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**Italian translations  
of English stream of consciousness:  
a study of selected novels  
by James Joyce and Virginia Woolf**

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## **Declaration**

I hereby declare that this thesis was composed by myself, that the work contained herein is my own except where explicitly stated otherwise in the text, and that this work has not been submitted for any other degree or professional qualification except as specified.

Giulia Totò

To little Emma and Lucio, for the immense joy they spread and the love they allow me to return.

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## Abstract

The appearance of the stream of consciousness novel in the early Twentieth century marked a revolutionary moment in the history of English-language literature. Authors such as Joyce, Woolf and Faulkner aimed at simulating through language the inner workings of the human mind which were explored by contemporary psychology and philosophy. Their experiments with linguistic and narrative possibilities make their work a stimulating subject of study, both in the original and in translation. Although stream of consciousness novels by different English-speaking authors have been examined together linguistically before (e.g. Humphrey 1954, Dahl 1970, Cohn 1978), no translation study of this kind has yet been attempted.

In this thesis I examine how the main traits of the stream of consciousness genre, such as the apparent lack of narratorial control, privacy and spontaneity of the fictional discourse, are recreated in Italian. The core of this thesis is formed by a set of systematic comparative analyses of linguistic parameters which contribute to conveying these traits: punctuation, exclamatory utterances, interjections and lexical repetition. For the purpose of my investigation, I built a corpus of six English stream of consciousness passages with their nineteen Italian translations and retranslations. The source texts are drawn from Joyce's *A Portrait of the Artist as a Young Man* (1916) and *Ulysses* (1922), and Woolf's *Mrs Dalloway* (1925) and *To the Lighthouse* (1927); the target texts from their complete translations published from 1933 to 1995. The analysis starts from the investigation of local translational choices and proceeds to identify patterns of behaviour. This qualitative method is complemented by a quantitative examination of the frequency of particular translation solutions both within and across target texts. The series of (re)translations are also compared diachronically and related to the retranslation hypothesis, according to which later translations tend to be closer to the source text. My research also puts the stream of consciousness phenomenon into the Italian socio-cultural context by examining how it was received in Italy across the Twentieth century.

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## List of abbreviations

ST Source Text

TT Target Text

TL Target Language

BT/bt Back Translation

FDD Free Direct Discourse

FID Free Indirect Discourse

DD Direct Discourse

## Tables

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# Introduction

The appearance of stream of consciousness novel in the early Twentieth century marked a revolutionary moment in the history of English-language literature. The development of this new genre was inspired by the studies of contemporary psychologists, philosophers and scientists who challenged well established concepts regarding time, objective reality and the mind, shaking the certainties of the day. The traditional means of linguistic expression were considered inadequate to realistically depict the private nature of the inner world and to simulate non-verbal mental content, the flow of thoughts driven forward by often obscure and seemingly inexplicable associations of ideas. Paradoxically, such realistic depiction was achieved by writers such as James Joyce and Virginia Woolf, who exploited these traditional linguistic devices in innovative ways.

The innovative character of stream of consciousness writing makes it a stimulating subject of enquiry in translation studies. Specifically, it is of interest to investigate how and to what extent the defining traits of this genre are recreated in the process of translating, as a result of the choices made by the translators at every stage of their work. Translation requires continuous decision-making; it is essentially a process of negotiation between the differences which inevitably stem from the cross-linguistic, cross-cultural transfer that translation necessarily involves, and the need to recreate the source text in the new context. A survey of the existing translation studies literature suggests that no investigation of this kind has yet been attempted: previous research mostly focuses on translations of the work by various individual stream of consciousness writers.

This thesis aims to fill this gap by examining six passages from four different novels by Joyce and Woolf and their nineteen Italian translations and retranslations in a series of comparative linguistic analyses. These passages show a variety of styles and characteristics; at the same time, conclusions regarding the stream of consciousness phenomenon as a whole can be drawn by collecting and comparing observations from different texts. The core of my investigation is formed by linguistic analysis focusing on a set of parameters selected on the basis of their relevance to the defining

traits of stream of consciousness writing, such as privacy of the characters' thoughts, the illusion of spontaneous, unpremeditated discourse, apparently lacking narratorial control. It is worth noting that, while the effect of any such parameter might be similar to that observed in other works of fiction, its usage in stream of consciousness novels is often innovative and above all guided by the overarching purpose of the depiction of the mind.

The comparative analysis of a set of linguistic parameters across different source and target texts sheds light on a) the translational choices (tactics and strategies) of the individual translators and b) differences and similarities between the various translation solutions in the retranslations of the same source text. Considering more than one parameter increases the representativeness of the data thus reducing bias. The series of (re)translations are also compared diachronically and related to the retranslation hypothesis, according to which later retranslations tend to be closer to the original text. Such comparison crucially depends on the complex and non-absolute notion of closeness. This work uses a functional view of closeness, based on the effects of the particular linguistic solutions, evaluated by taking into account the context where they appear.

Comparative analysis focusing on linguistic choices rather than structural choices places the current work in the area of stylistics, which has language as its object of study, rather than narratology, which is concerned with the analysis of narrative structures. Also relevant to my investigation are narrative modes of discourse presentation, which Shen identifies as an area of overlap between stylistics and narratology (2005: 384). In this case, 'a framework use of narratology can help enrich and extend stylistic analysis' (Shen 2005: 395). Furthermore, the study of translations and retranslations is informed by the theoretical and methodological framework developed in the field of translation studies, in particular Gambier's framework describing translational behaviour in terms of tactics and strategies.

The textual approach is complemented by an investigation of the reception of stream of consciousness novels in the Italian literary scene from the 1920s up to the present day. This wider perspective includes the political and economic conditions in which

the translations appeared, as well as the history of publications in the Italian editorial market. This facilitates putting the Italian translations into the specific historic and socio-cultural context and assessing the extratextual factors that affected the translation practice.

This thesis is organised in 7 chapters. Chapter 1 describes and discusses the phenomenon of stream of consciousness novel from different angles, both cultural and linguistic. The origins of this new genre are examined and characteristic traits of stream of consciousness writing are explored, along with their textual manifestations in terms of linguistic features and free modes of discourse presentation. The review of relevant previous research highlights the lack of studies incorporating a range of stream of consciousness authors, novels and parameters. Chapter 2 presents the corpus and outlines the theoretical and methodological framework informing this research, also explaining the practical approach adopted in the chapters of analysis. Chapter 3 investigates the reception of stream of consciousness novels in Italy from the 1920s up to the present day. Chapters 4-7, which constitute the core of the thesis, present the series of comparative analyses of different linguistic parameters identified as functionally significant for stream of consciousness novels: punctuation (Chapters 4-5), interjections and exclamatory utterances (Chapter 6) and lexical repetition (Chapter 7). The findings are gathered and discussed in the Conclusion of the thesis.



# Chapter 1: Stream of consciousness

As outlined in the introduction, my thesis examines the Italian translations of major stream of consciousness novels in order to describe how this innovative writing has been recreated in Italian. This chapter focuses on what stream of consciousness writing is, starting from a sketch of its historic beginnings and outlining the contemporary conceptual context. My investigation is based on the following working definition: stream of consciousness novels are the works of fiction in which the focus is on simulating the inner flow of a character's consciousness by means of language. While obviously not exhaustive, this definition is a necessary starting point for the textual analysis of stream of consciousness writing. My discussion of the textual aspects of stream of consciousness novels follows two lines of inquiry. I explore the linguistic features strategically used to simulate the inner workings of the mind in order to select the parameters I analyse in later chapters. I also present, from a stylistic perspective, the narrative modes of discourse presentation used by stream of consciousness writers and critically review relevant contributions from the field of literary studies. The chapter concludes with a survey of relevant existing translation studies, providing a motivation for the present work.

## 1.1 Setting the scene: historical and conceptual framework

The term 'stream of consciousness' appeared for the first time in psychology. Almost all the relevant scholars are unanimous in attributing the authorship of the term to the psychologist and philosopher William James (1842-1910), brother of the well-known novelist Henry James (1843-1916). Friedman (1955), Edel (1955) and Humphrey (1954) point out that William James was the first to refer to the metaphor of stream to describe the flux of the mind, its continuity and yet continuous change. In his *Principles of Psychology* (1890), William James describes consciousness as an amalgam of all that one has experienced and continues to experience. One selects her/his own thoughts, focusing on certain objects and areas of experience, rejecting others, and totally blocking others out. Every thought is part of a person's consciousness that is unique and never the same – and yet also the same. Renewed,

every thought carries with it the freshness of renewal, and the new context in which it has re-emerged. 'Consciousness – as William James adds – does not appear to be itself chopped up in bits', it is nothing as jointed as a 'chain' or a 'train' (1890: 239). Rather it flows like a 'river' or a 'stream', in the form of an ever-changing '*stream of thought, of consciousness, or of subjective life*' (1890: 239; original emphasis). As far as the birth of the term is concerned, Holland argues that Lewes, a literary critic, was the person who presented the earliest full discussion of stream of consciousness in English. Being influenced by the studies of the famous German physicist Fechner (1801-1887), Lewes is credited with introducing the term four years before the first mention of it in James' article 'On Some Omissions of Introspective Psychology' (1884). In 'Problems of Life and Mind' (1880), Lewes explained that human mental activity is continuously alternating between different levels of excitation: 'There is thus a stream of Consciousness formed out of the rivulets of excitation, and this stream has its waves and ground-swell: the curves are continuous and blend insensibly; there is no breach or pause' (Holland 1986: 36).

Stream of consciousness entered the field of literature only later, blooming fully in the work of the Modernist writers. The term was probably used for the first time with a literary connotation in 1918 by May Sinclair in her article on Dorothy Richardson, referring to the flow of thoughts in the mind of the protagonist of Richardson's thirteen-novel sequence *Pilgrimage*. Humphrey names Richardson, alongside Joyce, Woolf and Faulkner 'important novelists and representative stream-of-consciousness writers' (1954: v). Compared to the earlier authors of psychological fiction, this new generation of novelists laid emphasis on the exploration of the prespeech levels of consciousness for the purpose, primarily, of revealing the psychic being of the characters (Humphrey 1954: 2). The term 'prespeech levels' indicates those levels of consciousness which do not involve communication, and consist of non-verbal elements like feelings, perceptions, sensations, and images. In this case, what a writer produces is not a representation, but rather, as Steinberg observes, a *simulation* of what occurs in the mind (1973: 2); writing requires a shift from the psychological phenomenon to its verbal expression. In other words, the challenge that the writers face is that of managing the multiple nature of stream of consciousness, verbal and

non-verbal, by means of only one of its components: language. Accordingly, the authors explore all the possibilities of their medium to convey the complex, multi-level nature of thought.

In this regard, Joyce is reported to have said: 'I try to give the unspoken, unacted thoughts of people in the way they occur' (Budgen 1972: 92); and again 'I have recorded, simultaneously, what a man says, sees, thinks, and what such seeing, thinking, saying, does to what you Freudians call the subconscious' (Barnes 1922: 66). The man in question is a fictional one and, as a consequence, the recording process is fictional too (this is further elaborated in Section 1.2). Also Woolf, another influential voice among the stream of consciousness writers, discusses at some length what modern novelists should try to do. In her essay 'Modern Fiction' (1925) she writes what can be considered the credo for stream of consciousness writers:

Let us record the atoms as they fall upon the mind in the order in which they fall, let us trace the pattern, however disconnected and incoherent in appearance, which each sight or incident scores upon the consciousness. (1984: 150)

Interestingly, Woolf explains that Joyce's *A Portrait of the Artist as a Young Man* and *Ulysses* are novels that – although not necessarily intentionally – are concerned with revealing the 'flickerings of that innermost flame which flashes its messages through the brain' (1984: 151).

The aim of describing one's mental processes is a clearly realistic one, thus aligning stream of consciousness fiction with the tradition of the mimetic realism of the novel, whereby mimesis is understood as representation, rather than imitation. Joyce himself highlights this point. As Melchiori and De Angelis note, Joyce repeatedly refers to his *Ulysses* as a 'novel', referring to Fielding who defined it in his preface to *Joseph Andrews* (1742) as a 'comic epic poem in prose', a minutely realistic depiction of contemporary life on the pattern of classic epic, casting irony on the anti-heroism of ordinary life, as well as on the pompous style of epics (1984: 19-20). Humphrey (1954) stresses that this new generation was committed to portraying characters as accurately and realistically as the novelists of the *roman expérimental* (e.g. Zola, Dreiser) had done. The difference between the two groups of writers lies

in the subject matter: the latter were concerned with what characters do, their motives and actions, whereas the former would focus on how characters are, their psychic existence and functioning (Humphrey 1954: 8). Ortega y Gasset goes as far as writing that the Proust-Joyce generation ‘overcomes realism by merely putting too fine a point on it and discovering, lens in hand, the micro structure of life’ (1956: 33). The notion of realism regarding stream of consciousness fiction must hence be reassessed as a new kind of realism, far away from the contemporary English fiction in vogue of the so-called Edwardian writers – Arnold Bennett, H.G. Wells and John Galsworthy. Woolf openly complains about the realist fiction of the ‘materialist’ Edwardian writers who would show no interest in the psychological depiction of the character (‘Modern Fiction’ 1984: 147). In ‘Mr Bennett and Mrs Brown’ (1924) Woolf objects to the fact that there were no spiritual issues or wonderings in their novels. As the writer highlights in ‘Impassioned Prose’ (1926), the Edwardian writers ignored the side of the mind that is ‘exposed in solitude’, ‘its thoughts, its rhapsodies, its dreams’ (1966: 166).

The realistic aspect of Modernist writing is put into a historic perspective by Cohn (1978). Stream of consciousness writing is included in her typological analysis of character depiction carried out in her all-encompassing study of the narrative modes for presenting consciousness in fiction. Cohn starts out from the theoretical assumption that narrative fiction is the only literary genre with the potential to portray the consciousness of a person other than the speaker (1978: 7). Cohn thus firmly maintains the close interdependence between narrative realism and the mimesis of consciousness. From this theoretical grounding, she investigates the history of the mimetic representation of characters’ consciousness in fiction by travelling backwards as far as Laurence Sterne and forward to the twentieth-century Modernists and beyond. She offers a spiralling historical model whereby fiction swings periodically between externally-oriented and psychological, internally-oriented modes. She openly rejects any attitude according to which the novel-specific mimetic potential develops consistently, linearly, in the direction of ever deeper and more mimetic psychological realism.

The progression towards stream of consciousness fiction, and Modernism in general, along Cohn's imaginary spiral of the novel's historical development goes hand in hand with the development of new means of literary expression. Modernist writers found the old literary techniques and conventions incapable of capturing the shifting nature of life and the human psyche. From a cultural point of view, they experienced the breakdown of a publicly shared set of beliefs and values that assured a relative stability in the Victorian world. Contemporary scientific and philosophical theories left nothing absolute in the universe. Bergson's notion of *temps intérieur*, James' stream of consciousness, Freud's scientific investigation into the uncontrolled sides of personality, as well as Einstein's theory of relativity, strongly contributed to destabilizing the traditional points of reference. For this reason, Modernist writers experimented with the old narrative methods and invented new ones characterised by: a heightened concern with subjective consciousness, or, in the words of Stevenson, 'an attempt to place everything in the mind rather than [...] in objective realistic description' (1998: 16); an emphasis on the previously neglected area of dreams and the employment of narrative techniques to encompass even the slightest mental movements; the departure from the chronological construction of storytelling to mimic the psychological time of human memory; and the treatment of language as a substance in its own right and an object of experimentation. Stream of consciousness novels are a prime example of such literary innovation.

## **1.2 Linguistic features**

The stream of consciousness writers explored a variety of linguistic means of expression in order to achieve the aim of simulating the private goings on in their characters' minds. In this section I review the characteristic traits of stream of consciousness novels and the linguistic features that are the building blocks of these traits. This review incorporates relevant contributions in literary criticism, complemented by studies in the field of linguistics and includes observations on issues regarding the translation practice. The focus on the linguistic aspects of stream of consciousness novels serves to select the parameters for the comparative analyses that will be presented in Chapters 4-7.

My survey is organised around one of the inherent characteristics of stream of consciousness narrative: the tension between the communicative function of the novels and the writers' need to depict a fictional discourse that is private, that is thus not meant for communication. In order to present the private dimension of their characters' minds, the writers resort to creating an illusion of freedom, a lack of control, spontaneous and natural word-flow while remaining in full control and meticulously constructing their powerful narrative machinery.

The non-communicative nature of the internal discourse needs further explanation, particularly in the light of Bakhtin's theories. According to him, speech is inherently dialogic, 'every word is directed toward an *answer* [...] it provokes an answer, anticipates it' ('Discourse in the novel', 1981: 280; original emphasis). This is true regardless of whether the word is actually uttered. As a consequence, even inner discourse can be viewed as dialogic. On this basis, Wales proposes a reassessment of the monologic quality of stream of consciousness writing, in particular of interior monologue. She suggests that the degrees of dialogic quality of a discourse can be measured on a continuous scale, on the basis of the intensity of question-response polemic (1988: 186). However, such reassessment does not affect the privacy of the stream of consciousness writing as the inner discourse, dialogic or not, is not meant to be communicated to the external world. Wales (1988) also suggests that, from this dialogic point of view, the distinction between speech and thought may not be particularly significant. This seems true when thought is expressed in language, but not when the non-linguistic components of consciousness are considered.

It needs to be highlighted that the linguistic features shown in the present survey are not stream of consciousness specific since they also occur in non-stream of consciousness novels and other literary and non-literary text-types (e.g. advertising material, newspapers, magazines), as well as in most oral forms of communication (e.g. public speeches, radio and TV programs). It is rather the function that the linguistic elements have in all of the novels studied, namely to simulate the flowing of consciousness in the narrative, that allows them to be considered as characteristic of stream of consciousness writing. Importantly, the effect of these features is dependent on the network of relations involving other textual elements of the novel;

in other words, it is synergistic. For this reason the broader context in which a particular linguistic feature is used needs to be taken into account when analysing both the source and the target texts.

A prime example of the illusory character of stream of consciousness narrative is punctuation. Its main function is 'to resolve structural uncertainties in a text, and to signal nuances of semantic significance which might otherwise not be conveyed at all, or would at best be much more difficult for a reader to figure out' (Parkes 1992: 1). It is thus used to ease the communication. By removing all punctuation, an illusion of free flow of unspoken thoughts is created, as in the 62 page long final monologue in Joyce's *Ulysses*, spaced into eight sections without any punctuation marks, showing Molly Bloom's thoughts while she lies in bed on the edge of sleep. As well as absence or scarcity of punctuation, its overabundance allows the portrayal of an emotional state of mind; exclamation and question marks are also used to fulfil this function. Crucially, 'it is precisely nonverbal elements that people have strived to represent by means of punctuation' (Poyatos 1997: 21-22). This would usually refer to the nonverbal elements of speech, such as intonation and pauses. The stream of consciousness writers, however, are also interested in the prespeech levels of consciousness, hence they make an innovative use of punctuation compared with both previous and contemporary fiction.

Significantly, style conventions, potentially changing over time, affect the use of punctuation both for the writer and the translator. As far as stream of consciousness is concerned, the pressure on a translator to conform to the current punctuation conventions is potentially strong because of its experimental use: stream of consciousness punctuation defies the conventions in the source language, potentially even more so in the target language.

Another linguistic means used to define, to clarify the syntactic and semantic relationships in a text are connectors such as coordinators, subordinators and discourse markers. In stream of consciousness writing, the non-standard employment of connectors in the narrative is a widespread device which simulates the free association of ideas flowing in one's consciousness. In the novels, connecting words

seem to lack a clear linking function unless we locate them within the stream of thoughts of the characters. It is for this reason that those linguistic items used in this fashion will be referred to as *(dis)connectors*. The opening lines of *Mrs Dalloway*, as well as a brief passage from Jason's interior monologue in *The Sound and the Fury*, can serve as examples:

Mrs Dalloway said she would buy the flowers herself. *For* Lucy had her work cut out for her. (Mrs Dalloway: 3; my emphasis)

'Well, they brought my job home tonight' *because* all the time we kept hoping they'd get things straightened out and he'd keep her *because* Mother kept saying she would at least have enough regard for the family my chance after she and Quentin had had theirs. (*The Sound and the Fury*: 186; my emphasis)

The use of *for* in *Mrs Dalloway*, where it often opens new paragraphs and does not have a clear explanatory function, contributes to creating in this novel what Parks calls *con-fusion* (2007: 122). 'Confusion' is the feeling of disorientation, of puzzlement purposefully generated by Woolf's syntactic and lexical choices, whereas 'fusion' refers to the interconnectedness of the main character's perceptions and memories in her mind. Crucially, what seems incoherent in the narrative is the writer's trick to simulate the privacy of the mind. According to Humphrey, the key to producing this effect is 'the private relationships of the associations' (1954: 66).

Associations of ideas form the core of the stream of consciousness writing: they drive forward the character's thinking process. The connections between the associated items can either be provided explicitly in the text or left implied, as in the case of *(dis)connectors*. Humphrey notes that associations are often not explained at the moment when they are made and that, in general, the background information is provided elsewhere in the novel. He calls this phenomenon 'suspended coherence' (1954: 66). One of the means for directly establishing the associative connections is the reiteration of linguistic items. This includes words, phrases and sentences, repeated identically or with variation (see Section 6.3 for examples). Two issues seem worth highlighting as far as translation is concerned. Firstly, repetitions

conveying associations of ideas might be difficult to reproduce in translation particularly when different meanings of the same word are exploited. Secondly, the avoidance of repetition is a widespread phenomenon in translated texts in many languages (Toury 1991: 188). In the case of associations of ideas, however, it seems unlikely that the translators conform to this general tendency as such avoidance would harm the development of the narrative.

Apart from explicating the characters' associations of ideas, repetition, being typical of conversation as Tannen observes (1987), also imbues the narrative with orality. Orality is an important quality of stream of consciousness novels as it creates an impression of unpremeditated, spontaneous narrative, as opposed to a usually more calculated, carefully planned written discourse. This impression is, of course, an illusion. A similar unpremeditated quality of the discourse is conveyed by interjections and exclamatory utterances. While bringing to the surface the characters' voice, thus vividly showing their emotions, they simulate an inner type of discourse, characterised by a high degree of emotional intensity, which is often tempered in the more controlled, uttered discourse. Apart from interjections and exclamatory utterances, characters' emotions are also shown through other devices like punctuation and repetition on both lexical and syntactic level and of various kinds (exact and with variation). For example, long series of repeated items can create a word-flow overwhelming the reader, an impression of relentlessness, of feelings, emotions and thoughts rushing through a character's mind.

The illusion of the privacy of the characters' mental processes can be created through ellipsis, defined here as omission of part of a grammatical structure where the ellipted information is not always recoverable. This apparent gap in communication is ultimately a means to communicate to the reader the inner dimension of the fictional discourse. Ellipsis of elements such as articles, subject pronouns, prepositions, and copulas, adds to the impression of an easy flow of mental associations. In free direct discourse (see Section 1.3), in particular, the absence of the personal pronoun playing the function of the subject is typical. In *Ulysses*, for example, the first and third person pronouns are often left unexpressed (Dahl 1970: 34), as in the following passage from the 'Calipso' episode. Here Bloom is described

while thinking of his daughter Milly who is in Mullingar learning photography: 'Better where she is down there: away. [They] Occupy her. [She/Milly] Wanted a dog to pass time. [I] Might take a trip down there' ('Calipso': 81; my additions). In Faulkner's *The Sound and the Fury*, ellipses of pronominal subjects, connectives, and introductory *it was/is* clauses are frequently used to express the private quality of Jason's inner discourse (Kałuza 1967: 97-98). Also the (dis)connectors can be considered as markers of ellipsis, of the lack of information necessary for the reader to establish the implied associative connection.

Ellipsis and (dis)connectors indicate the inaccessibility of the mental stream through removal of information; they are thus complementary to other devices that instead explicitly present on the page the inner workings of the characters' mind, such as repetitions revealing the associations of ideas. Another linguistic feature playing a similar role, which is that of presenting to the reader the characters' subjective view of the fictional world, is the use of non-standard word order. Often, it is possible to identify a significant inversion of the elements within a sentence, with the scope of conveying the focus of thoughts in one's mind. That which is essential tends to be shown in the front position. Syntactic constructions in which objects, predicative elements or adverbial modifiers are set at the beginning of the sentence are rather widespread devices among stream of consciousness writers. For example, the predicate fronting is shown in the development of Mrs Ramsay's thoughts:

Insoluble questions they were, it seemed to her, standing there, holding James by the hand. (*To the Lighthouse*: 13)

and in Bloom's remark while cleaning his teeth with his tongue after the meal:

Something green it would have to be: spinach say. (*Ulysses*: 228)

Non-standard word order, along with ellipted elements, interjections, exclamatory utterances and a strategic use of punctuation and repetition, contribute to producing the impression of an informal and spontaneous discourse.

The above survey makes no pretension to be exhaustive. I have focused on those linguistic features of the novels that are notable building blocks of the key traits of

stream of consciousness writing: its illusory spontaneity, immediacy, its private and non-communicative nature and the associative nature of thinking. The scope of my analysis is necessarily a compromise between the number of parameters, the number and length of the passages analysed and the depth of the analysis. Since I examine a variety of stream of consciousness novels by different authors using passages of substantial length, as explained in the Introduction of the thesis, the number of parameters needs to be limited. To this end, I have decided to analyse punctuation, lexical repetition and selected markers of emotive emphasis: exclamatory utterances and interjections. Together, these features are relevant to all the key traits of stream of consciousness writing discussed in this section.

### **1.3 Narrative modes of thought presentation**

The previous section discussed how the linguistic choices of stream of consciousness writers served to create the impression of immediacy, spontaneity and lack of control on the page, effectively hiding the authors behind their characters. In the words of one of Joyce's characters, Stephen Dedalus, the artist is a 'God of creation' who 'remains within or behind or beyond or above his handwork, invisible, refined out of existence, indifferent, paring his fingernail' (*A Portrait*: 181). In this section I further explore the apparent freedom of the narrative and the invisibility of the narrator by focusing on the structural choices made by the writers, specifically on the modes of discourse presentation that serve these purposes. Free direct discourse and free indirect discourse are particularly effective in achieving freedom and invisibility; both are typical of stream of consciousness novels (Leech and Short: 1981; Quirk et al. 1985: 1032-1033). The term 'free' refers to discourse apparently conveyed directly, without any overt framing narratorial voice. The character's words are felt as freed from the mental domination of the narrator. The ultimate effect is a discourse that not only reports what characters think but that also renders their immediate experience or consciousness of those thoughts.

Throughout this work, I adopt the classification of modes of discourse presentation proposed by Leech and Short (1981). This general, all-encompassing framework characterises all fictional modes of discourse presentation from the point of view of

stylistics, using clearly defined linguistic criteria. The authors make a distinction between freely reported speech and thought. They stress that these modes are very similar formally but that ‘the representation of the thoughts of characters, even in an extremely indirect form, [...] is ultimately an artifice’ (1981: 337). As a matter of fact, thoughts, feelings and perceptions, unlike speech, cannot be accessed directly. The reason why I use the term ‘discourse’, rather than speech or thought, is to avoid having to distinguish between the two. Not only is such a distinction a complex task; more importantly, it seems unnecessary since narrative ambiguity is often deliberate and is a stylistic feature of stream of consciousness novels. At the same time, I exclude from my linguistic analysis presented in Chapters 6-7 the stretches of source text where it is obvious that speech, rather than thought, is reported.

Grammatical definitions of free direct discourse in both English and Italian refer to speech or thought presented without the accompanying reporting clause, and often also without punctuation marks such as hyphens, quotation marks, inverted commas or colons (e.g. Beccaria 2004: 245; Greenbaum 1996: 361; Quirk et al. 1985: 1032-1033). In contrast to this grammatical approach, Leech and Short (1981) also consider a version of free direct discourse with the reporting clause present, but lacking the punctuation marks. Stylistic variants of free direct discourse are therefore possible, differing from one another in the degree of freedom. In the list of sentences below, an example of direct discourse [a] is compared with three instances of free direct discourse ([b], [c], [d]) arranged according to increasing degree of freedom:

[a] ‘Where has the dog gone?’, she wondered.

[b] Where has the dog gone?, she wondered.

[c] ‘Where has the dog gone?’

[d] Where has the dog gone?

Example [b] is the least free of all versions (the quotation marks are missing but the reporting clause is maintained), whereas [d] is the maximally free form, stripped of reporting clause and quotation marks. [c] occupies an in-between position: it is more free than [b] because of the lack of reporting clause and at the same time less free than [d] due to the presence of quotation marks. With respect to the reporting clause,

Leech and Short observe that when it occurs medially or finally the discourse appears more free in comparison with free direct discourse in which it is placed at the beginning. Importantly, free direct discourse is deployed in its many degrees of syntactic and semantic freedom in the stream of consciousness passages I analyse. This is why I adopt a minimally restrictive terminology when presenting my findings in the following chapters.

Free indirect discourse is based on what Garavelli calls ‘*intersezione dei centri deittici*’ (intersection of the deictic frames of reference) of the reported and reporting discourse (1995: 462). It formally resembles indirect discourse in that tenses and personal pronouns are transposed and quotation marks are absent. However, in contrast with indirect discourse, it has no linking conjunctions (*that, whether* etc.); may often lack the reporting clause; and has adverbials of time and place indicating proximity rather than distance. Like direct discourse, moreover, it preserves features of the personal idiom of the reported speaker: it maintains elements of the sentence, such as questions, exclamations and personal vocabulary, as well as the subjective perspective of the character. Leech and Short (1981) stress that it may display varying degrees of freedom and directness depending on how much of the flavour of the original speech a writer wishes to convey. In the sentences below, two examples of free indirect discourse ([f], [g]) are arranged according to increasing degree of freedom and compared with the corresponding direct [h] and indirect [e] forms:

[e] She decided that she would make him a surprise for his birthday the following day.

[f] She would make him a surprise for his birthday the following day.

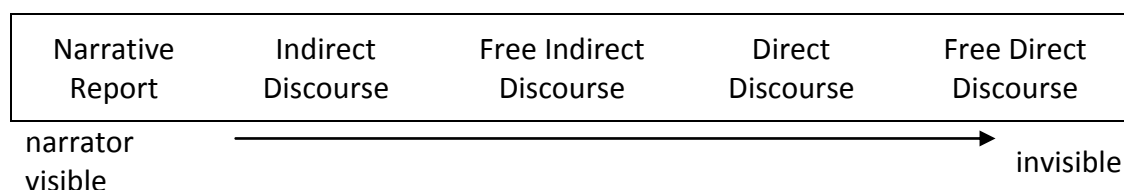
[g] She would make him a surprise for his birthday tomorrow!

[h] She decided, ‘I will make him a surprise for his birthday tomorrow!’

Example [g] is more free than [f] as it retains the exclamatory flavour and because the deictic element (‘tomorrow’) orientates the utterance in the context of proximity of time relative to the speaker’s viewpoint.

Free indirect discourse is an intermediate form between direct discourse on one side, and indirect discourse on the other. Its most important characteristic is the impression it gives of character and narrator speaking or thinking simultaneously. It is regarded as a fusion of narratorial and character voices, a ‘dual’ voice in terms of Pascal (1977). According to Cane, *discorso indiretto libero* reflects the true attitude of the author towards her/his characters (‘un vero e proprio atteggiamento dell’autore nei confronti dei suoi personaggi’, 1969: 15). It is often difficult to identify precisely whether the author or the character is the source of the speaking voice without at least some knowledge of the textual environment – this elusiveness is very much part of the stylistic effect of the narrative. The stylistic significance of this technique is emphasized by the proliferation of terms used to denote it, including *style indirect libre* (Bally: 1912), ‘free indirect speech’ (Pascal: 1977) and ‘narrated monologue’ (Cohn: 1978).

The examples of free direct and indirect discourses varying in the degree of freedom, or directness, show that the boundaries between different modes of speech and thought presentation are not rigorously discrete. Leech and Short, in particular, consider the different types of discourse as stylistic variants of the same proposition (1981: 320-321), differing in the degree of apparent control of the narrator over the utterances of the characters. They develop a cline of speech and thought presentation, from the apparent total control of the narrator to the absence of any such apparent control, spanning five types of discourse:



As one moves right along this continuum, the narrator’s interference is less and less noticeable. This produces an effect of increasing degree of freedom, as if the narrator has entrusted her/his own narrative role to the characters, thus making her/himself invisible.

I would like to stress that, as far as stream of consciousness narrative is concerned, no relation of proportionality exists between varying degrees of narrative mediation and degree of stream of consciousness simulation. In other words, free direct discourse – which seems not to be under the narrator’s control – is not a type of discourse that simulates stream of consciousness to a higher degree than free indirect discourse – which, on the other hand, contains indicators of the narrator’s interference. In my opinion, both free direct and indirect discourse describe the flow of thoughts in a character’s mind to the same degree: it is the apparent control of the narrator which varies in the two modes rather than the degree of simulation of stream of consciousness.

The classification of modes of discourse presentation proposed by Leech and Short can be compared to seminal studies in the fields of literary criticism (Humphrey 1954, Friedman 1955, Cohn 1978) and linguistics (Dahl 1970) which focus on the narrative techniques commonly used for thought presentation. Unlike Leech and Short’s classification, these studies do not provide an overarching framework of modes of discourse presentation in all fiction; instead, they focus on the depiction of consciousness. For this reason, they do not include modes equivalent to direct discourse and indirect discourse. Importantly, the four critics consider criteria other than the level of narratorial control, such as the amount to which characters appear to consciously perceive and control the functioning of their own mind. The comparison is summarised in Table 1, which relates each technique described in the above studies to a mode of discourse presentation proposed by Leech and Short. Note that this does not imply the correspondence between the techniques described by different authors.

Leech and Short (1981)	narrative report	free indirect discourse	free direct discourse
Humphrey (1954)	omniscient description	indirect interior monologue	soliloquy, direct interior monologue
Friedman (1955)	internal analysis, sensory impression	indirect interior monologue	interior monologue
Dahl (1970)	internal analysis, sensory impression	indirect interior monologue	thought aside (in drama), interior monologue
Cohn (1978)	psycho-narration	narrated monologue	soliloquy, quoted monologue, autonomous monologue

**Table 1. Comparison between Leech and Short’s stylistic framework of modes of discourse presentation and relevant contributions in the field of literary criticism on the narrative techniques employed to depict characters’ minds in stream of consciousness novels. Examples of different modes of discourse presentation in stream of consciousness from the passages analysed in this thesis are presented in Chapter 2 (Section 2.1.2) and in the chapters of analysis.**

The four critics differentiate between subtly different modes of discourse presentation equivalent to free direct discourse: interior or quoted monologue and soliloquy or thought aside. Soliloquy is a first person narrative form adjusted to the idiom of the character, yet in this technique – unlike in interior monologue – the character’s words are ordered and organised with an audience in mind. Cohn is the only critic who distinguishes between modes of thought presentation in third and first person context, where the latter refers to autobiographical writing (not included in Table 1). The exception is autonomous monologue, which normally belongs to the first person, autobiographical fiction, but also includes the third person cases where the direct expression of thought is presented outside a narrative context, without any reporting whatsoever. The last episode in Joyce’s *Ulysses*, ‘Penelope’, belongs to this category.

Interestingly, Cohn points out a relationship between the various modes of discourse presentation and the level of consciousness represented: ‘the more direct the technique, the more evidently verbal the activity of the mind, and therefore the more clearly conscious the mind that is exposed’ (1978: 139). From this perspective, psycho-narration offers access to the deepest, least conscious levels of human experience, in contrast to Friedman’s and Dahl’s internal analysis, which is ‘concerned with the region of consciousness closest to directed thinking and rational control’ (Friedman 1955: 5). Friedman and Dahl also introduce a rather loosely defined third person narrative technique, sensory impression, whereby ‘the mind is presented as passive [...] receiving pure sensations and images’ (1970: 11), which is essentially a type of narrative report. Linguistically, this technique relies on the use of unspecified ‘musical and poetical effects’ (Friedman 1955: 6).

As a final observation, it seems necessary to highlight the distinction between ‘stream of consciousness’ and ‘interior monologue’. Historically, the two terms have often been used interchangeably, to the extent that some dictionaries of literary terms list them as equivalents or synonyms (e.g. Cuddon’s *The Penguin Dictionary of Literary Terms and Literary Theory*, 1992, Gray’s *A Dictionary of Literary Terms*, 1993). The confusion seems to stem from the influence of Dujardin’s novel *Les lauriers sont coupés* (1887) on some episodes of *Ulysses* that Joyce himself acknowledged. Dujardin’s work, considered as a precursor of stream of consciousness writing, was labelled as *monologue intérieur* by Larbaud, who later applied the same term to Joyce’s *Ulysses*. It has to be stressed, however, that stream of consciousness writers employ a range of narrative tools to achieve their aim, the simulation of the flow of thoughts in one’s mind through the linguistic means. Much of their writing falls outside the scope of any single narrative technique. This is why, in my view, limiting the scope of stream of consciousness writing to a single mode of discourse presentation – interior monologue – is reductive. Instead, conceiving stream of consciousness as a grouping of techniques has the advantage of accounting for the variety of narrative possibilities used by writers to achieve the mimetic aim of their novels.

## 1.4 Studying stream of consciousness in translation

To my knowledge, no study exists that examines stream of consciousness as a genre when translated into Italian. The existing studies on the translated work of stream of consciousness writers typically examine the style of single writers, sometimes even of single novels. For example, Pireddu (2004) analyses Banti's translation of Woolf's *Jacob's Room* (*La stanza di Giacobbe*, 1950; *La stanza di Jacob*, 1980), Bollettieri Bosinelli (1998) compares various linguistic aspects of Molly's monologue from 'Penelope' in three different Italian versions: from the integral translations of *Ulysses* by De Angelis (1960) and Flecchia (1995), as well as from the 1994 partial version by Di Piazza (*Yes: il monologo di Molly Bloom*). Mamoli Zorzi (2000) examines the translations of Faulkner's *The Sound and the Fury* by Dauphiné (*L'urlo e il furore*, 1947) and Mantovani (*L'urlo e il furore*, 1980). Minelli (2005) studies Woolf's 'female sentence' by analysing punctuation in *Mrs Dalloway* and *To the Lighthouse* and their translations by Fusini (1993, 1992). Schiavi (1998) examines the Italian translations of Faulkner's *The Sound and the Fury* and of *Soldier's Pay* by Alvaro (*La paga del soldato*, 1953) and Materassi (*La paga dei soldati*, 1986) using Toury's notion of 'initial norms' of translation (Toury 1995). Finally, Parks (2007) considers the translations of Joyce's *Ulysses* by De Angelis, *A Portrait* by Pavese (1933), and 'The Dead' from *Dubliners* by Papi and Tadini (*Gente di Dublino*, 1976) and Woolf's *Mrs Dalloway* by Fusini, keeping separate – however – the stylistic analyses devoted to the two authors.

In other languages studies focusing on the linguistic phenomenon of stream of consciousness are also rare. May (1997) analyses punctuation in French and Russian translations of Woolf's *To the Lighthouse* and Faulkner's *The Mansion*, *Sartoris* and 'The Bear'. Chan (2004) explores how the ground for the Chinese translations of stream of consciousness novels in the 1990s was prepared by imitations of this linguistic style by Chinese writers between the 1930s and the 1980s. Yet it does seem interesting to examine stream of consciousness writing in translation, focusing on a number of parameters relevant to the underlying objective of the writers – simulation of the mental goings-on of the human mind – and instrumental in creating the

characteristic traits found in all stream of consciousness novels. My work takes a step towards filling this gap.

From a methodological point of view, it is worth noting that most of the above studies, whether or not the authors limit their investigation to a specific linguistic parameter(s), seem to report the findings, the translational solutions, that are considered interesting. Bollettieri Bosinelli, for example, explains that she concentrates on the fragments of the target texts that she ‘didn’t understand or that sounded out of tune, strange, inconsistent with the context’ (1998: 446) and that ‘provoked an arrest of the reading process’ (1998: 448) in order to ‘spot points, if any, that betrayed the presence of an original text underneath’ (1998: 446). Parks’ approach, on the other hand, is based on a parallel reading of the source and target texts ‘identifying those places where the translation turned out to be especially difficult’ (2007: 14) with a two-fold aim: offering an insight into the originals and pointing to the difficulties of translating them. Notably, these and other studies focus on the problematic areas, or on the perceived failings or inaccuracies, or on unusual solutions. Such focus can, in my opinion, be a source of bias: the overall stylistic effect of the translation based on the sum of all choices made by the translator is reduced to those points which seize the researcher’s attention.

An alternative approach, which I propose and follow in this thesis, is to investigate all translation choices regarding a set of pre-specified parameters, rather than focusing on isolated cases, and report all findings. This method seeks to give the researcher a better appreciation of how and to what extent the defining characteristics of stream of consciousness genre have been recreated in another language. It is based on the fundamental belief that every choice made by a translator has an impact on the text and hence is of interest. As a matter of fact, choices need to be made at every step of the translation process, which is inherently a process of negotiation. Translating implies recreating a source text in another language and culture, thus it implies a difference; at the same time, the new text reproduces the source text, it is ‘the same’ text. Translation thus, in O’Neill’s words, ‘consists of a series of negotiations between attempted sameness and necessary difference’ (2005: 98).

## 1.5 Conclusion

In this chapter, I examined the intellectual atmosphere that inspired stream of consciousness writers to search for the expressive means able to realistically simulate the mind and its inner workings. This simulation is achieved by creating an illusion of uncontrolled, spontaneous discourse, which remains private to the character and is not always fully accessible to the reader. This illusion is purposefully created through linguistic and structural choices. For example, exclamatory utterances and interjections convey a sense of orality which infuses the inner discourse, which can paradoxically be non-verbal, with immediacy, while lexical repetition simulates the associative mechanism driving forward the thinking process. Privacy is marked by missing information in the form of (dis)connectors and ellipted elements. At the same time, the discourse is apparently freed from the controlling presence of the narrator through the use of free modes of discourse presentation. Based on their relevance to the aims and methods of the stream of consciousness writing, I have decided to select punctuation, lexical repetition, interjections and exclamatory utterances as parameters for the comparative analysis presented in Chapters 4-7. The resulting units of analysis span different linguistic levels, from lexis (repetition) to syntax (exclamatory utterances) and above (punctuation).

A review of translation studies on stream of consciousness writing in Italian and in other languages reveals the lack of a systematic linguistic investigation of stream of consciousness as a genre which would incorporate the analysis of a range of relevant linguistic parameters in a variety of texts by different authors. This thesis aims at filling this gap. Relevantly, the focus of my research is not limited to the points in the text which for some reason catch the researcher's attention. Instead, I consider the sum of the decisions made in the course of the translation task, even if the number of the parameters I examine is necessarily limited. The methodological framework of my investigation, as well as an overview of the corpus I use, is presented in Chapter 2.

## Chapter 2: Materials and methods

As described in Chapter 1, the aim of the present thesis is to investigate how English stream of consciousness novels have been translated into Italian through the comparative analysis of selected linguistic parameters. In this chapter I introduce the corpus I will examine, as well as the theoretical and practical tools of analysis. I start by describing the criteria underlying the selection of the stream of consciousness passages, focusing on the issues of relevance and representativeness; a brief introduction into the source text passages follows. The complex publishing history of *Ulysses* and its impact on its Italian translations is also reviewed. As far as the methodology is concerned, the linguistic analysis presented in Chapters 4-7 is informed by the concepts of translation strategies and tactics, as well as by the retranslation hypothesis, as they have been formulated in the field of translation studies. I present the relevant theoretical foundations and relate them to my research. I conclude by discussing some of the practical aspects of my investigation.

### 2.1 The corpus

#### 2.1.1 Building the corpus: selection process

To undertake the present project I built a corpus composed of six passages drawn from English stream of consciousness novels and their Italian translations and retranslations published from 1933 to 1995. I focus on novels in order to avoid problems of applicability of categorization across genres. The English passages, which I refer to as source texts, are excerpts from Joyce's *A Portrait of the Artist as a Young Man* (1916) and *Ulysses* (1922) and from Woolf's *Mrs Dalloway* (1925) and *To the Lighthouse* (1927). The Italian translations include: four translations of the passage from *A Portrait* (by Cesare Pavese (1933), Bruno Oddera (1970), Marina Emo-Capodilista (1973) and Massimo Marani (1988)), two of the source texts from *Ulysses* (Giulio De Angelis (1960) and Bona Flecchia (1995)); four translations of the passage from *Mrs Dalloway* (Alessandra Scalero (1946), Pier Francesco Paolini (1992), Laura Ricci Doni (1992), and Nadia Fusini (1993)) and five translations of the excerpt from *To the Lighthouse* (Giulia Celenza (1934), Nadia Fusini (1992), Anna Laura Malagò (1993), Anna Luisa Zazo (1994) and Luciana Bianciardi

(1995)). I shall refer to them as target texts. Scanned copies of all source and target passages are provided as supplemented material in the DVD inside the back cover of the thesis.

The source texts are selected according to their relevance to stream of consciousness narrative. The focus lies on those parts of the text which describe the characters' thinking processes by means of various stylistic devices and free modes of discourse, and that thus evidently contribute to making the whole works as 'novels of the mind'. Berman refers to these crucial segments of a literary work as *zones signifiantes*, the areas where the source text 'se condense, se représente, se signifie ou se symbolise' (represents itself, becomes dense, meaningful or symbolical), where 'une oeuvre atteint sa propre visée [...] et son propre centre de gravité' (a work meets its aim [...] and its own centre of gravity) (1995: 70, translation mine). According to Berman, *zones signifiantes* are the areas where translation criticism should focus. They are necessary (*nécessaire*) for the work to achieve its aim, its meaning, as opposed to parts considered random (*aléatoire*), that could easily have been written differently. Importantly, it is through the interpretative effort that the *zones signifiantes* are revealed.

The criterion of 'necessity' is a valid means for narrowing down the scope when dealing with a protean and multi-semantic work like *Ulysses*, built on an outstanding variation of narrative techniques and styles. In *Ulysses*, no two consecutive episodes have the same structure or style, unlike in the rest of the novels which tend to be formally consistent throughout. I have therefore decided to analyse: the eighth episode ('Lestrygonians'), the first half of the thirteenth episode ('Nausicaa') and the first quarter of the last one ('Penelope') from *Ulysses*, the third chapter of *A Portrait* still by Joyce; the chapters 17-19 of *To the Lighthouse* and the opening two sections of *Mrs Dalloway* by Woolf.

Whenever possible, I avoided breaking up the stream of consciousness narrative: chapters or sections of novels have been considered as units. This has been the case with 'Lestrygonians' from *Ulysses* and with the excerpts from *A Portrait*, *To the Lighthouse* and *Mrs Dalloway*. *A Portrait* is composed of five chapters broken into

sections, *To the Lighthouse* is divided into three sections fragmented into subsections numbered in progression whereas *Mrs Dalloway* is broken throughout into sections marked by empty lines. ‘Nausicaa’ and ‘Penelope’, however, are analysed only in part despite being clear-cut episodes. As far as ‘Nausicaa’ is concerned, I focus on the description of Gerty MacDowell’s thoughts whose stream of consciousness occupies the first half of the episode; the other half focuses on Leopold Bloom’s mind. As for ‘Penelope’, the passage stretches from the opening of the episode to the moment immediately before Molly’s stream of thoughts is interrupted by the external noise of a train whistling. It is worth noting that I have selected sizeable chunks of text. As far as *Ulysses* is concerned, I examine the whole episode of ‘Lestrygonians’, half of ‘Nausicaa’ and more than a third of ‘Penelope’. In the other cases, the source texts constitute between one seventh and one fifth of the entire novel.

Stretches of stream of consciousness, defined as stretches of free indirect or direct discourse with focus on one character’s feelings and thoughts, occupy a high proportion of the passages, typically around 90% of the total word count. The exception is *A Portrait* where stream of consciousness constitutes slightly less than a half of the selected text. It also features a significant stretch of free direct discourse reporting speech. The presence of segments of more traditional narrative in the passages is meaningful: a narrative based solely on stream of consciousness devices and modes of discourse presentation would seem unsustainable. According to Berman, both the necessary and the random parts are essential to the composition of a literary work (1995: 71).

This careful selection of functionally relevant passages representing a significant proportion of the entire works differs from the alternative approach, where short samples of text (ranging from a sentence to a paragraph) are either randomly or purposefully selected by the researcher and where the findings need to be validated using secondary passages generated in a similar way. Such validation is not necessary in the linguistic analyses performed in this thesis as the corpus of source texts is representative of the original works.

As far as the target texts are concerned, the corpus is composed of all nineteen translations and retranslations of the source texts published in Italy between the 1930s and the 1990s and drawn from versions of the source novels that have been translated in full. This selection has allowed me to undertake both a synchronic and diachronic analysis of stream of consciousness as it has been translated from English into Italian.

Given the time-span of this study, I have not included in the corpus six recent Italian retranslations:

- of *Mrs Dalloway* by Anna Nadotti and by Marisa Sestito, both published in 2012,
- of *To the Lighthouse* by Luce de Marinis (2012),
- of *A Portrait* by Luciana Bianciardi (2012),
- of *Ulysses* by Enrico Terrinoni and Carlo Bigazzi which appeared in January 2012, and again of *Ulysses* by Gianni Celati published in 2013.

The wealth of paratexts written by Terrinoni, containing significant comments on various issues regarding the translation of the text, has however been a precious tool for the analysis.

### **2.1.2 The source passages**

At the outset of the third chapter of *A Portrait* readers follow Stephen Dedalus' thoughts as he contemplates a visit to the prostitutes only to discover that he is actually sitting in a classroom during a lesson of mathematics. Once the class ends, the rector of the college announces the forthcoming religious retreat. The narrative suddenly breaks off and opens again with Father Arnall's harrowing and detailed sermon on the torments of Hell that will visit the unrepentant sinful. Things have happened between the maths lesson and the retreat but they are not recounted, relying on the readers to draw the lines connecting the discrete dots that constitute the sections. The last section concerns Stephen who, overwhelmed by a feeling of guilt, confesses his sins to an old priest. On the narrative level, in this novel Joyce relies on a series of stylistic variations of free indirect discourse reflecting the gradual development of Stephen from childhood to adulthood. Hough (1970) refers

to this narrative technique as ‘coloured narrative’ as the narrative appears coloured by the character’s idiom of response to the scene. See, for example, the following quote describing Stephen torn apart by guilt:

What did it avail to pray when he knew that his soul lusted after its own destruction? A certain pride, a certain awe, withheld him from offering to God even one prayer at night though he knew it was in God’s power to take away his life while he slept and hurl his soul hellward ere he could beg for mercy. His pride in his own sin, his loveless awe of God, told him that his offence was too grievous to be atoned for in whole or in part by a false homage to the Allseeing and Allknowing. (*A Portrait*: 87)

The lexis and the rhetorical parallelisms evoke the character’s manner of expression. The literary ‘ere’ in place of the standard ‘before’, as well as the appositives ‘the Allseeing and Allknowing’ in relation to God, lets Stephen’s Catholic and humanist upbringing show through the discourse. The parallelisms ‘A certain pride, a certain awe’ and ‘His pride in his own sin, his loveless awe of God’ vividly suggest Stephen’s hyper-emotionalism and hypersensitivity. The character’s voice is thus merged with that of the narrator, generating a subtly ironic effect. Kenner dubs this narrative the ‘Uncle Charles Principle’ (1978: 18) after Wyndham Lewis accused Joyce of slipshod writing in the description of the character’s uncle Charles in this novel. Kenner argues that the alleged hackneyed and clichéd language is exactly the sort uncle Charles would himself use. In this way, Joyce provides a realistic presentation of Stephen’s mind.

