the editor of the poem needs to do is to put a note discussing the crux. In this way, the editor does not intrude into the copy-text and fidelity to the historical document is achieved.

But if such a procedure goes for this poem, then why not for other works of literature? Why cannot the editor simply leave the copy-text alone and use the edition's textual apparatus to supply variants and to conjecture about authorial intention? The editor would then be less of a translator and more like Stephen Dedalus's creator of the 'dramatic form', who, 'like the God of creation, remains within or behind or beyond or above his handiwork, invisible, refined out of existence, indifferent, paring his fingernails.'[33]

---

[29] Ibid., p. 33.

[30] Ibid., p. 4.

[31] Ibid., p. 2.

[32] Ibid., p. 46.

[33] James Joyce, *A Portrait of the Artist as a Young Man*, ed. by Jeri Johnson (Oxford: Oxford University Press, 2000), pp. 180-81.

Dave Postles

Translating the Self: The Alias, Alas![1]

Before Star Chamber in 1509, the orator, George Aynsworth, narrated that John Radclyf of Radcliffe, Lancashire, had elicited John Radclyff, son of Richard Radclyff, to collect a group of miscreants to break down the orator's barn doors and burn his hay, thus depriving his stock of feed.[2] Little effort in persuasion might have been expected of Radclyff the defendant, for the alleged perpetrator of the offence, John Radclyff son of Richard, allegedly responded to the *alias* 'blak John'.

   Now, some two centuries later, before the Old Bailey in June 1717, trial proceeded against Samuel Freeman – *alias* John Dean *alias* Skull Dean *alias* Ralph Barwood – and his associate, Gregory King (sadly bereft of an *alias*) for burglary. The defendants were apprehended in the victim's house, 'tooled up' with the accoutrements of their vocation – 'a great many picklock-keys, a Betty, an Iron Crow'. The jury had little difficulty in convicting the pair.[3] In the same session, capital punishment was also directed against Henry Sewel – *alias* Old Harry – of Holborn, for burglary.[4] For indulgence sake, a couple more indictments might be cited, one involving sentence of death passed on George Morrice – *alias* Fashion of Chelsey – for burglary in the house of Ann and Margaret Moise, purloining 34 pair of men's gloves and millinery ware. In the other, the defendants, despite their incriminating monikers, escaped punishment on acquittal by the jury: James Jones *alias* Godwin *alias* Blewcoat Jemmy and his colleague, James Walters *alias* Snubnosed Jemmy.[5]

   The persistence of the alias within English historical naming is thus remarkable, but, in contrast, examinations of its meaning in English an-

---

[1] In terms of 'translation theory', one might place this discussion of the *alias* within the paradigm of Douglas Robinson, *The Translator's Turn* (Baltimore: Johns Hopkins University Press, 1991), with an emphasis on the somatic and dialogic (self-group) characteristics of the *alias* and nickname *aliases*. I hope to return in due course to reflect more expansively on the *alias*.

[2] *Lancashire and Cheshire Cases in the Star Chamber Part 1*, ed. by Robert Stewart-Brown (Cheshire: Lancashire and Cheshire Record Society, 1916), p. LXXI.

[3] http://hri.shef.ac.uk/db/bailey/gtrial.jsp?id=t17170606-1 (Old Bailey Database).

[4] http://hri.shef.ac.uk/db/bailey/gtrial.jsp?id=t17170606-10.

[5] http://hri.shef.ac.uk/db/gtrial?id=t17170606-17 and 25.

throponymy remain negligible.[6] The examples above illustrate, furthermore, that the *alias* consisted of two forms: a nickname alias, such as 'blak John' and Blewcoat Jemmy; and the *alias* as an alternative formal name – whether surname, forename or both.[7] Of course, in the context of the examples above, some psychologists have demonstrated an interest not only in the meaning but also the reflexive psychological influence of the *alias* in criminal situations.[8]

From these examples above, the conclusion seems inescapable that the *alias* not only endured but remained the hallmark of the criminal, the ascription of the outsider, the application to the marginal in society. Whilst that association was indeed a perpetual aspect of the *alias*, it was not the exclusive use of the a.k.a. Indeed, only a small proportion of those indicted before the Old Bailey disported one or more *aliases*. The *otherwise* in naming retained wider meanings than to mark out the deviant. Consider, for example, the following admission to a messuage in Barkby in 1472:

> De Johanne Randall alias dicto Johanne Tayllour et Johanna uxore eius de fine ad ingressum in uno mesuagio eis dimisso ad terminum annorum …[9]

> (From John Randall otherwise called John Tayllour and his wife Joan for an entry fine for a messuage leased to them for a term of years)

Perhaps another tenant of the same manor was insufficiently circumspect in his tenure, but his *alias* is not thereby associated with his delinquency:

> Et quod Thomas Dey alias Pykard qui de domino tenuit j mesuagium … recessit extra hoc dominium et dimisit tenementa predicta ruinosa.[10]

---

[6] Stephen Wilson, *The Means of Naming. A Social and Cultural History of Personal Naming in the West* (London: UCL Press, 1998) addresses the *alias* sporadically and insubstantially at pp. 249, 258, 282, and 311.

[7] My principle here is whether the original document uses the term *alias* to denote the alternative surname or the nickname. In general, see also Erving Goffman, *Stigma* (Englewood Cliffs: Prentice-Hall, 1963; repr. Harmondsworth: Penguin, 1968), p. 77. How the two might be associated in a linguistic sense can be deduced from George Lakoff and Mark Johnson, *Metaphors We Live By* (Chicago: Chicago University Press, 1980), pp. 35-40.

[8] A. A. Hartman, 'Criminal aliases: a psychological study', *Journal of Psychology*, 32 (1951), 49-56 (in this more contemporary research*, aliases* were much more extensive than the historical sources divulge); David Hey, *Family Names and Family History* (London: Hambledon and London, 2000), pp. 87-88 citing the work of George Redmonds; George Redmonds, *Surnames and Genealogy. A New Approach* (Boston: New England Historic Genealogical Society, 1997) concentrates on the evidence of *aliases* for linkages between kinship groups.

[9] Merton College, Oxford, MM 6616.

[10] Merton College, Oxford, MM 6598.

(And that Thomas Dey alias Pykard who held a messuage from the lord, withdrew out of this lordship and left <perhaps leased> the said tenements ruined.)

Any consideration of the *alias* must therefore account for some degree of polyvalency, some variety of meaning, contingent on its particular circumstance. Even so, in the preponderance of cases, it is not possible to deduce that specific meaning. Nevertheless, there are just about sufficient examples to permit an assessment of its variant meanings so that the range of its symbolisms can be evoked. In what follows, first the broad categories of meaning of the *alias* will be explored and then two corpora of data will be considered in detail to elaborate on some particular categories of the *alias*. Those datasets derive first from the *Liber Gersumarum* of Ramsey Abbey which comprehends transactions between the lord – the abbey – and its unfree tenants (*nativi*), relating to land and personal obligations, between 1398 and 1458.[11] Fast-forwarding to the early eighteenth century, the second dataset is compiled from the proceedings at the Old Bailey, the 'criminal' court for London and Middlesex for felonies.[12] The two datasets illustrate common characteristics of the *alias* – belonging and assumption of an identity – but in very different circumstances and therefore with different nuances. First, however, it is necessary to explore the meanings of the *alias* in a variety of other contexts.

Now in the attribution, assumption or adoption of *aliases*, the influences at play are in all cases both the self and the group.[13] To different extents, the self or the group will exert more or less influence. Using these respective influences as categories of analysis is, however, almost impossible. We are compelled to assume less interesting categories for discussion.

Most benignly perhaps, the *alias* represents merely an orthographic version or mispronunciation of the surname: Sir Nicholas Kelsale alias Kenshale chaplain, mortgagee of fourteen acres of land in Felthorpe, Norfolk, about the Conversion of St Paul 10 Richard II.[14]

More interesting, of course, are those circumstances where the *alias* introduces a change of identity or identities or invokes new aspects of identity or identities. In medieval and early-modern local societies, an aspect of this

---

[11] *The Liber Gersumarum of Ramsey Abbey*, ed. by Edwin Brezette DeWindt (Toronto: Pontifical Institute of Mediaeval Studies, 1976).

[12] http://hri.shef.ac.uk/db/bailey.

[13] Here, I use the 'self' in a non-technical sense by comparison with the definition in Charles Taylor, *Sources of the Self. The Making of Modern Identity* (Cambridge: Cambridge University Press, 1989), pp. 32-36. For the sociology of the problem of the self, Anthony Elliott, *Concepts of the Self* (Cambridge: Polity Press, 2001).

[14] *Calendar of Ancient Deeds* (London: Public Record Office, 1894), II, 126 (A2839).

assumption of an altered identity or transformed identities was the occasional adoption by an incoming tenant of the surname previously associated with the tenement, sometimes as a sort of nominated heir.[15] A similar association occurred in the later middle ages when an apprentice assumed the surname of his (sic) master.[16] In these cases, the *alias* reflects a life-course stage at which the self becomes complicated by new personal associations and so the *alias* represents, indeed, the continuing development of identity and identities – it confirms that identity and identities are fragmented, decentred and always in the process of development, that identity and identities is and are a process or processes, a question of becoming rather than being.[17] In these two categories, we might surmise that the *alias* is the product of attachment to a new lineage and legitimization of that attachment.[18]

Now it is possible for irony to invade this association of *alias* and attachment. We have the famously instructive example of Agnes de Donbar who, it was reputed, was locally known as White Annays apparently because her godmother, the countess Agnes of Dunbar, might have been colloquially depicted as Black Agnes.[19] The gendered consequences of the *alias* will be visited again below. Agnes's *alias*, however, was infused not only by the relationship but also with irony and irony quite often inhered in the nickname *alias*.

So far, the personal associations which induced *aliases* have been restricted: adopted lineage and existing relationship. In many circumstances, however, the *alias* responded to the relationship of the self to a wider constituency or group of people. Much has been presumed about the presentation of the self and latterly self-fashioning.[20] Integral to that projection of the self

---

[15] DeWindt, *Liber Gersumarum.*

[16] *Exeter Freemen 1266-1967*, ed. by Margery M. Rowe and Andrew M. Jackson (Exeter: Devon & Cornwall Record Society Extra Series 1, 1973), contains numerous examples of apprentices with the same surname as their masters, but in many cases these were presumably father and son, but in a few cases the apprentice has an *alias* equivalent to the master's surname.

[17] Philosophically, Judith Butler, *Gender Trouble. Feminism and the Subversion of Identity* (London: Routledge, 1990).

[18] Whilst I ought here to consider questions of subordination, there is insufficient space, but that situational consideration is important for a wider appreciation.

[19] M. Dorothy Owen, 'White Annays and others', in *Medieval Women*, ed. by Derek Baker (Oxford: Basil Blackwell for The Ecclesiastical History Society, 1978), p. 332. An *alias* was thus not the preserve of males: see further below.

[20] One assumes of course, the origin of this concern with Erving Goffman, *The Presentation of Self in Everyday Life* (Garden City: Doubleday Anchor Books, 1959; repr. London: Penguin Press, 1969), informing the New Historicist contemplation of Stephen Greenblatt, *Renaissance Self-fashioning: from More to Shakespeare* (Chicago: University of Chicago Press,

was naming, not least the *alias*. The *alias* intimated how the self wished to be proclaimed. Perhaps such concern explains the *alias* inscribed for William de Becheton *alias* William le Baille who held land in Budworth in 1393.[21] Although the dignity of his status was represented through his toponymic *cognomen* – a form of name in some conditions associated with personal freedom and freedom to move – the *alias* announcing his status – bailiff – further defined his quality or dignity.[22] Advancement of the self through such an *alias* thus largely proceeded from the self and projected outwards, but did also depend on acceptance by the group – in this case, his local society.

The respective roles of agency and society seem here reasonably clear. Not always was that so. Other *aliases* might superficially be regarded as actions of the group against the individual where the *alias* is ostensibly disparaging. Disparagement of an individual in response to behaviour suggests that the *alias* performed a disciplinary function. Perhaps we have this in the case of Richard Courte *alias* Clynkerdagger of Cranford, Middlesex, who alienated a messuage used as an inn in King Street, Westminster, with a third of another messuage and all his goods to acquit a debt of £100 in September 38 Eliz.[23] Yet the possibility exists that Richard revelled in the attribution and so the *alias* became an integral part of his self-projection – in other words, it was appropriated by him, an aspect explored further in relation to the accused at the Old Bailey.

Such then is the wide variety of meanings of the *alias* contingently and over time. At this point, those symbolic aspects of the *alias* can be deduced and examined more concretely through more comprehensive data.

Liber Gersumarum

Significantly, the *aliases* in the *Liber Gersumarum* elaborate how medieval peasants – of unfree status (*nativi*) – negotiated their identity and identities through a period of immense uncertainty, disruption and dislocation in the post-Plague era. That dislocation was both demographic and also cultural. At

---

1980); the issue ensuing from Greenblatt and Charles Taylor for the medievalist, therefore, is what kind of 'self' and 'consciousness' is being considered. Dignity is employed here merely to denote relative status.

[21] *Talbot Deeds 1200-1682*, ed. by Eric Barker (Cheshire: Lancashire and Cheshire Record Society, 1948), CIII, 40.

[22] For a different, more philosophical, understanding of dignity in relation to the self, see Charles Taylor.

[23] *Calendar of Ancient Deeds*, I, 165.

issue in the *alias* is the means of restoring and preserving the familiar – the relationship between family and land and the collective memory – the 'social memory' – of the past.[24] The *alias* connected people to that past through recursive recollection of the surnames of the past and the surnames associated with land. Its further conclusion was to associate new tenants with the kinship associated with land and, in the case of newcomers taking land, to negotiate their acceptance into the 'local community'.

Now, the *Liber Gersumarum* contains 4372 transactions involving lord and unfree peasants between 1398 and 1458 on the estate of Ramsey Abbey, principally concentrated in Huntingdonshire. A listing of these *nativi* in *c*.1400-1 enumerated 287 tenants on 27 manors.[25] Some 110 peasants in the sixty years were inscribed in the *Liber* with an *alias*.

The significance of those *aliases* can be elucidated by some of the less opaque transactions. At Hurst in 1406, Roger Wareyn surrendered a virgate to the use of William Wareyn *alias* Webster.[26] Seven years later, Thomas Grantham *alias* Baker and his wife Alice took from the lord a virgate, some demesne land and a few small amounts of land in Holywell for their life rendering annually in all matters as John Baker had done.[27] In the following year – 1414 – John Beseworth *alias* Peek and his wife Joan assumed all the lands and tenements once held by Thomas Peek, for their life, in Elsworth.[28] To extend the narratives further, at Pegsdon John Lewyn *alias* Coche surrendered a messuage and half a virgate previously held by Henry Lewyn and recently in the lord's hands for two years for default of Lewyn's heirs, to the use of John's son, Nicholas Coche, for the latter's life.[29] In very similar manner, in 1444 at Hemingford Abbots, Walter Murrok *alias* Ingill surrendered a messuage and two virgates once held by William Ingill to the use of Walter's

---

[24]   So here it can inform the discussion about the nature of that 'bond' between family and land in the later middle ages: synoptically, Zvi Razi, 'The erosion of the family-land bond in the late fourteenth and fifteenth centuries: a methodological note', in *Land, Kinship and Life-cycle*, ed. by Richard M. Smith (Cambridge: Cambridge University Press, 1984); and Christopher Dyer, 'Changes in the link between families and their land in the west midlands in the fourteenth and fifteenth centuries', in *Land, Kinship and Life-cycle* , ed. by Richard M. Smith (Cambridge: Cambridge University Press, 1984), pp. 295-311, although there is a more extensive literature on the empirical aspects of this dissolution or not. The proposition here is that the *alias* was a cultural response to compensate for the fragmentation of those tenurial and familial ties, so that the 'erosion' was perceived to be real.

[25]   DeWindt, pp. 43-49.

[26]   Ibid., p. 70.

[27]   Ibid., p. 114.

[28]   Ibid., p. 122; Peek had taken other land: p. 122 (1321).

[29]   DeWindt, p. 133 (1491).

son, Robert Murrock and Robert's wife, for life.[30] Distilled in these entries is the intimation that the adoption of an *alias* by a tenant respected the surname previously associated with the land.

In so doing, it confirmed the collective or social memory.[31] The *alias* in these disrupted times thus allowed some continuity with a past which was endangered.[32]

The Old Bailey

Returning to elucidate the position of gender, the *alias* was not gender-specific; in the 18th century it was assumed by or extended to women. A difficulty exists here since in the case of married women, it is not always possible to distinguish between an 'invented' *alias* and re-adoption of a maiden identification. Where a woman disports a single *alias*, it is possible that allusion is made to her maiden name (her *alias)* and her married name. Where, however, a woman is described by more than one *alias*, an assumption may be made that at least one constitutes a genuine and constructed *alias*. Thus Mary Harris *alias* New *alias* Bromley, whipped for petty larceny after trial at the Old Bailey, qualifies as a female with an *alias*.[33] More certainty exists when the *alias* was a transformation of both names: thus Mary Richardson *alias* Ann Hammond, also whipped for petty larceny or Sarah Jones *alias* Ann Dunn, sentenced to death for grand larceny.[34] Nevertheless, it is quite possible that women employed their maiden surname alongside their married surname with the purpose of an *alias* – thus providing natural camouflage from the law and society.

The assumption and attribution of *aliases* by gender for a period of twenty years – 1717-1736 – is represented in Table 1.

---

[30] Ibid., p. 303 (1444).

[31] For the resurrection, but revision, of this concept of Maurice Halbwachs, James Fentress and Chris Wickham, *Social Memory* (Oxford: Blackwell, 1992); Paul Connerton, *How Societies Remember* (Cambridge: Cambridge University Press, 1989). Memory and memorialization in the past now has a much larger literature, but these two works are seminal, although the key question is now how far a social agency approach to memory is coherently introduced.

[32] Similar points about the inscription of surnames in the landscape are proposed by Sherri Olson, 'The loss of memory and the memory of loss: naming the landscape in the later medieval village', in *Personal Naming in the Medieval British Isles*, ed. by Joel Rosenthal and Dave Postles (Kalamazoo: Medieval Institute Publications, 2004). I am privileged to have been allowed to read this paper before publication.

[33] http://hri.shef.ac.uk/db/bailey/gtrial.jsp?id=t17170227-27.

[34] http://hri.shef.ac.uk/db/bailey/gtrial.jsp?id=t17170717-1 and 12.

Gender	*Alias* as change of surname only[35]	*Alias* as change of forename only	*Alias* as change of both names
Males	284	7	40
Females	68	9	18
Totals	352	16	58

Table 1. Analysis of *aliases* by gender: Old Bailey, 1717-1736

What the data demand, of course, is some indication of the proportion of ac-cused who were attributed an *alias* in the court records. We can attempt to establish some idea by an analysis of all cases at the Old Bailey in two sam-ple years, as in Table 2.

