

AN ANNOTATED TRANSLATION OF EXTRACTS FROM DIARIO DI UN
SOGNATORE BY LUIGI MALERBA

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ABSTRACT

In this translation project, extracts from Diario di un sognatore, 1981 (Diary of a Dreamer) by Luigi Malerba have been translated into English, and the problems in translating are highlighted and discussed. In Part I a brief outline of Malerba's place in twentieth century Italian literature is given, including a brief discussion of some of his previous works. Various theories of translation, concentrating on contemporary theory are discussed and the approach to translating Diario di un sognatore is outlined. Part II consists of the actual translation of extracts, which were chosen according to the problems that they presented for the translator. Each translation is followed by annotations discussing the main problems encountered. The dreams have been classified according to the difficulties they presented in translation. The problems include tense; syntax; ellipsis; cultural flavour; and translation of taboo words and plays on words. Part III consists of the conclusion in which the translator finds that it is not possible to follow a rigid method in translation, although it is advisable to be consistent.

DECLARATION

I declare that this dissertation is my own, unaided work.
It is being submitted in partial fulfillment for the degree of
Master of Arts in Translation in the University of the
Witwatersrand, Johannesburg. It has not been submitted before
for any degree or examination in any other University.



L I N D S A Y D U N C A N

6th day of December, 1983.

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P R E F A C E

When an English speaker thinks of Italian literature, the names of Dante, with the Divine Comedy; and Boccaccio, with the Decameron are more than likely to spring to mind almost immediately. As far as twentieth century Italian literature is concerned, however, most English speakers would probably struggle to think of the name of even one contemporary Italian writer. It is for this reason that Luigi Malerba's most recent work, Diario di un sognatore, published in 1981, has been chosen as the subject for this translation project. His works are popular in Italy and his previous ones have been translated in sixteen countries, including France, Germany, Poland, Spain, Switzerland, Holland and England. Although Diario di un sognatore is an experimental work, written in a fragmented or diary form, the subject matter is ideally suited to this form and style and will not disconcert the English reader in any way, as the works of more extreme contemporary Italian writers, such as Manganelli, might do.

In this project, a brief outline of Malerba's place in twentieth century literature is given in Chapter 1 of Part I, including a brief discussion of some of his previous works as a guide to his style. Most of the information in this section was taken from Luperini: Il Novecento and Petronio: L'attività letteraria in Italia. Chapter 2 deals with the theory of translation, and the views on translation of several writers, such as Eugene Nida, Peter Newmark and Susan Bassnett-McGuire are discussed in an attempt to give an overview of translation theory as it stands today. Emphasis is placed on twentieth century theory, which seems to advocate a hermeneutic approach, as opposed to the more literal approach of previous centuries. There are probably as many theories on translation as there are translators, and it is debatable whether these translators actually implement their theories in practice.

so this section is intended as a background to thought on translation and not as a proposal for an original theory. At the end of the chapter, the translator's approach to translating Diario di un sognatore is outlined.

Part II deals with the actual translation of the various dreams, and is divided into chapters according to the problems faced by the translator in translating a particular group of dreams. The chapter headings indicate the major problem in the translations that follow, although most translations present more than one problem, thus the classification is quite arbitrary. Special attention has been paid to tense, syntax, and ellipsis on a grammatical level; and to cultural flavour, and the translation of taboo words and plays on words on a broader level. Other translations with interesting subject matter and minor problems are placed in Chapter 8 at the end of Part II, in a section entitled Miscellaneous. Each translation is followed by annotations drawing attention to specific translation difficulties. The annotations should not be considered an integral part of each translation, but should be viewed independently, as it is possible to substantiate almost anything in a footnote. The translation should, however, read well and make sense without the annotations.

Part III of the project contains the conclusion, in which the translator finds that it is not possible to follow a rigid method in translating, although it is advisable to aim to be consistent. Basically, however, any translation will be the product of the translator's knowledge of both the source language (SL) and the target language (TL), conditioned by his experience, and above all his personal choice.

PART ONE : CHAPTER ONE

MALERBA IN THE CONTEXT OF ITALIAN LITERATURE

Neorealismo (neorealism), a literary movement which came into being after the Second World War, prevailed throughout the Fifties until its limitations became apparent. Neorealism, or neo-expressionism as it was termed by Calvino, was the only mass cultural movement which existed in the twentieth century and was based on the theory that all the literature of the century had been a non-committed and abstract literature, distanced from reality, which ignored the problems of society. Realism thus became a political and ethical duty imposed by Italian provincial culture with the aim of contributing to the renewal of society. The language was based on nineteenth century dialect and regional language, reinforced by a certain socialist realism.

The literature was about the people, but not for the people nor by the people because, as a result of their education and/or background, the writers had essentially middle-class values. The subject matter dealt with the more traditional sectors of Italian society, the peasants in the South, and the artisans in city centres who were rapidly disappearing as a result of industrialization. The primary characteristic of neorealism was imitation of fact, but as time went on, the literature tended to project a naïve and restricted idea of what constituted 'reality'. The attempt to give literature a practical function and to establish a relationship with the people arose from the desire to renew a romantic function of literature, which was to prove inadequate in describing the real relationship between the writer and a society which was becoming increasingly capitalist.

As neorealism developed in response to a particular situation and to fulfill a particular function, viz, the reconstruction of all that fascism had destroyed, once the scars of the war had been

healed, its approach to society and literature was no longer suitable. In 1960, in the journal Il Menabò, Vittorini warned against transferring the techniques of neorealism from village to factory, emphasizing that literature should match the techniques of modern industrialization. He recommended:

... as monopoly capitalism transforms all its touches, so literature should revolutionize its own particular productive system, which is language itself,...

(Gatt-Rutter, 1978, p 14).

Two movements developed in response to the dissatisfaction with neorealism. Both neosperimentalismo (new type of experimentalism) and neoavanguardia (new avant-garde as opposed to the avanguardia storica or futurism of the beginning of the century) were for a break with the past, although they disagreed on the means. Neosperimentalismo, with Officina as its mouthpiece, began in about 1955, peaked between 1961 and 1962, and ended in 1964. Neoavanguardia with Il Verri as its mouthpiece, had its beginnings in 1956, reached its peak between 1960 and 1965 and continued until the beginning of the 70s (although the movement actually dissolved in 1969).

The term neosperimentalismo was coined by Pasolini in 1956. According to him, the break with the 'libertà stilistica' of novocentismo (modernism) and the rejection of party precepts allowed for radically new experimentation in style, in which the writer was free to experiment as he wished. Pasolini acknowledged the importance of ideologies and political commitment, but also pointed out the inadequacy of existing ideologies, so that

il doloroso sforzo di mantenersi all'altezza di una attualità non posseduta ideologicamente

doveva implicare negli scrittori
la coscienza della contraddizione e
della problematicità di ogni scelta
(Luperini, 1981 p 755)

This boiled down to the re-acceptance of styles used before the twentieth century. This return to late nineteenth century style and a lasting faith in ideology and history were firmly rejected by the new avant-garde. The new avant-garde writers wanted to subvert language and go beyond all the possible expectations of the public.

In new avant-garde literature a trend which also existed in new experimentalist literature became evident: 'lo stile diviene "basso" come il lessico'. Thus any linguistic realism, which characterized a whole area of the new avant-garde, both in poetry and narrative, was linked to this 'abbassamento' and had nothing to do with naturalism or neorealism. Although Malerba follows a more realist than symbolist line within neoavanguardia, his experimental novels contain no elements of naturalism.

Il 'parlato' o, meglio, monologato dei suoi personaggi, con la conseguente adozione di un linguaggio medio colloquiale o addirittura basso, non intende essere mimesi (neppure di una nevrosi) ma visione insieme allucinata e parodistica, ...
(Luperini, 1982 p 757).

On the subject of neoavanguardia, Umberto Eco (1976 p 137), wrote

il problema delle poetiche contemporanee è quello... di far consistere il godimento estetico non tanto nel riconoscimento finale della forma quanto nel riconoscimento di quel processo continuamente aperto che permette di individuare sempre nuovi profili e nuove possibilità di una forma.

Experimental art does not stop at describing a situation, it actually helps to form it. Whether an artist (in the broad sense of the term) is aware of it or not, by proposing the basis for a

new way of structuring a work of art, he is contributing towards the changing of a vision of the world at all levels. This is echoed by Angelo Guglielmi:

... il nuovo sperimentalismo è dominato da un interesse essenzialmente formale, in quanto interesse unico e primario, tuttavia non opposto alla sfera degli interessi ideologici e di contenuto, essendo ormai accertato che ogni ricerca di contenuto non può essere che una ricerca di livelli espressivi (Barilli ed, 1976 p 332).

Each social milieu, however, tends to neutralize any active originality in the new artistic experiment. As soon as art is presented as a message inclined towards the future, society tends to ignore this and labels this art 'experimental'. Each proposal for change is followed by a group of people who take up its external technical forms and attitudes and produce numerous variations on the theme, thus reducing what was an example to a simple mould. In this way, art which was autre (different) becomes même (the same) until an actual code for the avant-garde is formulated.

Eco, in La definizione dell'arte describes the avant-garde as

una astuzia della storia per portare a compimento la 'morte dell'arte', ossia il trapasso dell'arte dalla funzione culturale che ha avuto nel passato a una funzione culturale diversa (Eco, 1968 p 266).

This new cultural function allows the reader to read between the lines, so to speak, for the full meaning to be conveyed. Traditionally, if the text leaves the reader a fairly wide margin for initiative in interpreting the text, it should be possible for this interpretation to be reasonably unanimous for different readers. With the avant-garde, however, the so-called testo aperto is a text in which the author allows the reader more freedom to interpret, but still within certain limits.

A characteristic of avant-garde works in the 60s was not so much their openness, as an unconscious play on that very openness, especially a play on the organizational aspects of the superficial form. Pleasure in the text lies in the gradual understanding of the rules of the game, and not on the reading itself. Nemesio, in a lecture entitled 'Testo mascherato e avanguardia letteraria', (delivered at the S I S Annual Congress, 1981), likens this to a detective novel, in which the problem must be solved only on the last page, because 'quando il lettore ha capito il trucco, non ha più senso voltare la pagina'. Thus what is written is not as important as how it is written.

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Gruppo '63 was a group of new avant-garde and new experimental writers, which first met in Palermo in 1963 (hence the name). On

come strumento di rottura e quindi di demistificazione, funzione in altre epoche letterarie svolte dalle ideologie, le quali, oggi, per la loro intercambiabilità, non paiono più adatte a questo uso; possibilità di compiere l'operazione dell'arte accettando il contributo di materiali di ogni genere...; necessità di predisporre uno schema narrativo aperto... (Petronio, 1979 p 953).

In September 1965, Gruppo '63 met once again in Palermo to discuss the question of the experimental novel. The aim of the convention was to 'fare il punto sulla narrativa sperimentale e soprattutto di gettare le basi del "nuovo romanzo"' (Luperini, 1981 p 856). Between 1961 and 1966, various experimental novels were published, including Luigi Malerba's short stories La scoperta dell'alfabeto (1963) and his first novel Il Serpente (1966). Thus it may be said that at the time of the convention, a significant number of stories, and especially novels, 'che volevano essere di tipo nuovo' (Luperini, 1981 p 857), had already been, or were about to be, published. The discussion centred mainly on the works of authors such as Lombardi, Arbasino and Manganelli; however, Malerba who, according to Luperini (1981 p 858), 'di questo gruppo di scrittori è sicuramente il più dotato di respiro narrativo, il più capace di scavo e di durata', also aroused particular interest.

The writers emphasized the need for a language free from any realistic bond or ties, open to free experimentation. They advocated a move towards literary activity which was more 'sperimentale-costruttivo' than destructive. They felt that authors should strive for the 'normalization' of characters and 'abbassamento' of the plot. The protagonist should no longer be a heroic character with a specific ideology. There was a call for submersion in the obvious, the usual and the negligible, with the resulting 'dilatazione della quotidianità' (Luperini, 1981 p 856): prevalence of inaction over action; rejection of evocation in favour of description capable of highlighting the real inner functions of things and of placing the work on a literary level of zero. Writing techniques should be based on low style and on linguistic pastiche, on interior monologue and dreams; and for

descriptions la poetica dello sguardo, proposed by the followers of the nouveau roman would suffice.

With the advent of new avant-garde and experimental literature, it was no longer possible to write history because, according to Petronio,

'storia' si fa del passato; nel presente può darsi solo una descrizione, anche se con lo sforzo di ordinare il materiale secondo criteri che siano o paiano i più funzionale (Petronio, 1979 p 960).

The use of the present tense, which is generally regarded as anti-conformist in Italian literature, was widely used by writers of the new avant-garde and new experimental movements.

These writers felt that the present tense made events more immediate, more personal and more vivid. With the present tense, the events, experiences and thoughts, described are constantly 'happening' for every reader and this has more impact on him, involving him in the action (or rather inaction) of the work. The present makes the habitual seem miraculous and can contribute a sense of fantasy. The use of the first person singular, as opposed to the third person singular, is also fairly common in experimental novels and, in conjunction with the present, serves to make the work essentially internalized. In Diario di un sognatore, Malerba makes effective use of both these devices (the first person is not unusual in diary format) as they are ideally suited to the function of describing dreams, which are intensely personal fantasies.

Malerba's world is a world of words, but words which are incapable of communicating and mastering reality. Language is the main protagonist, but at the same time it is above all the actor-witness of its own impotence. For Malerba, perfection would actually be silence. It is not possible to discuss all of Malerba's works here, but some will be mentioned in an attempt to understand his style and use of language.

At the beginning of Malerba's first book, La scoperta dell'alfabeto (1963), the discovery of the alphabet already shows Malerba's awareness of a gap in the world of concrete experience which may be only partially conquered through points of intersection between two different worlds - the world of words and the world of reality in which the protagonist lives.

The protagonist in Il Serpente says that words always serve to hide something. A passage from this book could be read as a declaration of Malerba's poetics:

... scrivere è ultra difficile. Non si sa mai da dove cominciare, e dove finire. In realtà non si dovrebbe né incominciare né finire perché le cose che succedono non succedono con un principio e una fine, si diramano in tutti i sensi e vicino a una cosa ne succede sempre un'altra e un'altra ancora, così le cose succedono in tutti i sensi e in tutte le direzioni e non puoi tenergli dietro con la scrittura e un mezzo per tenere dietro alle cose che succedono gli uomini non l'hanno ancora inventato. Io scrivo Miriam, ma non si tratta di Miriam, si tratta di una parola, di niente. Chi la legge non capisci. Allora cancello tutto e ricomincio da capo (quoted in Luperini, 1981 p 862).

This contains not only the poetics of the opera aperta (based on the closeness of 'the things happening' to infinity), but also the discovery that it is impossible to reduce reality to a word. There is also the irreconcilability between thought and imagination on the one hand and society in general on the other. For these reasons, the protagonists in Malerba's novels are neurotic and visionary. Their world is a world of words because it coincides with their fantasies. The same insistent questions on the meaning of words do not merely reveal the obsessiveness of a neurosis, but the senselessness of reality.

Perhaps in writing of his dreams, which are not reality, Malerba is trying to convey the senselessness of reality - as reality makes no sense, he cannot write about it, and therefore resorts

to writing about an unreal dimension. There is an apparent paradox here, because although Malerba discovers that it is impossible to reduce reality to a word, by writing he is actually reflecting reality in terms of words. It could nevertheless be said that the words themselves can never be an accurate depiction of reality.

Through fairly colloquial language, Malerba indirectly depicts the visionary protagonist of Il Serpente, a stamp dealer who says:

anche un commerciante di francobolli può
spaziare con la mente perché la mente
è autonoma e produce pensieri autonomi
(Grana ed, p 10.142).

This paves the way for imagination and fantasy in the book. It has been said that this novel is a sort of comedy laced with tragedy and that the satire is not of the usual sort, thus becoming the diagnosis of the failure of an entire civilization. The protagonist's desperate search for communication and love falls between failed actual attempts and purely imaginary ones, which form the main thread of the novel. One of the most striking features of the serio-comic genre is the new relationship with reality. Its point of departure for the understanding, evaluation and formulation of reality consists in lively, even biting, contemporaneity. This genre is based on experience and free invention and is characterized by a vast number of styles; and by a mixing of the sublime and the ridiculous, which is typical of Malerba.

There is an attempt to penetrate reality sexually in Il Protagonista. In this novel, Capoccia, a radio ham, remaining in the world of words, succeeds in having successful amorous relationships with women. As soon as he is confronted by them in the flesh, however, the relationship becomes impossible. In this society, sexual relationships are impossible, and therefore love is impossible. For contact to be possible, one of the parties must be far away or even dead. In this case there is no mutual exchange, only the one-sided tension created by a personal fantasy. Again Malerba

talks of fantasy, which could be said to be a type of daydream. It is only in their world of words, which is not a real world, that Malerba's characters can find happiness; they only find happiness in their fantasies.

By saying that everything is language, Malerba is completing a fundamental reversal, the rejection of a naturalist tradition for which reality exists and conditions literary activity. Language is the opposite of or at least completely different from reality.

Il linguaggio dunque, come il serpente...,
 si morde la coda e prende figura di cerchio,
 forma che replica all'infinito una sorte
 identica, alternarsi di finzioni diverse nei
 'contenuti' ma uguali nella struttura
 (Grana ed, p 10.39).

Paradoxically, although Malerba feels that reality does not condition literary activity, and perhaps proves it by writing the diary of his dreams, in writing he is using instruments of reality, words. Malerba's argument that words cannot express reality must also hold true for 'unreality' or dreams. If words cannot express reality, they are no better qualified to express the unreal, and Malerba himself says this in the prologue to his dreams. In transcribing his dreams he maintains that there is a risk of falling 'in un falso' (p 13), as the images of chaos cannot be expressed in comfortable communicative language. There is an apparent contradiction here, because by writing down his dreams, Malerba has expressed his fantasy world in terms of our language. In fact he has no option because the only means of expression available to us are those with which we confront or 'wordify' reality. We are all conditioned by language and can therefore only respond to things within the confines of this language. If Malerba were to develop another 'language' which he felt could suitably describe the chaos of his dream world, the reader would be unable to understand what he meant by the expressions he was using. Thus society, language and understanding are unavoidably controlled by convention, and we have to use the

only means available to us to confront reality even if, according to Malerba, it is not wholly effective. The serpent which swallows its own tail represents a vicious circle. The only other alternative is to remain silent, which for Malerba would be perfection. He, however, has chosen not to remain silent. He obviously feels therefore, that as perfection is impossible, a compromise is to write as best he can, although that will necessarily be imperfect. Silence will not achieve anything for anyone else - it is intensely personal, but by remaining silent, Malerba would not inform anyone of anything.