As far as *Ulysses* is concerned, the chosen passages focus on a range of male and female characters. The ‘Lestrygonians’ episode is centred on Leopold Bloom’s stream of consciousness while he strolls the streets of Dublin at lunch time, the thought of food much in mind. Bloom’s thoughts are provoked by the stimuli that are given to his mind subconsciously through feelings and sensations, aroused by the senses of sight, hearing, touch, smell and taste, in a sort of dialogue with the surrounding environment. Everything in the episode seems a distraction devised by Bloom to keep his mind far away from the painful event – his wife’s betrayal – which will take place, as he knows well, in his own bed at four o’clock on that day.

The content of Bloom's mind is reported through free direct discourse subtly interwoven with third person narrative, from the point of view predominantly of that of the character. Joyce defined this method as the 'initial style' of *Ulysses* in one of his letters (Ellmann 1975: 241-242) and used it in nine of the eighteen sections into which the novel is subdivided. As an example, I have drawn a paragraph describing Bloom as he wonders while looking at the seagulls flying above the river Liffey. The birds have swept away all the fragments of Banbury cakes he threw into the river for them:

They wheeled, flapping weakly. I'm not going to throw any more. Penny quite enough. Lot of thanks I get. Not even a caw. They spread foot and mouth disease too. If you cram a turkey, say, on chestnut meal it tastes like that. Eat pig like pig. But then why is it that saltwater fish are not salty? How is that? ('Lestrygonians': 193)

The first sentence in third person narrative is immediately followed by a series of utterances in free direct discourse marked by lack of quotation marks and reporting clauses. By removing the distinction between narrative report and Bloom's inner speech, Joyce creates the impression that they are inseparable and relatively indistinguishable aspects of one state.

Unlike 'Lestrygonians', the first half of 'Nausicaa' and 'Penelope' describe two female minds. The first half of 'Nausicaa' reports the thoughts and dreams of the adolescent Gerty MacDowell while on the beach with two friends of hers, two twins and a baby. Not far away is Leopold Bloom who leers at her with explicitly sexual desire. In a sort of baffling perspective-game that Joyce plays with the reader, however, Bloom's leering is seen as expression of the utmost pure romantic love when passing through the rose-coloured spectacles of Gerty's awareness, her perspective itself coloured ironically by the distorting perspective of romantic fiction. The third person discourse is tinged with Gerty's idiom, in a similar way to the technique adopted by the writer in *A Portrait*. See the example below, describing Gerty's thoughts while they are celebrating an open-air mass:

[...] the choir began to sing *Tantum ergo* and she just swung her foot in and out in time as the music rose and fell to the

*Tantumer gosa cramen tum.* Three and eleven she paid for those stockings in Sparrow's of George's street on the Tuesday, no the Monday before Easter and there wasn't a brack on them and that was what he was looking at, transparent, and not at her insignificant ones [it refers to Gerty's friend Cissy] that had neither shape nor form (the cheek of her!) because he had eyes in his head to see the difference for himself. ('Nausicaa': 468, my interpolation)

Joyce's rendition of Gerty's rhythmic version of the opening line of the hymn *Tantum ergo* (*Tantum Ergo Sacramentum*) suggests the character's naivety in her way of living religion. A certain lack of education is conveyed through the dialectal word 'brack' used by Gerty to refer to a flaw in the fabric of her stockings. On the syntactical level, another indicator of the character's mind-set is Gerty's tendency to express herself through parataxis, which old stereotypes associate to a rather simple mind, usually feminine. The exclamation 'the cheek of her!' vividly conveys Gerty's feelings.

In the source passage from 'Penelope', as well as in the whole episode, the transcription of the character's stream of thoughts is freely and directly reported without any external narratorial intervention. The character, Molly Bloom, is depicted while, sleepy and alone on her bed in the evening, she wonders about her day, her past and plans for the immediate future. In the excerpt below, she reflects on her husband's tendency to ridicule religion:

he began it not me when he said about Our Lord being a carpenter at last he made me cry of course a woman is so sensitive about everything I was fuming with myself after for giving in only for I knew he was gone on me and the first socialist he said He was he annoyed me so much I couldnt put him into a temper. ('Penelope': 878)

Free direct discourse is here stripped of any markers of reporting (i.e. quotation marks, reporting clause). The punctuation is absent, along with diacritical marks.

The excerpt from *Mrs Dalloway* mainly focuses on the stream of consciousness of the main character, Clarissa Dalloway, from the opening scene in which she sets out to buy flowers for the party she hosts in the evening to her return home. As she walks

the streets of London in the early morning, past and present are intermingled in her mind while her thoughts are continuously interrupted by the external environment that, at the same time, provides new stimuli for new reflections. Interestingly, one apparently trivial episode of a car backfiring on the street constitutes an important bridge between the two central consciousnesses in the novel, Clarissa's and Septimus Warren Smith's, a veteran of the First World War affected by shell-shock: perfect strangers, they happen to witness to the same event, finding themselves in the same place at the same time. By so doing, Woolf indissolubly links the two characters' lives since the very beginning of her book. The two will meet at the end of the novel when, at Clarissa's party, she will be told about the suicide of Septimus. This news will be experienced by her as a revelation, as a 'moment of being', a flash of awareness of herself as part of a larger pattern hidden behind the opaque surface of daily life. It will be then that Clarissa will see life fully and clearly, if only briefly: she will see Septimus' suicidal embrace of death as an attempt to preserve his soul and dignity, which ultimately will help her to be at peace with her own mortality.

The source text from *To the Lighthouse* is drawn from the first section of the novel, 'The Window', dealing with Mr and Mrs Ramsay, their children and guests on holiday on the island of Skye a few years before the First World War. The passage describes one evening in the house: the dinner gathering seen through the eyes of the characters (Chapter xvii), Mrs Ramsay at the nursery comforting her children and making them fall asleep (Chapter xviii) and Mr and Mrs Ramsay together in the parlour, each following their own thoughts (Chapter xix). 'Time Passes', the second section, gives an impressionistic rendering of the change and decay their house undergoes in the following years as the war prevents them from returning there. Mrs Ramsay dies, her son Andrew is killed in the War and her daughter Prue dies in childbirth. The method employed is the traditional third person omniscient narration. The last section, 'The Lighthouse', sees the remnants of the family and some guests revisiting the island ten years later through a free indirect narrative.

In the following example, the reality of the situation is described by means of subjective impressions of various characters, synthesised into one collective consciousness. Mr Bankes, Lily and Mrs Ramsay are each convinced that they are

alone in feeling no interest in the ongoing conversation between Mr Tansley and Mr Ramsay, revolving around politics. Erich Auerbach (1953: 536) refers to such method of representing consciousness as a ‘multipersonal representation of consciousness’.

William Bankes, thinking what a relief it was to catch on to something of this sort when private life was disagreeable, heard him say something about ‘one of the most scandalous acts of the present government.’ Lily was listening; Mrs Ramsay was listening; they were all listening. But already bored, Lily felt that something was lacking; Mr Bankes felt that something was lacking. Pulling her shawl round her, Mrs Ramsay felt that something was lacking. All of them bending themselves to listen thought, ‘Pray heaven that the inside of my mind may not be exposed,’ for each thought, ‘The others are feeling this. They are outraged and indignant with the government about the fishermen. Whereas, I feel nothing at all.’ (*To the Lighthouse*: 102)

When describing Woolf’s method to enter her characters’ minds, Cohn says that the writer exploits the potential of the free type of indirect discourse presentation (which Cohn labels ‘narrated monologue’) to ‘weave in and out of several characters’ minds’ (1978: 118) by a careful combination of narrator’s comments and characters’ thoughts and perceptions of one another. In her words Woolf is a ‘master-weaver of such multi-figural novels’ (1978: 118).

### **2.1.3 *Ulysses* as a source text**

As far as *Ulysses* is concerned, this study needs to take into account the complex publishing history of the text (Kiberd: lxxxi-lxxxix), which subsequently impacted the Italian translations. After the first edition published in Paris in 1922 by Shakespeare and Company, a series of errata pages listing various mistakes and typos, partly signalled by Joyce himself, appeared when the writer was still alive. Later, further revisions were included in two new editions issued, respectively, in the United States in 1934 by Random House, and in Britain in 1936 by Bodley Head. The year 1984 marks a crucial point in the history of *Ulysses*: this is the year when the so-called ‘corrected text’ by Gabler published by Garland appeared. Gabler edited his new version of *Ulysses* by collating all the drafts, notebooks, manuscripts,

typescripts, corrected and uncorrected proofs, as well as various editions overseen by Joyce. His aim was to produce an 'ideal' text through all the documents preceding the first edition of the novel. The 'corrected text' is a monumental work, which has been warmly greeted by eminent Joyceans, but also utterly criticised, in particular by John Kidd. The major critiques regard the fact that Gabler and his team did not work on original manuscripts but on facsimiles, did not clarify their rationale underlying certain editorial decisions, and applied amendments to punctuation on an arbitrary basis, as well as eccentric typography that Joyce never used in any of his works. Following this negative reception, in 1992 Penguin issued a new version edited by a team of Irish experts, including Deane and Kiberd, meant to replace the 'corrected text' that Penguin had been using for some years. The new edition was based on a version published by Bodley Head in 1960, which was almost identical to that in the 1936 edition. The current Penguin edition, which is the Penguin 2000, is a reprint of the 1992 one.

The complicated life of *Ulysses* has inevitably affected that of its Italian counterpart. The first *Ulisse* was published by Mondadori in 1960, based on the 1936 Bodley Head text. It presented itself as the only authorised version of Joyce's novel. The translation was carried out by De Angelis and then considerably revised by a team of experts: Cambon, Izzo and Melchiori. Following the 1984 'corrected text' by Gabler, De Angelis' translation was revised and in 1988 Mondadori issued a new version of *Ulisse*. Since then, both Italian versions have been published. The text appearing in the 1999 edition of the Meridiani series, for example, is the pre-Gabler version whereas that currently published in the Oscar Mondadori popular edition is that revised in the light of the 'corrected text'.

As far as Flecchia's *Ulisse* is concerned, the notion of source text seems elusive: as stated on the verso of the title page (Flecchia: ii), the new translation has not been based on any of the existing editions of *Ulysses* published until then but it is rather 'the result of a personal reconstruction of Joyce's text carried out by the translator herself'. The source text thus seems to have been a hybrid, the result of a work of collating various materials in the spirit of Gabler's 'corrected text'. When interviewed on her work, however, Flecchia declared that she had based her

translation on the 1922 Shakespeare and Company edition and the successive *errata lists*, and had used Gabler's variants and corrections mainly for the 'Circe' episode, as elements of clarification (1996: i).

The above considerations raise a question: to what extent does the publishing history of *Ulysses*, on the one hand, and of the two *Ulisse*, on the other, affect the current research? As far as the linguistic parameters I analyse are concerned, the differences between the two editions of both English and Italian texts are usually not significant. An exception is punctuation, which I examine in Chapters 4 and 5 and which is one of the features of *Ulysses* considerably modified in Gabler's 'corrected text', and hence revised in the post-Gabler edition of De Angelis' *Ulisse*. Even in this case, however, the specific punctuation marks I analyse have not been affected by Gabler's work of 'correction'. Whenever discrepancies between the two editions do regard any of the examined parameters I take them into account. I compare target texts to the relevant editions of the source texts. The 1960 De Angelis' translation is compared to the 2000 Penguin edition of *Ulysses* which – as noted above – is a reprint of the 1992 edition reproducing the 1960 pre-Gabler Bodley Head text, almost identical to that from 1936. The same source text is used for the analysis of Flecchia's retranslation, along with Gabler's 'corrected text' and the Shakespeare and Company 1924 edition (a second edition, almost identical to the 1922 first edition), including the errata list. This choice of source text reflects Flecchia's hybrid text on which she said she based her translation.

## **2.2 Translation and retranslation**

### **2.2.1 Target-based investigation**

My study compares a set of published Italian translations to their source texts; it is thus based on the final, finished product of the translation process, which I investigate retrospectively. As such, it falls into Toury's category of a target-oriented investigation (1995, 2011), as opposed to the source-oriented studies which examine the issues of translatability, on the one hand, and process-oriented analyses that use a set of alternative, interim translational solutions, or Think-aloud protocols, on the other.

## 2.2.2 Translation strategies and tactics

As outlined in Chapter 1, the aim of this thesis is the investigation of how the stream of consciousness narrative is recreated in the Italian translations through the specific translational choices regarding a restricted set of linguistic parameters. These choices are defined in terms of tactics and strategies.

Despite being acknowledged as a standard conceptual tool in the field of Translation Studies (Chesterman 1997), the concept of strategy is one of the most ill-defined ones. As Gambier (2010: 412) observes, this terminological confusion is symptomatic of the metalinguistic state of Translation Studies, which often fails to incorporate into a coherent system concepts and terms borrowed from different disciplines. Chesterman (2005) and Gambier (2010) are able to list about a dozen terms describing the process or the end result of the translation action. Some of these focus on the end result, like the word ‘shift’, whereas other focus on the process, like the term ‘strategy’. Calling for a stable and versatile metalanguage, both scholars (Chesterman 2005; Gambier 2008, 2010) propose their own solution to this terminological problem by offering a framework accounting for all the main aspects commonly underlying the notion of strategy. Both proposals build on the idea of translation as a multi-level hierarchical process that is performed by individuals in order to solve problems in a ‘potentially conscious’ fashion (Lörscher 1991: 76).

The notion of translation as a problem-solving activity has been described by Lörscher. According to him, a ‘translation problem’ occurs

when a subject realizes that, at a given point in time, s/he is unable to transfer or to transfer adequately a source-language text segment into the target-language. [...] In other words, only those text segments which *the subjects* cannot translate or which *the subjects* have tried to translate but whose results they then consider to be inadequate, represent translation problems. (1991: 80, original emphasis)

The translating subject is the focal point of this definition which thus moves away from the notion of an absolute, permanent problem totally unrelated to the particular circumstances in which the translation is performed. Crucially, the subject is a conscious agent, who, upon realising s/he is facing a translation problem, resorts to a

‘potentially conscious procedure for the solution’ (Lörscher 1991: 76), namely, a strategy. Deciding whether a procedure is conscious or not, however, is difficult. In fact, while Lörscher distinguishes between conscious strategic behaviour and more intuitive, automatic, routine, non-strategic behaviour, Gambier (2008) argues that there are degrees of consciousness regarding the translation decisions. A behaviour that is automatic, habitual – thus not strategic in Lörscher’s view – may be a sign of professionalization, a behaviour that used to be conscious – thus strategic – and has been automatised through repeated use. More crucially, ‘even when there is no problem, the translator makes a decision: the absence of a problem does not lead to a non-strategic behaviour’, as Gambier argues (2010: 417). It is this notion of decision-making that underlies my work: from the point of view of the objective of the present thesis, all source text segments are equally interesting, whether or not they present problems to the translators.

As far as the hierarchical nature of translation is concerned, both Chesterman and Gambier identify two types of strategies, differing in the level at which they are applied within the translation process. Operations performed locally to solve a specific problem at different phases along the process are opposed to global strategies, high level initial decisions regarding the appropriate relation between target and source texts, such as complete *vs* partial translation, acceptable (target oriented) *vs* adequate (source-oriented) translation, and so on. When strategies are studied with a linguistic approach, as in the present thesis, local strategies manifest themselves as the end results of the translation process, that is, they are observable from the translation product in comparison with the source text. Global strategies, on the other hand, can be inferred from a systematic use of given tactics thus reflecting regularity of translating behaviour.

Both Chesterman (2005) and Gambier (2008, 2010) suggest a series of terms unambiguously linked to the various meanings pertaining to the concept of strategy. Chesterman differentiates between ‘shifts’ and ‘equivalences’ in the results of the translation process, observable as kinds of differences and similarities between source and target texts, whereas Gambier prefers to incorporate both cases within the single category of ‘solutions’. Similarly, Chesterman identifies the opposition

between conscious and routine procedures with the terms ‘strategies’ and ‘techniques’, respectively. Gambier, on the other hand, refers to both types of operations by the single word ‘tactics’. He adopts the term ‘strategy’ to denote the high level initial decisions described above as global strategies whereas Chesterman speaks of ‘method’. As far as this thesis is concerned, I apply Gambier’s terminological framework. It is simpler as it incorporates a smaller number of terms than those in Chesterman’s proposal, consistently applies the metaphor based on military language to global, as well as local, operations (i.e. strategies *vs* tactics), and, importantly, refers to conscious and habitual actions with a single term. Any such distinction is elusive when working with texts only as is the case in my thesis.

<b>Gambier (2008)</b>	<b>Chesterman (2005)</b>
Stratégie (globale/macro-stratégie) <i>Strategy (global/macro-strategie)</i>	Method (general way of translating)
Tactique (locale/micro-stratégie): consciente <i>Tactic (local/micro-strategy): conscious</i>	Strategy (problem solving/cognitive way to solve a problem at different phases in the translating process)
Tactique (locale/micro-stratégie): automatisée (routine) <i>Tactic (local/micro-strategy): automatised (routine)</i>	Technique (textual/linguistic procedures)
Solution (pour les différences et les similarités entre TD et TA) <i>Solution (for the differences and the similarities between ST and TT)</i>	Shifts (results of a procedure): ‘observable as kinds of differences between target and source’; cf. ‘equivalence’ for similarities

**Table 2. Comparisons of terminological frameworks describing translation choices (reproduced from Gambier 2008: 79). English translation in italics mine.**

When referring to local-level solutions, I categorise them according to the classification of translation strategies suggested by Chesterman (1997). This taxonomy builds on various proposals made by other scholars to mould them into an overall framework describing types of text-linguistic behaviour, as opposed to a cognitive one. It uses accessible terminology, is flexible and open-ended. It aims to

present a set of linguistic tools that professionals tend to use and that a researcher may use to describe translation phenomena, without aiming at being exhaustive. Because of these features, Chesterman's classification is suitable for analysing different linguistic items. In particular, in this work, I apply it to punctuation (specifically, to signs of direct reporting and dashes), interjections, exclamatory utterances and lexical repetition.

My analysis starts from the investigation of local strategies or tactics used to translate a selection of stream of consciousness linguistic items and proceeds to identify patterns of behaviour which evidence a global approach. First, I group the data consisting of source-target coupled pairs on the basis of the solutions used. By focusing on the textual circumstances in which particular solutions are adopted, I identify the underlying tactics. This is the first level of abstraction from the concrete level of data. For example, in case of translating punctuation I pin down types of solutions, such as translational shifts from dash to comma, to suspension periods and omission of dashes, each denoting a specific translational tactic. These initial findings trigger a series of observations at a higher level of abstraction that lead to the identification of global strategies. The local replacement of dashes with colons or full-stops, or the deletion of conjunctions whose specific function is not obvious in the source text, for example, evidence an underlying strategic behaviour, a tendency to strip the source narrative of logical gaps and ambiguities.

### **2.2.3 Retranslations and the retranslation hypothesis**

The presence of multiple retranslations in the target corpus facilitates the comparison of the observations from the series of textual analysis presented in Chapters 4-7 against the predictions of the retranslation hypothesis. This hypothesis stems from a line of thought whose origins can be traced back to Goethe and his reflections on the phases of translation within a given culture.

There are three kinds of translation. The first acquaints us with the foreign country on our own terms. [...] A second epoch follows, in which the translator endeavors to transport himself into the foreign situation but actually only appropriates the foreign idea and represents it as his own. [...] [Then comes] the third epoch of translation, which is the

finest and highest of the three. In such periods, the goal of the translation is to achieve perfect identity with the original, so that the one does not exist instead of the other but in other's place. [...] We are led, yes, compelled as it were, back to the source text: the circle within which the approximation of the foreign and the familiar, the known and the unknown constantly move, is finally complete. (1992: 60-63)

Goethe traces a gradual move from the rejection of the foreign, via an in-between stage when the foreign is accepted in an assimilated form, to the final moment when the source text is finally revealed in all its alterity in the receiving country.

This steady progress towards perfection, according to Goethe's idealistic convictions, is ensured through the repetitive act of retranslating. Building on Goethe's reflections, Berman (1990) deems initial translations to be deficient, their *défaillance* lies in their tendency to reduce the otherness of the source text in the name of cultural and editorial requirements. Retranslations, conversely, are considered to correct the deficiencies inherent in initial translations and be able to restore the foreign identity of the source text. Drawing on Berman's considerations, Gambier (1994: 414) claims that the retranslation marks a 'return' to the source text after the 'detour' of the translation. This linear movement from deficient initial translation to accomplished retranslation is condensed and consolidated in the retranslation hypothesis. The term first appears in the work of Chesterman (2000, 2004) where the phenomenon of retranslation is accounted as a means of illuminating causal models and potential universal features of translation, i.e. features that characterise all translated texts and thus distinguish them from non-translations. He formulates the hypothesis as follows: 'Later translations (same ST, same TL) tend to be closer to the original than earlier ones' (2000: 23), and then summarises it as 'later translations tend to be closer to the source text' (2004: 8). As Chesterman observes (2000: 22-23), the retranslation hypothesis can be used as a descriptive tool, by measuring the distance between source and target texts and assessing whether later translations are more source oriented. While checking the validity of the retranslation hypothesis is not the focus of this study, it is used in the descriptive way, as suggested by Chesterman, to complement the linguistic analysis by adding a diachronic dimension.

### **2.2.4 Closeness**

A comparison of the source and target texts crucially depends on the definition of distance, or closeness between the two. Defining closeness is a difficult matter; in my analysis I adopt a definition which may be considered as functional, whereby translations close to the source text are those where the feel of the original narrative is recreated, a function played by a given linguistic item is retained. The range of translational solutions that may contribute to achieving this goal is potentially endless, from literal renditions to significant reworking. Any choice may or may not produce a close solution depending on the textual context.

One might object to assigning functions to linguistic items in the context of stream of consciousness writing, in particular in the context of Joyce's *Ulysses*. In this novel, the function of language is often unstable, suspended, even absent, reflecting its fundamental inadequacy to portray the reality of human experience. Indeed, it seems crucial to take into account the multiplicity of functions that language may have, its ambiguities and the cases of apparent lack of meaning; it is important to avoid dealing in absolutes.

## **2.3 Working with text**

My analysis is based on a qualitative approach, comparing the source and target texts to identify tactics and strategies based on the specific solutions applied by the translators, complemented by a quantitative examination. Electronic copies of the relevant source texts, carefully edited according to the appropriate editions, and paper copies of the target texts are used for the analysis.

For each parameter, I carefully examine all the occurrences of that parameter in the source and target passages in order to describe the various behaviours used to deal with that specific parameter both in the translations and retranslations. By so doing, I am able to assess the effect of each translational solution on the original narrative, taking into account the textual context. The illustrations of any significant or interesting effects I find are discussed in the respective chapters. These observations then allow me to identify the translational tactics and strategies, as outlined in Section 2.2.2.

These qualitative observations are recorded (as tags, see below) in the digital copies of the source texts, allowing the grouping and comparison of the examples (observations). Placing the notes directly in the source passages facilitates taking into account the surrounding text; the target context is provided by the comments included in the tags themselves. As an example, I have drawn a short excerpt from the tagged source text from *Mrs Dalloway* showing data regarding markers of direct quotation. Longer samples from my database are provided in the Appendix at the end of the thesis.

And as she began to go with Miss Pym from jar to jar, choosing, nonsense, nonsense, she said to herself, [[ST] [AS, a, ic, qt, comma <“Non può essere, non può essere” ella diceva a se stessa andando con Miss Pym da un’aiuola a l’altra [...] addition of inverted commas accompanied by syntactic change>]] more and more gently, as if this beauty, this scent, this colour, and Miss Pym liking her, trusting her, were a wave which she let flow over her and surmount that hatred, that monster, surmount it all; and it lifted her up and up when—oh! a pistol shot in the street outside!

‘Dear, those motor cars,’ said Miss Pym, [[ST] [AS, r, g, dd < «Ah, queste automobili!» disse Miss Pym>] [PFP, r, g, dd <“Dio mio, queste automobili!” esclamò la signorina Pym>] [LRD, r, g, dd <«Ah, queste automobili!» disse la signorina Pym>] [NF, r, ic, dd <“Dio mio, queste automobili!” esclamò la signorina Pym >]] going to the window to look, and coming back and smiling apologetically with her hands full of sweet peas, as if those motor cars, those tyres of motor cars, were all *her* fault.

The tags are enclosed in square brackets; each one is a collection of observations regarding either the source text or single translations, and follows a pre-defined structure with fields divided by commas. For example, the tag [AS, a, ic, qt, full-stop] refers to the translation by Alessandra Scalero (AS), who added extra markers

of direct quotation ('a'), specifically inverted commas ('ic'), to a stretch of quoted thought ('qt'). The punctuation mark preceding the added inverted commas is a full-stop unlike the source text (comma): in this case, the quoted thought opens a new sentence. Similarly, the tag [PFP, r, g, dd] indicates that Pier Francesco Paolini (PFP) replaced the existing inverted commas ('r') conveying direct discourse ('dd') with guillemets ('g'). My comments along with stretches of the corresponding target texts are enclosed in angle brackets. It is worth noting that for each parameter different observations are relevant and need to be recorded. Accordingly, the structure of the tags is different for each parameter analysed.

The data contained in the tags are also used for a complementary quantitative analysis; for this purpose, all tags are transferred to a spreadsheet. The list below shows a portion of data on markers of direct quotation regarding Scalero's translation:

<b>Book</b>	<b>Translator</b>	<b>Year</b>	<b>RAOP</b>	<b>Q Style OR Punctuation</b>	<b>Function</b>	<b>ST Punctuation</b>
Mrs Dalloway	Scalero	1946	add	guillemets	DD	
Mrs Dalloway	Scalero	1946	replace	guillemets	DD	
Mrs Dalloway	Scalero	1946	add	inverted commas	thought	full-stop
Mrs Dalloway	Scalero	1946	add	inverted commas	thought	comma
Mrs Dalloway	Scalero	1946	add	inverted commas	thought	full-stop
Mrs Dalloway	Scalero	1946	add	guillemets	DD	capital letter
Mrs Dalloway	Scalero	1946	add	inverted commas	thought	
Mrs Dalloway	Scalero	1946	add	inverted commas	thought	semicolon
Mrs Dalloway	Scalero	1946	add	inverted commas	thought	
Mrs Dalloway	Scalero	1946	add	inverted commas	thought	full-stop
Mrs Dalloway	Scalero	1946	add	inverted commas	thought	comma
Mrs Dalloway	Scalero	1946	replace	guillemets	DD	
Mrs Dalloway	Scalero	1946	replace	guillemets	DD	
Mrs Dalloway	Scalero	1946	replace	guillemets	DD	
Mrs Dalloway	Scalero	1946	replace	guillemets	DD	
Mrs Dalloway	Scalero	1946	add	guillemets	DD	
Mrs Dalloway	Scalero	1946	replace	guillemets	DD	
Mrs Dalloway	Scalero	1946	replace	guillemets	DD	
Mrs Dalloway	Scalero	1946	replace	guillemets	DD	
Mrs Dalloway	Scalero	1946	replace	guillemets	DD	
Mrs Dalloway	Scalero	1946	add	inverted commas	thought	full-stop
Mrs Dalloway	Scalero	1946	replace	guillemets	DD	
Mrs Dalloway	Scalero	1946	replace	guillemets	DD	
Mrs Dalloway	Scalero	1946	add	inverted commas	thought	full-stop
Mrs Dalloway	Scalero	1946	replace	guillemets	DD	

Mrs Dalloway	Scalero	1946	replace	guillemets	DD	
Mrs Dalloway	Scalero	1946	add	inverted commas	thought	full-stop
Mrs Dalloway	Scalero	1946	add	inverted commas	thought	full-stop
Mrs Dalloway	Scalero	1946	replace	guillemets	DD	
Mrs Dalloway	Scalero	1946	add	inverted commas	thought	comma
Mrs Dalloway	Scalero	1946	add	inverted commas	thought	within brackets
Mrs Dalloway	Scalero	1946	replace	guillemets	DD	
Mrs Dalloway	Scalero	1946	replace	inverted commas	thought	
Mrs Dalloway	Scalero	1946	replace	inverted commas	thought	
Mrs Dalloway	Scalero	1946	replace	guillemets	DD	
Mrs Dalloway	Scalero	1946	replace	inverted commas	thought	
Mrs Dalloway	Scalero	1946	replace	guillemets	DD	
Mrs Dalloway	Scalero	1946	replace	guillemets	DD	
Mrs Dalloway	Scalero	1946	omit		thought	
Mrs Dalloway	Scalero	1946	replace	guillemets	DD	
Mrs Dalloway	Scalero	1946	add	inverted commas	thought	comma
Mrs Dalloway	Scalero	1946	replace	guillemets	DD	
Mrs Dalloway	Scalero	1946	replace	guillemets	DD	
Mrs Dalloway	Scalero	1946	add	inverted commas	thought	full-stop
Mrs Dalloway	Scalero	1946	add	guillemets	DD	ID
Mrs Dalloway	Scalero	1946	replace	inverted commas	thought	
Mrs Dalloway	Scalero	1946	replace	guillemets	DD	
Mrs Dalloway	Scalero	1946	replace	guillemets	DD	
Mrs Dalloway	Scalero	1946	replace	guillemets	DD	
Mrs Dalloway	Scalero	1946	add	inverted commas	thought	full-stop
Mrs Dalloway	Scalero	1946	replace	inverted commas	thought	
Mrs Dalloway	Scalero	1946	replace	inverted commas	thought	
Mrs Dalloway	Scalero	1946	replace	guillemets	DD	
Mrs Dalloway	Scalero	1946	replace	guillemets	DD	
Mrs Dalloway	Scalero	1946	replace	guillemets	DD	
Mrs Dalloway	Scalero	1946	replace	guillemets	DD	
Mrs Dalloway	Scalero	1946	replace	guillemets	DD	

In the above table, some of the abbreviations used in the tags have been expanded to enhance readability. The ‘RAOP’ column (Replacement/Addition/Omission/Punctuation) describes the translation choices adopted: it provides information on whether the existing quotation marks have been replaced with Italian markers of direct quotations (‘R’), added to (‘A’) or omitted from (‘O’) the text, or on whether punctuation marks other than markers of direct quotation, but potentially playing a similar function, have been used (‘P’). Specific information regarding the type of quoting style used or the alternative punctuation mark inserted in the translation are

contained in the column ‘Q Style OR Punctuation’. The ‘Function’ column records whether in the translation the reported discourse refers to a character’s speech or thought, whereas the ‘ST Punctuation’ column stores data regarding the source text punctuation marks preceding specific stretches of reported discourse.

Finally, with the help of a pivot table, all occurrences are grouped and counted based on the values in specific columns. Pivot table is a data summarization tool that allows the entire data-table to be condensed down to a small set of meaningful figures. For example, the table below summarises the frequency of different tactics as recorded in the RAOP column:

Count	Book	Year	Translator	
	Mrs Dalloway			
	1946	1992		1993
RAOP	Scalero	Paolini	Ricci Doni	Fusini
add	21			
omit	1		1	
punctuation		1		
replace	35	36	35	36
Total	57	37	36	36

Pivot tables allow to combine information from different columns, thus answering various questions regarding specific datasets. In the pivot table below, for example, examining the relation between function and quoting style reveals that some translators shift quoting style according to whether the reported characters’ discourse is speech or thought.

Count		Book	Year	Translator	
		Mrs Dalloway			
		1946	1992		1993
Function	Q Style OR Punctuation	Scalero	Paolini	Ricci Doni	Fusini
DD	guillemets	33	29	28	
	inverted commas				31
thought	guillemets		7	2	
	inverted commas	23		5	5
Total		56	36	35	36

## 2.4 On back-translation

The examples from the target texts included in this thesis are sometimes accompanied by an English back-translation, which highlights the salient linguistic issues that arise in each case. The relevant segment of Italian text is translated as literally as possible into English, how literally depends on the point being illustrated. The quality of the English in the back-translations is not meant to reflect the quality of the translation itself; in particular, the back-translations are not necessarily grammatically correct and are not to be confused with natural English.

## 2.5 Conclusion

The present chapter has presented the source and target passages that are the objects of the comparative analysis, as well as its methodological framework. The selection of the corpus is informed by Berman's notion of *zones signifiantes*; the passages are thus selected on the basis of their relevance to the content and form of stream of consciousness narrative. The source texts constitute a significant proportion of the entire novels, or episodes in the case of *Ulysses*, thus ensuring representativeness. As far as methodology is concerned, my analysis, in line with Gambier's framework (2008), starts from the investigation of local choices (tactics) applied to translate a selection of stream of consciousness linguistic items and proceeds to identify patterns of behaviour (strategies) which evidence a global approach. My findings are also compared against the retranslation hypothesis, on the basis of a functional definition of closeness. This qualitative approach is complemented by a quantitative examination of the frequency of particular tactics both within and across translations.

## Chapter 3: Reception of stream of consciousness novels in Italy

Before presenting the linguistic analyses of Italian translations of stream of consciousness novels in Chapters 4-7, it is appropriate to provide a historic and socio-cultural background against which these translations can be placed. This chapter examines the reception of stream of consciousness novels in the Italian literary and cultural history between the 1920s and the present. I limit the enquiry to prose, as opposed to poetry. My investigation draws on a variety of sources, including publication data (translations, retranslations, new editions and reprints), critical contributions and paratexts, such as forewords and prefaces. The material presented in this chapter is arranged chronologically, according to relevant issues, such as debates, literary trends and movements, controversies and publishing data, rather than arbitrary time intervals.

### 3.1 The analytic novel

Between the two World Wars the reception of stream of consciousness novels in Italy was characterised by harsh criticism, controversy, and occasionally lack of understanding. Paradoxically, this strong response was based on a partial knowledge of this genre: the original novels were only accessible to a restricted circle of proficient English users (like Cecchi and Praz) and through a small number of Italian and French translations. The vast majority of intellectuals were familiar with French, the language of European culture at the time; indeed, *Ulysses* was primarily read in its 1929 French translation. As Zanotti observes, Joyce's novel was more talked about than actually known (2004: 339).<sup>1</sup>

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<sup>1</sup> At the time the Italian literary public had been exposed to Joyce's stream of consciousness writing only through *Dubliners*, whose stories had been repeatedly translated since the early 1920s, and the following partial translations of *Ulysses*, all appearing in 1926: Carlo Linati's Italian translation of selected passages published in the journal *Il Convegno*; an excerpt translated anonymously issued in the newspaper *L'Ora*; and the French translation of 'Calypso' in the journal '900: *Cahiers d'Italie et d'Europe* directed by Massimo Bontempelli.

Data regarding the translation industry in those years are enlightening in this respect. In spite of the Fascist cultural protectionism and the classicist revival, 'Italy translated consistently more than any other country in the world throughout the 1930s' (Rundle 2000: 72). On average, 68% of translations were literary texts, of which a third (reaching a peak of 42% in 1937) were translations from English. Yet the vast majority of these were the translations of the worldwide bestsellers of the time: crime and adventure novels, and romances (Rundle 2000: 73-74). These categories did not include stream of consciousness novels. During the translation boom of these years only Joyce's *A Portrait* and Woolf's *To the Lighthouse* were translated. In 1933 Frassinelli published the first Italian version of *A Portrait* by Pavese. Following the example of the 1924 French version by Bloch-Savitsky (*Dedalus: Portrait de l'artiste jeune par lui-même*), the original title was modified as *Dedalus. Ritratto dell'artista da giovane*. This title foregrounds the reference to the Dedalus myth much more overtly than does the original. Pavese's choice proved enduring: the same title is used in the current re-editions of his translation and in the later, 1970 version by Oddera. Pavese's translation was reprinted twice (1942, 1943); the reprints were advertised as new editions, a strategy which most likely served the purpose of promoting the sales. In 1934 Treves published Celenza's translation of *To the Lighthouse* under the title *Gita al faro* in its famous collection *Biblioteca amena*, which included contemporary Italian literature and translations of major foreign authors. Significantly, the name of this collection (*amena*) seems to suggest easy, pleasant, enjoyable reading, hinting at the general attitude to Woolf's work as outlined below.

One of the reasons why stream of consciousness novels met a rather hostile response in Italy was that this genre was not in line with the literary classicism and the Fascist literary policy of the time. A modern classicism was proposed by the movement inspired by the literary magazine *La Ronda* (1919-1923), as a return to the stylistic and rhetorical norms of the Italian classics (i.e. Manzoni, Leopardi) after the daring linguistic experiments of the Futurists at the beginning of the century. Furthermore, the Fascist regime supported by its cultural institutions like the *Accademia d'Italia* and the *Istituto Fascista di Cultura* called for a national literature drawing exclusively

on the Italian tradition. Until the anti-semitic racial laws in 1938, when the Fascist regime tried to counter more aggressively the flow of translated literature<sup>2</sup>, translating non-periodical works demanded a systematic and effective form of self-censorship on the part of the publishing houses in order to avoid having publications blocked (Cembali 2006). Both the publishers and the Fascist regime had strong interest in maintaining the extraordinarily flourishing editorial market of those years; self-censorship was a vehicle which proved advantageous to both parties. The Fascist regime, while lacking effective legislation regarding book censorship,<sup>3</sup> relied upon self-censorship as part of its propaganda, promoting it as a moral and patriotic duty towards Italy.<sup>4</sup>

In open contrast to the regime, the ‘antifascist, Europeanist, universalist, anti-traditional’ (Vittorini 1957: 174) intellectuals associated with the progressive Florentine journal *Solaria* (1926-1936) looked with fascination at the material coming from abroad as a source of innovation that could rejuvenate contemporary Italian literature. *Solariani* deemed Proust, Kafka, Joyce, as well as the most representative writers of the *Nouvelle Revue Française* like Gide and Valery, as European models to draw inspiration from. Contemporary American writers like Hemingway, Cain, Caldwell, Steinbeck and Dos Passos provided further models to

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<sup>2</sup> In 1938, following the formation of the Rome-Berlin axis, the Ministero di Cultura Popolare (Ministry for Popular Culture) formed a special commission called Commissione di Bonifica del Libro (Commission for the Purifying of Books) which was in charge of assessing all the books printed since First World War and eliminating those by Jewish authors. For further information on the relationship between translation and censorship during Fascist Italy (1925-1945) see Rundle 2000 and Cembali 2006.

<sup>3</sup> As Rundle explains, a decree law in 1935 was the first piece of fascist legislation which specifically mentioned the censoring of books. The Divisione Libri (Books’ Department) in the Ministry for Popular Culture was given the responsibility for examining non-periodical publications and the authority to order the confiscation of any offending publication. Yet this law remained a dead letter (2000: 71).

<sup>4</sup> On behalf of the government, the general secretary of the Federation of Publishers Carlo Marrubini claimed that ‘il lavoro di dissodamento intellettuale è opera di più vasta mole e di più lungo respiro della bonifica terriera [...] è d’uopo dunque che a quest’opera patriottica e santa collaborino tutti coloro che si assumono o che sono investiti del delicatissimo compito di parlare alla mente, alla coscienza e alla fantasia del popolo’ (the work of intellectual restoration is a more considerable and larger-scale task than land reclaim [...] it is thus needed that all those who are in charge of the very delicate task of speaking to people’s mind, consciousness and imagination take part in this patriotic and holy enterprise. Translation mine) (Cembali 2006: 2).

imitate and translate. In this regard, Pavese's words about his experience as a *solariano* are revealing:

Around 1930, when Fascism was beginning to look like 'the hope of the world', some young Italians happened to discover America in their books – a pensive and barbaric America, happy and quarrelsome, [...] and at the same time young and innocent. During several years those young Italians read, translated, and wrote, savouring the joy of discovery and rebelliousness. (1977: 172)

Yet, such a keen interest towards the most vibrant contemporary literature coming from both America and Europe did not include stream of consciousness novels. To the contrary, they tended to be regarded with suspicion, as examples of excessively worked out writing, often intellectualistic and highly obscure. In fact, the group's interest towards Joyce was mainly due to his personal history as Irish writer living in voluntary exile in Paris, the capital of European culture of the day.<sup>5</sup>

Both *solariani* and classicists took part in the heated controversy surrounding the so-called 'analytic novel' started in 1929 with an article by Angioletti, after the publication of both the French translation of Joyce's *Ulysses* and Moravia's *Gli Indifferenti*. Angioletti accused Joyce of focusing on 'listing, describing, and showing depravity and offences committed against current morality in the mind of an ordinary man, on one ordinary day of his life' (Zanotti 2004: 335). The label 'analytic' was applied indiscriminately to all novels focusing on the mind of the characters, relying on internal narrative perspective, as well as on a plot cast to the very background; stream of consciousness inevitably appeared as the quintessence of the analytic novel. Relevantly, the controversy merged with the widespread hostility felt towards Freud's theories of which the analytic novel was considered to be the literary counterpart. Freud, Joyce and Proust, were perceived as a 'threatening and

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<sup>5</sup> In this regard Moravia wrote in 1940: 'Di tutti gli scrittori a cavallo del secolo, James Joyce era quello che mi era più caro. [...] Joyce in quel tempo fu per me l'incarnazione dell'Europa. Quella stessa scritta in fondo all'ultima pagina «Trieste-Zurich-Paris» mi confermava questa misteriosa impressione. Un'Europa libera e percorsa in lungo e in largo dalla letteratura e dall'arte come da soffi gentili annunciatori di primavera. Un'Europa senza confini né divisioni, in cui era lecito cambiare sede secondo gli umori e i capricci dell'ispirazione letteraria' (Cianci 1974: 85-86).

hostile triad' (Debenedetti 1981: 535), the icons of the contemporary revolution of ideas, upsetting and jeopardizing the foundations of the dominant ideology. As Freud's theories cast light on the most hidden sides of an individual's personality, ultimately putting at risk traditional beliefs about human behaviour, the analytical wave in fiction unveiled the taboos that underlay the traditional novel, ultimately threatening its foundations. The 'modern novel' (Debenedetti 1981: 513), and stream of consciousness in particular, were no longer consumer goods to enjoy passively. Without a clear plot to rely on and with a linguistically challenging narrative, stream of consciousness called for attention, engaging the reader in a continuous and restless strive for understanding.

Comments by contemporary critics testify how the stream of consciousness' daunting, complex, often unreadable language tended to discourage the readers who would reject the whole narrative as analytical. In 1935 Galletti claimed that the 'excess of analysis' in contemporary novels, the 'nauseating and very detailed inner-descriptions', were symptoms of the so-called 'Joyce-plague'. Under its influence – as Galletti continued – the writer 'stops and suspends gestures and words of her/his characters' (Cianci 1974: 64). Similarly, in his comment to *Ulysses* in 1930, Praz diagnosed a 'demon of allusions and associations of ideas' in the novel. This demon was responsible for creating a language where words broke up, underwent a 'devilish' process of linguistic 'osmosis', and ultimately turned into a sort of 'sound mush' which was analogous to the linguistic 'devilments' attempted by Italian Futurists. Joyce's language was cunningly described by Praz as 'delinquescente' (deliquescent) and 'delinquente' (delinquent) at the same time (1950: 230-231).<sup>6</sup> Even Moravia was surprised by the parallels made between his *Gli Indifferenti* and *Ulysses* since, as he explained, his novel was a reaction to Joyce's writing where the concrete reality was replaced by an intellectual reality. In his novel, instead, he

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<sup>6</sup> 'il demone dell'allusione e dell'associazione d'idee, da cui Joyce è di giorno in giorno più posseduto'; 'immaginate uno stile composto di parole che han perso la loro fisionomia per un diabolico processo di osmosi, e avrete lo stile di Joyce. La singola parola [...] si disgrega, si scompone, diventa poltiglia sonora'; 'il linguaggio di Joyce è un linguaggio deliquescente, e – mi si consenta qui un giochetto di parole joyciano – delinquente'.

claimed to have avoided this ‘useless psychoanalytical baggage’ (Zanotti 2004: 337). Referring to *The Sound and the Fury* in 1934, Cecchi stressed that interior monologues made the novel very hard to digest (1964: 296).<sup>7</sup> In an essay published in 1931, Praz claimed that the ‘chaotic’ narrative in *The Sound and the Fury* was even more complicated and irritating than *Ulysses* (1951: 249).<sup>8</sup>

The criticism towards stream of consciousness writing did not extend to the works of Woolf. Joyce’s ‘coarseness and profusion’ was commonly contrasted with Woolf’s ‘elegance and measure’ (Perosa 2002: 206).<sup>9</sup> In an essay on Woolf’s *The Waves* in 1931, for example, Praz highlighted Woolf’s ‘sense of measure’ against Joyce’s ‘verbal orgies’, and compared Woolf’s ‘musical soliloquies’ to Joyce’s ‘chaotic borborygmus of certain transcriptions of both conscious and subconscious mind’ (1950: 241-242).<sup>10</sup> Similarly, in the introduction to the first Italian translation of *To the Lighthouse* in 1934, Cecchi praised Woolf’s ‘lightness of touch’, ‘ironic tone’, as well as ‘discreet sympathy’ with which she touched exactly the same subject that ‘loomed in Joyce’s grim theology’ (1964: 272).<sup>11</sup> From these praising comments it is evident that the aesthetic qualities of measure, discretion and musicality traced in Woolf’s writing hid the revolutionary nature of stream of consciousness appearing in her work. The experimental and psychological feature of Woolf’s novels was reduced to mere example of fine writing.

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<sup>7</sup> ‘ingurgitare opere come *The Sound and the Fury*, che non le digerirebbe lo struzzo’.

<sup>8</sup> ‘Codeste pagine sono ancor più caotiche di certe pagine dell’*Ulysses* joyciano; il lettore ne è irritato come chi, ascoltando una conversazione intorno a cose e persone estranee, non vi trova né capo né coda.’

<sup>9</sup> At the time the access to Woolf’s novels in Italian was limited to Celenza’s translation of *To the Lighthouse* in 1934 and Scalero’s translation of *Orlando* in 1933.

<sup>10</sup> ‘Essa [Virginia Woolf] soltanto si ispira a un classico senso di misura che manca affatto alle ultime orgie verbali del Joyce’; ‘la penetrazione psicologica di Virginia Woolf è vera e propria arte. Quel caos di memorie, di impulsi, di deliberazioni, che un Joyce dà a sfascio come il contenuto dei suoi personaggi, la Woolf lo riduce a numero e misura, lo conchiude nel giro di un periodo musicale’; ‘il soliloquio lirico [...] colla sua ben articolata struttura musicale, evita i caotici borborigmi di certe trascrizioni joyciane del cosciente e del subcosciente’.

<sup>11</sup> ‘la leggerezza del tocco, l’ironica gustosità del tono, e a un tempo la simpatia piena di discrezione con la quale la Woolf tratta la stessa materia che giganteggia nelle bieche teologie del Joyce’.

The translation practice of the time both reflected this simplistic view of Woolf's writing and, at the same time, contributed to projecting such an image. As Perosa states, in those years 'Woolf's free indirect speech was made explicit with the insertion of arbitrary inverted commas, or turned into straight third-person narrative' (2002: 200). In her investigation of the translations of Woolf's work appearing in Italian literary journals between the two World Wars, Bolchi claims that translators struggled to understand the innovative elements of Woolf's style such as her use of punctuation, as well as free indirect speech (2007: 10). In line with Perosa's study, Bolchi observes that Woolf's experimental writing was transformed into a reassuring and normalized *bello scrivere* (fine writing) (2007: 112), in harmony with the non-committed, escapist form of literature prevailing in the Fascist period. Mamoli Zorzi stresses that in general 'the standardization (normalization) of interior monologue or of any type of related experimentation was systematic' in the 1930s and 1940s (1998: 38). According to Perosa, this 'high degree of "regularization"' was a result of 'editorial conventions, or fears, and imperfect knowledge' (2002: 200).<sup>12</sup> Inevitably, the translation practice was also affected by the self-censorship policy outlined at the beginning of this section.

### 3.2 Disengaged writing

The Second World War was a turning point for Italian literature. Social commitment and political engagement became the key-words within the dominant neo-realistic literary trend immediately after the war. This cultural movement spanned over the decade 1945-1955 in Italy and found expression mainly in literature and cinema. According to Lombardo, Italian literary neo-realism was to a great extent influenced by twentieth century American fiction (1961: 54). Along with American films and music, the American writers who embodied the contemporary literary ideals of realism, simplicity, democracy and social engagement were extremely popular. Writers imitated their American contemporaries, and translations followed one another at a tremendously fast pace. In this cultural climate, stream of consciousness was clearly out of favour, often perceived as illustration of middle-class and

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<sup>12</sup> Here the term 'regularization' is used as equivalent to 'normalization' or 'standardization'.

disengaged writing, as an example of mere art for art's sake. This trend is well reflected by Vittorini's change of attitude during those years, from his experience as *solariano* to his adherence to the neo-realist literature, of which he is generally assumed to be the initiator along with Pavese. As *solariano* he voiced admiration for great modernist writers including Joyce, whereas later he claimed that Hemingway, with his succinct, minimalist writing style, was 'a more important writer, at least for ordinary people' than Joyce and all the other modernist writers (Zanotti 2004: 344). Stream of consciousness in Woolf's novels was seen as a projection of the writer's personality, as expression of her aristocratic elitism, snobbishness and detachment from the problems of real life (Perosa 2002: 208).

Despite this criticism, stream of consciousness novels maintained their presence in the Italian editorial market in the decade immediately subsequent to the Second World War. The translations which had appeared in the previous years were reprinted while new ones were published. The publisher Frassinelli reprinted its edition of Pavese's *Dedalus* in 1951. Celenza's *Gita al faro* was reprinted 3 times by Garzanti (1946, 1948, 1954), which took over Treves publishing house in 1939. Mondadori published the first Italian version of Woolf's *Mrs Dalloway* in 1946, as well as Faulkner's *The Sound and the Fury* in 1947, in Il Ponte and Medusa series, respectively, dedicated to the works by international authors. The former, under the title *La signora Dalloway*, was translated by Scalero and was reprinted, still in the same edition, in 1949. The latter, under the title *L'urlo e il furore*, was translated by Dauphiné and advertised as the only authorized translation from English. In 1950 the Italian version of Joyce's *Ulysses* was completed by de Angelis and submitted to Mondadori for publication. As Melchiori recalls, 'Mondadori bought the translation and asked the British publishers for the appropriate rights, or rather took a ten years' option on the publication and shelved the manuscript' (2002: 15-16). As a result, *Ulisse* will appear only in 1960.

The sales of the novels continued to be accompanied by a considerable reworking of the narrative on the part of the translators and publishers. In the 1940s, similarly to the pre-war period, stream of consciousness was normalised, turned into acceptable writing to fit the linguistic and literary norms of the time. In Mamoli Zorzi's words,

‘one can even hypothesize that there was a sort of self-censorship as regards innovation, because the readers were not thought ready to appreciate it’ (2000: 77). In her study on Banti’s versions of Woolf’s *Jacob’s Room* (*La stanza di Giacobbe*, 1950; *La stanza di Jacob*, 1980) Pireddu highlights that Woolf’s prose – intentionally pushed beyond referentiality with many verbal and phonetic meanderings – was flattened out in the translation (2004: 67). Banti’s systematic removal of repetitions at various levels, as well as her use of formal register and her changes of punctuation, shaped the narrative as ‘more static, formal and conceptual’ compared to the original (Pireddu 2004: 65-67). Mamoli Zorzi’s comment on translation strategies of the time highlights how ‘breaking up any slightly experimental sentence into direct discourse’ was ‘a common practice in the 1940s, even when the translator showed awareness of the innovative quality of the text he was translating’ (2000: 77).

One might suspect that such editing was also a consequence of the economic conditions in which publishing houses found themselves in the years immediately following the end of the war: publishing required a considerable investment and trying to sell innovative prose was an economic risk they could not afford. Additionally, the books’ quality suffered from material and technical limitations. As Mondadori explained in a disclaimer on the back of the frontispiece of Dauphiné’s translation of *The Sound and the Fury*, ‘the enormous technical difficulties and those we have in obtaining raw material (i.e. paper) oblige us, for the time being, to give up the care and typographic perfection that are characteristic of our publishing house’ (Mamoli Zorzi 2000: 79). Hence, some of the apparent reworking found in the translations published during the post-war period can be attributed to printing errors. Despite the difficulties, however, books continued to be published, significantly contributing to the post-war cultural and political reconstruction of Italy.