Sentence	1715	1736
Capital	84[36]	37
Transportation		280
Burned hand	137	14
Whipping	87	8
Pillory	5	
Other (fine, prison)	10	11
Total	323	350

Table 2. Analysis of all sentences at the Old Bailey, 1715 and 1736

Evidently, therefore, merely a very small proportion of accused at the Old Bailey were identified by *aliases*.[37] The significance may, nevertheless, in-here in the symbolism of the *alias* rather than its quantity, by which is meant

---

[35] In the case of women, the count includes only those with more than one *alias*, on the predicate that at least in some cases one single *alias* might be explained as a maiden surname. That ex-clusion might produce an under-enumeration of female *aliases* if the single *alias* was an adopted *alias* and not a maiden surname. The problem might be balanced, however, since there is evidence that some of the women described by two or more *aliases* had been married more than once, thus the *aliases* represented husbands' surnames. This issue is intractable.

[36] Vic (V. A. C.) Gatrell, *The Hanging Tree: Execution and the English People 1770-1868* (Oxford: Oxford University Press, 1996), p. 616, suggests 471 *capital* convictions at the Old Bailey, 1701-25, and 300 in 1726-50.

[37] Comparison can be made with the proportion in Bristol, where, in fifty-one years between 1741 and 1799, 1124 men and 398 women were indicted. Of these, twenty-eight men af-fected an *alias* by adopting another surname, two men and one woman by a change of fore-name, and four men and one woman by an *alias* changing both forename and surname; there were no nickname *aliases*. *Bristol Gaol Delivery Fiats*, ed. by Georges Lamoine, 40 vols (Gloucester: Bristol Record Society, 1989), XV, *passim*.

that the *meanings* of the *aliases* had a more profound impact than their mere numbers.

Some men, however, exhibited a distinct lack of imagination, so that James Appleton assumed an alternative, but barely different, surname of Appleby and the further *alias* John Doe, painfully restricted in its inventiveness as the last had for centuries been recognized as the fictitious person – the 'man of straw' – who was the second vouchee to warranty in the action of the common recovery.[38] This burglar was arrested leaving the premises – Gray's Inn, no less – through the door to the chambers, in the possession of three wigs and a pair of shoes.

By inscribing the *aliases* in the record of the court, the legal authority was concerned to identify beyond any doubt to prevent misidentification.[39] Moreover, by referring to nickname *aliases*, the additional intention was to label, marginalize and proscribe.[40] The purpose was rhetorical as well as legal. Only the suspicious would disport *aliases* and by including the *alias* in the text of the indictment and in the proceedings, the character of the accused was already defined. Furthermore, the repetition of a nickname *alias* prejudiced the accused even further through labelling and defining. It was overtly demonstrated through the *alias* that the accused belonged amongst the suspect and undignified.[41]

In contrast, however, the process of recursive allusion to the *alias*, particularly the nickname *alias*, served only to heighten the sense of belonging of the accused. The accused was confirmed through the *alias* as one of a social group and accepted within that group – the local criminal fraternity and sorority. Credentials for belonging were confirmed and self-fashioning achieved and given public recognition.[42]

We already appreciate then something of the multivocality of the *alias*, but perhaps two other categories expound the 'politics' of self and society

---

[38] http://hri.shef.ac.uk/db/bailey/gtrial.jsp?id=t17220228-15.

[39] For the pressures on the clerk who compiled the bills of accusation, John Beattie, *Crime and the Courts in England, 1660-1800* (Oxford: Oxford University Press, 1986), p. 333.

[40] Howard Becker, *Outsiders. Studies in the Sociology of Deviance* (New York: The Free Press, 1963) – in later editions Becker explained how his 'labelling' theory has been misconstrued in terms of action/performance.

[41] The most impressive explanation of the context at this time is still Beattie, *Crime and the Courts*, but also more recently John Beattie, *Policing and Punishment in London, 1660-1750: Urban Crime and the Limits of Terror* (Oxford: Oxford University Press, 2001).

[42] For how this might work, see, most recently, Paul Griffiths, 'Overlapping circles: imagining criminal communities in London, 1545-1645', in *Communities in Early Modern England*, ed. by Alexandra Shepard and Philip Withington (Manchester: Manchester University Press, 2000), pp. 115-33.

(or, more correctly, local society and group). The first category is not exclusive of some of the others, but might have obtained in the same circumstances, such as inclusion in a new lineage. The *alias* might have resulted from the negotiation about identity and identification when a newcomer entered the local society and its place. It might be predicated that the *alias* indicated one of the terms of acceptance into the local 'community', whatever that term meant.

Finally, such social cohesion was promoted in smaller groups by the *alias*. Here, of course, it becomes difficult to disentangle *alias* and nickname and perhaps it's too precise to attempt to do so. Perhaps what we might consider is that the nickname, after the stabilization of hereditary surnames, resurfaced as the alias. The *alias* provided an oil which lubricated small groups.[43] It perhaps complemented or belonged to those 'rituals of resistance' which consolidated groups and sub-cultures.[44] Whilst it did not – or did not necessarily – constitute an integral part of argot or cant, the alias was intelligible mainly within the group or sub-culture.[45] Particularly was that so with nickname-type *aliases*, usually associated with 'criminals': Fashion of Chelsea (the purloiner of clothing); Blewcoat Jemmy; Evidence Fuller; Half-hang'd Smith; and John the Grinder. All forms of *alias*, however, defined the bearer as part of the group, so it belonged to secret, or a semi-public, language.[46] Possessing an *alias* marked one as included within the group, even if that collective was criminal. Another function performed by the *alias* in the

---

[43] For how language use lubricates the cohesion of social groups, Simon Charlesworth, *A Phenomenology of Working Class Experience* (Cambridge: Cambridge University Press, 2002), pp. 219-20, especially through forms of initial address or greeting.

[44] *Resistance through Rituals. Youth Subcultures in Post-War Britain*, ed. by Stuart Hall and Tony Jefferson (London: Hutchinson, 1975; repr. London: Routledge, 1998), *passim*, but especially pp. 13-14 for the definition of sub-cultures and addressing briefly the question of their historical existence, and p. 54 and p. 56 for the relationship between argot and 'style' through which sub-cultures cohere and are expressed (otherwise*, aliases* and nicknames are not considered). Although their principal concern is youth sub-cultures, the contributions and the introduction do approach also the general criteria of sub-cultures.

[45] For a phenomenological and somatic explanation of the language of class, see Charlesworth, pp. 213-20, 226-27 – language use is unreflexive in this case; by contrast, language use could be reflexively and purposely used to be intelligible only to insiders of marginal groups: Robert Jütte, *Poverty and Deviance in Early Modern Europe* (Cambridge: Cambridge University Press, 1994), pp. 178-85.

[46] For the semi-public, Erving Goffman, *Behavior in Public Places: Notes on the Social Organization of Gatherings* (New York: The Free Press, 1963); in this sense, an *alias* is a 'situational propriety' rather than 'situational impropriety' in Goffman's taxonomy, since it conforms to the conventions or norms of the group in contact.

group or sub-culture was to differentiate: that is, to provide a further means of identification when homonyms caused ambiguity.

The *alias*, although never attributed to more than a very small percentage of the population, offered nevertheless to a minority of people multiple identifications if not always identities. At a time when academic concern with social identity and identities continues to be a major concern, it is therefore surprising that the historical *alias* has not been addressed more pertinently. Perhaps a number of conclusions can be associated with the *alias*. First, the *alias* occurred mainly after the formation of hereditary surnames. Before then, people's identification could be and was negotiated through the byname or *cognomen*. Of course, after the stability of hereditary surnames and family names, it remained possible to negotiate 'identity' through the forename – through hypocorisms or diminutives. It is possible that in that case the initiative derived from the individual – a mild and circumscribed extent of self-fashioning. What the *alias* offered after the stability of family names was another, more extensive opportunity for the identification – perhaps 'identity' – of a small number of individuals to be negotiated, within their peer group, local society, or more widely. The process of the *alias* was sometimes more complicated: constructed through a dialogue between the individual and others, not a simple attribution, whilst in other cases it was an ascription imposed by society to label or marginalize individuals, although the intention was not always the effect. Although it retained multiple meanings, for these reasons of negotiation about identification, it remained an important aspect of the social syntax of naming.[47]

Appendix: Nickname *aliases* at the Old Bailey

Crab Masterman (James Jackson)
Little Daniel (Daniel George)
Mollying Jack (John Mills)
Jack the Hatter (John Walker)
Sick Will (William Sickwell)
Stick in the Mud (James Baker)
Blue Dick (Richard Trapp)
Little Bess (Elizabeth Armstrong)

---

[47] For insight into the social complications of the nickname, similar in context to the *alias*, Jane Morgan, Christopher O'Neill and Rom Harré, *Nicknames: their Origins and Consequences* (London/Boston: Routledge & Kegan Paul and Henley, 1979).

Irish Peg (Margaret Eaton)
Blind Jones (Richard Jones)
Oxford Bess (Elizabeth Kent)
Kiddy George (George Gale)
Edgworth Bess (Elizabeth Lyon)
King Cabbage (Samuel Johnson)
Countess Spinello (Penelope Adair amongst other names)
Blind Cooper (John Cooper)
Mad Sailor (James Cliff amongst other names)
Callico Sarah (Sarah Wells)
Black Jenny (Jane Thornton amongst other names)
Majesty Bess (Elizabeth Cole amongst other names)
Skull Dean (John Dean amongst other names)
Old Harry (Henry Sewel)
Fashion of Chelsey (George Morrice)
Blewcoat Jemmy/Snubnosed Jemmy (James Jones amongst other names)
Evidence Fuller (William Fuller)
John the Italian (John Niccolo)
Half-Hang'd Smith (John Smith)
John the Grinder (John James)
Civil Joe (Joshua Noble)
Flea Bite (Richard Long amongst other names)
Bob the Glazier (Robert Campbell)
Cocky Wager (William Wager)
Parliament Jack (John Maxworth)
Yorkshire George (George Watson)
Long Will (William Blackwell)
Pup's Nose or Pap's Nose (Thomas Martin)
Gartering Jack (John Green)
Post-boy (Ralph Holbrook)
Moco Jack (John Travis)
Smoaky Jack (Samuel Steele – sic)

Marina Spunta

The New Italian Landscape:
Between Ghirri's Photography and Celati's Fiction

Ca' Venier is not so much a proper village as an area of houses scattered along the main part of the river, the Po di Venezia, before it divides into its two main branches – the Po di Pila and the Po di Gnocca – on its journey toward the inlets of the lagoon and then on to the sea. Wherever one is in this area there is little to be seen in any direction except stretches of cultivated fields, mostly of wheat. Further on towards Ca' Zullian, marshlands loom on the horizon, but everywhere the eye can see there are straight roads crossing the flat, unchanging terrain that used to be lagoons before they were filled in.

Nothing could be less promising from a photographic point of view than this landscape, whose flatness and uniformity extend as far as the fringes of land that jut out into the sea. And out to sea little islands pop up here and there, like so many tongues of sand. Some emerge only at low tide, while others, fringed by grasses that hold back the mud carried seaward by the big river, are home to clumps of reeds visible from far off and other plants suited to the salt-water environment – this is called foreshore.

One day a photographer was sent by a popular weekly magazine to take photographs of this area. His photos had to illustrate a text that a famous writer was to write on 'the humble folk of the mouth of the Po'.[1]

With its typical blend of storytelling, descriptive and comic tones, Gianni Celati's short story, 'How A Photographer Landed In The New World', whose opening I have reported above, comically stages the 'adventures' of a photographer on the mouth of the river Po. Here he is led to believe that the local women speak with the dead and that he has reached 'the New World', which turns out to be 'a small dune on the water' where he is abandoned. Like the other stories in Celati's *Narratori delle pianure* (*Voices from the plains*), this tale conveys the author's renewed fascination with visual imagery and photography, with the landscape of the Po valley, and with the challenge of rendering this elusive space and its stories through words and images that reflect an unconventional approach to everyday reality. On this ground Celati builds his anti-poetics of 'narrare naturale', that is simple,

---

[1]   Gianni Celati, 'Come Un Fotografo È Sbarcato Nel Nuovo Mondo', in *Narratori Delle Pianure* (Milano: Feltrinelli, 1985); Gianni Celati, 'How A Photographer Landed In The New World', in *Voices From The Plains*, trans. by Robert Lumley (London: Serpent's Tail, 1989), p. 141.

natural narration, or, in Rebecca West's definition, anti-monumentalist,[2] in its contesting the literary canon. After his experimental start in the 70s, since the 80s Celati has increasingly drawn on various disciplines, from linguistics through ethnography to photography, and practiced different fictional and artistic genres, from storytelling and travel writing to, more recently, cinematic documentary. His eclectic interests are reflected in his incessant experimentations with new forms and genres in the effort to move from a tradition of an inward-looking fiction towards a narrative that seeks to observe and describe reality with renewed wonder.

One of Celati's most formative experiences towards forging a new poetics was his collaboration with the photographer Luigi Ghirri, who was later – mostly after his death in 1992 – to be recognized as one of the leading contemporary photographers, both within and without Italy.[3] In the 80s both authors turned their attention to space and landscape, as means of moving beyond the constraints of a powerful literary and artistic tradition. In the effort to contest Calvino's model of self-sufficient, geometrically abstract fiction, Celati veered towards a photographic approach which, in combining vision with field work, inspired in him a sense of modesty and wonder that he deemed lacking in the traditional figure of the writer who pretends to tell the world without engaging with it. This approach led Celati to experiment with new genres and styles, and different media, adopting a 'panoramic mode of narration'[4] which follows a zigzagging plot direction, open to multiple interferences with the context.[5] Similarly, in the 80s Ghirri increasingly questioned the rendition of landscape of canonical photography, which, weighed down by a long pictorial tradition, still purported a stereotypical, tourist view of Italy,[6] and, in his own words, sought to open the landscape, dislocate the view, and overcome the boundaries of art.[7] Ghirri understood photography as

---

[2] J. Rebecca West, *Gianni Celati. The craft of everyday storytelling* (Toronto: University of Toronto Press, 2000), p. 107.

[3] Massimo Mussini, *Luigi Ghirri* (Milano: Federico Motta Editore, 2001). On Ghirri see also my article, '"Il Profilo delle Nuvole", Luigi Ghirri's Photography and the New Italian Landscape', *Italian Studies*, 61 (2006), 114-36.

[4] The phrase is borrowed from West.

[5] On this topic see Beppe Cottafavi and Massimo Magni, *Narratori dell'invisibile. Simposio in memoria di Italo Calvino* (Modena: Mucchi, 1987), p. 166.

[6] Consider the powerful example of traditional photography set by the Alinari family. On this topic see Franco Farinelli, 'Il Paesaggio tra fotografia e geografia: l'immagine degli Alinari', in *L'immagine della regione. Fotografie degli archivi Alinari in Emilia e in Romagna* (Bologna: Istituto Beni Artistici Culturali Naturali Emilia-Romagna, 1980), pp. 15-24.

[7] Luigi Ghirri, 'Commenti su un teatro naturale delle immagini', in *Il profilo delle nuvole. Immagini di un paesaggio italiano. Testi di Gianni Celati* (Milano: Feltrinelli, 1989).

the best means of renewing the wonder of looking at the world with adolescent eyes, as if everything is new,[8] in the effort to comprehend things in the way that they themselves ask to be seen.[9] According to Celati, Ghirri's original achievement was to tell the fixity of empty spaces, of the space that is hard to understand, such as the flatness and void of the Po valley, or, in West's definition, to rethink photography 'from the bottom up'.[10] The simple originality of his style has played a great role in renewing Italian photography, and in particular its rendition of space, as a space that, like the plains, is at once void and evocative, vague and subjective, and thus powerfully conveys the displaced condition of the postmodern subject.

The choice of focusing on the Po valley region, besides it being a 'space of affection' for both Ghirri and Celati,[11] is highly indicative of their poetics in their effort to renew photography and narrative fiction. The Po valley is a highly codified space, site of the fastest industrialization in postwar Italy, which moved from rural landscape to industrial megalopolis, as is portrayed in much Italian fiction and particularly cinema, from Neorealism to the present day.[12] The rich historical and symbolic connotations of this space make it highly suggestive of a sense of Italian identity – or lack of it – which accounts for its popularity with artists and writers, despite its intrinsic difficulty in being portrayed. The flatness and vastness of the plains, in fact, seems to defeat the very possibility of representation, suggesting a sense of wonder, vagueness and unreality, which has inspired many writers an image of the other world, from Ariosto to Manganelli – writers whom Celati much admires. Like Celati, Ghirri was attracted by these empty spaces, for which he sought common affective ways of seeing which could be shared by their inhabitants.[13] The elusiveness of the Po valley, the difficulty to represent it, and

---

[8] To express his view of photography Ghirri turned the Ecclesiastes verse into his motto 'there is nothing old under the sun' ('niente di antico sotto il sole'). Luigi Ghirri, *Niente di antico sotto il sole. Scritti e immagini per un'autobiografia*, ed. by Paolo Costantini and Giovanni Chiaramonte (Torino: Società Editrice Internazionale, 1997), p. 138.

[9] Anna D'Elia, *Fotografia come terapia. Attraverso le immagini di Luigi Ghirri* (Roma: Meltemi, 1999), p. 10.

[10] West, p. 101.

[11] 'Space of affection' is a phrase originally used by Ghirri and appropriated by Celati to indicate a view of space that overcomes the dichotomy between landscape and inscape, subject and object, and that expresses a personal, affective way of feeling the distance. On this subject see Gianni Celati, 'Collezione di spazi', *Il Verri*, 21 (2003), 57-92.

[12] Compare, among others, Neorealist films, such as Antonioni's *Gente del Po* (1942) and Visconti's *Ossessione* (1943), with more recent portraits of the Po valley, such as Mazzacurati, *Notte italiana* (1987).

[13] On this see Gianni Celati, 'Commenti su un teatro naturale delle immagini', in *Il profilo delle nuvole*. In his photography of space Ghirri was influenced, among others, by Surreal-

its being at one and the same time a natural and a highly industrialized space, a pristine and a symbolic site, attracted Ghirri and Celati to stage their exploration of postmodern space and identity. My aim here is to consider how their original portrait of the Po valley questions the Italian accepted view of space, and how this voices the Italian problematic shift to postmodernity, while nostalgically grieving for the loss of empathy with its rural past.

I will use translation here to indicate both the role played by Celati and Ghirri in revisiting the Italian literary and artistic canon and its rendition of landscape, and the process of cultural mediation between narrative fiction and photography, the written and the visual code that they practiced in their work, both individually and together. This emerged in the mutual influence that Ghirri and Celati exerted on each other's poetics and work (although, following Savi, I would argue for a stronger influence of Ghirri's photography on Celati's prose than vice versa),[14] particularly through a number of collaborative projects (exhibitions and then published volumes) that spanned throughout the 80s. These include *Viaggio in Italia*,[15] where Ghirri and other photographers, together with Celati, rewrote a modern 'grand tour' of Italy; *Esplorazioni sulla via Emilia*,[16] which focused on an exploration of the old Roman way that cuts across the Emilia-Romagna region; and *Paesaggio italiano/Italian landscape*,[17] which widened the focus to the whole of the Italian landscape. Given the success of these projects Ghirri and Celati were commissioned another volume, *Il profilo delle nuvole* (the outline of clouds), which later originated an itinerant exhibition. Of a slightly different nature

---

ists paintings, especially those by Giorgio De Chirico, and by classic American photographers, such as Walker Evans and Paul Strand.