Diario di un sognatore, published in 1981, would appear to be the culmination of Malerba's works thus far. In the prologue he writes:

C'è un luogo dove accadono le cose più strane, dove il tempo e lo spazio sono oggetto di una beffa continua, dove convivono il tragico, il grottesco, l'assurdo. Questo luogo è il sogno. (p 3)

His obsession with reality and fantasy evident in his previous works, reaches its peak here, because what is a dream world if not the expression of fantasy and unreality par excellence?

Diario di un sognatore is a diary of the author's dreams recorded over a year.

La scelta di un percorso temporale, un anno in questo caso, è arbitraria. È uno dei limiti di un lavoro, che per non sottostare alle convenzioni retoriche e narrative, assume una forma 'aperta' e cioè conforme alla arbitrarietà e casualità del fenomeno che si propone di descrivere
(Malerba, 1981 p 2).

As already mentioned, in Il Serpente he wrote of the difficulty in knowing where to begin and where to end. Perhaps in writing a diary of his dreams, Malerba absolves himself of this responsibility as his mind does this for him.

... (Q)uasi mai i sogni hanno un inizio netto, il corrispettivo della prima pagina di un libro, e ancora più raramente dispongono di un finale (il rifiuto dei modelli narrativi ce lo faceva prevedere) (Malerba, 1981 p 14).

In the actual diary he writes (dream of 18-19 April p 61)

Ancora una volta ho la sensazione che questo sogno sia soltanto un frammento di un sogno molto più lungo.

The reader accepts this because Malerba is, as it were, 'out of control', his subconscious has taken over. If, however, he were not writing of his dreams, more conventional readers, although accepting the experimental nature of his art, might be put off by the fragmented style and form. In dreams anything goes and the reader is loath to hold the author responsible for something that is technically out of his control. The most unbelievable things become believable in dreams precisely because they are dreams, and even a conservative reader may suspend his disbelief.

Unlike in films, where the action necessarily takes place in the present and can only be distanced by using devices such as flash-back,

il sogno si svolge sempre in un tempo lontano che non è né passato né futuro, ma il punto dove il passato e il futuro si congiungono dall'altra parte del cerchio. L'idea della circolarità del tempo trova nel sogno la sua esemplificazione ottima (Malerba, 1981 p 10).

Nevertheless, like films, the dream presents images which happen at the same time whereas language can only describe one thing at a time. The new avant-garde tries to overcome this problem by attempting to convey spatial and temporal simultaneity through style and topography. Malerba declares in the prologue that he has tried to be as exact and precise as possible, but realizes that

it is almost a contradiction to try and describe exactly what is by nature uncertain and elusive. Transcriptions are also governed by memory (and language) therefore sometimes some dreams are incomplete or unclear. He goes on to say :

Anche nella realtà ogni evento ha un suo quoziente di incidenza mnemonica che dipende da leggi bizzarre imprevedibili (Malerba, 1981 p5).

The relationship between the thing and the image which is essential for our perception in the real world falls away in the world of dreams because of the absence of the thing. Although dreams are often in the form of an extension of reality, their images are nevertheless without basis and are not arranged in a specific order, but create the order afterwards or invent it. Dreams do not reflect reality, but are a fantastical paraphrase of reality.

In the prologue Malerba states his intention of transcribing the dreams scientifically, but this might not necessarily be true according to Del Giudice (Paese Sera, 2 March 1981). In fact, there is no proof that Malerba actually dreamed his dreams - they could well be a product of his imagination while he is awake. According to him, the book will give the impression of a mental process rather than a narrative one. He adds that the book will therefore contain the most evocative value only for the person who wrote it. The reader will nevertheless be able to evoke his own images, guided by Malerba's descriptions, yet based on his own experience. This is of course true for all literature, to a greater or lesser extent. He does not intend to attempt any interpretation of his dreams, merely to place them in relation to events which might have influenced their formation. The dreams become real experiences in themselves, yet in spite of this there is no need to be aware of the reality of their structure and forms.

PART ONE : CHAPTER TWO

APPROACHES TO TRANSLATION THEORY AND TRANSLATION

Traditionally translation has been regarded as a 'mechanical' rather than a 'creative' process, which anyone with a knowledge of two languages can easily perform. This is a very simplistic view, and anyone who has ever tried to translate would surely endorse Richard's opinion that translating is

probably the most complex type of event yet produced in the evolution of the cosmos (Brislin, 1976 p 1).

Before examining any translation theories, translation itself should be defined. According to Catford, translation is

the replacement of textual material in one language (source language, SL) by equivalent textual material in another language, (TL). (Catford, 1965 p 20).

Nida and Taber narrow down the definition even further:

Translating consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style (Nida & Taber, 1974 p 12).

As can be seen, both authors emphasize equivalence. This point will be discussed in more detail later.

Susan Bassnett-McGuire (1980) emphasizes that the purpose of translation theory is to understand the processes used in the act of translation, not to provide a set of rules for producing the perfect translation. It would be laughable to draw up a set of

rules for writing the perfect novel, so it is no less ridiculous to attempt to formulate a set of rules for producing the perfect translation. In fact the writing of an original work is in itself a translation process, as the author's inner thoughts and feelings are being 'translated' into written language. There is a distinction between translation theory and actual translation:

Translation theory tends to be normative, to instruct translators on the OPTIMAL solution; actual translation work, however, is pragmatic; the translator resolves for that one of the possible solutions which promises a maximum of effect with a minimum of effort (Bassnett McGuire, 1980 p 37).

Many suggestions have been put forward as to the criteria for the perfect translation. Unfortunately there are various conflicting views on the subject eg. should a translation render the words or the ideas of the original; should the work read as an original or as a translation; should the work reflect the style of the original or the style of the translator; should a translation give an idea of the time of the original or of its own time? Unfortunately there are no clear cut answers, for if this set of questions were given to a group of people, there would probably be as many different answers as there were people. Above all, however, the decision would depend on what type of work is being translated. In a highly technical text, the content and message and therefore the exact words of the original would be more important than the style; in a literary text, the style and ideas and emotions within the text are as important as the words themselves. Thus each translation should be done on its own merits, as there can be no blanket rule on how to translate.

Umberto Eco in Opera aperta says :

ogni opera d'arte.... è sostanzialmente aperta ad una serie virtualmente infinita di letture possibili ciascuna delle quali porta l'opera a rivivere secondo una prospettiva, un gusto, un'esecuzione personale (Umberto Eco, quoted in a lecture given by Aldo Nemesio, at the 1981 S I S Congress).

Thus there are as many interpretations of a work as there are readers of that work, and as the translator is in the first place a reader, it stands to reason that each translation of a work will reflect the interpretation of that reader/translator of the work. Obviously there will be an invariant core of factual elements, but there will be variants in expression. Thus a definitive translation is almost impossible. There could be two translations of a work, completely different, yet equally good because each has highlighted different aspects of the SL text. Benjamin Jowett rightly says 'All translation is a compromise - the effort to be literal and the effort to be idiomatic' (quoted in Savory, 1957 p 24). Just as not every reader likes John Steinbeck or Anthony Burgess, so it is true that all translations will not be liked by every one. A translation can only be evaluated in terms of faithfulness to the original by someone who is familiar with the SL, as the TL text might read well, but it might be more an adaptation of the original than a translation. The TL reader, however, remains the final judge - he will only read the translation if he finds it pleasing. It may therefore happen that the TL reader comes to prefer 'the translator's Dostoevsky' to the 'real Dostoevsky', and he must always be aware that he is reading a translation.

There has been a shift in the focus of translation from the form of the message to the response of the receptor. The TL text must thus evoke a similar response in the reader of that text as the SL text evoked in the original reader. This idea was emphasized as early as 1791 in the first important study in English of the translation process, written by Alexander Fraser Tytler, The Principles of Translation. He maintained that

a good translation is one in which the merit of the original work is so completely transposed into another language as to be as distinctly apprehended and as strongly felt by a native of the country to which that language belongs as it is by those who speak the language of the original work (quoted in Newmark, 1982 p 4).

Matthew Arnold also supported the idea of equivalent receptor

response, but pointed out that this response is not always that easy to gauge, especially when the original was written centuries ago. In his lecture On Translating Homer, delivered in 1861, he argued that it was impossible for the translator of Homer into English to create a similar response in his readers as Homer did in the original readers, because we do not know how the Greeks responded to Homer. He did admit, however, that scholars in the field would have a good idea of how Homer's work would have affected the SL audience.

A central problem of translation practice is finding TL translation equivalents. Words cover areas of meaning, not merely points of meaning, and these areas of meaning may differ from language to language, thus various languages may have differing semantic fields. Susan Bassnett-McGuire (1980 p 19) quotes the example of 'butter' in English, which is the word-for-word substitution for 'burro' in Italian. The associations of these two words are not necessarily the same. 'Burro' in Italy is light-colored, unsalted and is used mainly for cooking. There is no association of high status, whereas English 'butter' does imply high status and, to a certain extent, wealth (it is more expensive than margarine). In addition, butter is usually darker yellow, salted and is primarily used for spreading, not for cooking. The colour is probably not all that significant, except that the Italian seeing 'burro' will immediately recall the substance he is familiar with, and an Englishman will do the same, when he sees 'butter'. It is in more abstract contexts that connotation may cause problems. For example, in the context of a poor family receiving some unexpected money, the sentence: 'For once in their lives they had butter to go on their bread' (as opposed to margarine) would be difficult to render in Italian as 'burro' in Italy is not regarded as a luxury. There is thus a distinction between objects themselves and between the function and value of these objects in their cultural context. On the most basic level, 'burro'- 'butter' is an equivalent translation, but on a higher level, each word has different associations. When translating, the TL equivalents with the greatest possible overlap of situational range should be chosen and not those with the 'same meaning' as the SL items.

Each language has a distinctive way of segmenting its experience by means of words. There are often one-for-many relationships between languages. For example, the simple English verb 'to go' has numerous translations in Russian, depending on whether the person is going on foot, by car, by aeroplane, is intending to return immediately or stay away for a length of time. Italian distinguishes between the sexes far more than English. Thus in his latest novel Se una notte d'inverno, Calvino refers to 'il lettore' and 'la lettrice' whereas English only has the one term 'reader'. The English translator has to decide how to distinguish between the two, without being clumsy. The distinction is necessary because a back translation of the English 'reader' would probably produce only one form in Italian.

There are also many-to-many relationships which on lower levels are easier to translate because they are usually concrete and distinctions are based on perception. On higher levels, however, many-to-many relationships are more difficult to translate, because as it is a question of abstracts, it is more difficult to pinpoint the exact equivalent. Here distinctions are based on conception, which is more open to interpretation. Every language segments reality and 'wordifies' the world in a different way. It is easier therefore to translate from Italian into English than from Chinese into English, because Italian and English do not have such a different language image.

Nida and Taber (1974) distinguish between formal equivalence and dynamic equivalence. In the first, the message itself is all important and form and content are stressed. A sentence for sentence and concept for concept correspondence is produced. This will result in a 'gloss translation' enabling the reader to understand as much of the SL as possible, and will therefore be useful to scholars. Dynamic equivalence, however, aims at producing an equivalent effect, and this is the option favoured by Nida and Taber.

The form often has to be changed to preserve meaning, and the extent to which this will happen is determined by the cultural and

linguistic distance between the languages. In order to reproduce the message, many grammatical and lexical adjustments must be made so that the TL translation 'sounds like' the TL. There is no point in sticking rigidly to the form of the original if the resultant translation is unnatural and difficult to read and/or understand. Formal correspondence is therefore not as effective or desirable as dynamic equivalence. The translator is, however, faced with a dilemma if the original work contains unusual syntactic constructions or uses of words. Theoretically he should not normalize these in the translation, because the result will not be a true translation of the original. Nevertheless he then runs the risk of being labelled a bad translator, as his translation is 'difficult to read'. In this case, he should point out in the preface that the original contains unusual constructions, thus making it difficult to read even in the SL, and that he has preserved similar constructions in the translation. Note that these will probably not be translations of the exact constructions but equivalently unusual constructions in the TL.

Susan Bassnett-McGuire (1980) maintains that the notion of the word must be isolated and then replaced by a word or phrase containing the same notion. In this way the invariant information is established, after which the social context must be considered. All of these factors are involved in the translation of even the simplest word, but it is difficult to theorize about this translation process which is often automatic and subconscious. It is only when a problem arises, such as ambiguity, that the translator actively has to think: 'What does this mean?' He must then analyse the phrase, break down its component parts and then translate the meaning into the TL. In this regard, J R Firth's definition is most apt - meaning is 'a complex of relations of various kinds between the component terms of a context of situation' (Firth, 1964 p 110).

Nida and Taber (1974) propose a system of translation, consisting of three basic steps: analysis, transfer and restructuring. In analysis, the surface structure of the SL text is analysed in terms of grammatical relationships and the meanings of words and special

combinations of words i.e. the meaning of words in context. The referential meaning of words and special combinations of words in, for example, idioms must be considered, as well as the connotative meaning of particular words. The translator must be aware of whether SL readers will react positively or negatively to words and combinations of words, and must reflect this in his translation. During transfer, the analysed material is transferred from language A (SL) to language B (TL) in the translator's mind. In the third phase, the transferred material is restructured to make the final message fully acceptable in the TL.

In this final stage, the translator must take care not to be too free and move too far away from the original text, because as Peter Newmark says, provided equivalent effect is obtained, word-for-word translation should be used. He feels that there is no excuse for the translator to diverge from the original if a word-for-word equivalent exists. He nevertheless states that in communicative translation (he distinguishes between communicative and semantic translation), the translator

has the right to correct or improve the logic; to replace clumsy with elegant or at least functional syntactic structures, to remove obscurities; to eliminate repetition or tautology; to exclude the less likely interpretations of an ambiguity; to modify and clarify jargon... and to normalize ... wayward uses of language (Newmark, 1982 p 42).

Here the translator finds himself in a quandary, because if the original is badly written and he translates it faithfully, he as the translator is blamed for a bad translation, and the author of the original escapes blame-free. If, however, the translator improves the text it is then not an exact translation of the original, but is probably a more useful, 'meaningful' text than the exact translation would have been. Here the question arises of whether the translator is an editor as well? It would seem that the translator may be justified in doing what Newmark suggests in informational and media-orientated texts, but never in

literary texts. If a text is successful as a literary text; it should be rendered as is; if it is not successful, it is not the translator's task to ensure that it becomes so in another language. In the words of Alan Duff:

If a well-written text deserves to be well translated, it would not be perverse to say that a badly written text deserves to be badly translated. I do not mean, of course, that a translator should deliberately translate badly. What I mean is that the thought and care invested by the translator should be directly proportional to the thought and care invested by the writer (Duff, 1981, p 126).

Thus in terms of Newmark's suggestions, the translator of a literary text could perhaps clarify jargon and wayward uses of language by explaining them in a footnote, but that is as far as he may go.

Admittedly Peter Newmark (1982) has described communicative translation as a more free, more direct, smoother and clearer translation, which tends to undertranslate, to be more general and more conventional. It is still possible, however, to be clear and free without altering the text drastically. He sees semantic translation as more literal, more complex, more detailed and more awkward than communicative translation. There is a tendency to overtranslate i.e. be more specific than the original, including more meanings in the search for one nuance of meaning. As an extension of semantic translation, Newmark defines interlinear translation, where the primary senses of all words are translated out of context and the word order is maintained to enable, say a scholar, to understand the mechanics of the SL text; and literal translation where the primary senses are translated out of context, but where the syntactic structures of the TL are respected. (In semantic translation context is respected). Nabokov's theory of translation which consists in

rendering as closely as the associative

and syntactical capacities of another language allow, the exact contextual meaning of the original (quoted in Newmark, 1982 p 11)

probably lies somewhere between Newmarks interlinear and literal translation.

...When the translator first faces his text with a view to translating it, he must choose as his first unit to translate, not just the text as a whole..., but the text as a part of the culture in which it is set (Kristen Mason in Babel No 3/1982 Vol XXVIII).

The translator has to decide whether he wishes the SL culture to remain dominant in the TL text, or whether he wants to give a version of the SL text such as might have originally been written in the TL. Preferably some elements of the SL text should be presented in the translation to add cultural flavour, otherwise it is not a true translation. It is with this in mind, that the present translation of Diario di un sognatore has preserved forms such as 'piazza' (p 102) and 'via' (p 122), to let the English reader know that these are Italian dreams. Furthermore, in the dream of 18-19 November, if 'street' were used for 'via' (Garibaldi Street), it would be almost obligatory to change Garibaldi into a corresponding English name, such as Nelson, in which case the whole Italian flavour would be completely lost and the book may just as well be set in England.

Susan Bassnett-McGuire says:

To attempt to impose the value system of the SL culture onto the TL culture is dangerous ground and the translator should not be tempted by the school that pretends to determine the original intention of an author on the basis of a self-contained text (Bassnett-McGuire, 1980 p 23).

In support of her argument she quotes Albrecht Neubert, who maintains that it is impossible to translate Shakespeare's sonnet 'Shall I

Compare 'Thee to a Summer's Day' semantically into a language where summers are unpleasant. This is in direct conflict with Peter Newmark who feels that this can and should be done, as it is obvious from the context of the whole that it is a love poem and intended to be complimentary. This is not imposing the SL value system, but merely presenting SL culture and flavour to the TL readers. It is not forcing them to think that summer days are beautiful, but enlightening them and sharing with them the beauty of an English summer's day. Furthermore, it is interesting to learn about different cultural phenomena through reading a literary text. The ancient Roman custom of throwing Christians to the lions at the circuses, which was then considered to be a good day's entertainment, is now considered to be rather barbaric. Nevertheless, we continue to read about it, without feeling that the Roman value system is being imposed on us, and without feeling that we should start throwing Christians to the lions.