## 3.3 Into the canon

### 3.3.1 Language experiments in the 1960s

The end of the 1950s marked a change in the general attitude towards linguistic experimentation and, with it, some recognition of the importance of stream of consciousness narrative. The free indirect mode of discourse presentation became the object of intense debate, albeit in the context of Italian fiction rather than stream of consciousness writing. The intellectuals of the Gruppo 63, in opposition to the committed and naturalistic literature of neo-realism, considered linguistic experimentation as a means to challenge the cultural status quo.

Debenedetti reflects on Wilcock's 1959 essay entitled 'Il monologo interiore. Note sull'evoluzione del romanzo' published in the journal *Tempo Presente* (1981). As Debenedetti highlights, according to Wilcock the technique identified as stream of consciousness in the English-speaking world, and as interior monologue elsewhere, was firmly established over the years 1915-1930 as one of the latest and most important developments of the novel (1981: 607). By means of stream of consciousness, Wilcock explained, for the first time writers sought to express and reproduce the goings-on of an individual's mind the very moment when thoughts are formed. The critic provided a classification of stream of consciousness, clear echo of Humphrey's categorization appearing in his essay published in 1954. Wilcock distinguished three methods: a) interior monologue; b) description of one's train of thoughts by an omniscient narrator and c) soliloquy. Interior monologue differentiates between a direct and an indirect type, respectively. Molly's monologue in Joyce's *Ulysses* illustrates the former while Woolf's narrative in *Mrs Dalloway* exemplifies the latter. The second stream of consciousness method is used by Richardson in *Pilgrimage*. In this regard, as Debenedetti observed while commenting on Wilcock's essay, the difference between this method and the indirect type of interior monologue is not clear (1981: 607). Finally, Wilcock identified the typical example of soliloquy in Faulkner's *As I Lay Dying*. The critic believed that soliloquy communicates emotions and ideas directly to the reader while interior monologue does not imply any audience. Wilcock's remarks evidence a growing interest towards language and experiments with new expressive resources that characterised the

1960s, which also included stylistic criticism and structuralism. In 1967 De Mauro's translation of Saussure's *Cours de linguistique generale* appeared, allowing Italian intellectuals to finally gain access to structuralist theories, the knowledge of which was until then extremely limited (De Mauro 2004: 107).

Significantly, free indirect discourse and its definition in the Italian literary scene became the object of vivid interest and debate. In his systematic study *Lo stile indiretto libero in italiano* (1963), Herczeg described its stylistic traits appearing in a selection of Italian novels and short stories published between the 1890s and the 1950s. He suggested three reasons underlying the genesis of this style in the Italian context, on the basis of the writers' expressive needs: firstly, the need to rejuvenate the Italian language through syntactic solutions that were more free, less stiff and complicated than those used to date, closer to the vividness of spoken language; secondly, the need to find a language appropriate for themes, objects, situations of everyday life; and finally the need to convey a certain vividness to narrative stretches with focus on the characters' psychological analysis (1963: 249-256). The notion of common factors underlying the origin of Italian free indirect discourse was openly criticised by Cane in her *Il discorso indiretto libero nella narrativa italiana del Novecento* (1969). According to Cane, a careful study of free indirect discourse needs to take into account the stylistic tendencies of each writer. She considered free indirect discourse 'un vero e proprio atteggiamento dell'autore nei confronti dei suoi personaggi' (a real attitude of the author towards her/his characters), a stylistic indicator of the author *vs* character dichotomy (1969: 15).

The definition of *discorso indiretto libero* based on sociological criteria rather than through grammatical features or specific stylistic traits was proposed by Pasolini (1965). According to him, free indirect discourse can be identified whenever a writer entrusts the role of narrator to her/his character and a language characteristic of a particular social group is used. Essentially, the writer's 'sociological awareness' is supposed to be the necessary condition for the existence of this discourse (1965: 124). The language may be used as the expression of a world other than the writer's own or, conversely, as the expression of her/his own world in opposition to everything else. The former case produces *discorso indiretto libero*, where the writer

expresses a social condition that is different from her/his own, whereas in the latter case the writer uses *monologo interiore*, where the character is the spokesperson of the writer's ideas.

Pasolini's sociological criteria were criticised by Segre (1965). He argued that the use of such criteria confounds the meaning of the term *discorso indiretto libero*, adopted by linguists as a useful tool to identify a mid-way discourse between direct and indirect discourse. Segre thus accused Pasolini of 'anarchic and mystifying use of technical terminology' (1965: 80). Any discourse that expresses the social condition of the speaking character, Segre explained, is a free indirect discourse according to Pasolini, including, apart from the standard free indirect discourse, some cases of direct discourse and third person narrative. The term thus becomes an 'ambiguous and useless word' (1965: 84). Similar criticism was raised by Cane (1969), who observed that Pasolini's sociological criterion underlying free indirect discourse ambiguously enlarges the scope of the term. Cane recommended the return to the classical definition, emphasising the grammatical components, at the same time taking into account the specific stylistic function *discorso indiretto libero* plays in the work of each writer.

Intellectuals forming Gruppo 63 aimed at redefining the relationship between literature and public through a subversive intervention on language, by complicating it, disintegrating the narrative structures, often reaching even obscurity and incomprehensibility (Ferroni 1991: 508). While lacking clear-cut constructive objectives and aims, Eco, Barilli, Guglielmi, Sanguineti and others, shared a deep intolerance towards the neo-realist paradigm, the socially committed and naturalistic conventions of contemporary literature and the mechanisms of cultural consumption. The recent innovations of the *nouveau roman*, as well the work of great writers of the first half of the century like Joyce, Proust, Musil and Kafka, were seen as a precious source of inspiration. Speaking about *Ulysses*, Eco explained, 'the object of destruction [...] is the universe of culture and, through it, the universe *tout court*. The operation, however, is not performed on things. It is performed *in* language, *with* language, and *on* language (on things seen through the language)' (1989: 34, original emphasis). Hence, according to Eco, *Ulysses* was an extremely innovative, as well as

revolutionary, novel: a fully-fledged avant-garde piece of art. The language of other stream of consciousness novels did not receive equal appreciation from this radical group.

### 3.3.2 The publishing boom

The interest in the linguistic, stylistic and narratological aspects of the contemporary novel was accompanied by the explosive growth of the Italian publishing industry as a consequence of the economic boom at the end of the 1950s and beginning of the 1960s. An increasingly wide number of readers got familiar with the literary production coming from abroad, including English stream of consciousness novels. By the end of the 1970s, several new translations were published, along with a substantial number of reprints and new editions.

Among the Italian publishers Mondadori was the holder of the copyright for most stream of consciousness novels. In 1958 it issued the first Italian version of *As I Lay Dying* in the Medusa series. The translation under the title *Mentre morivo* was carried out by De Angelis. 1960 marked the glorious launch of *Ulisse*, by the same translator and in the same series. In 1970, Mondadori issued a new translation of *A Portrait* by Oddera under the title *Dedalus: ritratto dell'artista in gioventù* in the pocket Oscar edition. Newton Compton issued another retranslation of *A Portrait* carried out by Emo-Capodilista under the title *Ritratto dell'artista da giovane* (1973).

Reprints of already published translations, as well as new editions, were issued regularly over the years by various publishers. *Mentre morivo* by De Angelis was reprinted by Mondadori in the same edition in 1970; Dauphiné's *L'urlo e il furore* was reprinted 5 times, still in the same Medusa edition. Pavese's *Dedalus* was published in the second volume of Joyce's collection edited by Debenedetti that appeared in 1963, as well as in the Oscar series in 1970 and 1972. In 1978 Mondadori issued the one-volume-collection of Woolf's work under the title *Romanzi e altro* edited by Perosa including both Scalero's *La signora Dalloway* and Celenza's *Gita al faro*. The volume appeared in the Meridiani series. In addition, Scalero's *La signora Dalloway* was reprinted in the pocket series Oscar Mondadori

(1979). As far as other publishers are concerned, Garzanti reprinted Celenza's *Gita al Faro* 7 times while Frassinelli issued Pavese's *Dedalus* 3 times. Adelphi published its edition of Pavese's *Dedalus* in 1976 and reprinted it in 1978 and 1979, respectively. Club degli Editori published its edition of Celenza's *Gita al faro* in 1978, including Scalero's translation of *Orlando* that appeared for the first time in the Medusa edition in 1933 and was the first Italian translation of Woolf's work.

*Ulisse* was a tremendous success: the first printing sold out within three days, and some 100,000 copies were sold within the first six months (Melchiori 2001: 10). De Angelis' translation was proclaimed as the official version of Joyce's novel, as opposed to the 1926 partial translations. Next to the name of the translator, the book displayed the names of the reviewers (Cambon, Izzo and Melchiori) who carried out a substantial revision of De Angelis' work. *Ulisse* was reprinted 8 times in the Medusa collection: as single volume, as well as within a three-volume-collection of Joyce's work entitled *Tutte le opere di James Joyce* appearing between 1961-1963 and edited by Debenedetti, including the translation of selected fragments from *Finnegans Wake* by Wilcock, as well as Pavese's *Dedalus*. *Ulisse* also appeared in the Meridiani series (1971), followed by 3 reprints, as well as in the Oscar pocket-series (1973), both as a single volume and a two-volume-edition.

The commercial success of *Ulisse* was not always matched by enthusiastic critical reviews. Bo claimed that the revolutionary charge of *Ulysses* was neutralised, that it was no longer a novelty which might trigger debates, and that it only carried a documentary value (Zanotti 2004: 349). In a similar tone, Sciascia compared the Italian *Ulisse* to a deactivated explosive, as opposed to the original *Ulysses*, which 'esplodeva tra le mani dei lettori come una granata' (exploded in the hands of the readers like a grenade) thirty years before (1960: 3). According to him, most Italian intellectuals and writers were familiar with the novel since the publication of the 1929 French translation. At the same time, it seems that the appearance of the Italian translation of *Ulysses* did contribute to the popularity of the novel among the members of Gruppo 63.

The impact of *Ulisse* can also be seen by considering the Italian writers who drew inspiration from stream of consciousness to innovate the traditional realism of Italian literature. As Zanotti observes, this impact is evident in Buzzati's *Un amore* (1963) and Berto's *Il male oscuro* (1964). Buzzati made use of stream of consciousness in certain passages of his novel (2004: 350) whereas the core of Berto's *Il male oscuro* is the neurosis of a man after his father's death and his discovery of psychoanalysis. The story is written in first person and punctuation is practically abolished; the echo of Molly's monologue at the end of Joyce's *Ulysses* is evident.

Despite the influence stream of consciousness exerted on both the theoretical considerations of Gruppo 63 and the writing practices of some Italian authors, it was still perceived by some as an overly experimental narrative, to the point of being pretentious, purposefully obscure. Calvino, for example, claimed to reject the 'visceral-existential-religious tendency' of 'expressionism, Céline, Artaud, a part of Joyce, [and] interior monologue' (1980: 98). In a letter he expressed his opinion even more explicitly: 'I am biased against all narration in which madmen are involved and which adopt techniques such as "interior monologue": I could not finish *Ulysses*, and Faulkner too I was unable to stomach' (Zanotti 2004: 355). Bassani discarded stream of consciousness since it did not suit the image of clarity, objectivity and realism which he considered as the basis of his art. 'When I re-read certain passages [from *Ulysses*] like Molly's monologue – he explains – I can only admire them for the Rabelaisian eccentricity, but for the rest I feel I am entering into the most debatable matters on earth. I get the impression of an arbitrary world, coldly calculated' (Zanotti 2004: 355).

The late 1970s saw the growing interest and recognition of Woolf's writing, as evidenced by the Mondadori's 1978 collection of Woolf's work in the prestigious Meridiani series. The innovative quality of her work and her contribution to the development of the stream of consciousness novel was acknowledged. Perosa's introduction to the 1979 Oscar Mondadori edition of Scalero's *Mrs Dalloway* revolved around Woolf's use of 'flusso di coscienza che diventa la vera sostanza di Clarissa, e del libro' (stream of consciousness which becomes the true essence of Clarissa, and of the book) (1979: xvii). He described stream of consciousness as a

narrative technique that implies the inner expansion of time, the mixing of the past and the present, and the representation of the individual consciousness as a 'prism filtering the objective reality' (1979: ix). According to Perosa, this is what Woolf's work has in common with Joyce's *Ulysses*. At the same time Perosa clearly differentiated between the two writers: while Joyce used interior monologue, Woolf's narrative method was an indirect type of interior monologue called free indirect speech. In this respect, Perosa referred to Humphrey's classification of stream of consciousness narrative techniques. According to the critic, Woolf's stream of consciousness is rather controlled: the writer's voice does not fade away, letting her characters speak with their own voice the way it does in Joyce's stream of consciousness. Woolf's stream of consciousness remains at the conscious level of each character's mind carrying a function of stylisation and refinement of reality; Joyce, on the other hand, incorporates both the materialistic reality and the unconscious side of one's mind with its hidden, unspeakable secrets (1979: xxiii). Woolf's poetic style is therefore in opposition to a rather unpoetic, down-to-earth variety of stream of consciousness used by Joyce. In Perosa's words, Woolf 'sottopone la realtà ad un processo di interiorizzazione e di polverizzazione poetica' (subjects reality to a process of poetic interiorization and pulverization) (1979: xxiv). Despite the recognition of the originality of her work, the Italian versions of Woolf's novels remained normalised. As Perosa himself later observed, free indirect speech, one of the stylistic traits of her writing, was still in inverted commas at the end of the 1970s (2002: 202).

It is worth noting that by the end of the 1970s the work of both Joyce and Woolf had been published in the prestigious Meridiani series, the Italian equivalent to the French Pléiade, reflecting their position in the Italian literary canon. At the same time, the work of both authors, as well as that of Faulkner, was also available in the economic Oscar series: the major stream of consciousness novels were thus accessible to a wide public.

### 3.4 In the public domain

New translations of stream of consciousness novels continue to appear up to the present day. In particular, the temporary lifting of copyright protection in the early 1990s, and the permanent entrance into the public domain in 2012, of Joyce's and Woolf's work resulted in two waves of retranslations. In 1988 the publisher Casini launched its version of *A Portrait* under the title *Ritratto dell'artista da giovane* translated by Massimo Marani. In 1980 a retranslation of *The Sound and the Fury* by Mantovani appeared in the Medusa series under the title *L'urlo e il furore* and completely replaced the previous version by Dauphiné. In 1992 the copyright protection lasting for 50 years after the author's death expired for both Woolf's and Joyce's work (both authors died in 1941), opening a period remarkably rich in retranslations. Big and small publishers alike issued new versions of Woolf's *To the Lighthouse* and *Mrs Dalloway*. Feltrinelli published *Al faro* and *La signora Dalloway* by Fusini in 1992 and 1993, respectively. Newton Compton issued *Gita al faro* by Malagò (1993), as well as *Mrs Dalloway* by Paolini (1992). Mondadori brought out Zazo's *Gita al faro* in 1994. SE issued *La signora Dalloway* by Ricci Doni in 1992 while Rizzoli published Bianciardi's *Gita al faro* in 1995. On 16<sup>th</sup> June 1995 Shakespeare and Company published 'the first new translation of *Ulysses*' by Flecchia. In the meantime, however, the copyright protection was extended to 70 years by a directive of the European Union. The law was implemented on 1<sup>st</sup> of July, allowing Mondadori, who held the copyright for the Italian translations of *Ulysses*, to block the circulation of the volume. As a result the new translation was only available on the market for a fortnight.

Eventually, the copyright protection for the entire work of Joyce and Woolf expired in 2012, 70 years after their deaths, meaning that it can be used without any authorization. Unsurprisingly, five different publishers plunged into the market with new retranslations in 2012. Rizzoli published *Ritratto dell'artista da giovane* by Bianciardi, with a preface by Parks, while Newton Compton launched their *Ulisse*. The translation was performed by two experts on Joyce and Irish literature: Terrinoni and Bigazzi. In the same year Baldini Castoldi published *Gita al faro* by de Marinis, Einaudi issued *La signora Dalloway* undertaken by Nadotti and the publisher

Marsilio launched the same title by Sestito with English parallel text. In 2013 another retranslation of Joyce's *Ulysses* performed by Celati appeared published by Einaudi. While the copyright protection on Faulkner's work extends to 2033, following the author's death in 1962, 2000 saw the publication, by Adelphi, of a new version of Faulkner's *As I Lay Dying* carried out by Mario Materassi, entitled *Mentre morivo*.

Along with new translations, a significant number of reprints of earlier versions continued to appear. For example, Fusini's versions of *To the Lighthouse* and *Mrs Dalloway* were brought together in 1998 in a two-volume Meridiani edition of Woolf's work edited by Fusini herself. *Ulisse* was reissued by Mondadori almost every year in the 1980s and 1990s, both in the Meridiani and the Oscar series.

As far as the translation practice towards the stream of consciousness writing is concerned, Perosa highlighted that in Fusini's retranslations Woolf's free indirect speech was finally 'accommodated easily into Italian: the characters thoughts and impressions [were] given within the narrative flow and not in inverted commas' (2002: 205). In other words, the omission of inverted commas made Fusini's retranslations a source-oriented-type of text in comparison with the previous versions. According to Minelli, on the other hand, Fusini's *Mrs Dalloway* is particularly rich in explicit links that fill the logical ellipses of the source text and provide the reader with clear-cut, unambiguous meanings (2005). In this regard, Mamoli Zorzi (1998: 26-33) noticed a strong intervention on punctuation in Mantovani's retranslation of *The Sound and the Fury*, with a view to clarifying ambiguities on the pragmatic level. For example, Mantovani tended to apply punctuation in places of the text where Faulkner deliberately omitted question marks, commas, colons, and full-stops. Furthermore, still in relation to Mantovani's version, Schiavi (1998: 62-71) stressed a tendency to normalize the section where the retarded Benjy speaks by means of the following devices: alternating *imperfetto* and *passato remoto* tenses in places where the original English shows the simple past; expanding and varying the very basic and limited range of verbs in the section; and eliminating the traits of disjointedness typical of Benjy's discourse. It is important to point out that such a reworking of the source narrative was often the result of choices impacting on the translation practice made by publishers rather than translators.

As noted in the previous section, the presence of the translations in the Meridiani series reflects the canonic status of an author and the recognition of these specific translations. Following other major stream of consciousness novels, *The Sound and the Fury* by Mantovani was included in the series in 1995. Also the presence of Fusini's translations in this series in 1998 marks their recognition. As far as Joyce is concerned, La Capria claimed in 1997 that Joyce became 'a sort of Father of the nation', especially in the left-wing cultural circles and that 'not immediately adulating or making a myth of his work, or not putting it on the dissecting table of academic study' was like 'speaking ill of Garibaldi' (Zanotti 2004: 360).

Although Italian writers inspired by the stream of consciousness narrative techniques can be found, it seems that the rejection of modernist methods and the need of simplicity are a more general trend. As far as the wider audience is concerned, the more extreme cases of stream of consciousness writing, such as *Ulysses*, tend to remain, in La Capria's words, 'troppo complessi e complicati per il lettore comune' (too complex and complicated for the common reader), thus restricted to 'il lettore snob, lo specialista o il devoto' (the snob reader, the specialist or the devotee) (Zanotti 2004: 360).

### **3.5 Conclusion**

In this chapter I have examined the reception of stream of consciousness novels in the Italian literary and cultural history between the 1920s and the present, providing the historic and socio-cultural context for the series of analyses presented in the following chapters.

Stream of consciousness writing filtered gradually into the Italian literary world. Initially available to the few English-speaking intellectuals, the novels became accessible indirectly, through French (*Ulysses*, *A Portrait*), and through the early Italian translations (*A Portrait*, *To the Lighthouse*). After the war, the Italian versions of *Mrs Dalloway* and *The Sound and the Fury* appeared, followed in 1960 by *Ulysses*. The entrance of the major stream of consciousness novels into the public domain resulted in a wave of retranslations that continues till the present day.

As far as the critical reception is concerned, stream of consciousness novels were initially accused of depravity and of being excessively analytic, and later of disengagement. The 1960s brought a growing interest in language experimentation, as shown by the debate on free indirect discourse and the activity of Gruppo 63, and, with it, the recognition of the value of stream of consciousness writing. At the same time, the linguistic complexities of these novels, of *Ulysses* in particular, continued to discourage the readers. Nowadays, all stream of consciousness novels have entered the canon; at the same time, a trend towards simplicity involving rejection of modernist methods seems to prevail among contemporary Italian writers. It has to be noted that the reception of different authors and different books progressed at an individual pace, for example the recognition of the innovative quality of Woolf's work followed that of Joyce.

Another line of enquiry has revealed that the linguistic peculiarities of stream of consciousness narrative were affected by various translation practices motivated by extratextual reasons, including self-censorship under the Fascist regime and the normalisation to fit the current norms of fine writing. For example, Woolf's free indirect discourse was systematically turned into direct discourse through the addition of inverted commas until the 1990s.

## Chapter 4: Punctuation I: dashes

In Chapter 1 I discussed how various linguistic devices are deployed by stream of consciousness writers in order to simulate in the narrative the internal workings of their characters' minds by creating an illusion of an uncontrolled, spontaneous and private discourse (see Section 1.2). The core of this thesis is formed by a series of comparative linguistic analyses; I begin by examining punctuation. The investigation is split into two chapters focusing on dashes and markers of direct reporting, supplemented with insights into other punctuation signs, both in the source and target passages. The direct and exhaustive analysis of all types of punctuation marks appearing in my corpus is beyond the scope of this work. Some insight into them, however, is gained by examining the translational choices involving dashes and markers of direct reporting.

I begin by focusing, in Section 4.1, on the expressive potential of punctuation; I then define punctuation in the context of stream of consciousness novels and compare the results of relevant studies in the fields of linguistics and translation studies. This section serves as an introduction to both punctuation chapters (Chapters 4 and 5). The rest of the chapter is devoted to the analysis of dashes, starting from a review of functions they play in the source texts (Section 4.2). I then proceed to the analysis of the translation choices, which can be grouped into three different categories, from the most to the least frequent: a) keeping the original dashes with or without changing the original sentence structure; b) replacement of the existing dashes with alternative punctuation marks or vice versa; and c) addition of new dashes or omission of the original ones. In Sections 4.3, 4.4 and 4.5, I discuss the impact that these choices have on the narrative.

### 4.1 On punctuation

Punctuation is the cluster of 'rules for the optical arrangement of written language by means of non-alphabetic signs such as periods, commas, and exclamation marks' (*Routledge Dictionary of Language and Linguistics* 1996: 391). Punctuation marks are non-verbal visual devices for textual cohesion that mark the boundaries of certain constituents of written language, identify them as units, separate them from other

textual units, and indicate syntactic, semantic, as well as pragmatic, relations between them. It is crucial to highlight that this definition does not imply that punctuation is normalised into a standard, that is into a fixed set of rules governing its use. Instead, it is appropriate to speak of acceptable variants with respect to a conventionally fixed paradigm as regards punctuation (Garavelli 2003: 5). Along the same lines, Lawler considers punctuation as a system still in the process of being standardised, and which may not in fact ever achieve standardisation (2006: 290-291).

Parkes regards punctuation as a ‘phenomenon of written language’ the history of which ‘is bound up with that of the written medium’ (1992: 1). Its primary function is ‘to resolve structural uncertainties in a text, and to signal nuances of semantic significance which might otherwise not be conveyed at all, or would at best be much more difficult for a reader to figure out’ (Parkes 1992: 1). Cardona observes that the use of dividing elements is probably related to the pace of silent reading: the quicker the mental reading is the more the text must contain guides to its components (1981: 102). This is because the experienced readers do not process the text word by word or syllable by syllable, but rather they are used to blocks of words that they conceive of as units on the basis of dividing elements.

In stream of consciousness, as well as in other cases of non-standard, motivated, marked use of language, like for example poetry and advertising material, punctuation marks are carriers of meaning simply by virtue of being employed as part of graphic expression. In this regard, Hatim speaks of ‘graphically representational language’ (1997: 49); this expression subsumes the ways in which language represents particular chunks of reality or non-verbal experience descriptively and vividly. The term ‘graphic’ refers both to vividly descriptive or life-like language (e.g. use of onomatopoeia, transcriptions of sounds, descriptions of paralanguage or kinesics) and to the means employed to represent in symbolic form what is essentially non-linguistic. The use of punctuation illustrates the latter sense of the term. Relevantly, Poyatos highlights that ‘it is precisely nonverbal elements that people have strived to represent by means of punctuation’ (1997: 21-22). He explains that punctuation evokes the speaker’s kinesic movements (of face, hands, eyes) and

postures, as for example the signs ! or ? do. Specifically in relation to suspension periods, Hatim observes that the silence of that mark, the deliberately impoverished underlexicalisation, may be interpreted as a graphic representation of the speaker's various attitudes like uncertainty, hesitance, or diffidence (1997: 64). It is then mainly through these non-alphabetic resources that utterance and silence are captured, and movement and stillness are combined in subtle and highly intricate ways while constructing meaning. Therefore, as Hatim argues, the graphic imbues 'linguistic expression with added values that, in addition to relaying multisensory experience, cumulatively contribute to the construction of particular text worlds' (1997: 52). The graphic is an effective way of enhancing the meaning-making going on in a text.

In the context of Modernist fiction, Rachel May considers punctuation marks as visual devices on various levels: they allow the author 'to manipulate voices and points of view, the reader uses them as points of orientation [in the text], and the narrator and characters interact along their membranes' (1997: 16). They are described as visual signposts defining the surface shape of a text. In this respect, the scholar adopts the metaphor of topology in relation to punctuation as the term is used by mathematicians to define the boundaries, continuities and discontinuities of a form. In the highly foregrounded language of stream of consciousness the graphic plays a pivotal role at outlining a sort of mental map in the text that allows the readers to figure out the modes and moments of the goings on in the characters' consciousness.

Both Woolf and Joyce were fully aware of the expressive potential of punctuation. Woolf observed that dots are a device, part of an artistic system prevailing in Sterne's novels, as well as in her own, and inviting the readers to be open to the momentary wanderings of both their own mind and that of the author (Ondek Laurence 1991: 108). In her essay *Three Guineas*, she employs suspension periods to represent the communication gulf between men and women: Woolf's purpose is to express this gulf, which she claims results not from differences in biology but from differences in men's and women's socially acceptable roles in both private and public domains. Along with suspension periods, dashes, parentheses, brackets and

quotation marks are deployed by Woolf to linguistically mark scenes of silence (Ondek Laurence 1991: 107-111). As far as Joyce is concerned, it is acknowledged that he repeatedly insisted on having his works printed with no quotation marks for speech but with just a single initial dash in the margin (Ellman 1982; Knowlton 1998).

The two stream of consciousness writers therefore break with a tradition where punctuation is used to mark rhetorical pauses for oral delivery or delineate the grammatical structure of the sentences. In Woolf's and Joyce's novels punctuation is used in experimental ways for visual effects or to highlight the interplay of textual voices. See the examples below:

For having lived in Westminster – how many years now? over twenty, – one feels even in the midst of the traffic, or waking at night, Clarissa was positive, a particular hush, or solemnity; an indescribable pause; a suspense (but that might be her heart, affected, they said, by influenza) before Big Ben strikes. There! Out it boomed. First a warning, musical; then the hour, irrevocable. The leaden circles dissolved in the air. Such fools we are, she thought, crossing Victoria Street. For Heaven only knows why one loves it so, how one sees it so, making it up, building it round one, tumbling it, creating it every moment afresh; but the veriest frumps, the most dejected of miseries sitting on doorsteps (drink their downfall) do the same; can't be dealt with, she felt positive, by Acts of Parliament for that very reason: they love life. In people's eyes, in the swing, tramp, and trudge; in the bellow and the uproar; the carriages, motor cars, omnibuses, vans, sandwich men shuffling and swinging; brass bands; barrel organs; in the triumph and the jingle and the strange high singing of some aeroplane overhead was what she loved; life; London; this moment of June. (*Mrs Dalloway*: 4)

The absence of inverted commas, as well as the narrator's clause 'she thought', help the reader to establish that it is a discourse representing a stream of consciousness in the mind of the character. The question mark ('how many years now?') and the exclamation mark ('There!'), as well as the absence of verbs at the beginning, are indicators of direct presentation of thought. The many semicolons giving pace to the narrative represent hesitations in Clarissa's mind. They are unusual pauses which draw the readers' attention and encourage them to try and relate the two connected

segments; thus they contribute to simulating Clarissa's continuous thinking process. The dashes in ' – how many years now? over twenty, – ' separate Clarissa's effort of recollection from the rest of the character's flow of thoughts. The only clauses that a reader might regard as an authorial intervention are separated from the rest by parentheses which do not impede the momentum of the passage.

A slowing down in the reading pace is created by rich punctuation in 'Lestrygonians':

Happy. Happier then. Snug little room that was with the red wallpaper, Dockrell's, one and ninepence a dozen. Milly's tubbing night. American soap I bought: elderflower. Cosy smell of her bathwater. Funny she looked soaped all over. Shapely too. Now photography. Poor papa's daguerreotype atelier he told me of. Hereditary taste.

He walked along the curbstone.

Stream of life. What was the name of that priestylooking chap was always squinting in when he passed? Weak eyes, woman. Stopped in Citron's saint Kevin's parade. Pen something. Pendennis? My memory is getting. Pen...? Of course it's years ago. Noise of the trams probably. Well, if he couldn't remember the dayfather's name that he sees every day. ('Lestrygonians': 196)

The only sentence which does not vividly describe Bloom's stream of consciousness is divided from the rest of the text and appears in its own paragraph interrupting the stream ('He walked along the curbstone'). The question marks ('What was the name of that priestylooking chap was always squinting in when he passed?', 'Pendennis?', 'Pen...?'), as in the previous quote, enhance the illusion created by Joyce's use of language that an inner dialogue is being transcribed. The suspension periods graphically represent Bloom's struggle for recollecting memories.

In contrast, the absence of punctuation in 'Penelope' serves to speed up the reading tempo, since there are no prosodic pauses indicated visually, and to leave readers 'breathless'. As a consequence, readers construct two kinds of mental states in the two episodes: one deliberative, ponderous, measured and understated, expressed in 'Lestrygonians'; the other more voluble and overstated, conveyed through the quicker and smoother narrative flow in 'Penelope'. From a gender perspective,

Wales (1992: 90-101) sees the style as the projection of the female mind, considered as less rational and intelligent than the male mind according to a deeply ingrained folk-linguistic belief and a well-established literary convention. On the other hand – Wales continues – the rapidity of flow given by the lack of punctuation suggests a quickness of mind and a sharpness of perception to some extent alien to the male characters. See the passage below:

yes I think he made them a bit firmer sucking them like  
that so long be made me thirsty titties he calls them I had to  
laugh yes this one anyhow stiff the nipple gets for the least  
thing Ill get him to keep that up and Ill take those eggs beaten  
up with marsala fatten them out for him what are all those  
veins and things curious the way its made 2 the same in case  
of twins theyre supposed to represent beauty placed up there  
like those statues in the museum one of them pretending to  
hide it with her hand are they so beautiful of course compared  
with what a man looks like with his two bags full and his  
other thing hanging down out of him or sticking up at you  
like a hatrack no wonder they hide it with a cabbageleaf.  
(‘Penelope’: 892)

Not only are punctuation marks and sentence-initial capitalisation absent but also the apostrophes in the abbreviated forms (i.e. ‘Ill’ rather than ‘I’ll’, ‘theyre’ rather than ‘they’re’, ‘its’ rather than ‘it’s’). The effect of removing these signs is a purely visual one with no bearing on the mental utterance they represent, as Attridge observes (1989: 550). Another purely visual device is the use of the numeral ‘2’ in places of the word ‘two’ standardly used. As the critic Rebecca West observed in 1931, the apparent lack of control conveyed through the lack of punctuation in the passage is ‘typographical cheating’ (Steinberg 1973: 113). Like in most part of the episode, here the text would show ‘a groundwork of ordinary ecstatic prose if a few commas and full stops and dashes and exclamation points’ and question marks were inserted (Steinberg 1973: 113).

The examples above illustrate the crucial role of punctuation in determining the cohesion and coherence of stream of consciousness texts. In other words, punctuation establishes, using De Beaugrande’s definitions, both the ways in which the components of the surface of the text, i.e. the actual words, are mutually connected

within sequences (cohesion) and the ways in which the configuration of concepts and relations underlying the surface text are mutually accessible and relevant (coherence) (1981: 3-4). It is therefore surprising to realize that, despite its textual relevance, punctuation is said to be a rather neglected area of study in linguistics (Garavelli 2003: xii). Nunberg states that no substantial systematic research has been devoted to the use of punctuation in English and other languages and that most contributions deal with the subject from a prescriptive rather than a descriptive angle (1990: 9). One of the main reasons for this is the fact that punctuation has been traditionally seen as the transcription of the prosodic features of spoken language (1990: 11); according to Nunberg, punctuation marks should instead be considered as ‘text-category indicators of written language’ (1990: 17). In this context, Garavelli points out that punctuation is a system at the service of both the eye and the ear, thus performing a visual and an aural function at the same time (2003: 7). It is exactly because of this peculiar nature, as Garavelli explains, that punctuation is based on conventionally accepted uses rather than norms.

The field of translation studies, on the other hand, saw a growing interest in punctuation in the last decade. In 1997, Malmkjær lamented the apparent ‘absence of concentration on punctuation in the theoretical, descriptive and pedagogical literature on translation’ (151). Since then, contributions on the topic have multiplied: the Translation Studies Abstracts Online database lists 33 relevant studies appearing from 1997 to the present day. Punctuation marks are regarded as constituent elements of a text, playing varying functions in different text-types, languages and cultures. Newmark (2002) identifies it as a fundamental feature of literary texts that should not be lost in translation. Comparative studies analyse punctuation in various language pairs, both within and across text-types. May (1997) and Minelli (2005), for example, focus on the translations of literary texts, whereas Rodríguez-Castro (2011) compares the use of punctuation in translated and non-translated newspaper articles. Guillot (2008) explores the expressive potential of punctuation in subtitling whereas Bystrova-Mcintyre (2007) analyses the use of punctuation marks in two monolingual corpora, one of Russian and English newspaper editorials and the other of Russian and English literary texts.

Interestingly, most contributions on punctuation in the context of English stream of consciousness texts translated into French, Russian and Italian at various points in time evidence a general tendency to modify the original punctuation used in an experimental fashion so that it conforms to the dominant target conventions. In her study of French and Russian translations of Woolf's writings appearing from 1929 to 1988, Rachel May (1997) identifies a common translational approach that she calls 'the editorial approach to punctuation', whereby punctuation marks are used to resolve incomplete phrases and separate intertwined voices. As far as the Italian translations of Woolf's novels are concerned, Perosa observes that introducing 'arbitrary inverted commas' in stretches of free indirect discourse was a common translational practice in the 1930s and early 1940s (2002: 200). According to him, only in the 1990s the characters' thoughts and impressions were finally expressed 'within the narrative flow' and not within the more parenthetical inverted commas, finally transferring free indirect discourse into Italian (2002: 205). In particular, the scholar refers to the series of translations of Woolf's work performed by Fusini which are considered to mark this translational breakthrough. Fusini's translations of Woolf's *Mrs Dalloway* and *To the Lighthouse* are analysed by Minelli (2005) in her gender oriented study of punctuation strategies. The researcher casts light on various shifts in punctuation that have contributed to the elimination in the translations of salient traits of Woolf's 'female sentence', such as the non-linearity, the multi-perspective and the openness of the writer's narrative discourse. Overall, according to Minelli's investigation, punctuation choices in Fusini's translations turn the peculiar narrative of Woolf's 'female sentence' into standard discourse. Similarly, Mamoli Zorzi (1998: 30-33), referring to the 1980 translation of Faulkner's *The Sound and the Fury* by Mantovani, highlights the translational tendency of making the English punctuation used in an experimental fashion comply with the dominant Italian conventions of the time.

Before presenting the analysis, it seems necessary to clarify the crucial notion of 'closeness' in the context of translating punctuation of English stream of consciousness writing into Italian. The degree of closeness of a translation to the source text punctuation will be measured on the basis of the function played by either

of the punctuation marks in the source-target coupled pair: the more similar the function in the text the closer the translation. From a linguistic point of view, it is acknowledged that every language relies on its own set of punctuation marks playing specific functions in that (linguistic) system. Comparing the English and Italian punctuation shows that the functions of the various signs in the two systems are similar (Quirk et al. 1985; Greenbaum 1996; Garavelli 2003). This similarity is destined to grow as Italian and English are ever more in contact. Accordingly, I will typically consider cases of retention of source text punctuation as functionally close to the original. In the context of translating stream of consciousness novels into Italian, Billi argues that punctuation should be maintained as much as possible (2007: 365). At the same time, It is worth stressing that the yardstick of the functional equivalence is not solely based on a formal equivalence between the English and Italian punctuation signs; instead, functional equivalence may also be established through specific punctuation shifts occurring at precise points in the text, perhaps in conjunction with syntactic changes. My approach thus gives substantial weight to the text, intended as a sequence of structurally and semantically interwoven sentences, which form a unity through their linguistic cohesion and semantic coherence. From this perspective, formal and functional equivalence do not necessarily overlap.

## **4.2 Dashes in the source texts**

Quirk et al. (1985), Crystal (1987) and Greenbaum (1996) explain that the dash used singly expresses a comment or an afterthought at the end of the sentence, and indicates a break or anacoluthon. On the other hand, dashes used in pairs serve a parenthetical purpose yet, unlike parentheses, they tend to give a somewhat more dramatic and informal impression, suggesting an impromptu aside rather than a planned inclusion. According to Truss (2003), the dash is an informal and colloquial punctuation mark and is often preferred by contemporary writers to the semicolon. Parkes observes that in the work of stream of consciousness writers the dash may indicate changes in the direction of thoughts and changes from the speaker to another one (1992: 94-95).

As far as Joyce is concerned, Short (1982: 188) argues that the writer used the dash as the equivalent to quotation marks to introduce direct discourse and free direct discourse. For this reason my investigation of dashes appearing in the passages from Joyce's novels and their translations are presented in Chapter 5, dedicated to the analysis of direct quotations. The scope of this chapter is therefore narrowed down to the analysis of dashes in the source and target texts from Woolf's novels. For this reason, the terms 'source text' and 'target text' used in the remainder of this chapter refer to our passages drawn from Woolf's *Mrs Dalloway* and *To the Lighthouse* and their translations.

In these two novels, as opposed to Joyce's work, dashes play a variety of functions, innovative as well as more standard. For example, dashes can mark shifts of point of view. In the following passage, the dashes are the turning points where the narrative moves from the point of view of a traditional omniscient narrator to that of the characters and back:

Choosing a pair of gloves – should they be to the elbow or above it, lemon or pale grey? – ladies stopped; when the sentence was finished something had happened.  
(*Mrs Dalloway*: 19)

The dashes enclose the thoughts of a group of ladies staring at the window of a glove-shop. Noticeably, the 'ladies' appear after their thoughts are described, the position of the elements in the sentence pushing the reading forward in search of the primary speakers of the discourse reported. The dashes seem thus to act as bridges between units which are 'bits of fractured sense' (Truss 2003: 122). Functioning as bridges, the dashes break the syntactic-semantic continuity between the items that they separate, leaving implicit the connections between them (Garavelli 2003: 108). In this respect, Ondek Laurence points out that the dash is a 'riddle in the story' to be filled by the reader who needs to retrieve the unstated assumptions (1991: 109). Another example can be found in the following passage:

The aeroplane turned and raced and swooped exactly where it liked, swiftly, freely, like a skater –  
'That's an E', said Mrs. Bletchey –  
or a dancer –

‘It’s toffee,’ murmured Mr. Bowley –  
(and the car went in at the gates and nobody looked at it), and  
shutting off the smoke, away and away it rushed, and the  
smoke faded and assembled itself round the broad white  
shapes of the clouds. (*Mrs Dalloway*: 22)

A narrative description is briefly interrupted by the two directly reported utterances by Mrs Bletchey and Mr Bowley, who react to the airplane being described. The interweaving of different discourses is visually conveyed through dashes and paragraphing. At the same time, the paragraphing and the placement of the dashes at the end of the lines makes the text look graphically fractured.

The dash may also signal a return of the narrative to the main topic after the text has digressed into one character’s stream of thoughts. Significantly, such digressions can be lengthy in the stream of consciousness writing, simulating the inner perspective of the character and lack of narratorial control. In such cases, the strong visual effect created by a dash helpfully signals the end of the digression, as the following example demonstrates:

Away and away the aeroplane shot, till it was nothing but  
a bright spark; an aspiration; a concentration; a symbol (so it  
seemed to Mr. Bentley, vigorously rolling his strip of turf at  
Greenwich) of man’s soul; of his determination, thought Mr.  
Bentley, sweeping round the cedar tree, to get outside his  
body, beyond his house, by means of thought, Einstein,  
speculation, mathematics, the Mendelian theory – away the  
aeroplane shot. (*Mrs Dalloway*: 30)

The opening scene focusing on the aeroplane disappearing in the sky triggers – in Mr Bentley’s mind – a seemingly endless series of philosophical wonderings which are suddenly interrupted by the dash. Readers are led away from the tangible reality of the aeroplane into the character’s inner world. The dash plays the function of a gate that brings the narrative, and the readers, back to the external world. The repetition of the opening clause at the end of the sentence establishes this connection.

Other, more traditional uses of the dash can also be found in my passages. For example, dashes can be used to introduce the rhetoric device of anadiplosis, that is the repetition of the last part of a sentence at the beginning of the next. The second

sentence often develops and explains what precedes. In the following passage describing Mrs Ramsay's considerations about her husband, for example, the anadiplosis is introduced by dash (1). Dash (2), on the other hand, serves the purpose of contrasting the clauses it divides:

And what then? For she felt that he [Mr Ramsay] was still looking at her, but that his look had changed. He wanted something (1) – wanted the thing she always found it so difficult to give him; wanted her to tell him that she loved him. And that, no, she could not do. He found talking so much easier than she did. He could say things (2) – she never could. (*To the Lighthouse*: 133)

Similarly to dash (2) above, in the following passage a dash is used to single out and foreground the sound that caught Mrs Ramsay's attention:

she [Mrs Ramsay] read and turned the page, swinging herself, zigzagging this way and that, from one line to another as from one branch to another, from one red and white flower to another, until a little sound roused her – her husband slapping his thighs. (*To the Lighthouse*: 129)

### 4.3 Dashes kept

Considering all the translations, keeping existing dashes is the most common choice. As far as the target texts from *To the Lighthouse* are concerned (see Table 3), Fusini and Zazo tend to retain the original dashes, Celenza and Malagò prefer to apply shifts, whereas Bianciardi opts for a mixed approach. In comparison with *To the Lighthouse*, the translators of *Mrs Dalloway* tend to retain a large number of dashes, from Fusini who keeps almost all of them (62 out of 69) to Paolini who changes almost a half of the total number.

<i>Mrs Dalloway</i> (69)			
1946	1992		1993
Scalero	Ricci Doni	Paolini	Fusini
49	50	33	62

<i>To the Lighthouse</i> (84)				
1934	1992	1993	1994	1995
Celenza	Fusini	Malagò	Zazo	Bianciardi
20	68	24	82	50

**Table 3. Original dashes retained in the translations of Woolf's STs. The numbers of ST dashes are given in brackets after the title of the novel. All dashes are counted singly throughout.**

It is interesting to note that in the target texts the retention of dashes is occasionally accompanied with a certain degree of syntactic reworking with a view to increasing readability. As an illustration, this section presents two passages, one from *Mrs Dalloway* and another one from *To the Lighthouse*, with some of their respective translations.

At the beginning of the novel, Clarissa Dalloway is portrayed while recalling her youth days at her father's estate in Bourton in the company of her friend and suitor Peter Walsh. She remembers herself in the garden of their house,

ST: standing and looking until Peter Walsh said, 'Musing among the vegetables?' – was that it? – 'I prefer men to cauliflowers' – was that it? (*Mrs Dalloway*: 3)

The dashes introduce free direct discourse embedded within direct discourse. As I have already mentioned, this use of the dash was a common practice among modernist writers such as Joyce who employed dashes to introduce direct discourse and free direct discourse (Short 1982: 188). Here the dashes show the fragmentation of Clarissa's remembered dialogue and her efforts to recollect it. The repeated question 'was that it?' emphasises the sense of difficulty of the recollection: it reflects the fluctuations of Clarissa's thought processes, which are constantly moving from the present to the past and vice-versa. Scalero and Ricci Doni translate as follows:

TT, 1946: e rimaneva trasognata, fino a che udiva la voce di Peter Walsh: "Fate la poetica in mezzo ai cavoli?" – così

aveva detto? – oppure: “Preferisco gli uomini ai cavolfiori” –  
aveva detto così? (Scalero: 3)

TT, 1992: rimaneva a guardare fino a che Peter Walsh  
diceva: “Meditazioni in mezzo alla verdura?” – diceva così?  
– oppure : “Preferisco gli uomini ai cavolfiori” – diceva così?  
(Ricci Doni: 11)

The dashes are maintained in both translations. However, their original function is retained only to some extent as a consequence of specific translation choices adopted in other parts of the passage. Both Scalero and Ricci Doni opt for a ‘cohesion change’ (Chesterman 1997: 98-99) by introducing the linker ‘oppure’ before the second fragment of direct discourse. De Beaugrande and Dressler (1981: 72) explain that the disjunction *or* is used to link alternatives, i.e. things of which only one can be true in the textual world. Simone (1990: 424) points out that the function of connectives is not only to link clauses and sentences but also to move the discourse forward and contribute to the communicative dynamism of a text. Therefore, in our target texts the added ‘oppure’ pushes the narrative forward anticipating an alternative. This cohesion tactic impacts on the way Clarissa’s thoughts are presented: while in the source text they are loosely connected, in both Italian versions they are structured around the opposition either/or. Furthermore, Scalero’s text shows an additional shift which affects the narrative flow. She turns the exact repetition of the question ‘was that it?’ into a repetition in which the two reiterating clauses vary in the order of their constituent elements. The translator plays with the freedom of word-ordering of Italian by placing the adverb ‘così’ (so) at the beginning of the first clause (‘così aveva detto?’, *bt*: so he said?) but at the end of the repeated one (‘aveva detto così?’, *bt*: he said so?). As a result, the Italian version strikes the readers as more polished, deliberately structured, closer to a written type of discourse as opposed to the corresponding source passage in which the exact repetition conveys an oral quality to the narrative.

Another example of retained dashes whose original function is altered in the translations is provided by the following comparison. The source text passage focuses on Mrs Ramsay, who is described thinking about herself while arranging

relatives and friends around the dining table. She compares herself to the young Paul Rayley and Minta Doyle who are in love with one another. The text reads:

ST: They had that – (1) Paul Rayley and Minta Doyle – (2) she, only this – (3) an infinitely long table and plates and knives. (*To the Lighthouse*: 90)

The dashes break the sentence into a series of short pieces. The final fragment is the longest, ironically reflecting the length of the table it describes. By breaking the narrative, the dashes serve three main functions: firstly, they graphically foreground the contrasting units ‘They had that’ and ‘she, only this’; moreover, (1) and (2) enclose the afterthought, which is a noun phrase expanding on the cataphoric ‘They’; finally, (3) singles out the image of the table covered with plates and knives symbolising Mrs Ramsay’s mundane life, which is contrasted with that of Paul and Minta (‘They had that’ might refer to their love). When translating the passage into Italian, Celenza, Fusini and Bianciardi maintain the dashes (1) and (2), at the same time adopting a structure change in the first half of the sentence which modifies the function played by the source text dashes:

TT, 1934: Quei due – (1) Paolo Rayley e Minta Doyle – (2) avevano *qualcosa*; (2a) e lei, ecco; (3) soltanto una tavola interminabile con piatti e posate. (Celenza: 89; original emphasis)

TT, 1992: Sì, loro – (1) Paul e Minta – (2) avevano quello; (2a) lei, invece, ormai non aveva che questo; (3) questo tavolo che non finiva mai, con sopra i piatti e le posate. (Fusini: 74)

TT, 1995: Loro – (1) Paul Rayley e Minta Doyle – (2) avevano quello; (2a) lei, soltanto questo, (3) un tavolo infinitamente lungo e piatti e coltelli. (Bianciardi: 117)

In the translations the foregrounding of the appositive referring to the opening subject is retained, as indicated by (1) and (2). However, the graphically marked opposition between ‘They had that’ and ‘she, only this’ as conveyed by the dashes in the source text is lost in all the versions. This is the result of the translators’ common choice to place the appositive noun phrase enclosed within dashes immediately after the noun it refers to. The effect on the reading process is that of a narrative flow

heading forward, smoother than in the source text, the elliptical opening fragment pushing the reading ahead in search of a verb.

The original units ‘They had that’ and ‘she, only this’ are visually in contrast with one another thanks to a semicolon (2a) in the target texts. However, this common translation shift changes the nature of the relationship between the units and, ultimately, the narrative flow. Quirk et al. (1985), Greenbaum (1996) and Crystal (1987) point out that the semicolon identifies independent clauses in coordination with one another. Hence, in the source text the dashes (1) and (2) break the continuity of the sentence and create ‘bits of sense’ whereas in the target texts the semicolon (2a) signals a connection between the clauses it separates. The effect of this punctuation tactic on the overall narrative is that the sentence in the target passages looks more structured around syntactically related units, thus much less colloquial and informal than its counterpart in the source passage.

A similar effect in the case of dash (3) has been achieved by Celenza, Fusini and Bianciardi through the replacement with a semicolon, a colon and a comma, respectively. In Celenza’s and Fusini’s texts the segments originally separated by the dash become closely associated: the semicolon suggests connection by opposition whereas the colon indicates that what follows is an amplification and explanation of what precedes it. Hence, the logical gap between the units marked by the dash in the source text is filled in by the translators’ interpretations in the target texts. Bianciardi smoothes her version by turning the strong interruption indicated by the dash in the source passage into a light pause marked by a comma. Overall, in all the translations of dash (3) the original sense of fractured narrative is lost in favour of smoothness which eases the reading flow and clarifies the logical ellipsis of the source text.

## **4.4 Punctuation shifts**

### **4.4.1 Overview**

The second most frequent translation choice, punctuation shift, varies from one source text to another. The target texts from *To the Lighthouse* show a larger variety of shifts in comparison with those from *Mrs Dalloway*. As illustrated in Table 4, in the former case dashes are replaced mostly by colons, and to a lesser extent by

commas, whereas in the latter the replacement with suspension periods is by far the most common. The reverse shifts (i.e. from other punctuation marks to dashes) are less frequent. Among such punctuation marks, the comma stands out as the most popular one with few alternative examples. In the following sections, I present a detailed analysis of the shifts that most frequently appear across the two sets of target texts, even if they are not necessarily present in all individual translations.

		<i>Mrs Dalloway</i> (69)			
		1946	1992		1993
from	To	Scalero	Ricci Doni	Paolini	Fusini
Dashes	Colons	1	0	7	0
	Suspension periods	8	13	21	0
	Commas	4	4	4	2
	Full-stops	4	2	2	0
	Semicolons	0	0	0	0
	Brackets	0	0	0	0
Total dashes replaced		17	19	34	2
Commas	Dashes	10	4	22	1
Full-stops		0	0	0	1
Semicolons		0	0	0	3
Total dashes introduced		10	4	22	5

		<i>To the Lighthouse</i> (84)				
		1934	1992	1993	1994	1995
from	To	Celenza	Fusini	Malagò	Zazo	Bianciardi
Dashes	Colons	15	3	23	1	15
	Suspension periods	2	0	6	1	7
	Commas	12	7	12	0	9
	Full-stops	4	3	1	0	1
	Semicolons	19	0	4	0	0
	Brackets	5	0	10	0	0
Total dashes replaced		57	13	56	2	32
Commas	Dashes	4	16	20	0	11
Full-stops		0	2	0	0	0
Semicolons		0	3	0	0	0
Total dashes introduced		4	21	20	0	11

**Table 4. Punctuation shifts involving dashes in Woolf's STs and TTs. The numbers of ST dashes are given in brackets after the title of the novel.**

#### 4.4.2 Colons

Colons replacing dashes appear in all the translations of *To the Lighthouse*, particularly frequently in those by Malagò, Celenza and Bianciardi, whereas in the

case of *Mrs Dalloway* only Paolini uses a significant number. Malagò is the translator who replaces dashes with colons far more than with any other punctuation mark, whereas Celenza uses colons almost as often as semicolons which are her favourite choice of replacement.