[14]   Vittorio Savi, 'Amicizia', in *Luigi Ghirri. Vista con camera. 200 fotografie in Emilia Romagna*, ed. by Paola Ghirri and Ennery Taramelli (Milano: Federico Motta Editore, 1992), pp. 202-4 (p. 203). Ghirri's influence on Celati is apparent in his trilogy of the 80s: *Narratori delle pianure*; *Quattro novelle sulle apparenze* (Milano: Feltrinelli, 1987), and *Verso la foce* (Milano: Feltrinelli, 1989) (*Towards the mouth of the river*); and in his video-stories, where their collaboration was interrupted at the second one for Ghirri's sudden death: Gianni Celati, *Strada provinciale delle anime* (Bologna: Pierrot e la Rosa, 1992); Gianni Celati, *Il mondo di Luigi Ghirri* (Bologna: Pierrot e la Rosa, 1998); Gianni Celati, *Crumbling houses. Visioni di case che crollano* (Bologna: Pierrot e la Rosa, 2003).

[15]   *Viaggio in Italia*, ed. by Luigi Ghirri, Gianni Leone and Enzo Velati (Alessandria: Il Quadrante, 1984).

[16]   The project resulted in two volumes: the first one composed mostly of photographs and of texts of different nature on the v*ia Emilia*, *Esplorazioni sulla via Emilia. Vedute nel paesaggio*, ed. by Giulio Bizzarri and Eleonora Bronzoni (Milano: Feltrinelli, 1986); the second one of fictional/narrative writing: *Esplorazioni sulla via Emilia. Scritture nel paesaggio*, ed. by Eleonora Bronzoni (Milano: Feltrinelli, 1987).

[17]   Luigi Ghirri, *Paesaggio italiano. Quaderni di Lotus* (Milano: Electa, 1989).

than the previous projects – in that the exhibition followed the volume, and the collaboration was restricted to Ghirri and Celati only – this book confirmed the consonance of their poetics,[18] marking the peak of their collaboration, and, according to Celati, the highest point in Ghirri's work,[19] while at the same time it reflected a divergence of views, which is evidenced by the fact that they started working together but finished completing the book independently.[20] As Ghirri suggests, a small gap seemed to open in their views, as Celati increasingly focused on the degradation of the landscape, while Ghirri still sought to portray a sense of harmony in the outside world.[21] This gap implicitly emerges in Celati's introductory essay, "Commenti su un teatro naturale delle immagini" (Comments on a natural theatre of images), where he reveals his fascination for the openness and optimism of Ghirri's vision. The volume also differs from the previous ones for the closer interrelation of written and visual texts, as Ghirri chose to accompany some of his photographs with extracts from Celati's essay, which suggests possible ways of looking at the images. This offers another interesting example of translation, or transcodification, in the parallel, independent narrative that is constructed on the one hand by the text, on the other by the images, and also in the original dialogue that is established between text and images.[22] This dialogue revolves around a number of key concepts in both Ghirri's and Celati's work that Celati highlights in his essays and that I will now turn to examine – namely the sense of vagueness and affection, contingency and narrative structure, and theatricality – which best convey their originality in translating into postmodernity the Italian tradition of rendering space.

---

[18]   West, p. 107.

[19]   For Celati, here Ghirri reached the essentiality that stems from passionate and careful work. *Il mondo di Luigi Ghirri*.

[20]   In the same year, 1989, Celati published *Verso la foce*.

[21]   Ghirri, in *Luigi Ghirri. Vista con camera*, p. 53.

[22]   Transcodification is deeply rooted in their individual work, as Ghirri and Celati practiced both the visual and the written medium, and, perhaps most importantly, as they considered their work to be the resultant of a process of continual interchange between visual and narrative modes. A trained surveyor with a literary education, Ghirri was open to different cultural suggestions (from Borges to Bob Dylan), wrote extensively, reflecting on his photography and on the role of this art, and interestingly considered the format of the book (rather than the exhibition) as the highest expression of his work. He often used the book as a metaphor to express the role of narrative in structuring his photographs – a lose narrative that would leave the reader free to organize the visual material for themselves. From his early 'novels' through his 'travel' writing, to his documentaries, Celati's work similarly builds on a strong intertextuality between written and visual codes, and on a lose structure, which, overcoming the limitation of a strictly linear course, opens to different directions at once.

According to Celati the aim of *Il profilo delle nuvole* is to reproduce the natural vagueness of things, in order to trigger affective echoes in the reader. Drawing on a long literary tradition that goes from Dante to Leopardi, both Celati and Ghirri find in vagueness and affection the very essence of art, and make these features central to their poetics. This emerges from the very title of the book, *Il profilo delle nuvole*, which, perhaps inspired by a passage from Pessoa, according to Mussini suggests that the landscape of the Po valley, so dense in historical stratifications, is as variable as the clouds, and can be read an infinite number of times, for it changes according to the reader's imaginative ability.[23] The cloud metaphor powerfully conveys the notion of affectionate or emotional viewing that distinguishes Ghirri's and Celati's work, and that, according to Celati, defines this very project, as not a documentary on the historic situation of the Italian landscape, but rather on the ways of seeing which are intrinsic to the very landscape and on their affective resonances.[24] Similarly, in an essay titled 'Paesaggio italiano' (Italian landscape) Ghirri expresses the wish that his work could resemble the clouds, whose outline often makes us think of an object, an animal or a human profile, despite their swift mutability. What Ghirri suggests here is that his photographs, like the clouds, are more about the perception of a place than about its exact geography, for every place has an imprecise cartography that builds on the state of affection that the viewer has towards it.[25] Celati also employs the cloud metaphor to render one of the key notions in his poetics, that of 'vivezza narrativa' (narrative vivaciousness), namely the continuous, 'atmospheric' change of narrative style, tone and voice, which seeks to render the infinite potential of reality and fiction. Echoing Ghirri's idea of photography, Celati detects the very essence of narrative (both fictional and non fictional) in the continual changeability and intrinsic vagueness of words and images, and thus of meaning,[26] which he deems the best means of conveying the uncertainty of postmodern reality.

According to many art critics, what for some denies photography the status of art, its nature of contingency, is in fact its power, merging a sense of instantaneous revelation with one of intrinsic limitation given by the frame, which grants the shot a certain vagueness and indeterminacy.[27] This is mir-

---

[23] Mussini, p. 40.

[24] Celati, 'Commenti su un teatro naturale delle immagini', 4 September.

[25] Ghirri, 'Paesaggio italiano', in *Niente di antico sotto il sole*, p. 151.

[26] Gianni Celati, 'Il narrare come attività pratica', in *Seminario sul racconto*, ed. by Letizia Rustichelli (West Lafayette, Indiana: Bordighera Inc., 1998), pp. 15-33 (p. 20).

[27] 'Photography is the best form of communication in the present time of fragmentation and ephemeral'. Maria Carmela Coco Davani and Daniela Corona, *Narratività e cultura visiva*

rored in *Il profilo delle nuvole* in the original mixture of vagueness and contingency in representing the Po valley, which affect the way we look at this landscape and at photography itself. The nature of contingency embeds the whole volume and intertwines with its diary-style narrative structure, as emerges in the apparently casual, in fact carefully studied, juxtaposition of both pictures and texts within their own narrative, and of pictures and texts in a shared narrative. Ghirri considered contingency as a positive attribute of photography, for it grants a never-ending chance of seeing reality from an ever-new perspective. Fascinated by Ghirri's approach, Celati started experimenting with travel and diary writing, which he felt apt to convey the mutability of things and of human perception. By emphasizing the contingency of their art, both Ghirri and Celati encourage the reader to focus on each image, each fragment of text, at a time, in order for them to acknowledge the importance of the context (particularly when lacking) in determining meaning, and to reflect on their own act of viewing and their innate striving towards building a narrative through their affective reading. As Celati powerfully puts it, Ghirri's photography can be described as a tale, which is composed of states of contingency, in which every moment of passage from one state to another renews the perception of the whole narrative.[28]

While stressing their art's contingency, both Ghirri and Celati emphasize the narrative force of both textual and visual works. As Ghirri comments on *Il profilo delle nuvole*, although stemming from a variety of motives and goals (as he was then working on different projects on the Italian landscape), when put together these pictures found their own *leitmotiv*, as if an incoherent narrative had found its internal logic.[29] And this *leitmotiv* is given by the affective reading of each viewer who follows different suggestions in the pictures. In his introductory essay Celati compares the thematic complexity and fragmentation of Ghirri's narrative to the interweaving of different threads in the plot of Ariosto's *Orlando Furioso*.[30] This style could in turn be assimilated to the cinematic technique of the tracking shot, the 'shadowing' of both major and minor characters (all flattened out against the same horizontal environment), which was theorized by Zavattini, and used in much Neorealist cinema. Just as this technique contested the stereotypical, glamorous view of Italy, already canonized in pre-war cinema, forcing the audience to come to terms with a new and often tragic everyday reality, by adopting a similarly

---

(Palermo: Flaccovio, 1994), p. 51.

[28] Celati, 'Commenti su un teatro naturale delle immagini', 10 May.

[29] Ghirri, 'Paesaggio italiano', p. 151.

[30] The Renaissance poet from Ferrara, Ludovico Ariosto, is most admired by Celati, and taken as an example for his storytelling and his panoramic mode of narration.

zigzagging trajectory and low perspective Ghirri's narrative also leads the reader to follow the chance complexity of daily life with a refreshed look.

Celati translates into his prose writing the visual and narrative lesson of Ghirri and of Italian cinema, by setting his stories in the plains and experimenting with a loose narrative structure and with a lowered perspective, focusing on the comical idiosyncrasies of estranged characters through a look that is at once warmly involved and ironically detached. While evident in his fiction, this is even more apparent in his travel and diary writing, such as *Verso la foce*, which he first wrote on site during his collaboration with Ghirri, as well as in the introductory essay for *Il profilo delle nuvole*. Just as Ghirri's photographs are not dated and do not follow a clear geographical order, but rather a loose, east-bound trajectory, which ends at the mouth of the river Po,[31] Celati's essay adopts a fragmented, diary style, juxtaposing passages dated simply by day and month, and omitting the year, thus conveying the sense of spatial and temporal vagueness that imbues the place. Celati's writing matches Ghirri's evocative images for, far from being a 'critical' essay, it seeks to narrate his friend's work, suggesting his models of vision by focusing on the key features of his style, which I have chosen to follow in this essay. Instead of the 'mutual independence' and full collaboration between photography and language that Thomas Mitchell stresses as the core nature of the photographic essay,[32] while emphasizing the points of contact between the photographic and the narrative perspectives, Ghirri and Celati leave the reader free to create their own narrative – both linguistic and visual, by juxtaposing photographs and texts – and free to extract new meanings from each reading. In so doing Ghirri rewrites the tradition of the *livres d'artiste*, where the text comments strictly on the image, moving, with Celati, towards a 'panoramic mode of narration' that seeks to realize the principle of vagueness, by letting objects speak for themselves and evoke states of affection in the reader.[33] As Celati suggests in his essay, this is achieved through analogical links between written and visual texts, which cannot be explained

---

[31] This is also underlined by Celati in his introductory essay. Interestingly, some of the same pictures are dated as they appear in others of Ghirri's volumes.

[32] According to W. J. T. Mitchell, the photographic essay is 'the ideal place to study the interaction of photography and language', following the assumption that both should be understood as 'coequal, mutually independent, and fully collaborative'. William J. Thomas Mitchell, 'The ethic of form in the photographic essay', *Afterimage*, 21 (1994), 8-13, quoted in West, p. 107.

[33] As Valentina De Angelis reminds us, vague contents are most suggestive to the mind and more easily represented than conceptual reasoning, which is not easily brought to the screen. Valentina De Angelis, *Arte e linguaggio nell'era elettronica* (Milano: Mondadori, 2000), p. 140.

but simply suggested and which, as in a game of 'snakes and ladder', are left to chance and to the individual path of each viewer.

As Mussini reminds us, in *Il profilo delle nuvole* Ghirri juxtaposes his photographs of the Po valley region without following a topographic direction, but rather pursuing his associative memory which emerges in a binary narrative structure. This pervades each pair of photographs that appear on every two pages, which, in turn, can be grouped together in a number of thematic clusters that Celati highlights in his essay. As the writer suggests, the volume starts by showing the viewer how to read it through a close-up view of empty spaces, both inside and open spaces, which strike for their sense of vagueness and void. The emphasis on seeing (or not seeing) leads us to notice the theatricality of Ghirri's photography, in the insisted focus on actual theatres or frescoed villas, and in the fascination for framed urban spaces, such as squares or buildings that highlight a strong sense of perspective. Ironically, theatricality is also the key to read different types of historical sites – modern non-places such as factories, or gas stations – which Ghirri interestingly juxtaposes to other icons of Italian (past) identities, such as museums or statues, residual religious signs and artisanal workshops, until the focus shifts again in the end to the open landscape of the mouth of the river Po. The structure of thematic clusters, and their common theatrical thread, is underlined by Ghirri's choice of photographs, and by his use of extracts of Celati's text. While these texts normally appear underneath a picture – and always on the left-hand side of the page – in a few occasions they occupy the whole of the left page, thus inviting the reader to pause and reflect on the following images. These few moments – seven altogether, three of which divide the opening section of the volume from what follows – serve to mark the passage to a new thematic cluster, which is signaled by the added signification given by the interplay between the written and the visual. Another interesting device in Ghirri's use of transcodification is the alternate use of written text, which only rarely accompanies the pictures. From the very beginning the photographs take centre stage, and even more so towards the end, as the depiction of the open landscapes of the mouth of the river Po seems to defeat verbal description and is left to the power of the visual. These various strategies of building both the visual and the textual narrative, and the dialogue between the two, are used by Ghirri to continually displace the viewer and to lead them to activate their own reading in the attempt to link the various narrative threads to make sense of what they see.

To try and better understand the workings of transcodification, and to explore the basic binary structure of the pictures, I will focus on the opening of *Il profilo delle nuvole*, as it is highly charged with signification in setting the

tone of the whole book. Suggesting its rich hybridization with various cultural influences, spanning from figurative arts to literature, and immediately introducing a sense of displacement in the reader, the book opens with an image of a painting by Ghirri's uncle, Walter Iotti, representing the village of Scandiano, Ghirri's birthplace.[34] As Celati suggests in his essay, this painting reflects some key elements in Ghirri's own art, such as the use of colour and perspective, with the horizon cutting the picture in half and giving ample space to the sky. This idyllic reproduction of a bygone, rural age is framed by the diagonal line of the country road that separates the urban area on the left from the open field on the right. Both sides are united by the presence of a few human beings, leisurely strolling, mostly in pairs. The slow bending road disappears behind the church, whose bell-tower takes the focal position in the painting, suggesting the centrality of the church in the life of this place at the time. Underneath this image lies an extract from Celati's introduction, which reports Ghirri quoting Calvino. While playing on intertextuality and metanarrative, this extract powerfully introduces the reader into the text by seemingly addressing them directly ('If you like…'), and makes them reflect on the act of viewing, as well as writing, comparing these activities to watching from a window and to a child's task to write a school essay on describing reality.[35] The reference to Calvino's story – that enigmatically concludes that, in each gaze, it is the world that watches the world, implying that the individual cannot but see themselves in the world, and vice versa – deepens the reflection on the gaze, while epitomizing the notion of inward-looking fiction which Calvino is seen to represent by Celati. With this metanarrative opening, Ghirri seems to be pursuing a twofold purpose. On the one hand he aims to make the reader aware of the inextricably culturally-determined nature of the act of seeing, and of the intrinsic intertextuality between the written and the visual code; on the other, he tries to free them from a constricting culture that does not allow for a subjective reading of reality. While paying tribute to their teachers – Calvino for Celati, Iotti for Ghirri – both artists clearly move away from their respective model to rewrite literary and figurative traditions.

---

[34] Ghirri, Veduta di Fellegara, Scandiano. Dipinto di Walter Iotti.

[35] Ghirri was highly fascinated by windows and frames, which continually appear in his work, suggesting his uninterrupted reflection on the act of seeing and photography, and his speculation on the frame, as the element of continuity between the photographed space and reality. In his essays Ghirri repeatedly uses the phrase 'inquadrature naturali' (natural frames) to refer to portions of the world already framed in reality (such as windows open to a view, or rectangular shapes), which invite the viewer to look beyond the frame, continuing their vision by means of imagination. Mussini, p. 157.

Continuing our exploration of the opening, it is necessary to highlight its theatricality – a feature that pertains to the whole volume. After the first image of Iotti's painting we move to a close-up, frontal, though slightly off-centred view of an old, wooden-framed double bed in a guest house in Boretto, a village near the river Po.[36] If the two opening pictures seem at first completely unrelated, at a second viewing they can be seen to share a common interest in the theatre of everyday life, and a nostalgic look at simple traditions of the past. Apparently defeating any sense of strong narrative closure, the following pages show two frontal, framed views of open landscapes in the Po valley. In both images two vertical pillars (a common feature in Ghirri's photographs) challenge the horizontality of this space, whose horizon is covered in snow, in the first picture of Pomponesco (Figure 1), and in fog, in the second picture of Formigine.[37] The frequency of these atmospheric pictures suggest the impossibility to achieve a comprehensive view of this landscape, for reality can only be defined by partial and subjective boundaries. Whether inscapes or open landscapes what distinguishes Ghirri's pictures are at one and the same time, a marked framing, an emphasis on two dimensionality (given by the many horizontal and vertical lines) and a striking openness which is given by a lowered, central perspective, and by a great depth of field that increases the sense of infinitude of these spaces, through the central vanishing point being concealed. These features reveal a classic, pictorial approach, which is commonly used in traditional photography and scenography, and that Ghirri, while borrowing from tradition, rewrites in an original way, emphasizing the humanless void of these spaces. As Celati comments in his essay, the perspective or architectonic illusion works well with lowered horizons, turning every landscape into a scenography, as if our view of nature could only be framed by our reading of the urban environment.