The translator is likely to experience problems in transferring the content of idioms, figurative meanings eg. metaphors, shifts in central components of meaning, generic and specific meanings, pleonastic expressions and special formulae. Whether the image or sense of a metaphor is translated depends on whether the figurative language is equally appropriate in the TL and on how important and expressive the translator deems the image to be semantically. Similar effect is, however, all important. As Nida and Taber (1974) say the idiomatic phrase 'as white as snow' will be meaningless to a culture (usually a very primitive one) that does not know snow. In the context, however, it is the 'whiteness' that counts, and not the 'snow' itself. 'Snow' has just been used as a comparison, therefore in a translation for a culture that does not know snow, the translator should choose a word which has connotations of extreme whiteness for that particular society, for example, as white as an egret's feather. It is interesting to note that although it may not snow in a particular place, such as South Africa, the inhabitants of that place may still be familiar with all the connotations of 'as white as snow'. Some people argue that the idiom should be translated word for word so that the TL reader will become

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familiar with certain features of SL culture and life. In general, however, this would mainly benefit scholars, and not the general reader and would also necessitate numerous footnotes.

Idioms and idiomatic expressions tend to be culture bound, and when translating them, it is the function of the words that must be rendered, not the words themselves. Often this means that a completely different image will have to be sought in the SL. For example, the Italian idiom 'toccare il cielo con un dito' literally means 'to touch the sky with a finger', but to say 'I was touching the sky with a finger' would sound absurd and ridiculous to the English speaker who would completely understand 'I was in my seventh heaven'. Similarly, a literal translation of the English idiom would mean nothing to an Italian.

Often a translation of a SL phrase into the TL on a linguistic level does not accurately reflect all the connotations of the SL phrase although there may be a similar cultural convention in the TL. For example, the Italian verb 'accomodarsi' literally means 'to make oneself comfortable'. When used in the phrases 'si accomodi' (polite) or 'accomodati' (familiar) the translation would not be 'make yourself comfortable'. The translator analyses the context of the phrase and translates accordingly, reflecting the polite and familiar forms in the tone of the English, as this distinction is not made on the grammatical level. Thus a translation for the first might be 'Do sit down' and for the second 'Make yourself at home' or perhaps even more colloquially, (indicated by context), 'Take a pew'. This merely proves that the translator must respect the norms of the language into which he is translating. Thus, for example, the French sign 'Défense de fumer' could be translated into English as 'Forbidden to smoke'. An English speaker will understand the sign, but it will offend his sense of norms, as the phrase used in the same context in English would be 'No Smoking'.

Often there is a rich set of semantic relationships surrounding a particular word, which may or may not give rise to puns and word play. The translator must be concerned with the meaning of the

word in the sentence itself and within the text as a whole. Thus in the sentence 'In his sermon the priest was full of spirit' the translator must take note of the two or even three possible meanings of 'spirit' (alcohol, vivacity, or the Holy Spirit). When there is no direct equivalence or word-for-word substitution possible, the TL translation may well vary according to context. 'Ha pulito le finestre con lo spirito' does not mean 'he cleaned the windows with all his heart and soul (spirit)', but 'he cleaned the windows with methylated spirits'. Although this sentence contains the same word 'spirito' - 'Non fare dello spirito!' - it would be translated by 'Don't be funny!'. Thus it can be seen that the translator

is constantly faced by a series of polar distinctions which force him to choose content as opposed to style, equivalence as opposed to identity, the closest equivalence as opposed to any equivalence and naturalness as opposed to formal correspondence (Nida and Taber, 1974 p 14).

The translation theory argument is an eternal one, which translators will continue debating forever, because as 'translation theory is concerned with choices and decisions, not with the mechanics of either the SL or TL' (Newmark, 1982 p 19), there is no hard and fast solution. Each translator has his own ideas (which probably often even vary, depending on what and for whom he is translating, and even on his mood at the time — tending towards the more literal for technical texts and literary texts for scholars, where the message or the SL form respectively may be more important; and tending towards the more free for media-orientated texts for the general reader, who expects to be able to read the text without difficulty) - and he will not be easily swayed by someone else's opinion. To sum up in the words of Peter Newmark

There can be no valid single theory of translation, and no general agreement on the element of invariance, the ideal translation unit, the degree of translatability and the concept of equivalent effect and congruence in translation (Newmark, 1982 p 113).

A brief discussion follows of the method used in the translation of extracts from Diario di un Sognatore, and of particular problems encountered.

Before embarking on a translation, the translator should be completely familiar with the source text. This is important even if, as in this case, only part of the text is being translated, because the translator cannot faithfully render all the ideas of the original in the style of the original if he has only read half of the work i.e. those extracts that he is going to translate. It is even worse for a translator to begin translating immediately without first obtaining an idea of the work as a whole. If he does this, he may be unaware that certain constructions are stylistic devices common to a particular author, and in his translation he may not reflect this and will have to begin again.

Once the translator is familiar with the SL text, he should do background reading on the subject matter. In this case, the translator read up on contemporary Italian literature of the last forty years, concentrating in particular on the new avant-garde and experimental novels.

The translation itself was done following the text closely and aiming for equivalence as described by Nida and Taber (1974). It was fairly easy to give a more literal rendering of the dreams in English, but when reading over the translation they often did not 'sound' English. Literary translation would seem to be more difficult than other translation, because the translator must not only pay attention to what the author is saying, but how he is saying it. Although technical and information texts do have a style of their own, their meaning is all important, and the translator may rephrase sentences in order to get the meaning across in a way which is natural in the TL. In a literary text, however, the translator must constantly be aware of the author's style, and must try and translate idiomatically into the TL without being too free and introducing elements, including stylistic ones, that were not in the SL text.

To avoid translationese, advocated by Nabokov but rejected

earlier in this translation project, the translations were revised without again looking at the original, and more idiomatic expressions were sought for ones that jarred in English. The reason for not consulting the original during this phase is that it may prove to be very binding and inhibiting to the translator who may be too influenced by the structure and phrasing of the original, and hence may find it difficult to produce an equivalent idiomatic version in the TL.

Once thoughts have been given a particular shape - set down in certain words in a certain order - it is hard to think of them as having a different shape... No matter how technically correct a translation may be, it will 'sound wrong' if the influence of the source language can be detected in the choice or order of the words (Duff, 1981 p 4).

Once this phase was completed, the new, more idiomatic translation was checked carefully against the original, to ensure that elements were neither introduced nor omitted, and that Malerba's style had not been changed more than was necessary, within the confines of the English language. This stage is all important for an accurate and equivalent rendering of a text.

The annotations were done at the same time as the translation so that the translator was constantly aware of the different stages of the problems. For this reason it was often necessary to cancel, add or revise annotations as the translation took shape and was edited and re-edited. In some ways the translator has more leeway with an annotated translation of a work, as he can then justify his choice of certain words and phrases. Nevertheless the translator should never rely on being able to annotate — the translation should be able to stand on its own and read fluently without the annotations.

The extracts will be grouped according to the problems that they presented to the translator, and not according to the classifications which Malerba gives in the prologue. Obviously, however, each

extract presents more than one problem, so this classification is very general. Each group of translations will be prefaced by a brief discussion of the major problem linking those particular extracts, and then the translations will follow with annotations for other details, and attention will merely be drawn to the problem already discussed in detail. Tense will be discussed first and in greater detail because it affects the whole translation. Other problems to be discussed will be: Italian syntax compared with that of English; the position of the adjective in Italian; ellipsis; preservation of cultural flavour; the translation of taboo words; and plays on words. Other translations with a mixture of other problems will be grouped at the end of the section under the title Miscellaneous.

PART TWO : CHAPTER ONE

T E N S E

There is only one type of present tense in Italian, as opposed to the two types of future and five types of past tense, but this may have various nuances. It may be used to indicate an action happening when the speaker is speaking eg. 'Leggo il giornale'. This is equivalent to the English progressive present 'I am reading the newspaper'. The present may indicate a habitual action - 'vado all'università ogni giorno'; a historical, geographical or scientific fact eg. 'La rotazione della Terra è una dura quasi un mese' (Satta, 1973 p 311); an action which will happen in the near future eg. 'Viaggio a Londra domani'. The present tense is also used for idioms and proverbs eg. 'Chinon fa non falla' (p 311).

These uses of the present tense in Italian are equivalent to those in English, except English has two forms - the simple present and the progressive present. Unlike English, Italian also makes use of the historical present, to describe more vividly an event which happened a long time ago eg. 'Allora Cristoforo Colombo va dalla regina e le chiede tre caravelle' (Satta 1973 p 311). This present is also sometimes used in newspaper articles and sports reports. In English, the so-called dramatic present is the equivalent of the historic present in Italian. An English speaker, however, even in the most relaxed situations, will not often use the 'dramatic present'. In the words of George Orwell:

The 'dramatic present' is a great difficulty. Personally I am against it except when it is used for generalization, i.e. describes something typical. I think in genuine narration one should avoid it (quoted in Duff, 1981 p 74).

Diario di un sognatore is written in the present tense, //

characteristic common to Italian experimental writers. In contemporary English literature, however, the present tense is not commonly used but if it is, it usually does not occur throughout the work but is alternated with other tenses to prevent the work from becoming too heavy and stilted.

Hemingway, Saroyan, Ken Kesey and Damon Runyon have used the present tense regularly and effectively, but its effectiveness is largely because it is unusual, and the English reader is aware that a device is being used. Virginia Woolf, writing in the 20s, used the present tense as an experiment in The Waves, but it was not used throughout. James Joyce also made use of the present in his works of the modernist period. This use of the present was part of the stream of consciousness movement and is avoided today because to a large extent it has become clichéd. In Waiting for the Barbarians, which is in diary format, the present tense is used for the most part, although other tenses are used as well.

We sit in the best room of the inn with a flask between us and a bowl of nuts. We do not discuss the reason for his being here. He is here under the emergency powers, that is enough. Instead we talk about hunting... He nods... He picks his way uncertainly among the strange furniture but does not remove the dark glasses. He retires early. He is quartered here at the inn because this is the best accomodation the town provides.
(Coetzee, 1981 pp 1-2)

The tense sometimes changes within the same paragraph:

I stood up and stretched; then I trudged home through the balmy darkness, taking my bearings from the dim sky-glow of the household fires. Ridiculous, I thought: a greybeard sitting in the dark waiting for spirits from the byways of history to speak to him before he goes home to his military stew and his comfortable bed. The space about us here is merely space, no meaner or grander than the space above the shacks and tenements and temples and offices of the capital. Space is space, life is life, everywhere the same. But as for me, sustained by the toil of others, lacking civilized vices with which to fill my leisure, I pamper

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my melancholy and try to find in the vacuousness of the desert a special historical poignancy. Vain, idle, misguided! How fortunate that no one sees me! (Coetzee, 1981 pp 16-17).

At first, when reading Waiting for the Barbarians, the present tense jars, but once the reader is used to it, it seems to make the whole sequence of events more immediate, more real and more horrifying. Coetzee skilfully alternates the tenses to prevent the reader from becoming bored. Some people, however, have criticized the book for its extensive use of the present. Perhaps the present may be said to be effective here, because the diary is describing a continuum of events, whereas, although Malerba's diary covers a year chronologically, his dreams are usually not connected and the diary takes on a fragmented form. Here the reader is not absorbed into the flow of a narrative which, because of the nature of its content, will tone down the use of the present tense and make it seem less conspicuous. Thus the sustained use of the present tense in English would tend to make the diary seem stilted and not very readable. Because the present tense is commonly used in contemporary Italian literature, the present tense will not have the same effect on the Italian reader. An equivalent effect or similar response is one of the criteria considered to be most important in translating, it was decided to use the past tense in the English translation, as most of the extracts sound better and are more evocative in the past. In the prologue, Malerba states that dreams take place 'in un tempo lontano' (p 10), and in English the past tense is more suitable for describing distant events than the present. As Duff says:

For the literary translator, in particular, it is important to break free from the tyranny of tenses. Idiom makes its own rules (Duff, 1981 p 77).

In a few exceptional cases the present tense may be used in the translation of Diario di un sognatore, but this will be discussed later with examples.

Joos writes : 'Even more than in European languages generally, past tense is the normal narrative pattern in English' (Joos, 1964 p 125). Although English has a progressive form of the present tense, unlike Italian, according to Quirk and Greenbaum, this tense 'refers to a future happening anticipated in the present' (1973, p 45), eg. 'He is moving to London'. As such, this tense is therefore not very well suited to describing dreams which are necessarily in the past, although it is more suitable than the simple present.

The progressive when used in conjunction with the past specifies the limited duration of an action eg. 'I was writing with a special pen for a period last night, but my hand grew tired.' As such 'it is a convenient device to indicate a time span within which another event (indicated by the simple past) can be seen as taking place' (Quirk and Greenbaum, 1973 p 45). In Diario di un sognatore, the progressive (present) is indicated by the gerund eg. in the dream of 26-27 December 'sto ascoltando dischi di jazz...' which would normally be translated by 'I am listening to jazz records...' but which here is translated by the more natural sounding past progressive in English 'I was listening to jazz records...'.

Because in the translation the past tense has most often been used instead of the present tense, other words in the translation may have to be changed to fit in with the new time sequence. For example, words like 'now', 'ago', and 'this' usually have to be changed to 'then', 'before' or 'previously' and 'that'.

Although the past tense has generally been used in translating the dreams, some extracts may be translated in the present just as effectively as in the past. For example the dream of 3-4 February.

Settecamini, 3-4 febbraio

- 1 Deserto del Sahara. Sono sorpreso che non sia caldo come si dice. Non sento caldo, ma sto sudando in abbondanza. Sudore freddo. Un aereo arriva nel cielo, fa un giro in tondo disegnando una O (o uno zero?) e poi se ne va.
- 5 Sono solo, ma laggiù all'orizzonte, su uno

schermo lontano, vedo le immagini del
film Casablanca. Cammino verso lo schermo.
Quando sarò arrivato entrerò nel film.

Settecamini, 3 - 4 February

The Sahara Desert. I am surprised that it is not as hot as it is reputed to be. I do not feel hot, but am sweating profusely. A cold sweat. A plane appears in the sky, turns a complete circle, sketching an O (or a nought?) and then goes away. I am alone but over there on the horizon, on a distant screen, I see the images of the film Casablanca. I walk towards the screen. When I get there I will walk into the film.

As there is no verb in the first 'sentence', the reader is transported immediately and, as it were, timelessly into the Sahara Desert. It is because of this immediacy that the present tense becomes acceptable in English. In retelling his dream, the dreamer is surprised (and he remembers his surprise vividly) that the desert is not as hot as he thought that it would be, that it seems as if he is transported there again as he remembers his feelings. The use of the present tense highlights the effect of the dream on him. It is possible to sustain the present in the translation because there is yet another 'sentence' without a verb - 'Sudore freddo' (1.3), 'A cold sweat'. Perhaps if the dream were much longer, it would become clumsy to use the present throughout. It should be mentioned, however, that this extract could also be translated in the past.

Another dream which may be translated in the present is the one of 11 - 12 February. Like the previous one it is short, and is almost in the form of instructions - how to send letters quickly and easily. In English instructions are usually in the present or imperative so the present tense would work here. In addition there is no verb in the first phrase, which therefore does not immediately introduce the reader to a time sequence.

Roma, 11 - 12 febbraio

1 Un nuovo sistema per spedire le lettere.
 Apro la finestra, deposito la busta chiusa
 su una corrente d'aria et la lettera parte
 per la sua destinazione. È una bella invenzione,
 5 finalmente hanno inventato una cosa utile.
 Richiudo la finestra e mi metto a scrivere
 un'altra lettera.
 (È un sogno senza dimensioni, senza spazio,
 di brevissima durata e poi di nuovo il buio
 10 del sonno).

Rome, 11 - 12 February

A new way of sending letters. I open the window, deposit the sealed envelope on a current of air, and the letter leaves for its destination. It is a clever (1) invention, at last they have invented something useful. I close the window and begin to write another letter.

(It was a dream with no dimensions, without spatial elements, of extremely short duration, followed immediately by the darkness of sleep). (2)

(1) 'bella' is probably the equivalent of the English word 'nice', which is often used but does not mean much. The translator has chosen to use 'clever' here as it conveys more meaning.

(2) The past tense has been used in Malerba's comment on his dream, as he is thinking back on what the dream was like. Usually, however, the asides after his dreams are translated in the present tense, as they refer to the real world, and often are statements or descriptions of the habitual.

The dream of 12 - 13 November, at Rome, is translated in the past tense, although most of the actual translation consists

of the present tense, as the dreamer is remembering a dream (in the past) of a fact, which constantly exists and is therefore in the present. There is also a bracket in this dream, which is not actually part of the dream, but the dreamer's thoughts about the dream.

Roma, 12 - 13 novembre

- 1 Penso nel sogno (qualche sogno è fatto
di soli pensieri, in genere molto elementari):
'I pomodori pelati sono acidi e perciò non
si possono conservare nei recipienti di plastico.
5 L'acqua non è acida e si può conservare nei
recipienti di plastica'.

Rome, 12 - 13 November

I thought in my dream (some dreams consist solely of thoughts, which are usually very basic): 'Peeled tomatoes are acid and therefore cannot be stored in plastic containers. Water is not acid, and may be stored in plastic containers'.

Most dreams, however, have been translated into the past tense as this is more natural for English speakers. As far as possible, an attempt has been made to begin the dream with a progressive past, as this is a more descriptive and less specific tense. It implies an ongoing experience (the dream and the individual events within the dream) and is not as abrupt as the simple past would be. Occasionally, the present tense has been used for effect within a translation that is predominantly in the past, as is the case with the following translation.