Colons, as Garavelli argues, primarily have a metatextual or metacommunicative value: they prepare the reader's attention for what follows, either an explanation or a list (2003: 100). A text where units are connected by colons appears therefore markedly different from a text where dashes are used as inter-unit linkage: the metatextual function of the colon makes the text less elliptic, smoother, ultimately clearer yet not open for alternative interpretations. In the following example, typical of this shift found in my data, the colons in the translations prepare Italian readers for an amplification of what precedes them, unlike the dash in the source text, which breaks the flow and leaves implicit the connection between the units it separates. The text reflects Mrs Ramsay's point of view while pondering her husband's lack of self-confidence:

ST: He would always be worrying about his own books – will they be read, are they good, why aren't they better, what do people think of me? (*To the Lighthouse*: 128)

TT, 1934: Egli non avrebbe cessato mai d'angustiarci per i suoi libri: sarebbero letti? quanto valevano? perché non valevano di più? e che si pensava di lui? (Celenza: 127)

*BT: He would never stop worrying about his books: would they be read? how much were they worth? why were they not worth more? and what did they think of him?*

TT, 1993: Si sarebbe sempre preoccupato per i suoi libri: saranno letti? sono belli? perché non sono migliori? che cosa pensa la gente di me? (Malagò: 118)

*BT: He would always be worried about his books: will they be read? are they good? why aren't they better? what do people think of me?*

In the source text the dash breaks the sentence into two distinct fragments; in Celenza's and Malagò's texts the colon graphically indicates that the units are interrelated and that what follows expands on Mr Ramsay's worry about his books.

Comparing the verb tenses in Celenza's and Malagò's versions reveals a shift from direct to indirect reporting in the former case.

#### 4.4.3 Suspension periods

Overall, suspension periods are by far the most widespread replacement in the (re)translations of the passage from *Mrs Dalloway*. They are used the most by Paolini (21). Ricci Doni resorts to this shift almost exclusively (13) whereas in Scalero's translation suspension periods are still the most frequent replacement (8) but she uses a handful of other shifts. The only translator who does not apply the shift is Fusini who in general tends to avoid changing the original dashes.

As Garavelli explains, suspension periods are markers of the figure of speech known as 'aposiopesis' (2003: 112). They indicate a sentence that is deliberately left unfinished, giving the impression of unwillingness or inability to continue, but that, on the other hand, continues in the sphere of the unspoken. A text is therefore considerably reshaped in places where dashes are replaced by suspension periods, which signal a trailing away rather than an abrupt interruption. In the following comparison, the change in the direction of Clarissa's thoughts is marked by dashes in the source text and by suspension periods in Paolini's version. The impact of the shift on the narrative is noticeable.

ST:

For having lived in Westminster – how many years now? over twenty, – one feels even in the midst of the traffic, or waking at night, Clarissa was positive, a particular hush, or solemnity; an indescribable pause; a suspense (but that might be her heart, affected, they said, by influenza) before Big Ben strikes. (*Mrs Dalloway*: 4)

TT, 1992:

Ché abitando da tanto in Westminster... da quanti anni ormai? da più di venti... si avverte, anche in mezzo al fragore del traffico, o svegliandosi di notte, un nonsoché di solenne, un singolare silenzio; una pausa indescrivibile; una sospensione d'animo (ma potrebbe anche essere il suo cuore, intaccato, dicono, dall'influenza) prima che Big Ben batta le ore. (Paolini: 24)

Whereas in the source text the segments separated by the dashes look as well-defined units, the beginning of one unit corresponding to the end of the previous one, in the target text the unit boundaries marked by the suspension periods are not clear-cut. Instead, the utterances are imbued with a feeling of hesitation which confounds the points where they close. The effect shown in the above example is representative of the shifts from dash to suspension periods found in my data.

#### 4.4.4 Commas

A smoothing of the narrative flow is apparent in those translations where dashes are replaced with enclosing commas. Celenza applies the shift in the following example which focuses on Mrs Ramsay's reaction to Paul and Minta's engagement:

ST:

It must have happened then, thought Mrs. Ramsay; they are engaged. And for a moment she felt what she had never expected to feel again – jealousy. (*To the Lighthouse*: 107)

TT, 1934:

Dev'esser proprio successo, pensò la signora Ramsay; devono essersi fidanzati. E lì per lì provò qualcosa da cui s'era ormai creduta immune, e cioè un senso di gelosia. (Celenza: 106)

Whereas in the source passage the dash singles out Mrs Ramsay's jealousy by graphically laying emphasis on it, in the Italian version the visual impact is reduced, as a result of Celenza's punctuation tactic. As a matter of fact, the comma is by far the most frequently occurring punctuation mark within sentences, being the most flexible in the range of its use (Quirk et al. 1985; Greenbaum 1996; Crystal 1987; Garavelli 2003: 75). Given the high frequency of commas in texts, singling out an item by this punctuation mark foregrounds and lays emphasis on the item to a lower degree than dashes. Interestingly, Celenza reworks the structure of the last noun phrase towards more explicitness: the appositive function it plays, implicit in the source excerpt, is made explicit in the target text by adding the segment 'e cioè un senso di' (and namely a sense of).

The translators show a general tendency to substitute existing dashes with commas either in combination with explicitation changes or in places of the source texts

where the link between the parts divided by the dash is obvious. A further illustration is provided by the following three translations of the same source text segment describing Rezia Warren Smith while she reflects upon herself consumed by her sufferings:

ST: Look! Her wedding ring slipped – she had grown so thin.  
(*Mrs Dalloway*: 25)

The dash leaves implicit the causal connection between the clauses it separates. In the three versions below, on the other hand, the connection is made explicit through a sentence structure change:

TT, 1946: Guarda! L’anello matrimoniale scivolava giù, tanto era smagrita. (Scalero: 28)

TT, 1992: Ecco! La fede le si sfilava, tant’era smagrita.  
(Paolini: 38)

TT, 1992: Ecco! L’anello nuziale le si sfilava dal dito, tanto era dimagrita. (Ricci Doni: 31)

All the translators change the English unit ‘she had grown so thin’ into three slightly different Italian variants of a subordinate clause introduced by the conjunction ‘tanto’ (so much), thus providing a direct link to the previous utterance.

In the source text sentence below, on the other hand, the link between the two parts separated by the dash is plain. The repetition of the verb phrase plays the function of a device linking the units of the sentence separated by the punctuation:

ST: He wanted something (a) – wanted the thing she always found it so difficult to give him (b); wanted her to tell him that she loved him. (*To the Lighthouse*: 133)

TT, 1993: Voleva qualcosa (a), voleva la cosa che lei aveva sempre trovato difficile dirgli (b): voleva sentirsi dire da lei che lo amava. (Malagò: 122)

Malagò turns the dash into a comma (a), the semicolon into a colon (b) and replaces the source verb ‘to give’ with the Italian ‘dire’ (to tell). The combination of the last two choices serve to explicitate the relationship between the elements divided by the semicolon and colon, in the source and target passages, respectively. The shift from

dash to comma is the second most used replacement in the target texts from *To the Lighthouse* and is employed by those translators who tend to adopt shifts in their versions (i.e. Celenza, Malagò, Bianciardi). It is applied less frequently by the translators of *Mrs Dalloway*. Examples of the opposite shift – whereby original commas are replaced with dashes – are more frequent in all target texts with the notable exception of Zazo’s translation. In fact this shift is the dominant mode in which new dashes are introduced in the translations. Through this replacement more visual impact is given to the units originally enclosed by commas.

In Paolini’s text, dashes often replace commas that in the source passage enclose reporting clauses, as shown in the following example. Clarissa is described while in Miss Pym’s flower-shop, pondering on the nonsense of her hatred towards her daughter’s governess Miss Kilman:

ST:

And as she began to go with Miss Pym from jar to jar, choosing, nonsense, nonsense, she said to herself, more and more gently, as if this beauty, this scent, this colour, and Miss Pym liking her, trusting her, were a wave which she let flow over her and surmount that hatred. (*Mrs Dalloway*: 14)

TT, 1992:

E mentre andava con Miss Pym di vaso in vaso, scegliendo fior da fiore, sciocchezze – disse tra sé e sé – sciocchezze, sempre più gentilmente, come se quella bellezza, quel profumo, quei colori, e Miss Pym che le voleva bene, che di lei si fidava, fossero un’onda cui abbandonarsi, per travolgere quell’odio. (Paolini: 31)

The dashes in the target text, while giving visual impact to the reporting clause to a higher degree, break the narrative into graphically distinct fragments. Furthermore, in the translation the repetition of ‘sciocchezze’ (nonsense) is split. By this restructuring, Paolini links the second reiterated element to the adverbial phrase ‘sempre più gentilmente’ (more and more gently) which, thus, in the translation describes how the second element repeats in Clarissa’s mind. In the source text, the corresponding phrase is separated from the repetition, conveying the effect of trailing away of the thought, which repeats more and more gently.

Fusini, on the other hand, tends to apply the shift to separate more clearly reported thoughts from the rest of the narrative. The example below focuses on Mrs Ramsay's attitude as perceived by Lily:

ST: Spurred on by her sense that William's affection had come back to her, and that everything was all right again, and that her suspense was over, and that now she was free both to triumph and to mock, she laughed, she gesticulated, till Lily thought, How childlike, how absurd she was, sitting up there with all her beauty opened again in her, talking about the skins of vegetables. (*To the Lighthouse*: 110; underlining mine)

TT, 1992: Stimolata dalla percezione che l'affetto di William Bankes le era ritornato, e tutto era di nuovo giusto, e l'ansia era finita, e ora era libera di trionfare e di scherzare, si mise a ridere, a muovere le mani, tanto che Lily pensò – com'è infantile, com'è assurda, lì seduta con la sua bellezza tutta dispiegata, a parlare della buccia delle verdure. (Fusini: 90-91; underlining mine)

Compared to the source text, in the underlined part of the translated passage (*bt*: 'so that Lily thought – how childish she is, how absurd she is') the verb tenses mark the shift from free indirect discourse to free direct discourse. Fusini seems to graphically signal this illocutionary shift by substituting the original comma with a dash. The capitalization of the 'How' introducing the exclamation in the source text is not kept in the target text. This decision might be due to a possible compensatory tactic aiming at conveying a certain degree of smoothness partly lost by the insertion of the dash which breaks the narrative.

Occasionally, the translators opt for this shift in places of the source texts where commas appear along with (dis)connectors, i.e. coordinators or subordinators the function of which is unobvious. They are omitted, bringing about a change of the syntax of the sentence and ultimately a removal of the original ambiguity, as illustrated in the following comparison:

ST:

But her husband, for they had been married four, five years now, jumped, started, and said, 'All right!' angrily, as if she had interrupted him. (*Mrs Dalloway*: 18)

TT, 1992:

Ma il marito – erano sposati da quattro, cinque anni ormai – sussultò e disse: «*All right!*», con stizza, come se lei lo avesse importunato. (Paolini: 32)

TT, 1992:

Ma il marito – erano sposati già da quattro o cinque anni – sobbalzò e disse: «E va bene!» irritato come se lei lo avesse interrotto. (Ricci Doni: 23)

The source text subordinator *for* disappears in both translations. Its explanatory function is not obvious from the context unless we consider it part of Rezia's private line of reasoning on which the passage focuses. Hence, by omitting *for*, Paolini and Ricci Doni remove the logical gap it produces. Furthermore, both translators replace the enclosing commas with dashes, thus laying more visual impact to the parenthetical unit. Through both the syntactic disambiguation tactic and the punctuation shift readability is fostered.

#### **4.4.5 Semicolons and brackets**

Shifts from dashes into either semicolons or brackets are exclusively adopted by Celenza and Malagò, with the former preferring semicolons and the latter brackets. The only shift in the reverse direction, i.e. from existing semicolons to dashes, is applied by Fusini in her versions of both *To the Lighthouse* (3) and *Mrs Dalloway* (3) and has been identified as typical of her translation style (Minelli 2005). Both semicolons and brackets are characteristic of Woolf's writing; the replacement of dashes with these punctuation marks might seem to the translators like a way to recreate the feel of the source text. At the same time, such shifts are often combined with syntactic reworking of the narrative with a view to ease the reading process.

As demonstrated in one of the earlier comparisons in Section 4.3, replacing dashes with semicolons can impact quite considerably on the narrative. Whereas the dash fragments the narrative, the semicolon marks independent units in coordination with one another thus closing the logical gap between them. Besides, as already noted, the dash is typically used in an informal and colloquial context (Truss 2003). As a consequence, in those translations where semicolons replace dashes the informal and spontaneous discourse is reshaped into a more structured narrative, relying on

syntactically related units, which is hence much less colloquial yet smoother and easier to read. This is evident in the following comparison. The source passage, focusing on workaholic William Bankes, reads:

ST: How trifling it all is, how boring it all is, he thought, compared with the other thing – work. (*To the Lighthouse*: 97)

TT, 1934: «Com'è inconcludente, noioso tutto questo tramestio al confronto d'altro; e cioè degli studi!» continuò a pensare Bankes. (Celenza: 95)

BT: «*How inconclusive, boring is all this bustle compared with other things; and namely studies!*» Bankes continued thinking.

Celenza establishes the link between the units originally separated by the dash through a twofold device: she replaces the original dash with a semicolon and adds the conjunction 'e' (and) followed by the explanatory adverb 'cioè' (namely). As a result, cohesion is enhanced. Remarkably, my database shows that it is typical of Celenza to add connectors to the source text when replacing dashes with semicolons. It is interesting to note that here the explicitation tactic seems to be in line with a general pattern to clarify the ambiguities in the original sentence. Firstly, the multiple perspective conveyed by the double-voiced free indirect discourse in the source text is disambiguated in the translation as a result of Celenza's decision to turn free indirect discourse into traditional one-voiced direct discourse. Besides, in the translation the reporting and reported elements are clearly identified, unlike in the source text where the reporting clause 'he thought' blends in smoothly with the rest of the sentence. Celenza clarifies the syntactic structure of the sentence by moving the reporting clause to final position. Finally, she makes explicit the subject in the clause 'he thought' by replacing the pronoun with the noun 'Bankes'.

The replacement of dashes with brackets achieves a similar effect as changing them into semicolons, namely making the discourse more formal and associated with writing rather than speaking. As an example, the spontaneous quality of the aside in the English passage below is lost in Malagò's translation. The text describes Charles Tansley's disposition towards Lily as she is friendly towards him:

ST:

Judging the turn in her mood correctly – that she was friendly to him now – he was relieved of his egotism, and told her how he had been thrown out of a boat when he was a baby; how his father used to fish him out with a boat-hook; that was how he had learnt to swim. (*To the Lighthouse*: 100)

TT, 1993:

Interpretando nel modo giusto quel suo mutamento d'umore (gli si era dimostrata amica), Tansley sentì d'aver sfogato il suo egocentrismo, e le raccontò che, da piccolo, lo buttavano dalla barca; il padre lo ripescava con una gaffa; ed era così che aveva imparato a nuotare. (Malagò: 97)

Malagò's decision to specify the subject (the English 'he' is replaced by the name of the character) is in line with her choice to reduce the level of informality of the original sentence and increase clarity and readability by replacing dashes with brackets. Notably, brackets are easier to process compared with dashes, because they are always used in pairs, signalling to readers a beginning that will, eventually, meet its end.

#### **4.5 Addition and omission of dashes**

While all translators, with the exception of Ricci Doni and Zazo, add extra dashes or drop some of the existing ones, these choices are infrequent compared to other solutions. Considering the figures for the texts where these tactics are applied, in the later translations (Paolini's, Malagò's and Bianciardi's) adding is more frequent than dropping whereas the ratio is inverse in the first translations of either passages (Scalero's and Celenza's). Fusini's target texts seem to occupy a mid-way position.

<i>Mrs Dalloway</i> (69)				
	1946	1992		1993
	Scalero	Ricci Doni	Paolini	Fusini
Additions	0	0	9	3
Omissions	3	0	2	5

<i>To the Lighthouse</i> (84)					
	1934	1992	1993	1994	1995
	Celenza	Fusini	Malagò	Zazo	Bianciardi
Additions	3	3	8	0	6
Omissions	7	3	4	0	2

**Table 5. Additions and omissions of dashes with respect to the STs. The numbers of ST dashes are given in brackets after the title of the novel.**

The dashes added to the source texts typically serve as parenthetical elements; they thus do not introduce any logical gaps in the narrative, unlike some source text dashes. The first example describes Mrs Ramsay's thoughts after she has heard her husband reciting some lines from a poem:

ST:

The words (she was looking at the window) sounded as if they were floating like flowers on water out there, cut off from them all, as if no one had said them, but they had come into existence of themselves. (*To the Lighthouse*: 120)

TT, 1993:

Le parole (mentre lei continuava a guardare la finestra) risuonavano come se – simili a fiori – galleggiassero là fuori sull'acqua, avulse da tutti loro, come se non le avesse pronunciate nessuno, ma fossero nate sole. (Malagò: 112)

Malagò singles out the simile 'like flowers' within dashes and moves it in front of the verb phrase. As a result, emphasis is laid on the simile; the originally smooth flow of narrative is broken. Another example of addition of a dash is given by the following comparison:

ST:

Edgar J. Watkiss, with his roll of lead piping round his arm, said audibly, humorously of course: 'The Proime Minister's kyar.' (*Mrs Dalloway*: 17)

TT, 1992:

Edgar J. Watkiss, con un rotolo di tubo di piombo appeso al braccio, disse per farsi udire, umoristicamente s'intende: «*The Proime Minister's kyar* – L'ottomobile del Primmo Ministro». (Paolini: 32)

Woolf seems to suggest a particular accent, perhaps Irish, in the reported part of the discourse. Paolini keeps this part in English, marked in italics, and adds a parenthetical element with his Italian translation. In this way, Paolini makes himself visible: the use of the source and target languages draws the reader's attention to the translator's presence. Paolini translates the English 'Proime' with 'Primmo', non-standard variety of the Italian adjective 'Primo' (Prime). Besides, he turns the original 'kyar' into 'ottomobile', an orthographically incorrect form of the Italian noun 'automobile' (car). Paolini's lexical choice seems to be a rather common spelling mistake amongst Italian children, as hinted at by the primary school teacher and writer Rodari in his poem entitled exactly 'L'ottomobile' (1962: 131).

By dropping existing dashes the translators omit the parenthetical elements appearing in the source text. The syntax is reshaped in the translations, and the narrative flows more smoothly and uninterrupted when compared to the source texts, thus ultimately easing the reading process. For example, in the following comparison, the dash in the English passage introduces an afterthought clarifying a not adequately established topic. The quote describes Mrs Ramsay's stream of consciousness:

ST: For he, her husband, felt it too – Minta's glow; he liked these girls, these golden-reddish girls, with something flying, something a little wild and harum-scarum about them. (*To the Lighthouse*: 107)

A rhythmic pattern is created by alternating the pronouns 'it' and 'he' with their respective appositives, the afterthought 'Minta's glow' and the noun phrase 'her husband'. In Celenza's, Malagò's and Fusini's translations the dash is dropped and the opening clause restructured:

TT, 1934: Perché anche lui, anche suo marito s'avvedeva dello splendore di Minta; gli piacevano quelle ragazze fulve, un po' sciatte, un po' sciamannate, [...]. (Celenza: 106)

*BT: Because even he, even her husband noticed Minta's glow; he liked those gingery girls, a little unkempt, a little dowdy, [...].*

TT, 1992: Perché anche lui, anche suo marito, sentiva il fuoco di Minta. Gli piacevano le ragazze così, rosso dorato, con un che di fugace, di selvaggio, un po' sventate, [...]. (Fusini: 88-89)

*BT: Because even he, even her husband, felt Minta's fire. He liked girls like this, golden red, with something fleeting, wild, a little harum-scarum, [...].*

TT, 1993: Perché anche suo marito si era accorto della radiosità di Minta; gli piacevano quelle ragazze, quelle ragazze fulve, un po' svolazzanti, un po' selvatiche e avventate, [...]. (Malagò: 102)

*BT: Because even his husband had noticed Minta's glow; he liked those girls, those gingery girls, a little fluttering, a little wild and harum-scarum, [...].*

In all the target texts the appositive 'Minta's glow' becomes the object of the utterance and is placed immediately after the verb. While the source text reflects the fluctuating movement of Mrs Ramsay's thought processes, the translations express thoughts developing linearly in the character's mind. As a consequence, in Italian the narrative reads as a flowing stream running ahead, unlike in English.

Furthermore, the omission of the afterthought that plays an appositive function in the source text brings with it a change in the original rhythm of the opening sequence. Whereas the afterthought is dropped by all translators, the other appositive 'her husband' is retained as such by both Celenza and Fusini. On the other hand, Malagò turns the appositive into the subject of the clause, further smoothing the narrative and providing the most fluent of all versions. Lastly, Fusini, unlike the other two translators, opts for a unit shift (Chesterman 1997: 95-96) and changes the opening clause into a sentence that fragments the passage into two independent units.

## **4.6 Conclusion**

Out of the eight translators producing the nine target texts, two groups can be identified according to their approach to translating the original punctuation. Scalero,

Ricci Doni, Fusini, Zazo and Bianciardi keep a large number of original dashes, apply a moderate or low number of shifts and relatively few dash additions or omissions. Celenza, Paolini and Malagò, on the other hand, rework the source texts extensively by adopting a large number of shifts and retaining fewer original dashes than the other group. They also add or omit slightly more. Interestingly, Fusini's approach to dashes seems consistent in both translations. In *Al faro*, she maintains a large proportion of dashes from the source texts dropping a handful and resorting to few replacements. In her *Mrs Dalloway*, Fusini reduces the number of shifts thus retaining a slightly larger proportion of original dashes.

	<i>Mrs Dalloway</i> (69)			
	1946	1992		1993
	Scalero	Ricci Doni	Paolini	Fusini
Dashes kept	49	50	33	62
From dashes to colons	1	0	7	0
From dashes to suspension periods	8	13	21	0
From dashes to commas	4	4	4	2
From dashes to full-stop	4	2	2	0
From dashes to semicolons	0	0	0	0
From dashes to brackets	0	0	0	0
From commas to dashes	10	4	22	1
From full-stops to dashes	0	0	0	1
From semicolons to dashes	0	0	0	3
Addition of dashes	0	0	9	3
Omission of dashes	3	0	2	5

	<i>To the Lighthouse</i> (84)				
	1934	1992	1993	1994	1995
	Celenza	Fusini	Malagò	Zazo	Bianciardi
Dashes kept	20	68	24	82	50
From dashes to colons	15	3	23	1	15
From dashes to suspension periods	2	0	6	1	7
From dashes to commas	12	7	12	0	9
From dashes to full-stop	4	3	1	0	1
From dashes to semicolons	19	0	4	0	0
From dashes to brackets	5	0	10	0	0
From commas to dashes	4	16	20	0	11
From full-stops to dashes	0	2	0	0	0
From semicolons to dashes	0	3	0	0	0
Addition of dashes	3	3	8	0	6
Omission of dashes	7	3	4	0	2

**Table 6. Overview of the tactics involving dashes in the STs and TTs.**

From a diachronic point of view, the findings regarding *To the Lighthouse* are not incompatible with the retranslation hypothesis as the retranslations (Fusini 1992, Zazo 1994, Bianciardi 1995) tend to stay closer to the original punctuation in comparison with the translation (Celenza 1934). On the other hand, *Mrs Dalloway* shows no linear trend towards closeness to the source text across time: all translators keep close to the source text with the exception of Paolini. For both source texts, contemporary translations – performed in the 1990s – show different degrees of closeness to the original punctuation.

Considering the most frequent tactics presented in this chapter, a series of underlying global strategies can be identified, in addition to the dominant choice of maintaining the original punctuation:

1. Elimination of the logical gaps produced by the dashes through their replacement with punctuation marks that have a clearly demarcated function (i.e. semicolons, colons) and deletion of (dis)connectors, i.e. explanatory subordinators and coordinators whose function is not obvious;
2. Increase of the degree of formality of the discourse, thus making it more appropriate for the written medium, by replacing dashes with brackets and by adopting the tactics described in point 1;
3. Maximising the visual impact of textual units through the replacement of commas with dashes;
4. Tendency to explicitate by introducing explanatory adverbs and conjunctions. (This strategy is specific to the translation of *To the Lighthouse* by Celenza)

In the places where these strategies are applied the elliptical discourse, often ambiguous and open to various interpretations, produced by the dash in the source texts, is turned into a clear-cut and closed discourse that expresses the translator's personal interpretation in the target texts. This disambiguation strategy fosters effective communication by providing a straightforward message and thus easing the processing of text by the target audience. Therefore, where the source punctuation is not retained, the Italian versions strike as more polished, deliberately structured, less colloquial and informal, closer to a written type of discourse.



## Chapter 5: Punctuation II: markers of direct quotation

This chapter presents the second part of the analysis of punctuation, focusing on markers of direct reporting. These punctuation marks are relevant to my research in the context of both Woolf's and Joyce's writing. One reason is Joyce's concern regarding the appropriate quoting style he insisted his publishers should use in his texts, outlined in the introduction to punctuation in stream of consciousness writing presented in Section 4.1. In the same section, I mentioned Perosa's considerations about the Italian translations of Woolf's novels. He observed that in 1930s and 1940s translators commonly introduced inverted commas to stretches of free indirect discourse, unlike in the 1990s, when this free mode of discourse presentation was accepted in Italian. The above comments serve as a starting point for the analysis in this chapter, discussing the impact of the translational choices regarding Joyce's dash and Woolf's inverted commas on the stream of consciousness narrative.

### 5.1 English and Italian markers of direct reporting

Markers of direct quotations are primarily used to indicate the exact words of a speaker or writer in quotations, including direct discourse. They also mark the special use (e.g. ironic, allusive, figurative) of a word, phrase, clause, or sentence. In Italian, *virgolette* or *lineetta* (dash) indicate the reported discourse. *Virgolette* can be: double-and-low, so-called French or *uncinate/aguzze/acute/caporali/a sergente* (« »), or double-and-high, otherwise called English (“ ”); single and low (< >), or single and high, also called *apici* or German (‘ ’). Conventionally, typographical variations notwithstanding, double *virgolette*, high or low, are employed to mark directly quoted discourse. Interestingly, Garavelli (2003: 35) notices a tendency among contemporary Italian writers to conventionally use *virgolette* to directly quote thoughts as opposed to spoken discourse, introduced, on the other hand, by a *lineetta*. This observation of quoting practices is essentially descriptive, it is not a statement of a norm. Importantly, the choice of quoting style is in general affected by the policy of a particular publishing house rather than governed by a hypothetical unbending, universal ‘standard’.

## 5.2 Translating Joyce's dash

It is acknowledged that Joyce repeatedly insisted on having his works printed with just a single initial dash in the margin for direct discourse or free direct discourse, rather than inverted commas that he disparagingly called 'perverted commas'. As Ellman recalls, Joyce asked the publisher Grant Richards not to employ inverted commas in his *Dubliners* in 1914 on the basis that they 'are most unsightly and give an impression of unreality' (1982: 353). The publisher refused but Joyce's request is significant and goes beyond a mere aesthetic demand. As Knowlton argues, Joyce's rejection of quotation marks signals a rejection of the distinctness, the separation, the orderly containment of language they implement (1998: 2). In Joyce's view, inverted commas do not express the inherently free quality of language; they stiffen free language into clear-cut, fixed, hierarchically ordered discursive units.

In the following excerpt, dashes are used to describe a dialogue in a standard way. The omission of the reporting clause increases the apparent immediacy and freedom of the narrative, the effect which would be difficult to achieve through inverted commas. The passage vividly describes the exchange between Bloom and his old love Mrs Josie Breen when bumping into one another on the street:

- O, Mr Bloom, how do you do?
  - O, how do you do, Mrs Breen?
  - No use complaining. How is Molly those times? Haven't seen her for ages.
  - In the pink, Mr Bloom said gaily, Milly has a position down in Mullingar, you know.
  - Go away! Isn't that grand for her?
  - Yes, in a photographer's there. Getting on like a house on fire. How are all your charges?
  - All on the baker's list, Mrs Breen said.
- ('Lestrygonians': 197-198)

The series of dashes appearing in single paragraphs express the dialogic immediacy and gives a certain pressing pace to the reading. In the passage below, the dash in the second paragraph produces a different, rather more striking effect: it marks a sudden shift, an outburst in the narrative flow:

Does a tiny particle of the consecrated bread contain all the body and blood of Jesus Christ or a part only of the body and blood? If the wine change into vinegar and the host crumble into corruption after they have been consecrated is Jesus Christ still present under their species as God and as a man?

– Here he is! Here he is!

A boy from his post at the window had seen the rector come from the house. All the catechisms were opened and all heads bent upon them silently. (*A Portrait*: 90)

The first paragraph, longer than the part quoted here, ironically focuses on Stephen's curious self questions on religious issues that are freely reported. All of a sudden, Stephen's thinking is interrupted: the break of paragraph along with the introductory dash abruptly move the narrative from the inner sphere to the external scene in the school. The student's repeated exclamation 'Here he is! Here he is!' stands out. In the following paragraph the narrative shifts again to a description of the scene providing background information on the previous utterance. In the source text from *A Portrait*, directly reported discourse sometimes spans more than one paragraph. In Father Arnall's long sermon, for example, each paragraph is marked by an opening dash.

As far as the translations are concerned, both De Angelis and Flecchia retain all the original dashes in their versions of the source texts from both 'Lestrygonians' and 'Nausicaa'. The passage from 'Penelope' lacks dashes and the Italian translators do not add any either. As far as the target texts from *A Portrait* are concerned, only Marani maintains the dash as a quoting style in his text; the other translators use *virgolette uncinata*, either as the exclusive style (Oddera, Emo-Capodilista) or in conjunction with dashes (Pavese). Among the translators who replace the original dashes with *virgolette uncinata*, only Emo-Capodilista uses this marker of direct reporting in keeping with the standards of written Italian. Pavese and Oddera, by contrast, propose a nonstandard manner of quoting they adopt exclusively in the long stretch of text describing Father Arnall's sermon. The paragraphs are introduced with an opening marker of direct quotation followed by the corresponding closing marker only in those paragraphs indicating either interruptions or the end of the sermon. On the other hand, the other stretches of direct discourse and free direct discourse in the text, not exceeding one paragraph in length, are signalled either by dashes (Pavese)

or by pairs of *virgolette uncinata* (Oddera). This nonstandard quoting method is illustrated in the following passage from Father Arnall's sermon, presented along with Pavese's translation (Oddera uses exactly the same quoting style in his version of the passage):

ST:

(1) – I will ask you therefore, my dear boys, to put away from your minds during these few days all worldly thoughts [...] I look especially to the prefects and officers of the sodality of Our Blessed Lady and of the sodality of the holy angels to set a good example to their fellowstudents.

(2) – Let us try, therefore, to make this retreat in honour of saint Francis with our whole heart and our whole mind [...] For just and unjust, for saint and sinner alike, may this retreat be a memorable one.

(3) – Help me, my dear little brothers in Christ [...] in the name of the Father and of the Son and of the Holy Ghost. Amen.

As he walked home with silent companions a thick fog seemed to compass his mind. (*A Portrait*: 92-93)

TT, 1933:

(1) «Vi chiederò dunque, miei cari ragazzi, di lasciar cadere dalla vostra mente durante questi pochi giorni tutti i pensieri mondani [...] io spero specialmente che i prefetti e gli ufficiali del sodalizio della Beata Vergine e del sodalizio dei Santi Angeli vorranno dare un buon esempio ai loro compagni.

(2) «Cerchiamo dunque di fare questo ritiro in onore di san Francesco con tutto il nostro cuore e tutta la nostra mente [...] Per i giusti e per gli ingiusti, per i santi come per i peccatori, possa questo ritiro riuscire memorabile.

(3a) «Voi aiutatemi, miei cari fratelli in Cristo [...] nel nome del Padre e del Figliuolo e dello Spirito Santo. Amen!».

(3b)

Mentre Stephen ritornava a casa con compagni silenziosi gli pareva che una densa nebbia gli avvolgesse la mente. (Pavese: 140-141)

Strikingly, Pavese opens the *virgolette uncinata* without closing them when translating the source text dashes (1) and (2), whereas the source text dash (3) is rendered using both the opening and closing markers of direct quotation (3a and 3b). Importantly, in the English passage, (1) and (2) introduce a discourse that is ongoing

whereas (3) marks the closing paragraph of the priest's discourse which immediately precedes a stretch of narrative report.

This peculiar quoting method seems to serve a specific signposting function, guiding the Italian reader throughout the text. Firstly, opening *virgolette uncinata* without closing them acts as a graphic indicator of a long discourse that does not stop at the end of the paragraph yet continues beyond this textual unit. Furthermore, shifting of quoting style (Pavese), as well as alternating standard with nonstandard usage of *virgolette uncinata* (Oddera), visually separates the stretch of text focusing on Father Arnall's sermon from the rest of the chapter. The description of the sermon arrests the progression of the story for a considerable number of pages; this might be the reason why the translators felt the need to ease the reading by means of tactics relying on the graphics.

## 5.3 Translating Woolf's inverted commas

### 5.3.1 Overview

Unlike Joyce, Woolf exclusively uses inverted commas for direct quotations which mainly indicate spoken utterances as opposed to thought. Importantly, different styles of reporting discourse are used in *Mrs Dalloway* and *To the Lighthouse*. In the passage from *To the Lighthouse* Woolf employs a considerably higher number of inverted commas than in the excerpt from *Mrs Dalloway*, even taking into account the fact that the former passage is significantly longer. Furthermore, it is remarkable that in *To the Lighthouse* Woolf very often marks the freely reported discourse by capitalizing the first letter of the word introducing her characters' utterances, whereas capitalization carrying this function is very seldom applied to the passage from *Mrs Dalloway*. At some point during the dining scene, for example, Lily is described as profoundly upset about Paul's reaction after she volunteers to help him in his search for Minta's lost brooch on the beach the following day. The text reads:

‘Let me come with you’; and he laughed. He meant yes or no – either perhaps. But it was not his meaning – it was the odd chuckle he gave, as if he had said, Throw yourself over the cliff if you like, I don't care. (*To the Lighthouse*: 111)

Lily interprets Paul's laugh as a slight. The thought that Lily imagines running through Paul's mind is separated from the rest of the discourse through capitalisation ('as if he had said, Throw yourself over the cliff if you like, I don't care'). This stylistic difference between the source texts from *Mrs Dalloway* and *To the Lighthouse* should be kept in mind when analysing the translations.

When dealing with Woolf's inverted commas, the translators: a) replace the inverted commas with their Italian equivalents, sometimes strategically mixing the two standard quoting styles, or b) omit the source text quotation marks or c) add new ones. These changes often result in different numbers of markers of direct reporting in the source and target texts, as Table 7 shows:

	<i>Mrs Dalloway</i>			
	1946	1992		1993
Markers of direct reporting	Scalero	Paolini	Ricci Doni	Fusini
Replaced	35	36	35	36
Omitted	1	0	1	0
Added	21	0	0	0
ST Total	36	36	36	36
TT Total	56	36	35	36

	<i>To the Lighthouse</i>				
	1934	1992	1993	1994	1995
Markers of direct reporting	Celenza	Fusini	Malagò	Zazo	Bianciardi
Replaced	93	97	100	99	101
Omitted	8	4	1	2	0
Added	81	1	13	1	0
ST Total	101	101	101	101	101
TT Total	174	98	113	100	101

**Table 7. Markers of direct reporting in the TTs from Woolf's novels. Here and throughout the data regards pairs of signs.**

All translators of Woolf's novels turn the source text inverted commas either into *virgolette uncinata* or double-and-high *virgolette*. In spite of the difference between the graphics of the source and target texts, I consider these replacements as cases of retention of the original punctuation since the two sets of markers of direct quotation, English and Italian, are equivalent. In all the target texts different quoting behaviours

are adopted (Table 8): while some translators consistently make use of either quoting style, others opt for a mixed approach alternating double-and-high *virgolette* and *virgolette uncinata* in their versions. In the first group, Celenza, Malagò and Paolini consistently use *uncinata* whereas Fusini employs double-and-high *virgolette* in her translation of *Mrs Dalloway*. The second group of translators (Zazo, Bianciardi, Scalero, and Ricci Doni, as well as Fusini in her *Al faro*), make use of both Italian quoting styles.

		<i>Mrs Dalloway</i>			
		1946	1992		1993
TT Function	Quoting style	Scalero	Paolini	Ricci Doni	Fusini
Reported speech	« » « »	33 (4)	29	28	31
Thought	« » « »	23 (17)	7	2 5	5
ST Total		36	36	36	36
TT Total		56	36	35	36

		<i>To the Lighthouse</i>				
		1934	1992	1993	1994	1995
TT Function	Quoting style	Celenza	Fusini	Malagò	Zazo	Bianciardi
Reported speech	« » « »	84 (14)	72	73	73	75
Thought	« » « »	90 (67)	12 14 (1)	40 (13)	27	19 7
ST Total		101	101	101	101	101
TT Total		174	98	113	100	101

**Table 8. Distribution of quoting styles according to their function across the TTs from Woolf's novels. The numbers within brackets refer to the items added to the STs.**

### 5.3.2 Shifting of quoting style

Interestingly, the translators who adopt a mixed approach to the quoting style seem to follow a common pattern: *virgolette uncinata* tend to be used to signal spoken discourse while double-and-high *virgolette* are employed mainly to mark cited words or expressions as well as thoughts (see Table 8). An example can be found in the following passage from *Mrs Dalloway* translated by Scalero, who applies style shifting, and by Paolini, who only uses *virgolette uncinata*:

ST:

(1) It is I who am blocking the way, he thought. Was he not being looked at and pointed at; was he not weighted there, rooted to the pavement, for a purpose? But for what purpose?

(2) ‘Let us go on, Septimus,’ said his wife, a little woman, with large eyes in a sallow pointed face; an Italian girl. (*Mrs Dalloway*: 16)

TT, 1946:

(1) “Forse sono io che sbarro la strada” pensò. Non era lui che tutti additavano? Non invano egli doveva essere lì, fermo come un masso, radicato al suolo; certo per uno scopo, ma quale scopo?

(2) «Andiamo avanti, Septimus» gli disse la moglie, una donnina dagli occhi grandi in uno smorto viso puntuto. Era un’italiana. (Scalero: 18)

TT, 1992:

(1) Son io – pensò – a bloccare il passo. Non lo stavano forse guardando, tutti, e indicandolo a dito? Non si era forse piantato lì, lui, su quel marciapiede, con uno scopo preciso? Ma qual era questo scopo?

(2) «Su, cammina, Settimio», gli disse la moglie, una piccola donna, con grandi occhi in un viso aguzzo, cereo; era italiana. (Paolini: 32)

Both translators add punctuation to the opening sentence in order to better separate reporting and reported elements: Scalero adds double-and-high *virgolette* whereas Paolini opts for dashes, visually foregrounding the reporting clause. As a result, the narrative shifts from free direct discourse to direct discourse in Scalero’s and Paolini’s translations; the innovative narrative mode is turned into a conventional form of reporting. According to the continuous model of modes of discourse presentation (see Section 1.3), the discourse is more free in Paolini’s version due to the medially placed, foregrounded reporting clause. Both translators make use of the *uncinate* to render direct discourse (2) marked by inverted commas in the source text.

While in some translations *virgolette uncinata* mark reported speech, rather than thought, the same translators opt for double-and-high *virgolette* when the reported material is not spoken. This choice also applies to the situation when speech is directly reported in the mind of a character, as in the following example. In the

opening pages of *Mrs Dalloway*, Clarissa is described while she recalls one summer on her father's estate and sees herself as eighteen:

ST:

standing and looking until Peter Walsh said, (1) 'Musing among the vegetables?' – was that it? – (2) 'I prefer men to cauliflowers' – was that it? He must have said it at breakfast one morning when she had gone out on to the terrace – Peter Walsh. (*Mrs Dalloway*: 3)

Inverted commas (1) and (2) enclose Peter Walsh's speech as remembered by Clarissa. When turning them into Italian, both Scalero and Ricci Doni utilize Italian double-and-high *virgolette*:

TT, 1946:

e rimaneva trasognata, fino a che udiva la voce di Peter Walsh: (1) "Fate la poetica in mezzo ai cavoli?" – così aveva detto? – oppure: (2) "Preferisco gli uomini ai cavolfiori" – aveva detto così? Doveva averlo detto una certa mattina a colazione, quando lei era uscita sul terrazzo... (Scalero: 3-4)

TT, 1992:

rimaneva a guardare fino a quando Peter Walsh diceva: (1) "Meditazioni in mezzo alla verdura?" – diceva così? – oppure: (2) "Preferisco gli uomini ai cavolfiori" – diceva così? Doveva averlo detto una mattina a colazione quando lei era uscita sulla terrazza... (Ricci Doni: 11)

Finally, it is worth keeping in mind that the function of the quotation marks in the source texts is not always as clear-cut as in the previous examples. This can lead to different interpretations in different translations. According to the interpretation, translators apply the quotation style consistent with the rest of novel. This is demonstrated, for example, in the two translations of the following passage from *Mrs Dalloway*:

ST:

'That is all,' she said, looking at the fishmonger's. 'That is all,' she repeated, pausing for a moment at the window of a glove shop where, before the War, you could buy almost perfect gloves. (*Mrs Dalloway*: 11)

TT, 1946:

«Questo è tutto» diss'ella, guardando nella vetrina del pescivendolo. «Questo è tutto» ripeté, soffermandosi davanti a un guantaio, dove prima della guerra si comperavano guanti ch'erano quasi la perfezione. (Scalero: 13)

*BT:*

*«This is all» she said, looking at the fishmonger's window. «This is all» she repeated, dwelling upon a glove shop, where before the war one would buy gloves which were almost perfect.*

TT, 1992:

“È tutto” si disse, davanti alla pescheria. “È tutto” ripeté, fermanosi un momento dinanzi alla vetrina di un guantaio dove, prima della guerra, si comperavano guanti quasi perfetti. (Ricci Doni: 19)

*BT:*

*“That is all” she said to herself, in front of the fishmonger's. “That is all” she repeated, stopping for a moment in front of the window of a glove shop where, before the war, one would buy almost perfect gloves.*

As the back-translations reveal, Scalero interprets the source text verbs ‘said’ and ‘repeated’ as indicators of spoken discourse whereas Ricci Doni understands them as expressing a mental discourse. Accordingly, either translator selects the quoting style deemed appropriate to the specific function they assign to the markers of direct reporting (Scalero: *virgolette uncinata*, Ricci Doni: double-and-high *virgolette*).

### **5.3.3 Additions of markers of direct reporting**

As Table 7 shows, Scalero, Celenza and, to a lesser extent, Malagò are the only translators who add a notable number of extra markers of direct quotation. As far as *To the Lighthouse* is concerned, Celenza adds a number of *uncinata* similar to that of the original inverted commas, thus almost doubling the total number. As for *Mrs Dalloway*, Scalero increases the number of markers of direct quotation by more than a half with respect to the source text. In Malagò's *Gita al faro*, on the other hand, extra items are only slightly more than a tenth in the English original. Interestingly, additions tend to be used to clearly identify the characters' stream of thoughts rather than stretches of spoken discourse (see Table 8). This is the case for all the markers

of direct reporting added by Malagò and for the majority in Celenza's and Scalero's versions. It is worth noting that in Scalero's translation the shifting of quoting style is applied both when existing quotation marks are translated and in the case in which new items are added. The impact of the additions on the general feel of the texts is powerful: while the source texts are like a relentless flow of words rushing at the reader, in the translations the added punctuation graphically divides the narrative into a sequence of fragments. The free quality of the source narrative is turned into a well-structured discourse based on clear-cut syntactic relations between its parts.

An illustration is provided by the following passage from *To the Lighthouse* and its translation by Celenza. Mr Tansley is described as angry at having been called away from work for the dinner and privately condemns Mrs Ramsay for the nonsense she talks. The text reads as follows:

ST: What a waste of time it all was to be sure! Yet, he thought, she is one of my oldest friends. I am by way of being devoted to her. Yet now, at this moment her presence meant absolutely nothing to him: her beauty meant nothing to him; her sitting with her little boy at the window — nothing, nothing. He wished only to be alone and to take up that book.  
(*To the Lighthouse*: 97)

Mr Tansley's complaint is conveyed through the free modes of discourse presentation throughout: the second sentence directly reports one of his thoughts, otherwise reported indirectly. The stretch in free direct discourse is marked by the absence of quotation marks and the medial position of the reporting clause, in line with Leech and Short's observations (1981). Celenza translates:

TT, 1934: Che peccato perder così quella serata! «Pure,» pensò, «la signora Ramsay è una delle mie più vecchie amicizie. Io le sono sinceramente affezionato.» Eppure, in quel momento, la presenza di lei lo lasciava indifferente, la bellezza di lei lo lasciava indifferente, il ricordo di lei, presso la finestra col bambino, non lo commoveva più. Egli non desiderava che d'esser solo e di continuare il suo libro.  
(Celenza: 95)

BT: *What a shame to lose that evening in that way! «Yet,» [he] thought, «Mrs Ramsay is one of my oldest friendships. I*

*sincerely hold her dear.» Yet, at that moment, her presence left him indifferent, her beauty left him indifferent, the memory of her, by the window with her child, did not move him anymore. He wished only to be alone and continue with his book.*

By adding *virgolette uncinata* to the second sentence Celenza converts the original free direct discourse into the traditional direct mode. The following sentence in free indirect discourse in English is less free in Italian, due to the shift of the deictic frame of reference: the original ‘Yet now, at this moment’ becomes ‘Eppure, in quel momento’ (*bt*: Yet, at that moment). Overall, the clarity of the passage is increased through the added *virgolette uncinata*, even if the reading is hampered by the additional punctuation. At the same time, the narrator becomes more visible and the narrative loses its free quality and is closer to the conventional direct and indirect forms of reporting.

Although adding markers of direct quotation can have a notable impact on the narrative, my data show that some translators decide to apply alternative choices serving a similar clarifying function: they occasionally add various punctuation marks in the same points of the text. Such cases can be found predominantly in *To the Lighthouse*. For example:

ST:

It was altogether different when he spoke; one did not feel then, pray heaven you don't see how little I care, because one did care. (*To the Lighthouse*: 103)

TT, 1934:

Quando parlava lui la noia si dissipava; allora nessuno diceva fra sé: «Dio voglia che la mia indifferenza non traspia», perché nessuno restava indifferente. (Celenza: 102)

TT, 1992:

Era tutto diverso, quando parlava lui; non si provava quella sensazione di... speriamo che non si veda quanto me ne importa, perché, allora, importava davvero. (Fusini: 85)

TT, 1993:

Tutto era diverso quando parlava lui; nessuno, ascoltandolo, pensava «voglia il Cielo che non si veda quanto poco mi interessa», perché interessava davvero. (Malagò: 99)

TT, 1994:

Era una cosa affatto diversa quando parlava lui; allora non si pensava: purché nessuno veda quanto poco mi importa, perché in realtà la cosa importava. (Zazo: 101)

TT, 1995:

E quando parlava lui, le cose andavano diversamente; nessuno pensava: speriamo che gli altri non si accorgano quanto poco mi importa – perché in realtà importava. (Bianciardi: 129)

The sentence describing Mrs Ramsay's high regard for her husband is enclosed within *virgolette uncinata* in Celenza's and Malagò's versions whereas all the other translators add punctuation which plays a function similar to that of the markers of direct quotation in both Celenza's and Malagò's texts. Fusini adds suspension periods whereas both Zazo and Bianciardi introduce colons. All additions serve the purpose of graphically identifying and separating the reported element from the reporting element of the sentence. The effect on the original narrative is perceivable: the discourse is slightly less free, thus more syntactically structured in the target texts, and the colons and suspension periods imbue the Italian versions with meaning absent in the original. The colons indicate that what follows is an expansion whereas the suspension periods creates a sense of hesitation. Our database shows that while Zazo and Malagò use colons as a separating device between the two parts of the reported discourse, Fusini favours the comma, although she employs other punctuation marks like colon, suspension periods and the dash. It is interesting to note that most cases of this kind of additions is applied in the target texts to places of the source passage in which Woolf marks the reported discourse via capitalization.

The translators' choice of the specific punctuation marks in the above example does not seem accidental. For example, suspension periods are one of the main stylistic features in Woolf's narrative style (Ondek Laurence 1991). For this reason, adding these punctuation marks might have felt to Fusini like a means to imbue her work with the perceived stylistic flavour of the source text. Another idiosyncratic trait of Woolf's style is her use of semicolons (Minelli 2005; Ondek Laurence 1991; Parkes 1992). As Parkes explains (1992: 95), they exert a twofold function in Woolf's writing: they exercise control over the readers' response by, for example,

distinguishing narrative report from free indirect discourse, and guarantee continuity in the narrative because they allow the gradual transition between different kinds of speech in a sentence. This raises a question: why did Zazo and Bianciardi add colons rather than semicolons, so stylistically connoted in Woolf's work? The source text passage provides a hint: the unit that immediately precedes the site where the colon has been added closes with a semicolon; hence, for the two translators, placing two successive semicolons in the same sentence might have felt as a stylistically unacceptable choice. Is colon an obvious replacement? In contemporary Italian texts, as Garavelli observes, semicolons are often interchangeable with colons, commas or full stops, and it is the level of flexibility or rigidity of the text that determines their use (2003: 73). The colon distinguishes the reported from the reporting part of the discourse to a higher degree than a comma while, unlike a full-stop, guaranteeing continuity in the narrative. This is probably why Zazo and Bianciardi have decided to use this punctuation mark.

#### **5.4 Flecchia's 'Penelope'**

The data presented so far provide some evidence for the general 'editorial' approach to punctuation in translation, as introduced and described by May (1997). This tendency, however, has one noticeable exception. In her version of 'Penelope', Flecchia adopts a provoking tactic which has the effect of hampering the understanding and thus the readability of the text. What Flecchia does is to systematically remove any diacritic sign from her translation. Strictly speaking, her choice does not affect punctuation but it relies on the graphic component of written Italian, ultimately maximizing the effect of lack of punctuation and apostrophes in the source text. The missing accents and apostrophes need to be mentally provided by Italian readers who, therefore, take some time to get familiar with the text. As a matter of fact, in the Italian language, accents often function as phonemes, i.e. the smallest units of speech that distinguish one word from another. It is just the presence or absence of an accent on a vowel in a word which allows one to tell whether this word is a noun or a preposition; the present, past or future tense-form of a verb. It thus seems obvious that in Flecchia's text the lack of diacritic signs makes Molly's discourse hard to follow. The sense of dislocation created in Italian is often

stronger than that in the English version. See, for example, the source and target excerpts quoted below reporting Molly while she complains about her husband. The correct Italian spelling of Flecchia's altered words is added within brackets for comparison.

