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*Chromatic Echoes:
Female Voices and Perspectives in Translation*

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Introduction

我自己是女人，我会比别人更懂得女人的缺点，但我却更懂得女人的痛苦。¹ [I myself am a woman, and I, therefore, understand the failings of women better than others, but I understand the pain of women even more].

Exploring the intricate nuances of female subjectivity and the complex sociocultural mechanisms that shape the representation of women in society and art has always been a driving force in my academic pursuits. As a young student, and now an aspiring translator, I have always found myself drawn to this fascinating realm of knowledge. It was during one of these moments of reflection that I pictured, for no apparent reason, female expressiveness as an infinite palette of colours, each unique in its

brilliance and depth. And it was perhaps this vision that sparked the inspiration for this portfolio. After all, what are translators if not painters constantly mixing the colours of their palettes searching for new shades and lights with which to express and expand their knowledge of the world?

The present portfolio aims at providing a collection of powerful and diverse female voices from different cultures, historic eras, and social backgrounds. From the speeches of female politicians to the innermost reflections of fictional literary heroines navigating personal and societal challenges, these translations offer a glimpse into the rich yet complex worlds of women that from East to West refused to be merely confined behind the scenes of the literary and

¹ A quote by the Chinese writer and feminist Ding Ling excerpted from her revolutionary essay “三八节有感” [Thoughts on March 8th]. Full access to the

original text here: <https://www.marxists.org/chinese/reference-books/yanan1942/2-02.htm>.

social stage of their times. May my portfolio serve as a reminder that female voices and perspectives are an essential key feature in shaping our understanding of the world and deserve to be amplified, shared, and celebrated as much as those of their male counterparts.

Disclaimer:

I will use the following abbreviations in my translation briefs:

ST: Source Text

SL: Source Language

TT: Target Text

TL: Target Language

AOC: Alexandria Ocasio-Cortez

TA: Target Audience

MT: Machine Translation

Student Number	22327910	Text Number	1
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Source Text		Target Text	
Title	I am someone's daughter too	Title	Sono anch'io la figlia di qualcuno
Year Published	2020		
Author	Alexandria Ocasio-Cortez		
Language	American English	Language	Italian
Word Count	718	Word Count	768
Description of Source Text • <i>understanding of source text</i> • <i>knowledge of genre within source contexts</i> • <i>situation of source text familiarity with the formal features of a text (language variation(s), register, dialect)</i> (200 words max)	The ST is a feminist speech delivered by the U.S. Democratic Congresswoman Alexandria Ocasio-Cortez in the U.S. Capital building after being sexually defamed by the Republican Representative Ted Yoho (Remnick, <i>The New Yorker</i>, 2020). Whereas the first part of the speech focuses on the narration of the events (ST: l.1-15), the second is charged with social and political meaning, with Ocasio-Cortez highlighting how Mr. Yoho's attitude represents a chauvinistic behavioural pattern widely spread across the United States (ST: l.15-54). Formal features of the text include: - phrasal verbs (8 in total); - use of conjunctions ("and" is repeated 34 times) linked to the verbal nature of the ST (Halliday, 1989, 46); - vulgarisms (e.g., ST: l. 10 "a fucking bitch"); - alternation of formal (e.g., "levied", "uttered", "dehumanizing") and colloquial register ("minding my own business", "walking shoulder to shoulder"); - idioms (e.g., "he put his fingers in my face"). Typical features of the persuasive language are: - repetitions (Mr. Yoho's name repeated 13 times to reiterate his fault); - hyperboles (ST: l.11-13);		