Revealing Ghirri's own reading of photography both as a representation of everyday reality and as an illusion, the theatre metaphor emerges also in his insisted use of framing and central perspective. This is the case, among many, of the following eight photographs that conclude the opening sequence of the book (from the cemetery at Riva di Luzzara to Aldo Rossi's scenography in Ravenna) and that present alternative readings of the theatricality of these spaces. In the following thematic cluster, the same metaphor emerges in

---

[36]   Ghirri, Boretto. Albergo 'Il Bersagliere', camera n. 8.
[37]   Ghirri, Pomponesco. Argine Po visto dalla piazza, Formigine. Ingresso casa colonica.

a night view of the main square in Sabbioneta,[38] in a deep-focus, central view of a street lined by buildings in the same town (Figure 2),[39] and in another night shot of the main square in Brescello,[40] which is partly framed by the arcade of the porch on one side of the square, suggesting a 'natural' framing for this urban space. Common denominator throughout the volume, and all of Ghirri's photography, the framing technique takes centre stage in a number of pictures that actually reproduce a black framing. These, according to Mussini, suspend the linearity of the narrative by inserting a pause, and, I would add, make the reader aware of their nature of photographs thus representations.[41] These frames appear more frequently towards the end of the volume and suggest the photographer's effort to delimit the boundaries of a space that increasingly opens up at the mouth of the river Po, while underlining the nature of representation of these views. As mentioned above, these final shots are virtually devoid of text, and seem to leave it to photography – and not to writing – to try and attempt a description of this space. Like the photographer depicted by Celati in the story mentioned at the beginning, we too as readers feel abandoned on a small dune on the water in the final pictures of this volume, in particular in the last but two (Comacchio, Figure 3), which portrays a ruined house surrounded by water and small dunes.[42] Yet, unlike this photographer, we are not completely abandoned to our own devices but, through the marked framing adopted in this volume, we have been encouraged to challenge accepted representations and adopt our own reading, as Ghirri seems to convey in the two final, highly framed images of the sea and the beach (Lido di Volano and Marina di Ravenna). By focussing on everyday, empty, apparently meaningless spaces, Ghirri's photography has turned common settings into theatres, into spaces of signification – a signification that is left to those who choose to inhabit these empty spaces by looking at them.

By adopting a marked framing technique Ghirri reveals the metanarrative nature of his work and suggests his constant effort to open a dialogue with what lies outside the frame – the world in its many representations, including, in *Il profilo delle nuvole*, the text by Celati which frames Ghirri's pictures. Transcodification thus appears to be the very core of Ghirri's, as well as

---

[38] The photograph of Sabbioneta. Piazza Maggiore and Palazzo Ducale, is again virtually devoid of human presences: of the two women portrayed one is seen from the back, the other has her face effaced through an out of focus technique.

[39] Ghirri, Sabbioneta. Dal Palazzo Ducale verso nord.

[40] Ghirri, Brescello. Piazza e Chiesa di Santa Maria.

[41] Mussini, p. 40.

[42] Ghirri, Comacchio. Argine Agosta.

Celati's work, in their attempt to investigate the nature of representations through the interplay of different texts and media. Similarly, through the binary structure of this volume, which juxtaposes wide open spaces to highly framed ones, natural to urban spaces, yet joins them together through the same frontal perspective and framing device, Ghirri seems to underscore the very essence of his photography that seeks to merge clear opposites: an objective with a subjective view of space, a traditional with a modern view of photography, a modern with a postmodern sensibility, combining an unfailing belief in the power of narratives to make sense of the world with an ironical awareness of the intrinsically vague and illusionary nature of reality. Despite this awareness, both Ghirri and Celati still assume a pre-existing sense of order, which derives from their being part of a generation born between the late 30s and early 40s and from their intense frequentation with the literary and artistic tradition, and emerges in their strong belief in the preeminence of the arts, in an 'ethical', educational role for the artist/writer, and in their commitment to renewing their own art. While Ghirri claimed to be striving for a photography that could show a new way of seeing that originated from a state of necessity, that is from the need for renewing people's outlook at reality, in his critical writing Celati similarly underlines his commitment to creating 'fictions to believe in', which could release the relief-giving potential of narrative. The choice of representing the plains is in line with their dual poetics, on the one hand paying tribute to and building on the Italian artistic and cinematic tradition, as Ghirri maintains in one of his essays,[43] on the other hand deliberately selecting a new landscape, a non-space, which almost intrinsically defeats representation for its vastness and flatness. An interesting sign of their dual poetics, at once modern and postmodern, the natural flatness of the plains they picture is often disrupted by vertical framing lines, such as pillars or electricity poles, both in Ghirri's pictures and in Celati's fiction, where characters voice their continually frustrated desire to climb the banks of the river Po to achieve a higher perspective, thus revealing the authors' sense of nostalgia for an all-comprehensive view. The nostalgia for the past often results in an open criticism of modernity for its excessive industrialization and urbanization, which, as geographers show and Celati

---

[43] Ghirri, 'L'obiettivo nella visione', in *Niente di antico sotto il sole*, p. 105. In an interview with Marco Belpoliti, Ghirri compares Italian and American photographic traditions, lamenting the difficulty to work without a strong tradition of photography, as Italian iconography is mostly pictorial, unlike the American one, which is mainly cinematic and photographic. Luigi Ghirri, 'Nel regno dell'analogo, intervista di Marco Belpoliti', *il manifesto*, March 16th (1984), 7.

laments, has transformed the rural community of the Po valley into an anonymous megalopolis.

By drawing on different experiences – such as cinema, music, and the collaboration with other artists, particularly with Celati –[44] Ghirri's work has contributed to give Italian photography a new status, on the one hand replacing the traditional view of photography as objective, documentary-like, thanks to his affective, vague look at reality,[45] on the other hand making it more independent from the overpowering tradition of figurative arts, while retaining a strong fascination for it.[46] Ghirri's lesson is functional to the development of Celati's poetics of natural narration, as he translates in his fiction the photographer's warm look at simple objects and open spaces, and his use of the frontal view and lowered perspective, which renews the fascination with reality by seeing it from below, thus magnifying it. Following Ghirri's representation of the landscape of the Po valley, since the Eighties Celati has contributed to renewing Italian fiction by opening up a predominantly literary tradition to new disciplines and languages, from geography to the visual arts. By blurring strict boundaries between different genres, translating the visual lesson of postwar photography and cinema, and lowering the literary language with his original storytelling tone, Celati has branched out new paths for Italian contemporary fiction, which are followed by a number of younger narrators. Although critics often resist interdisciplinary approaches, such as the one I have adopted here, or that adopted in the recent text by Sironi,[47] as I hope to have demonstrated with my analysis, Ghirri's and Celati's works can best be understood when considered in their mutual dialogue established through a continuous process of translation from one text and code to another. Among their collaborative works, *Il profilo delle nuvole* stands out as a

---

[44] In another essay Ghirri reveals the impossibility of forgetting one's cultural background when approaching photography. His main influences include a number of different artists and arts: Zavattini's writing, Celati's *Narratori delle pianure*, Edwin Muir's and Wallace Stevens's poetry, De Chirico's, Morandi's, and Hopper's painting, Paul Strand's and Ugo Mulas's photography, Antonioni's, Fellini's and Herzog's cinema, and the music of Ry Cooder, Bob Dylan, and Beethoven. Ghirri, 'Un cancello sul fime', in *Niente di antico sotto il sole*, p. 103.

[45] On this topic see the chapter by Italo Zannier on 'Paesaggio e fotografia', in AA.VV., *Paesaggio: immagine e realtà* (Milano: Electa, 1981), pp. 325-36.

[46] As Remo Ceserani suggests with reference to the impact of photography on Antonio Tabucchi, 'photography has played a very important role in revealing the problematic nature of the relationship between human subject and reality'. Remo Ceserani, 'The art of fixing shadows and writing with light: Tabucchi and photography', *Spunti e ricerche*, 12 (1996-97), 109-24 (p. 109).

[47] Marco Sironi, *Geografie del narrare. Insistenze sui luoghi di Gianni Celati e Luigi Ghirri* (Reggio Emilia: Diabasis, 2004).

striking example of their ability to translate different literary and visual experiences onto a new style of photography and a new genre of diaristic, essaystic narrative. In view of the above, the metaphor of translation powerfully renders the impact that Ghirri's and Celati's work has had on permeating the literary and artistic 'canon' with new ideas and influences, and in collapsing strict hierarchical boundaries between disciplines. Finally, translation indicates the important transition work that both authors carried out in moving from a traditional notion of space and, in particular, of a postcard, idyllic image of Italian landscape, to a new notion of space, which is, on the one hand, an 'affective', personal space, to which they still feel they belong, and, on the other hand, the dispersive non-place of postmodernity. Following the lesson of foreign photography[48] and Italian cinema,[49] Ghirri and Celati succeed in assigning the landscape of the Po valley a new expressive value, which is both warm and critical of postmodernity, offering viewers the imaginative space of a few remaining 'reserves'.[50]

---

[48] On this see Arturo Carlo Quintavalle, 'Lo sguardo di Ghirri', *Ottagono*, 102 (1992), 199-203 (p. 200).

[49] In one of his essays, Celati compares Ghirri's slow narrative, pausing on empty spaces and simple objects, as well as his frontal, lowered perspective, to the cinema of Antonioni, which similarly presents modernity as void. Gianni Celati, 'La veduta frontale. Antonioni, *L'Avventura* e l'attesa', *Cinema & cinema*, 49 (1987), 6. While Celati follows Antonioni's criticism of modernity, Ghirri offers a more positive view of this landscape.

[50] With 'reserves' Celati indicates different, parallel intentions: the need to bring writing back to a natural state, to a space where it is free from literary modes, to rediscover unaffected types of writing, use them as a source of healing and preserve in time. See *Narratori delle riserve*, ed. by Gianni Celati (Milano: Feltrinelli, 1992). According to West the term indicates a number of coexisting senses: 'reserve or understatement; preservation; reservations or hesitancies', West, p. 174.

Figure I. Pomponesco. Argine Po visto dalla piazza

Figure II. Sabbioneta. Dal Palazzo Ducale verso nord

Figure III. Comacchio. Argine Agosta

Appendix

David Platzer

Translating Dacia; Two Poems

One might say there are two basic approaches to translating a literary text. The first follows the original as closely as possible, even at the expense of literary grace. The second provides not so much an exact translation as an interpretation with the intent of creating something that can be read with pleasure.

When I translate, I try to reconcile these two approaches. In translating Dacia Maraini's poetry, in which there is often less a question of exact meaning than of feeling, I try to stay as close as possible to the original, looking for English words that will come as close as possible to her Italian while at the same time producing a work than can stand alone on its own merits. Since Dacia Maraini is thoroughly familiar with English, she is able to tell me whether I have got the poem close enough to what she originally wrote.

I am a writer for whom translation is only an occasional activity. It is one I enjoy, although this might not be so were I obliged to translate texts for which I had no liking or sympathy simply to earn money. In her excellent biography of Nancy Mitford, Selina Hastings wrote that, for Nancy, translating Madame de Lafayette's 17th century masterpiece, *La princesse de Clèves*, into English was an enjoyable task allowing her 'all the fun of writing' without the constant obligation to invent that writing a novel demands. I feel the same way. The original author has done the hard work, all that remains for the translator is to do it justice in another language.

I have to admit I never had any idea of translating poetry. My first translations were from French into English and were of short stories by Ghislain de Diesbach and a novel by Jasna Samic. I began translating Dacia Maraini's poetry while a guest at her house in the Abruzzo. One day I told her I was reading her poetry and that there was one poem in particular that I liked. She suggested I translate it. To my surprise, she expressed satisfaction with the translation when I read it to her and asked me to work on others. I got into the habit of translating three or four poems each day and then going over them together with Dacia before or after dinner. I would read the poem aloud to her and she would tell me what she thought. As we live far apart, she in Rome and I in the Paris region, the poems of hers that I have translated since, I have sent her by email for her approval. In 2005 she asked me to translate

several poems by other hands including Leopardi, Montale and Pasolini. She was presenting these at an Italian Institute in Africa and needed English versions. I did the essential work in Paris and then we corrected them together in Italy, helped by two other Italian friends fluent in English. Although I felt the most initial intimidation in handling Leopardi because of the distance in time, it was Pasolini who proved the most difficult due to his occasional use of Roman dialect. There were two or three words and phrases I was unable to find in dictionaries. I showed the poem to my landlady who happens to come from the Emilia. She was as baffled as I was. Luckily I found a translation of the same poem by Lawrence Ferlinghetti in collaboration with Francesca Vidente; and found out that way the meaning of the mysterious terms. Having the help of a native speaker of the original language with a good knowledge of the language being translated into, is usually a good thing. If the work in question has already been translated, it is not at all a bad idea to look at what one's predecessors have done, so long as one doesn't copy them, a mistake that, I need not say, can have nasty legal consequences.

Reading aloud is a step I recommend to all literary translators, whether of verse or prose and indeed to all writers. Neither poetry nor prose should ever lapse too far from the rhythm of the spoken word. My training as an actor and background as a musician enter here. If it sounds good, if there is a rhythm and musicality, chances are that it is good. I know that there is often a distinction made between written and spoken language. But even the most elaborate text should transmit well when read aloud. This is the more true of poetry which in its origins is an aural art and ever a form of music. I know that, particularly in older generations, there have been excellent writers, Graham Greene and Evelyn Waugh to name but two although I can think of others, who were completely indifferent and even averse to music. Nevertheless, this deficiency is mildly startling in them and in anyone else with a gift for language. When Bob Dylan emerged in the 60s, inspiring other musicians like the Beatles to combine poetry with music, and Leonard Cohen, already known as a poet and novelist, to sing his work, some of the more hidebound critics of the day wrote as if the idea that song lyrics could be poetry was outrageous. They were only showing their ignorance. Homer's epics were all meant to be accompanied by music and the Elizabethans, notably Thomas Campion and not excluding Shakespeare himself, combined poetry and music with startling success and great beauty.

It cannot be stressed enough that a literary translator must be a capable writer. Translation of a technical document is another thing. There, the least amount of imagination may be an asset since absolute precision is essential. But with a literary text, an exact translation that comes out heavy, dull, and

wooden does a disastrous disservice to the original even if it is accurate. In my view, better a few inaccuracies than an unreadable rendering, however accurate. All literature, however serious, is a form of entertainment and should give pleasure.

A good discussion of this can be found in an essay by Arthur Waley, 'Notes on Translation', published in an anthology of and about Waley edited by Ivan Morris, *Madly Singing in the Mountains* (1970). Waley was the literary translator par excellence. His translations of Chinese poetry were so highly regarded that they were considered major additions to early 20th century English poetry and his interpretation from the Japanese of Lady Murasaki's *Tale of Genji* introduced that monumental and elegant psychological study, dating from 11th century Japan, and considered by some to be as acute and subtle a work as Proust, to readers in the English-speaking world. Aside from being a scrupulous translator, Waley was that rarity, a scholar who is also a poet, a master of his own language and a product of that highly civilized literary and artistic society that included the Sitwells, as well as Harold Acton and Peter Quennell, both of whom wrote about him with elegant perceptiveness in their respective memoirs. Sacheverell Sitwell considered him the most cultivated man he had known. The tone of his own milieu was exactly right for capturing in English ancient China or the 11th century Japanese court of Lady Murasaki.

Waley points out the necessity of avoiding what he called 'translator's pidgin', that is, when translating, to use idioms that may be faithful to the original but which in English are stilted and artificial. *The Tale of Genji,* written in 11th century Japanese, is a book that many Japanese find forbidding and inaccessible. Waley's translation into the English of the early 20th century and those of two more recent successors have been widely read, meaning that Lady Murasaki, through her 20th century translators, has more readers in the English-speaking world than in modern Japan. Peter Quennell, briefly and uncharacteristically teaching at a Tokyo university in the 30s, was told by students that they much preferred Waley's English version to Lady Murasaki's archaic Japanese text. As I say, Waley's version has had two successors in English but oddly none, as far as I know, in the other European languages. *Genji* is largely unknown in France for example.

It is interesting to note that Arthur Waley was no great traveller and never visited China or Japan. Doubtless their 20th century realities would have dismayed him, though he certainly would have found himself at home with the mandarins, scholars and courtiers of the ancient past. He was translating classical texts in which, I suspect, slang or argot, however colourful, rarely if ever intrudes. My own initiation into French was outside of France. Before

living in France, it was easier to read texts from the classical period of the 17th and 18th centuries, such as Molière and Madame de Sevigné's letters, than modern novels which used the kind of slang one only picks up by living in a country among its people. For translation of modern work, especially novels, first-hand knowledge of the country is a virtual necessity. At the same time, slang can be one of the translator's pitfalls. Of all language, it is the most confusing, the hardest to find exact equivalents for in other tongues. When I was first in France I heard the phrase '*Ce n'est pas terrible*' which, I quickly learned, meant the opposite of what it seemed to mean to someone who had always thought of 'terrible' as meaning something dreadful. Out of context, I should have thought '*ce n'est pas terrible*' meant 'it's not so terrible'. In fact it means 'it's not so good'.

Hard as it is to fathom, I have heard of translators who were able to provide good translations of languages they hardly knew at all. Boris Pasternak is said to have translated *Hamlet* into Russian without knowing English and Arthur Waley wrote in his 'Notes on Translation', included in the anthology mentioned above, of Lin Shu, the 19th century translator of European fiction into Chinese, who said he could not read any European language but relied on his friends reading the books aloud to him. 'These friends translate them aloud to me and I have come to be able to distinguish between the different styles of writing as surely as I recognize the footsteps of people in my own house', Lin Shu said. Lin Shu translated all of Dickens, as well as books by Balzac and other giants of the time. Although his work was full of errors, he was, obviously, a gifted writer in his own right and undoubtedly a man of some genius who was able to capture the essence of the stories he translated and transmit them in an exciting way. A great storyteller deserves and demands another as his translator. Waley claimed that Lin Shu's translations of Dickens were another case of the translator improving on the original, removing all of Dickens's lapses into overstatement, excessive sentimentality and the grotesque while accurately reflecting Dickens's mastery of storytelling and humour. This I must take on trust. What is certain is that Lin Shu's translations introduced many European novels to the general Chinese public and, as a result, transformed Chinese writing itself. Needless to say, I don't want to give anyone the idea, however, that I am recommending an ignorance of the language he or she is translating from. Not everyone has such helpful friends as Lin Shu's.

Translation is not only translation from one language into another but from one culture to another. I do not want to exaggerate here. We are all more alike than we think, otherwise there would be no question of appreciating and feeling work from other countries. Prick us and we bleed, smiles

transcend frontiers, we all feel the same emotions of love, hatred, anger, jealousy and the rest. In addition, for better and probably in many ways for worse, the influence of the various media and the universal consumer culture have led to a great levelling of regional and cultural differences. Nevertheless, languages remain different and ways of expression still vary greatly from one country to another, as well as between different milieus and classes. I remember seeing a skilful BBC serial years ago, adapted from Balzac's *La cousine Bette*. There was something strange about seeing and hearing Balzac's very French characters interpreted by British actors. In translation there is no getting round the feeling of being a filter. No matter how good the work, the reader is not going to get quite the full flavour of the original. One of the most brilliant translators of Italian into English was the late Archie Colquhoun. It was he who finally succeeded where others had failed, in translating *I Promessi Sposi* into a fully readable and pleasurable English. His friend Mario Soldati praised Archie's version lavishly, saying that reading Manzoni in the English of George Eliot was a revelation for him as an Italian. In some instances, Soldati wrote, Archie's version moved him more than Manzoni's original. Colquhoun explained that one reason for the failure of previous English adaptations of Manzoni was that earlier generations of English readers found Manzoni's Italians too like themselves. They expected Italians to behave in an hysterical, operatic way and were disturbed to find Manzoni's characters sensible, reasonable and credible enough as to have sprung from British soil.

In closing I should like to pay tribute to the three writers, Jasna Samic and Ghislain de Diesbach as well as Dacia Maraini, I have had the pleasure of translating. All three are writers of the first rank, all three have been patient and helpful as well as kind and flattering with regards to my efforts in translating their work. I can think of no better way of closing my piece than by raising my glass to them.