Settecamini, 22 - 23 agosto

- 1 Sono coinvolto in loschi terrorismi, cerco
di uscire. In un viale alberato (Roma, zona
del Policlinico) c'è una utilitaria che mi
aspetta con il motore acceso e la portiera
5 socchiusa. Un uomo al volante e una ragazza
al suo fianco. Mi avvicino, apro la portiera
e punto la pistola alla nuca dell'uomo. Passano

pochi istanti e qualcuno alle mie spalle
 mi punta a sua volta una pistola alle costole.
 10 Con la sinistra estraggo un'altra pistola e la
 punto contro la ragazza seduta a fianco dell'
 uomo. Questa a sua volta mi punta una pistola
 al petto. Restiamo tutti immobili con le
 pistole puntate, in una situazione insostenibile.
 15 Ho chiara coscienza del ridicolo e penso che
 questa è una situazione alla Ridolini, vorrei
 mettermi a ridere e dire 'abbiamo scherzato'
 ma non oso. Non si sa mai che a uno di questi
 gli venga in mente di sparare. Intanto si sta
 20 avvicinando sul marciapiede un gruppo di ragazzetti.
 L'uomo al volante è il primo che ritira la pistola
 e tutti facciamo altrettanto. Ne approfitto per
 incamminarmi insieme ai ragazzetti giocando con
 loro, confondendomi con loro.

Settecamini, 22 - 23 August

I was mixed up in some shady terrorist (1) activities, and (2) was
 trying to break away. Down a tree-lined avenue (in Rome near the
 Polyclinic) there was a small car waiting for me, with the engine
 running and the door half-open. A man at the steering wheel and
 a girl at his side. I go up to the car, open the door and thrust
 the pistol in the nape of the man's neck (3). Several minutes
 elapse then someone behind me, thrusts (4) a pistol into my (5)
 back. With my left hand (6), I produce another pistol, and aim
 it at the girl sitting next to the man. She in turn points a pistol
 at my chest. We all remain motionless, pistols drawn, in unbearable
 tension. I am aware of the ridiculousness of the situation which
 seems like something out of a Charlie Chaplin movie (7). I want
 to burst out laughing and say 'it's only a joke' but I dare not.
 You never know when one of them might suddenly decide to shoot (8).
 A group of kids came (9) down the street towards us. The man at
 the wheel was the first to withdraw his pistol and we all followed
 suit. I took this opportunity to move off with the kids, joking (10)

with them, disappearing into their midst.

- (1) The Italian plural 'terrorismi' (1.1) cannot be used in English, as the word 'terrorisms' does not exist. Thus 'terrorist activities' has been used.
- (2) 'and' has been inserted here, and the second 'I' omitted to make the sentence less staccato. There was also a problem with the tense of the verb 'cerco' (1.1). Should the simple past or the progressive past be used here? The simple past would imply that the dreamer tried once to extricate himself from the terrorist activities, whereas the progressive past would imply that he was continuing to try to break away and was perhaps not succeeding. The translator has opted for the second solution.
- (3) There has been a shift of tense here, to the present, to make the sequence of events seem more vivid and rapid. The present is suitable here as it highlights the immediacy of the dream for the dreamer, creates a certain amount of suspense, and seems to speed up the events. It is no longer a narrative, it is actually being (re)lived. The previous phrase, which contains no verb, also facilitates this change of tense, as there is a gradual transition: past - no verb - present, instead of a more sudden change from past to present.
- (4) Although in the Italian the verb 'puntare' has been used throughout the text (ll. 5, 7, 8, 9, 10), in the translation the verb has been varied: 1.5 'thrust'; 1.8 'aimed'; 1.9 'pointed'. In doing this, some of the effects of the alliteration in the Italian have been lost. If, however, the alliteration had been retained all the way through in the English it would have been overdone. The English version does have some symmetry in that the first two are 'thrust', the middle one is 'aimed' and the last two are 'pointed'.

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- (5) 'my' in English has been underlined for emphasis, to avoid repetition of 'in turn' in English. Although 'a sua volta' is used twice in the Italian (ll. 7 and 9) in English this repetition sounds laboured and spoils the fluidity of the rapid sequence of events which is already being highlighted by using the present tense. The emphasis on the word 'my' simply and effectively creates the impression of a chain reaction.
- (6) 'Hand' has to be added in English for the phrase 'Con la sinistra' (l. 7) to make sense.
- (7) 'Ridolini' is the Italian name for Charlie Chaplin. In English, however, it would not be idiomatic to say 'it was a Charlie Chaplin situation', hence the present translation: 'it was like something out of a Charlie Chaplin movie'. It is also possible to see 'Ridolini' as a play on the Italian verb 'ridere' which means 'to laugh'. In fact this is perhaps how Charlie Chaplin got his Italian name, because he was notoriously funny and made everyone laugh. Unfortunately the English name itself does not contain any actual plays on words, although 'Charlie Chaplin' has now come to be associated with laughter and the word may therefore carry implicit connotations.
- (8) The English 'when one of them might suddenly decide to shoot' is an idiomatic and not a literal translation of 'che a uno di questi gli venga in mente di sparare' (ll. 14-15) but accurately reflects the element of impulse and even reckless and irrational behaviour.
- (9) The tense has changed back to the past here, because the subject matter has changed and there is not as much action. The people with the pistols are frozen into inactivity after the fast movement of drawing pistols has passed. It is therefore logical to return to the past here, with the arrival of the kids, and thus round off the dream which began in the past.

- (10) In the context 'joking' is probably a better translation of 'giocando' (l. 18) than 'playing' as it would hardly be possible for the dreamer to walk off with the kids while actually 'playing'. He was probably jostling and shoving them in an effort to be inconspicuous and 'fit in' with them.

Sofia, 8 - 9 giugno

1 Tutti sono d'accordo nel dire che certi Bulgari,
solo pochi, sono invisibili. Io ho qualche
perplessità, ma non posso dimostrare il contrario
perché se sono invisibili non si vedono, e
5 nemmeno io li vedo. 'Lì ci sono due Bulgari
invisibili', dice N.Z. Io non vedo niente, ma
è giusto che non li veda perché sono invisibili.
Si sta parlando di questo in un giardino pubblico
fra una decina di persone. Fra queste solo io ho
10 dei dubbi, ma non oso manifestarli.

Sofia, 8 - 9 June

Everyone agreed that some Bulgarians, although only a few, are (1) invisible. I was not so sure, but I could not prove the opposite because if they were invisible, they could not be seen, and not even I could see them. 'There are two invisible Bulgarians over there' said N.Z. I could not see anything, but it was logical that I could not see them because they were invisible. Ten or so of us were discussing this in a park. Of all of us, I was the only one with doubts, but I did not dare express them.

- (1) The present tense is used here because it is a general statement. If the past tense were used, it could imply that Bulgarians 'used to be invisible' but can now be seen.

Roma, 17 - 18 ottobre

1 Avvicino un fiammifero acceso a una pagina
sulla quale ho scritto con la macchina un certo
numero di parole. Quelle infiammabili prendono

5 fuoco subito e scompaiono in una nuvoletta
 di fumo. Altre parole esplodono con un
 colpo secco e anch'esse scompaiono. Altre
 non reagiscono al fuoco del fiammifero.
 (Non riesco a ricordare né le parole
 10 'infiammabili' né le altre scritte sulla
 pagina).

Rome, 17 - 18 October.

I held a lighted match to a page on which I had typed a few (1) words. Those that were inflammable caught alight immediately and disappeared in a puff (2) of smoke. Other words exploded with a dry pop and disappeared as well. Others did not react to the flare of the match.

(I can (3) remember neither the 'inflammable' words nor the others written on the page).

(1) To translate 'un certo numero di parole' (1.2) literally would seem too stilted and specific in English.

(2) In English it would be clumsy to say 'disappeared in a little cloud of smoke', because by the time all the words are out they have lost their effect. 'A cloud of smoke' would imply a huge cloud arising from, for example, a burning house. 'Puff of smoke' implies a quick, almost graceful, movement, which is why it has been used here. In addition, the Oxford Dictionary defines 'puff' as a 'small quantity of ... smoke etc', so 'puff' accurately reflects the smallness of 'nuvoletta' (1.4).

(3) The bracket is translated in the present tense because it represents the author's thoughts after he has had the dream. If it were translated in the past tense it might imply that it were part of the dream, an afterthought.

PART TWO : CHAPTER TWO

S Y N T A X

'In a language like English ... the order of the words is essential to the meaning of the sentence'. (Bertrand Russell, quoted in Duff, 1981 p 62). In Italian, although there is a more common, or direct, syntax, there are no hard and fast rules. In English the accepted word order is subject, predicate, object; in Italian direct word order is the same — subject group, predicate group, direct and indirect objects, for example : 'Il ragazzo mangia la mela' — 'the boy eats the apple'.

In Italian, however, the so-called indirect construction, which does not respect the usual order of the parts of the sentence, is quite common. A typical example is the Sicilian phrase 'Buono il gelato era' instead of 'il gelato era buono' (Satta, 1973 p 555). In English it is syntactically incorrect to say 'Good the ice-cream was'. This type of construction is quite frequent in Italian and may be used for stylistic reasons or to emphasize an element within the sentence. According to Satta (1973, p 555) 'Con te io non parlo' is more resolute and categorical than 'Io non parlo con te', but 'Con te non parlo, io' serves to emphasize the point even further. In English, any construction other than 'I am not speaking to you' would be syntactically unacceptable in all but the most colloquial expressions.

Satta recommends that the auxiliary and the participle in compound tenses or in the passive should not be separated, although it is not absolutely wrong to do so. For example, 'Non ho finora visto nessuno' is not wrong, but to an Italian 'Non ho visto nessuno finora' would sound better. 'Tutto', however, does not seem to intrude as much when placed between verb forms, for example 'E tutto finito, ormai'; 'i nostri insegnanti sono stati tutti

trasferiti'. In English the infinitive should never be split, for example, 'He wants to quickly bath before going out'. This problem does not arise in Italian, because the infinitive consists of a single word.

In Italian there has always been discussion over the position of verb complements in the sentence, on the 'priority' of one complement over another. Satta maintains that there is almost no difference between the sentences 'Ho dato tre libri a Maria' and 'Ho dato a Maria tre libri'. This also holds true for the English 'I gave three books to Maria' and 'I gave Maria three books'. The sentence 'A Maria ho dato tre libri', however, adds new light to the sentence in the form of an implied comparison: 'A Maria ho dato tre libri e a te nemmeno uno'; 'A Maria ho dato tre libri, non due'. In English a similar construction would be possible for emphasis, but it would not be used as often as in Italian.

Thus it may be seen that Italian syntax is not as rigid as that in English, and this has to be considered when translating.

Roma, 26 - 27 novembre

1 Sto portando una pesante valigia piena di
fango verso la stazione. Vorrei prendere un
caxi, ma la valigia sgocciola e temo che il
taxista mi faccia delle domande. Proseguo a
5 piedi lasciando una scia bagnata sull'asfalto.
Arrivano alle mie spalle tre capre e si mettono
a leccare la valigia sgocciolante. Cerco di
scacciarle, non ci riesco. Per colpa loro
verrò sicuramente scoperto, ma non posso mettermi
10 a correre perché la valigia è molto pesante.
(Ancora la sensazione che il sogno trascritto
non sia altro che un frammento di un sogno molto
più lungo e avventuroso).

Rome, 26 - 27 November

I was carrying a heavy suitcase full of mud to the station. I would have liked to have taken a taxi, but the suitcase was dripping (1) and I was afraid that the taxi driver might ask questions. I continued on foot, leaving a wet trail on the road (2). Three

.../45

goats appeared behind me (3) and began to lick the dripping case. I tried to drive them away, but (4) to no avail. Because of them I would surely be discovered, but I could not run away because the suitcase was extremely (5) heavy.

(Once again the feeling that the dream written down was no more than a fragment of a much longer, more exciting dream).

- (1) 'Sgocciola' in this context is onomatopoeic. It sounds like the mud squelching around in the suitcase and then dripping out. 'Squelch' in English conveys the onomatopoeia, but not the dripping which is the most important aspect, as this is what is causing the trail behind the dreamer.
- (2) Although 'l'asfalto' (tar) (1.4) is used in the Italian as a synecdoche for the road, in English it is more effective to be more blatant, as there has been no previous reference to a road, and thus to say 'tar' might cause the reader to wonder 'what tar?'.
- (3) In Italian, because there is no rigid word order, more suspense can be created in the dream by putting the verb first, 'Arrivano' (1.4). The reader immediately asks himself 'what?', but next is only told 'where' ('alle mie spalle') and finally he discovers the subject 'tre capre'. In English this is impossible without sounding stilted and vaguely Biblical: 'There arrived behind me three goats'.
- (4) 'But' seems necessary in English to avoid a too staccato effect, which is acceptable in Italian.
- (5) 'Very' in English does not carry much meaning, therefore 'extremely heavy' has been used to translate 'molto pesante' (1.8).

PART TWO : CHAPTER THREE

THE POSITION OF ADJECTIVES IN ITALIAN

The position of adjectives would normally be dealt with under syntax, but it was felt that the problem was substantial enough to be dealt with separately.

The natural position of the adjective in Italian is after the noun, although there are cases where the adjective may precede the noun. According to Satta (1973) when the adjective is placed after the noun it is highlighted and emphasized in relation to the noun, whereas if the adjective is placed before the noun, it is the noun which is emphasized.

There are few hard and fast rules as to the position of the adjective, but in certain cases it is essential that the adjective follow the noun. For example, in cases where the adjective defines the noun it must be placed after it, for example, 'un giardino rettangolare', 'la religione cattolica', 'il popolo italiano' (Satta, 1973 p 182). According to Satta, adjectives which describe a constant or habitual quality of the noun are best placed before the noun, eg. 'la calda estate', 'la bianca neve' (p 182). Adjectives of colour are, however, usually placed after the noun, thus the last example may be disputed.

All adjectives which are linked to a complement are automatically placed after the noun eg. 'un professore bravo in latino', 'il viso rosso di rabbia' (p 182). In English this is also true — 'His face red with anger, he replied'. Usually when there is more than one adjective, they follow the noun, eg. 'una casa grande, confortevole e moderna' (p 182). In some cases one adjective may be placed before the noun and the other after as in 'una bella casa

moderna' (p 182). In some cases, although rare, the position of the adjective can change the meaning of the sentence, eg. 'un pover'uomo' is a wretched man, whereas 'un uomo povero' is a man who is not wealthy. In such cases, when the adjective is intended in its literal sense it usually follows the noun, whereas when it is intended in a figurative sense, it precedes the noun.

Two factors which adversely affect the correct placing of the adjective, according to Satta, are poetry and the increasing knowledge of English, where the adjective must precede the noun, except as above 'His face, red with anger'.

... ci sono opere della narrativa e anche della saggistica tradotte dall'inglese nella nostra lingua, nelle quali il traduttore, sia per la fretta sia perché ha ormai l'orecchio 'guasto', non ha avvertito l'esigenza di una scelta, e troppo fedelmente segue l'ordine della lingua originale, prima l'aggettivo e poi il sostantivo (Satta, 1973 p 182).

Obviously in translating from Italian to English, the opposite must be taken into account and the adjective should be moved to precede the noun in the translation. Very rarely in English, may the adjective follow the noun and this is only to heighten the effect or to create suspense. For example, 'The girl staggered through the door, weak and gasping' is far more effective than 'The weak and gasping girl staggered through the door'. Perhaps because there are two adjectives, the second example sounds strange to the ear, but if only 'weak' were used in both cases, the first would be far more evocative than the second, which would be more a simple statement of fact defining the girl more than her physical state cf. 'The girl staggered through the door, weak' and 'The weak girl staggered through the door'.

Roma, 10 - 11 gennaio

1 E successo qualcosa di tragico sul fianco
della collina, forse un incidente ferroviario.
Mi arrampico in mezzo a sterpi secchi, con fatica.
Ci sono dei corpi a terra, mutilati, bruciacchiati,
5 poco sotto la linea della ferrovia sulla quale

arriva ora solitario un vagone-merci e si
 ferma sul luogo dell'incidente. Il vagone sembra
 finto, di cartone. Dal groviglio di corpi mutilati
 si alzano due figure, una donna vestita di scuro,
 10 magra, il corpo giovane, con un mozzicone
 bruciacchiato al posto della testa, e si allontana
 insieme a un uomo, anch'esso con la testa ridotta
 a un carbone informe. Mi identifico con l'uomo, sono l'uomo
 15 a raggiungere un luogo non lontano dov'è
succedendo qualcosa che ci riguarda. Il percorso
 non è lungo, ma faticoso e incerto per la
 condizione dei due che inciampano nei sassi, si
 sorreggono a vicenda camminando a zig-zag,
 20 perdono e ritrovano il sentiero tracciato su un
 terreno selvaggio. Finalmente i due arrivano (arriviamo)
 in una radura protetta da cespugli fitti e alti.
 La giovane donna senza testa si sdraia sull'erba,
 sfinita. Respira faticosamente, si capisce che
 25 è alla fine. Arriva un fosco personaggio con una
 scure in mano, una specie di contadino omacciuto e
 senza perdere tempo vibra un colpo affondando la
 lama nel fianco della donna. Sembra risolto il
 problema di ucciderla, gesto che non avrebbe potuto
 30 realizzarsi se la donna moriva prima. Purtroppo
ora tocca a me. A questo punto mi sveglio.
 (Ecco che i sogni si prendono la rivincita,
 ritornano a essere duri e angosciosi 'come prima'.
 O almeno così pare).

Rome, 10-11 January

Something terrible had happened on the hill (1); it seemed to be (2)
 a train accident. I struggled up, clutching at dry bushes (3).
 There were mutilated and scorched (4) bodies on the ground just
 below the railway line along which a solitary goods wagon now
 approached and stopped at the scene of the accident. The wagon
 seemed like a fake, made of cardboard. Two figures got up from
 the tangle of mutilated bodies -- a thin, darkly clad woman with a
 young body (5) and a scorched stump where her head had been who
 walked off with a man whose head had also been reduced to a shape-
 less lump of carbon. I identified with the man, I was the man
 with the charred head, and I urged the woman to keep going until
 we reached a place, not far off where something which

concerned us was happening. It was not far, but the journey was tiring and uncertain because of the condition of the two who stumbled over rocks, steadied each other, zig-zagging along, losing and then finding the path which lead (6) them over rough ground. Finally the two (we) (7) arrived in a clearing protected by dense, tall shrubs. The young woman without a head stretched out on the grass, exhausted. She could hardly breathe, it was clear (8) that she was near the end. A grim figure (9) arrived on the scene, axe in hand (10), a stocky peasant type (11); he struck without hesitation, plunging the blade into the woman's side. The problem of killing her seemed to be solved, an action (12) which could not have taken place if the woman had died before. Unfortunately now (13) it was my turn. At that moment I woke up.