	- personal pronouns and self-categorisations: the first-person pronoun “I” is used 34 times (Van De Mierop, Dorien, 2010, 232); - rhetorical questions (ST: I.29 “It’s just another day, right?”).
Strategy • <i>identification of translation problems</i> • <i>knowledge of genre within target context and situation of target text</i> • <i>justification of translation production of genre for target context</i> (200 words max)	The TT will be the edited and translated transcription of an interview with AOC and the Italian journalist Giovanna Pancheri. The script will be published in the form of an article in the weekly magazine <i>Voci dall’Estero</i> [Voices from Abroad], in which the journalist collects inspiring interviews with guests from overseas while working as a correspondent for the Italian newscast Sky TG24. Therefore, the TA will be the magazine subscribers. The following translating and post-editing strategies will be implemented: - employment of the third-person narration in the first part of the speech (ST: I.1-15), as an introduction to the contents of the interview; - removal of explicit temporal and geographical references to recontextualise AOC’S speech according to the fictional setting of the interview (e.g., “on the steps right here”; “the floor of this House”); - made-up questions in bold constructed on AOC’s statements to add transitions from one point of the speech to the other.
Critical Reflection • <i>textual analysis</i> (200 words max)	The TT was submitted to two sample Italian readers, unaware of the event, who then watched the video of AOC’S speech. They argued that: - the loss of features typical of orality (stressed words, intonation, body language) resulted in a less empathetic TL, which lowered the persuasiveness of AOC’s story (Georgakopoulou and Goutsos, 2004, 2); - consequently, they have not felt emotionally involved while reading the TT, which should be the main purpose when delivering a speech (Alkhirbash, 2016, 88). However, the third-person narration kept the readers engaged in the reading experience, while additional interjections (e.g., “beh” [well]) and rhetorical questions (e.g., “Sai qual’è la verità?” [you know what I think?]) linked each thematic

	section of the speech to the fictional questions of the journalist. The meaning of the ST has been preserved, apart from the explicit geographical references that have been removed where an adaptation was not possible to implement (ST: I. “I am here” became “Questo non è accettabile” [This is not acceptable] TT: I.57). Even if resulting in a different speech perception, the TT creates a new experience for Italian readers who could benefit equally from AOC's speech and its social and political message.
Works Cited • <i>use of sources and reference material</i>	Primary source: “Rep. Alexandria Ocasio-Cortez (AOC) House Floor Speech Transcript on Yoho Remarks”. Rev. July 23, 2020. https://www.rev.com/blog/transcripts/rep-alexandria-ocasio-cortez-floor-speech-about-yoho-remarks-july-23 - Alkhirbash, Abdulrahman. “Speech Acts as Persuasive Devices in Selected Speeches of Dr. Mahathir Mohammed”, International Journal of English and Education, Vol. 5, Issue 2. 2016: 81-103 https://ijee.org/assets/docs/8.9925443.pdf; - Georgakopoulou, Alexandra, and Dionysis Goutsos. <i>Discourse Analysis: An Introduction</i>. Edinburgh University Press. 2004. - Halliday, M. A. K. <i>Spoken and written language</i> (2nd ed.). Oxford: Oxford University Press. 1989; - Remnick, David. “Alexandria Ocasio-Cortez Delivers a Lesson in Decency on the House Floor.” The New Yorker, July 24, 2020. https://www.newyorker.com/news/daily-comment/alexandria-ocasio-cortez-ted-yoho-lesson-in-decency-on-the-house-floor.

Source Text

I Am Someone's Daughter Too

About two days ago, I was walking up the steps of the Capitol when Representative Yoho suddenly turned a corner, and he was accompanied by Representative Roger Williams and accosted me on the steps right here in front of our nation's Capitol. I was minding my own business, walking up the steps and Representative Yoho put his finger in my face, he called me disgusting, he called me crazy, he called me out of my mind, and he called me dangerous [...]. I took a few steps ahead, I walked inside, and cast my vote. [...].

I walked back out and there were reporters in front of the Capitol and in front of reporters Representative Yoho called me, and I quote, "a fucking bitch." These were the words that Representative Yoho levied against a congresswoman. The congresswoman that not only represents New York's 14th Congressional District, but every congresswoman and every woman in this country. Because all of us have had to deal with this in some form, some way, some shape, at some point in our lives [...]. I have waited tables in restaurants. I have ridden the subway. I have walked the streets in New York City, and this kind of language is not new. I have encountered words uttered by Mr. Yoho and men uttering the same words as Mr. Yoho while I was being harassed in restaurants. I have tossed men out of bars