Dacia Maraini

Ho sognato una stazione

Ho sognato una stazione
due valigie di tela chiara
aspettavo un treno che non veniva
si avvicinava una prostituta
mi chiedeva se volevo fare l'amore
dicevo che no, che ero triste
e lei diceva: anch'io sono triste
andiamo a spasso insieme,
mi prendeva per la vita
e camminavamo insieme
Luciana dice che faccio pace
con la parte oscura di me,
forse Luciana ha ragione
ma la pace mi fa viaggiare
da ferma, senza gioia, che malore!

Translation: David Platzer

I Dreamed of a Station

I dreamed of a station
with my two light linen suitcases
I was waiting for a train
that wasn't coming
A prostitute came up close to me
she asked me if I wanted to make love
I said no, I felt too sad
I am sad too, she said
she took me by the waist
and we walked together
Luciana says that I am making peace
with my dark side;
perhaps Luciana is right
but peace makes me travel
joylessly,

standing still,
how faint,
how weary I feel!

Dacia Maraini

Le tue bugie[1]

Le tue bugie
amore mio
sanno di latte e di rose
ma le bevo senza un perché
le tue bugie
amore mio
mi danno il mal di mare
ma tu lo fai per bontà
per non recarmi dolore
non è vero tesoro?
un groppo di piume in gola
un cammino all'indietro
come è insistente, ma perché?
la voglia di una sincerità ferrosa
che offenda i sensi e la vista
e li sciacqui nell'acqua fresca,
le tue bugie suonano due volte
hanno l'eco nella voce
piede e contropiede del cuore
nel gran ballo dei sensi
ma tu lo fai per gentilezza
lo so amore mio
e, per gentilezza, pesti
con le scarpe chiodate
quelle verità settembrine
che non hanno ombre né frange
per te è troppo crudele
troppo impura e invadente
la verità mio amore

---

[1] Dacia Maraini, *Se amando troppo* (Milano: Rizzoli, 1998).

e così la neghi cocciuto
compito, sereno, felice
per amore dell'amore, lo so
e così mio dolcissimo amico
le tue bugie sublimi
che dovrebbero scaldarmi le mani
mi inchiodano la lingua al palato
mi seppelliscono l'intelligenza
da viva, sottoterra

Translation: David Platzer

Your Lies

Your lies
my love
taste of milk and roses
but I drink them
without asking why
your lies
my love
make me seasick
but you say them
from goodwill
to avoid giving me pain
is this not true, my love?
a lump of feathers in the throat
walking backward
how insistent it is
but why?
the longing
for an iron sincerity
to offend the senses and the sight
and wash them in fresh water
your lies
ring twice
they have the echo in the voice
step and counterstep
in the great ball of the senses

but you lie from kindness
I know my love
and, from kindness,
you pound
with hobnailed shoes
that September truth
without shade nor fringe
is too cruel for you
too impure and invasive
the truth my love
you must resolutely deny
stubbornly, politely, happily
for love of love, I know it
and so
my most sweet friend

your sublime lies
which should scald my hands
nail my tongue to my palate
and bury my intelligence
alive,
underground

Bibliography

'Notting Hill 1999', in *English Movie Collection* (Novara: De Agostini, 2002).

'The Full Monty 1996', in *English Movie Collection* (Novara: De Agostini, 2002).

A.A.V.V., *Narratori dell'invisibile. Simposio in memoria di Italo Calvino* (Modena: Mucchi, 1987).

A.A.V.V., *Paesaggio: immagine e realtà* (Milano: Electa, 1981).

Aaltonen, Sirkku, *Time-Sharing on Stage: Drama Translation in Theatre and Society* (Clevedon: Multilingual Matters, 2000).

Aeschylus, *Oresteia*, in *The Complete Greek Tragedies, Aeschylus I*, trans. by Richmond Lattimore, ed. by David Grene and Richmond Lattimore (Chicago: University of Chicago, 1953).

—. *Oresteia*, trans. by Christopher Collard (Oxford: Oxford University Press, 2002).

—. *Oresteia*, trans. by Hugh Lloyd-Jones (London: Duckworth, 1982).

Albrecht, Jörn, 'Esistono delle caratteristiche generali del linguaggio giovanile?', in *La lingua dei giovani*, ed. by Edgar Radtke (Tubingen: Narr, 1993).

Aligheri, Dante, *De Vulgari Eloquentia*, trans. by Steven Botterill (Cambridge: Cambridge University Press, 1996).

Allen, Irving Lewis, 'Slang: Sociology', in *Concise Encyclopedia of Pragmatics*, ed. by Jacob L. Mey and R. E. Asher (Amsterdam: Elsevier Science, 1998).

Andersson, Lars, and Peter Trudgill, *Bad language* (Oxford/Cambridge: Blackwell, 1990).

Apte, Mahadev L., 'Taboo Words', in *Concise Encyclopedia of Pragmatics*, ed. by Jacob L. Mey and Ron E. Asher (Amsterdam: Elsevier Science ,1998).

Archer, Michael John, *Sovereignty and Intelligence: Spying and Court Culture in the English Renaissance* (Stanford: Stanford University Press, 1993).

Arden, Heather M., *The Romance of the Rose* (Boston: Twayne Publishers, 1987).

Aretino, Pietro, *Ragionamento. Dialogo*, ed. by Nino Borsellino (Milano: Garzanti, 1984).

Arntz, Rainer, 'Terminological equivalence and Translation', in *Terminology*: *Applications in Interdisciplinary Communication*, ed. by H. B. Sonneveld and K. Löning (Amsterdam: John Benjamins, 1993).

Aronoff, Mark, *Word Formation in Generative Grammar* (Cambridge: MIT Press, 1976).

Asher, Ronald E., and Seumas Simpson, eds, *The Encyclopedia of Language and Linguistics* (Oxford/Aberdeen: Pergamon Press, 1994).

Attardo, Salvatore, 'Translation and Humour. An Approach Based on the General Theory of Verbal Humour', *The Translator*, 8 (2002), 173-94.

Augé, Marc, *Non-places: introduction to an anthropology of supermodernity*, trans. by John Howe (London: Verso, 1995).

Augustine, 'De Doctrina Christiana', in *Western Translation Theory: From Herodotus to Nietzsche*, ed. by Douglas Robinson (Manchester: St Jerome Publishing, 2002).

Bagnoli, Vincenzo, *Lo spazio del testo. Paesaggio e conoscenza nella modernità letteraria* (Bologna: Pendragon, 2003).

Baker, Mona, 'The Pragmatics of Cross-Cultural Contact and Some False Dichotomies in Translation Studies', *CTIS Occasional Papers,* 1 (2001), 7-20.

Baker, Mona, and Braño Hochel, 'Dubbing', in *Routledge Encyclopedia of Translation*, ed. by Mona Baker (London/New York: Routledge, 2001).

Baker, Mona, ed., *Routledge Encyclopedia of Translation Studies* (London/New York: Routledge, 1998; repr. 2001).

—. *In Other Words: A Coursebook on Translation* (London/New York: Routledge, 1992).

Ballestra, Silvia, *Romanzi e racconti* (Ancona/Milano: Theoria, 1999).

Banfi, Emanuele, '"Linguaggio dei giovani", "linguaggio giovanile" e "italiano dei Giovani"', in *Come parlano gli italiani*, ed. by Tullio De Mauro (Firenze: La nuova Italia, 1994).

—. 'Conoscenza e uso di lessico giovanile a Milano e a Trento', in *Il linguaggio giovanile degli anni novanta*, ed. by Emanuele Banfi and Alberto A. Sobrero (Roma/Bari: Laterza, 1992).

Banning, Yvonne, 'Speaking Silences: Images of Cultural Difference and Gender in Fleishmann and Reznek's *Medea*', in *South African Theatre As/And Intervention*, ed. by Marcia Blumberg and Dennis Walder (Amsterdam/Atlanta: Rodopi, 1999).

Barker, Eric, ed., *Talbot Deeds 1200-1682* (Cheshire: Lancashire and Cheshire Record Society, 1948), CIII.

Bassnett, Susan, 'Intricate Pathways: Observations on Translation and Literature', in *Translating Literature*, ed. by Susan Bassnet (Cambridge: DS Brewer, 1997).

—. 'The Problems of Translating Theatre Texts', *Theatre Quarterly*, 10 (1980), 37-49.

—. 'The Translation Turn in Cultural Studies', in *Constructing Cultures: Essays on Literary Translation*, ed. by Susan Bassnett and André Lefevere (Clevedon/Philadelphia: Multilingual Matters, 1998).

—. 'Ways Through the Labyrinth: Strategies and Methods for Translating Theatre Texts', in *The Manipulation of Literature: Studies in Literary Translation*, ed. by T. Hermans (London: Croom Helm, 1985) pp. 87-102.

—. 'When Is a Translation Not a Translation?', in *Constructing Cultures. Essays on Literary Translation*, ed. by Susan Bassnet and André Lefevere (Clevedon: Multilingual Matters, 1998).

Bassnett, Susan, and André Lefevere, 'Introduction: Proust's Grandmother and the Thousand and One Nights: The "Cultural Turn" in Translation Studies', in *Translation, History and Culture*, ed. by Susan Bassnett and André Lefevere (London/New York: Cassel, 1990).

Bassnett, Susan, and André Lefevere, eds, *Translation, History and Culture* (London: Pinter Publishers, 1990).

Bassnett-McGuire, Susan, *Translation Studies* (London: Metheun, 1980; repr. London: Routledge, 1991).

Battaglia, Salvatore, ed., *Grande Dizionario della Lingua Italiana* (Torino: UTET, 1961-2002).

Bauer, Laurie, *English Word-Formation* (Cambridge: Cambridge University Press, 1983).

Bauer, Laurie, *Introducing Linguistic Morphology* (Edinburgh: Edinburgh University Press, 1988).

Baugh, Albert C., *A History of the English Language*, 2nd edn (London: Routledge, 1959).

Bazzanella, Carla, Claudia Caffi, and Marina Sbisà, 'Scalar dimensions of illocutionary force', in *Speech Acts: Fiction or Reality?*, ed. by I.Ž. Žagar (Lublijana: IPRA, 1991).

Beale, Paul, ed., *A Concise Dictionary of Slang and Unconventional English* (New York: Macmillan, 1990).

—. *A Dictionary of Slang and Unconventional English* (New York: Macmillan, 1984).

Beattie, John, *Crime and the Courts in England, 1660-1800* (Oxford: Oxford University Press, 1986).

—. *Policing and Punishment in London, 1660-1750: Urban Crime and the Limits of Terror* (Oxford: Oxford University Press, 2001).

Beccaria, Gian Luigi, *Dizionario di linguistica e di filologia, metrica, retorica* (Torino: Einaudi, 1996).

Becker, Howard, *Outsiders. Studies in the Sociology of Deviance* (New York: The Free Press, 1963).

Benjamin, Walter, 'Die Aufgabe des Ubersetzers', in *The Translation Reader*, ed. by Lawrence Venuti (London/New York: Routledge, 2000).

—. 'The Task of the Translator', *Illuminations*, trans. by Harry Zohn (New York: Schocken Books, 1968).

Benkert, Lysbeth, 'Translation as Image-Making: Elizabeth I's Translation of Boethius's Consolation of Philosophy', *Early Modern Literary Studies*, 6 (2001), 1-20, available at: http://purl.oclc.org/emls/06-3/benkboet.htm.

Benson, Larry, ed., *The Riverside Chaucer* (Oxford: Oxford University Press, 1987).

Berger, John, *Another Way of Telling* (Cambridge: Granta, 1989).

Berisso, Marco, 'Linguistic levels and stylistic solutions in the new Italian Narrative (1991-98)', in *Italian Pulp Fiction: The New Narrative of the 'Giovani Cannibali' Writers*, ed. by Stefania Lucamante (Madison/Teaneck/London: Farleigh Dickinson University Press and Associated University Presses, 2001.

Bernardi, Claudia, '"The road to Berlin": Displacement and cultural exile in the new Italian fiction of the nineties', *New Readings*, 4 (1998), 23-38.

Berrey, Lester V., and Melvin van den Bark, *The American Thesaurus of Slang*, 2nd edn, (New York: Thomas Y. Crowell Company, 1954; repr. 1964).

Berruto, Gaetano, *Fondamenti di sociolinguistica* (Roma/Bari: Laterza, 1995).

—. *Sociolinguistica dell'italiano contemporaneo*, (Roma: La Nuova Italia Scientifica, 1987).

Bhabha, Homi K., *The Location of Culture* (London/New York: Routledge, 1994).

BNC, British National Corpus, available at: http://www.natcorp.ox.ac.uk/index.html

Boethius, Anicius Manlius Severinus, *Boethius: The Theological Tractates*, trans. by Hugh Fraser Stewart and Edward Kennard Rand (London: W. Heinemann, 1918).

Bolinger, Dwight, *Degree Words* (The Hague and Paris: Mouton, 1972).

Bombi, Raffaella, 'Alcune tipologie di calchi sull'inglese in italiano', *Incontri linguistici*, 12 (1988), 17-59.

—. 'Calchi sintagmatici, sintematici e semantici sull'inglese in italiano', *Incontri linguistici*, 13 (1990), 97-149.

Borrel, Anne, 'Proust et Ruskin: L'exemplaire de *La Bible d'Amiens* à la Bibliothèque nationale de France', *La Revue du Musée d'Orsay*, 2 (1996), 74-79.

Bossy, John, *Giordano Bruno and the Embassy Affair* (New Haven: Yale University Press, 1991).

Bowers, Fredson, 'The Editor and the Question of Value: Another View', *Text*, 4 (1984), 45-74.

Bradley, Andrew Cecil, *Shakespearean Tragedy* (London: Macmillan, 1904; repr. 1965).

Brautigan, Richard, *Trout Fishing in America* (New York: Dell Publishing Co., 1967; repr. London: Jonathan Cape, 1970).

Breger, Claudia, and Tobias Döring, eds, *Figuren des/der Dritten. Erkundungen kultureller Zwischenräume* (Amsterdam: Rodopi, 1998).

Bremmer, Jan, and Herman Roodenburg, eds, *A Cultural History of Humour* (Cambridge: Polity Press, 1997).

Brizzi, Enrico, *Il mondo secondo Frusciante Jack* (Ancona: Transeuropa, 1999).

—. *Jack Frusciante è uscito dal gruppo* (Ancona: Transeuropa, 1994; repr. Milano: Baldini & Castoldi, 1996).

—. *Jack Frusciante Has Left the Band*, trans. by Stash Luczkiw (London: Flamingo, 1998).

Broich, Ulrich, 'Postkoloniales Drama und griechische Tragödie', in *Tragödie: Idee und Transformation*, ed. by Hellmut Flashar (Stuttgart/ Leipzig: Teubner, 1997).

Brown, Penelope, and C. Stephen Levinson, *Politeness: Some Universals in Language Use* (Cambridge: Cambridge University Press, 1987).

Budelmann, Felix, 'Greek Tragedies in West African Adaptations', *Proceedings of the Cambridge Philological Society*, 50 (2004), 1-28.

Bühler, Karl, *Sprachtheorie* (Jena: G. Fischer, 1934).

Burke, Peter, 'Frontiers of the Comic in Early Modern Italy, c. 1350-1750', in *A Cultural History of Humour*, ed. by Jan Bremmer and Herman Roodenburg (Cambridge: Polity Press, 1997).

—. *The European Renaissance: Centres and Peripheries* (Oxford: Blackwell Publishers, 1998).

Burton, Robert, *The Anatomy of Melancholy,* ed. by Holbrook Jackson, 3 vols (London: Dent, 1932; repr. 1968).

Butler, Judith, 'Passing, Queering: Nella Larsen's Psychoanalytic Challenge', in *Bodies That Matter* (New York: Routledge, 1993).

—. *Gender Trouble. Feminism and the Subversion of Identity* (London: Routledge, 1990).

Cabasino, Francesca, 'Modelli linguistici francesi nella stampa contemporanea', in *Contatti Interlinguistici e Mass Media*, ed. by Ioan Gutia, Grazia M. Senes, Marcella Zappieri, and Francesca Cabasino (Roma: La Goliardica Editrice, 1981).

Cacchiani, Silvia, *English Predicate-Intensifier Collocations between Semantics and Pragmatics* (University of Pisa: unpublished PhD thesis, 2003).

Calendar of Ancient Deeds, (London: Public Record Office, 1894), II.

Cameron, Kate, 'Performing Voices: Translation and Hélène Cixous', in *Moving Target: Theatre Translation and Cultural Relocation*, ed. by Carole-Anne Upton (Manchester: St Jerome publishing, 2000).

Campo, Rossana, *L'attore americano* (Milano: Universale Economica Feltrinelli, 1998).

Capozzi, Rocco, 'Apocalittici e integrati nell'industria culturale postmoderna', in *Scrittori tendenze letterarie e conflitto delle poetiche in Italia (1960-1990)*, ed. by Rocco Capozzi and Massimo Ciavolella (Ravenna: Longo Editore, 1993).

Cartier, Jacques, *Navigations to Newe Fraunce*, trans. by John Florio (Ann Arbor: University Microfilms, 1966).

Catford, John Cunnison, *A Linguistic Theory of Translation: an Essay in Applied Linguistics* (London: Oxford University Press, 1965).

Celati, Gianni, 'Finzioni a cui credere', *Alfabeta*, 6 (1984), 32.

—. 'Il narrare come attività pratica', in *Seminario sul racconto*, ed. by Luigi Rustichelli (West Lafayette, In.: Bordighera Inc., 1998).

—. 'La veduta frontale. Antonioni, *L'Avventura* e l'attesa', *Cinema & cinema*, 49 (1987), 6.

—. *Apparences*, trans. by Stuart Hood (London: Serpent's Tail, 1991).

—. *Crumbling houses. Visioni di case che crollano* (Bologna: Pierrot e la Rosa, 2003).

—. *Il mondo di Luigi Ghirri* (Bologna: Pierrot e la Rosa, 1998).

—. *Narratori delle pianure* (Milano: Feltrinelli, 1985).

—. *Quattro novelle sulle apparenze* (Milano: Feltrinelli, 1987).

—. *Strada provinciale delle anime* (Bologna: Pierrot e la Rosa, 1992).

—. *Verso la foce* (Milano: Feltrinelli, 1989).

—. *Voices from the Plains*, trans. by Robert Lumley (London: Serpent's Tail, 1989).

Ceserani, Remo, 'The art of fixing shadows and writing with light: Tabucchi and photography', *Spunti e ricerche*, 12 (1996-97), 109-24.

Chambers, Jack K., *Sociolinguistic theory* (Oxford: Blackwell, 1995).

Charlesworth, Simon, *A Phenomenology of Working Class Experience* (Cambridge: Cambridge University Press, 2002).

Chiaro, Delia, 'Italian Word Play', *Tuttitalia*, 17 (1998), 3-8.

Chomsky, Noam, *11 settembre*, trans. by Guglielmo Barucci, Pino Modola, Marco Pensante and Irene Piccinini (Milano: Marco Tropea Editore, 2001).

—. *9-11* (New York: Seven Stories Press, 2001).