(Now the dreams seem to be taking their revenge, and are (14) as distressing; and agonizing 'as before'. Or at least so it seems).

(1) 'sul fianco della collina' (1.1) has been translated by 'hill', as places are less specific in English than Italian, which would probably reject 'sulla collina' as being too vague.

(2) 'forse' (1.2) has been translated by the verb phrase 'it seemed to be' in English, as, in the context, 'perhaps' would be too vague. 'It could have been' would have been a possible solution if the dreamer were not going to elaborate. Here 'it seemed to be' retains the element of doubt in 'forse' and creates the effect of a camera capturing a general overview of the scene before zooming in to capture the detail.

(3) 'con fatica' (1.3) has been rendered in English by 'struggling' and 'clutching at' which convey the sense of the dreamer's difficulty.

- (4) The placing of the adjectives before the noun sets the scene. If they had been placed after the noun, as in Italian, a dramatic effect would have been created; the impact of the following description would, however, have been weakened. The use of 'ci sono' (1.3) to introduce the sentence indicates a narrative and descriptive mood, which has been echoed in English with 'there were'.
- (5) Although the meaning would still be clear if the translation read 'From the tangle of mutilated bodies two figures got up...' this syntax offends the English reader and is therefore stylistically clumsy. The order of adjectives has also been changed to render the sentence less strange in English.
- (6) It is very difficult to translate 'tracciato' (1.17) into English in this context. A literal translation would not work at all — 'the path laid out /marked out/ traced over rough ground'. The translation varies somewhat from the original, but sounds more English — 'the path which led them over rough ground'.
- (7) Here, the subject is being emphasized and not the action. In Italian, however, because the verb and subject are inextricably linked the whole form has to be underlined — 'arriviamo' (1.18). In English it is possible to underline only the subject.
- (8) 'It was clear' has been used to translate 'si capisce' (1.20) to avoid the clumsy impersonal 'it was understood' or even 'one understood'. In addition these would be far too literal in English, as in the context it does not make sense to suddenly have 'it was understood' as it did not require understanding to see that the woman was almost dead.
- (9) To translate 'personaggio' (1.21) by 'person' in English would be too neutral in the context. 'Character' could perhaps be used, as like 'personaggio' it may refer to an actor in a play. In this case, however, it might be too disparaging, therefore,

'figure' was chosen as it is not as neutral as 'person', yet still retains an element of doubt as to the role of this 'personaggio'.

- (10) 'con una scure in mano' (1.21) has been translated more briefly in English by 'axe in hand' to prevent the sentence from becoming too long and heavy.
- (11) 'Omacciuto' (1.24) was not found in any of the dictionaries referred to, but is probably a dialectical form of 'omacciotto', used disparagingly to refer to someone of stocky build. 'Type' has been used in English in an effort to reflect the disparaging tone.
- (12) 'action' has been used to translate 'gesto' (1.24) as it conveys both the action of killing the woman and 'action' in the sense of deed.
- (13) Although in the section on Tense it was stated that words like 'ora' should be translated by 'then' in English because of the change in tenses, here the use of 'now' is effective as it conveys the dreamer's fear at the closeness of the event.
- (14) The infinitive 'a essere' (1.28) in Italian has been translated by 'and are' in English as in this context the infinitive could not be used.

PART TWO : CHAPTER FOUR

E L L I P S I S

The very structure of the Italian language dictates that the subject is contained in the verb, and distinctions in the subject are made through conjugating the verb. Thus every time a new verb is introduced, the subject is automatically repeated, even if it is the same person who is involved. In English, however, the subject and the verb are separate which means that they can be used independently. Once it is clear who or what the subject of the sentence is, the subject no longer has to be repeated. A person translating from Italian into English must be constantly aware of this as on seeing a string of Italian verbs, he automatically registers the subject with the verb and runs the risk of producing a clumsy translation if he repeats this automatically in English. Often the second time the subject is referred to, it can be replaced by 'and' as the first subject is still close enough to the second verb for the meaning to be clear. Sometimes, however, repetition of the subject is necessary in English for clarity, and/or grammatical reasons, as is the case in the dream of 2-3 December.

Roma, 2 - 3 dicembre

Sfoglio a lungo un dattiloscritto per eliminare le pagine meno riuscite. È un lavoro noioso che faccio di malavoglia per un autore che non conosco. Prima di gettare nel cestino le pagine eliminate ci sputo sopra.

(Un altro sogno reprovevole, non ho mai sputato sui dattiloscritti altrui, anche se noiosi).

Roma, 2 - 3 December

I had been (1) paging through a manuscript for some time, to weed out the less successful pages. It was a boring task which I (2) was doing reluctantly for an author I (3) did not know. Before throwing the rejected pages into the wastepaper basket I spat on them.

(Another shameful dream, I have never spat on other people's manuscripts, even if they were boring).

(1) In this context the past progressive cannot be used with the phrase 'for some time'. There are two alternatives : the simple past, 'I paged through' and the perfect past which has been used here. The latter has been chosen above the simple past because it adds more to the feeling of boredom and frustration.

(2) and (3) As each of the verbs, although with the same subject, are within different relative clauses, ellipsis cannot take place here.

In the dream of 27-28 September, however, the subject may be omitted.

Roma, 27 - 28 settembre

1 Sfoglio un grosso libro, un vocabolario,
e da ogni pagina aperta volano via tre quattro
cinque farfalle di colori diversi. Sono
sorpreso e felice, chiamo Anna e i figli e dico
5 di salire che c'è una bella cosa da vedere.
Intanto continuo a sfogliare il vocabolario e
la stanza poco alla volta si riempie di farfalle.

Rome, 27 - 28 September

I was leafing through a thick book, a dictionary, and as I turned each page three four five butterflies of different colours flew

.../54

away. I was surprised and happy, and (2) called Anna and the children, telling (3) them to come upstairs as there was something beautiful to see. I continued to leaf through the dictionary and the room was gradually filled with butterflies.

(1) 'di colori diversi' (1-2) could either mean 'multi-coloured' or 'of different colours'. The first is more specific implying that all the butterflies had different colours on their wings, whereas the second could refer to many colours on one wing or to butterflies where each insect is only one colour but the colours are all different.

(2) and (3) In both cases, the subject has been omitted — in the first 'and' has been inserted and true ellipsis has taken place; in the second the verb has been changed to a gerund form to make the sentence flow more smoothly. Mere omission of the subject would also have sufficed, but would have made the sentence longer — 'I was surprised and happy and called Anna and the children and told them to come upstairs...'. Without any ellipsis, the sentence sounds very clumsy — 'I was surprised and happy, I called Anna and the children and I told them to come upstairs'.

Roma, 9 - 10 gennaio

1 Un cardinale nell'abito di porpora mi fa
segno di avvicinarmi. Esito, fingo di non
capire, ma lui insiste. Mi avvicino di un passo,
poi guardo il soffitto altissimo, a cupola. Ma
5 non è una chiesa, è una casa, la casa del
cardinale. Un altro cenno del cardinale. Noto
sulla sua mano bianca un anello con brillante
pietrisimo. Mi avvicino ancora, forse dovrei
occhiarmi, ma aspetto che sia lui a dirmelo.
10 Il cardinale alza la mano e mi dà uno schiaffo
sulla guancia. L'anello mi ferisce e il sangue
scende subito abboncante. Mi tocco la ferita
e poi mi guardo la mano tutta rossa.

.../55

Rome, 9 - 10 January

A cardinal in a purple habit beckoned to me to come closer. I hesitated and pretended (1) not to understand, but he insisted. I took a step forward, and looked up (2) at the very high domed ceiling. It was not a church, but (3) a house, the cardinal's house. Another signal from the cardinal. On his pale white (4) hand I noticed that he was wearing a ring of extreme brilliance. I walked up to him, perhaps I should have knelt but I was waiting for him to tell me to. The cardinal raised his hand and gave (5) me a slap on the cheek. His ring broke my skin and the blood immediately began to flow (6). I touched the wound and (7) looked down at my hand, which (8) was all red.

(1) and (2) Ellipsis.

(3) Although the Italian sentence begins with 'ma' (1.3), 'but' has been moved to the middle of the sentence in the translation, as it should not be used at the beginning of a sentence too often.

(4) 'pale white hand' has been used in English to translate 'mano bianca' (1.4) as these two words often occur in conjunction. It is rare to see them by themselves in a similar context as the sentence would seem staccato. In English it is more usual to see 'she was as white as a sheet'; 'she was deathly pale'; 'she was pale and wan' rather than simply 'she was pale' or 'she was white'.

(5) The translation could also be 'and slapped me on the cheek'. It is, however, more effective to use 'gave me a slap', because when the reader sees 'gave' he might anticipate 'a blessing' which is usually associated with a cardinal. It is therefore all the more shocking to see 'slap'.

- (6) In English it would sound clumsy to say 'the blood descended' for 'il sangue scende' (1.9). 'Scender' is a verb which is used more generically in Italian than in English. 'Flow' has been used in English to express 'abbondante' (1.9) as it gives the impression of a lot of blood, and not just a few drops. In addition downward movement is implied in 'flow' which ties up with 'scende'.
- (7) 'Poi' (1.10) has been omitted here, as it was at line 3. Words like 'poi' and 'ora' tend to be used often as fill-in words in Italian and are extremely characteristic of Italian writing, and speech in particular. If every 'poi' and 'ora' were translated into 'then' and 'now' in English it would have more of a jarring effect than a flowing one, which is the intention in Italian. Thus words such as these may to a large extent be omitted in translation, as they are not specifically referring to a definite time sequence but are more elements of style peculiar to Italian.
- (8) Unfortunately, in English the relative has to be inserted in the sentence 'mi guardo la mano tutta rossa' (1.10). It loses some of the effect of the Italian but it would be even clumsier to say 'I looked at my hand all red'.

Roma, 25 - 26 gennaio

1 Mi alzo dal letto e vado alla finestra per
 aprirla, ma la maniglia si stacca e mi resta in
 mano. Mi accorgo che il legno della finestra è
 consumato all'interno e ha conservato intatta
 5 solo la scorza esteriore. Se premo un dito sul
 legno, affonda in una materia spugnosa, molle e
 umida, di colore scuro. Mi avvicino a un
 cassettone della camera e scopro che anche il
 legno del mobile è marcito all'interno. Provo
 10 ancora a premere il dito e di nuovo la superficie
 cede e il dito penetra nel legno marcio. Faccio
 un rapido controllo e mi accorgo che tutti i
mobili sono colpiti dalla stessa malattia. Anche le
 15 porte. Vado in bagno preoccupato, mi guardo
 allo specchio. Sono pallidissimo. Premo un dito
 sulla guancia e mi accorgo con orrore che il

.../57

dito affonda anche qui come nel legno.

Rome, 25 - 26 January

I got out of bed and went to open the window, but the handle came away in my hand (1). I realized that the wooden frame had been eaten away from the inside and only the outer rim remained intact (2). When I pressed the wood with my finger, it sank into a soft and damp (3) spongy material of a darkish colour. I went over to a chest of drawers in the room and discovered that the wood (4) was also rotting inside. Again I tried pressing with my finger and once again the surface gave way and my finger sank into the rotting wood. I did a quick check and realized that all the furniture was in the same condition. The doors too. Concerned, I went into the bathroom and looked at myself in the mirror. I was extremely pale. I pressed my cheek with my finger, and noticed to my horror that my finger also sank in there as in the wood.

(1) The English is much briefer than the Italian to avoid clumsiness. A literal translation would be 'I got up out of bed and I went to the window to open it, but the handle came off and remained in my hand'. Here there has been ellipsis of verbs, as well as pronouns.

(2) In English the passive has been used in place of the active, to make the sentence flow more smoothly.

(3) The adjectives which in the Italian are after the noun have been moved to precede the noun in English, for clarity.

(4) In English it is not necessary to add of the furniture 'del mobile' (1.7) because it is obvious that if he went over to

the chest of drawers to investigate
he is referring to.

it is that wood that

PART TWO : CHAPTER FIVE

CULTURAL FLAVOUR

As already mentioned in Part I, Chapter 2, the translator must decide how much cultural flavour he wishes to preserve in the translation. In the translation of Diario di un sognatore it was possible to retain certain Italian words, which should be familiar to most English readers without making the text heavy and unreadable. These cases will be discussed in more detail with each specific translation.

Roma, 24 - 25 febbraio

1 Su un palchetto in piazza del Popolo c'è
il vecchio De Chirico in piedi, con le braccia
incrociate. Salgo i pochi scalini e De Chirico
mi punta una medaglia sul petto. Con la spilla
5 mi buca la pelle, ma io soffro in silenzio. Scendo
il palchetto e mi guardo la camicia sulla quale
è comparsa una macchia di sangue.
 Passo in dissolvenza a un secondo sogno.
Sto girando intorno al monumento di Marco
10 Aurelio nella piazza del Campidoglio e cerco di
convincerlo a scendere dal suo cavallo. 'Vieni a
fare due passi' gli dico. Marco Aurelio non si
muove. 'Se vieni ti faccio conoscere Einstein',
gli dico ancora, barando. So benissimo che
15 Einstein è morto. Marco Aurelio è sempre immobile
sul suo cavallo, sul piedistallo. Compro una
pizzetta da un carretto e gliela faccio vedere.
Niente, Marco Aurelio non scende. Mi siedo sul
piedistallo e mangio la pizzetta. Sento sopra
20 la mia testa improvviso uno stornuto. Non
capisco se è stato lui o il cavallo. Fa caldo,
vado a sedermi più in là all'ombra di un palazzo.

Rome, 24 - 25 February

Old De Chirico stood, arms folded, on a platform in Piazza del

Popolo (1). I climbed the few steps and De Chirico fastened a medal to my chest. He pricked me with the pin but I suffered in silence. I descended from the platform and looked at my shirt on which a spot of blood had appeared.

I faded into a second dream. I was walking around the base of the statue of Marcus Aurelius in the Campidoglio (2) and was trying to persuade him to get off his horse. 'Come for a walk' (3) I said to him. Marcus Aurelius did not budge. 'If you come I'll introduce you to Einstein', I told him again, lying. I knew very well that Einstein was dead. Marcus Aurelius remained motionless on his horse on the pedestal. I bought a small pizza (4) from a vendor and held it out to him. Not a chance, Marcus Aurelius was not getting down. I sat on the pedestal and ate the pizza. Suddenly above my head I heard a sneeze. I didn't know whether it was Marcus Aurelius (5) or the horse. It was hot so (6) I went to sit further away in the shade of a building.

(1) and (2) Both the Italian names have been retained here, because even if the reader does not know exactly what they mean he will still understand that they refer to places.

(3) 'fare due passi' (1.10) is an idiomatic expression in Italian which would be translated by 'to go for a walk' in English, and would not be translated literally.

(4) 'pizzetta' (1.14) might not be clear to the English reader, whereas 'pizza' has come to be enjoyed all over the world. 'Una pizzetta' is actually a small pizza common in Neapolitan cooking. To paraphrase the word in English would be too long-winded and is not necessary because it is not vital to the meaning of the passage, therefore 'pizza' which is short but still adds cultural flavour, will suffice.

- (5) 'Marcus Aurelius' has been repeated here as in English it would sound clumsy to use the pronoun which is used in the Italian - 'I didn't know whether it was he or the horse'. As Marcus Aurelius has already been repeated four times in the text for effect, the fifth time will not seem excessive, and actually makes the sentence more flowing than the pronoun would.
- (6) 'so' has been added in the translation in the place of the comma, which if retained would give the sentence a staccato effect in English, which is not usually desirable except where a special effect is intended.

Settecamini, 22 - 23 settembre

1 Ancora un sogno intitolato. Il titolo è
 Mafia . Questa è anche l'insegna metallica di un
 piccolo e austero fabbricato fra largo Chigi e
 piazza San Silvestro nel centro di Roma. Dovrei
 5 entrare e far saltare il palazzetto perché io
 sono una bomba. Cammino avanti e indietro sul
 marciapiede, indeciso se entrare o no. Finalme. so
 entro in una gelateria e chiedo un gelato di caffè.
 Il cameriere mi dà il gelato, lo assaggio e mi
 10 accorgo che è di nocciola. Protesto, ma il
 ragazzo dice:
 'Il colore è quasi uguale'. Guardo il gelato e mi
 accorgo che si muove, infatti è pieno di vermi.
 Il ragazzo si mette a ridere, mostrando una bocca
 15 sdentata, orribilissima. Esco dal negozio
 disgustato, spaventato.

Settecamini, 22 - 23 September

Another dream with a title, this time Mafia. (1). This was also the inscription on a brass plate (2) outside a small and austere establishment between Piazzetta Chigi and Piazza (3) San Silvestro in the centre of Rome. I had to enter the small building (4) and blow it up because I was a bomb. I paced (5) up and down the pavement, undecided whether to go in (6) or not. In the end I went into an ice-cream shop and ordered a mocca ice-cream. The

waiter brought me the ice-cream, I tasted it and realized that it was nut flavoured. I complained, but the waiter (7) said, 'The colour is almost the same'. I looked at the ice-cream and noticed that it was moving, in fact it was crawling with worms. The boy began to laugh, revealing a horrible (8) toothless mouth. I left the shop disgusted and (9) scared.