Target Text

Sono Anch'io La Figlia di Qualcuno

1 Solo poche settimane fa la Rappresentante Democratica Alexandria
2 Ocasio-Cortez è stata verbalmente assalita di fronte al Campidoglio degli
3 Stati Uniti dal Rappresentante Repubblicano Ted Yoho. Accompagnato
4 dal Rappresentante Roger Williams, Yoho ha puntato il dito contro la
5 senatrice dandole "della pazza, della disgustosa, della fuori di testa, della
6 pericolosa", come sostiene la stessa Ocasio-Cortez, aggiungendo poi: "Mi
7 ha chiamata, e cito testualmente, una fottuta stronza, di fronte a tutti i
8 giornalisti presenti". Parole forti quelle utilizzate dal Deputato
9 Repubblicano nei confronti di colei che rappresenta non solo il 14°
10 distretto congressuale di New York, ma tutte le deputate e tutte le donne
11 degli Stati Uniti d'America. Noi di *Voci dall'Estero* abbiamo avuto il piacere
12 di poterla intervistare, e porle alcune domande anche in merito a quanto
13 accaduto proprio di fronte al luogo dove Alexandria Campidoglio, di cui
14 riportiamo di seguito uno spezzone.

15
16 **G: Qual è la prima cosa a cui hai pensato nel momento in cui hai
17 realizzato ciò che ti stava capitando?**

18 A: Beh, senza dubbio è stata una cosa che non mi sarei mai aspettata.
19 Però al tempo stesso devo ammettere che questo tipo di linguaggio non

that have used language like Mr. Yoho's and I have encountered this type of harassment riding the subway in New York City. This is not new, and that is the problem. Mr. Yoho was not alone. He was walking shoulder to shoulder with Representative Roger Williams, and that's when we start to see that this issue is not about one incident. It is cultural. It is a culture of lack of impunity, of acceptance of violence and violent language against women, and an entire structure of power that supports that [...]. So while I was not deeply hurt or offended by little comments that are made, when I was reflecting on this, I honestly thought that I was just going to pack it up and go home. It's just another day, right? But then yesterday, Representative Yoho decided to come to the floor of the House of Representatives and make excuses for his behavior. And that I could not let go. I could not allow my nieces, I could not allow the little girls that I go home to, I could not allow victims of verbal abuse and worse to see that, to see that excuse and to see our Congress accept it as legitimate and accept it as an apology and to accept silence as a form of acceptance [...]. Mr. Yoho mentioned that he has a wife and two daughters. I am two years younger than Mr. Yoho's youngest daughter. I am someone's daughter too. My father, thankfully, is not alive to see how Mr. Yoho treated his daughter. My mother got to see Mr. Yoho's disrespect on the floor of this House towards me on television and I am here because I have to show my parents that I am their daughter and that they did not raise me to accept

è nuovo per me. Sai, ho lavorato come cameriera nei ristoranti. Ho preso la metro. Ho camminato per le strade di New York City e parole come quelle pronunciate dal signor Yoho sono le stesse che venivano pronunciate dagli uomini che mi molestavano nei ristoranti. Mi è capitato di buttare fuori dai bar uomini che hanno usato lo stesso linguaggio, è ho incontrato questo tipo di molestie in metro a New York. (si ferma) Non è una novità, e questo è il vero problema. Il signor Yoho non era solo. Stava camminando fianco a fianco con il rappresentante Roger Williams, ed è allora che iniziamo a vedere che non si tratta di un incidente. È un fattore culturale. È la cultura della mancanza di impunità, dell'accettazione della violenza e del linguaggio violento contro le donne, sostenuta da un'intera struttura di potere.

G: Se ci ripensi, qual è la cosa che sicuramente ti ha più ferita aldilà degli insulti verbali ricevuti?