Cicero, 'De Optimo Genere Oratorum', in *Western Translation Theory: From Herodotus to Nietzsche*, ed. by Douglas Robinson (Manchester: St Jerome Publishing, 2002).

Clancey, Richard W., *Wordsworth's Classical Undersong: Education, Rhetoric and Poetic Truth* (Basingstoke: Macmillan Press, 1999).

Comodi, Anna, *Tratti lessicali e morfosintattici del parlar giovane in 'Jack Frusciante è uscito dal gruppo' di Enrico Brizzi* (Perugia: Guerra Edizioni, 1998).

Congreve, William, *The Way of the World* (London: Jacob Tonson, 1700; facs. repr. Menston: Scolar, 1969).

Connerton, Paul, *How Societies Remember* (Cambridge: Cambridge University Press, 1989).

Cook, Guy, *A Theory of Discourse Deviation: The Application of Schema Theory to the Analysis of Literary Discourse* (University of Leeds: unpublished Ph.D. dissertation, 1990).

Coris/Codis, *Corpus di italiano scritto*, available at: www.cilta.unibo.it/Portale/RicercaLinguistica/coris_ita.html

Corpus Parallelo Italiano-Inglese, available at: www.corpus.cli.unipi.it

Cortelazzo, Manilo, and Ugo Cardinale, *Dizionario di parole nuove: 1964-1987* (Torino: Loescher, 1989).

Cortelazzo, Michele A., 'Il parlato giovanile', in *Storia della lingua italiana. Volume Secondo: scritto e parlato*, ed. by Luca Serianni and Piero Trifone (Torino: Einaudi, 1994).

—. 'L'influsso dei linguaggi settoriali', in *Il linguaggio giovanile degli anni novanta*, ed. by Emanuele Banfi and Alberto A. Sobrero (Roma/Bari: Laterza, 1992).

Coveri, Lorenzo, 'Sprache und Generation – Lingua ed età', in *Lexikon der Romanistischen Linguistik*, ed. by Günter Holtus, Michael Metzeltin and Christian Schmitt (Tübingen: Niemeyer, 1988).

Coveri, Lorenzo, Antonella Benucci, and Pierangela Diadori, *Le varietà dell'italiano. Manuale di sociolinguistica italiana* (Roma: Bonacci, 1988).

Crow, Brian, and Chris Banfield, *An Introduction to Post-Colonial Theatre* (Cambridge: Cambridge University Press, 1996).

Culpeper, Jonathan, *Language and Characterisation* (London: Longman, 2001).

Cunico, Sonia, *An Anatomy of Madness: (Dis)ordered speech in drama* (Lancaster University: unpublished Ph.D. dissertation, 2002).

D'Elia, Anna, *Fotografia come terapia. Attraverso le immagini di Luigi Ghirri* (Roma: Meltemi, 1999).

Dardano, Maurizio, 'The Influence of English on Italian', in *English in Contact with Other Languages: Studies in Honour of Broder Carstensen on the Occasion of His 60th Birthday*, ed. by W. Viereck and W. D. Bald (Budapest: Akadémiai Kiadó, 1986).

Davani, Coco Carmela M., and Daniela Corona, *Narratività e cultura visiva* (Palermo: Flaccovio, 1994).

Davis, Ronnie G., 'Seven Anarchists I Have Known: American Approaches to Dario Fo', *New Theatre Quarterly*, 2 (1986), 313-18.

De Angelis, Valentina, *Arte e linguaggio nell'era elettronica* (Milano: Mondadori, 2000).

De Cesare, Anna Maria, *Intensification, modalisation et focalisation: les differents effets des adverbes proprio, davvero et veramente* (Peter Lang: Bern, 2001).

—. *Intensification et focalization* (PhD thesis: University of Genève, 2001).

de Lorris, Guillaume, and Jean de Meun, *Le Roman de la Rose*, ed. by Armand Strubel (Paris: Le Livre de Poche, 1992).

de Montaigne, Michel, *Essais*, ed. by Maurice Rat, 2 vols (Paris: Garnier, 1962).

—. *The Essayes of Michael Lord of Montaigne. Translated by John Florio*, 3 vols (London: Val Sims for Edward Blount, 1603; repr. London: Dent, 1910).

Degli Esposti, Cristina, 'Interview with Stefano Benni: a post-modern *moraliste*', *Italian Quarterly*, 32 (1995), 99-105.

—. 'Translating Puns. Possibilities and Restraints', *New Comparison*, 3 (1987), 143-59.

Delabastita, Dirk, ed., 'Introduction', in *Traductio. Essays on Punning and Translation* (Manchester: St Jerome Publishing, 1997).

DeWindt, Edwin Brezette, ed., *The Liber Gersumarum of Ramsey Abbey* (Toronto: Pontifical Institute of Mediaeval Studies, 1976).

Döring, Tobias, *Caribbean-English Passages. Intertextuality in a Postcolonial Tradition* (London: Routledge, 2002).

Drago, Mario, '"Dannato fottuto". I calchi dall'inglese non ci fanno bene', *L'indice dei libri del mese,* 7 (2001), IX.

Dryden, John, *Of Dramatic Poesy and Other Critical Essays*, ed. by George Watson, 2 vols (London: Dent, 1962).

Dumas, Bethany K., and Jonathan Lighter, 'Is *Slang* a Word for Linguistics?', *American Speech*, 53 (1978), 5-17.

Dundes, Alan, and R. Manuel Schonhorn, 'Kansas University Slang: A New Generation', *American Speech*, 38 (1963), 163-177.

Durling, Robert, *Petrarch's Lyric Poems: The «Rime sparse» and the Uncollected Lyrics* (Cambridge: Harvard University Press, 1976).

Dyer, Christopher, 'Changes in the link between families and their land in the west midlands in the fourteenth and fifteenth centuries', in *Land, Kinship and Life-cycle*, ed. by Richard M. Smith (Cambridge: Cambridge University Press, 1984).

Eble, Connie, *Slang and Sociability: In-Group Language Among College Students* (Chapel Hill: University of North Carolina Press, 1996).

Eckert, Penelope, 'Age as a sociolinguistic variable', in *The handbook of sociolinguistics*, ed. by Florian Coulmas (Oxford: Blackwell, 1997).

Einstein, Lewis, *The Italian Renaissance in England* (New York: Columbia University Press, 1902).

Elam, Keir, *The Semiotics of Theatre and Drama*, 2nd edn (London/New York: Routledge, 2002).

Elliott, Anthony, *Concepts of the Self* (Cambridge: Polity Press, 2001).

Engel, Edward William, 'Knowledge That Counted: Italian Phrase-Books and Dictionaries in Elizabethan England', *Annali d'Italianistica*, 14 (1996), 507-22.

Enkvist, Nils Erik, 'On the Interpretability of Texts in General and of Literary Texts in Particular', in *Literary Pragmatics*, ed. by R. Sell (London: Routledge, 1991).

Even-Zohar, Itamar, 'Laws of Cultural Interference', in *Papers in Cultural Research* (Tel Aviv: Tel Aviv University, 2005), available at: http://www.tau.ac.il/~itamarez/works/papers/papers/laws-of-cultural-interference.pdf.

—. 'The Position of Translated Literature within the Polysystem, in *The Translation Reader*, ed. by Lawrence Venuti (London/New York: Routledge, 2000).

Eysenck, Michael W., and T. Mark Keane, *Cognitive Psychology: A Student's Handbook* (Hove /London: Lawrence Erlbaum Associates, 1990).

Fanfani, Massimo, 'Sugli Anglicismi nell'Italiano contemporaneo (I)', *Lingua Nostra*, 52 (1991), 11-24.

—. 'Sugli Anglicismi nell'Italiano contemporaneo (II)', *Lingua Nostra*, 52 (1991), 73-89.

Farquhar, George, *The Recruiting Officer and Other Plays*, ed. by William Myers (Oxford: Oxford University Press, 1995).

—. *The Recruiting Officer*, ed. by Peter Dixon (London: 1706; repr. Manchester: Manchester University Press, 1986).

Farrell, Joseph, and Antonio Scuderi, eds, *Dario Fo: Stage, Text, and Tradition* (Carbondale/ Edwardsville: Southern Illinois University Press, 2000).

Fenster, Thelma, and Mary Carpenter Erler, eds, *Poems of Cupid, God of love: Christine de Pizan's 'Epistre au dieu d'amours' and 'Dit de la rose', Thomas Hoccleve's 'The letter of Cupid', editions and translations, with George Sewell's 'The proclamation of Cupid'* (Leiden: E. J. Brill, 1990).

Fielding, Henry, *Joseph Andrews*, ed. by Robert F. Brissenden (London: A. Millar, 1742; repr. Harmondsworth: Penguin, 1985).

Filippa, Marcella, 'Popular song and musical cultures', in *Italian Cultural Studies: An Introduction*, ed. by David Forgacs and Robert Lumley (Oxford: Oxford University Press, 1996).

Fiori, Cinzia, 'Ragazzi nella babele dei linguaggi globali', *Corriere della Sera*, 15 March (2000), 35.

Flexner, Stuart Berg, 'Preface', in *Dictionary of American Slang*, ed. by Harold Wentworth and Stuart Berg Flexner (New York: Thomas Y. Crowell Company, 1960), VI-XV.

Florio, Giovanni, *Florio His Firste Fruites* (London: Thomas Dawson for Thomas Woodcocke, 1578).

Florio, John, *A Worlde of Wordes* (London: Arnold Hatfield for Edward Blount, 1598; facs. repr. Hildesheim: Georg Olms Verlag, 1972).

—. *Florio Second Fruits* (London: Thomas Woodcocke, 1578).

—. *Giardino di Ricreatione* (London: Thomas Woodcocke, 1591).

—. *Queen Anna's New World of Words* (London, 1611; facs. repr. Menston: The Scolar Press, 1968).

Fo, Dario, *Accidental Death of an Anarchist*, trans. by Gillian Hanna, adapt. by Gavin Richards (London: Pluto Press, 1980).

—. *Accidental Death of an Anarchist*, trans. by Simon Nye (London: Methuen Drama, 2003).

—. *Dialogo Provocatorio sul Comico, il Tragico, la Follia e la Ragione. Interviews by Luigi Allegri* (Roma/Bari: Laterza, 1990).

—. *Morte Accidentale di un Anarchico* (Torino: Einaudi, 1974).

Forconi, Augusta, *La mala lingua. Dizionario dello "slang" italiano* (Milano: Sugarco Edizioni, 1988).

Ford, Ford Madox, 'Süssmund's Address to an Unknown God', in *Ford Madox Ford: Selected Poems*, ed. by Max Saunders (Manchester: Carcanet, 1997).

Foster, Kenelm, *Petrarch, Poet and Humanist* (Edinburgh: Edinburgh University Press, 1984).

Franklyn, Julian, 'Essay', in *A Dictionary of Rhyming Slang*, ed. by Julian Franklyn, 2nd edn (London: Routledge & Kegan Paul ,1961).

Frantz, David O., 'Florio's Use of Contemporary Italian Literature in *A Worlde of Wordes*', *Dictionaries*, 1 (1979), 47-56.

Gamble, Cynthia J., *Proust as Interpreter of Ruskin: The Seven Lamps of Translation* (Birmingham: Summa, 2002).

Garth, Samuel, ed., *Ovid's Metamorphoses in fifteen books. Translated [into English verse] by the most eminent hands [viz., J. Dryden, J. Addison, L. Eusden, A. Mainwaring, S. Crox all, N. Tate, J. Gay, W. Congreve, and the editor Sir S. Garth, etc.]. Adorn'd with sculptures* (London: J. Tonson, 1717).

Gaspodini, Cristina, ed., *Il mondo secondo Frusciante Jack* (Ancona/Milano: Transeuropa, 1999).

Gatrell, Vic, *The Hanging Tree: Execution and the English People 1770-1868* (Oxford: Oxford University Press, 1996).

Gentzler, Edwin, 'Foreword', in *Constructing Cultures. Essays on Literary Translation*, ed. by Susan Bassnet and André Lefevere (Clevedon: Multilingual Matters, 1998).

Gervasutti, Luca, *Dannati e sognatori: guida alla nuova narrativa italiana* (Pasian di Prato: Campanotto Editore, 1998).

Ghirri, Luigi, 'Nel regno dell'analogo, intervista di Marco Belpoliti', *Il Manifesto*, March 16th (1984), 7.

—. *Il profilo delle nuvole. Immagini di un paesaggio italiano. Testi di Gianni Celati* (Milano: Feltrinelli, 1989).

—. *Niente di antico sotto il sole. Scritti e immagini per un'autobiografia*, ed. by Paolo Costantini and Giovanni Chiaromonte (Torino: Società Editrice Internazionale, 1997).

Gill, Stephen, ed., *The Oxford Authors: William Wordsworth* (Oxford/New York: Oxford University Press, 1984).

Godard, Barbara, 'Theorizing Feminist Discourse/Translation', in *Translation, History and Culture*, ed. by Susan Bassnett and André Lefevere (London: Pinter Publishers, 1990).

Goffis, Cesare F., 'Il 'Labirinto Armonico' di Salvatore Quasimodo', *Paideia: Rivista letteraria di informazione bibliografica*, 50 (1995), 17-85.

Goffman, Erving, *Behavior in Public Places: Notes on the Social Organization of Gatherings* (New York: The Free Press, 1963).

—. *Stigma* (Englewood Cliffs: Prentice-Hall, 1963; repr. Harmondsworth: Penguin, 1968).

—. *The Presentation of Self in Everyday Life* (Garden City: Doubleday Anchor Books, 1959; repr. London: Penguin Press, 1969).

Görlach, Manfred, ed., *A Dictionary of European Anglicisms: A Usage Dictionary of Anglicisms in Sixteen European Languages* (Oxford: Oxford University Press, 2001).

—. ed., *An Annotated Bibliography of European Anglicisms* (Oxford: Oxford University Press, 2002).

—. *English Words Abroad* (Amsterdam: John Benjamins, 2003).

Green, Georgia, *Pragmatics and natural language understanding* (Hillsdale: Lawrence Erlbaum, 1989).

Greenblatt, Stephen, *Marvelous Possessions. The Wonder of the New World* (Chicago: The University of Chicago Press, 1991).

—. *Renaissance Self-fashioning: from More to Shakespeare* (Chicago: University of Chicago Press, 1980).

Greimas, Julien Algirdas, *Sémantique Structurale* (Paris: Larusse, 1966).

Grice, Herbert Paul, 'Logic and Conversation', in *Syntax and Semantics 3: Speech Acts*, ed. by P. Cole and J.L. Morgan (New York: Academic Press, 1975).

Grice, Paul, 'Logic and conversation', in *Syntax and Semantics: Speech acts*, ed. by P. Cole and J.L. Morgan (New York: Academic Press, 1975; repr. 1989).

Griffiths, Paul, 'Overlapping circles: imagining criminal communities in London, 1545-1645', in *Communities in Early Modern England*, ed. by Alexandra Shepard and Philip Withington (Manchester: Manchester University Press, 2000).

Grundy, Joan, 'Keats and Sandys', *Notes and Queries*, 200 (1955), 82-83.

Guazzo, Stefano, *La Civil Conversatione* (Brescia: Tommaso Bozzola, 1574).

Gusmani, Roberto, *Saggi sull'interferenza linguistica*, *Volume II* (Firenze: Le Lettere, 1983).

Halbwachs, Maurice, James Fentress, and Chris Wickham, *Social Memory* (Oxford: Blackwell, 1992).

Hall, Edith, 'Tony Harrison's *Prometheus*: a view from the Left', *Arion*, 10 (2002), 129-40.

Hall, Stuart, and Tony Jefferson, eds, *Resistance through Rituals. Youth Subcultures in Post-War Britain* (London: Hutchinson, 1975; repr. London: Routledge, 1998).

Hardwick, Lorna, 'Electra and the Theatre of Affliction: towards a textual turn', *Didaskalia*, 5 (2002). Also available at: http://www.didaskalia.net/issues/vol5no3/hardwick.html.

Hardwick, Lorna, 'Greek Drama and Anti-Colonialism: Decolonizing Classics', in *Dionysus since '69*, ed. by Edith Hall, Fiona Macintosh and Amanda Wrigley (Oxford: Oxford University Press, 2004).

—. 'Refiguring Classical Texts: Aspects of the Post-Colonial Condition', in *Classics and Colonialism*, ed. by Barbara Goff (London: Duckworth, 2005).

—. 'Remodelling Receptions: Greek Drama as Diaspora in Performance', in *The Uses of Reception*, ed. by Charles Martindale and Richard Thomas (Oxford: Blackwell, 2006).

—. 'Staging *Agamemnon*: the Languages of Translation', in *Agamemnon in Performance 458 BC – 2002 AD*, ed. by Fiona Macintosh, Pantelis Michelakis, Edith Hall and Oliver Taplin (Oxford: Oxford University Press, 2005).

—. 'Who Owns the Plays?', *Eirene*, 37 (2001), 23-39.

— and Carol Gillespie, eds, *Classics in Post-Colonial Worlds* (Oxford: Oxford University Press, 2006).

—. *Translating Words, Translating Cultures* (London: Duckworth, 2000).

Harrison, Tony, *Theatre Works, 1973–1985* (London: Penguin, 1986); and Tony Harrison, *Prometheus* (London: Faber & Faber, 1998).

Hartigan, Karelisa V., *Greek Tragedy on the American Stage: Ancient Drama in the Commercial Theater, 1882 – 1994* (Westport, CT/London: Greenwood Press, 1995).

Hartman, A. A., 'Criminal aliases: a psychological study', *Journal of Psychology*, 32 (1951), 49-56.

Harvey, Gabriel, *Letter-Book*, ed. by Edward John Long Scott (London: Camden Society, 1884).

Haugen, Einar, 'The Analysis of Linguistic Borrowing', *Language*, 26 (1950), 210-231.

Haynes, Alan, *The Elizabethan Secret Services* (Stroud: Sutton, 1992).

Hempfer, Klaus W., 'Lektüren von Dialogen', in *Möglichkeiten des Dialogs. Struktur und Funktion einer literarischen Gattung zwischen Mittelalter und Renaissance in Italien*, (Text und Kontext 15) ed. by W. Klaus Hempfer (Stuttgart: Steiner, 2002).

Herman, Vimala, *Dramatic Discourse: Dialogue as Interaction in Plays* (London: Routledge, 1995).

Hey, David, *Family Names and Family History* (London: Hambledon and London, 2000).

Hoenselaars, A.J., *Images of Englishmen and Foreigners in the Drama of Shakespeare and His Contemporaries* (London: Associated University Presses, 1992).

Holden, Anthony, ed. and trans., *Greek Pastoral Poetry* (Harmondsworth: Penguin, 1973).

Horace, 'Ars Poetica', in *Western Translation Theory: From Herodotus to Nietzsche*, ed. by Douglas Robinson (Manchester: St Jerome Publishing, 2002).

Hornby, Nick, *Febbre a 90'*, trans. by Federica Pedrotti and Laura Willis (Parma: Le Fenici Tascabili, Ugo Guanda Editore, 1997; repr. 2002).

Hornby, Nick, *Fever Pitch* (London: Penguin Books, 1992; repr. 2000).