ST: if his nose bleeds youd think it was O tragic and that dyinglooking one off the south circular when he sprained his foot at the choir party at the sugarloaf Mountain the day I wore that dress Miss Stack bringing him flowers the worst old ones she could find at the bottom of the basket anything at all to get into a mans bedroom with her old maids voice trying to imagine he was dying on account of her to never see thy face again though he looked more like a man with his beard a bit grown in the bed father was the same besides I hate bandaging and dosing when he cut his toe with the razor paring his corns afraid hed get blood poisoning. ('Penelope': 872)

TT, 1995: se il naso gli sanguina penseresti che e [è] Oh una tragedia e quel fare da moribondo oltre la South Circular Road quando si era slogato la caviglia alla festa del coro alla montagna Sugarloaf quel giorno che indossavo quel vestito Miss Stack gli porto [portò] i fiori piu [più] avvizziti che avesse potuto raccattare nel fondo del cestino qualsiasi cosa pur di entrare nella camera da letto di un uomo con la sua voce da verginella avvizzita cercando di immaginarselo morente per amor suo tipo non vedro [vedrò] mai piu [più] il tuo semblante anche se sembrava piu [più] un uomo a letto che non si fosse fatto la barba che altro mio padre era lo stesso e poi odio fare bendaggi e dosare medicinali quando si taglio [tagliò] il dito con il rasoio mentre si spuntava i calli che paura che facesse infezione. (Flecchia: 569)

In Italian the word 'e' is equivalent to the English conjunction 'and' whereas the accented form 'è' indicates the third person singular of the present tense of the verb 'essere' (to be). Similarly, the lexemes 'porto' and 'taglio' signal the first person singular of the present tense of the Italian verbs 'portare' (to bring) and 'tagliare' (to cut), respectively; on the other hand, the accented forms 'portò' and 'tagliò' mark the corresponding past tenses. Hence the monologue looks as continuously shifting from various temporal dimensions. This, however, rather than giving the sensation that Molly's mind is wandering around with no precise notion of time, contributes to making the text hard to process (Bollettieri Bosinelli 1998: 447). While Flecchia's

version of ‘Penelope’ implements the recommendation that Joyce himself gave to Larbaud, that punctuation, accents and apostrophes should be globally abandoned in the French translation of ‘Penelope’ (O’Neill 2005: 174), Bollettieri Bosinelli argues that blindly applying this advice in Italian ‘is far removed from Joyce’s writing strategy, whose spelling distortions are never so mechanical and arbitrary’ (1998: 447).

## 5.5 Conclusion

Some of the translation choices presented in this chapter provide examples of the fact that punctuation defies standardisation, therefore it lends itself to creative, unconstrained use. However a caveat is in order. Often punctuation is artificially constrained by the stylistic guidelines provided by the publishing houses at the time when the translation was done. Without the access to the stylistic guidelines relevant for each translation, it may be difficult to judge the reasons for particular punctuation choices. Crucially, the focus of the present work is not on the factors affecting the choice of a specific translation solution, but rather on the impact it has on stream of consciousness narrative.

In this chapter, I have identified two main translation choices regarding Woolf’s texts that make explicit the syntactic components of the free modes of discourse typical of stream of consciousness: the addition of new markers of direct quotation by Celenza, Scalero and Malagò and the style shifting used by Zazo and Scalero. They seem to evidence a common underlying strategy which aims to make translated stream of consciousness less ambiguous than the source narrative, more structured into syntactically well-identifiable units, thus ultimately more readable in Italian. In the target texts from *To the Lighthouse*, some translators occasionally add alternative punctuation marks, such as colons or suspension periods, as graphic means to separate the components of the reported discourse in places where others insert Italian markers of direct reporting. Arguably, these specific punctuation choices contribute to keep the translations close to the overall style of the English source while clearly demarcating, in Italian, the reporting and the reported parts of the speech.

My data confirm Perosa's observations regarding Fusini's translations (2002): in her version the characters' thoughts and impressions form part of the narrative flow, not isolated by markers of direct reporting, unlike in previous translations (Celenza and Scalero). All the other translators contemporary to Fusini, with the exception of Malagò (i.e. Ricci Doni, Zazo, Paolini, Bianciardi), achieve the same result by adding none or very few items to the respective source texts.

Comparing the sets of translations from Joyce's and Woolf's passages, it can be noted that in the former, unlike the latter, no new markers of direct reporting are added to the texts. In the case of *Ulysses*, this might be explained by the stylistic features of the narrative, particularly in 'Penelope', where punctuation is absent, and in 'Lestrygonians', largely relying on short fragments connected through asyndeton. Another reason might be Joyce's openly voiced dislike for inverted commas. In *A Portrait*, even though the translators do not add any markers of direct reporting, most of them alter the original quoting style. Pavese, Oddera and Emo-Capodilista use *virgolette uncinata* instead of dashes. The first two translators apply a peculiar manner of quoting which visually guides readers through the scene of Father Arnall's long sermon. Both translators open *virgolette uncinata* without closing them, unless in paragraphs preceding narrative descriptions. Surprisingly, Marani is the only translator who maintains Joyce's dashes throughout, rather than using *virgolette uncinata* the writer would surely object to.

Considering the target texts from Woolf's novels from a diachronic perspective, the translations show a strikingly high number of additions in comparison with the retranlations which feature virtually none. As illustrated in Table 7, Scalero (1946) inserts 21 items, which is more than half the number in the source text from *Mrs Dalloway*, whereas Celenza (1934) almost doubles the number in her *Gita al faro* by adding 81 *virgolette uncinata*. Among the retranlators, only Malagò (1993) introduces a noticeable number (13 *virgolette uncinata*), which is still significantly smaller than that in Celenza's translation of the same passage. Unlike the addition tactic, the translational practices regarding shifting of quoting styles seem idiosyncratic to the particular translator. The two Italian texts that feature this punctuation solution are the translation of *Mrs Dalloway* by Scalero and the

retranslation of *To the Lighthouse* by Zazo. As far as the (re)translations of Joyce's novels are concerned, no trend towards closeness to the original can be observed over time. Both translators of the episodes from *Ulysses* retain the original punctuation for direct quotation. The Italian target texts from *A Portrait*, on the other hand, do show changes to original punctuation, but no linear change across time. At the same time, the latest translation by Marani can be considered closest to the original punctuation as the original dashes are systematically retained.

## Chapter 6: Lexical repetition

This chapter aims at investigating the translational choices adopted when dealing with lexical repetition in the corpus. While avoidance of repetition is one of the acknowledged universals in translation, it seems that the loss of the function(s) played by some repetitions in the passage from one language to another could potentially have a significant impact on stream of consciousness narrative. Such repetitions are the focus of my analysis: in the first part I investigate associations of ideas; the investigation then concentrates on other relevant repetitions such as those conveying emotional involvement and orality.

### 6.1 Introduction

As Tannen observes, the act of repeating the same words, phrases or sentences in everyday conversation has conventionally been considered as negative and boring. This is a consequence of a common, ingrained belief according to which language is a ‘neutral vehicle for conveying information’ (1987: 585); hence, any use of the linguistic means that convey no new information is deemed superfluous and therefore clumsy. Interestingly, in written discourse this belief is reflected in the stylistic norm (of good writing), common to various languages, according to which repetition needs to be avoided. The degree of tolerance towards repetition varies from language to language. French, for example, is characterised by an extremely normative approach and shows a special aversion towards repetition, ‘not only of the same words but also of the same origin or root’ (Ben-Ari 1998: 70). The same is true for German (Boase-Beier 2006: 25) and Italian. Grammars warn Italian writers against unmotivated repetition, felt as ‘superflue’ (redundant) and ‘fastidioso’ (irritating) (Dardano and Trifone 1985: 252). Also replacements with hyperonyms, especially the most generic ones, are despised and referred to as ‘ripetizioni ipocrite’ (hypocritical repetitions): the repetition is deemed still to be there yet hidden (Corsi et al. 1998: 48). It seems that, in this respect, English is more tolerant than Italian.

The fact that unmotivated repetition is generally frowned upon impacts on the practice of translating. Empirical studies on translated texts have shown that repetition tends to be avoided, regardless of the language pairs involved, the point in

time when the translation is performed, and the translator's competence. Ben-Ari (1998), for example, demonstrates this phenomenon in a series of translations of both German canonised and non-canonised texts into French, English and Italian, carried out by professionals. For Italian, she examines Pocar's version of Mann's *Buddenbrooks* (*I Buddenbrooks*, 1982) and Rho's translation of Musil's *Drei Frauen* (*Tre Donne*, 1973). She notes that the two most prevalent ways by which translators reduce the number of repetitions appearing in the source texts are by omitting some of the occurrences altogether or by replacing them with other items, most notably near-synonymous ones. In the cases where a translator is unable to eliminate a repetition, that precise repetition is sometimes announced through the use of an indirect apology such as the formula *s/he repeated*, as if to blame the source text for the stylistic flaw. More recently, Abdulla's analysis (2001) of selected English-Arabic and Arabic-English translations of literary texts illustrates that repeated items are often ignored or turned into near-synonyms. Finally, a small-scale research project carried out by Jääskeläinen (2004) on first year students of English-Finnish translation shows that repetition tends to be omitted unless students are made aware of its stylistic function in the source text. Interestingly, she has found that genuine novices who entered university right after school generally are less inclined to avoid repetition in comparison with students who entered translator training after studying, e.g. English philology for a couple of years. This suggests that, as novices in translation, they may not have yet internalised the unspoken norms of translation which professionals might share.

Given its persistence in translated texts, avoidance of repetition has been recognised as one of the laws underlying translation (Ben-Ari 1998, Toury 1991) and is therefore typically found in translated rather than original texts. Toury describes it as 'one of the most persistent, unbending norms in translation in all languages studied so far' taking place 'irrespective of the many functions repetitions may have in particular source texts' (1991: 188). It has to be noted that the formulation of this translation universal was based on research carried out before the advance of corpus-based methods. These studies of collections of writings, in processed or unprocessed form, allow a more systematic investigation, and thus produce more reliable findings

than earlier, descriptive studies. For this reason, the avoidance of repetition can be treated as a hypothesis in Chesterman's terms (2004: 8), open to be corroborated, reassessed or disproved. My investigation, however, does not aim at verifying this hypothesis; at the same time, it seems that avoidance of repetition could potentially have a powerful impact on the source narrative precisely because of the many functions repetition plays.

For example, the cohesive power of repetition has been widely acknowledged. Halliday and Hasan (1976) include repetition (which they term *reiteration*) in their taxonomy of textual *cohesive ties*, i.e. items in a text that serve a referential and tying function and, by so doing, largely make up the organisation of a text. The scholars establish five classes of cohesive ties: conjunction, reference, substitution, ellipsis, and lexical cohesion, which contains reiteration and collocation. An even more crucial role is attributed to lexical cohesion by Hoey (1991). According to him, the classes of cohesive ties in Halliday and Hasan's taxonomy are all, with the exception of conjunction, variants of repetition. He states: 'the study of the greater part of cohesion is the study of lexis, and the study of cohesion in text is to a considerable degree the study of patterns of lexis in text' (1991: 10).

Apart from playing a cohesive function, repetition can be used as a means to extend language resources, to produce foregrounding and estrangement consciously and creatively. It is thus particularly highly valued in those discourses where the *poetic* function of language is dominant (Jakobson 1960), where the act of repeating is *expressive* (Quirk et al. 1985). In these cases, Italian grammars refer to repetition as *retorica* (rhetorical) or *funzionale* (functional) (Corsi et al. 1998: 74) or praise it as a *refined stylistic device* (Dardano and Trifone 1985: 253). In literature, repetition is acknowledged to play various functions, depending on genre, period and writer (Ben-Ari 1998: 69). Abdulla emphasises its crucial role as a rhetorical device which is – as he explains – 'always motivated', and thus, controversially, 'requires verbatim reiteration' when translated into another language (2001: 300). Pattison (2006: 88) regards repetition as a powerful device in creative writing that writers and translators alike can exploit and Wright (2006: 155) explains she relied on strategically used lexical repetition when doing translation for children.

Repetition may also imbue the narrative with an overall impression of orality, being pervasive and relatively automatic in conversation (Tannen 1987). It can therefore be used to create an illusion of a spontaneous, spoken-like flow of thoughts in stream of consciousness novels. Relevantly, it may also express the character's attitude towards the situation described, such as enthusiasm or fear. At the same time, 'repeating a word, phrase, or longer syntactic unit results in a rhythmic pattern which sweeps the [...] reader along' (1987: 576). The following excerpt from 'Nausicaa' provides an illustration:

And Jacky Caffrey shouted to look, there was another and she leaned back and the garters were blue to match on account of the transparent and they all saw it and shouted to look, look there it was and she leaned back ever so far to see the fireworks and something queer was flying about through the air, a soft thing to and fro, dark. And she saw a long Roman candle going up over the trees, up, up, and, in the tense hush, they were all breathless with excitement as it went higher and higher and *she* had to lean back more and more to look up after it, high, high, almost out of sight, and her face was suffused with a divine, an entrancing blush from straining back and *he* could see her other things too, nainsook knickers, the fabric that caresses the skin, better than those other pettiwidth, the green, four and eleven, on account of being white and *she* let him and she saw that he saw and then it went so high it went out of sight a moment and she was trembling in every limb from being bent so far back *he* had a full view high up above her knee no-one ever not even on the swing or wading and *she* wasn't ashamed and *he* wasn't either to look in that immodest way like that because he couldn't resist the sight of the wondrous revealment half offered like those skirt dancers behaving so immodest before gentlemen looking and he kept on looking, looking. She would fain have cried to him chokingly, held out her snowy slender arms to him to come, to feel his lips laid on her white brow the cry of a young girl's love, a little strangled cry, wrung from her, that cry that has rung through the ages. And then a rocket sprang and bang shot blind and O! then the Roman candle burst and it was like a sigh of O! and everyone cried O! O! in raptures and it gushed out of it a stream of rain gold hair threads and they shed and ah! they were all greeny dewy stars falling with golden, O so lively! O so soft, sweet, soft! ('Nausicaa': 476-477; italics and underlining mine)

This scene is the climax of the entire episode: as Gerty reclines, giving herself visually to Bloom, the Roman candle which she pretends to be watching explodes like a phallus – mirroring the crescendo of Bloom’s excitement. Its impact is powerful. The polysyndetic parataxis based on the reiterating coordinator ‘and’, while giving a hue of orality to the scene, overwhelms the readers, leaving them breathless. This effect is heightened by the use of commas and varying sentence-lengths: the longest sentence, preceding the final explosion, extends for half the length of the whole excerpt, conveying suspense. Repeating lexical items vividly render Gerty’s exaltation. Finally, alternating repetitions of subject pronouns shift the focus between the two characters, accentuating the visual interaction between them and adding a certain dynamism.

In a narrative often rich in semantic and syntactic lacunae like stream of consciousness, various forms of lexical repetition are an important cohesive device that allow the reader to grasp the associations of ideas underlying a character’s mental wonderings. In the passage below, for example, the image of the moon fuels Bloom’s associative thinking; the reiteration of the relevant noun establishes the associative connections:

Gasballs spinning about, crossing each other, passing. Same old dingdong always. Gas, then solid, then world, then cold, then dead shell drifting around, frozen rock like that pineapple rock. The moon. Must be a new moon out, she said. I believe there is.

He went on by la Maison Claire.

Wait. The full moon was the night we were Sunday fortnight exactly there is a new moon. Walking down by the Tolka. Not bad for a Fairview moon. She was humming: The young May moon she’s beaming, love. He other side of her. Elbow, arm. He. Glowworm’s la-amp is gleaming, love. Touch. Fingers. Asking. Answer. Yes. (‘Lestrygonians’: 212)

The idea of the moon as the ultimate stage in the cosmic pattern opens the associative thread. According to Bloom’s version of Laplace’s (1749-1827) nebular hypothesis, gas solidifies into worlds which will eventually cool and turn into moons. In Bloom’s mind, Laplace’s moon is immediately replaced by the ‘new moon’ that Mrs Breen has just said would rise on those days. The memory of the ‘full moon’ during an

evening walk two weeks before at Fairview is a confirmation of Mrs Breen's statement and triggers a series of painful memories, including the lines of a love-duet entitled 'The Young May Moon' hummed by Boylan and Molly on that evening, their fingers touching.

The association of ideas through lexical repetition may also play on the level of phonetics, as in the example below featuring one of Joyce's much celebrated witty puns:

I disturbed her at her devotions that morning. But glad to communicate with the outside world. Our great day, she said. Feast of Our Lady of Mount Carmel. Sweet name too: caramel. ('Lestrygonians': 195)

The memory of the caramel sweetness of the Carmelite nun lingers with Bloom, and with the reader as well.

Crucially, the congruence of all the aforementioned functions played by repetition in my source texts is responsible for creating what Tannen identifies as the over-arching function of repetition: a metamessage of involvement (Bateson 1972 in Tannen 1987: 584). Through reiteration, readers are granted access, albeit limited, into the private dimension of the characters' minds; this access, however, demands a proactive, dynamic and participatory attitude. Each time an item is repeated its meaning is altered; readers are thus called upon to reinterpret it in a continuous striving for understanding. Such an interpretative process may become particularly challenging in stream of consciousness texts where the contextual information necessary for retrieving the meaning of the recurring item is often missing. In this narrative, repetition, rather than providing a key to the text, often creates an opening, an interpretative gap that needs to be filled in. Furthermore, the rhythmic movement created through reiterated elements contributes to making readers experience an emotional involvement. To sum up, by allowing readers to participate in the sense-making while making them feel emotionally involved, repetition creates between readers and characters (and writer) a fictional 'shared universe of discourse' (Tannen 1987: 584).

The importance of the reader's involvement when dealing with repetition in Joyce's *Ulysses* is highlighted by Kumar (1991). She focuses on the writer's de-stabilizing, disruptive use of this device: on how repeated words and phrases taken from within or outside the text, as well as situations and events, are transformed or distorted to fit an entirely new context. Furthermore and interestingly, she notes that every repeated item brings with it traces of its previous articulations which ultimately come to determine its meaning: the repeated 'sign becomes [...] a constant rehearsal of its own history' (1991: 14). This type of repetition inevitably demands the reader's close attention. Their textual memory is called upon and engaged in connecting the items reappearing in a different context into a meaningful chain.

## 6.2 Scope

In the present study, the focus of analysis is repeating lexical items that clearly mark cases of functional, or expressive, repetition in my source and target texts, that is where the cohesive role of repetition is accompanied by other functions which often play a more predominant role. The reason for limiting the scope of the study in this way is that functional repetitions are instrumental for creating stream of consciousness narrative. They can be used, for example, to express the characters' associations of ideas, their emotional involvement, to help the reader navigate the often complex texts through signposting, or to convey orality in the written discourse. It needs to be noted that there are other cases of repetition in the texts which, however, do not seem to significantly contribute to the description of the characters' thinking process; such cases are excluded from my analysis. Admittedly, all occurrences of repetitions are, at least potentially, motivated and functional. Unfortunately, it seems that no principled way of distinguishing whether a given repetition is functional or not exists; such a decision is thus ultimately subject to the researcher's interpretation. Despite this, limiting the scope seems necessary in order to gather data representative of stream of consciousness style. In this thesis, as an example of repetitions playing a signposting function I examine reiterating items that signal a return to the main topic after a digression within the narrative. The English polysyndetic coordinator *and* with its Italian equivalent *e*, on the other hand, serve as examples of repetitions imbuing the texts with orality and sometimes creating the

effect of being overwhelmed. I also analyse the repetitions used to express associations of ideas.

As a result of this functional criterion, repetitions of articles, prepositions and auxiliaries in both languages have been excluded from my analysis. I do consider all the other word-classes, as well as longer lexical units such as phrases, clauses and sentences if functionally relevant. In this study, repetition comprises: a) exact repetition of a unit; b) repetition with possible inflectional difference; c) repetition of word-stems with derivational difference; d) repetition of phrases, clauses and sentences even if not all the elements are involved. By contrast, repeating items not examined include non-root morphemes, items involved in rhymes, alliterations and assonances.

My analysis endeavours to be systematic, in contrast with many other translation studies on repetition (e.g. Ben-Ari 1998; Abdulla 2001; Jääskeläinen 2004) which fail to provide a rigorous and repeatable method of analysis. A notable exception is Klaudy and Károly's investigation of the text-organising function of lexical repetition in an English newspaper article and twenty translations carried out by professionals, on the one hand, and trainee translators, on the other. Their investigation is based on the analytical method developed by Hoey (1991). The same method is used by Monacelli (2004) for the comparative analysis of the structure of English social sciences textbooks and their Italian translations based on lexical repetition. According to Hoey's model, textual cohesion is largely achieved through lexical relations understood as various forms of lexical repetition. His aim is to create a network of sentences connected through repetition *bonds*, where each bond is defined by at least three *links*, that is repeating items shared between two sentences.

Unfortunately, Hoey's framework is 'not applicable to narrative texts' (Hoey 1991: 188). In the context of my research, it is salient to note that whereas Hoey gives significance to clustering of links underlying textual organisation, I am mainly interested in single, locally meaningful, expressive repetitions. These powerful means of creative expression are unlikely to be found in non-narrative texts that are Hoey's object of study. In addition, Hoey's *chance repetition*, whereby pairs of

lexical items referring to different ‘objects’, real or imaginary, are considered irrelevant, is fundamentally unsuitable when dealing with stream of consciousness. This is because such pairs of items are among the building blocks of associations of ideas, one of the characteristic features of this narrative.

### **6.3 Association of ideas**

Associative threads constitute ‘one of the cornerstones’ of Joyce’s stream of consciousness in *Ulysses* (Beeretz 1998: 43). The characters’ mind is described flowing from one state to another: ‘any word, thought or sensory perception can induce a new state of mind and give the mental stream a new direction’. Any item in one’s mind is therefore ‘just one link in a potentially endless chain of associations’ (1998: 42). Parks says that ‘much of *Ulysses* is concerned with displaying all the possible and often arbitrary ways things and above all words can be connected and arranged, the way “meaning” generates itself endlessly’ (2007: 97). The connections between the associated items may be either provided in the text or left implied; one of the means for directly establishing the associative connections is lexical repetition.

It is not a coincidence that the lexical repetition simulating association of ideas appears in the context of Joyce’s *Ulysses*. Considering all my source texts, repetition serving this purpose can be found predominantly in ‘Lestrygonians’. Bloom, as an advertising man, is interested in words and in making creative use of them, playing with puns and new coinages; this is less true for Molly (‘Penelope’) and even less for Gerty (‘Nausicaa’). The use of lexical repetition thus contributes to creating Bloom’s character, with its peculiar, associative mindset.

The type of repetition examined in this section plays an important role for the development of the narrative thread; a loss in translation could potentially hamper the understanding of the narrative. It is thus not surprising that, whenever possible, the Italian translators maintain the original repetitions, along with the connection they imply. A literal translation of the repeating item, for example, is used in all the Italian versions of the following passage:

In people's eyes, [...] in the triumph and the jingle and the strange high singing of some aeroplane overhead was what she loved; life; London; this moment of June.

For it was the middle of June. The War was over, except for some one like Mrs Foxcroft at the Embassy last night eating her heart out because that nice boy was killed.

(*Mrs Dalloway*: 4)

The four translators turn the reiterating noun 'June' into its Italian equivalent 'giugno'. Hence, in both source and target passages, the noun contributes to recreating the progress of Clarissa's stream of consciousness. Her enthusiasm and love for life gives way to the reflection about the end of the war: 'June/giugno' marks the link. On the other hand, the paragraph division visually signals the turning point.

Similarly, a change of repetition type (De Angelis) and a literal translation (Flecchia) reproduce the source repetition in the two Italian passages below:

ST:

Bartell d'Arcy was the tenor, just coming out then. Seeing her home after practice. Conceited fellow with his waxedup moustache. Gave her that song Winds that blow from the south.

Windy night that was I went to fetch her there was that lodge meeting on about those lottery tickets after Goodwin's concert in the supper room or oakroom of the mansion house. ('Lestrygonians': 196-197)

TT, 1960: [...] Tipo presuntuoso con quei baffi impomatati. Le dette quella canzone Venti che soffian dal sud.

Che serataccia di vento quando andai a prenderla [...]  
(De Angelis: 211)

TT, 1995: [...] Tipo vanitoso con quei baffi impomatati all'insù. Le dette quella canzone Venti che soffian dal sud.

Notte ventosa davvero quella in cui andai a prenderla [...]  
(Flecchia: 122)

De Angelis, unlike Flecchia, turns the original source adjective 'windy' into the more idiomatic prepositional phrase 'di vento' (*bt*: 'of wind') through a unit shift (Chesterman 1997: 95-96). Both translators thus recreate the original association of ideas that establishes the connection between the topics in the character's mind, on

the level of the narrative, and the connection between the paragraphs, on the textual level.

In the source text the reference to the song is clearly marked by the italics. When, instead, similar references involved in associations of ideas are less clearly marked, the translators sometimes rework the source with a view to clarifying the associative connection. In both translations of the passage from 'Lestrygonians' quoted earlier, for example, the reference to the song hummed by Molly is explicitated through a series of syntactic reworkings. In the source passage, a line from the song appears identical to the rest of the text: 'She was humming. The young May moon she's beaming, love'. Both De Angelis and Flecchia transform the two sentences into one and separate them with a colon (De Angelis: 'Lei canticchiava: La prima luna di maggio nel ciel risplende, amore', 226; Flecchia: 'Lei canticchiava piano: La giovane luna di maggio sta splendendo, amore', 131). Unlike the full-stop in the source passage, the colon clearly identifies the elements as related; at the same time, the song line remains capitalised. A further clarification is provided by Flecchia who inserts an endnote revealing the author of the song.

In *Ulysses* associations of ideas are often established through lexical repetition where one of the items is part of an idiom or produces a pun, thus significantly complicating the translation task, as shown in the example below:

That fellow ramming a knifeful of cabbage down as if his life depended on it. Good stroke. Give me the fidgets to look. Safer to eat from his three hands. Tear it limb from limb. Second nature to him. Born with a silver knife in his mouth. That's witty, I think. Or no. Silver means born rich. Born with a knife. But then the allusion is lost. ('Lestrygonians': 216)

The disgusting sight of a man in the Burton restaurant gobbling food using a knife prompts Bloom's witticism 'Born with a silver knife in his mouth' derived from the English proverbial expression 'Born with a silver spoon in his mouth', symbolising wealth. This connotation, however, is in this case not appropriate, as Bloom realises in one of his rather frequent meta-linguistic reflections. Hence, the character

endeavours a further, shorter, variant of the idiom ('Born with a knife') which, however, does not bear any similarity to the conventional form, as he himself admits.

The linguistic riddle is partly obscure in its Italian translations:

TT, 1960:

Quel tale che si rimpinza di cavolo col coltello come se ne andasse della vita. [...] Nato con un coltello d'argento in bocca. È spiritoso mi pare. Oppure no. Argento vuol dire che è nato ricco. Nato col coltello. Ma allora l'allusione va perduta. (De Angelis: 230)

TT, 1995:

Quel tipo che si rimpinza con una forchetta colma di cavoli come se la sua vita ne dipendesse. [...] Nato con il coltello d'argento in bocca. Questa è spiritosa, credo. O no. Argento vuol dire nato ricco. Nato con un coltello. Ma poi si perde l'allusione. (Flecchia: 133)

De Angelis translates all the relevant segments literally and adds a footnote where he explains that the English idiom contains the noun 'spoon' rather than 'knife'. He also provides the equivalent Italian expression 'essere nato con la camicia', *bt*: 'to be born with the shirt' where 'shirt' refers to the amniotic sac in which some babies are still wrapped when born. Such birth is traditionally a sign of luck and success. The reason why De Angelis opts for a literal translation is that using the equivalent Italian idiom would fail to render the literal meaning of the source idiom, which is central for the existence of the witticism. However, this literal translation lacks the idiomatic meaning of the original. The argument developed by Bloom in the passage thus becomes impenetrable to the Italian reader; the explanatory footnote helps overcome this comprehension barrier.

Flecchia applies the semantic change from 'a knifeful of cabbage' to 'a forkful of cabbage' ('una forchetta colma di cavoli'). Given that it is exactly the sight of the knife that triggers Bloom's following associations and witticism, the rationale underlying her translation choice is unclear, particularly because such an expression does not appear in any of the texts that she potentially used as source. Bloom's attempts at reworking the idiom, on the other hand, are translated literally. Flecchia's translational tactics thus fail to express both the literal and the idiomatic meaning of

Bloom's witticism; the Italian version remains obscure and the original humour concealed.

A further example of Joyce's humour produced by often unconventional word associations and a semantically dense narrative is provided by the following scene picturing hungry Bloom while staring at the food that is displayed on the shelves in the Bourton restaurant and thinking:

Potted meats. What is home without Plumtree's potted meat?  
Incomplete. What a stupid ad! Under the obituary notices  
they stuck it. All up a plumtree. Dignam's potted meat.  
Cannibals would with lemon and rice. ('Lestrygonians': 218)

As the underlined segments show, the connections are established in Bloom's mind through word associations. The sight of the potted meat on the shelf recalls his memory of the Plumtree potted meat advertising posters he has seen placed under the obituary notices. The brand, named after the owner of the company, suddenly undergoes a semantic metamorphosis and becomes the fruit tree incorporated in the idiom 'up a plumtree' which, as Gifford explains (1989: 179), is a slang expression for 'cornered'. The Oxford English Dictionary contains a potentially related idiom ('be up a gum tree') with a similar meaning. The last association connects potted meat to corpses, specifically to the corpse of Bloom's dead friend Paddy Dignam, creating another humorous word-play: Dignam's corpse becomes a new brand of potted meat.

Some of these lexical metamorphoses appear easier to render in Italian than others, which can be seen in the translations below:

TT, 1960: Pasta di carne. Una casa cos'è se la pasta di carne Plumtree non c'è? Incompleta. Che pubblicità stupida! Sotto gli annunci mortuari sono andati a cacciarla. Plumtree vuol dire susino per salirci su tutti. Pasta di carne di Dignam. I cannibali la mangerebbero con limone e riso.  
(De Angelis: 232)

TT, 1995: Carne in conserva. Com'è una casa senza la carne in conserva Plumtree? Incompleta. Che pubblicità sciocca. E l'hanno spiacciata sotto i necrologi. Tutti sopra ad un susino

Plumtree. Carne in conserva Dignam. I cannibali se la mangerebbero con limone e riso. (Flecchia: 134)

In each version the English phrase ‘potted meat’ is consistently translated with the same Italian phrase (‘pasta di carne’, ‘carne in conserva’); through avoidance of synonyms the original associations of ideas are clearly conveyed. Flecchia also turns both genitive nouns ‘Plumtree’s’ and ‘Dignam’s’ into appositives (‘carne in conserva Plumtree’, ‘carne in conserva Dignam’) which recreates in Italian the branding effect, and thus the original humour. In contrast, De Angelis translates the phrases ‘Plumtree’s potted meat’ and ‘Dignam’s potted meat’ using two different Italian structures. The English genitive nouns used in both phrases is first turned into an appositive (‘pasta di carne Plumtree’) and then into a prepositional phrase (‘Pasta di carne di Dignam’). Grammatically speaking, while the appositive in the first phrase unequivocally lends itself to one interpretation (Plumtree being the label of the potted meat), the prepositional phrase in the second segment may either indicate possession (Dignam being the owner of the potted meat) or specify the type or brand of potted meat, which is closer to the source meaning. As a result, the connection between potted meat and Dignam’s corpse is not as striking as in the source passage and Flecchia’s retranslation.

The phrase ‘All up a Plumtree’ is perhaps the most problematic. Firstly, Italian has no idiomatic expression that is similar either in form or meaning to the source segment. While both translators offer their versions, the idiomatic meaning of the original is inevitably lost. Secondly, the form of the Italian equivalent for the English ‘plumtree’, i.e. ‘susino’, is different from that of the potted meat brand ‘Plumtree’. For this reason, the two translators rework the sentence where the English idiom appears by explicitly connecting it to the Plumtree brand name. De Angelis adds an explanation (‘Plumtree vuol dire susino’, *bt*: ‘Plumtree means plum tree’) which transforms the original narrative: in his version Bloom seems to ponder on the meaning of the noun. Flecchia, on the other hand, appends the brand name to the end of the sentence, as if Plumtree were a type of plum tree (‘susino Plumtree’, *bt*: ‘Plumtree plum tree’). It is worth noting that De Angelis, unlike Flecchia, strategically recreates the rhyme in the advertising slogan even if the elements

involved in the rhyme scheme change. The rhyme is now contained in the rhetorical question rather than linking the question to its answer.

Personal names and brand names, such as Plumtree, are frequently involved in associative links based on phonetic similarity; they contribute to producing the creative linguistic games for which Joyce's writing is renowned. The degree to which these *Joycean* traits are transferred when translated has an inevitable impact on the perception of the author's style.

In the example below, the name of the provost of Trinity College, the reverend George Salmon, fuels a series of ironic remarks:

Provost's house. The reverend Dr Salmon: tinned salmon.  
Well tinned in there. Wouldn't live in it if they paid me.  
(‘Lestrygonians’: 209)

As Gifford explains (1989: 172), in Dublin *tinned* was a slang term for being wealthy. At the same time, ‘tinned salmon’ conveys a distressful sense of imprisonment, of being trapped, not unlike the image of the potted meat from the previous comparison. It is only in the last sentence of the passage that Joyce's subtle irony is fully unveiled. Interestingly, the second interpretation is given prominence in Gabler's ‘corrected’ edition of *Ulysses* where an extra sentence is inserted: ‘Well tinned in there. Like a mortuary chapel. Wouldn't live in it if they paid me’ (135; my emphasis).

When translating the excerpt Flecchia chooses to ignore Gabler's text, thus aligning it with De Angelis' pre-Gabler version:

TT, 1960:

La casa del prevosto. Il reverendo dottor Salmon: salmone in scatola. Inscatolato bene là dentro. Non ci starei neanche pagato. (De Angelis: 223)

TT, 1995:

La casa del prevosto. Il reverendo Dr Salmon: salmone in scatola. Ben inscatolato qui. Non ci vivrei se mi pagassero. (Flecchia: 129)

The double meaning of *tinned* is lost in translation; nevertheless, the ironic quality of Bloom's remarks is recreated in both Italian texts through a literal translation. Had Flecchia opted for Gabler's text as her source the subtle character of the original irony would have been lost, overwhelmed by the simile comparing the provost's house to a mortuary chapel. This would have stressed the claustrophobic feeling and stripped the text of its peculiar, *Joycean* subtlety.

The source word-link between the provost's name and the fish is easy to recreate in the target language since the Italian 'salmone' is both phonetically and graphically similar to the English 'salmon'. Keeping the provost's name in English is in line with the strategy applied by the translators throughout their works whereby names of people, places and brands are kept in their original English form.

As seen in the 'Plumtree-plumtree' association above, this strategy makes it difficult to reproduce the links where the English common noun does not have an Italian corresponding item similar either phonetically or graphically. A further example can be found in the following comparison:

ST: After one. Timeball on the ballast office is down. Dunsink time. Fascinating little book that is of sir Robert Ball's. Parallax. I never exactly understood. There's a priest. Could ask him. ('Lestrygonians': 194)

TT, 1960: L'una passata. La palla dell'orologio sulla Capitaneria del porto è abbassata. Ora di Dunsink. Che libretto affascinante quello di Sir Robert Ball. Parallasse. Non ho mai afferrato bene. C'è un prete. Potrei chiedere a lui. (De Angelis: 208)

TT, 1995: L'una passata. La palla dell'orologio sulla capitaneria di porto è abbassata. Ora di Dunsink. Libriccino affascinante quello di Sir Robert Ball. Parallasse. Non ho mai capito bene. Ecco un prete. Potrei chiedergli. (Flecchia: 120)

Bloom is described while passing the ballast office and noticing that the time ball, rigged to drop at 1pm so that ships' chronometers can be checked, is down. He thus recalls one of the books by the astronomer Robert Ball, his mind partly working through word association. In the two Italian versions of the passage, the original word association between 'Timeball' and 'Robert Ball' might have been lost on

many readers when they first appeared. Flecchia, however, provides an endnote explaining that Sir Robert Ball was an astronomer and the author of one scientific book owned by Bloom. This additional information hints at the existing link between the astronomer and the timeball. De Angelis includes a similar clarifying note in his 1984 *Guida alla lettura*, but not in the earlier 1961 Lerici edition. In general, the later *Guida* written with Melchiori contains a larger number of notes. As far as the translations are concerned, Flecchia's text incorporates more explanatory notes than that by De Angelis.

Graphics alone can be used to forge powerful associations even between phonetically different words, as in the following example:

ST:

Bloo... Me? No.

Blood of the Lamb.

His slow feet walked him riverward, reading. Are you saved? All are washed in the blood of the lamb. God wants blood victim. ('Lestrygonians': 190)

TT, 1960:

Bloo... Me? No.

Blood, sangue dell'Agnello.

I suoi lenti piedi lo incamminarono verso il fiume, mentre leggeva. Siete salvo? Tutti son lavati nel sangue dell'agnello. Il Dio vuole sacrifici cruenti. (De Angelis: 204)

TT, 1995:

Bloo... Io? No.

Blood, sangue dell'Agnello.

I suoi lenti piedi lo condussero verso il fiume, leggendo. Sei stato salvato? Tutti son lavati nel sangue dell'agnello. Dio vuole sacrifici di sangue. (Flecchia: 118)

Bloom is portrayed while looking at a throwaway handed out by a member of the Young Men's Christian Association. He starts reading the first word ('Bloo...') and at first almost expects an 'm' to follow; the phrase instead reads: 'Blood of the Lamb'. It is worth noting that the reading process of Bloom who anticipates his own name is shared with the readers of the novel who can actually see it on the page ('Bloo...M'). The text of the throwaway is given below and the alignment between the words 'Bloo...-Blood' reveals the connection. De Angelis' translation of the first

line preserves the concealed name of the character, giving preference to the graphical quality of the text; by contrast, Flecchia opts for a literal translation which is more idiomatic but less visually striking. In both Italian versions the translation of the second line is preceded by the English word 'Blood' in italics. The source connection is thus retained although the original immediacy seems partially diminished by the need to provide both the original English word and the following explanatory phrase.

It is worth noting that the two Italian versions differ in the approach towards the repetition of the noun 'blood'. De Angelis omits the reiterating item in the last sentence by replacing it with a synonym, possibly for stylistic reasons given the vicinity of the previous occurrence of the item, whereas Flecchia maintains all the reiterating items. Additionally, she draws attention to the phrase 'blood of the lamb' explaining in an endnote that this is a consistent cultural reference in the novel, epitomising Irish and Jewish tragedies in one single image.

## 6.4 Signposting

In the passages from Woolf's novels lexical repetitions sometimes signal the moment when a character's train of thoughts resumes after a digression. Such repetitions play a signposting function, and are crucial to textual cohesion similarly to the repetitions expressing associations of ideas examined in the previous section. Maintaining this function is important as it helps the reader navigate the often complex text. In most cases, this can be straightforwardly achieved by literally recreating a relevant repetition in Italian. Unlike with the association of ideas, the repeating source text items are used in the same context and thus share the same meaning. While literal recreation of repetitions seems to be the most frequent translation choice, sometimes the translators decide to use other solutions in order to achieve the signposting similar to that in the source text. Examples include: (a) elimination of the repeating item; (b) semantic change of the repeating item; (c) replacement of the source repetition with a new set of reiterating items. These solutions are illustrated below:

(a)

ST: Did it matter then, she asked herself, walking towards Bond Street, did it matter that she must inevitably cease completely. (*Mrs Dalloway*: 9)

TT, 1992: Importa allora – si chiese, procedendo verso Bond Street – che io debba prima o poi, inevitabilmente, cessare di essere? (Paolini: 27)

In the source text, the repeating verb phrase marks the return of the narrative to Clarissa's wonderings after a brief descriptive digression. Paolini erases the repeating segment altogether, perhaps for stylistic reasons, to avoid items reiterating at a close distance. In the translation the signposting role of the source repetition is entrusted to the pair of dashes added to the text which clearly demarcate the narrative shifts. Given that the digression is short enough not to hinder the flow of Clarissa's thoughts, these tactics allow Paolini to recreate the original textual cohesion. The resulting reading experience in Italian is, however, somewhat different, smoother: unlike the source passage, in the translation the movement of the narrative heads continuously forward. A similar effect is produced below:

(b)  
ST: Raising the book a little to hide his face, he let them fall and shook his head from side to side and forgot himself completely (but not one or two reflections about morality and French novels and English novels and Scott's hands being tied but his view perhaps being as true as the other view) forgot his own bothers and failures completely.  
(*To the Lighthouse*: 130)

TT, 1934: Sollevando un po' il libro a nascondere le faccia le lasciò scorrere e, dondolando il capo, cessò di pensare per proprio conto (tranne che per riflettere un po' sulla morale, sui romanzi francesi e inglesi e sul fatto che Scott, pur avendo avuto le mani legate, poteva aver guardato il mondo da un ottimo punto di vista); dimenticò affatto le proprie ansietà, il proprio insuccesso. (Celenza: 129-130)

In the source passage the repetition expands on and gives prominence to what Mr Ramsay forgot ('himself', 'his own bothers and failures'). In the translation, by contrast, the first item is semantically and syntactically transformed ('cessò di pensare', *bt*: stopped thinking), weakening the existing link between the two clauses. Consistently, a semicolon is added immediately after the bracket closing the digression, clearly marking the progression. As a result, the reading in Italian seems to move forward to a greater extent compared to the English original.

(c)

ST: For Hugh always made her feel, as he bustled on, raising his hat rather extravagantly and assuring her that she might be a girl of eighteen, and of course he was coming to her party to-night, Evelyn absolutely insisted, only a little late he might be after the party at the Palace to which he had to take one of Jim's boys, – she always felt a little skimpy beside Hugh; schoolgirlish; but attached to him, partly from having known him always, but she did think him a good sort in his own way, though Richard was nearly driven mad by him, and as for Peter Walsh, he had never to this day forgiven her for liking him. (*Mrs Dalloway*: 6)

TT, 1946: Perché in presenza di Hugh, che si sbracciava e scappelava e le giurava che avrebbe potuto essere una ragazza di diciot'anni [...] – in presenza di Hugh ella si sentiva sempre un po' meschina. (Scalero: 7)

*BT: For in the presence of Hugh, who was waving his arms about and raising his hat and swore to her that she could be an eighteen year old girl [...] – in the presence of Hugh she always felt a bit miserable.*

The signposting function of the source repetition is maintained through a new set of repeating items and the original punctuation is preserved; as a consequence, the overall rhythm of the narrative seems kept. The focus, however, shifts from Clarissa and her unpleasant feeling of embarrassment ('Hugh always made her feel', 'she always felt') to Hugh and his intimidating presence ('in presenza di Hugh'). Since Hugh himself is the object of the digression, introducing it by creating a repetition focusing on him increases cohesion, and at the same time eases the reading.

Infrequent cases of additions can also be found. In the following example, the voice of Clarissa intrudes in the narration in the form of direct questions enclosed in a pair of parenthetical dashes. While in the source passage the description unambiguously progresses following the digression, this continuity is further clarified in Scalero's and Ricci Doni's translations through an added signposting repetition:

ST: she had seen something white, magical, circular, in the footman's hand, a disc inscribed with a name, – the Queen's, the Prince of Wales's, the Prime Minister's? – which, by force of its own lustre, burnt its way through.  
(*Mrs Dalloway*: 18)

TT, 1946: in mano al servitore aveva visto un che di bianco, di magico, di tondeggiate, un disco sul quale era scritto un nome – la Regina, il Principe di Galles, il primo Ministro? – un nome che, per forza del proprio lustro, simile a una fiamma, si faceva strada. (Scalero: 20)

TT, 1992: in mano al domestico aveva visto qualcosa di bianco, di magico, di tondeggiate, un disco su cui era scritto un nome – quello della Regina, del Principe di Galles, del Primo Ministro? – un nome che, con la forza del proprio lustro, simile a una fiamma si faceva strada. (Ricci Doni: 25)

## 6.5 Polysyndetic *and/e*

Series of reiterating *and* may have a dramatic effect on the narrative, as seen in the long example from ‘Nausicaa’ above (Section 6.1). This polysyndetic coordinator is used as a stylistic device in all our source texts with the exception of ‘Lestrygonians’ where syntax is largely based on asyndeton. Numerous *and* are one of the distinctive traits of the style of both ‘Nausicaa’ and ‘Penelope’. Wales (1992: 90-101) considers them as linguistic markers of the stereotyped feminine voice in Joyce's writing, along with the choice of vocabulary and punctuation style. As she observes, such view of the use of syntax by women was widespread in the times of Joyce, as illustrated by the remarks of the contemporary linguist Otto Jespersen, who in 1922 wrote in ‘The Woman’ chapter in his *Language* that women tend to make use of less complex sentence structures compared to men, preferring a sequence of *and* clauses, ‘strung together like a string of pearls’ (Wales 1992: 93).

In the following passage, reiterating *and* tinges the narrative with orality, makes it seem unpremeditated and adds a notable dose of mockery:

[...] if she could only express herself like that poem that appealed to her so deeply that she had copied out of the newspaper she found one evening round the potherbs. *Art thou real, my ideal?* it was called by Louis J. Walsh, Magherafelt, and after there was something about *twilight, wilt thou ever?* and oftentimes the beauty of poetry, so sad in its transient loveliness, had misted her eyes with silent tears that the years were slipping by for her, one by one, and but for that one shortcoming she knew she need fear no competition and that was an accident coming down Dalkey hill and she always tried to conceal it. (‘Nausicaa’: 474)

Gerty contemplates a silly love poem she once read, the passing of time and the accident she had which left her limp on one leg; the polysyndeton connects her thoughts even if the logical links remain elusive to the reader. The overall impression is that of naivety, bordering on childishness. The flow of thoughts proceeds for a long while, uninterrupted by the scarce use of punctuation, not unlike Molly's solitary wonderings.

As a matter of fact, both in 'Nausicaa' and in 'Penelope' *and* often acts as a transitional element between the various characters' thoughts even if it does not indicate a strict logical sequence. This ambiguity confers upon stream of consciousness a certain authenticity by giving the readers the feeling that, having penetrated a character's thoughts, they may not understand them. This reflects the privacy of the human mind and the inner cohesion of thoughts which often goes beyond mere logic. As far as the target texts are concerned, both De Angelis and Flecchia replace almost all occurrences of the numerous *and* with its Italian equivalent. Infrequent exceptions include the cases where one in a series of *and* is turned into a comma, impacting minimally on the original function of the polysyndeton and the rhythm of the narrative. The effect is negligible because many units are involved in a typical polysyndeton. The consistency of use of this translational choice is striking. It is made even more interesting by the rather high incidence of extra coordinators *e* in the translated texts. The rather varied syntax of the following excerpt, for example, is considerably reshaped into a list of coordinated units paced by *e*.

ST: he kissed me in the eye of my glove and I had to take it off asking me questions is it permitted to inquire the shape of my bedroom so I let him keep it as if I forgot it to think of me when I saw him slip it into his pocket of course hes mad on the subject of drawers thats plain to be seen.  
(‘Penelope’: 882)

TT, 1960: mi baciò l’occhiello del guanto e mi toccò levarmelo e a farmi domande e se era lecito sapere com’era la mia camera da letto e allora glielo lasciai tenere come se lo avessi dimenticato e pensare che lo vidi benissimo che se l’infilava in tasca e poi va pazzo per le mutande si vede benissimo. (De Angelis: 973)

*BT: he kissed the eye of my glove and I had to take it off and asking me questions and if it was permitted to know what my bedroom looked like and then I let him keep as if I had forgotten and to think that I saw him very well slipping it into his pocket and then he is mad for knickers it is plain to be seen.*

As a result, all the listed items appear equally relevant, being on the same syntactic level. The narrative is segmented, unlike the source text, and seems emotionally charged, to the extent that in Italian Molly might come across as annoyed at the behaviour of her husband she is remembering. At the same time, De Angelis' version is somehow in line with the style of the episode, where cases of polysyndetic *and* abound.

The use of the polysyndeton in *A Portrait* is not a distinctive stylistic feature to the same degree as in 'Nausicaa' or 'Penelope', regardless of the fact that both *A Portrait* and 'Nausicaa' heavily rely on free indirect discourse. This is not only because of its frequency; but also the specific function it plays in each case. In comparison with 'Nausicaa' and 'Penelope', the intensifying effect typical of this construction is used more rhetorically, to express Stephen's hyper-emotionalism and reflect his poetic nature. Besides, the form of the polysyndeton differs: in *A Portrait* it is typically constructed with fewer *and*-coordinators, in most cases just two.

<i>A Portrait of the Artist as a Young Man</i>				
	1933	1970	1973	1988
	Pavese	Oddera	Emo-Capodilista	Marani
Retention	9	10	7	18
Omission	13	12	15	4
Addition	0	1	1	0

**Table 9. Overview of the translation choices involving series of polysyndetic *and/e* in the TTs from *A Portrait*. Additions and omissions of single items within existing polysyndetons are considered as cases of retention.**

As shown in Table 9, all translators apart from Marani replace a high proportion of existing connectors with a less marked asyndeton, more in line with the standards of written discourse. This is usually the result of the replacement of one or more coordinators with commas. While this solution is also used by De Angelis and

Flechia in their versions of ‘Penelope’ and ‘Nausicaa’, it is significantly more frequent here. In this way, Stephen’s exclamation of delight ‘A life of grace and virtue and happiness!’ (123) becomes ‘Una vita di grazia, di virtù e di felicità!’ in three versions of the sentence: by Pavese (1933: 182), Oddera (1970: 181) and Emo-Capodilista (1973: 181). Only Marani translates literally (‘Una vita di grazia e di virtù e di felicità!’, 1988: 140). Similarly, Pavese, Oddera and Emo-Capodilista eliminate the existing polysyndeton while Marani recreates it in the following comparison:

ST: He approached timidly and knelt at the last bench in the body, thankful for the peace and silence and fragrant shadow of the church. (*A Portrait*: 119)

TT, 1933: Stephen si avvicinò timido e s’inginocchiò nell’ultimo banco della fila, grato per la pace, per il silenzio e per l’ombra fragrante della chiesa. (Pavese: 176)

TT, 1970: Si avvicinò timido e si inginocchiò sull’ultimo banco della fila, colmo di gratitudine per la quiete, il silenzio, l’ombra fragrante della chiesa. (Oddera: 176-177)

TT, 1973: Stephen si avvicinò timidamente inginocchiandosi nell’ultimo banco della fila, grato per la pace, il silenzio e l’ombra fragrante della chiesa. (Emo-Capodilista: 131)

TT, 1988: Stephen si avvicinò timidamente e si inginocchiò all’ultimo banco della fila, grato per la pace e il silenzio e l’ombra fragrante della chiesa. (Marani: 136)

In the source passage, the succession of *and* creates an intensifying, poetic effect. The translational choice of transforming the source polysyndeton into an asyndetic construction lessens this effect, turning the marked narrative into a rather standard written discourse in Oddera’s and Emo-Capodilista’s versions. In Pavese’s text the original emphasis is fully recreated despite the elimination of the polysyndeton by repeating the preposition *for*, implied in the original ‘thankful for the peace and silence and fragrant shadow of the church’. Pavese translates: ‘grato per la pace, per il silenzio e per l’ombra fragrante della chiesa’ (*bt*: grateful for the peace, for the silence and for the fragrant shadow of the church). If the shift from polysyndeton to

asyndeton impacts on the original emphatic charge of the narrative, the rhythm of the discourse remains unaffected.

Polysyndetic *and* plays a variety of functions and takes a variety of forms in Woolf's texts. It is used to intensify, emphasise, list, and express unpremeditated observations; it links a varying number of units of different length. In the translations a range of tactics is used: literal translation, replacement with commas, other punctuation shifts, syntactic reworking, a straightforward deletion of existing coordinators, and sometimes insertion of extra ones. A summary of these choices is provided in Table 10. In *To the Lighthouse*, two groups of translators can be identified: Celenza, Fusini and Malagò replace a considerable number of repeating *and* usually through a series of syntactic changes to the text whereas Zazo and Bianciardi tend to maintain the original constructions.