- (1) To avoid heavy repetition in the English, the first two sentences of the original have been combined in the translation.
- (2) Although 'brass plate' is more specific than 'l'insegna metallica' (1.2) it is more idiomatic in English than 'metal emblem'.
- (3) In Italian a distinction is made between a small square, 'largo' (1.3) and an ordinary square, 'piazza' (1.3), and the words are completely different. In English it would be clumsy to say 'small square Chigi and square San Silvestro'. The word 'piazza' has come to be used fairly often in English, therefore it has been left in the Italian and 'largo' has been 'translated' by 'piazzetta' and not 'square' or 'small square' as it would be incongruous to have place-names in English and Italian in the same sentence. 'Largo', however, cannot be retained in the English translation, because the reader will not know what it means. This is an indication of a cultural difference, as most Italian cities are built around a square or squares, therefore different words have been coined to differentiate between different types and sizes of square. In English-speaking countries, however, squares are not a very common or important feature of cities, so there is no need for many words for 'square'. This may be compared with Eskimos who have many words for snow because of where they live, whereas most other countries do not need to distinguish between different types of snow, as it is not such a common phenomenon and one word suffices.

- (4) 'Palazzetto' in Italian does not necessarily refer to a palace, but can also mean 'building'. The author was trying to avoid repetition, but is obviously referring to the 'fabbricato' of line 2. The same should perhaps be done in English, which is why 'fabbricato' was translated as 'establishment' and 'palazzo' as 'building'. Originally 'building' was used for 'fabbricato' but to use establishment for 'palazzo' would be unclear in the context.
- (5) 'Walked' could also have been used here, but 'paced' conveys his indecision more vividly.
- (6) 'Go in' is more often used in English than 'enter', which can sound pompous. In addition, 'enter' in English, is usually followed by the direct object.
- (7) In English a person would rarely refer to a waiter as a 'boy', unless he were very young. (some people do use the term in the South African context). Although the age of the waiter is not known, it could safely be assumed that it is irrelevant and as such 'waiter' can be used to translate 'ragazzo'(1.3).
- (8) Although the superlative has been used in the Italian, the English is sufficiently strong in the positive. Furthermore 'very horrible' would never be used in English.
- (9) In English it sounds better to include 'and' here, although it is not in the original. This is especially so in view of the previous sentence which also has two adjectives in a row, separated only by a comma.

PART TWO : CHAPTER SIX

T A B O O S I N L A N G U A G E

Taboos commonly relate to anything that is sacred or prohibited, from the deity and the sanctuary to birth, sex, decay and death, and in particular to smell and tastes relating to uncleanness (Peter Newmark : 'The translation of metaphor', The Incorporated Linguist Vol 20 No 2 Spring 1981, p 51).

Nevertheless, what is taboo in one country might not necessarily be considered taboo in another. For instance, in the Middle East it is considered taboo for a woman's face to be seen, whereas in Western countries this is considered perfectly normal and acceptable.

According to Truogill (1974, p 29),

In language taboo is associated with things that are not said, and in particular with words which are not used.

The same words are not necessarily taboo words in different languages, or they may have different levels of taboo. Thus, for example, in Italian, blasphemous expressions have more taboo associated with them than the same expressions in English. In English, however, words associated firstly with sex and secondly with excretion have more taboo associated with them than those which are blasphemous, and consequently are more shocking to the English person than equivalent Italian words are to an Italian. Thus to produce a similar shock effect for the phrase 'Porca Madonna!' in Italian, in English something like 'Fucking hell!' should be used, according to Susan Bassnett-McGuire (1980), because if an English blasphemous expression were used, although a taboo word, it would not affect the English readers in the same way

as the original expression affected the Italian readers.

Taboo words are often used as swearwords because they are powerful. By using them a person is expressing a disregard for certain social norms. The use of taboo words in non-permitted contexts, for example on TV, causes violent reactions of shock and disgust in certain people. People may also differ as to what they consider to be offensive. A particularly religious person may rate blasphemous expressions higher on the taboo scale than for example a word like 'Shit!'

Taboo words change over the times, and what was considered a taboo word say one hundred years ago, may now no longer be considered as such. For instance, George Bernard Shaw used the word 'bloody' in Pygmalion (1912) to shock his audience but that word now would hardly shock anyone. In fact, in My Fair Lady (1956) 'bloody' was changed to 'blooming arse'. Even this is not particularly shocking, but in the context of the British upper class at Ascot it is.

Swearwords are also conditioned to a certain extent by social groups. Swearwords are more frequently used by people in informal situations. Used within a particular group, however, these words become almost 'habit' or natural and cease to shock. When heard by someone of a different social group, the word would probably shock. To a large extent, the shock value of such words depends on how often they are used. If every second word is a swearword, these words cease to have any effect, whereas if a person who rarely swears uses one of these words, it will be shocking.

The taboos are actually wrapped up in the words themselves and not in the concept that they describe. It is the words themselves that are wrong, which is why they are so powerful. It is perfectly acceptable to use 'sexual intercourse' or 'lovemaking' on a more familiar level, but to substitute the word 'fuck' shocks and disgusts and immediately lowers the level of the discourse. There are three principal sources of connotative meaning: the speaker associated with the word; the practical circumstances in which the word is used; and the linguistic setting characteristics of the

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word. Today, however, some swearwords seem to have lost their original meaning, or at least the meaning has been toned down or forgotten. Thus for example, a person exclaiming 'Fuck!' might well have lost sight of the actual meaning of the word.

Words which are phonetically similar to taboo words may be lost from a language, because of people's reluctance to use them. As a result of this Americans tend to use the word 'rooster' instead of 'cock' because of the connotations of the latter. In Afrikaans, because of the unpleasant connotations of the word 'doos', the word 'box' is either borrowed from English - 'boks' or the type of box is specified as in 'kartondoos' for cardboard box. This reluctance to use words phonetically similar to taboo words can take place across languages as well. The English learner of Afrikaans will at first hesitate to use the Afrikaans word for 'subject' because 'vak' in Afrikaans sounds the same as an English taboo word.

As with metaphors, it is the function of the taboo idiom which must be translated, not the words themselves. Thus 'mi rompono i coglioni' in Italian is not translated literally as 'you're breaking my balls' but 'you're getting on my nerves'. In English an expression of the same register, or perhaps even higher, might be 'you're getting on my tits'. As far as swearing taboos are concerned, this is a personal subject - some people might find different words, although technically on the same level, more offensive than others. Thus 'tits' to one person may be far more offensive than 'boobs', although both words refer to the same thing. Another person may feel the opposite. One thing is certain, it is impossible to say 'you're getting on my boobs'. Often it is impossible to use synonyms for words within colloquial expressions.

It often happens that a person who can speak more than one language will be freer with swearwords in languages other than his mother tongue, although he is still aware that they are taboo words. This could be because it is almost impossible to become completely immersed in the culture of another language, no matter how well the

person knows that language. It should be emphasized, however, that while there is agreement that classes of taboo words exist, there can be no agreement on the taboo value of specific words within those classes. Thus the question of swearwords is largely a personal matter, and the translations of taboo words in the extracts which follow may even be considered by some to be too weak and by others to be too strong. All this proves that translation is largely based on opinion - the opinion of the translator as to what he considers the best solution in the context, and the opinion of the reader as to whether he thinks that it is a good or bad solution. This will also vary from reader to reader.

Roma, 22-23 ottobre

1 Sono cosciente di stare sognando, ma nego
 il sogno e mi convinco che si tratta invece della
 scena di un film. Io faccio la parte di una
 matita, grande e alta come me. Ma una matita
 5 può fare ben poco in un film. Mi lamento con
 il regista M.M. e gli dico : 'Mi hai dato da fare
 una parte cogliona'. Il regista sorride e mi
 spinge sul lato della strada perché, dice, dovranno
 10 passare dei cavalli. Son molto invidioso dei
 cavalli che arrivano al galoppo, e sempre più
 umiliato di essere una matita.

Roma, 22 - 23 October

I was aware that I was dreaming, but I refused to accept that it was
 a dream (1) and persuaded myself instead that it was a film set
 and I was playing the part of a pencil, as big and tall as myself.
 A pencil, however, (2) can do very little in a film. I was moaning
 about this to the director M.M. and said to him, 'You have given
 me a part which makes me look like a twit (3)'. The director
 smiled, and pushed me to the side of the street because, so he said
 (4), the horses had to get past. I was very jealous of the horses
 which came up at a gallop, and even more ashamed of being a pencil.

- (1) The English translation of 'nego il sogno' (1.1) is much longer than the original, but it is necessary to convey idiomatically all the elements of the original.
- (2) 'However' has been used instead of 'but' to avoid the excessive use of 'but' at the beginning of a sentence which can become tedious in English. In this instance, it is probably more effective to use 'however' after 'a pencil', as it adds emphasis to the uselessness of the pencil's role.
- (3) The Italian 'mi hai dato da fare una parte cogliona' (1.5) is more shocking than the translation because of the word 'cogliona' which literally means 'balls'. In English no form of this word would work in the context. A possible translation could be 'You have given me a stupid part to play' but the translator feels that there is a loss as, unlike the Italian, the dreamer's sense of humiliation at being given a stupid part to play is not conveyed. An alternative which conveys the humiliation but is of a lower register than the given translation, would be 'You have given me a part which makes me look stupid'. Another possible alternative in English would be 'You have given me a part which makes me look like an asshole'. Like the Italian, 'arsehole' is a vulgar reference to a part of the body, however, in view of what was said above about different taboos in different languages, it would probably be more shocking to an English speaker than 'cogliona' would be to an Italian. In the light of this, 'twit' is probably the best translation as it is more colloquial than 'stupid', but not at all vulgar and will therefore not offend the reader, thus giving the closest equivalent to the Italian.
- (4) The placing of 'dice' (1.6) in the middle of the sentence by the dreamer seems to imply disparagement and to convey this in English, 'so he said' has been used, instead of simply 'he said'. This also seems to compound his sense of shame and humiliation.

(Although the following dream does not contain any taboo words, it has been placed here as it is a sequel to the dream of 22-23 October).

Roma, 29-30 ottobre

- 1 Sono di nuovo lì sul ciglio della strada a fare la parte della matita (come nel sogno del 22-23 ottobre). Ma ora il regista mi si avvicina con un lungo coltello e vuole farmi la punta. Mi viene da
- 5 ridere perché penso che stia scherzando, ma il coltello è vero e la faccia del regista è seria. Non scherza affatto. Indietreggio di qualche passo e poi mi do alla fuga. Ma non riesco a correre, le gambe si muovono a vuoto, il regista sta per
- 10 raggiungermi. Finalmente mi sveglio.

Rome, 29 - 30 October

Once again I was there on the edge of the street playing the part of the pencil (as in the dream of 22-23 October). But this (1) time, the director came up to me with a long knife and wanted to sharpen me. It occurred to me to laugh because I thought he was joking, but the knife was real, and the director's face serious (2). He was not joking at all. I retreated a few steps and then took to my heels. But I could not run, my legs moved in vain, the director was about to catch up with me. I woke up.

(1) Although the text is being translated into the past, here 'this time' fits in with the time sequence. To say 'that' time would imply the dream of 22 - 23 October.

(2) Although the verb is repeated in the Italian (1.5) it would make the sentence heavy in English to repeat it. By not repeating the verb, the sense of the dreamer's increasing alarm is more effectively conveyed.

Roma, 18 - 19 novembre

1 Potrebbe essere il vecchio palazzo della
 Prefettura che sorgeva a Parma in cima a via
 Garibaldi prima della guerra, poi distrutto dai
 bombardamenti. Salgo al primo piano e apro una
 5 porta molto alta che dà su un salone grandissimo,
 vuoto, sontuoso, decorato di stucchi, specchi e
 dipinti. Mi trovo a tu per tu con Hitler, vestito
 in borghese, un po' smarrito. Sono molto sorpreso
 e gli dico : 'Che cosa cazzo fai qui?' Lui
 10 risponde che non è riuscito a dormire durante
 la notte e che è molto stanco e nervoso. Non
 voglio compromettermi e perciò decido di andarme.
 Hitler mi prega di mandargli almeno un telegramma
 Mentre scendo le scale decido che non manderò
 15 nessun telegramma.

Roma, 18 - 19 November

It could have been the old magistrate's court building which, before the war, used to stand at the top of Via Garibaldi (1) in Parma, and was later destroyed in the air raids. I climbed to the first floor and opened a very high door leading onto a huge, empty room, which was sumptuously decorated with stuccoes, mirrors and paintings (2). I found myself face to face with Hitler, in civilian dress, and (3) slightly confused. I was very surprised and said to him, 'What the hell are you doing here?' (4). He replied that he had not slept all night and was very tired and edgy. I did not wish to compromise myself and therefore decided to leave Hitler begged me at least to send him a telegram. While I was going down the stairs I decided that I certainly (5) would not do so.

(1) The 'Via' in 'Via Garibaldi' has been capitalized in English although it is in the lower case in Italian. As has already been stated in Chapter 2, Part I, the Italian word has been retained to add cultural flavour to the translation. In English, however, 'Street' is always capitalized when it follows a name, thus the English convention has been used here so that it is familiar to the English reader, yet at the same

exposes him to Italian culture.

- (2) 'Un salone grandissimo, vuoto, sontuoso, decorato di stucchi, specchi e dipinti' (l. 4-5) - a string of adjectives separated by commas, perfectly acceptable in Italian would be clumsy if rendered literally in English. Thus some of the adjectives have been moved to precede the noun, which is more usual in English; a relative clause introduced by 'which' has been inserted; and 'suntuoso' has been used as an adverb, and not as an adjective, to achieve more fluidity in the sentence.
- (3) If the 'and' were omitted here, the resulting sentence could be ambiguous, as it might imply that the dreamer were 'slightly confused'. In addition, the 'and' is effective as it puts 'slightly confused' on the same level as in 'civilian dress'.
- (4) The Italian expression 'che cosa cazzo fai qui?' (l. 7-8) is literally stronger than the English, as 'cazzo' would be translated by 'prick' in English. In Italy, 'cazzo' is often used colloquially as an interjection and not as a noun, as is the case in English, eg. 'Cazzo, piove e non posso uscire'. In the light of this, a literal translation in English might seem too crude and give a higher register to the English than is intended in the Italian. 'What in heaven's name are you doing here?' is perhaps too prim, whereas 'What the hell are you doing here?' expresses shock and surprise in a sufficiently colloquial manner. In some cases 'che cosa cazzo fai qui?' could be rendered by 'What the fuck are you doing here?' This is, however, extremely colloquial and would probably only be used by people who know each other well, or by people who are angry with each other. It is therefore too strong in this context, where surprise is being expressed by someone who does not actually know Hitler personally.
- (5) 'Certainly' has been used here to provide emphasis in English

which is equivalent to the 'nessun telegramma' (1. 12) in the Italian. In English it would sound strange to say 'I decided that I would not send him any telegram'. Although 'definitely' could be a possible translation, 'certainly' more effectively expressed the indignance of the dreamer.

Settecamini, 26 - 27 dicembre

Sto ascoltando dischi di jazz insieme a degli ospiti americani, i coniugi S., e Anna. È una casa che somiglia alla mia, ma non è. Qualcuno suona il campanello della porta e io mi alzo per andare a aprire perché, solo a questo punto, mi rendo conto che questa invece è la mia casa. Apro la porta e mi trovo davanti Napoleone vestito da Napoleone così come siamo abituati a vederlo nei quadri e nei film. Gli dico: 'Vattene!' e gli chiudo la porta in faccia. Ritorno nella stanza della musica e dico: 'Era Napoleone, ma l'ho cacciato via. Gli ho detto anche vaffanculo!'. Tutti ridono.

Settecamini, 26 - 27 December

I was listening to jazz records with some American friends, the S's and Anna. The house was like mine, but not mine. Someone rang the doorbell, and I went to answer it (1) because, only then did I realize that it (2) was actually (3) my house. I opened the door and found myself face to face with Napoleon, just as we are (4) used to seeing him in pictures and films. I said to him: 'Go away!' and closed the door in his face. I went back to where the others were listening to music (5) and said: 'It was Napoleon, but I sent him packing. I even told him to piss off!' (6) Everyone laughed.

(1) If for 'campanello della porta' (1.3) the elliptical form 'doorbell' is used, then for 'aprire', which in English must necessarily be followed by the direct object, ie. 'it', 'answer' instead of 'open' would be more appropriate, as a

doorbell cannot be opened.

- (2) 'Questa' (1.5) is translated by 'it', as in this case, 'this' cannot be used in the past tense in English (as explained in Chapter I, part II). To use 'that', however, would sound clumsy, especially immediately after 'that moment' and would imply that the dreamer was not in the house.
- (3) 'Invece' is usually translated by 'instead' or 'but'. In this case, however, 'actually' more accurately depicts the dreamer's surprise that it is his house.
- (4) Although in the translation the past tense is usually used in place of the present tense in the original, here the present tense must be used, as it does not merely refer to a moment in the dream, but to all pictures of Napoleon.
- (5) The Italian 'stanza della musica' (1.9) is more concise than the English translation. To say 'the room of music' in English is impossible. 'Music-room' implies something else, i.e. a room where musical instruments, especially a piano, are kept. Reference is often made to the music-room in novels of the Victorian era, such as those by Jane Austen. In this context, however, it would be inappropriate, and although the present version is longer than the original, it conveys all the relevant elements.
- (6) The literal translation of 'Vaffanculo!' (1.10) is 'fuck off!' In Italian, however, the word is used more frequently and probably by a larger cross-section of the population than the literal equivalent in English, and thus although, like the English, it has a sexual connotation, the overall connotation of the word is not as strong in Italian as in English. It could be said that the English word is more of a taboo than its Italian counterpart, although it is used by some members of the English speaking population. In the light of this, it would perhaps be excessive to use 'fuck off!' in the English, therefore 'piss off!' which is still slang, but on

a lower register, has been used instead. It is clear that the dreamer was bragging to his friends, and exaggerating. He only told Napoleon to 'go away' but when retelling the story, said that he had told him 'vaffanculo'. The translator therefore has no option but to retain this by an equivalent English expression in the context, and as Nida and Taber (1974) say an equivalent translation should evoke the same response in the reader of the translation as it did in the reader of the original. As already stated, 'Fuck off!' would evoke a stronger reaction among some English speakers than 'vaffanculo!' in Italian. The translator has, therefore, chosen not to offend a particular audience, although the present solution may even offend some people, whereas others may feel that it is not strong enough. Once again, the question of subjectivity arises. 'L'ho cacciato via' (l. 9-10) has been translated by 'I sent him packing', instead of the more literal 'I chased him away' in an attempt to compensate for the slightly lower register of the swear words themselves.