House, Juliane, *Translation Quality Assessment. A Model Revisited* (Tübingen: Gunter Narr Verlag, 1997).

Huot, Sylvia, *The "Romance of the Rose" and its medieval readers: interpretation, reception, manuscript transmission* (Cambridge: Cambridge University Press, 1993).

Hymes, Dell, *Foundations in Sociolinguistics. An Ethnographic Approach* (London: Tavistock Publications, 1977).

Iacoli, Giulio, 'Segni minimali: Celati, i luoghi della riflessione, le fabulazioni contemporanee', *Poetiche,* 1 (2000), 147-78.

Iamartino, Giovanni, 'La Contrastività italiano-inglese in prospettiva storica', *Rassegna Italiana di Linguistica Applicata*, 33 (2001), 7-130.

Jenkins, Ronald Scott, *Dario Fo and Franca Rame* (New York: Aperture, 2001).

Jerome, 'Letter to Pammachius', in *Western Translation Theory: From Herodotus to Nietzsche*, ed. by Douglas Robinson (Manchester: St Jerome Publishing, 2002).

Jespersen, Otto, *A Modern English Grammar on Historical Principles. Part VI: morphology* (London/Copenhagen: G. Allen & Unwin, 1942).

Jespersen, Otto, *Language. Its Nature, Development and Origin* (London: G. Allen & Unwin, 1922).

Jones, Edmund D., *English Critical Essays (Sixteenth, Seventeenth and Eighteenth Centuries)* (London: Oxford University Press, 1947).

Jütte, Robert, *Poverty and Deviance in Early Modern Europe* (Cambridge: Cambridge University Press, 1994).

Kade, Otto, *Zufall und Gesetzmäßigkeit in der Übersetzung* (Leipzig: VEB Verlag Enziklopädie, 1968).

Keats, John, *The Complete Longer Poems*, ed. by Miriam Allott (New York/London: Longman, 1970).

Klajn, Ivan, *Influssi inglesi nella lingua italiana* (Firenze: Leo S. Olschki, 1972).

Klein, Henny, *Adverbs of Degree in Dutch and Related Languages* (Amsterdam: Benjamins, 1998).

Koller, Werner, 'The concept of equivalence and the object of translation studies', *Target*, 7 (1995), 191-222.

Korn, Eric, '*Terra!* Life after World War III. The Comic Inferno', *TLS*, 4356 (1986), 1057.

Labov, William, 'Intensity', in *Meaning, Form, and Use in Context*, ed. by D. Schriffin (Washington: Georgetown University Press, 1984).

—. *Sociolinguistic Patterns* (Philadelphia: University of Pennsylvania Press, 1972).

Lakoff, George, and Mark Johnson, *Metaphors We Live By* (Chicago: Chicago University Press, 1980).

Lamoine, Georges, ed., *Bristol Gaol Delivery Fiats*, 40 vols (Gloucester: Bristol Record Society, 1989).

Le Nouveau Petit Robert (Paris: Dictionnaires le Robert, 1993).

Lecercle, Jean-Jacques, *Interpretation as Pragmatics* (London: Macmillan, 1999).

Lefevere, André, and Susan Bassnett, 'Where Are We in Translation Studies?', in *Constructing Cultures. Essays on Literary Translation*, (Clevedon: Multilingual Matters, 1998).

Lefevere, André, *Translation, Rewriting and the Manipulation of Literary Fame* (London: Routledge, 1992).

—. *Translation, Rewriting and the Manipulation of Literary Fame* (London/New York: Routledge, 1992).

—. *Translation, Rewriting, and the Manipulation of Literary Fame* (London/New York: Routledge, 1992).

Levinson, Stephen C., *Pragmatics* (Cambridge: Cambridge University Press, 1983).

Leyshon, Robert, 'Laughing in the beginning and listening at the end: Directing Fugard in Barbados', in *South African Theatre As/And Intervention*, ed. by Marcia Blumberg and Dennis Walder (Amsterdam/ Atlanta: Rodopi, 1999).

LIP, *Lessico di frequenza dell'italiano parlato*, available at: http://omnibus.uni-freiburg.de/~centella/korpus_2000/programm.htm#schneider.

Litherland, Kate, 'Rossana Campo: Un-learning the rules of writing', *The Italianist*, 24 (2004), 126-34.

Livolsi, Marino, and Ivano Bison, 'Una lettura dei dati: alcune ipotesi interpretative', in *Il linguaggio giovanile degli anni novanta*, ed. by Emanuele Banfi and Alberto A. Sombrero (Roma/Bari: Laterza, 1992).

Lobsien, Olejniczak Verena, *Skeptische Phantasie. Eine andere Geschichte der frühneuzeitlichen Literatur* (München: Fink, 1999).

Long, Lynne, *Translating the Bible: From the Seventh to the Seventeenth Century* (Aldershot: Ashgate, 2001).

Lorch, Jennifer, '*Morte Accidentale* in English', in *Dario Fo: Stage, Text, and Tradition*, ed. by Joseph Farrell and Antonio Scuderi (Carbondale/Edwardsville: Southern Illinois University Press, 2000).

—. ed., *Dario Fo: Morte Accidentale di un Anarchico* (Manchester: Manchester University Press, 1997).

Lorenz, Gunter, '*Really worthwhile or not really significant?* A corpus-based approach to the delexicalisation of intensifiers in Modern English', in *New Reflections on Grammaticalisation*, ed. by G. Diewald and I. Wisher (Amsterdam: Benjamins, 2002).

—. *Adjective Intensification – Learner versus Native Speakers. A Corpus Study of Argumentative Writing* (Amsterdam: Rodopi, 1999).

Lucamante, Stefania, 'Per uno sguardo diverso: cinema, Santa Cecilia e Mickey Rourke nell'*attore americano*', *Narrativa*, 20/21 (2001), 19-34.

Lyly, John, *Gallathea and Midas*, ed. by Anne Begor Lancashire (London: Edward Arnold, 1970).

Macintosh, Fiona, 'Tragedy in performance: nineteenth and twentieth-century productions', in *The Cambridge Companion to Greek Tragedy*, ed. by Pat Easterling (Cambridge: Cambridge University Press, 1997).

Macksey, Richard A., 'Proust on the Margins of Ruskin', in *The Ruskin Polygon, Essays on the Imagination of John Ruskin*, ed. by John Dixon Hunt and Faith M. Holland (Manchester: Manchester University Press, 1982).

Mâle, Emile, *L'Art religieux du XIIIè siècle en France* (Paris: E. Leroux, 1898).

Mandela, Nelson, *Long Walk to Freedom*: *the Autobiography of Nelson Mandela* (London: Little Brown, 1994; repr. London: Abacus, 1995).

Marcato, Carla, 'In para totale ... Una cosa da panico ...: sulla lingua dei giovani in Italia', *Italica,* 74 (1997), 560-575.

Marchand, Hans, *The Categories and Types of Present-Day English Word-Formation. A Synchronic-Diachronic Approach* (München: Beck, 1969).

Matthews, Peter Hugoe, ed., *Oxford Concise Dictionary of Linguistics* (New York: Oxford University Press, 1997).

Matthiessen, Otto Francis, *Translation. An Elizabethan Art* (Cambridge, Mass.: Harvard University Press, 1931; repr. New York: Octagon, 1965).

Mayoral, Roberto, Dorothy Kelly, and Natividad Gallardo, 'Concept of constrained translation. Non-linguistic perspectives of translation', *Meta*, 33 (1988), 356-367.

Mazzacurati, Giancarlo, 'Introduzione', in *Effetto Sterne. La narrazione u-*

moristica in Italia da Foscolo a Pirandello, ed. by Giancarlo Mazzacurati (Pisa: Nistri-Lischi, 1990).

McClean, Esther, 'British Anarchists: Fo in Translation', in *Dario Fo and Franca Rame: Proceedings of the International Conference on the Theatre of Dario Fo and Franca Rame*,

McDonald, Marianne, 'Black Dionysus: Greek Tragedy from Africa', in *Theatre Ancient and Modern*, ed. by Lorna Hardwick and others (Milton Keynes: Open University, 2000) and electronically at http://www2.open.ac.uk/ClassicalStudies/GreekPlays/conf96/ccfrontpage.htm.

McDonald, Marianne, and Michael Walton J., eds, *Amid Our Troubles* (London: Methuen, 2002).

McGann, Jerome J., *The Beauty of Inflections: Literary Investigations in Historical Method and Theory* (Oxford: Clarendon Press, 1985; repr. 1998).

McGowan, Nicoletta Di Ciolla, 'Giovani pulp crescono. Il percorso della narrativa italiana degli anni novanta nell'opera di Rossana Campo', *Narrativa,* 16 (1999), 167-81.

McHenry, Robert, ed., *The New Encyclopædia Britannica. Macropædia/Micropædia*, 15th edn (Chicago: Encyclopædia Britannica, 1993).

McKenzie, D. F., *The Panizzi Lectures, 1985: Bibliography and the Sociology of Texts* (London: British Library, 1986).

Mencken, Henry Louis, 'American Slang', in *The American Language*, ed. by Raven McDavid Jr. and David W. Maurer, 4th edn (New York: Knopf, 1967).

Merlini Barbaresi, Lavinia, 'Modification of speech acts. Aggravation and mitigation', *Proceedings of the 16th InternationalCongress of Linguistics*, 0353 (1997).

Merriam-Webster Inc. Burnt Mill, ed., *Longman Dictionary of the English Language* (Harlow, Essex: Longman, 1984).

Milton, John, *Complete Shorter Poems*, ed. by John Carey (London: Longman, 1971).

—. *Paradise Lost* (London: Peter Parker, 1667).

Mitchell, Thomas William J., 'The ethic of form in the photographic essay', *Afterimage*, 21 (1994), 8-13.

Mitchell, Tony, *Dario Fo: People's Court Jester* (London: Methuen, 1984).

Moore, Laurence R., and Maurizio Vaudagna, eds, *The American century in Europe* (Ithaca/London: Cornell University Press, 2003).

Morgan, Jane, Christopher O'Neill, and Rom Harré, *Nicknames: their Origins and Consequences* (London/Boston: Routledge & Kegan Paul and Henley, 1979).

Mukařovský, Jan, *The Word and Verbal Art. Selected Essays*, trans. and ed. by John Burbank and Peter Steiner (New Haven: Yale University Press, 1977).

Munro, Pamela, 'Introduction', in *U.C.L.A. Slang 3*, ed. by Pamela Munro (Westwood: Department of Linguistics, UCLA, 1997).

Newmark, Peter, *A Textbook of Translation* (New York: Prentice Hall, 1988).

—. *Approaches to Translation* (Oxford: Pergamon Press, 1981).

Nicolas, Christian, 'Le procédé du calque sémantique', *Cahiers de lexicologie*, 65 (1994), 75-101.

Nida, Eugene, and Charles Tauber, *The Theory and Practice of Translation* (Leiden: Brill, 1969).

Nir, Raphael, 'Linguistic and sociolinguistic problems in the translation of imported films in Israel', *International Journal of the Sociology of Language*, 48 (1984), 81-97.

Nowottnick, Mathias, 'Gioventù, lingua e mass media visti dalla prospettiva della linguistica tedesca', in *La lingua dei giovani*, ed. by Edgar Radtke (Tübingen: Narr, 1993).

O'Connor, D. J., 'John Florio's Contribution to Italian-English Lexicography', *Italica*, 49 (1972), 49-67.

OED, *Oxford English Dictionary online*, 2nd edn, available at: www.oed.com.

Okpewho, Isidore, 'Soyinka, Euripides and the Anxiety of Empire', *Research in African Literatures*, 30 (1991), 32-55.

Olesen, Virginia, and Elvi Whittaker, 'Conditions under which College Students Borrow, Use, and Alter Slang', *American Speech*, 43 (1968), 222-228.

Olivares, Carmen, 'Sex and Language', in *Concise Encyclopedia of Pragmatics*, ed. by Jacob L Mey and Ronald E. Asher (Amsterdam: Elsevier Science, 1998).

Olson, Sherri, 'The loss of memory and the memory of loss: naming the landscape in the later medieval village', in *Personal Naming in the Medieval British Isles*, ed. by Joel Rosenthal and Dave Postles (Kalamazoo: Medieval Institute Publications, 2004).

Orioles, Vincenzo, 'Ruolo dell'intermediazione nei fatti di interferenza', *Incontri linguistici*, 15 (1992), 107-124.

Ovid, *Metamorphoses V—VIII*, ed. by E. Donald Hill, (Warminster: Aris & Phillips Ltd., 1992).

Owen, Dorothy M., 'White Annays and others', in *Medieval Women*, ed. by Derek Baker (Oxford: Basil Blackwell for The Ecclesiastical History Society, 1978).

Panzani, Alfredo, *Dizionario Moderno* (Milano: Hoepli, 1905).

Partridge, Eric, *A Dictionary of Catch Phrases: British and American English from the 16th Century to the Present Day* (London: Routledge & Kegan Paul, 1977).

—. *Usage and Abusage. A Guide to Good English* (London: Hamish Hamilton, 1947).

Pearcy, Lee T., *The Mediated Muse: English Translations of Ovid, 1560—1700* (Hamden, CT: Archon Books, 1984).

Pearsall, Judy, ed., *The New Oxford Dictionary of English* (Oxford: Oxford University Press, 1998).

Pelligrini, Giuliano, 'La Ninfa del Tamigi', in *Friendship's Garland: Essays Presented to Mario Praz on His Seventieth Birthday*, ed. by Vittorio Gabrieli (Rome: Storia & Letteratura, 1966).

Petralli, Alessio, 'Tendenze europee nel lessico italiano. Internazionalismi: problemi di metodo e nuove parole d'Europa', in *Linee di tendenza dell'italiano contemporaneo*, ed. by B. Moretti, D. Petrini, and S. Bianconi (Roma: Bulzoni, 1992).

Pfister, Manfred, *The Fatal Gift of Beauty: The Italies of British Travellers. An Annotated Anthology* (Amsterdam: Rodopi, 1996).

Pfister, Manfred, *The Theory and Analysis of Drama* (Cambridge: Cambridge University Press, 1988).

Piccolo, Paolo, 'Celati's *Quattro novelle*: on vacillation and suspension', *Italian quarterly*, 30 (1989), 29-37.

Pischedda, Bruno, 'Narrazioni comiche anni ottanta. Eco, Benni, Meneghello, Tadini, Busi', in *Calvino & il comico*, ed. by Luca Clerici and Bruno Falcetto (Milano: Marcos y Marcos, 1994).

Plowden, Alison, *The Elizabethan Secret Service* (Hemel Hempstead: Harvester Wheatsheaf, 1991).

Polezzi, Loredana, 'Reflections on Things Past: Building Italy Through the Mirror of Translation', *New Comparison*, 29 (2000), 27-47.

Pratt, Mary Louise, *Imperial Eyes. Travel Writing and Transculturation* (London: Routledge, 1992).

Propp, Vladimir, *The Morphology of the Folktale* (Austin: University of Texas Press, 1928; repr. 1968).

Proust, Marcel, *Contre Sainte-Beuve*, ed. by Pierre Clarac and Yves Sandre (Paris: Bibliothèque de la Pléiade, Gallimard, 1971).

—. *Correspondance*, ed. by Philip Kolb, 21 vols (Paris: Plon, 1970-1993).

Pym, Anthony, 'European Translation Studies, une science qui dérange, and why equivalence needn't be a dirty word', *TTR: Traduction, Terminologie, Rédaction*, 8 (1995), 153-76.

Quirk, Randolph, Sidney Greenbaum, Geoffrey Leech, and Jan Svartvik, *A Comprehensive Grammar of the English Syntax* (London: Longman, 1985).

—, Sidney Greenbaum, Geoffrey Leech, and Jan Svartvik, 'Varieties of English', in *A Comprehensive Grammar of the English Language*, ed. by Randolph Quirk, Sidney Greenbaum, Geoffrey Leech, and Jan Svartvik (London/New York: Longman, 1985).

R.O., 'Ma che bravi lettori questi bravi scrittori', *Reset,* 31 (1995), 14-15.

Radtke, Edgar, 'Il linguaggio giovanile in Italia: state of the art, le fonti, la documentazione, la descrizione linguistica', in *La lingua dei giovani*, ed. by Edgar Radtke (Tübingen: Narr, 1993).

—. 'La dimensione internazionale del linguaggio giovanile', in *Il linguaggio giovanile degli anni novanta*, ed. by Emanuele Banfi and Alberto A. Sobrero (Roma/Bari: Laterza, 1992).

Ragazzini, Giuseppe, ed., *Il Ragazzini, terza edizione* (Bologna: Zanichelli, 1995).

Rando, Gaetano, 'Anglicismi nel *Dizionario Moderno* dalla quarta alla decima edizione', *Lingua Nostra*, 30 (1969), 107-112.

—. '*Capital gain, lunedì nero, money manager* e altri anglicismi recentissimi del linguaggio economico-borsistico-commerciale', *Lingua Nostra*, 51 (1990), 50-66.

—. 'Influssi inglesi nel lessico italiano contemporaneo', *Lingua Nostra*, 34 (1973), 111-120.

—. *Dizionario degli anglicismi nell'italiano postunitario* (Firenze: Leo S. Olschki, 1987).

Ranke-Heinemann, Uta, *Eunuchs for the Kingdom of Heaven: Women, Sexuality and the Catholic Church*, trans. by Peter Heinegg (London: Penguin, 1991).

Raphaelson-West, Debra, 'On the Feasibility and Strategies of Translating Humor, *Meta*, 34 (1989), 128-41.

Razi, Zvi, 'The erosion of the family-land bond in the late fourteenth and fifteenth centuries: a methodological note', in *Land, Kinship and Life-Cycle*, ed. by Richard M. Smith (Cambridge: Cambridge University Press, 1984).

Redmonds, George, *Surnames and Genealogy. A New Approach* (Boston: New England Historic Genealogical Society, 1997).

Rees, Nigel, *Dictionary of Popular Phrases* (London: Bloomsbury, 1990).

Riedel, Volker, *Literarische Antikerezeption. Aufsätze und Vorträge* (Jena: Bussert & Stadeler, 1996).

Rimmon-Kenan, Shlomith, *Narrative Fiction: Contemporary Poetics* (London: Methuen, 1983).

Roberts, Helen I., 'St Augustine in St Jerome's Study: Carpaccio's Painting and Its Legendary Source', *The Art Bulletin*, 41 (1959), 283-97.

Roberts, Michèle, 'Questions and Answers', in *On Gender and Writing*, ed. by Michelene Wandor (London: Pandora Press, 1983).

—. *Impossible Saints* (London: Little, Brown, 1997; repr. London: Virago, 1998).

Robinson, Douglas, *The Translator's Turn* (Baltimore: Johns Hopkins University Press, 1991).

—. *Western Translation Theory: From Herodotus to Nietzsche* (Manchester: St Jerome Publishing, 2002).

Roe, Nicholas, *John Keats and the Culture of Dissent* (Oxford: Oxford University Press, 1999).

Rojo Lopez, Ana Maria, 'Frame Semantics and the Translation of Humour', *Babel*, 48 (2002), 34-77.