<i>Mrs Dalloway</i>				
	1946	1992		1993
	Scalero	Ricci Doni	Paolini	Fusini
Retention	10	8	11	6
Omission	3	5	2	7
Addition	5	2	0	1

<i>To the Lighthouse</i>					
	1934	1992	1993	1994	1995
	Celenza	Fusini	Malagò	Zazo	Bianciardi
Retention	4	7	8	16	15
Omission	14	11	10	2	3
Addition	0	0	0	0	0

**Table 10. Overview of the translation choices involving series of polysyndetic *and/e* in the TTs from Woolf's novels. Additions and omissions of single items within existing polysyndetons are considered as cases of retention.**

Some of the tactics mentioned above can be found in the following comparison:

ST: she began turning from one to the other and laughing and drawing Minta's wrap round her and saying she only wished she could come too, and would they be very late, and had any of them got a watch? (*To the Lighthouse*: 126)

TT, 1934: guardò tutta sorridente i tre giovani, avviluppò ben bene Minta nel mantello, disse che sarebbe piaciuto anche a

lei andar sulla spiaggia, domandò se avrebbero fatto tardi e se qualcuno di loro portasse con sé l'orologio. (Celenza: 126)

*BT: she looked all smiley at the three youngsters, wrapped well Minta in the shawl, said that she too would like to go to the beach, asked if they would be late and if any of them brought a watch*

TT, 1992: si volse prima all'uno e poi all'altro e ridendo e stringendo bene la sciarpa di Minta, diceva che sarebbe voluta andare anche lei, non sarebbero tornati troppo tardi, ma avevano un orologio tra tutti? (Fusini: 104)

TT, 1993: cominciò a girarsi verso l'uno e verso l'altro e a ridere e ad avvolgere Minta nello scialle e a dire che magari fosse potuta andar con loro, e avrebbero fatto tardi? qualcuno di loro aveva un orologio? (Malagò: 116-117)

TT, 1994: cominciò a andare dall'uno all'altro e a avvolgere bene Minta nel mantello e a dire che avrebbe tanto voluto andare anche lei, e avrebbero fatto molto tardi, e qualcuno aveva un orologio? (Zazo: 124)

TT, 1995: si rivolse prima all'uno e poi all'altro, ridendo, e sistemando lo scialle di Minta e dicendo che sarebbe voluta andare anche lei, e avrebbero fatto tardi? e qualcuno aveva l'orologio? (Bianciardi: 152)

Celenza's version is perhaps the most striking: coordinated participial phrases involved in the polysyndeton are turned into main clauses linked through asyndeton apart from 'laughing' which becomes an adjective. Additionally, the freely reported questions closing the passage are put in the standard indirect form. The other versions are closer to the source text grammar, based on one of two different interpretations of the original participial phrases. Fusini and Bianciardi translate them as gerunds whereas Malagò and Zazo consider them as clauses subordinate to the initial main clause 'she began'.

## 6.6 Conclusion

In this chapter I have examined some of the cases of lexical repetition that are clearly functional for shaping stream of consciousness in my corpus. Three different classes have been investigated: repetitions expressing association of ideas; repetitions that help English and Italian readers navigate the texts, thus serving a signposting

purpose; and polysyndetic structures coordinated with *and* which can be used to imbue the narrative with orality, create emotional intensity or mimic childlike syntax. These three repetition classes differ in their relevance for the development of the narrative thread, on the one hand, and in how challenging the translation task might be, on the other.

Associations of ideas based on lexical repetition are crucial for the narrative to progress but, at the same time, they might pose difficult translation problems. The translators seem to strive to recreate the existing associative links in their versions. In some cases they feel the need to clarify through explanatory notes, or by paraphrasing, or by providing the English lexical form in a different font. Signposting repetitions marking a return to a topic after a digression in the narrative can be instrumental in smooth navigation of the often complex stream of consciousness texts. It appears that the translators are very much aware of this fact. Not only do they use a range of tactics to recreate the original repetition-based signposting, they sometimes use the same device to mark a return to a topic not marked in the original text. Elimination of existing repetitions takes place only where the navigation is unambiguous. Finally, series of polysyndetic-*and* tend to be retained where they are a defining stylistic feature of the source text as is the case in ‘Nausicaa’ and ‘Penelope’; for the other texts the choice of the solutions adopted varies from translator to translator.

As regards the translation universal of avoidance of repetition, discussed in Section 6.1, my findings do not, in general, confirm this tendency. This is not surprising since the types of lexical repetition I have analysed are crucial for the development of the narrative, for its navigation or for its expressive force. Series of polysyndetic *and* in *A Portrait*, *Mrs Dalloway* and *To the Lighthouse* are an exception – some translators (Pavese, Oddera, Emo-Capodilista, Celenza, Fusini, Malagò) rework the narrative and eliminate a significant proportion of polysyndetons.



## Chapter 7: Emotive emphasis

The aim of this chapter is to describe and investigate the solutions used by the translators to convey in Italian the emotive component of stream of consciousness novels. After illustrating the weight of emotive language in stream of consciousness writing, the comparative analysis focuses on English and Italian interjections and exclamatory utterances as linguistic items carrying a clear-cut emotive function. Along with translational patterns involving retention or alteration of the source text emotive emphasis, I explore devices specific to the Italian language that have been employed by the translators to recreate the original emotive component of the narrative.

### 7.1 Introduction

In the frame of Jakobson's model of a 'speech event' (1960), the 'emotive' is one of the six functions of language (i.e. referential, emotive, conative, poetic, metalingual and phatic) and reveals an orientation of the discourse towards the speakers and their feelings. Stream of consciousness writers rely on the emotive component of language to express vividly the characters' mental state, that is, to describe their strong excitement or other intense emotions, as if recorded at the very moment when they are felt. This creates the effect, the illusion that the characters' emotions are uninhibited, unfiltered for communication purposes. In the quote below drawn from *A Portrait*, for example, an emotionally charged language intensely conveys a brief moment of peacefulness experienced by Stephen torn with guilt:

His soul sank back deeper into depths of contrite peace, no longer able to suffer the pain of dread, and sending forth, as he sank, a faint prayer. Ah yes, he would still be spared; he would repent in his heart and be forgiven; and then those above, those in heaven, would see what he would do to make up for the past: a whole life, every hour of life. Only wait.  
(*A Portrait*: 106)

Through a strategic use of traditional devices, such as repetition, punctuation and interjections the narrative is tinged emotionally. The exact repetition of the verb 'sank', as well as the partial repetition of the concept of depth through the adverb 'deeper' and the noun 'depths', expresses the character's sensation of moving

gradually downward, towards a place where Stephen can hide in peace, ashamed of his sins. The semicolons, as well as the parallelisms ('he would still be spared; he would repent in his heart and be forgiven', 'those above, those in heaven', 'a whole life, every hour of life') create the effect of syntactic units piling up to the emotional turning point marked by the colon. The two interjections 'Ah yes' sprinkle the text with the immediacy and vividness of informal speech.

In the very opening page of *Mrs Dalloway*, the emotionally qualified language expresses the feeling of extreme joy and sense of peacefulness felt by Clarissa on the morning of her party.

Mrs. Dalloway said she would buy the flowers herself.

For Lucy had her work cut out for her. The doors would be taken off their hinges; Rumpelmayer's men were coming. And then, thought Clarissa Dalloway, what a morning—fresh as if issued to children on a beach.

What a lark! What a plunge! For so it had always seemed to her when, with a little squeak of the hinges, which she could hear now, she had burst open the French windows and plunged at Bourton into the open air. How fresh, how calm, stiller than this of course, the air was in the early morning. (*Mrs Dalloway*: 3)

After the first descriptive sentence, the reader is thrust into the character's stream of consciousness. The repetition of the action of plunging via the exclamation 'What a plunge!' and the clause 'plunged at Bourton into the open air', as well as the overabundance of exclamatory utterances ('what a morning', 'What a lark! What a plunge!' 'How fresh, how calm [...]'), foregrounds Clarissa's amazement. Her voice reaches the readers as vibrant and fresh as the morning she recalls.

## 7.2 Interjections

### 7.2.1 Interjections in the source texts

Semantically speaking, interjections are purely emotive linguistic signs expressing 'a speaker's current mental state, attitude or reaction towards a situation' (Asher and Simpson 1994: 1712). They are therefore intimately context-bound as they can be fully interpreted only in the specific communicative situation in which they are produced. Since they anchor one's discourse to particular time-space coordinates,

addresser(s) and addressee(s), Poggi treats them as deictic elements (1995: 405-406). On the formal level, an interjection is typically defined as a monomorphemic word which conventionally constitutes a non-elliptical utterance by itself and does not enter into construction with other word classes (Asher and Simpson 1994: 1712; Quirk et al. 1985: 853). Single lexemes functioning as whole utterances, they thus rely on a holophrastic language. Three features hence identify interjections: 1) content regarding the speaker's mental state, 2) context-bound nature, and 3) phonic conciseness. Because of these features, interjections are mainly used in informal spoken discourse (Poggi 1995: 410-411). In the simulation of one's utterly informal dialogue with the Self that stream of consciousness is, interjections allow the writers to convey the characters' mental state through an immediate and spontaneous language, much less complex to both produce and process in comparison with articulated language, and intimately bound to the here and now of the utterance.

It thus comes as no surprise that in the source passages interjections are more frequent in stretches of discourse imitating the character's speech without any apparent control of the narrator (free direct discourse) than in those where the discourse is indirectly albeit freely reported. The figures in bold in Table 11 below illustrate this contrast. Importantly, since the passages differ in length direct comparison of the numbers of interjections is inappropriate. Instead, these numbers need to be adjusted for the passage lengths. In order to do this, I compute how many items I would expect to find in each passage assuming it would have the same frequency of interjections but it would be as long as the longest passage among the source texts, i.e. the excerpt from *To the Lighthouse*. For example, the number of interjections appearing in 'Nausicaa' (21) seems smaller than that of *To the Lighthouse* (29). The second passage, however, is 36% longer. This fact can be accounted for by increasing the number of interjections found in 'Nausicaa' by 36%, which yields 29. Both passages therefore feature the same frequency of interjections.

	FDD		FID			
	Penelope	Lestrygonians	Nausicaa	<i>A Portrait</i>	<i>Mrs Dalloway</i>	<i>To the Lighthouse</i>
A	6549	9529	9655	7771	7682	13171
B	65	43	21	18	14	29
C	<b>132</b>	<b>59</b>	<b>29</b>	<b>29</b>	<b>24</b>	<b>29</b>

**Table 11.** Frequency of interjections (C in bold) in stream of consciousness narrative within the STs. These data are the result of correcting the original number of interjections (B) for the length of the stream of consciousness passages (A), as discussed in the text above.

The excerpt from ‘Penelope’, entirely written in free direct discourse, contains the highest proportion of interjections, more than four times higher than those appearing in the passages where indirect discourse freely reported is the dominant mode (*A Portrait*, ‘Nausicaa’, *Mrs Dalloway*, *To the Lighthouse*). ‘Lestrygonians’, mainly written in free direct discourse, contains less than a half the number of interjections appearing in ‘Penelope’; however, this figure is still twice those featured in the passages of free indirect discourse.

From a formal point of view, both English and Italian interjections encompass: a) monomorphemic words; b) multimorphemic words which constitute a phonological word; c) multi-word phrases and expressions which can be free utterance units and refer to mental acts. Monomorphemic words are the most frequent category in my corpus. The items underlined in the following source and target excerpts are an example:

ST: Three days imagine groaning on a bed with a vinegared handkerchief round her forehead, her belly swollen out! Phew! Dreadful simply! (‘Lestrygonians’: 204; underlining mine here and throughout)

TT, 1960: Tre giorni pensa un po’ a gemere a letto con un fazzoletto inzuppato d’aceto intorno alla testa, la pancia gonfia! Fiuú! Spaventoso! (De Angelis: 218)

TT, 1995: Immagina tre giorni a lamentarsi in un letto con un fazzoletto impregnato di aceto sulla fronte, la pancia tutta gonfia! Fiuu! Semplicemente orribile! (Flecchia: 126)

The lexemes underlined in the English passage and its Italian translation below are instances of multimorphemic words functioning as interjections:

ST: and Mina Purefoys husband give us a swing out of your whiskers filling her up with a child or twins once a year as regular as the clock always with a smell of children off her the one they called budgers or something like a nigger with a shock of hair on it Jesusjack the child is a black ('Penelope': 877)

TT, 1960: e il marito di Mina Purefoy con quei baffoni a manubrio che le fa scodellare un bambino o un par di gemelli una volta all'anno come un orologio sempre odor di bambini addosso quello che chiaman tutù o qualcosa come uno zulù con tutti quei capelli Gesuvvero il bambino è tutto nero (De Angelis: 968)

As Gifford and Seidman explain, the English 'Jesusjack the child is a black' has been reported in the literature as a popular Dublin catch phrase the origin of which is unknown (1989: 611). When translating it, De Angelis skilfully manages to keep the source rhetorical scheme by coming up with an interjection in Italian that rhymes with the closing word of his version. He joins the noun 'Gesù' (Jesus) with the adjective 'vero' (real/true) with syntactic gemination of the initial consonant in the latter word and creates the compound word 'Gesuvvero'. When retranslating this interjection, on the other hand, Flecchia turns the multimorphemic word into a two-word expression:

TT, 1995: ed il marito di Mina Purefoy che ci faccia respirare con quei baffoni all'insù a fargliene scodellare ogni anno uno o gemelli con la regolarità di un orologio sempre con quell'odore di lattante addosso e quello che chiamano pallottolone o qualcosa del genere che suona come nero con quello shock di capelli intesta Gesu mio la creatura e un nero (Flecchia: 572)

Flecchia's 'Gesù mio' (My Jesus, Oh Jesus) is an example of multi-word phrase functioning as interjection in Italian that I have classified as a third type according to my formal definition. Importantly, this translational choice strongly impacts on the overall rendering of the expression. Firstly, transforming the marked word 'Jesusjack' into a rather traditional 'Gesù mio' reduces the ironic effect of the source text to a considerable degree. Besides, it removes the original rhyme-scheme.

From the above examples it is evident that I also consider as interjections some of the English and Italian formulae used for stereotyped communication which are often grammatically irregular. These include, among others, reaction signals like *yes* and *no*, expletives and various expressions of anger and dismissal in both languages. All the examples quoted so far regard univocal interjections, that is words which only exist as interjections, as Poggi explains in the context of Italian (1995: 411-413). By contrast, plurivocal interjections are words that can also be used as non-interjections, for example as verbs, nouns and adverbs, as illustrated in the English passage and its two translations below:

ST: Parallax. I never exactly understood. There's a priest.  
Could ask him. Par it's Greek: parallel, parallax. Met him  
pikehoses she called it till I told her about the transmigration.  
O rocks! ('Lestrygonians': 194)

TT, 1960: Parallasse. Non ho mai afferrato bene. C'è un  
prete. Potrei chiedere a lui. Par è greco: parallelo, parallasse.  
Mette in che cosa la chiamava finché non le ho parlato della  
trasmigrazione. Oh, sorbe! (De Angelis: 208)

TT, 1995: Parallasse. Non ho mai capito bene. Ecco un prete.  
Potrei chiedergli. Par è greco: parallelo, parallasse. Me e te in  
che cosa la chiamava finché le ho spiegato la trasmigrazione.  
Oh che palle! (Flecchia: 120)

The exclamation 'O rocks!' is here entrusted to the voice of Bloom as he remembers his wife saying it aloud when misspelling the Greek word 'metempsychosis' as 'Met him pikehoses'. 'O rocks!' is uttered for the first time by Molly in the 'Calipso' episode and will appear again in 'Sirens' and 'Circe'. It is a peculiar expression, the use of which was typical of neither Anglo-Irish nor English at the time of Joyce; it is, instead, part of Molly's often childish idiolect. It might be an allusion to the Rock of Gibraltar where Molly spent her childhood raised by her Irish father, Major Brian Tweedy. The exclamation then, from a semantic point of view, expresses surprise but it is also slightly imbued with nostalgia. Besides, considering Joyce's playful attitude with the reader whom he engages in a continuous game of reference-tracking, the expression is likely to be an intratextual reference to the episode 'Wandering Rocks' in *Ulysses*. It is therefore surprising that both translators opt for interjections that in

Italian are idiomatic, albeit to various degrees. They do not resort to the repertoire of Italian to create a corresponding expression *ex nihilo* in a way similar to that of Joyce with English. Instead, De Angelis selects a regional variety of exclamation ('sorbe!'), mainly used in Emilia, in the northern area of the Emilia Romagna region, whereas Flecchia chooses a common slang expression ('che palle!'). As a consequence, all the connotations that the exclamation has in English are lost in the two Italian versions. It is worth noticing that De Angelis and Flecchia are consistent in using the same expression any time it appears in the novel, thus keeping the intratextual reference.

Interjections can also be considered from the point of view of the function they play in communication. In the first excerpt, the series of underlined interjections describes Bloom panicking at the idea that his wife's lover Boylan may be affected by a venereal disease. Bloom refuses this thought:

If he...  
O!  
Eh?  
No... No.  
No, no. I don't believe it. He wouldn't surely?  
No, no. ('Lestrygonians': 193-194)

The exclamation 'O!' expresses Bloom's shock: the idea of a venereal disease affecting Boylan is dreadful. Indicative of the character's mental state, 'O!' is an 'expressive interjection' or 'interiezione espositiva' (Asher and Simpson 1994: 1713; Poggi 1995: 414-419). The same function is played by the series of 'no' expressing Bloom's refusal of his own thought. 'O!', however, has a further meaning in the text. As *A Dictionary of Obscenity, Taboo & Euphemism* explains, 'O' stands as a 'representation of the female genitals'. 'Shakespeare used it with bawdy overtones in many of his plays. Indeed its use is a good indicator of where his suggestive puns are the densest' (McDonald 1988: 100). Furthermore, Joyce wrote on the note sheets that 'O produces ∞', a symbol that is the time given to 'Penelope' in the Linati scheme and the number eight on its side (Tolomeo 1973: 412). Boyle argues that the figure '8' represents Molly's vagina and anus in merely graphic terms (1974: 407-433). The exclamation 'O' is therefore a visual symbol for Molly and women in general.

Interestingly, ‘O’ is used in all our source texts by Joyce in place of the English standard ‘Oh’. The following interjection ‘eh?’ marks Bloom’s incredulity at the awful supposition that has just crossed his mind. It takes the form of a question that the character addresses to himself. According to Asher and Simpson’s definition (1994) ‘eh?’ plays a conative function; it is an example of ‘interiezione esercitativa’ (Poggi 1995).

The significant majority of interjections appearing in stream of consciousness stretches in the source passages play an expressive function. In ‘Nausicaa’ and in both Woolf’s passages this category is the only one used whereas ‘Lestrygonians’ also features a handful of interjections playing other functions (conative and phatic, see below). In *A Portrait* expressive and conative interjections are found in equal numbers.

When interjections are used for the establishment and maintenance of one character’s discourse they are considered to be ‘phatic’ in Asher and Simpson’s words (1994). They are linkers, discourse markers used by the speaker to fill with verbal material the pauses preceding a new utterance. These interjections signal the breathing moments within the discourse. It is through the combination of utterances and breathing pauses, through the interweaving of tight and loose threads within the narrative fabric, that the discourse acquires a specific rhythmic pattern.

In the source texts, almost all examples of interjections playing the function of discourse markers appear in our passage from ‘Penelope’ featuring almost the same number of expressive and phatic interjections. See, for instance, the conjunction-like yes underlined in the following quote:

if ever he got anything really serious the matter with him its much better for them go into a hospital where everything is clean but I suppose Id have to dring it into him for a month yes and then wed have a hospital nurse next thing on the carpet have him staying there till they throw him out or a nun maybe like the smutty photo he has shes as much a nun as Im not yes because theyre so weak and puling when theyre sick they want a woman to get well (‘Penelope’: 872)

The two ‘yes’ act as transitional elements between the various thoughts shaping Molly’s stream of consciousness. Since punctuation is absent, ‘yes’ here poises between the utterances and adheres equally to the preceding and the following one. As Steinberg observes, the reader, coming to *yes*, finds that it can go with the next utterance as well as with the one s/he has just read, and continues reading (1973: 116). The effect is that of an undulating narrative flow rather than that of a series of discrete units of thought. Furthermore, *yes* is a key-word in ‘Penelope’, marking the beginning and the end of the episode. As Joyce explained in a 1921 letter to his friend Frank Budgen, ‘Penelope’ rotates around what he considered the four cardinal points of the female body, i.e. breasts, arse, womb and cunt, expressed respectively by the words ‘because’, ‘bottom’, ‘woman’ and ‘yes’ (Ellmann 1975: 285).

### **7.2.2 Translation choices involving interjections**

In the Italian versions of Joyce’s and Woolf’s passages almost all translators tend to keep the source interjections (see Table 12). Celenza’s version of *To the Lighthouse* stands out for two reasons: it has the lowest retention rate and a proportion of kept interjections is turned into direct discourse. This means that in her translation only half of the original number of interjections appear in free indirect discourse, that is in stream of consciousness narrative. Typically, the target text interjections belong to the same formal category as their original counterpart. The example presented above (Jesusjack > Gesù mio) is thus an exception to this translational behaviour. Omissions and additions are equally infrequent in all translations of Joyce’s passages. The situation is similar in the Italian versions of the excerpts from Woolf’s novels even if the proportion of omissions is slightly higher for some translators (Celenza’s and Fusini’s versions of *To the Lighthouse*).

	Lestrygonians (43)		Nausicaa (21)		Penelope (65)	
	1960	1995	1960	1995	1960	1995
	De Angelis	Flecchia	De Angelis	Flecchia	De Angelis	Flecchia
Retention	41	41	20	19	62	60
Omission	2	2	1	2	3	5
Addition	4	4	3	1	3	4

	<i>A Portrait of the Artist as a Young Man</i> (18)			
	1933	1970	1973	1988
	Pavese	Oddera	Emo-Capodilista	Marani
Retention	16	16	17	16
Omission	2	2	1	2
Addition	2	2	0	2

	<i>Mrs Dalloway</i> (14)			
	1946	1992		1993
	Scalero	Ricci Doni	Paolini	Fusini
Retention	12	14	14	12
Omission	2	0	0	2
Addition	2	1	2	0

	<i>To the Lighthouse</i> (29)				
	1934	1992	1993	1994	1995
	Celenza	Fusini	Malagò	Zazo	Bianciardi
Retention	21 (FID: 15, DD: 6)	24	28	27	29
Omission	8	5	1	2	0
Addition	3	2	0	0	0

**Table 12. Overview of the tactics involving translating interjections in Joyce's and Woolf's STs. The numbers of ST interjections are given in brackets next to the title of the passage or novel.**

In De Angelis' and Flecchia's versions of 'Penelope', as well as in Celenza's *Gita al faro*, the words *yes*, *no* and *well* constitute the majority of omissions. In some cases, the translators replace these items with Italian linkers which may impact on the oral quality of the narrative. An example of this is offered by the comparison below:

ST: and he was going about with some of them Sinner Fein lately or whatever they call themselves talking his usual trash and nonsense he says that little man he showed me without the neck is very intelligent the coming man Griffith is he well he doesnt look it thats all I can say ('Penelope': 886)

TT, 1960: e di recente andava in giro con qualcuno di quei Sinn Fein o come diavolo si chiamano a raccontare le solite buggerate dice che quell'omino senza collo che m'ha fatto vedere è molto intelligente l'uomo dell'avvenire come si

chiama Griffiths l'aria però non ce l'ha e non posso dir altro  
(De Angelis: 976-977)

TT, 1995: e se ne andava in giro con quei Sinner Fein ultimamente o comunque si facciano chiamare a sparare le sue solite gavanate dice che quel piccoletto senza il collo che mi ha puntato e terribilmente intelligente uno che si fara Griffiths pero non lo sembra e tutto quel che posso dire  
(Flechia: 577)

In the source text the interjection 'well' acts as a linker between Molly's disapproval of her husband's embracing the cause of the Sinn Féin, the Irish movement which advocated the economic and political autonomy of Ireland from England, and her own comment, rather rash and childish, on its founder-member Arthur Griffith. 'Well' is a linker that adheres equally to the preceding and following utterance, contributing to create, along with the numerous *yes* with which Molly's discourse is scattered, the undulating narrative rhythm typical of this episode. When turning the interjection into Italian, both De Angelis and Flechia do not translate literally by selecting one of the corresponding Italian interjections like *beh* or *bene*. Rather, they replace the source item with the adversative conjunction *però*, altered as 'pero' in Flechia's version, in keeping with the graphic operation of removal of diacritic signs she undertakes in her translation of 'Penelope'. The linking function is thus kept but the orality resulting from the fact that the original linker is an interjection is lost. What the passage gains, on the other hand, is syntactic clarity given that in the translations the adversative connectors are markedly incorporated within the utterance that they introduce. Ultimately, the typically undulating rhythm of the episode is altered into a series of two well-distinguished syntactic units.

The change in the oral component of the source narrative brought about by shifts from interjections may be rather subtle, as shown in the example below:

ST: She waited. She tucked her napkin under the edge of her plate. Well, were they done now? No. That story had led to another story. (*To the Lighthouse*: 119)

TT, 1934: La signora attese ancora un po'. Spinse il tovagliolo sotto l'orlo del piatto. Avevano finito dunque? No.

Una storiella ne aveva richiamata un'altra. (Celenza: 118-119)

The scene is described from Mrs Ramsay's point of view while she is at the dining table, the dinner being over, impatient to get up but waiting for her husband to finish his conversation with the guests. In the source text, the interjection 'well' marks the point where Mrs Ramsay's voice clearly comes to the surface. When turning the interjection into Italian, Celenza chooses the adverb 'dunque' which, unlike the English 'well', is equally used in written and oral discourse. As a consequence, while the English utterance introduced by the interjection is distinctly connoted with orality, the Italian corresponding segment is not, at least not to the same degree. Unlike the source passage, Celenza's version seems entrusted to the voice of a third person narrator throughout. This impression is reinforced by the syntactic rearranging of the adverb in the sentence: she moves it from the beginning to the end thus removing the original pause and changing the rhythm of the narrative which now flows rather smoothly from one sentence to the other.

As far as interjections added in the translations are concerned, a significant group are the Italian affirmative *sì* and the negative *no*. They constitute almost the total number of extra items inserted in: both target texts from 'Penelope', Flecchia's version of the source text from 'Nausicaa' and the passage from Fusini's *Al faro*. From a qualitative perspective, in 'Penelope' the majority of added elements has an obviously clarifying role in the narrative. Extra *sì* and *no* seem to have been used by both De Angelis and Flecchia as tools to separate contiguous segments of Molly's discourse in order to clarify their meaning. They have been added, for example, to make clear that an utterance is the answer to a preceding question, to introduce a new line of thought, or again, to explicitate what is implied in Molly's mental associations. Occasionally, the extra *no* and *sì* play the function of intensifiers in utterances which already are affirmative or negative.

ST: not satisfied till they have us swollen out like elephants  
or I dont know what supposing I risked having another not  
off him though still if he was married Im sure hed have a fine  
strong child but I dont know Poldy has more spunk in him  
yes thatd be awfully jolly I suppose it was meeting Josie

Powell and the funeral and thinking about me and Boylan set him off well he can think what he likes now if thatll do him any good. ('Penelope': 877-878)

TT, 1995: non sono soddisfatti loro finche non siamo grosse come elefanti o non so che supponiamo che rischi di avere un altro bambino non con lui pero eppure se fosse sposato avrebbe un bel bambinone forte ma non saprei Poldy ha piu brodo in lui si sarebbe proprio allegro si suppongo sia stato incontrare Josie Powell ed il funerale e pensare a me e Boylan gli ha fatto passar la voglia be puo pensare quel che gli pare e che buon pro gli faccia. (Flecchia: 572)

In this passage Molly fancies the idea of having another child with either Boylan or her husband. All of a sudden, she moves away from this merry idea to the rather less exciting thought of her husband. This abrupt change of topic is cushioned in Flecchia's version of the passage. She inserts her equivalent of Molly's typical discourse marker *yes* which thus functions as a bridge between two well-marked lines of thought. As a result, in the Italian translation, the narrative is disambiguated at the expense of the typical flowing rhythm of the passage broken here into two well distinct parts.

All translators of the source passages by Joyce systematically apply one tactic when dealing with the interjection *O*: they turn this utterly idiosyncratic item into the corresponding standard Italian form *Oh*. In one of the examples above, English 'O rocks!' becomes Italian 'Oh sorbe!' (De Angelis) and 'Oh che palle!' (Flecchia). Keeping the English 'O' in the translations would have been the most straightforward and source oriented choice given that in both English and Italian 'O' is interpreted as a non-standard spelling. Despite this equivalence, the translators prefer to standardize Joyce's lexical mark of linguistic experimenting. As a result, the meaning symbolically carried in the source texts by 'O' is lost in the translations. It is worth noticing that Enrico Terrinoni, one of the recent retranslators of *Ulysses*, consistently retains the original non-standard interjection, unlike his colleagues.

Flecchia's decision of removing diacritics from her version of 'Penelope', as seen in Section 5.4, remarkably impacts on her rendering of Joyce's key-word *yes*. In Flecchia's version, the affirmative word *sì* becomes the unaccented *si*, which in

Italian can be interpreted as a particle that transforms a verb into the passive or reflexive voice, an impersonal subject like the English *one*, or the musical note equivalent to B in the English diatonic scale. As a consequence, Flecchia's version is visually crowded with *si* used not only in all its various meanings and grammatical functions but also as affirmative word:

sei sempre di buon umore diceva lei (1) si perche la faceva  
imbestialire perche sapeva che cosa voleva dire perche mi  
confidavo abbastanza su come andassero le cose tra di noi ma  
non tutto solo tanto quanto bastava per farle venire l  
acquolina in bocca ma quella non era colpa mia dopo sposati  
(2) non si fece quasi piu viva chissa come s e ridotta adesso a  
vivere con quel marito fuso aveva una faccia che cominciava  
a sembrare stanca e tirata l ultima volta che l ho vista doveva  
aver appena assistito a una scenata di lui perche notai che  
cercava di portare il discorso sui mariti e su di lui per  
sparlarne che cos e che mi disse Oh (3) si che di tanto in tanto  
va a letto con le scarpe infangate quando gli prende la luna.  
(573)

In the quoted passage, 'si' (1) and (3) is the unaccented form of the Italian affirmative word *sì*, thus a translation of the English *yes*. (2), on the other hand, is the standard Italian reflexive particle. Such a plethora of 'si' playing different functions bewilders the readers who are forced to stop for a moment to seize the meaning of the sign from the context. As a consequence, the undulating flow of the source narrative so typical of 'Penelope' becomes a discourse featuring reading interruptions when turned into Italian. Paradoxically, as Bollettieri Bosinelli argues, the impact of the *yes* interjection typical of Molly's discourse is, by inflation, weakened rather than reinforced (1998: 447).

## 7.3 Exclamatory utterances

### 7.3.1 Exclamatory utterances in the source texts

Both in English and Italian, in speech the intonation is a clear indicator of exclamatory force of an utterance whereas such a communicative function may be ambiguous in the written discourse. For example, from a functional point of view, in written texts exclamations may merge with questions or commands: this is the case with exclamatory questions, on the one hand, and utterances expressing a wish, on

the other. For this reason I have narrowed the scope of the analysis to a set of formal categories of utterance carrying a clear-cut exclamatory meaning: (a) English units introduced by the intensifiers *what/what a* and *how*, which Quirk labels ‘exclamatives’ (1985: 833-835), as well as those containing emphatic *such* and *so*; (b) Italian units introduced by the intensifiers *che* (what/what a), *come* (how), *quanto* used as an adverb (how/how much), *quanto/i/a/e* (how much/many) and *quale/i* (what) used as adjectives; (c) units ending with an exclamation mark in both languages; (d) invocations, along with utterances expressing a wish through specific syntactic constructions (e.g. the introductory English verb *may*; Italian subjunctives with optative meaning; subordinated units not accompanied with a correspondent main clause introduced by the English *if/if only* or the Italian *se/se solo/se soltanto* followed by the subjunctive). Of the above categories, the emphatic *so* and *such* are carriers of exclamatory force only when positioned at the beginning of a unit.

As far as the source texts are concerned, the frequency of exclamatory utterances in stretches of free indirect discourse is either similar to that in free direct discourse or even greater, most notably in the excerpt from *Mrs Dalloway*. Table 13 below indicates the relevant data in bold:

	FDD		FID			
	Penelope	Lestrygonians	Nausicaa	<i>A Portrait</i>	<i>Mrs Dalloway</i>	<i>To the Lighthouse</i>
A	6549	9529	9655	7771	7682	13171
B	12	28	22	31	56	37
C	<b>24</b>	<b>39</b>	<b>30</b>	<b>53</b>	<b>96</b>	<b>37</b>
D	<i>132</i>	<i>59</i>	<i>29</i>	<i>29</i>	<i>24</i>	<i>29</i>

**Table 13. Frequency of exclamatory utterances (C in bold) and interjections (D in italics) in stream of consciousness narrative within the STs. These data are the result of correcting the original number of exclamatory utterances (B) for the length of the stream of consciousness passages (A), as explained in Section 7.2.1.**

Interestingly, a comparison of the frequencies of exclamatory utterances and interjections (see Table 13) reveals that exclamatory utterances and interjections are in inverse relationship to one another. In free indirect discourse exclamatory utterances are rather frequent and interjections quite rare whereas stretches of free direct discourse tend to be poor in exclamatory utterances but rich in interjections.

The best examples of this regularity are the passages from ‘Penelope’ and *Mrs Dalloway*.

### **7.3.2 Overview of translation choices**

As Table 14 illustrates, all the translators opt for maintaining a very high proportion, between 80-100%, slightly more for Joyce’s texts. In the cases of Celenza and Malagò, however, a handful of exclamatory utterances are turned from free indirect discourse to direct discourse. As far as Celenza is concerned, this means that only about 70% of the retained exclamatory utterances appear in free modes of discourse presentation in her translation. Her behaviour is perfectly in line with her approach to interjections: it serves a strategy according to which the places of the text where the characters’ voices are more distinct are separated from the rest of the narrative. As a result, in her version, the original exclamatory force of Woolf’s stream of consciousness, as well as the emotive emphasis in general, are considerably reduced.

	Lestrygonians (28)		Nausicaa (22)		Penelope (12)	
	1960	1995	1960	1995	1960	1995
	De Angelis	Flecchia	De Angelis	Flecchia	De Angelis	Flecchia
Retention	26	28	21	22	10	12
Omission	2	0	1	0	2	0
Addition	12	7	1	1	4	2

	<i>A Portrait of the Artist as a Young Man</i> (31)			
	1933	1970	1973	1988
	Pavese	Oddera	Emo-Capodilista	Marani
Retention	30	30	30	29
Omission	1	1	1	2
Addition	2	2	1	1

	<i>Mrs Dalloway</i> (56)			
	1946	1992		1993
	Scalero	Ricci Doni	Paolini	Fusini
Retention	46	50	46	53
Omission	10	6	10	3
Addition	6	1	1	7

	<i>To the Lighthouse</i> (37)				
	1934	1992	1993	1994	1995
	Celenza	Fusini	Malagò	Zazo	Bianciardi
Retention	30 (FID: 22; DD: 8)	31	34 (FID: 30; DD: 4)	35	29
Omission	7	6	3	2	8
Addition	7 (FID: 6; DD: 1)	5	6	3	4

**Table 14. Overview of the translation solutions involving exclamatory utterances in Joyce's and Woolf's STs. The numbers of ST exclamatory utterances are given in brackets next to the title of the passage or novel.**

Occasionally, the translators change the form of the source exclamatory utterance while retaining it. This choice appears surprising despite its low frequency given that Italian language would allow a literal rendering of all categories of source exclamatory utterances. Why then modifying the text? Considering the various instances where this choice is applied, it appears that in some cases translators change the form of the exclamatory utterances with a view to marking the emphatic quality of the utterance more clearly, either syntactically or graphically. In 'Nausicaa', for example, Flecchia adds the Italian syntactic markers *che* and *così* – intensifiers equivalent to the English *what a* and *so* – to exclamatory utterances

originally indicated through punctuation. Conversely, Celenza adds exclamation marks to units introduced by intensifiers in English (to one in every three such units).

It seems necessary to clarify the meaning of the terms ‘omission’ and ‘addition’ in the specific context of translating exclamatory utterances. Unlike in the case of translating interjections examined above, deleting or adding exclamatory utterances does not strictly involve inserting new elements or removing existing ones in the target text narrative. Instead, these tactics are shifts, taking place at the level of the sentence. In Chesterman’s words, they belong to the category of translational choices he identifies as sentence structure changes (1997: 97). Hence, in my comparative analysis, with the terms ‘omission’ and ‘addition’ I will refer to shifts from exclamatory to non-exclamatory utterances, on the one hand, and from non-exclamatory to exclamatory utterances, on the other. Although these choices are rather rare in the target texts, I have found patterns of use which I will describe in the following section.

### **7.3.3 Omissions and additions**

As illustrated in Table 14, in most Joyce’s texts the number of omitted and added exclamatory utterances are similar. The Italian versions of ‘Lestrygonians’, however, contain more additions than omissions. The translators of the passage from *Mrs Dalloway*, with the exception of Fusini, prefer to omit rather than add whereas in the case of *To the Lighthouse* no consistent preference can be observed.

Most omissions involve units that are originally either punctuated with exclamation marks, otherwise declarative, or marked by exclamatory intensifiers and appearing in the vicinity of verbs expressing some form of thinking. The comparison below serves as an example of the latter case. If, from the point of view of the frequency in the target texts, the omission tactic is not of major relevance, its impact on the narrative is remarkable. The example describes William Bankes’ thoughts while he hears Mr Tansley discussing about politics and British current issues (wages, employment, the fishing season...):

ST: William Bankes, thinking what a relief it was to catch on to something of this sort when private life was disagreeable,

heard him say something about ‘one of the most scandalous acts of the present government.’ (*To the Lighthouse*: 102)

TT, 1934: Guglielmo Bankes, pensando che era un sollievo imbattersi in un argomento simile nel momento in cui si è scontenti della propria vita, lo udì parlare di «uno degli atti più scandalosi del governo vigente». (Celenza: 101)

*BT: William Bankes, thinking that it was a relief to come upon an issue of this sort at the moment when one is not happy of one’s own life, heard him say about «one of the most scandalous acts of the present government».*

TT, 1992: William Bankes, pensando che doveva essere un sollievo attaccarsi a qualcosa del genere, quando la vita privata non funziona, lo sentì dire qualcosa su «uno degli atti più scandalosi di questo governo». (Fusini: 84)

*BT: William Bankes, thinking that it should be a relief to hold on to something of this sort, when private life does not work, heard him say something about «one of the most scandalous acts of this government».*

TT, 1993: William Bankes, pensando che sollievo era attaccarsi a una cosa simile quando la vita privata era sgradevole, lo sentì dire qualcosa su «uno degli atti più scandalosi dell’attuale governo». (Malagò: 98)

*BT: William Bankes, thinking what a relief it was to hold on to a thing of this sort when private life was disagreeable, heard him say something about «one of the most scandalous acts of the current government».*

TT, 1994: William Bankes, pensando che era un vero sollievo inserirsi in una conversazione del genere quando la vita personale era sgradevole, gli sentì dire qualcosa in merito a «una delle azioni più scandalose del governo attuale». (Zazo: 100)

*BT: William Bankes, thinking that it was a real relief to butt in on a conversation of this sort when personal life was disagreeable, he heard him say something about «one of the most scandalous acts of the current government».*

TT, 1995: William Bankes, pensando che era un sollievo appigliarsi a cose di questo genere quando la vita privata non piaceva più, lo sentì dire qualcosa a proposito di «uno degli atti più scandalosi dell’attuale governo». (Bianciardi: 128)

*BT: William Bankes, thinking that it was a relief to hold on to things of this sort when one did not like one's private life any longer, heard him say something about «one of the most scandalous acts of the present government».*

In the source text, the exclamatory construction with the intensifier *what* and the postponed verb phrase gives emphasis to the object of Bankes' thoughts. In the Italian versions, on the other hand, the exclamatory flavour is lost except for Malagò's text. Malagò opts for the corresponding Italian construction with exclamatory *che* and postponed verb phrase whereas most translators turn the utterance into a declarative clause. As a consequence, the content of William Bankes' thoughts, felt as reported directly by the character at the very moment when he produces it in the source text, reads as a discourse mediated through a narratorial voice in the translations. The narrative, once turned into Italian, is thus less immediate, more in keeping with writing as opposed to speaking, and ultimately more traditional. Zazo, however, while changing the exclamatory utterance into a statement like her colleagues, maintains the original emphasis by adding the intensifying modifier 'vero' (real) referring to 'sollievo' (relief).

Zazo's translational choice discussed above is not the only case found in the target texts: the translators occasionally retain the original emotive charge while stripping the text of its original exclamatory quality. Similarly to Zazo's syntactic shift, they modify the structure of the utterance and replace the source items with versions containing Italian adverbial intensifiers like *proprio* and *davvero*. The comparison below has been drawn as an example:

ST: how queer it was, this couple she had asked the way of, and the girl started and jerked her hand, and the man – he seemed awfully odd (*Mrs Dalloway*: 28)

TT, 1946: stramba davvero quella coppia alla quale aveva chiesto la strada, la giovane donna aveva fatto un salto, quasi, agitando la mano, e l'uomo – l'uomo pareva addirittura fuor di cervello (Scalero: 31)

BT: queer indeed that couple she had asked the way, the young lady had jumped, almost, jerking her hand, and the man – the man seemed even out of his head

The exclamatory utterance reports young Maisie Johnson's thought immediately after she has bumped into insane Septimus Warren Smith and his wife Lucrezia in Regent's Park. When Scalero translates it, she does not opt for a literal version, using one of the Italian corresponding constructions: the verb is left implied and the intensifier *davvero* is added to fully retain the original emphasis.

As far as addition tactics are concerned, the proportion of extra items in relation to the exclamatory utterances appearing in the source passages is small in most target texts, as illustrated in Table 14. The exceptions are De Angelis' and Flecchia's versions of 'Lestrygonians', for which the proportion ranges from a fourth (Flecchia) to almost a half (De Angelis). Remarkably, a considerable number of shifts are applied to source utterances that show syntactic fronting of the object, typical of Anglo-Irish. For an illustration, see the comparison below focusing on Bloom when he contemplates the food on display at Davy Byrne's:

ST: His eyes un hungrily saw shelves of tins, sardines, gaudy lobsters' claws. All the odd things people pick up for food. Out of shells, periwinkles with a pin, off trees, snails out of the ground the French eat, out of the sea with bait on a hook. ('Lestrygonians': 222)

TT, 1960: I suoi occhi disaffamati guardavano scaffali di barattoli, sardine, pinze di aragoste sgargianti. Che cose strane si sceglie la gente per mangiare. Dai gusci, le telline con uno spillo, di sugli alberi, lumache della terra mangiano i francesi, dal mare con l'esca sull'amo. (De Angelis: 236)

BT: *His not-hungry eyes were looking at/looked at shelves of tins, sardines, gaudy lobsters' claws. What odd things people pick up for food. Out of shells, cockles with a pin, from on trees, land snails the French eat, out of the sea with bait on a hook.*

TT, 1995: Osservò senza ingordigia i ripiani di scatolame, sardine, pinze di aragoste. Quante stranezze la gente usa come cibo. Dai gusci, le telline con uno spillo, dagli alberi, lumache dal terreno mangiano i francesi, dal mare con esca sull'amo. (Flecchia: 136)

BT: *He observed without greed the shelves of tins, sardines, lobsters' claws. How many oddities people use as food. Out*

*of shells, cockles with a pin, out of/off trees, snails from the ground the French eat, out of the sea with bait on a hook.*

The character's comment on the oddity of certain foods is strengthened in the source text through the fronted object which emphasises the item. In both Italian versions, the sentence is reworked into a clear-cut exclamatory utterance introduced by intensifiers. This type of shift constitutes the majority of extra exclamatory utterances that De Angelis and Flecchia add to their versions of 'Lestrygonians'.

## 7.4 Diminutives and terms of endearment in Gerty's language

Interestingly, the emotionally charged language of Gerty is recreated in Italian using a wealth of terms of endearment as well as diminutives. In this way, both De Angelis and Flecchia express the childish and naive traits of Gerty's discourse:

ST:

A sterling good daughter was Gerty just like a second mother in the house, a ministering angel too with a little heart worth its weight in gold. And when her mother had those raging splitting headaches who was it rubbed on the menthol cone on her forehead but Gerty though she didn't like her mother taking pinches of snuff and that was the only single thing they ever had words about, taking snuff. Everyone thought the world of her for her gentle ways. It was Gerty who turned off the gas at the main every night and it was Gerty who tacked up on the wall of that place where she never forgot every fortnight the chlorate of lime Mr Tunney the grocer's christmas almanac. ('Nausicaa': 461-462)

TT, 1960:

Una figliola d'oro quella Gerty, proprio come un'altra mamma nella casa, e poi un angelo del focolare con un cuoricino che valeva tant'oro quanto pesava. E quando mamma aveva quei terribili mal di testa che se la sentiva scoppiare chi mai le passava il mentolo sulla fronte se non Gerty, benché non le piacesse che la mamma fiutasse il tabacco e questa era proprio la sola cosa su cui si fossero bisticciate qualche volta, stabaccare. Tutti dicevano un monte di bene di lei e delle sue maniere gentili. Era Gerty che chiudevava il gas tutte le sere e era Gerty che aveva attaccato al muro in quel posticino dove non dimenticava mai di buttare ogni quindici giorni il clorato di calce il calendario natalizio di Mr Tunney il droghiere. (De Angelis: 478-479)

TT, 1995:

Una brava figliola era Gerty proprio come avere in casa una seconda madre, un angelo del focolare pure con un cuoricino che valeva tanto oro quanto pesava. E quando sua madre aveva quei terribili mal di testa chi era che le sfregava il cubo di mentolo sulla sua fronte se non Gerty ma non le piaceva che sua madre sniffasse tabacco e quella era l'unica questione sulla quale avessero mai bisticciato, sniffare tabacco. Tutti pensavano un mondo di bene di lei per via delle sue maniere gentili. Era Gerty che spegneva il gas dalla valvola centrale ogni sera ed era Gerty che aveva attaccato al muro in quel posticino dove non dimenticava mai di buttare ogni quindici giorni il clorato di calce il calendario natalizio di Mr Tunney il droghiere. (Flecchia: 278)

In the source text, Joyce casts his mocking eye on well-behaved Gerty. Her 'little heart' rather than describing her young age seems to ironically convey Gerty's language, often naive and childish, not far away from the baby-talk used to address small children. Her filial devotion and dedication to domestic commitments are also pictured with a dose of irony. Her cleaning duties are not limited to her house but they regard her language too: not only does she never forgets to throw the chlorate of lime in the toilet every fortnight but she also carefully cleanses her discourse from any apparently foul term. The word 'toilet' is one example; she cautiously replaces it with the generic yet dirt-free *posto* (place). Both De Angelis and Flecchia grasp well the impact of Gerty's spotless language. They add the diminutive suffix *-ino* to the Italian *posto* (place), thus conferring a childish and playful touch to the narrative; similarly, the endearing suffix they add to the Italian noun *figlia* tinges the corresponding source text term 'daughter' with familiarity, as well as irony.

De Angelis, in particular, draws on Italian diminutive and endearing suffixes to a significant degree in his version. In the example quoted above, he alters the Italian noun *mamma* (mum) and opts for the endearing form 'mammina'. Relevantly, he consistently uses the noun *mamma* rather than the more formal *madre* as a translation of the English 'mother', even though the latter is the exact Italian equivalent. Flecchia, on her part, opts for *madre*, thus preferring a literal rendering. It is worth noting that De Angelis' lexical choice is combined with a syntactic shift involving deletion of the possessive adjective: 'and when her mother' becomes 'e quando

mamma' (and when mum). Along with the lexical shift towards a more colloquial register, the omission of this adjective produces a very subtle shift of point of view: in Italian, to a higher degree than in English, the words in the text are presented from the point of view of Gerty for whom the reference to 'mum' is obvious. Interestingly, these tactics (altering the noun with the endearment suffix, synonymy shift and omission of possessive adjective) contribute to achieving a single aim: to create a version in which Gerty's idiolect, so well identifiable in English, comes across in Italian with its distinctive traits and in all its immediacy.

From the above analysis it might seem that the Italian versions are more emphatic than the original as they contain terms of endearment and diminutive suffixes absent in the source text. This is not the case: terms of endearment and diminutive suffixes are not overly emphatic in Italian. To the contrary, they are frequently used and, as Simone stresses, have been considered one of the most distinctive features of Italian since the Sixteenth century (1993: 53). He observes that the early Nineteenth century Italian poet and intellectual Giacomo Leopardi in his *Zibaldone* regarded them as an essential aspect of Italian underlying the lexical richness and variety of this language. In the light of this, my comparative analysis shows that the Italian terms of endearment and expressive suffixes are used by the translators as stylistic markers of Gerty's mind-set, precious tools at their hands to fully render in their language Joyce's utterly ironic description of Gerty's personality.

## **7.5 Italian adverb *mica* and redundant pronouns**

Occasionally, in stretches of free direct discourse, that is in stretches of stream of consciousness narrative which are more informal and closer to oral discourse, the translators modify the syntax of the utterances carrying a certain degree of emphatic charge by making use of the Italian adverbial intensifier *mica*. In Italian, *mica* is characteristic of a colloquial, informal register and serves to emphatically negate presuppositions or expectations. Both De Angelis and Flecchia rely on this adverb in their versions of 'Lestrygonians' and 'Penelope'. The following comparison shows how the use of *mica* recreates the original emphasis adding a touch of orality to the narrative:

ST: bad enough to get the smell of those painted women off him once or twice I had a suspicion by getting him to come near me when I found the long hair on his coat without that one when I went into the kitchen pretending he was drinking water I woman is not enough for them. ('Penelope': 873)

TT, 1960: è già abbastanza sgradevole sentirgli addosso l'odore di quelle donnaccie dipinte una o due volte mi è venuto il sospetto facendolo avvicinare quando trovai quel capello lungo sulla giacca senza contare le volte che sono arrivata in cucina e lui faceva finta di bere dell'acqua 1 donna non gli basta mica a loro. (De Angelis: 964)

Molly, after reflecting about her husband's love affairs, assumes a universal infidelity specific to the male genre ('I woman is not enough for them [men]'). This lapidary comment, in the source text emphatic to a certain degree, in De Angelis' translation turns into a clearly emphatic statement connoted with orality.

Again, in the example below, the intensifier *mica* contributes to maintaining the source text emphasis laid on the object pronoun while tinging the Italian language with an evidently colloquial tone:

ST: Increase and multiply. Did you ever hear such an idea? Eat you out of house and home. No families themselves to feed. ('Lestrygonians': 191)

TT, 1995: Crescete e moltiplicatevi. Hai mai sentito un'idea del genere? Ti mangiano tutto: casa e famiglia. Loro tanto mica ce l'hanno una famiglia da sfamare. (Flecchia: 118)

*BT: Increase and multiply. Have you ever heard such an idea? They eat you out of everything: house and family. It is not as if they have (it) a family to feed.*

In the source text the subject *they* is ellipted as it is implicit within the character's stream of thoughts, but it is immediately recoverable through the emphatic pronoun 'themselves'. The emphasis establishes a clear-cut distinction between 'themselves', i.e. the wealthy Roman Catholic clergy, and the rest of the society, including the character himself, vexed under the scriptural condemnation of birth control ('Increase and multiply'). In order to maintain this important polarity, Flecchia opts for a twofold device: she adds the negator *mica* and the subject 'loro' (they) even if

the agreement between pronouns and verbs in Italian would allow the omission of the subject. The adverb highlights that the clergy is free from the scriptural bond, contrary to lay's expectations.

Along with *mica*, the emphatic quality of the Italian versions is created through the use of redundant object pronouns. Italian, unlike English, has two sets of pronouns: (a) the so-called 'stressed' pronouns, words which behave in many respects like independent nouns, like *loro* (them) in De Angelis' translation; and (b) the 'unstressed' pronouns, more commonly called 'clitic' pronouns, which immediately precede or follow a verb. Examples of this latter type are the apostrophised *l'* – elided form of the female singular *la* – and the masculine plural *gli* (to them) in the target texts. In either translation, the clitic pronoun is used in combination with the noun it stands for or with the corresponding stressed form. As a result, the relevant objects are given emphasis in the narrative. In 'Loro tanto mica ce l'hanno una famiglia da sfamare' the direct object 'famiglia' is anticipated by the apostrophised clitic pronoun *l'* whereas in '1 donna non gli basta mica a loro' both pronominal forms for the plural indirect object are used (i.e. the clitic *gli* and the corresponding stressed pronoun *a loro*). This syntactic choice also impacts on the narrative in another manner. Given that, according to Italian standard usage, the redundancy of pronouns is confined to spoken informal language, this construction tinges the written discourse with a vividly spoken touch.