PART TWO : CHAPTER SEVEN

P L A Y S O N W O R D S

A play on words is probably one of the most difficult problems facing the translator. The same word in two languages does not necessarily have the same meanings, and a play on words is dependent on a word having two different meanings in the same context. A problem arises because the word with a double or even multiple meaning in the SL may not necessarily have those same meanings and/or associations in the TL.

For this reason, the phrase 'You can't beat our milk but you can whip our cream' (seen on a milk van) is very difficult to translate because of all the associations of 'beat' and 'whip'. In the first place both these words are associated with punishment. 'Whip' can, however, be used in the context of whipping cream, whereas no-one ever talks of beating or whipping milk. Nevertheless, because of the association with whipping cream (a dairy product) the concept of beating milk (also a dairy product) does not seem that strange. 'Beat' also has a metaphorical meaning - 'you can't beat our milk' could be paraphrased as 'you won't find better milk than ours'. In this context the metaphorical meaning is connected with a simple statement of fact ie. 'you can't beat our milk'. (It is impossible to beat milk literally, both in the sense of whipping cream and of punishment). The juxtaposition of 'can't' and 'can', both in conjunction with a verb associated with punishment is very effective. There is also a contrast between a metaphorical phrase in the first half, and a literal one in the second half of the sentence. The effect is achieved because the metaphorical context of the first phrase depends on one word 'beat' - no other synonym can be used to convey the same connotation. Thus for example, the phrase 'you can't whip our milk' would seem senseless to an English person because it is actually a physical

impossibility to whip milk (as it is to beat it), but because of the phrase 'can't beat x' the first phrase is perfectly acceptable. Therefore it is clear that in the TL words will have to be sought which have the same semantic fields and associations.

Roma, 5 - 6 giugno

- 1 Sto navigando sull'Oceano alla volta del
Continente Americano. La nave è moderna e i
passaggeri che passeggiano sul ponte appartengono
alla nostra epoca. Io porto al fianco una lunga
5 spada senza fodero, molto squadrata e simile a
quella delle carte da gioco piacentine, è anche
azzurra come quelle. La spada mi dà noia e mi
vergogno un po' a farmi vedere con quell'arnese,
ma non posso liberarmene. Mi sento impacciato
10 nei movimenti non soltanto per la lunga spada, ma
perché poco alla volta mi accorgo di essere una
figura piatta, una carta da gioco. Che
qualcosa non va me ne accorgo anche dagli sguardi
o curiosi o ironici degli altri passeggeri.
15 Sul ponte c'è una ragazza che mi piace, vorrei
avvicinarla, ma non ne ho il coraggio : quali
speranze di successo può avere una carta da gioco?

Rome, 5 - 6 June

I was sailing across the Ocean towards the American continent. It was a modern ship, and the passengers strolling (1) on the bridge were of this day and age. I was carrying a long, squarish club in my hand similar to those on the Piacenza playing cards and, like them, it was also dark blue (2). The club was bothering me and I was slightly ashamed to be seen with such a thing but I could not get rid of it. I felt hampered not only by the long club, but also because I began to realize that I was a flat figure, a playing card. I also realized that something was wrong from the looks, both curious and ironic, of the other passengers. On the bridge there was a girl I liked : I wanted to approach her but I did not have the courage : what hopes of success did a playing card have?

- (1) In Italian there is a polyptoton in 'i passeggeri che passeggiano' (1.2) which cannot be imitated in English.
- (2) Piacenza playing cards are Italian cards used for playing games such as 'scopa', and the colours are yellow, green, red and blue. The designs on the cards are more ornate than those on conventional cards, and the names of the suits are different. 'Spada' (1.4) in Italian means both 'sword' and 'spade' as in playing cards. The translator has decided to use 'club' in the English translation, as a club may be a weapon as well as a suit in conventional cards. In the Piacenza cards there is a suit called 'bastone' which is represented by a club (like a weapon). Most English speakers, however, are not familiar with Piacenza cards or the games played with them and subconsciously probably associate the names with conventional cards, which is why 'club' works in English, whereas 'sword' does not. It is necessary that the word have two meanings for the dream to make sense. This translation is, however, by no means perfect and the translator may be accused of being too free. Because 'spada' has been translated by 'club' the translator has been forced to make two omissions and one addition. 'Al fianco' (1.3) has not been included, because although it would not be unusual to say 'I was carrying a sword at my side', the image of carrying a club at one's side is not familiar. 'In my hand' has been used in the translation. Although it is usual for a sword to have a sheath, a club does not have one, therefore 'senza fodero' (1.4) has been omitted. A club is less likely to be blue than a sword, which is metal and can 'shine blue'. The translator has thus used 'dark blue' which will hopefully not seem as incongruous to the reader as simply 'blue'. The colour is, however, essential because this is the colour of the cards, and not black. Despite these changes, which are not usually desirable, the play on words has been retained, which therefore gives the dream more meaning, as the transition from a man carrying a club into a playing card is plausible, whereas the transition from a man with a sword is not. Once again the translator has had to make a choice.

Roma, 25 - 26 giugno

1 Sto cercando un passaggio da via dei Greci
 alla parallela via Vittoria per evitare il Babuino
 dove sono in corso azioni di guerriglia. Salgo una
 scaletta di legno provvisoria seguito da altre sette
 5 o otto persone che hanno il mio stesso problema.
 In cima alla scaletta si apre un salone molto grande
 decorato con stucchi e specchi e pannelli liberty,
 non ancora arredato. Mi viene incontro una signora
 elegante che credo di conoscere e domando che cosa
 10 faranno in questo locale. 'Un casino', dice la
 signora elegante. Chiedo il permesso di attraversare
 il locale per arrivare in via Vittoria. La signora
 acconsente con un gesto. Percorro il salone e poi un
 breve corridoio con i sette o otto sconosciuti che mi
 15 seguono in fila indiana, in silenzio. All'uscita
 incontro F.C. e gli domando se è informato che stanno
 mettendo tutto a nuovo quel grande ambiente per farne
 un casino. Certo che lo sa, è amico della direttrice,
 ma non ne faranno un casino, bensì una sartoria. La
 20 signora scherzava.

Rome, 25 - 26 July

I was looking for a way to get from Via dei Greci to Via Vittoria
 which runs parallel to it, without going down Via Babuino (1) where
 guerrilla activities were going on. I went up some temporary wooden
 steps followed by another seven or eight people, who had the (2)
 same problem. At the top of the steps was a huge, still
 unfurnished room decorated with stuccoes, (3) mirrors and
 Liberty panels (4). An elegant woman I thought I knew came towards
 me and I asked what they were knocking up on the premises. 'A
 brothel' (5) replied the elegant woman. I asked for permission to
 walk through the room to get to Via Vittoria. The woman nodded
 her consent. I crossed the room and went down a short corridor,
 with the seven or eight strangers following me in Indian file, in
 silence. At the end I met F.C. and asked him if he knew that they
 were renovating that large room to make a brothel. Of course he
 knew, he was a friend of the manageress and they were not building
 a brothel, but a dressmaker's workshop. The woman had been joking.

- (1) 'il Babuino' (1.2) has been changed to 'Via Babuino' in the translation so as not to confuse the reader, who might not understand that 'il Babuino' refers to a street. Because 'via' has been retained in the translation of the other two street names, it would be impossible to use English here and say 'the Babouin'.
- (2) The use of the possessive in 'il mio stesso problema' (1.4) is not necessary in English.
- (3) A comma has been used instead of 'and' here, because in English 'and' is usually used between the last two words in a list, with commas separating the other words; in Italian, however, it is fairly common to see words separated by 'e' as in 'con stucchi e specchi e pannelli liberty' (1.6).
- (4) The position of the adjectives has been changed to conform with English syntax.
- (5) In the Italian text there is a play on the word 'casino' (1.9), which may either mean 'mess' or 'brothel'. ('casino' would refer to a casino). This play on words is further aided by the use of the neutral verb 'faranno' (1.8), which in English may mean either 'will do' or 'will make' and in this context may be taken as the latter. Thus when the Italian reader sees the sentence '... domando che cosa faranno' (1.1) he will simultaneously think 'what will they be using this for (doing here)?', and 'What are they making here?', and when he sees the answer, 'un casino' he will immediately think of both 'a mess' and 'a brothel'. In English the verb 'make' cannot be used to refer to a building, thus some other solution must be sought. For this reason, 'knocking up', has been used in place of 'faranno' as it can refer to building, in this case renovations, and is also a slang term meaning 'to get someone pregnant'. In English this ties in with the brothel theme, thus the play on words has shifted. It was, however, necessary, to change the tense from the future in the original to the past progressive in the translation (which actually has the effect of the present

progressive as it occurs in indirect speech). This is because in the SL text 'faranno' can be interpreted as 'will be doing' i.e. 'what will they be using this room for'. It is clear from the context that the building operations are already under way, and as the verb has changed the tense must be changed for the sentence to make sense. It could be argued that 'knock up' refers more to actual building work than to renovations, but this is the only way that any play on words can be retained. If this translation were for publication, the translator might have to footnote the play on words.

Porto Santo Stefano, 28 - 29 luglio

1 Entro nel campo di bocce delimitato da
basse tavole fissate al terreno. Di fronte a me
c'è una ragazza cinese nuda e una tartaruga. Un
altoparlante scandisce : 'Chi non riesce a
5 cavalcare la tartaruga, cavalchi la padrona della
tartaruga'. Mi avvicino all'altoparlante e naturalmente
ho molte difficoltà a 'cavalcarla'. Dopo alcuni
infruttuosi tentativi mi avvicino alla Cinese nuda
e la 'cavalco' con grande piacere. A questo punto,
10 sempre nel sogno, mi viene la preoccupazione che
potrei dimenticare la vicenda della ragazza cinese
e della tartaruga. 'Ripasso' il sogno come una
lezione e mi accorgo che lo ricordo perfettamente,
15 compresi certi particolari insignificanti come
la forma rettangolare dell'altoparlante o il
colore nero delle tavole che delimitano il campo
di bocce.

(D'estate teniamo nel campo di bocce della
20 casa di campagna le tre tartarughe che per il resto
dell'anno vivono nella terrazza di Roma. Inoltre
due giorni prima siamo stati a fare visita ai
nostri amici C. che hanno una casa in una pineta
presso Castiglione della Pescaia dove girano in
25 libertà numerose tartarughe).

Porto Santo Stefano, 28 - 29 July

I walked onto the bowling green, marked out by low tables fixed to the ground. In front of me were a naked Chinese girl and a tortoise. A clear announcement came over the loudspeaker : 'Anyone who cannot mount the tortoise, may mount the tortoise's owner'. I went up to the tortoise and naturally had great difficulty in

'mounting' (1) it. After several futile attempts I approached the naked Chinese girl and 'mounted' her with great pleasure. At that moment, still in the dream, I was worried that I might forget the affair (2) of the Chinese girl and the tortoise. 'I ran through' the dream again as I would a lesson, and realized that I remembered it perfectly, including some insignificant details such as the rectangular shape of the loudspeaker or the black colour of the tables which marked out the bowling green.

(In the Summer we keep the three tortoises on the bowling green at our country house; for the rest of the year they live on the terrace in Rome. In addition, two days before we had paid a visit to our friends, the C's, who have a house in a pine forest near Castiglione della Pescaia (3), where many tortoises wander around freely).

- (1) The Italian word for 'ride', 'cavalcare' is closely associated with the Italian word for 'horse', 'cavallo'. Thus in this passage there is a constant play on the word 'cavalcare'. In this instance, the dreamer can obviously not 'cavalcare' the tortoise because it is not a 'cavallo'. In English this close relationship between these particular words does not exist. 'Mount' could be a possible solution for 'cavalcare' (lines 4;6;7;) as it may sometimes be used as a noun to refer to a horse and may also be used as a verb, meaning 'to get onto' something. 'Mount' also has sexual connotations and is therefore effective in this context. In English the reason why the dreamer has difficulty in mounting ('cavalcarla', 1.6) the tortoise is as clear and explicit as in the Italian, as a person cannot mate with a tortoise. It could also be said that the dreamer had difficulty in mounting the tortoise because it was not a 'mount' i.e. a horse.

- (2) Here 'affair' has been used to translate 'vicenda' (1.9), which may have several meanings. In this context both 'affair' and 'matter' would be apt, however, 'affair' has an additional play on words which allows for greater equivalence in the translation. 'Affair' here literally refers to the 'episode' or 'matter' but also carries connotations of a sexual interlude.

Roma, 16 - 17 dicembre

- 1 Sto parlando con mia figlia di una attrice che lei non conosce. Dico : 'E litigosa, litiga con tutti'. E mia figlia mi fa osservare che si dice 'litigiosa', non 'litigosa'. Io insisto e dico
5 ancora : 'E litigosa, preferisco litigosa'.
'Però è sbagliato', dice mia figlia. 'Sarà sbagliato ma ognuno parla come gli pare', dico io.

Rome, 16 - 17 December

I was talking to my daughter about an actress whom she did not know. I said : 'She is quarrulous (1), she quarrels with everyone'. My daughter pointed out to me that the word (2) was 'querulous', not quarrulous. I persisted and said again, 'It (3) is quarrulous, I prefer quarrulous'. 'Yes (4), but it is wrong', said my daughter. 'It might be wrong, but everyone says things his own way', I said.

- (1) The Italian word 'litigosa' does not exist. There is a similar word, 'litigone' which refers to a person who likes arguing and does so often. The non-existent 'litigosa' would seem to come from the same stem as 'litigare', which means 'to quarrel, argue, dispute'. The translation of a word which does not exist presents a few problems, however, it seems obvious that the person is confusing words with the same stem. Thus 'quarrulous' seems a good solution, as it too does not exist, yet it contains the stem 'quarrel' and recalls 'quarrelsome', which is similar in meaning to 'querulous'.

- (2) Rather than use the clumsy impersonal, either 'you' or 'one', the translation 'the word was querulous' is a better rendering of 'si dice "litigosa"' (1.3).
- (3) Grammatically speaking, 'E litigosa' could be translated by both 'she is querulous' or 'it is querulous', as both the actress and the word ('la parola') are feminine. It would, however, appear that 'it is' makes more sense, as they are not discussing the qualities of the actress, but the correct form of the word.
- (4) Using 'Yes, but' instead of simply 'but' amplifies the meaning of 'però', which is often used in Italian as a fill-in word, or to introduce a contradiction, or even in colloquial speech, to introduce a sentence.

PART TWO : CHAPTER EIGHT

M I S C E L L A N E O U S

Roma, 12 - 13 gennaio

- 1 Un venditore si è introdotto in casa e vuole convincermi a comprare un nuovo recipiente per i pasti del cane, cioè della cagna Scilla. Il recipiente è già lì sul pavimento della cucina,
5 è grigio e lucido, molto grande e poco profondo. Dico che non va, preferisco quello vecchio, più stretto e profondo. Per convincermi il venditore mi fa vedere qualcosa al centro del nuovo recipiente, una specie di botola meccanica che serve a fare
10 scomparire gli avanzi del cibo. Non ne posso più di questo tale che si è introdotto in casa mia e cerco di allontanarlo prendendolo per un braccio. Ma mi accorgo che il suo corpo non ha consistenza, la mia mano attraversa il suo braccio come se
15 fosse fatto di aria. Ora mi rendo conto che è entrato in casa mia senza suonare il campanello, senza che io gli abbia aperto la porta. Ho paura. Scappo al piano di sopra, vado in terrazza per chiamare aiuto ma mi accorgo che non ho voce.
20 Mi sveglio improvvisamente.

Rome, 12 - 13 January

A salesman had invited himself (1) into my house and was trying (2) to persuade me to buy a new bowl for the dog's food, that is for our bitch Scilla. The dish was already there on the kitchen floor ; (3) it was grey and shiny, and rather shallow. I said that it was not right, I preferred the old one which was smaller and deeper. To win me over, the salesman showed me something in the middle of the new dish, a type of mechanical trapdoor which served to dispose of (4) left-over food. I could take no more of this individual who had invited himself into my house and I tried to make him leave, taking him by the arm. But I discovered that his

body had no substance, my hand passed through his arm as if it was made of air. It was then that I realized that he had come into my house without ringing the doorbell, without my opening the door for him. I was frightened. I fled upstairs and went onto the tarrace to call for help, but I found that I couldn't speak. I woke up suddenly.

- (1) 'Si è introdotto' (1.1) implies that the salesman was not welcome, he had 'introduced himself' as it were. The translator's immediate instinct was to use 'he had forced his way in', however, further on in the text it transpires that the salesman is a ghost and it seems incongruous for a ghost to 'force his way' into a house. The Sansoni Harraps Dictionary gives 'to slip in' as one translation of 'introdursi'. This would fit in with the context later on when the dreamer realizes that 'è entrato in casa mia senza suonare il campanello, senza che gli abbia aperto la porta' (1.13-14). Initially, however, it implies furtiveness and is not assertive enough for a salesman. The best solution is perhaps 'he had invited himself into my house', as this shows that the salesman is unwelcome and is a true reflection of what salesmen are notorious for doing.
- (2) The past progressive has been used here to express the idea of the salesman's insistence.
- (3) A semicolon has been used in the translation instead of a comma, which would be unusual in the context, or a full-stop which would provide too much of a break. As Alan Duff says :

The full-stop and the semicolon may at times be interchangeable, but there is ... a useful distinction between them. The thought that follows a full-stop is like a separate branch on the main trunk of the paragraph; the thought that follows a semicolon is like an off-shoot of the branch, i.e. it is linked directly to the branch, and only indirectly, through the branch, to the trunk (Duff, 1981 p 44).

Roma, 24 - 25 gennaio

1 Il titolo del sogno è : Psicanalisi dei
rumori. A differenza di altre volte non vedo la
scritta, ma s che questo è il titolo. Lo
psicanalista è un uomo con gli occhiali, magro,
5 capelli neri e pelle scura. Sta seduto su una
sedia nell'angolo di una stanza senza mobili.
Mi avvicino e gli do una piccola scatola di
latte con tanti buccini. L'uomo si mette la
scatola contro l'orecchio e ascolta a lungo
10 chiudendo gli occhi. Alla fine sentenzia:
'Mancanza d'amore'. Gli chiedo come si possa
rimediare a questa mancanza e lui dice : 'Latte,
molto latte'.