Romaine, Suzanne, *Language in Society: An Introduction to Sociolinguistics*, 2nd edn (Oxford/New York: Oxford University Press, 2000).

Rosier, James L., 'Lexical Strata in Florio's *New World of Words*', *English Studies*, 44 (1963), 415-23.

Ross, Nigel, 'Dubbing American in Italy', *English Today*, 11 (1995), 45-48.

Rowe, Margery M., and M. Andrew Jackson, eds, *Exeter Freemen 1266-1967* (Exeter: Devon & Cornwall Record Society Extra Series 1, 1973).

Ruskin, John, *La Bibbia d'Amiens, Commento et Note di Marcel Proust,* trans. by Salvatore Quasimodo (Milan: Bompiani, 1946; repr. Milan: SE SRL, 1999).

—. *La Bible d'Amiens*, trans. by Marcel Proust (Paris: Mercure de France 1904).

—. *The Bible of Amiens* (London: George Allen, 1897).

—. *The Works of John Ruskin*, ed. by Edgar Thomas Cook and Alexander Wedderburn, 39 vols (London: The Library Edition, 1903-1912).

Sacks, Harvey, A. Emanuel Schegloff, and Gail Jefferson, 'A Simplest Systematics for the Organization of Turn-Taking in Conversation', in *Studies in the Organization of Turn Taking in Conversation*, ed. by J.N. Schenkein (New York: Academic Press, 1978).

Saïd, Edward, *Culture and Imperialism* (London: Chatto & Windus, 1993).

Salazar Navarro, Maria Teresa, ed., *Italica Matritensia: Atti del IV convegno SILFI – Società Internazionale di Linguistica e Filologia Italiana* (Firenze: Franco Cesati Editore, 1998).

Salinger, J. D., *The Catcher in the Rye* (London: Penguin, 1960).

Sandhöfer-Sixel, Judith, 'Emotionale Bewertung als linguistiche Kategorie', *Grazer linguistischen Studien*, 33/34 (1990), 267-78.

Sandys, George, *Ovid's Metamorphosis, Englished, Mythologized and Represented in Figures* (London: Robert Young, 1640).

Sbisà, Marina, 'Illocutionary Force and Degree of Strength in Language Use', *Journal of Pragmatics*, 33 (2001), 1791-1814.

Scalise, Sergio, *Generative Morphology* (Dordrecht: Foris, 1984).

Scouloudi, Irene, 'Alien Immigration into and Alien Communities in London, 1558-1640', *Proceedings of the Huguenot Society of London*, 16 (1937-41), 27-49.

Searle, John R., and Daniel Vandervecken, *Foundations of Illocutionary Logic* (Cambridge: Cambridge University Press, 1985).

Sellers, Susan, *Myth and Fairy Tale in Contemporary Women's Fiction*, (Hampshire: Palgrave, 2001).

Semino, Elena, *Language and World Creation in Poems and Other Texts* (London: Longman, 1997).

Shakespeare, William, *Troilus and Cressida* (London: R. Borian and H. Halley, 1609).

Shaw, Philip, 'Wordsworth's "dread voice": Ovid, Dora, and the Later Poetry", *Romanticism*, 8 (2002), 34-48.

Shelley, Percy Bysshe, *The Complete Works of Percy Bysshe Shelley*, ed. by Roger Ingpen and Walter E. Peck, 10 vols (London: Benn, 1965).

Sidney, Philip, *An Apology for Poetry*, in *English Critical Essays (Sixteenth, Seventeenth and Eighteenth Centuries)*, ed. by Edmund D. Jones (London: Oxford University Press, 1947).

Simonini, R.C., Jr., 'Language Lesson Dialogues in Shakespeare', *Shakespeare Quarterly*, 2 (1951), 319-29.

Simpson, Seumas, ed., *The Penguin Dictionary of Historical Slang* (Middlesex: Penguin Books, 1978).

Sloane, David E. E., ed., *New Directions in American Humor* (Tuscaloosa/London: University of Alabama Press, 1998).

Smith, Zadie, *Denti bianchi*, trans. by Laura Grimaldi (Milano: Piccola Biblioteca Oscar Mondadori, 2001; repr. 2003).

Smith, Zadie, *White Teeth* (London: Penguin Books, 2000; repr. 2001).

Sornig, Karl, *Lexical Innovation. A Study of Slang, Colloquialisms and Casual Speech* (Amsterdam: Benjamins, 1981).

Soyinka, Wole, 'The Bacchae of Euripides: a Communion Rite', in *Collected Plays, Vol. I* (London: Oxford University Press, 1973).

—. *Myth, Literature and the African World* (Cambridge: Cambridge University Press, 1976).

Sperber, Dan, and Deirdre Wilson, *Relevance: Communication and Cognition* (Oxford: Blackwell, 1986).

St Teresa of Avila, *The Life of St Teresa of Avila by Herself*, trans. by David Lewis (London: Oxford University Press, 1962).

Starnes, DeWitt T., 'John Florio Reconsidered', *Texas Studies in Literature and Language*, 6 (1965), 407-22.

Stein, Jess, ed., *The Random House Dictionary of the English Language* (New York: Random House, 1966).

Steiner, George, *After Babel. Aspects of Language and Translation* (Oxford/New York: Oxford University Press, 1975).

—. *After Babel: Aspects of Language and Translation* (Oxford: Oxford University Press, 1975; repr. 1992).

Stenström, Anna-Brita, 'From slang to slanguage: a description based on teenage talk', in *Mi a szleng?*, ed. by Kis (Debrecen: Kossuth Lajos University Press, 2000), available at:
http://mnytud.arts.klte.hu/szleng/SZL_KUT/03MIASZL/STENST_A.DOC.

Stenström, Anna-Brita, Gisle Andersen, and Ingrid Kristine Hasund, *Trends in Teenage Talk. Corpus compilation, analysis and findings* (Amsterdam/Philadelphia: Benjamins, 2002).

Stewart-Brown, Robert, ed., *Lancashire and Cheshire Cases in the Star Chamber Part 1* (Cheshire: Lancashire and Cheshire Record Society, 1916), LXXI.

Stuart, Elizabeth *Spitting at Dragons: Towards a Feminist Theology of Sainthood* (London: Mowbray, 1996).

Stuttard, David, ed., *Agamemnon: A Collection of Essays* (York: Aod, 1999).

Sweet, Henry, ed., *Alfred's Preface to Gregory's Pastoral Care* (London: N. Trübner & Co., 1871).

Tanselle, Thomas G., 'External Fact as an Editorial Problem', *Studies in Bibliography*, 32 (1979), 1-47.

Tanselle, Thomas G., 'Historicism and Critical Editing', *Studies in Bibliography*, 39 (1986), 1-46.

—. 'The Editorial Problem of Final Authorial Intention', *Studies in Bibliography,* 29 (1976), 167-211.

Taplin, Oliver, *Greek Tragedy in Action* (London: Methuen, 1978).

—. *The Stagecraft of Aeschylus* (Oxford: Clarendon, 1977).

Taviano, Stefania, 'British Acculturation of Italian Theatre', *Translation in*

Context, ed. by A. Chesterman, N. Gallardo San Salvador, and Y. Gambier, 39 (1999), 339-50.

Taylor, Charles, *Sources of the Self. The Making of Modern Identity* (Cambridge: Cambridge University Press, 1989).

Thorpe, James E., *Principles of Textual Criticism* (San Marino, CA: Huntington Library, 1972).

Torop, Peeter, *La traduzione totale*, trans. by Bruno Osimo (Modena: Guaraldi, 2001), Torop, Peeter, *Total'nyj perevod* (Tartu: Tartu University Press, 1995).

Torriano, Giovanni, *Italian Tutor* (London: Thomas Payne, 1640).

Tosi, Arturo, *Language and Society in a Changing Italy* (Clevedon: Multilingual matters, 2001).

Toury, Gideon, 'Culture Planning and Translation', in *Proceedings of the Vigo Conference "Anovadores de nos, anosadores de vos"*, ed. by A Álvarez and A. Fernández (Vigo: Vigo University, 1997), available electronically at http://www.tau.ac.il/~toury/works/gt-plan.htm

—. *In Search of a Theory of Translation* (Tel Aviv: Porter Institute, 1980).

Trainspotting 1996, available at: http://www.godamongdirectors.com/scripts/trainspotting.shtml.

Turner, Victor, *From Ritual to Theatre. The Human Seriousness of Play* (New York: Performing Arts Journal Publications, 1982).

Valéry, Paul, 'Au Sujet du *Cimetière Marin*', *La Nouvelle Revue Française*, 234 (1933), 411.

—. *The Art of Poetry*, trans. by Denise Folliot (New York: Vintage, 1961).

van Os, Charles, *Aspekte der Intensivierung im Deutschen* (Tübingen: Narr, 1989).

Vandaele, Jeroen, '(Re-)Contructing Humour: Meanings and Means', *The Translator*, 8 (2002), 149-72.

Venuti, Lawrence, ed., *The Scandals of Translation: Towards an Ethics of Difference* (London: Routledge, 1998).

Venuti, Lawrence, ed., *The Translator's Invisibility: A History of Translation* (London: Routledge, 1995).

—. *The Scandals of Translation. Towards an Ethics of Difference* (London/New York: Routledge, 1998).

—. *The Translator's Invisibility. A History of Translation* (London/New York: Routledge, 1995).

Virgil, *The Eclogues, Georgics and Aeneid*, ed. and trans. by Cecil Day Lewis (London: Hogarth Press, 1952).

Voragine, Jacobus de, *The Golden Legend: Readings on the Saint*, trans. by William Granger Ryan, 2 vols (Princeton: Princeton University Press,

1993). Wandor, Michelene, *On Gender and Writing* (London: Pandora Press, 1983).

wa Thiong'o, Ngũgĩ, *Writers in Politics*, 2nd edn (Oxford: James Currey, 1997).

Warner, Marina, *Alone of All her Sex: The Myth and Cult of the Virgin Mary*, (London: Quartet Books, 1976).

Weber, Jean Jacques, *Critical Analysis of Fiction* (Amsterdam/Atlanta: Rodopi, 1992).

Webster, Augusta, 'A Transcript and a Transcription', in *A Housewife's Opinions* (London: Macmillan, 1879).

Webster, Noah, and Jean Lyttleton McKechnie, eds, *Webster's New Twentieth Century Dictionary of the English Language*, 2nd edn (New York: Prentice Hall Press, 1983).

Weinreich, Uriel, *Languages in Contact: Findings and Problems* (Mouton: The Hague, 1968).

West, Rebecca J., *Gianni Celati. The Craft of Everyday Storytelling* (Toronto: University of Toronto Press, 2000).

Wiles, David, *Greek theatre Performance: An Introduction* (Cambridge: Cambridge University Press, 2000).

Wilson, Stephen, *The Means of Naming. A Social and Cultural History of Personal Naming in the West* (London: UCL Press, 1998).

Wolf, Michaela, 'Translation Activity Between Culture, Society and the Individual: Towards a Sociology of Translation', *CTIS Occasional Papers*, 2 (2002), 33-43.

Wright, Herbert G., *The First English Translator of the 'Decameron' (1620)* (Upsala: Lundequist, 1953).

Wright, Louis B., 'Language Helps for the Elizabethan Tradesman', *Journal of English and Germanic Philology*, 30 (1931), 335-47.

Wyatt, Thomas, 'Aliens in England before the Huguenots', *Proceedings of the Huguenot Society of London*, 19 (1953), 74-94.

Wyke, Maria, 'Sawdust Caesar: Mussolini, Julius Caesar and the drama of dictatorship', in *The Uses and Abuses of Antiquity*, ed. by Maria Wyke and Michael Biddiss (Bern/Berlin/Bruxelles/Frankfurt/New York: Peter Lang, 1999).

—. *Projecting the Past: Ancient Rome, Cinema and History* (New York/London: Routledge, 1997).

Yates, Francis A., 'Italian Teachers in Elizabethan England', *Journal of the Warburg Institute*, 1 (1937), 103-16.

—. 'John Florio at the French Embassy', *The Modern Language Review*, 24 (1925), 16-36.

—. *John Florio. The Life of an Italian in Shakespeare's England* (Cambridge: Cambridge University Press, 1934; repr. New York: Octagon, 1968).

Yust, Walter, ed., *Encyclopædia Britannica* (Chicago/London/Toronto: Encyclopædia Britannica, 1950).

Ziegler, Heide, ed., *The Translatability of Cultures. Proceedings of the Fifth Stuttgart Seminar in Cultural Studies 3. 8–14. 8. 1998* (Stuttgart: Metzler, 1999).

Zingarelli, ed., *Il nuovo Zingarelli: vocabolario della lingua italiana*, 2nd edn (Bologna: Zanichelli, 1970).

Zolli, Paolo, *Le parole straniere* (Bologna: Zanichelli, 1976).

Zwicky, Arnold M., and Geoffrey K. Pullum, 'Plain morphology and expressive morphology', in *Proceedings of the Thirteenth Annual Meeting of the Berkeley Linguistic Society*, ed. by Jon Aske, Natasha Beery, Laura Michaelis, and Hana Filip (Berkeley: Berkeley Linguistic Society, 1987).

Notes on Contributors

Monica Boria is currently working on her PhD, at the University of Leicester, on Italian cinematic comedy and television satire. She has published articles on Italian L2, humour and comics (Stefano Benni, Renzo Arbore, Andrea Pazienza) and co-edited books on contemporary Italian studies (Cambridge Scholars Press and Troubador). She has taught Italian language and culture for many years in British universities (Birmingham, Leicester, Warwick) and is currently at Anglia Ruskin University, Cambridge.

Silvia Cacchiani is Research Fellow in English Language and Translation at the Faculty of Arts and Humanities, University of Modena and Reggio Emilia. She has research interests in lexicography, semantics, and pragmatics, with a focus on the lexico-semantic and pragmatic features of words of evaluation in English. She is currently involved in a study of evaluation in research articles and other written academic genres.

Ashley Chantler is Senior Lecturer in English at the University of Chester. He has presented papers and written essays, articles and reviews on Rochester, Cowper, Mary Wollstonecraft, Mary Shelley, Romanticism, Byron, Ford Madox Ford, Zbigniew Herbert, William Burroughs, and the theory and practice of textual editing. He is Series Editor of *Character Studies* (Continuum); co-editor of *Studying English Literature* (forthcoming); and is currently completing projects on *Heart of Darkness* and Ford's poetry.

Stephen Coffey, originally from Devon, in south-west England, has lived in Italy for the best part of 25 years. He is currently Lecturer in English Linguistics at the University of Pisa. Before this, he worked for many years as a teacher of English as a Foreign Language, in England, Spain, and Italy. His main research interests are the phraseology of English, Italian-English contrastive phraseology, the use of corpora in language description and pedagogy, and the optimal requisites of monolingual learners' dictionaries.

Sonia Cunico is Italian Lector at the University of Leicester. Her research interests include translation theory and practice, critical discourse analysis, language and culture, and MFL in Higher Education. She is the editor of *Tuttitalia*, the Italian refereed journal of the Association for Language Learning.

She is currently co-editing a special edition of the journal *The Translator* on translation and ideology. Her publications have appeared in *Babel*, the *Language Learning Journal*, and *Tuttitalia*.

Carla Dente is Professor of English at the University of Pisa, where she also teaches Theatre and Drama. She has published on contemporary and Renaissance theatre, mainly on Shakespeare. Author of *La recita del diritto. Saggio su 'The Merchant of Venice'* (2nd edn 1995), her recent published work includes the editing of *Teatro inglese contemporaneo: Beckett, Pinter, Stoppard, Bond, Hampton* (1995) and *Scenes of Change* (1996), and the co-editing of *Conflict Zones: Actions Languages Mediations* (2004), *Proteus. The Language of Metamorphosis* (2005), as well as of a hypertext: *'Hamlet' Promptbooks of the Nineteenth Century* (2002). She is currently working on the antitheatrical debate both within and outside the theatre world during the Restoration.

Emily Eells is Professor of English at the University of Paris X at Nanterre. Her research interests focus on the 19th and 20th century novel, including Dickens, Brontë and Hardy, and the aesthetic theories of John Ruskin and Walter Pater. Recent publications include *Proust's Cup of Tea: Homoeroticism and Victorian Culture* (2002).

Lorna Hardwick teaches at the Open University, UK, where she is Professor of Classical Studies and Director of the Reception of Classical Texts Research Project (www2.open.ac.uk/ClassicalStudies/GreekPlays/). Publications include *Translating Words, Translating Cultures* (2000), *New Surveys in the Classics* (2003) and *Classics in Postcolonial Worlds*, edited with Carol Gillespie (2007). Articles have discussed the cultural history and historiography of ancient Athens and the theoretical frameworks, translation, rewriting and reception of Greek drama and poetry in modern literature and theatre. She is currently working on a monograph which considers the relationship between classical receptions and broader cultural shifts.

Kate Litherland is Visiting Research Fellow at the University of Leeds. Her research interests include contemporary Italian literature, politics, and the media. She has presented papers and written essays and articles on contemporary Italian narrative and the mass media in Italy. She is currently working on a project on Italian television in the 90s.

Lynne Long is Associate Professor in the Centre for Translation and Comparative Cultural Studies at the University of Warwick. She has written extensively on Bible translation and on the translation of religious texts in medieval, early modern and contemporary contexts. Her teaching areas include the history of translation and the problems of cultural transfer. She has been invited to give lectures in the United States, Italy, Germany, and France, and is at present working on a project on interpretive translation.

Elisa Mattiello holds a PhD in English Linguistics from the University of Pisa, where she carries out her research and teaches courses in English Linguistics. Her research interests include (natural) morphology, pragmatics, and sociolinguistics, on which she has published several articles in national and international journals. Her current research focuses on slang and its translation.

Manfred Pfister is Professor of English at the Freie Universität Berlin. His main areas of research are, in historical terms, the early modern period, the fin de siècle and modern and contemporary literature and in terms of genre, the theatre, poetry, and travel writing. He is co-editor of the *Shakespeare Jahrbuch* and *Poetica* and author of *Das Drama. Theorie und Analyse* (1982; English: 1988; Chinese: 2004). His most recent book publications are *'The Fatal Gift of Beauty': The Italies of British Travellers* (1996), *Venetian Views, Venetian Blinds: English Fantasies of Venice* (1999), *Laurence Sterne* (2001), *A History of English Laughter* (2002), an edition of Bruce Chatwin's *In Patagonia* (2003) and a German edition of Samuel Butler's *Notebooks* (2005). In his leisure time, of which he spends as much as possible in the Maremma, he translates poetry and has co-edited a four-volume bilingual anthology of English and American poetry (2000).

David Platzer is a writer, journalist, actor, and translator. His articles have appeared, among others, in *Apollo*, *The London Magazine*, and *The British Art Journal*. He has translated the work of Dacia Maraini and is currently writing a novel.

Dave Postles was (1988-2005) Marc Fitch Research Fellow in the University of Leicester. He took early retirement in July 2005 and is now a University Fellow in the Department of English at the same university. His most recent publications include *Social Proprieties: Social Relations in Early-Modern England (1500-1680)* and *Naming the People of England, c.1100-1350* (both 2006).