Strikingly, the examples quoted above are not isolated cases in the target texts. On the contrary, Italian redundant pronouns are a common feature of all the translations, appearing across texts that are stylistically different and rely on various sets of narrative techniques and devices. It seems that Italian translators, when dealing with stream of consciousness texts, perceive the common underlying oral component, so characteristic of the narrative that it should not be lost. They thus recreate it whenever possible with the means available in their own language. The colloquial pronominal construct is one such device. The aim of simulating oral discourse might also be the reason behind Flecchia's insertion of the Italian redundant locative *ce* in 'loro tanto mica ce l'hanno una famiglia da sfamare': when used in combination with the verb *avere* (to have), *ce* is typical of spoken Italian.

## 7.6 Conclusion

The emotive component of language in the source texts, as expressed by exclamatory utterances and interjections, tends to be felt by the translators as a defining stylistic feature of the narrative, worth maintaining in their versions. This is manifest through the considerably high retention rate of both interjections and exclamatory utterances, as well as through patterns of subtle change which I summarise below:

- a) while maintaining the exclamatory utterances, the emphatic quality of the utterances is marked by adding exclamation marks or by reworking the source text structure and inserting Italian intensifiers;
- b) the original emphasis is retained in two ways: by turning exclamatory utterances into non-exclamatory utterances that, however, contain Italian adverbial intensifiers, or by changing utterances marked by syntactic fronting into clear-cut exclamatory utterances.
- c) the decision to systematically turn Joyce's idiosyncratic *O* into the corresponding standard interjection *Oh* made by De Angelis and Flecchia inevitably brings with it a removal, in Italian, of the feminine connotations that this emphatic item has in English.

In certain cases, the translators recreate the emotive intensity present in the source texts by using linguistic means specific to the Italian language. Both De Angelis and Flecchia, for example, make a wide use of Italian diminutive and endearing suffixes when translating the passage from 'Nausicaa'. In this way, they recreate in their versions the emotional quality of Gerty's language, as well as the irony present in the passage. Likewise, the Italian adverb *mica*, appearing in stretches of free direct discourse, and Italian redundant pronouns, used in both free direct and indirect report, allow the translators to maintain the original emotional charge of the narrative. At the same time, along with the interjections and exclamatory utterances, they emphasise the oral component of the stream of consciousness texts.

As an exception to the general trend, a handful of tactics that modify the emotive emphasis of the source texts can also be observed. For example, Flecchia's graphic choice to consistently substitute the standard Italian interjection *sì* with the

unaccented form *si* when translating the English *yes* in ‘Penelope’ weakens the impact of this source text item, thus ultimately modifying the emotive charge of the narrative. Similarly, Celenza’s punctuation tactic of enclosing source text interjections and exclamatory utterances within markers of direct reporting brings about a considerable reduction of the emotive component in the stretches of stream of consciousness in the translation.

The most significant observation that can be made from a diachronic perspective is that Celenza’s translation of *To the Lighthouse* shows higher level of reworking than the later versions. In this case, it seems fair to say that – considering the emotive component of the stream of consciousness narrative – the retranslations of *To the Lighthouse* are closer to the source text, as the retranslation hypothesis predicts. As far as other source texts are concerned, the series of (re)translations show no clear trend of increasing closeness to the original narrative.

## Conclusion

This thesis presented a systematic, comparative analysis of a genre – stream of consciousness writing – using a representative corpus of source and target texts comprising novels written by two different authors, Joyce and Woolf. For the purposes of my analysis, I outlined some of the characteristic traits of this genre and the linguistic features used by the writers to create them. In the Conclusion, I gather observations from the chapters of linguistic analysis, assessing how these crucial traits are recreated – and whether they are affected – in the Italian versions of Joyce’s and Woolf’s novels. The data are also examined from a diachronic point of view, relating them to the retranslation hypothesis. Lastly, potential directions for future research are discussed.

### **Stream of consciousness traits in the Italian translations**

As outlined in Chapter 1, the apparent lack of narratorial control and invisibility of the narrator are important features of stream of consciousness narrative which contribute to creating the illusion of spontaneity and immediacy of the discourse. In some translations (Celenza, Malagò, Scalero, Paolini), this impression is somewhat lessened in places where the reported and reporting elements of the discourse are clearly separated, for example through additions of markers of direct quotation, strategic use of dashes and changing the position of the reporting clauses. As a consequence of these translational choices, the narrative loses some of its original free quality; the narrative control becomes more apparent. In order to convey the spontaneous nature of mental processes, both verbal and non-verbal, stream of consciousness writers rely on the expressive means of informal, spoken language. Close examination shows that in those texts where orality is particularly marked, such as in *Ulysses*, the translators creatively use the resources specific to the Italian language in order to recreate the original oral flavour in their versions. The usage of redundant pronouns, diminutive suffixes and intensifiers are the most prominent examples. Similarly, the oral and emotional dimension of the narrative conveyed in all source texts by interjections and exclamatory utterances tends to be maintained in the translations. In contrast, in some translations (Pavese, Oddera, Emo-Capodilista,

Celenza, Fusini, Malagò) the level of formality is increased through lexical choices and various syntactic reworking, such as replacement of polysyndetic structures with less repetitive constructions. While such changes can produce a narrative which is stylistically more in line with the standards of the written language, the result is that one of the key components of the stream of consciousness illusion – that thoughts are presented to the readers immediately, without narrative mediation – is lessened in places where formality is increased. As a matter of fact, even though formality is not in itself an indicator of narratorial presence, the stream of consciousness readers are likely to decode it as such.

The illusion of a discourse not meant to be communicated, which comes across as private and not fully accessible to the readers, is created by logical gaps in the text, often by suggesting connections with facts that are not revealed. These logical gaps are closed, rather frequently in some translations (Celenza, Malagò), by means of syntactic reworking where punctuation is used to disambiguate the relationships between units. Strikingly, explanatory adverbs are sometimes added to appositive phrases by Celenza. Often, such interventions produce a translated text which is more readable, easier for the Italian readers to navigate and make sense of, even if at times this means cluttering it with additional punctuation. A striking exception to this general rule, whereby the translations are clarified, explicitated with respect to the original, is Flecchia's translation of 'Penelope'. In her version, Joyce's non-punctuation strategy is taken to the extreme by also dropping all Italian diacritic signs. The overall result, however, is not a perfect illusion of the transparency of Molly's mind, but rather a text that is excessively difficult to process. Remarkably, this case proves that the study of translations can be an alternative to the direct investigation to the source text: Flecchia's Italian 'Penelope' highlights the inherent illusory quality of stream of consciousness narrative in the English original. The illusion is revealed as a result of the translator's choice.

Associations of ideas driving forward the characters' mental processes can be simulated by connecting their thoughts through lexical repetition or polysyndeton. As regards the lexical repetitions conveying associations of ideas in *Ulysses*, both De Angelis and Flecchia seem well aware of the importance of this device and try to

maintain it, even if my observations suggest that this type of repetition presents a unique set of problems. Typically, these problems stem from the lack of exactly equivalent idioms in both languages or from cultural references that would puzzle the Italian readers. Sometimes, the translators feel the need to explain the meaning of the culturally alien item by supplying explanatory notes, through paraphrasing or by inserting the original English segment in their versions. This last solution, that is presenting both the original English segment and its Italian translation, makes the target readers acutely aware that the novel is a translation. In this way, the translator becomes visible; this is most striking in Paolini's version of *Mrs Dalloway*, where there is no apparent reason for using English. Besides, Paolini keeps the original English title while all the other translators choose the Italian *La signora Dalloway*.

Overall, my data evidence a difference of behaviour between the translators of the episodes from Joyce's *Ulysses* and those of *A Portrait*, *To the Lighthouse* and *Mrs Dalloway*. The former tend to maintain traits of the original narrative using devices equivalent to those found in the source texts; one notable exception is the replacement of Joyce's symbolic interjection *O* with the corresponding Italian standard form *Oh*. Importantly, some of these devices are striking stylistic features of particular episodes of the novel: Joyce's over-punctuating strategy in 'Lestrygonians' and non-punctuating strategy in 'Penelope', for example, is striking to any reader. Indeed, stylistic heterogeneity is an acknowledged, crucial feature of *Ulysses*, unlike in *To the Lighthouse* and *Mrs Dalloway*, and to a higher degree than in *A Portrait*. Italian readers can appreciate this heterogeneity in both De Angelis' and Flecchia's translations. In contrast, the stream of consciousness traits in the Italian versions of the other novels have sometimes been recreated using alternative stylistic means, for example through punctuation shifts and syntactic reworking. One of the reasons for a difference between the translations of *Ulysses* and of other novels is likely to be related to the degree of appreciation of the different English texts in Italy. Importantly, the innovative nature of *Ulysses* was immediately recognised, whereas the artistic weight of Woolf's writing was initially overlooked by the critics who limited their appreciation of her style to its poetic and musical dimension.

## Retranslation hypothesis

The retranslation hypothesis states that later target texts tend to be closer to the source texts, a position only partially supported by my examination of the texts. Comparing the translations of Woolf's *To the Lighthouse* along the time axis, Celenza's 1934 version stands out as the one in which the original narrative seems to have been altered to the highest degree. The translator adopts a number of translational choices which seem to serve the overarching strategy of clarifying the ambiguities found in the source text. For example, logical gaps are frequently filled in through punctuation marks carrying a clearly defined connecting function. Moreover, the syntactic structure of the sentences is clarified by clearly identifying the reporting and reported elements of the discourse. In this way, stretches of free indirect discourse are replaced with conventional direct discourse and the multiple perspective conveyed by the double-voiced narrative in the source text is disambiguated and turned into traditional one-voiced narrative in the translation. In comparison with Celenza's translation, retranslations performed in the 1990s appear closer to the source text. It is worth noting that the rationale underlying the retranslation hypothesis implies that contemporary retranslations tend to be equally close to their source text. This assumption appears rather simplistic; it seems to imply that the same set of circumstances affects all translations done at a specific point in time, disregarding the factors affecting the translation process that are potentially different (e.g. different target audiences, publishing house policies, styles of particular translators). Indeed, in Malagò's 1993 translation, the immediacy, spontaneity, privacy characteristic of stream of consciousness novels are affected to a greater degree than, for example, in Zazo's version from 1994. The reasons for these and other differences in the translation behaviour remain unclear; their elucidation would require an in-depth study of the various extratextual factors involved, which is unfortunately beyond the scope of the present work.

As far as *Mrs Dalloway* is concerned, the closeness of Scalero's first Italian translation (1946) and the retranslations (1990s) to the source text does not follow a linear trend across time. In Scalero's version the free quality of stream of consciousness narrative is strongly affected by the translator's decision to use more

traditional modes of discourse presentation. Additionally, reported speech and thought, which are not always identifiable in the source passage, become distinguished in Italian through graphical means, according to the translator's interpretation. While such interpreting activity is a necessary part of the translation process, Scalero's translation solution impacts to a high degree on the recreation of Woolf's stream of consciousness by increasing the separation between the characters' private, internal dimension on the one hand, and the public, outer dimension on the other. At the same time, Paolini's 1992 retranslation is as far from the source text as Scalero's translation; like Scalero, he clearly distinguishes reporting and reported elements, thus reducing the freedom of the narrative. As mentioned above, Paolini also occasionally keeps phrases in English, sometimes followed by their Italian translation. It is worth stressing that although this version stands out as the most reworked one, not all the changes applied significantly modify the qualities typical of stream of consciousness writing. For example, the choice to replace dashes with suspension periods seems to recreate the privacy of the stream of consciousness narrative by suggesting that not all information is available to the readers, even though the latter signal a trailing away rather than an abrupt interruption. In comparison with Scalero's and Paolini's translations, Ricci Doni's and Fusini's versions appear closer to the source text.

The retranslation hypothesis correctly predicts a higher degree of closeness to the original of the most recent version of *A Portrait* compared to the earlier translations. Indeed, Marani's 1988 text is the only one where the immediacy of the narrative expressed by Joyce's dash is retained throughout. The main character's emotional and poetic side is also reproduced through literal translation of polysyndetic structures, unlike in the previous translations. These earlier versions (appearing in 1933, 1970 and 1973) are rather similar considering the parameters I have analysed, thus showing no trend of increasing closeness to the source text. Similarly, the versions of Joyce's *Ulysses* by De Angelis and Flecchia are difficult to categorise as more or less close to the original. Both translators use a range of similar solutions to recreate in Italian the characters' mental processes, apparently presented without any conscious filtering. By means of Italian-specific diminutives, redundant pronouns

and informal expressions they recreate the oral quality of the original text which suggests an unpremeditated, spontaneous discourse, not meant to be communicated. As in the source text, the fictional progression of the characters' thoughts is often presented through polysyndetic coordination or lexical repetitions conveying associations of ideas. As noted above, the latter are made accessible to Italian readers where necessary, using a variety of techniques shared by both translators. The exception, where De Angelis' and Flecchia's versions are not similarly close to the source text, is 'Penelope'. As noted above, Flecchia's systematic removal of any Italian diacritic sign puzzles the readers to a greater extent than the original non-punctuation strategy. While the readers of Joyce's 'Penelope' can relatively easily engage with Molly's apparently unconstrained, immediate discourse, Flecchia's version moves away from the original mimeticism; it strikes readers as artificial and difficult.

## **Future work**

The research presented in this thesis lends itself to straightforward extension in several different ways. First of all, the linguistic analysis of stream of consciousness writing could be extended to more parameters, including ellipsis, word order, a complete treatment of punctuation and a more comprehensive investigation of repetition. Such extension would provide an even broader perspective on the issues regarding the recreation of stream of consciousness narrative in Italian. Secondly, the novels by other stream of consciousness writers, such as Faulkner, could be included in the analysis to allow further investigations into the stylistic variants of stream of consciousness writing and examination of the potential impact they have on the translation choices.

From a methodological point of view, further research possibilities should be opened when all target texts become available in digital format, which was not the case at the time of my study. While automated, search-based methods of analysis can potentially supplement more traditional, manual approaches, they need to be applied with caution to avoid the trap of false objectivism. Indeed, the selection and interpretation of the data remain the responsibility of the researcher. Besides, it needs to be kept in

mind that the range of data that can be retrieved with automated methods is limited. In particular, the computer programs currently used for corpus studies cannot find what is not in the text, which makes them unsuitable to the study of certain aspects of stream of consciousness narrative, for example the ellipted elements that contribute to expressing the private dimension of the characters' inner discourse.

As far as retranslation is concerned, the recent expiry of the copyright protection of Woolf's and Joyce's work resulted in an outburst of new Italian versions of the novels examined in this thesis. It is likely that new retranslations will continue to appear, not only increasing the amount of material available for future research, but also stimulating more comprehensive studies of the retranslation phenomenon in the context of stream of consciousness. In particular, the availability of retranslations spread more uniformly across time would aid the diachronic analysis of translations of stream of consciousness. In this work, the target texts from Woolf's novels are spread unevenly through time, with single initial translations (1934 and 1946) and a surge of contemporary retranslations in the 1990s; Joyce's *Ulysses*, on the other hand, was only translated twice at the time of this study. Additionally, lines of enquiry complementary to the retranslation hypothesis could be followed, focusing on the reasons for retranslating proposed in the field of translation studies, such as rivalry between different translations (Pym 1998, Venuti 2003) and the ageing of the text (Berman 1990, Topia 1990, Gambier 1994). Such extratextual considerations could extend the current textual, linguistic investigation: my thesis focuses more on the 'how' than the 'why' of the translation practice.

It has to be stressed that most of the extensions outlined above lead to the increase of the amount of data. This raises a fundamental research problem: since an in-depth investigation of a large number of examples is not feasible, a compromise needs to be struck between the amount of material and the breadth and depth of analysis. The extreme opposites – a thorough analysis of a handful of cases and a superficial analysis of a large corpus – seem unsatisfactory. The former approach can easily lead to biased, accidental findings, sometimes based on what the researcher finds interesting, whereas the latter inevitably prevents the researcher from considering the textual context where the examples appear. My research seeks a balance between the

breadth and depth of the investigation by selecting passages of significant length to ensure representativeness while at the same time limiting the amount of data by focusing on a set of linguistic parameters to allow consideration of each example in appropriate depth.

Importantly, the methodological framework presented in this thesis can readily be applied to the comparative study of various literary genres and text-types, as well as of various language combinations. It can also be used to attach a quantitative weight to earlier, qualitative observations, in the same way in which, for example, the quantitative data regarding punctuation helped reassess Minelli's findings from her study of Fusini's *Al faro* and *La signora Dalloway* in the current work.

# Appendix

This appendix contains samples of database of all parameters analysed in order of appearance in the thesis. Only relevant passages, containing data on specific parameters, are provided. Abbreviations used in the tags are explained below.

## List of abbreviations

### Target texts

ALM	Anna Laura Malagò
ALZ	Anna Luisa Zazo
AS	Alessandra Scalero
BF	Bona Flecchia
BO	Bruno Oddera
CP	Cesare Pavese
DA	Giulio De Angelis
GC	Giulia Celenza
LB	Luciana Bianciardi
LRD	Laura Ricci Doni
MEC	Marina Emo Capodilista
MM	Massimo Marani
NF	Nadia Fusini
PFP	Pier Francesco Paolini

### Markers of direct quotation

a	addition
o	omission
r	replacement with an Italian sign of direct quotation
p	punctuation shift
k	keeping Joyce's dash (in <i>A Portrait</i> and <i>Ulysses</i> )
rgo	replacement, guillemets, open guillemet (in <i>A Portrait</i> )
rgoc	replacement, guillemets, open guillemet, close guillemet (in <i>A Portrait</i> )

## Emotive emphasis

y	exclamation mark present
n	exclamation mark absent
ys	used for interjections included in sentences ending with an exclamation mark
ns	used for interjections included in sentences not ending with an exclamation mark

## Dashes

### *Mrs Dalloway*

Mrs. Dalloway said she would buy the flowers herself.

For Lucy had her work cut out for her. The doors would be taken off their hinges; Rumpelmayer's men were coming. And then, thought Clarissa Dalloway, what a morning – fresh as if issued to children on a beach. [[ST, qualifying expansion] [AS, omission of dash and restructuring of the whole sentence <“E che mattinata!” pensava Clarissa Dalloway “fresca, pare fatta apposta per dei bimbi su una spiaggia”>] [PFP, from dash to suspension periods <Eppoi, pensò Clarissa Dalloway, che mattinata!... limpida, come per farne dono ai bimbi su una spiaggia>] [LRD, no-shift] [NF, no-shift]]

What a lark! What a plunge! For so it had always seemed to her when, with a little squeak of the hinges, which she could hear now, she had burst open the French windows and plunged at Bourton into the open air. [PFP, from comma to opening dash + from comma to closing dash <spalancata la porta finestra – con un lieve cigolio dei cardini, che ancora le pareva di udire – lei si tuffava nell'aria aperta>] How fresh, how calm, stiller than this of course, the air was in the early morning; [PFP, from comma to opening dash + from comma to closing dash <Com'era fresca là, com'era calma – e più silenziosa che qui, ovviamente – l'aria del primo mattino>] like the flap of a wave; the kiss of a wave; chill and sharp and yet (for a girl of eighteen as she then was) solemn, feeling as she did, standing there at the open window, that something awful was about to happen; [PFP, from comma to dash <solenne – poiché essa sentiva, in piedi presso la finestra aperta, che qualcosa di tremendo stava per accadere>] looking at the flowers, at the trees with the smoke winding off them and the rooks rising, falling; standing and looking until Peter

Walsh said, ‘Musing among the vegetables?’ – was that it? – [[ST, opening dash, checking memory] [AS, no-shift] [PFP, n-shift] [LRD, no-shift] [NF, omission of dash]] [[ST, closing dash] [AS, no-shift] [PFP, no-shift] [LRD, no-shift] [NF, omission of dash]] ‘I prefer men to cauliflowers’ – was that it? [[ST, dash] [AS, no-shift restructuring <all dashes kept with inversion of elements in the second aside for variation: – così aveva detto? – oppure: “Preferisco gli uomini ai cavolfiori” – aveva detto così?>] [PFP, from dash to suspension periods <<Stiamo a meditare sugli ortaggi?> - fu così che le disse? - «Io, per me, preferisco le persone ai cavolfiori»... le disse così?>] [LRD, no-shift] [NF, omission of dash <Restructuring. E stava lì e guardava, quando Peter Walsh disse: “In meditazione tra le verze?” Disse così? O disse: “Io preferisco gli uomini ai cavoli”?>] He must have said it at breakfast one morning when she had gone out on to the terrace – Peter Walsh. [[ST, dash, clarification/specification] [AS, from dash to suspension periods <quando lei era uscita dal terrazzo... Peter Walsh!>] [PFP, from dash to suspension periods <Doveva averglielo detto una mattina di quelle, quando lei era uscita in terrazzo, all’ora di colazione... Peter Walsh» >] [LRD, from dash to suspension periods] [NF, no-shift]] He would be back from India one of these days, June or July, she forgot which, for his letters were awfully dull; it was his sayings one remembered; his eyes, his pocket-knife, his smile, his grumpiness and, when millions of things had utterly vanished [Paolini, from comma to opening dash + from comma to closing dash <eppoi, - quando mille e mille cose son svanite del tutto – >] – how strange it was! – a few sayings like this about cabbages. [[ST, opening dash, emotional stance] [AS, no-shift] [PFP, no-shift] [LRD, no-shift] [NF, no-shift]] [[ST, closing dash] [AS, no-shift] [PFP, no-shift] [LRD, no-shift] [NF, no-shift]]

She stiffened a little on the kerb, waiting for Durtnall’s van to pass. A charming woman, Scrope Purvis thought her [PFP, from comma to dash <Una donna affascinante – così la giudicava Scrope Purvis>] (knowing her as one does know people who live next door to one in Westminster); a touch of the bird about her, of the jay, blue-green, light, vivacious, though she was over fifty, and grown very white since her illness. There she perched, never seeing him, waiting to cross, very upright.

For having lived in Westminster – how many years now? over twenty, – [[ST, opening dash, checking memory] [AS, no-shift] [PFP, from dash to suspension

periods] [LRD, no-shift] [NF, no-shift]] [[ST, closing dash] [AS, no-shift] [PFP, from dash to suspension periods] [LRD, no-shift] [NF, no-shift]] one feels even in the midst of the traffic, or waking at night, Clarissa was positive, a particular hush, or solemnity; an indescribable pause; a suspense (but that might be her heart, affected, they said, by influenza) before Big Ben strikes. There! Out it boomed. First a warning, musical; then the hour, irrevocable. The leaden circles dissolved in the air. Such fools we are, she thought, crossing Victoria Street. [NF, from full stop to dash < – come siamo sciocchi, pensò lei, attraversando Victoria Street>] For Heaven only knows why one loves it so, how one sees it so, making it up, building it round one, tumbling it, creating it every moment afresh; but the veriest frumps, the most dejected of miseries sitting on doorsteps (drink their downfall) do the same; can't be dealt with, she felt positive, by Acts of Parliament for that very reason: they love life. [PFP, from comma to opening dash + from comma to closing dash <non vi si può porre un rimedio – Clarissa ne era certa – mediante Leggi dello Stato>] In people's eyes, in the swing, tramp, and trudge; in the bellow and the uproar; the carriages, motor cars, omnibuses, vans, sandwich men shuffling and swinging; brass bands; barrel organs; in the triumph and the jingle and the strange high singing of some aeroplane overhead was what she loved; life; London; this moment of June.

### ***To the Lighthouse***

But what have I done with my life? thought Mrs. Ramsay, taking her place at the head of the table, and looking at all the plates making white circles on it. 'William, sit by me,' she said. 'Lily,' she said, wearily, 'over there.' They had that – [[ST, opening dash, clarifying afterthought] [GC, no-shift restructuring] [ALM, from dash to comma] [NF, no-shift restructuring] [ALZ, no-shift] [LB, no-shift restructuring]] Paul Rayley and Minta Doyle – [[ST, closing dash] [GC, no-shift restructuring <Quei due – Paolo Rayley e Minta Doyle – avevano *qualcosa*; dash kept, shift from afterthought to apposition>] [ALM, shift from dash to semicolon] [NF, no-shift restructuring <Sì, loro – Paul and Minta – avevano quello;>] [ALZ, no-shift] [LB, no-shift restructuring <change of meaning of the aside which is not an afterthought anymore. Loro – Paul Rayley e Minta Doyle – avevano quello>]] she, only this – an infinitely long table and plates and knives [[ST, dash, expansion/specification/

isolated image] [GC, from dash to semicolon <e lei, ecco; soltanto una tavola interminabile con piatti e posate>] [ALM, from dash to colon] [NF, from dash to colon < note the symbolic importance of the table in Woolf's novels] [ALZ, no-shift] [LB, from dash to comma]]. At the far end, was her husband, sitting down, all in a heap, frowning. What at? She did not know. She did not mind. She could not understand how she had ever felt any emotion or affection for him. She had a sense of being past everything, through everything, out of everything, as she helped the soup, [NF, from comma to dash] as if there was an eddy – [[ST, opening dash, emphasis] [GC, no-shift restructuring] [ALM, from dash to comma] [NF, from dash to comma <because the previous comma is translated as a dash>] [ALZ, no-shift] [LB, no-shift]] there – [[ST, closing dash] [GC, no-shift restructuring <quasi che – lì – ci fosse un turbine, dash kept but shift from emphatic repetition of 'there' to lack of repetition>] [ALM, from dash to comma] [NF, no-shift] [ALZ, no-shift] [LB, no-shift]] and one could be in it, or one could be out of it, and she was out of it. It's all come to an end, she thought, while they came in one after another, Charles Tansley – [[ST, opening dash] [GC, from dash to full-stop] [ALM, from dash to opening bracket] [NF, no-shift] [ALZ, no-shift] [LB, no-shift]] 'Sit there, please,' she said – [[ST, closing dash] [GC, from dash to semicolon < «Sedete qui, per favore,» ella disse; ecco Augusto Carmichael, e sedette anche lei>] [ALM, from dash to closing bracket followed by comma] [ALZ, no-shift] [NF, from dash to colon <E' tutto finito, pensò, mentre uno dopo l'altro entravano: Charles Tansley – si siede qui, prego: Augustus Carmichael, lei lì, grazie>] [LB, no-shift]] Augustus Carmichael – and sat down [[ST, narrator's description] [GC, from dash to comma] [ALM, from dash to comma] [ALZ, no-shift] [NF, from dash to comma] [LB, no-shift]]. And meanwhile she waited, passively, for someone to answer her, for something to happen. But this is not a thing, she thought, ladling out soup, that one says.

Raising her eyebrows at the discrepancy – [[ST, opening dash, clarification <Clarissa's SOC>] [GC, omission of dash and restructuring <Inarcando le ciglia all'idea dell'incoerenza di ciò che faceva – servire il brodo – rispetto a ciò che pensava, si sentì più nettamente fuori dal turbine;>] [ALM, from dash to bracket] [NF, no-shift] [ALZ, no-shift] [LB, no-shift]] that was what she was thinking, this was what she was doing – ladling out soup – [[ST, opening dash] [GC, no-shift]

[ALM, from dash to bracket] [NF, no-shift] [ALZ, no-shift] [LB, from dash to comma < – da una parte quello che pensava, dall'altra quel che faceva, servire la minestra – >]] [[ST, closing dash] [GC, no-shift] [ALM, from dash to colon <(da un lato i suoi pensieri, dall'altro le sue azioni: distribuiva minestra)>] [NF, no-shift] [ALZ, no-shift] [LB, no-shift]] she felt, more and more strongly, outside that eddy; or as if a shade had fallen, and, robbed of colour, she saw things truly. The room (she looked round it) was very shabby. There was no beauty anywhere. She forebore to look at Mr. Tansley. Nothing seemed to have merged. They all sat separate. And the whole of the effort of merging and flowing and creating rested on her. Again she felt, as a fact without hostility, the sterility of men, for if she did not do it nobody would do it, and so, giving herself a little shake that one gives a watch that has stopped, the old familiar pulse began beating, as the watch begins ticking – one, two, three, one, two, three [[ST, isolated noise] [GC, from dash to colon < : uno due, tre; uno due, tre>] [ALM, from dash to comma] [NF, no-shift] [ALZ, no-shift] [LB, from dash to colon]]. And so on and so on, she repeated, listening to it, sheltering and fostering the still feeble pulse as one might guard a weak flame with a newspaper. And so then, she concluded, addressing herself by bending silently in his direction to William Bankes – poor man! who had no wife and no children, and dined alone in lodgings except for to-night; [[ST, Clarissa's evaluation] [GC, from dash to opening bracket < (quel poverino! così senza moglie né figli, costretto a desinare, tranne quella sera, da un'affittacamere! Per compassione di lui, avendo ripreso sufficiente vitalità, ella s'era sobbarcata tutto quell'armeggio, come un navigante che scorga il vento gonfiar le vele senza voglia di salpare, quasi rimpiangendo di non esser colato a picco e di non giacere in pace in fondo al mare) >] [ALM, from dash to opening bracket + addition of opening dash + addition of closing dash < (quel pover'uomo! senza moglie né figli, cenava – con l'eccezione di stasera – solo, in una pensione) >] [NF, no-shift] [ALZ, no-shift] [LB, no-shift restructuring <from relative to declarative: poveretto! non aveva moglie né figli, e cenava da solo in una camera d'affitto, tranne quella sera>]] and in pity for him, life being now strong enough to bear her on again, she began all this business, as a sailor not without weariness sees the wind fill his sail and yet hardly wants to be off again and thinks how, had the ship sunk, he would have whirled round and round and found rest on the floor of the sea.

## Markers of direct quotation

### *Mrs Dalloway*

Mrs. Dalloway said she would buy the flowers herself.

For Lucy had her work cut out for her. The doors would be taken off their hinges; Rumpelmayer's men were coming. And then, thought Clarissa Dalloway, what a morning – fresh as if issued to children on a beach. [AS, a, ic, qt, comma <FIDtoDD “E che mattinata!” pensava Clarissa Dalloway>] [AS, a, ic, qt, dash <FIDtoDD pensava Clarissa Dalloway “fresca, pare fatta apposta per dei bimbi su una spiaggia”>]]

What a lark! What a plunge! For so it had always seemed to her when, with a little squeak of the hinges, which she could hear now, she had burst open the French windows and plunged at Bourton into the open air. How fresh, how calm, stiller than this of course, the air was in the early morning; like the flap of a wave; the kiss of a wave; chill and sharp and yet (for a girl of eighteen as she then was) solemn, feeling as she did, standing there at the open window, that something awful was about to happen; looking at the flowers, at the trees with the smoke winding off them and the rooks rising, falling; standing and looking until Peter Walsh said, ‘Musing among the vegetables?’ [[ST] [AS, r, ic, qt] [PFP, r, g, qt] [LRD, r, ic, qt] [NF, r, ic, qt]] – was that it? – ‘I prefer men to cauliflowers’ [[ST] [AS, r, ic, qt] [PFP, r, g, qt] [LRD, r, ic, qt] [NF, r, ic, qt]] – was that it? He must have said it at breakfast one morning when she had gone out on to the terrace – Peter Walsh. He would be back from India one of these days, June or July, she forgot which, for his letters were awfully dull; it was his sayings one remembered; his eyes, his pocket-knife, his smile, his grumpiness and, when millions of things had utterly vanished – how strange it was! – a few sayings like this about cabbages.

[two paragraphs without data]

[...] and even now, at this hour, discreet old dowagers were shooting out in their motor cars on errands of mystery; and the shopkeepers were fidgeting in their windows with their paste and diamonds, their lovely old sea-green brooches in eighteenth-century settings to tempt Americans (but one must economise, not buy things rashly for Elizabeth) [AS, a, ic, qt, within brackets <“bisogna fare economia però, non far spese pazze per Elizabeth”>], and she, too, loving it as she did with an

absurd and faithful passion, being part of it, since her people were courtiers once in the time of the Georges, she, too, was going that very night to kindle and illuminate; to give her party. But how strange on entering the Park, the silence; the mist; the hum; the slow-swimming happy ducks; the pouched birds waddling; and who should be coming along with his back against the Government buildings, most appropriately, carrying a despatch box stamped with the Royal Arms, who but Hugh Whitbread; her old friend Hugh –the admirable Hugh!

‘Good-morning to you, Clarissa!’ said Hugh, [[ST] [AS, r, g, dd] [PFP, r, g, dd] [LRD, r, g, dd] [NF, r, ic, dd]] rather extravagantly, for they had known each other as children. ‘Where are you off to?’ [[ST] [AS, r, g, dd] [PFP, r, g, dd] [LRD, r, g, dd] [NF, r, ic, dd]]

‘I love walking in London,’ said Mrs. Dalloway. [[ST] [AS, r, g, dd] [PFP, r, g, dd] [LRD, r, g, dd] [NF, r, ic, dd]] ‘Really it’s better than walking in the country.’

[[ST] [AS, r, g, dd] [PFP, r, g, dd] [LRD, r, g, dd] [NF, r, ic, dd]]

[thirteen paragraphs without data]

‘That is all,’ she said, looking at the fishmonger’s [[ST] [AS, r, g, dd] [PFP, r, g, dd] [LRD, r, ic, qt] [NF, r, ic, dd]]. ‘That is all,’ she repeated, [[ST] [AS, r, g, dd] [PFP, r, g, dd] [LRD, r, ic, qt] [NF, r, ic, dd]] pausing for a moment at the window of a glove shop where, before the War, you could buy almost perfect gloves. And her old Uncle William used to say a lady is known by her shoes and her gloves. He had turned on his bed one morning in the middle of the War. He had said, ‘I have had enough.’ [[ST] [AS, r, g, dd] [PFP, r, g, dd] [LRD, r, g, dd] [NF, r, ic, dd]] Gloves and shoes; she had a passion for gloves; but her own daughter, her Elizabeth, cared not a straw for either of them.

[two paragraphs without data]

Nonsense, nonsense! she cried to herself, pushing through the swing doors of Mulberry’s the florists. [AS, a, ic, qt, full-stop <“Non può essere, non può essere!”>]

[two paragraphs without data]

And as she began to go with Miss Pym from jar to jar, choosing, nonsense, nonsense, she said to herself, [AS, a, ic, qt, comma <“Non può essere, non può essere” ella diceva a se stessa andando con Miss Pym da un’aiuola a l’altra, addition of inverted commas accompanied by syntactic change>] more and more gently, as if

this beauty, this scent, this colour, and Miss Pym liking her, trusting her, were a wave which she let flow over her and surmount that hatred, that monster, surmount it all; and it lifted her up and up when – oh! a pistol shot in the street outside!

‘Dear, those motor cars,’ said Miss Pym, [[ST] [AS, r, g, dd < «Ah, queste automobili!» disse Miss Pym>] [PFP, r, g, dd <“Dio mio, queste automobili!” esclamò la signorina Pym>] [LRD, r, g, dd <«Ah, queste automobili!» disse la signorina Pym>] [NF, r, ic, dd <“Dio mio, queste automobili!” esclamò la signorina Pym >]] going to the window to look, and coming back and smiling apologetically with her hands full of sweet peas, as if those motor cars, those tyres of motor cars, were all *her* fault.

### ***To the Lighthouse***

It annoyed him that she should have made him speak like that, with Mrs Ramsay listening. If only he could be alone in his room working, he thought, among his books. That was where he felt at his ease. And he had never run a penny into debt; he had never cost his father a penny since he was fifteen; he had helped them at home out of his savings; he was educating his sister. Still, he wished he had known how to answer Miss Briscoe properly; he wished it had not come out all in a jerk like that. ‘You’d be sick.’ [[ST] [GC, r, g, qt] [ALM, r, g, qt] [NF, r, g, qt] [ALZ, r, ic, qt] [LB, r, g, qt]] He wished he could think of something to say to Mrs Ramsay, something which would show her that he was not just a dry prig. That was what they all thought him. He turned to her. But Mrs Ramsay was talking about people he had never heard of to William Bankes.

‘Yes, take it away,’ she said briefly, [[ST] [GC, r, g, dd] [ALM, r, g, dd] [NF, r, g, dd] [ALZ, r, g, dd] [LB, r, g, dd]] interrupting what she was saying to William Bankes to speak to the maid. ‘It must have been fifteen – no, twenty years ago – that I last saw her,’ she was saying, [[ST] [GC, r, g, dd] [ALM, r, g, dd] [NF, r, g, dd] [ALZ, r, g, dd] [LB, r, g, dd]] turning back to him again as if she could not lose a moment of their talk, for she was absorbed by what they were saying. [...]

‘Yes. She says they’re building a new billiard room,’ he said. [[ST] [GC, r, g, dd] [ALM, r, g, dd] [NF, r, g, dd] [ALZ, r, g, dd] [LB, r, g, dd]] No! No! That was out of the question! Building a new billiard room! It seemed to her impossible.

Mr Bankes could not see that there was anything very odd about it. They were very well off now. Should he give her love to Carrie?

‘Oh,’ said Mrs Ramsay with a little start, [[ST] [GC, r, g, dd] [ALM, r, g, dd] [NF, r, g, dd] [ALZ, r, g, dd] [LB, r, g, dd]] ‘No,’ she added, [[ST] [GC, r, g, dd] [ALM, r, g, dd] [NF, r, g, dd] [ALZ, r, g, dd] [LB, r, g, dd]] reflecting that she did not know this Carrie who built a new billiard room. But how strange, she repeated, to Mr Bankes’s amusement, that they should be going on there still. For it was extraordinary to think that they had been capable of going on living all these years when she had not thought of them more than once all that time. How eventful her own life had been, during those same years. Yet perhaps Carrie Manning had not thought about her either. The thought was strange and distasteful.

‘People soon drift apart,’ said Mr Bankes, [[ST] [GC, r, g, dd] [ALM, r, g, dd] [NF, r, g, dd] [ALZ, r, g, dd] [LB, r, g, dd]] feeling, however, some satisfaction when he thought that after all he knew both the Mannings and the Ramsays. He had not drifted apart he thought, laying down his spoon and wiping his clean-shaven lips punctiliously. But perhaps he was rather unusual, he thought, in this; he never let himself get into a groove. He had friends in all circles ... Mrs Ramsay had to break off here to tell the maid something about keeping food hot. That was why he preferred dining alone. All those interruptions annoyed him. Well, thought William Bankes, [GC, a, g, qt, full-stop <<Già,» pensava Guglielmo Bankes >] preserving a demeanour of exquisite courtesy and merely spreading the fingers of his left hand on the table-cloth as a mechanic examines a tool beautifully polished and ready for use in an interval of leisure, such are the sacrifices one’s friends ask of one. [GC, a, g, qt, comma <<ecco quali sacrifici bisogna fare all’amicizia>>] It would have hurt her if he had refused to come. But it was not worth it for him. Looking at his hand he thought that if he had been alone dinner would have been almost over now; he would have been free to work. Yes, he thought, it is a terrible waste of time. [GC, a, g, qt, full-stop <<Sì,» pensava,>] [GC, a, g, qt, comma <<è una gran perdita di tempo.>>] The children were dropping in still. ‘I wish one of you would run up to Roger’s room,’ Mrs Ramsay was saying. [[ST] [GC, r, g, dd] [ALM, r, g, dd] [NF, r, g, dd] [ALZ, r, g, dd] [LB, r, g, dd]] How trifling it all is, how boring it all is, he thought, compared with the other thing – work. [GC, a, g, qt, full-stop <<Com’è

inconcludente, noioso tutto questo tramestio al confronto d'altro; e cioè degli studi!»  
 continuò a pensare Bankes.>] Here he sat drumming his fingers on the table-cloth  
 when he might have been – he took a flashing bird's-eye view of his work. What a  
 waste of time it all was to be sure! Yet, he thought, she is one of my oldest friends. I  
 am by way of being devoted to her. [GC, a, g, qt, full-stop <<Pure,» pensò,>] [GC, a,  
 g, qt, comma <<la signora Ramsay è una delle mie più vecchie amicizie. Io le sono  
 sinceramente affezionato.>>>] Yet now, at this moment her presence meant absolutely  
 nothing to him: her beauty meant nothing to him; her sitting with her little boy at the  
 window – nothing, nothing. He wished only to be alone and to take up that book. He  
 felt uncomfortable; he felt treacherous, that he could sit by her side and feel nothing  
 for her. The truth was that he did not enjoy family life. It was in this sort of state that  
 one asked oneself, What does one live for? Why, one asked oneself, does one take all  
 these pains for the human race to go on? Is it so very desirable? Are we attractive as  
 a species? [[GC, p, colon and capital letter, qt, comma and capital letter <che  
 inducono l'uomo a domandarsi: Perché vivere? Perché darsi tanta briga per  
 continuare l'uman genere? E' esso tanto spregevole? Siamo noi una specie  
 simpatica?>] [ALM, a, g, qt, comma and capital letter <<Per che cosa si vive? Per  
 quale ragione si sopportano tante sofferenze purché continui la razza umana? E' poi  
 tanto desiderabile? Siamo poi una specie così attraente?>>] [ALZ, p, colon and  
 capital letter, qt, comma and capital letter <Era nello stato d'animo nel quale ci si  
 chiede: Perché si vive? Perché, ci si chiede, ci si dà tanta pena perché la razza umana  
 continui? E' davvero tanto auspicabile? Siamo attraenti come specie?>]] Not so very,  
 he thought, looking at those rather untidy boys. [GC, a, g, qt, full-stop <<Non  
 troppo,» egli pensò, guardando i ragazzi Ramsay che erano piuttosto sciatti >] His  
 favourite, Cam, was in bed, he supposed. Foolish questions, vain questions, questions  
 one never asked if one was occupied. Is human life this? Is human life that? One  
 never had time to think about it. But here he was asking himself that sort of question,  
 because Mrs Ramsay was giving orders to servants, and also because it had struck  
 him, thinking how surprised Mrs Ramsay was that Carrie Manning should still exist,  
 that friendships, even the best of them, are frail things. One drifts apart. He  
 reproached himself again. He was sitting beside Mrs Ramsay and he had nothing in  
 the world to say to her.

## 'Lestrygonians'

Swish and soft flop her stays made on the bed. Always warm from her. Always liked to let her self out. Sitting there after till near two taking out her hairpins. Milly tucked up in beddyhouse. Happy. Happy. That was the night....

– O, Mr Bloom, how do you do? [[ST] [DA, k] [BF, k]]

– Oh, how do you do, Mrs Breen? [[ST] [DA, k] [BF, k]]

– No use complaining. How is Molly those times? Haven't seen her for ages. [[ST] [DA, k] [BF, k]]

– In the pink, Mr Bloom said gaily. Milly has a position down in Mullingar, you know. [[ST] [DA, k] [BF, k]]

– Go away! Isn't that grand for her? [[ST] [DA, k] [BF, k]]

– Yes. In a photographer's there. Getting on like a house on fire. How are all your charges? [[ST] [DA, k] [BF, k]]

– All on the baker's list, Mrs Breen said. [[ST] [DA, k] [BF, k]]

How many has she? No other in sight.

– You're in black, I see. You have no... [[ST] [DA, k] [BF, k]]

– No, Mr Bloom said. I have just come from a funeral. [[ST] [DA, k] [BF, k]]

Going to crop up all day, I foresee. Who's dead, when and what did he die of? Turn up like a bad penny.

– O, dear me, Mrs Breen said. I hope it wasn't any near relation. [[ST] [DA, k] [BF, k]]

May as well get her sympathy.

– Dignam, Mr Bloom said. An old friend of mine. He died quite suddenly, poor fellow. Heart trouble, I believe. Funeral was this morning. [[ST] [DA, k] [BF, k]]

*Your funeral's tomorrow*

*While you're coming through the rye.*

*Diddlediddle dum dum*

*Diddlediddle...*

– Sad to lose the old friends, Mrs Breen's womaneyes said melancholily. [[ST] [DA, k] [BF, k]]

Now that's quite enough about that. Just quietly: husband.

– And your lord and master? [[ST] [DA, k] [BF, k]]

Mrs Breen turned up her two large eyes. Hasn't lost them anyhow.

– O, don't be talking! she said. He's a caution to rattlesnakes. He's in there now with his lawbooks finding out the law of libel. He has me heartscalded. Wait till I showyou. [[ST] [DA, k] [BF, k]]

[two paragraphs without data]

– There must be a new moon out, she said. He's always bad then. Do you know what he did last night? [[ST] [DA, k] [BF, k]]

Her hand ceased to rummage. Her eyes fixed themselves on him, wide in alarm, yet smiling.

– What? Mr Bloom asked. [[ST] [DA, k] [BF, k]]

Let her speak. Look straight in her eyes. I believe you. Trust me.

– Woke me up in the night, she said. Dream he had, a nightmare. [[ST] [DA, k] [BF, k]]

Indiges.

– Said the ace of spades was walking up the stairs. [[ST] [DA, k] [BF, k]]

– The ace of spades! Mr Bloom said. [[ST] [DA, k] [BF, k]]

### **'Nausicaa'**

– Now, baby, Cissy Caffrey said. Say out big, big. I want a drink of water. [[ST] [DA, k] [BF, k]]

And baby prattled after her:

– A jink a jink a jawbo. [[ST] [DA, k] [BF, k]]

[two paragraphs without data]

– Come here, Tommy, his sister called imperatively, at once! And you, Jacky, for shame to throw poor Tommy in the dirty sand. Wait till I catch you for that. [[ST] [DA, k] [BF, k]]

His eyes misty with unshed tears Master Tommy came at her call for their big sister's word was law with the twins. And in a sad plight he was after his misadventure. His little man-o'-war top and unmentionables were full of sand but Cissy was a past mistress in the art of smoothing over life's tiny troubles and very quickly not one speck of sand was to be seen on his smart little suit. Still the blue

eyes were glistening with hot tears that would well up so she kissed away the hurtness and shook her hand at Master Jacky the culprit and said if she was near him she wouldn't be far from him, her eyes dancing in admonition.

– Nasty bold Jacky! she cried. [[ST] [DA, k] [BF, k]]

She put an arm round the little mariner and coaxed winningly:

– What's your name? Butter and cream? [[ST] [DA, k] [BF, k]]

– Tell us who is your sweetheart, spoke Edy Boardman. Is Cissy your sweetheart? [[ST] [DA, k] [BF, k]]

– Nao, tearful Tommy said. [[ST] [DA, k] [BF, k]]

– Is Edy Boardman your sweetheart? Cissy queried. [[ST] [DA, k] [BF, k]]

– Nao, Tommy said. [[ST] [DA, k] [BF, k]]

– I know, Edy Boardman said none too amiably with an arch glance from her shortsighted eyes. I know who is Tommy's sweetheart. Gerty is Tommy's sweetheart. [[ST] [DA, k] [BF, k]]

– Nao, Tommy said on the verge of tears. [[ST] [DA, k] [BF, k]]

[eight paragraphs without data]

– You're not my sister, naughty Tommy said. It's my ball. [[ST] [DA, k] [BF, k]]

But Cissy Caffrey told baby Boardman to look up, look up high at her finger and she snatched the ball quickly and threw it along the sand and Tommy after it in full career, having won the day.

– Anything for a quiet life, laughed Ciss. [[ST] [DA, k] [BF, k]]

And she tickled tiny tot's two cheeks to make him forget and played here's the lord mayor, here's his two horses, here's his gingerbread carriage and here he walks in, chinchopper, chinchopper, chinchopper chin. But Edy got as cross as two sticks about him getting his own way like that from everyone always petting him.

– I'd like to give him something, she said, so I would, where I won't say. [[ST] [DA, k] [BF, k]]

– On the beetoteetom, laughed Cissy merrily. [[ST] [DA, k] [BF, k]]

Gerty MacDowell bent down her head and crimsoned at the idea of Cissy saying an unladylike thing like that out loud she'd be ashamed of her life to say,

flushing a deep rosy red, and Edy Boardman said she was sure the gentleman opposite heard what she said. But not a pin cared Ciss.

– Let him! she said with a pert toss of her head and a piquant tilt of her nose. Give it to him too on the same place as quick as I'd look at him. [[ST] [DA, k] [BF, k]]

### ***A Portrait***

– Hello, Bertie, any good in your mind? [[ST] [CP, k] [BO, rgoc] [MEC, rgoc] [MM, k]]

– Is that you, pigeon? [[ST] [CP, k] [BO, rgoc] [MEC, rgoc] [MM, k]]

– Number ten. Fresh Nelly is waiting on you. [[ST] [CP, k] [BO, rgoc] [MEC, rgoc] [MM, k]]

– Good night, husband! Coming in to have a short time? [[ST] [CP, k] [BO, rgoc] [MEC, rgoc] [MM, k]]

[three paragraphs without data]

– Well now, Ennis, I declare you have a head and so has my stick! Do you mean to say that you are not able to tell me what a surd is? [[ST] [CP, k] [BO, rgoc] [MEC, rgoc] [MM, k]]

[six paragraphs without data]

Ennis, who had gone to the yard, came back, saying:

– The boy from the house is coming up for the rector. [[ST] [CP, k] [BO, rgoc] [MEC, rgoc] [MM, k]]

A tall boy behind Stephen rubbed his hands and said:

– That's game ball. We can scut the whole hour. He won't be in till after half two. Then you can ask him questions on the catechism, Dedalus. [[ST] [CP, k] [BO, rgoc] [MEC, rgoc] [MM, k]]

Stephen, leaning back and drawing idly on his scribbler, listened to the talk about him which Heron checked from time to time by saying:

– Shut up, will you. Don't make such a bally racket! [[ST] [CP, k] [BO, rgoc] [MEC, rgoc] [MM, k]]

[two paragraphs without data]

– Here he is! Here he is! [[ST] [CP, k] [BO, rgoc] [MEC, rgoc] [MM, k]]

A boy from his post at the window had seen the rector come from the house. All the catechisms were opened and all heads bent upon them silently. The rector entered and took his seat on the dais. A gentle kick from the tall boy in the bench behind urged Stephen to ask a difficult question.

## Lexical repetition

### *Mrs Dalloway*

Mrs. Dalloway said she would buy the flowers herself.