Rome, 24 - 25 January

The title of the dream was : Psychoanalysis of Sounds. Unlike
the other times I did not see the writing, but I knew (1) that
this was the title. The psychoanalyst was a thin, bespectacled
man, with black hair and an olive complexion. He was seated on a
chair in the corner of a room without furniture. I went up to
him and gave him a small tin box full of little dents. The man
held the box to his ear and listened for a long time, closing his
eyes. Finally he pronounced : 'Lack of love'. I asked him how
this lack could be remedied and he replied (2) : 'Milk, lots of
milk'.

(1) Although in Italian the word 'so' is underlined i.e. both the
subject and the verb, this is because of the nature of the
Italian language. Thus in English, only the verb has been
underlined, because it is the 'knowing' that is emphasized
and not the person who knows.

(2) 'Replied' has been used to translate 'dice' (1.9) which is
the word most commonly used to introduce speech in Italian.
In English, this formula is more varied and descriptive,

viz. 'he asked', 'he replied', 'he answered', 'he stated'.

Roma, 21 - 22 marzo

1 Mi guardo nello specchio e mi accorgo di avere
i baffi. Quasi non mi riconosco e in ogni caso
trovo odiosa la mia faccia con i baffi. Oltre al
resto sono asimmetrici uno più alto dell'altro.
5 Disgustato, mi domando chi mi ha convinto a
lasciarmeli crescere. Sono incerto se rompere
lo specchio o tagliarmi i baffi.

Rome, 21 - 22 March

I was looking (1) at myself in the mirror and saw I had a moustache.
I hardly recognized myself (2) and in fact (3) hated myself with a
moustache. Apart from anything else, it was asymmetrical, one side
(4) was higher than the other. Disgusted, I wondered who had
persuaded me to grow it. I was undecided whether to break the
mirror or shave off (5) my moustache.

1. The use of the past progressive immediately situates the
reader in a continuous, more immediate phase, which is
more suited to description in English than the simple past.

(2) In English, it is better to translate 'Quasi non mi
riconosco' (1.2) in the positive, as it were, instead of
saying 'I almost did not recognize myself', which sounds
very clumsy.

(3) 'in ogni caso' (1.2) has been translated by 'in fact' instead
of 'anyway' or 'in any case', as it would not make sense in
English to have either of these translations in the context.

(4) 'Side' has to be added in English, as moustache is singular
in English, whereas it is plural in Italian, 'baffi'.

- (5) Although a specific word for 'shave' does exist in Italian, 'radersi', the author has used 'tagliarmi' (1.6), 'to cut'. In the translation, however, 'shave off' has been used instead of 'cut off'.

Roma, 3 - 4 aprile

1 Campagna aperta, nebbia e freddo. Batto i
 piedi sul terreno ghiacciato. Davanti a me c'è
 un muretto basso che segna il confine tra la
 Germania Federale e la Germania Orientale. Ho
 5 qualche dubbio, ma credo di trovarmi dalla parte
 della Germania Federale. Alle mie spalle c'è
 un piccolo gruppo di persone che aspettano
 probabilmente un mio gesto, una mia decisione.
 Passa qua' lungo il muretto dalla mia parte,
 10 vorrei che... del pane ma pronuncio un'altra
 parola che c'entra niente: 'Gesicht'.
 Ripeto questa parola a tutti quelli che passano.
 In mezzo al gruppo alle mie spalle riconosco A.R.
 non ci salutiamo, anzi ci guardiamo con
 15 il petto. Finalmente mi avvicino al muro e mi
 siedo a cavalcioni con una gamba di qua e una di
 là e dico forte: 'Starò qui mille anni'. Guardo
 il gruppetto per cogliere qualche reazione alle mie
 parole. Niente, o non hanno sentito o fanno
 20 finta di niente.

Secondo sogno. Non capisco da dove sia entrata
 tanta cenere. Cammino nella casa a vetrate su
 un pavimento coperto da un palmo di cenere. Questa
 casa non è mia, è un rifugio dal quale non mi
 25 conviene uscire perché fuori dalle vetrate si
 vede solo buio, non una luce, non una stella.
 Appena mi muovo, i piedi affondano nella cenere.
 Il caldo è soffocante, faccio fatica a respirare.
 Vorrei aprire le vetrate ma non hanno maniglie,
 30 sono sigillate. Forse mi trovo in un grattacielo,
 ma allora perché non si vedono luci di fuori?
 Una città abbandonata? Dalla stanza vicina sento
 dei passi. Apro la porta, non c'è nessuno.
 Sto soffocando...

Rome, 3 - 4 April

Open countryside, fog and ice (1). I was stamping (2) my feet
 on the frozen ground. In front of me was a low (3) wall marking the
 boundary between the Federal Republic of Germany and East Germany.
 I was not sure, but I thought that I was in the Federal Republic.

Behind me stood a small group of people who were probably waiting for a sign from me, waiting for my decision (4). Someone walked past on my side of the wall, I wanted to ask for bread, but I came out with another word which had nothing to do with it : 'Gesicht' (5). I repeated this word to everyone who passed. In the midst of the group behind me I recognized A.R. but we did not greet each other, in fact we looked at each other suspiciously. Finally I went and sat astride the wall, with one leg on this side and one on the other and I said loudly : 'I will be here for one thousand years'. I looked at the small group, trying to gauge any reaction to my words. Nothing, either they had not heard, or they pretended not to have heard anything.

Second dream. I couldn't (6) understand where so much ash had come from. I was walking in a house with glass doors on a floor covered with a layer of ash. The house did not belong to me; (7) it was a refuge which it would have been unwise to leave because outside the glass doors there was only darkness — not a light, not a star was to be seen (8). The slightest movement (9) and my feet sank into the ash. The heat was suffocating. I could hardly breathe. I wanted to open the doors, but they did not have handles, they were sealed. Perhaps I was in a skyscraper, but then why were there no lights outside? A deserted city? In the next room I heard footsteps. I opened the door, no one was there. I was suffocating.....

(1) 'Freddo' used as a noun in Italian carries more meaning than the English noun 'cold'. 'Cold' sounds flat when compared with its Italian counterpart, therefore 'ice' has been used

here as it is far more vivid. 'Cold' in English is a fairly neutral word and on a scale of one to ten would probably register five. The Italian 'freddo', however, can encompass a larger area of the scale, depending on where it is used. Thus depending on the context, 'freddo' could be rated somewhere between five and eight. Here it could be evaluated as eight and 'cold' would therefore be an inadequate translation.

- (2) The dream begins with a verbless phrase setting the scene. In the second sentence, the past progressive has been used as it is a more descriptive, more immediate tense, which, like the present in the original, involves the reader in the action more effectively than the simple past.
- (3) Although the diminutive has been used in the Italian 'muretto' (1.2), in English it would sound clumsy to say 'low little wall'.
- (4) 'Waiting for' has been repeated in English to reflect the repetition in 'un mio gesto, una mia decisione' (1. 6-7). To say 'waiting for my sign' in English, would not be a full enough translation of 'aspettano ... un mio gesto' (1.6), as in English it implies that the signal is already known. 'Waiting for a sign from me' more vividly expresses the suspense of the group of people.
- (5) 'Gesicht' which means 'face' in English has been left in the German in the translation as it was in German in the original. It is also relevant to the text, as the dream is taking place in Germany.
- (6) Although elision should be avoided in writing, it may be justified in these dreams which take the form of a diary and are therefore extremely personal.
- (7) In English a semicolon is more suitable than a comma, because it signifies a greater pause than a comma, but at the same time links two connected ideas which should be in one

sentence, and not two, and therefore cannot be separated by a full-stop.

- (8) To avoid the impersonal form in 'si vede' (1.22) the verb has been moved to the end of the sentence and changed to the less clumsy passive form.
- (9) The verb has been omitted here to emphasize the precariousness of the dreamer's situation. He is forced to speak in a telegraphic style, for fear that the effort, in pronouncing unnecessary words, might cause him to sink further into the ash. It is not usually acceptable to have 'verbless sentences', but as the diary is highly personal and the dreamer himself has often set the scene with phrases, the translator feels justified in omitting the verb for effect here.

Roma, 15 - 16 novembre

1 Su sfondo nero una mezza mela grande
 come una damigiana, appesa a un trespolo,
 dondola e suona come una campana. Mi avvicino
 e le do un calcio per farla smettere di
 5 suonare. Mi accorgo nel darle il calcio che
 ho tre gambe. La cosa non mi stupisce
 nemmeno tanto e continuo a calciare fintanto
 che la mela-campana tace. Mi allontano
 camminando al buio, muovendo con disinvoltura
 10 le mie tre gambe. La zona dove mi trovo è
 una campagna senza orizzonte. Attraverso un
 bosco, un campo di grano, un prato, e qui
 trovo all'ombra di un albero la seconda metà
 della grande mela. Mi avvicino, la accarezzo
 15 a lungo e finalmente riesco a 'possederla'.

Rome, 15 - 16 November

Against a black background half an apple, as big as a demijohn, was hanging from a stand, swinging to and fro (1), ringing like a bell. I went over and kicked it to make it stop ringing. As I kicked it, I realized that I had three legs. This fact did not even surprise me unduly and I kept on kicking until the apple-bell

was silent. I walked off into the darkness, casually moving my (2) three legs (3). I found myself in a field without horizon. I walked through a forest, a corn field, and a meadow, and there in the shade of a tree I found the second half of the huge apple (4). I went closer and I caressed it for a long time and finally succeeded in 'possessing it'.

- (1) 'to and fro' has been added here, as without it the sentence would read 'swinging and ringing like a bell'. The rhyme in English is annoying rather than effective, and in English the verb 'swinging' is usually associated with words like 'to and fro' or 'back and forth'.
- (2) In Italian the possessive adjective is not usually used when referring to parts of the body. In this case, however, because the dreamer has three legs he has to use the possessive to avoid any doubt 'le mie tre gambe' (1.7).
- (3) This sentence in the Italian is rich in verbs: 'mi allontano', 'camminando' (1.6), 'muovendo' (1.7). To echo this in English would make the sentence heavy, therefore the first two have been combined in the translation.
- (4) 'Big apple' in English may often be used to refer to New York. To avoid this connotation here 'huge' has been used.

PART THREE : CONCLUSION

No translation can ever be perfect, and this holds true for literary translation far more than any other type of translation, as the style of the author and what he has to say are both equally important in literary translation. As languages have different 'world views', it may be difficult or impossible to combine all the elements of the original faithfully and idiomatically in the translation. For each solution chosen there may be one or more other versions, which would be equally suitable in the context. The term 'equally suitable' is open to interpretation - what is equally suitable for one person may not be so for another.

Ideally, a literary work should be read in the original language because there is always the nagging doubt at the back of the reader's mind : 'is this really Dante or Goethe or Dostoevsky?' Anyone who professes to be a scholar of the literature of a foreign country should know that language and be able to read the original works. It could be argued, however, that it is better for a reader to have an idea of the works of a foreign author than to know nothing of his works at all. The question of whether to translate or not, and the criteria for the quality of a particular translation, could be debated ad infinitum. Nevertheless, as a substantial part of this report is a translation, some conclusion should be reached on the translation process and the resulting translation.

Nida and Taber state concisely what the translator should aim for in a translation:

- (1) At all costs, the content of the message must be transferred with as little loss or distortion as possible.

It is the referential, conceptual burden of the message that has the highest priority.

- (2) It is very important to convey as well as possible the connotation, the emotional flavour and impact, of the message. This is harder to describe than the first, and even harder to accomplish, but it is very important.
- (3) If, in transferring from one language to another, the content and connotation of the message, one can also carry over something of the form, one should do so. But under no circumstances should the form be given priority over the other aspects of the message.

(Nida and Taber, 1974 pp 118-119)

In this translation of extracts from Diario di un sognatore, the translator set out with a goal in mind and an idea of how to tackle the translation as a whole. The main intention was to strive for an equivalent translation, to be achieved in as consistent a manner as possible. It is all very well to have a theory of translation in mind before actually beginning the translation, but once the translation process begins it tends to be largely automatic and spontaneous and often the translator is not consciously aware of what he is doing. In this translation, a particular problem might have been solved in one way in one place, yet in another place the translator found that that solution would not work. Thus although the translator sought to be consistent in theory, in practice it was not always possible. This can best be illustrated by the policy on tense. It was stated that the past tense is a more common narrative tense in English than the present, and for this reason the translation was to be in the past tense, although the original is in the present. Nevertheless, once the translation was under way, it became evident that in certain cases it would be more idiomatic and effective to use the present tense. Most of the translation, however, is in the past tense. There can thus be no blanket rule for translating - more than anything else it is the 'feel' that the translator has for his own language that takes over, which is why a person should only translate into his mother tongue.

as it is the only language in which he will be able to express himself totally idiomatically.

Although it is impossible to be consistent always if the most idiomatic solution is to be found, it is nevertheless important for the translator to be aware of what his aims are when doing a translation. In effect, these aims act as a guide for the translator and probably help him to produce a better translation than if he had set no goals before beginning. This means that, with these goals at the back of his mind, he will try every possible solution before settling on a final one, usually beginning with the most consistent, as he is constantly aware of his aim. Even if he finally rejects the most consistent version in favour of a more idiomatic one, his translation overall is likely to be more faithful to the style and spirit of the original, than if he translated 'freely' with no goals in mind. What is important, is for the translator to be consciously aware that he has not been consistent and to know the reasons for this lack of consistency. This in fact should be the main criterion - the translator should know what he is doing and why.

Duff has said

Torture and translation are, in fact, amongst the few fates that can be worse than death. Strictly speaking, translation is a subtle form of torture. (Duff, 1981 p 1)

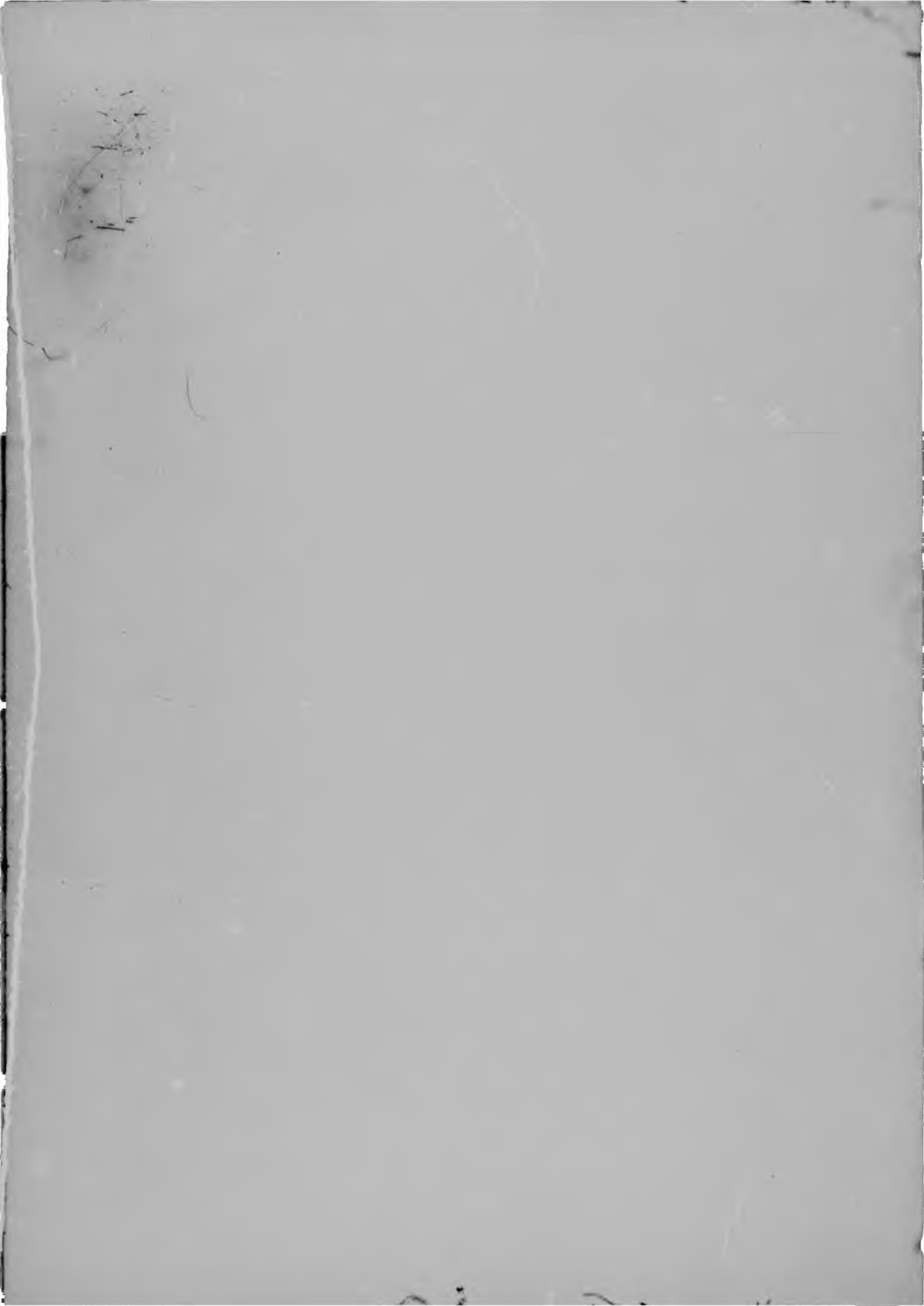
The present translator, however, views translation as a challenge. The translator is free to try and convey as equivalently and idiomatically as possible one language in terms of another; yet he is bound by the framework of the original text, from which he may not diverge if he is to be a faithful translator. Thus there is a paradoxical mixture between freedom and discipline guiding the translator. There is no greater satisfaction than feeling that a translation has been well-done, although in any translation there is probably room for improvement, to a greater or lesser extent. Once again the subjective element comes into play. All translation,

as with all writing, is conditioned by the experience of the translator, or author, and in the final analysis the reader's impression of the translation will be governed by his experience and taste.

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