For Lucy had her work cut out for her. The doors would be taken off their hinges; Rumpelmayer's men were coming. And then, thought Clarissa Dalloway, what a morning – fresh as if issued to children on a beach. [[ST, 2, association explicit] [AS, kept] [PP, kept] [LRD, kept] [NF, kept]]

What a lark! What a plunge! [[ST, 2, association explicit] [AS, omission through almost synonym <Che voglia matta di saltare! Così si era sentita a Bourton: quando, col lieve cigolar di cardini che ancora le pareva di udire, aveva spalancato le porte-finestre e s'era tuffata nell'aria aperta.>] [PP, kept] [LRD, kept] [NF, omission <Che gioia! Che terrore! [...] a Bourton spalancava le finestre e si tuffava nell'aria aperta.>]] For so it had always seemed to her when, with a little squeak of the hinges, which she could hear now, she had burst open the French windows and plunged at Bourton into the open air. [...] [one paragraph without data]

For having lived in Westminster—how many years now? over twenty, one feels even in the midst of the traffic, or waking at night, Clarissa was positive, a particular hush, or solemnity; an indescribable pause; a suspense (but that might be her heart, affected, they said, by influenza) before Big Ben strikes. There! Out it boomed. First a warning, musical; then the hour, irrevocable. The leaden circles dissolved in the air. Such fools we are, she thought, crossing Victoria Street. For Heaven only knows why one loves it so, how one sees it so, making it up, building it round one, tumbling it, creating it every moment afresh; but the veriest frumps, the most dejected of miseries sitting on doorsteps (drink their downfall) do the same; can't be dealt with, she felt positive, by Acts of Parliament for that very reason: they love life. In people's eyes, in the swing, tramp, and trudge; in the bellow and the uproar; the carriages, motor cars, omnibuses, vans, sandwich men shuffling and

swinging; brass bands; barrel organs; in the triumph and the jingle and the strange high singing of some aeroplane overhead was what she loved; life; London; this moment of June. [[ST, 2, association explicit] [AS, kept] [PP, kept] [LRD, kept] [NF, kept]] For it was the middle of June. The War was over, except for some one like Mrs. Foxcroft at the Embassy last night eating her heart out because that nice boy was killed and now the old Manor House must go to a cousin; or Lady Bexborough who opened a bazaar, they said, with the telegram in her hand, John, her favourite, killed; but it was over; thank Heaven—over. It was June. The King and Queen were at the Palace. And everywhere, though it was still so early, there was a beating, a stirring of galloping ponies, tapping of cricket bats; Lords, Ascot, Ranelagh and all the rest of it; wrapped in the soft mesh of the grey-blue morning air, which, as the day wore on, would unwind them, and set down on their lawns and pitches the bouncing ponies, whose forefeet just struck the ground and up they sprung, the whirling young men, and laughing girls in their transparent muslins who, even now, after dancing all night, were taking their absurd woolly dogs for a run; and even now, at this hour, discreet old dowagers were shooting out in their motor cars on errands of mystery; and the shopkeepers were fidgeting in their windows with their paste and diamonds, their lovely old sea-green brooches in eighteenth-century settings to tempt Americans (but one must economise, not buy things rashly for Elizabeth), and she, too, loving it as she did with an absurd and faithful passion, being part of it, since her people were courtiers once in the time of the Georges, she, too, was going that very night to kindle and illuminate; to give her party. But how strange, on entering the Park, the silence; [AS, additions of listing ‘e’ with change of punctuation <la nebbia, e un ronzar d’insetti, e le anatre felici che nuotavano lente, e i trampolieri panciuti che si dimenavano goffi.>] the mist; the hum; the slow-swimming happy ducks; the pouched birds waddling; and who should be coming along with his back against the Government buildings, most appropriately, carrying a despatch box stamped with the Royal Arms, who but Hugh Whitbread; her old friend Hugh—the admirable Hugh! [[ST, 4, listing and] [AS, kept + 1 kept with change of punctuation + 1 addition with change of punctuation. Segmented the narrative < E chi se ne veniva lemme lemme> + <; e giovani audaci e ridenti fanciulle in trasparenti vesti di mussola>] [PP, kept, literal version] [LRD, kept, literal version] [NF, shift from ‘and’ to idiomatic ‘ma’

and change of punctuation with shift from semicolon to full stop. Shift from coordinate to subordinate clause <e, sempre a quest'ora, anziane, riservate vedove sfrecciavano via [...]; mentre i negozianti s'affannavano a mettere in vetrina bigiotteria e strass [...]; e anche lei, che l'amava, come l'amava, di una passione assurda e fedele, [...]. Ma guarda guarda chi si avvicina [...]>]] **To the Lighthouse** But what have I done with my life? thought Mrs Ramsay, taking her place at the head of the table, and looking at all the plates making white circles on it. 'William, sit by me,' she said. 'Lily,' she said, wearily, 'over there.' They had that – Paul Rayley and Minta Doyle – she, only this – an infinitely long table and plates and knives. [[ST, listing, and] [GC, omission, from coordinate noun to prepositional phrase <con piatti e posate>] [NF, omission, from coordinate noun to prepositional phrase <con sopra i piatti e posate>] [ALM, kept, literal translation] [ALZ, kept, literal translation] [LB, kept, literal translation]] At the far end, was her husband, sitting down, all in a heap, frowning. What at? She did not know. She did not mind. She could not understand how she had ever felt any emotion or affection for him. She had a sense of being past everything, through everything, out of everything, as she helped the soup, as if there was an eddy – there – and one could be in it, or one could be out of it, and she was out of it. It's all come to an end, she thought, while they came in one after another, Charles Tansley – 'Sit there, please,' she said – Augustus Carmichael – and sat down. And meanwhile she waited, passively, for someone to answer her, for something to happen. But this is not a thing, she thought, ladling out soup, that one says.

Raising her eyebrows at the discrepancy –that was what she was thinking, this was what she was doing – ladling out soup – she felt, more and more strongly, outside that eddy; or as if a shade had fallen, and, robbed of colour, she saw things truly. The room (she looked round it) was very shabby. There was no beauty anywhere. She forebore to look at Mr Tansley. Nothing seemed to have merged. They all sat separate. And the whole of the effort of merging and flowing and creating rested on her. [[ST, listing, and] [GC, omission, shift to comma and restructuring <Lo sforzo di ravvivare la conversazione, di diffondere un senso di cordialità toccava a lei.>] [NF, kept, literal translation] [ALM, kept, literal translation] [ALZ, kept, literal translation] [LB, kept, literal translation]] Again she

felt, as a fact without hostility, the sterility of men, for if she did not do it nobody would do it, and so, giving herself a little shake that one gives a watch that has stopped, the old familiar pulse began beating, as the watch begins ticking – one, two, three, one, two, three. And so on and so on, she repeated, listening to it, sheltering and fostering the still feeble pulse as one might guard a weak flame with a newspaper. And so then, she concluded, addressing herself by bending silently in his direction to William Bankes – poor man! who had no wife and no children, and dined alone in lodgings except for to-night; and in pity for him, life being now strong enough to bear her on again, she began all this business, as a sailor not without weariness sees the wind fill his sail and yet hardly wants to be off again and thinks how, had the ship sunk, he would have whirled round and round and found rest on the floor of the sea.

[thirty-four paragraphs without data]

Why could he never conceal his feelings? Mrs Ramsay wondered, and she wondered if Augustus Carmichael had noticed. Perhaps he had; perhaps he had not. She could not help respecting the composure with which he sat there, drinking his soup. If he wanted soup, he asked for soup. Whether people laughed at him or were angry with him he was the same. He did not like her, she knew that; but partly for that very reason she respected him, and looking at him, drinking soup, very large and calm in the failing light, and monumental, and contemplative, she wondered what he did feel then, and why he was always content and dignified; and she thought how devoted he was to Andrew, and would call him into his room, and, Andrew said, ‘show him things’. And there he would lie all day long on the lawn brooding presumably over his poetry, till he reminded one of a cat watching birds, and then he clapped his paws together when he had found the word, and her husband said, ‘Poor old Augustus—he’s a true poet,’ which was high praise from her husband. [[ST, oral, and] [GC, omission, restructuring <La signora sapeva benissimo di non godere le sue simpatie; ma forse, in parte, lo rispettava proprio per quel motivo; e, guardando così, mentre sorbiva il brodo, grosso e placido nella penombra, Ø monumentale, Ø contemplativo, si domandò che mai provasse in quel momento e perché fosse costantemente dignitoso e soddisfatto. Ø Pensò pure quant’era affezionato a Andrea Ø che soleva chiamare in camera sua Ø per «mostrargli tante cose», come diceva il ragazzo. Ø Lo rivide poi disteso laggiù sul prato per giornate intere, a riflettere

probabilmente sulle sue poesie, con l'aria d'un gatto che fa la posta agli uccelli; lo rivide batter le mani alla scoperta della parola cercata, e riudì il marito esclamare: >] [NF, omission, restructuring <Lei non gli piaceva, lo sapeva. Ma in parte proprio per quella ragione lo ammirava, e guardandolo, mentre sorseggiava la sua minestra, enorme e tranquillo nella luce ormai scarsa, Ø monumentale, Ø contemplativo – si chiese chissà che cosa prova, e perché era sempre così dignitoso e soddisfatto. E pensò a com'era affezionato a Andrew, Ø che chiamava sempre nella sua stanza, Ø per «mostrargli le cose», come diceva Andrew. Ø Riusciva a passare tutto il giorno a meditare, sulle sue poesie probabilmente, sdraiato sul prato, finché assomigliava a un gatto che fa la posta agli uccelli; e quando trovava la parola giusta, batteva le mani, e suo marito diceva >] [ALM, one omission, minor restructuring <Lei non gli era simpatica, questo lo sapeva; ma lo rispettava in parte proprio per quella ragione e, guardandolo mentre sorseggiava la minestra, grande e placido nella luce che ormai svaniva, Ø monumentale e contemplativo, si domandò cosa provasse in quel momento e perché fosse sempre così soddisfatto e dignitoso; e pensò a com'era affezionato a Andrew, a come lo invitasse in camera sua e, come diceva Andrew, «gli mostrasse tante cose». E se ne stava tutto il giorno sdraiato sul prato, probabilmente a rimuginare le proprie poesie, e faceva venire in mente un gatto che spia gli uccellini; e quando trovava la parola giusta batteva insieme le zampe e suo marito diceva «Povero vecchio Augustus – è un vero poeta», cose che – detta da suo marito – era una lode altissima.>] [ALZ, kept, literal translation <Lei non gli piaceva, questo lo sapeva; ma in parte proprio per questo lo rispettava, e mentre lo guardava, intento a bere il brodo, grande e calmo nella luce declinante, e monumentale e contemplativo, lei si chiese che cosa provasse in quel momento, e perché fosse sempre soddisfatto e dignitoso; e pensava quanto fosse affezionato a Andrew, lo chiamava in camera sua, e, diceva Andrew, “gli faceva vedere tante cose”. E rimaneva sdraiato tutto il giorno sul prato, pensando probabilmente alla sua poesia, simile a un gatto che fa la posta agli uccelli, e batteva le zampe quando aveva trovato la parola giusta, e suo marito diceva: «Povero vecchio Augustus – è un vero poeta», il che, detto da suo marito, era in verità una lode.>] [LB, kept, one omission through restructuring <Lei sapeva di non piacergli; ma lo rispettava in parte proprio per tale ragione, e guardandolo mentre mangiava la minestra, molto grande e calmo

nella luce che svaniva, e monumentale, e contemplative, si chiese che cosa provasse, e perché fosse sempre così contento e dignitoso; e pensò quanto fosse affezionato a Andrew, che invitava in camera sua e, come diceva Andrew, «gli mostrava delle cose». E quando se ne stava tutto il giorno sdraiato sull'erba a meditare presumibilmente sulla poesia, tanto che ricordava un gatto che punta gli uccelli, e quando aveva trovato la parola batteva le zampe l'una con l'altra, e suo marito diceva: «Povero vecchio Augustus: è un vero poeta» il che, detto da lui, era un bellissimo complimento.>]]

### **'Lestrygonians'**

A sombre Y. M. C. A. young man, watchful among the warm sweet fumes of Graham Lemon's, placed a throwaway in a hand of Mr Bloom.

Heart to heart talks.

Bloo... Me? No.

Blood of the Lamb. [[ST, 2, association of ideas] [DA, kept] [BF, kept]]

[three paragraphs without data]

Phosphorus it must be done with. If you leave a bit of codfish for instance. I could see the bluey silver over it. Night I went down to the pantry in the kitchen. Don't like all the smells in it waiting to rush out. What was it she wanted? The Malaga raisins. Thinking of Spain. Before Rudy was born. The phosphorescence, that bluey greeny. Very good for the brain. [[ST, 2, return to topic] [DA, kept] [BF, kept]]

[seventeen paragraphs without data]

Good idea that. Wonder if he pays rent to the corporation. How can you own water really? It's always flowing in a stream, never the same, which in the stream of life we trace. Because life is a stream. [[ST, 4, association of ideas <see later the topic of 'stream of life'>] [DA, kept + addition <che nella corrente della vita noi rincorriamo>] [BF, kept + 2 additions <Scorre sempre [...] quel che in questa corrente rincorriamo>]] [...]

Mr Bloom moved forward, raising his troubled eyes. Think no more about that. After one. Timeball on the ballast office is down. Dunsink time. Fascinating little book that is of sir Robert Ball's. [[ST, 2, association of ideas] [DA, omission]

[BF, omission]] Parallax. I never exactly understood. There's a priest. Could ask him. Par it's Greek: parallel, parallax. Met him pike hoses she called it till I told her about the transmigration. O rocks! [[ST, 2, linker between paragraphs, establishes the continuation and offers a new perspective (from outside)] [DA, kept] [BF, kept]]

Mr Bloom smiled O rocks at two windows of the ballast office. She's right after all. Only big words for ordinary things on account of the sound [...].

[...] Devil of a job it was collecting accounts of those convents. Tranquilla convent. [[ST, 2, association of ideas] [DA, kept] [BF, kept]] That was a nice nun there, really sweet face. Wimple suited her small head. Sister? Sister? I am sure she was crossed in love by her eyes. Very hard to bargain with that sort of a woman. I disturbed her at her devotions that morning. But glad to communicate with the outside world. Our great day, she said. Feast of Our Lady of Mount Carmel. Sweet name too: caramel. [[ST, 2, association of ideas] [DA, kept] [BF, kept]] She knew I, I think she knew by the way she. If she had married she would have changed. I suppose they really were short of money. Fried everything in the best butter all the same. No lard for them. My heart's broke eating dripping. They like buttering themselves in and out. [[ST, 2, association of ideas] [DA, kept] [BF, kept]] Molly tasting it, her veil up. Sister? Pat Claffey, the pawnbroker's daughter. It was a nun they say invented barbed wire.

### **'Nausicaa'**

The three girl friends were seated on the rocks, enjoying the evening scene and the air which was fresh but not too chilly. Many a time and oft were they went to come there to that favourite nook to have a cosy chat beside the sparkling waves and discuss matters feminine, Cissy Caffrey and Edy Boardman with the baby in the pushcar and Tommy and Jacky Caffrey, two little curlyheaded boys, dressed in sailor suits with caps to match and the name H.M.S. Belleisle printed on both. For Tommy and Jacky Caffrey were twins, scarce four years old and [[ST, 2, emphatic 'and'] [DA, kept + increased emphasis through 'anche' <di appena quattro anni e molto rumorosi e anche un po' viziati>] [BF, omission through substitution with a comma <avevano appena compiuto quattro anni, gemelli molto rumorosi e viziati di tanto in

tanto>]] very noisy and spoiled twins sometimes but for all that darling little fellows with bright merry faces and endearing ways about them. [...]

[three paragraphs without data]

Cissy Caffrey cuddled the wee chap for she was awfully fond and of children, [DA, addition through shift from comma to 'e' <perché i bambini le piacevano tanto tanto ed era così paziente coi malatini>] so patient with little sufferers and Tommy Caffrey could never be got to take his castor oil unless it was Cissy Caffrey that held his nose and promised him the scatty heel of the loaf of brown bread with golden syrup on. [...]

[fourteen paragraphs without data]

Gerty MacDowell who was seated near her companions, lost in thought, gazing far away into the distance, was in very truth as fair a specimen of winsome Irish girlhood as one could wish to see. [...] Why have women such eyes of witchery? Gerty's were of the bluest Irish blue, set off by lustrous lashes and dark expressive brows. Time was when those brows were not so silkily-seductive. It was Madame Vera Verity, directress of the Woman Beautiful page of the Princess novelette, who had first advised her to try eyebrowline which gave that haunting expression to the eyes, so becoming in leaders of fashion, and she had never regretted it. Then there was blushing scientifically cured and [[ST, 2, humour/mockering] [DA, kept] [BF, kept]] how to be tall increase your height and you have a beautiful face but your nose? That would suit Mrs Dignam because she had a button one. But Gerty's crowning glory was her wealth of wonderful hair. It was dark brown with a natural wave in it. She had cut it that very morning on account of the new moon and it nestled about her pretty head in a profusion of luxuriant clusters and pared her nails too, Thursday for wealth. And just now at Edy's words as a telltale flush, delicate as the faintest rosebloom, crept into her cheeks she looked so lovely in her sweet girlish shyness that of a surety God's fair land of Ireland did not hold her equal.

For an instant she was silent with rather sad downcast eyes. [...] They were protestants in his family and of course Gerty knew Who came first and after Him the blessed Virgin and then Saint Joseph. [[ST, 2, humour/mockering] [DA, kept] [BF, kept]] But he was undeniably handsome with an exquisite nose and the shape of his

head too at the back without his cap on that she would know anywhere something off the common and the way he turned the bicycle at the lamp with his hands off the bars and also the nice perfume of those good cigarettes and besides they were both of a size<sup>13</sup> and that was why Edy Boardman thought she was so frightfully clever because he didn't go and ride up and down in front of her bit of a garden. [[ST, 5, feminine 'and'] [DA, kept] [BF, 1 omission <ed inoltre erano della stessa statura ecco perché Edy Boardman si credeva così terribilmente intelligente>]] he was what he looked, every inch a gentleman, [DA, addition of 'e' through shift from comma to 'e' <e poi la forma della testa da dietro senza berretto>]

### **'Penelope'**

Yes because he never did a thing like that before as ask to get his breakfast in bed with a couple of eggs since the City arms hotel when he used to be pretending to be laid up with a sick voice doing his highness to make himself interesting to that old faggot Mrs Riordan that he thought he had a great leg of and she never left us a farthing all for masses for herself and her soul greatest miser ever was actually afraid to lay out 4d for her methylated spirit telling me all her ailments she had too much old chat in her about politics and [[ST, 2, listing/emphasis 'and'] [DA, kept] [BF, kept]] earthquakes and the end of the world let us have a bit of fun first God help the world if all the women were her sort down on bathingsuits and lownecks of course nobody wanted her to wear I suppose she was pious because no man would look at her twice I hope I'll never be like her a wonder she didnt want us to cover our faces but she was a welleducated woman certainly and [[ST, 2 storytelling 'and'] [DA, kept] [BF, kept]] her gabby talk about Mr Riordan here and Mr Riordan there I suppose he was glad to get shut of her and her dog smelling my fur and always edging to get up under my petticoats especially then still I like that in him polite to old women like that and [[ST, 2, listing 'and'] [DA, kept] [BF, kept]] waiters and beggars too hes not proud out of nothing but not always

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<sup>13</sup> Gabler 1986: and besides they were both of a size too he and she and that was why Edy Boardman thought she was so frightfully clever because he didn't go and ride up and down in front of her bit of a garden.

## ***A Portrait***

The swift December dusk had come tumbling clownishly after its dull day and, as he stared through the dull square of the window of the schoolroom, he felt his belly crave for its food. He hoped there would be stew for dinner, turnips and [[ST, 3, listing ‘and’] [CP, 2 omissions <rape carote patate sfatte e grassi pezzi di montone>] [BO, kept] [MEC, kept] [MM, kept]] carrots and bruised potatoes and fat mutton pieces to be ladled out in thick peppered flourfattened sauce. Stuff it into you, his belly counselled him.

[seven paragraphs without data]

A cold lucid indifference reigned in his soul. [...] He had sinned mortally not once but many times and he knew that, while he stood in danger of eternal damnation for the first sin alone, by every succeeding sin he multiplied his guilt and his punishment. His days and [[ST, 2, listing ‘and’] [CP, listing né <Per lui né i giorni né le opere né i pensieri potevano spiare>] [BO, omission through shift from ‘and’ to commas] [MEC, omission through shift from ‘and’ to comma] [MM, omission]] works and thoughts could make no atonement for him, the fountains of sanctifying grace having ceased to refresh his soul. At most, by an alms given to a beggar whose blessing he fled from, he might hope wearily to win for himself some measure of actual grace. Devotion had gone by the board. What did it avail to pray when he knew that his soul lusted after its own destruction? A certain pride, a certain awe, withheld him from offering to God even one prayer at night, though he knew it was in God's power to take away his life while he slept and hurl his soul hellward ere he could beg for mercy. His pride in his own sin, his loveless awe of God, told him that his offence was too grievous to be atoned for in whole or in part by a false homage to the Allseeing and Allknowing.

[two paragraphs without data]

On the wall of his bedroom hung an illuminated scroll, the certificate of his prefecture in the college of the sodality of the Blessed Virgin Mary. [...] The glories of Mary held his soul captive: spikenard and [[ST, 2, listing ‘and’] [CP, omission <spicanardo, mirra e olibano>] [BO, omission through shift from ‘and’ to comma] [MEC, omission through shift from ‘and’ to comma] [MM, omission though shift from ‘and’ to comma]] myrrh and frankincense, symbolizing the preciousness of

God's gifts to her soul, rich garments, symbolizing her royal lineage, her emblems, the lateflowering plant and lateblossoming tree, symbolizing the age-long gradual growth of her cultus among men. When it fell to him to read the lesson towards the close of the office he read it in a veiled voice, lulling his conscience to its music.

[thirty-one paragraphs without data]

The next day brought death and judgement, stirring his soul slowly from its listless despair. [...] He felt the death chill touch the extremities and creep onward towards the heart, [BO, addition of 'e' <e inerpicarsi verso il cuore, e i vividi centri cerebrali>] the film of death veiling the eyes, [BO, addition of 'e'] the bright centres of the brain extinguished one by one like lamps, [BO, addition of 'e'] the last sweat oozing upon the skin, [BO, addition of 'e'] the powerlessness of the dying limbs, [BO, addition of 'e'] the speech thickening and wandering and failing [[ST, 2, listing 'and']] [CP, omission through shift from 'and' to comma <la parola ispessirsi, perdersi e venir meno>] [BO, omission through shift from 'and' to comma, like Pavese] [MEC, omission through shift from 'and' to comma, like Pavese and Oddera] [MM, kept]], [BO, addition of 'e'] the heart throbbing faintly and more faintly, all but vanquished, [BO, addition of 'e'] the breath, the poor breath, the poor helpless human spirit, sobbing and sighing, gurgling and rattling in the throat. No help! No help! He, he himself, his body to which he had yielded was dying. Into the grave with it! Nail it down into a wooden box, the corpse. Carry it out of the house on the shoulders of hirelings. Thrust it out of men's sight into a long hole in the ground, into the grave, to rot, to feed the mass of its creeping worms and to be devoured by scuttling plumpbellied rats.

## **Emotive emphasis**

### ***Mrs Dalloway***

Mrs. Dalloway said she would buy the flowers herself.

For Lucy had her work cut out for her. The doors would be taken off their hinges; Rumpelmayer's men were coming. And then, thought Clarissa Dalloway, what a morning – fresh as if issued to children on a beach. [[ST, n, intensifier, what] [AS, y, intensifier, che <quotation marks added, «E che mattinata!»] [PP, y, intensifier, che] [LRD, n, intensifier, che] [NF, n, intensifier, che]]

What a lark! [[ST, y, intensifier, what] [AS, y, intensifier, che] [PP, y, intensifier, che] [LRD, y, intensifier, che] [NF, y, intensifier, che]] What a plunge! [[ST, y, intensifier, what] [AS, y, intensifier, che <She joins the two exclamations>] [PP, y, intensifier, che] [LRD, y, intensifier, che] [NF, y, intensifier, che]] For so it had always seemed to her when, with a little squeak of the hinges, which she could hear now, she had burst open the French windows and plunged at Bourton into the open air. How fresh, how calm, stiller than this of course, the air was in the early morning; [[ST, n, intensifier, how] [AS, n, intensifier, quanto] [PP, n, intensifier, come] [LRD, n, intensifier, come] [NF, n, intensifier, come]] [[ST, n, intensifier, how] [AS, n, intensifier, quanto] [PP, n, intensifier, come] [LRD, n, intensifier, come] [NF, n, intensifier, come]] like the flap of a wave; the kiss of a wave; chill and sharp and yet (for a girl of eighteen as she then was) solemn, feeling as she did, standing there at the open window, that something awful was about to happen; looking at the flowers, at the trees with the smoke winding off them and the rooks rising, falling; standing and looking until Peter Walsh said, ‘Musing among the vegetables?’ – was that it? – ‘I prefer men to cauliflowers’ – was that it? He must have said it at breakfast one morning when she had gone out on to the terrace – Peter Walsh. He would be back from India one of these days, June or July, she forgot which, for his letters were awfully dull; it was his sayings one remembered; his eyes, his pocket-knife, his smile, his grumpiness and, when millions of things had utterly vanished – how strange it was! a few sayings like this about cabbages. [[ST, y, intensifier, how] [AS, y, other, davvero <strano davvero!>] [PP, y, intensifier, che] [LRD, y, intensifier, che] [NF, y, intensifier, come]]

[one paragraph without data]

For having lived in Westminster – how many years now? over twenty, one feels even in the midst of the traffic, or waking at night, Clarissa was positive, a particular hush, or solemnity; an indescribable pause; a suspense (but that might be her heart, affected, they said, by influenza) before Big Ben strikes. There! [[ST, y, other] [AS, y, other, <Ecco!>] [PP, y, other, <Eccolo!>] [LRD, y, other <Ecco!>] [NF, y, other <Ecco!>]] Out it boomed. First a warning, musical; then the hour, irrevocable. The leaden circles dissolved in the air. Such fools we are, she thought, crossing Victoria Street. [[ST, n, intensifier, such] [AS, n, intensifier, che] [PP, n,

intensifier, che] [LRD, n, intensifier, come] [NF, n, intensifier, come]] For Heaven only knows why one loves it so, how one sees it so, making it up, building it round one, tumbling it, creating it every moment afresh; but the veriest frumps, the most dejected of miseries sitting on doorsteps (drink their downfall) do the same; can't be dealt with, she felt positive, by Acts of Parliament for that very reason: they love life. In people's eyes, in the swing, tramp, and trudge; in the bellow and the uproar; the carriages, motor cars, omnibuses, vans, sandwich men shuffling and swinging; brass bands; barrel organs; in the triumph and the jingle and the strange high singing of some aeroplane overhead was what she loved; life; London; this moment of June...

For it was the middle of June. The War was over, except for some one like Mrs. Foxcroft at the Embassy last night eating her heart out because that nice boy was killed and now the old Manor House must go to a cousin; or Lady Bexborough who opened a bazaar, they said, with the telegram in her hand, John, her favourite, killed; but it was over; thank Heaven – over [[ST, n, interjection, expressive, thank Heaven] [AS, n, interjection, expressive, grazie a Dio] [PP, n, interjection, expressive, grazie a Dio] [LRD, n, interjection, expressive, grazie a Dio] [NF, n, interjection, expressive, grazie a Dio]]. It was June. The King and Queen were at the Palace. And everywhere, though it was still so early, there was a beating, a stirring of galloping ponies, tapping of cricket bats; Lords, Ascot, Ranelagh and all the rest of it; wrapped in the soft mesh of the grey-blue morning air, which, as the day wore on, would unwind them, and set down on their lawns and pitches the bouncing ponies, whose forefeet just struck the ground and up they sprung, the whirling young men, and laughing girls in their transparent muslins who, even now, after dancing all night, were taking their absurd woolly dogs for a run; and even now, at this hour, discreet old dowagers were shooting out in their motor cars on errands of mystery; and the shopkeepers were fidgeting in their windows with their paste and diamonds, their lovely old sea-green brooches in eighteenth-century settings to tempt Americans (but one must economise, not buy things rashly for Elizabeth), and she, too, loving it as she did with an absurd and faithful passion, being part of it, since her people were courtiers once in the time of the Georges, she, too, was going that very night to kindle and illuminate; to give her party. But how strange, on entering the Park, the silence [[ST, n, intensifier, how] [AS, n, nothing < from exclamation to

statement. Ma intanto la colpì il silenzio, all'entrar nel parco>] [PP, n, intensifier, che] [LRD, n, intensifier, come] [NF, n, intensifier, come]]; the mist; the hum; the slow-swimming happy ducks; the pouched birds waddling; and who should be coming along with his back against the Government buildings, most appropriately, carrying a despatch box stamped with the Royal Arms, who but Hugh Whitbread; [NF, y, other <Ma guarda guarda chi si avvicina, molto appropriatamente venendo dai palazzo del Governo, con tanto di catena adorna dello stemma reale!>] her old friend Hugh – the admirable Hugh! [[ST, y, other, exclamatory question] [AS, y, other, exclamatory question] [PP, y, other] [LRD, y, other, exclamatory question] [NF, y, other, exclamatory question]]

### ***To the Lighthouse***

Raising her eyebrows at the discrepancy – that was what she was thinking, this was what she was doing – ladling out soup – she felt, more and more strongly, outside that eddy; or as if a shade had fallen, and, robbed of colour, she saw things truly. [...] And so on and so on, she repeated, listening to it, sheltering and fostering the still feeble pulse as one might guard a weak flame with a newspaper. And so then, she concluded, addressing herself by bending silently in his direction to William Bankes – poor man! [[ST, y, other] [GC, y, other] [NF, y, other] [ALM, y, other] [ALZ, y, other] [LB, y, other]] who had no wife and no children, and dined alone in lodgings except for to-night; [GC, y, other <così senza moglie né figli, costretto a desinare, tranne quella sera, da un'affittacamere! >] and in pity for him, life being now strong enough to bear her on again, she began all this business, as a sailor not without weariness sees the wind fill his sail and yet hardly wants to be off again and thinks how, had the ship sunk, he would have whirled round and round and found rest on the floor of the sea.

[two paragraphs without data]

How old she looks, how worn she looks, Lily thought, and how remote. [[ST, n, intensifier, how] [GC, y, intensifier, come <Come pare invecchiata, stanca e lontana! >] [NF, n, intensifier, come] [ALM, n, intensifier, che] [ALZ, n, intensifier, come] [LB, n, intensifier, come]] [[ST, n, intensifier, how] [GC, y, intensifier, come] [NF, n, intensifier, come] [ALM, n, intensifier, che] [ALZ, n, intensifier, come] [LB,

n, intensifier, come]] [[ST, n, intensifier, how] [GC, y, intensifier, come] [NF, n, intensifier, quanto] [ALM, n, intensifier, come] [ALZ, n, intensifier, come] [LB, n, intensifier, come]] Then when she turned to William Bankes, smiling, it was as if the ship had turned and the sun had struck its sails again, and Lily thought with some amusement because she was relieved, Why does she pity him? For that was the impression she gave, when she told him that his letters were in the hall. Poor William Bankes, she seemed to be saying, [GC, y, other, , dd <<Povero Bankes!>>] as if her own weariness had been partly pitying people, and the life in her, her resolve to live again, had been stirred by pity. And it was not true, Lily thought; it was one of those misjudgments of hers that seemed to be instinctive and to arise from some need of her own rather than of other people's. He is not in the least pitiable. He has his work, Lily said to herself. She remembered, all of a sudden as if she had found a treasure, that she too had her work. In a flash she saw her picture, and thought, Yes, I shall put the tree further in the middle; [[ST, n, interjection, expressive, yes] [GC, n, interjection, expressive, già, dd <<Già, sposterò quell'albero verso il centro>>] [NF, n, interjection, expressive, sì] [ALM, n, interjection, expressive, sì, dd <<Sì, debbo spostare l'albero verso il centro>>] [ALZ, n, interjection, expressive, sì] [LB, n, interjection, expressive, sì]] then I shall avoid that awkward space. That's what I shall do. That's what has been puzzling me. She took up the salt cellar and put it down again on a flower in the pattern in the table-cloth, so as to remind herself to move the tree.

'It's odd that one scarcely gets anything worth having by post, yet one always wants one's letters,' said Mr Bankes.

What damned rot they talk, thought Charles Tansley, laying down his spoon precisely in the middle of his plate, [[ST, n, intensifier, what] [GC, y, intensifier, che, dd <<Che discorsi insulsi!>>] [NF, n, intensifier, quante] [ALM, n, intensifier, che] [ALZ, n, intensifier, quante] [LB, n, intensifier, che]] which he had swept clean, as if, Lily thought (he sat opposite to her with his back to the window precisely in the middle of the view), he were determined to make sure of his meals. Everything about him had that meagre fixity, that bare unloveliness. But nevertheless, the fact remained, it was impossible to dislike anyone if one looked at them. She liked his eyes; they were blue, deep set, frightening.

[one paragraph without data]

For he was not going to talk the sort of rot these people wanted him to talk. He was not going to be condescended to by these silly women. He had been reading in his room, and now he came down and it all seemed to him silly, superficial, flimsy. Why did they dress? He had come down in his ordinary clothes. He had not got any dress clothes. ‘One never gets anything worth having by post’ – that was the sort of thing they were always saying. They made men say that sort of thing. [GC, y, other <E c’erano uomini costretti a dir cose simili! the agent of the source sentence is slightly changed, from women to indefinite >] [LB, n, intensifier, che <E che facevano dire agli uomini.>] Yes, it was pretty well true, he thought. [[ST, n, interjection, expressive, yes] [GC, n, nothing <Però era vero, rifletté.>] [ALZ, n, interjection, expressive, sì] [ALM, n, interjection, expressive, già] [NF, n, interjection, expressive, sì] [LB, n, interjection, expressive, sì]] They never got anything worth having from one year’s end to another. They did nothing but talk, talk, talk, eat, eat, eat. It was the women’s fault. Women made civilisation impossible with all their ‘charm’, all their silliness.

### **‘Lestrygonians’**

A sombre young man, watchful among the warm sweet fumes of Graham Lemon's, placed a throwaway in a hand of Mr Bloom.

Heart to heart talks.

Bloo... Me? No. [[ST, n, interjection, expressive, no] [DA, n, interjection, expressive, no] [BF, n, interjection, expressive, no]]

[five paragraphs without data]

From Butler's monument house corner he glanced along Bachelor's walk. Dedalus' daughter there still outside Dillon's auctionrooms. Must be selling off some old furniture. Knew her eyes at once from the father. Lobbing about waiting for him. Home always breaks up when the mother goes. Fifteen children he had. Birth every year almost. That's in their theology or the priest won't give the poor woman the confession, the absolution. Increase and multiply. Did you ever hear such an idea? Eat you out of house and home. No families themselves to feed. [BF, n, mica <Loro tanto mica ce l’hanno una famiglia da sfamare>] Living on the fat of the land. Their

butteries and larders. I'd like to see them do the black fast Yom Kippur. Crossbuns. One meal and a collation for fear he'd collapse on the altar. A housekeeper of one of those fellows if you could pick it out of her. Never pick it out of her. Like getting L. s. d. out of him. Does himself well. No guests. All for number one. Watching his water. Bring your own bread and butter. His reverence. Mum's the word.

Good Lord, [[ST, n, interjection, expletive, Good Lord] [DA, n, interjection, expletive, Buon Dio] [BF, n, interjection, expletive, Buon Signore]] that poor child's dress is in flitters. Underfed she looks too. Potatoes and marge, marge and potatoes. It's after they feel it. Proof of the pudding. Undermines the constitution.

As he set foot on O'Connell bridge a puffball of smoke plumed up from the parapet. Brewery barge with export stout. England. Sea air sours it, I heard. Be interesting some day get a pass through Hancock to see the brewery. Regular world in itself. Vats of porter, wonderful. Rats get in too. Drink themselves bloated as big as a collie floating. Dead drunk on the porter. Drink till they puke again like christians. Imagine drinking that! [[ST, y, other] [DA, y, other] [BF, y, other]] Rats: vats. Well of course [[ST, n, interjection, expressive, well] [DA, n, interjection, expressive, be'] [BF, n, nothing]] if we knew all the things. [[ST, n, wish construction, if] [DA, n, wish construction, se <certo, se si sapesse sempre come stanno le cose.>] [BF, y, wish construction, se <Certo se sapessimo tutta la santa verità!>]]

Looking down he saw flapping strongly, wheeling between the gaunt quaywalls, gulls. Rough weather outside. If I threw myself down? Reuben J's son must have swallowed a good bellyful of that sewage. One and eightpence too much. Hhhhm. [[ST, n, interjection, expressive, hhhhm] [DA, n, interjection, expressive, humm] [BF, n, interjection, expressive, uhhhm]] It's the droll way he comes out with the things. Knows how to tell a story too. [DA, n, intensifier, come < E poi come sa raccontare una storia. >]

[ten paragraphs without data]

They wheeled flapping weakly. I'm not going to throw any more. Penny quite enough. Lot of thanks I get. [DA, n, intensifier, che <e che bel ringraziamento, ironic construction>] Not even a caw. They spread foot and mouth disease too. If you cram

a turkey say on chestnutmeal it tastes like that. Eat pig like pig. But then why is it that saltwater fish are not salty? How is that?

[three paragraphs without data]

If he...

O! [[ST, y, interjection, expressive, O] [DA, y, interjection, expressive, Oh <Oh!>] [BF, y, interjection, expressive, O <O!>]]

Eh? [[ST, n, interjection, conative, eh] [DA, n, interjection, conative, eh] [BF, n, interjection, conative, eh]]

No... No. [[ST, n, interjection, expressive, no] [DA, n, interjection, expressive, no] [BF, n, interjection, expressive, no]]

No, no. I don't believe it. He wouldn't surely? [[ST, n, interjection, expressive, no] [DA, n, interjection, expressive, no] [BF, n, interjection, expressive, no]]

No, no. [[ST, n, interjection, expressive, no] [DA, n, interjection, expressive, no] [BF, n, interjection, expressive, no]]

Mr Bloom moved forward, raising his troubled eyes. Think no more about that. After one. Timeball on the ballastoffice is down. Dunsink time. Fascinating little book that is of sir Robert Ball's. [DA, n, intensifier, che <che libretto affascinante quello di sir Robert Ball.>] Parallax. I never exactly understood. There's a priest. Could ask him. Par it's Greek: parallel, parallax. Met him pike hoses she called it till I told her about the transmigration. O rocks! [[ST, y, interjection, expletive, O rocks, <appearing for the first time in Calipso 77>] [DA, y, interjection, expletive, Oh sorbe, <Oh, sorbe! He maintains the translation used in Calipso 64: consistency>] [BF, y, interjection, expletive, Oh che palle]]

### **'Nausicaa'**

The summer evening had begun to fold the world in its mysterious embrace. Far away in the west the sun was setting and the last glow of all too fleeting day lingered lovingly on sea and strand, [DA, n, interjection, expressive, ahimé <e l'ultimo barlume del giorno che ahimé fugge veloce indugiava amorosamente sul mare e sulla spiaggia>] [BF, n, interjection, expressive, ahimé <e l'ultimo raggio di luce del giorno ahimé troppo sfuggente indugiava amorosamente su mare e

spiaggia>] on the proud promontory of dear old Howth guarding as ever the waters of the bay, on the weedgrown rocks along Sandymount shore and, last but not least, on the quiet church whence there streamed forth at times upon the stillness the voice of prayer to her who is in her pure radiance a beacon ever to the storm-tossed heart of man, Mary, star of the sea.

[four paragraphs without data]

Cissy Caffrey cuddled the wee chap for she was awfully fond of children, so patient with little sufferers and Tommy Caffrey could never be got to take his castor oil unless it was Cissy Caffrey that held his nose and promised him the scatty heel of the loaf of brown bread with golden syrup on. What a persuasive power that girl had! [[ST, y, intensifier, what] [DA, y, intensifier, che ] [BF, y, intensifier, che]] But to be sure baby Boardman was as good as gold, a perfect little dote in his new fancy bib. None of your spoilt beauties, Flora MacFlimsy sort, was Cissy Caffrey. A truerhearted lass never drew the breath of life, always with a laugh in her gipsylike eyes and a frolicsome word on her cherryripe red lips, a girl lovable in the extreme. And Edy Boardman laughed too at the quaint language of little brother.

But just then there was a slight altercation between Master Tommy and Master Jacky. Boys will be boys and our two twins were no exception to this golden rule. The apple of discord was a certain castle of sand which Master Jacky had built and Master Tommy would have it right go wrong that it was to be architecturally improved by a frontdoor like the Martello tower had. But if Master Tommy was headstrong Master Jacky was selfwilled too and, true to the maxim that every little Irishman's house is his castle, he fell upon his hated rival and to such purpose that the wouldbe assailant came to grief and (alas to relate!) the coveted castle too. [[ST, y, other] [DA, y, other] [BF, y, other]] [[ST, ys, interjection, expressive, alas] [DA, ns, nothing] [BF, ns, nothing]] Needless to say the cries of discomfited Master Tommy drew the attention of the girl friends.

[fifteen paragraphs without data]

Gerty was dressed simply but with the instinctive taste of a votary of Dame Fashion for she felt that there was just a might that he might be out. A neat blouse of electric blue, selftinted by dolly dyes (because it was expected in the *Lady's Pictorial* that electric blue would be worn), with a smart vee opening down to the division and

kerchief pocket (in which she always kept a piece of cottonwool scented with her favourite perfume because the handkerchief spoiled the sit) and a navy threequarter skirt cut to the stride showed off her slim graceful figure to perfection. She wore a coquettish little love of a hat of wideleaved nigger straw contrast trimmed with an underbrim of eggblue chenille and at the side a butterfly bow to tone. All Tuesday week afternoon she was hunting to match that chenille but at last she found what she wanted at Clery's summer sales, the very it, slightly shopsoiled but you would never notice, seven fingers two and a penny. She did it up all by herself and what a joy was hers when she tried it on then, smiling at the lovely reflection which the mirror gave back to her! [[ST, y, intensifier, what] [DA, y, intensifier, che] [BF, y intensifier, che]] [...]

And yet and yet!<sup>14</sup> [[ST, y, other] [DA, y, other] [BF, y, other]] That strained look on her face! [[ST, y, other] [DA, y, other] [BF, y, other]] A gnawing sorrow is there all the time. Her very soul is in her eyes and she would give worlds to be in the privacy of her own familiar chamber where, giving way to tears, she could have a good cry and relieve her pentup feelings. Though not too much because she knew how to cry nicely before the mirror.<sup>15</sup> You are lovely, Gerty, it said. The paly light of evening falls upon a face infinitely sad and wistful. Gerty MacDowell yearns in vain. Yes, [[ST, n, interjection, expressive, yes] [DA, n, interjection, expressive, sì] [BF, n, interjection, expressive, sì]] she had known from the very first that her daydream of a marriage has been arranged and the weddingbells ringing for Mrs Reggy Wylie T. C. D. (because the one who married the elder brother would be Mrs Wylie) and in the fashionable intelligence Mrs Gertrude Wylie was wearing a sumptuous confection of grey trimmed with expensive blue fox was not to be. He was too young to understand. He would not believe in love, a woman's birthright. The night of the party long ago in Stoer's (he was still in short trousers) when they were alone and he stole an arm round her waist she went white to the very lips. He called her little one

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<sup>14</sup> Gabler 1986: And yet - and yet!

<sup>15</sup> Gabler 1986: Her very soul is in her eyes and she would give worlds to be in the privacy of her own familiar chamber where, giving way to tears, she could have a good cry and relieve her pentup feelings though not too much because she knew how to cry nicely before the mirror.

in a strangely husky voice and snatched a half kiss (the first!) [[ST, y, other] [DA, y, other] [BF, y, other]] but it was only the end of her nose and then he hastened from the room with a remark about refreshments. Impetuous fellow! [[ST, y, other] [DA, y, other] [BF, y, other]] Strength of character had never been Reggy Wylie's strong point and he who would woo and win Gerty MacDowell must be a man among men. But waiting, always waiting to be asked and it was leap year too and would soon be over. No prince charming is her beau ideal to lay a rare and wondrous love at her feet but rather a manly man with a strong quiet face who had not found his ideal, perhaps his hair slightly flecked with grey, and who would understand, take her in his sheltering arms, strain her to him in all the strength of his deep passionate nature and comfort her with a long long kiss. It would be like heaven. For such a one she yearns this balmy summer eve. With all the heart of her she longs to be his only, his affianced bride for riches for poor, in sickness in health, till death us two part, from this to this day forward.

### **'Penelope'**

Yes [[ST, n, interjection, phatic, yes] [DA, n, interjection, phatic, sì] [BF, n, interjection, phatic, si]] because he never did a thing like that before as ask to get his breakfast in bed with a couple of eggs since the City arms hotel when he used to be pretending to be laid up with a sick voice doing his highness to make himself interesting to that old faggot Mrs Riordan that he thought he had a great leg of and she never left us a farthing all for masses for herself and her soul greatest miser ever was actually afraid to lay out 4d for her methylated spirit telling me all her ailments she had too much old chat in her about politics and earthquakes and the end of the world let us have a bit of fun first God help the world if all the women were her sort [[ST, n, invocation] [DA, n, invocation <Dio ci scampi e liberi tutti se tutte le donne fossero come lei >] [BF, n, invocation <Iddio aiuti il mondo se tutte le donne fossero della sua razza>]] down on bathing-suits and lownecks of course nobody wanted her to wear I suppose she was pious because no man would look at her twice I hope Ill never be like her a wonder she didnt want us to cover our faces but she was a welleducated woman certainly and her gabby talk about Mr Riordan here and Mr Riordan there I suppose he was glad to get shut of her and her dog smelling my fur

and always edging to get up under my petticoats especially then still I like that in him polite to old women like that and waiters and beggars too hes not proud out of nothing but not always if ever he got anything really serious the matter with him its much better for them go into a hospital where everything is clean but I suppose Id have to dring it into him for a month yes [[ST, n, interjection, expressive, phatic, yes] [DA, n, interjection, phatic, s̀] [BF, n, interjection, phatic, si]] and then wed have a hospital nurse next thing on the carpet have him staying there till they throw him out or a nun maybe like the smutty photo he has shes as much a nun as Im not yes [[ST, n, interjection, phatic, yes] [DA, n, interjection, phatic, s̀] [BF, n, interjection, phatic, si]] because theyre so weak and puling when theyre sick they want a woman to get well if his nose bleeds youd think it was O tragic [[ST, n, interjection, expressive, O] [DA, n, nothing <se gli sanguina il naso c'è da credere che sia un dramma in piena regola>] [BF, n, interjection, expressive, Oh <Oh una tragedia>]] and that dyinglooking one off the south circular when he sprained his foot at the choir party at the sugarloaf Mountain the day I wore that dress Miss Stack bringing him flowers the worst old ones she could find at the bottom of the basket anything at all to get into a mans bedroom with her old maids voice trying to imagine he was dying on account of her to never see thy face again though he looked more like a man with his beard a bit grown in the bed father was the same besides I hate bandaging and dosing when he cut his toe with the razor paring his corns afraid hed get blood poisoning but if it was a thing I was sick then wed see what attention only of course the woman hides it not to give all the trouble they do yes [[ST, n, interjection, phatic, yes] [DA, n, interjection, phatic, s̀] [BF, n, interjection, phatic, si]] he came somewhere Im sure by his appetite anyway love its not or hed be off his feed thinking of her soeither it was one of those night women if it was down there he was really and the hotel story he made up a pack of lies to hide it planning it Hynes kept me who did I meet ah yes [[ST, n, interjection, expressive, ah yes] [DA, n, interjection, expressive, ah s̀] [BF, n, interjection, expressive, ah si]] I met do you remember Menton and who else who let me see that big babbyface I saw him and he not long married flirting with a young girl at Pooles Myriorama and turned my back on him when he slinked out looking quite conscious what harm but he had the impudence to make up to me one time well done to him mouth almighty and his boiled eyes of all the big stupoes I ever met and

thats called a solicitor only for I hate having a long wrangle in bed or else if its not that its some little bitch or other he got in with somewhere or picked up on the sly if they only knew him as well as I do [[ST, n, wish construction, if only] [DA, n, wish construction, se] [BF, n, wish construction, se solo]] yes [[ST, n, interjection, phatic, yes] [DA, n, interjection, phatic, sì] [BF, n, interjection, phatic, sì]]

### ***A Portrait***

The next day brought death and judgement, stirring his soul slowly from its listless despair. The faint glimmer of fear became a terror of spirit as the hoarse voice of the preacher blew death into his soul. He suffered its agony. He felt the death chill touch the extremities and creep onward towards the heart, the film of death veiling the eyes, the bright centres of the brain extinguished one by one like lamps, the last sweat oozing upon the skin, the powerlessness of the dying limbs, the speech thickening and wandering and failing, the heart throbbing faintly and more faintly, all but vanquished, the breath, the poor breath, the poor helpless human spirit, sobbing and sighing, gurgling and rattling in the throat. No help! No help! [[ST, y, other] [CP, y, other] [BO, y, other] [MEC, y, other] [MM, y, other]] [[ST, y, other] [CP, y, other] [BO, y, other] [MEC, y, other] [MM, y, other]] He, he himself, his body to which he had yielded was dying. Into the grave with it! [[ST, y, other, imperative] [CP, y, other, imperative] [BO, n, nothing] [MEC, y, other, imperative] [MM, n, nothing]] Nail it down into a wooden box, the corpse. Carry it out of the house on the shoulders of hirelings. Thrust it out of men's sight into a long hole in the ground, into the grave, to rot, to feed the mass of its creeping worms and to be devoured by scuttling plumpbellied rats.

Nor was that all. God's justice had still to be vindicated before men: after the particular there still remained the general judgement. The last day had come. The doomsday was at hand. The stars of heaven were falling upon the earth like the figs cast by the figtree which the wind has shaken. The sun, the great luminary of the universe, had become as sackcloth of hair. The moon was bloodred. The firmament was as a scroll rolled away. The archangel Michael, the prince of the heavenly host, appeared glorious and terrible against the sky. With one foot on the sea and one foot on the land he blew from the archangelical trumpet the brazen death of time. The

three blasts of the angel filled all the universe. Time is, time was, but time shall be no more. At the last blast the souls of universal humanity throng towards the valley of Jehoshaphat, rich and poor, gentle and simple, wise and foolish, good and wicked. The soul of every human being that has ever existed, the souls of all those who shall yet be born, all the sons and daughters of Adam, all are assembled on that supreme day. And lo, the supreme judge is coming! [[ST, y, other] [CP, y, other] [BO, y, other] [MEC, y, other] [MM, y, other]] [[ST, ys, interjection, expressive, lo] [CP, ys, interjection, expressive, ecco <Ed ecco, il supremo Giudice arriva!>] [BO, ys, interjection, expressive, ecco <Ed ecco, il supremo giudice viene!>] [MEC, ys, interjection, expressive, ecco <Ed ecco venire il supremo giudice!>] [MM, ys, other, adverb <E giù, il giudice supremo sta arrivando!>]] No longer the lowly Lamb of God, no longer the meek Jesus of Nazareth, no longer the Man of Sorrows, no longer the Good Shepherd, He is seen now coming upon the clouds, in great power and majesty, attended by nine choirs of angels, angels and archangels, principalities, powers and virtues, thrones and dominations, cherubim and seraphim, God Omnipotent, God Everlasting. He speaks: and His voice is heard even at the farthest limits of space, even In the bottomless abyss. Supreme Judge, from His sentence there will be and can be no appeal. He calls the just to His side, bidding them enter into the kingdom, the eternity of bliss prepared for them. The unjust He casts from Him, crying in His offended majesty: *Depart from me, ye cursed, into everlasting fire which was prepared for the devil and his angels.* O, what agony then for the miserable sinners! [[ST, y, intensifier, what] [CP, y, intensifier, quale] [BO, y, intensifier, quale] [MEC, y, intensifier, quale] [MM, y, intensifier, quale]] [[ST, ys, interjection, expressive, O] [CP, ys, interjection, expressive, Oh] [BO, ys, interjection, expressive, Oh] [MEC, ys, interjection, expressive, Oh] [MM, ys, interjection, expressive, Oh]] Friend is torn apart from friend, children are torn from their parents, husbands from their wives. The poor sinner holds out his arms to those who were dear to him in this earthly world, to those whose simple piety perhaps he made a mock of, to those who counselled him and tried to lead him on the right path, to a kind brother, to a loving sister, to the mother and father who loved him so dearly. But it is too late: the just turn away from the wretched damned souls which now appear before the eyes of all in their hideous and evil character. O you

hypocrites [[ST, n, interjection, conative, O] [CP, n, interjection, conative, Oh] [BO, n, interjection, conative, Oh] [MEC, n, interjection, conative, O] [MM, n, interjection, conative, O]], O, you whited sepulchres, [[ST, n, interjection, conative, O] [CP, n, interjection, conative, oh] [BO, n, interjection, conative, oh] [MEC, n, interjection, conative, o] [MM, n, interjection, conative, O]] O [[ST, n, interjection, conative, O] [CP, n, interjection, conative, oh] [BO, n, interjection, conative, oh] [MEC, n, interjection, conative, o] [MM, n, interjection, conative, O]] you who present a smooth smiling face to the world while your soul within is a foul swamp of sin, how will it fare with you in that terrible day?

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