A: Sai qual è la verità? Che non mi sono sentita affatto ferita, o offesa da tali commenti. Dopo l'accaduto stavo riflettendo e ho seriamente pensato di lasciar correre. È solo un altro giorno, giusto? Solo un ennesimo caso di violenza verbale contro noi donne. Ma poi pochi giorni dopo, il rappresentante Yoho ha deciso di venire in aula alla Camera dei Rappresentanti e giustificarsi per il suo comportamento, e allora no. Non potevo sorvolare su questo. Non potevo permettere alle mie nipoti, le mie bambine che mi aspettano a casa, o a tutte quelle vittime di abusi verbali

abuse from men. [...] In using that language in front of the press, he gave permission to use that language against his wife, his daughters, women in his community, and I am here to stand up to say that is not acceptable. I do not care what your views are. It does not matter how much I disagree or how much it incenses me or how much I feel that people are dehumanizing others. I will not do that myself. I will not allow people to change and create hatred in our hearts. And so what I believe is that having a daughter does not make a man decent. Having a wife does not make a decent man. Treating people with dignity and respect makes a decent man, and when a decent man messes up as we all are bound to do, he tries his best and does apologize. Not to save face, not to win a vote, he apologizes genuinely to repair and acknowledge the harm done so that we can all move on.

e non solo di assistere a questo, di assistere a tali giustificazioni, ma soprattutto di vedere il nostro Congresso accettarle come legittime e adottare il silenzio come forma di abnegazione.

G: Cosa diresti al Rappresentante Yoho, qualora stesse leggendo questa intervista?

A: Il signor Yoho ha detto di avere una moglie e due figlie. Beh, io sono due anni più giovane della figlia minore del signor Yoho. E sono anch'io la figlia di qualcuno. (si ferma) Mio padre, per fortuna, non è vivo per poter assistere al modo in cui il signor Yoho ha trattato sua figlia. Mia madre ha visto in televisione la mancanza di rispetto riservatami dal signor Yoho e se ho denunciato pubblicamente quanto accaduto è per dimostrare ai miei genitori che certamente non hanno insegnato alla loro figlia ad accettare abusi da parte degli uomini. Usando quel linguaggio davanti alla stampa, Mr. Yoho ha dato indirettamente legittimato l'uso dello stesso linguaggio contro sua moglie, contro le sue figlie, contro tutte le donne della sua comunità, e questo non è accettabile. Non contano le opinioni altrui. Non importa quanto io non sia d'accordo con tutto ciò, quanto la cosa mi irriti o quanto pensi che alcuni stiano disumanizzando altri. Io non lo farò. Non permetterò alle persone di cambiare e creare odio nei nostri cuori. E quindi quello che credo è che avere una figlia non ti rende uomo. Avere una moglie non ti rende uomo. Trattare le persone con dignità e rispetto rende un uomo tale, e quando un vero uomo commette un

64 errore, come può capitare a chiunque, fa del suo meglio e chiede
65 perdono. Non per salvare la faccia o per accaparrarsi un voto. Ma per
66 riconoscere e riparare sinceramente al danno commesso in modo che
67 tutti possano superarlo e andare avanti.

Student Number	22327910	Text Number	2
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Source Text		Target Text	
Title	Jane Eyre: An Autobiography	Title	Jane Eyre
Year Published	1897		
Author	Charlotte Brontë		
Language	English	Language	Italian
Word Count	664	Word Count	621
Description of Source Text • <i>understanding of source text</i> • <i>knowledge of genre within source contexts</i> • <i>situation of source text familiarity with the formal features of a text (language variation(s), register, dialect)</i> (200 words max)	The ST is an excerpt from chapter XXIII of the novel <i>Jane Eyre</i>, written by Charlotte Brontë and first published in 1847 as <i>Jane Eyre: An Autobiography</i> by Current Bell, Brontë's pseudonym (Gaskell 2009, 9). It is written in the first-person viewpoint as Jane serves both as the narrator and the main character, and the narrative flow features a mix of dialogue and inner monologue. (Peters 1991, 217). Here, the ST revolves around a dialogue between Jane and Mr. Rochester. Rhetorical devices include: - Repetitions to create emphasis (e.g. ST: l.1 "Thornfield" is repeated twice); - Parallelism (ST: l.5-6 "with what I reverence, with what I delight in"); - Metaphors ("automaton" ST: l.22 and "wild bird" ST: l.42 referring to Jane's relationship with Mr. Rochester) - Similes (ST: l.9 Jane compares leaving Thornfield to die). Formal features include: - Narration in first-person (ST: l.55 "I was silent"); - Archaisms (e.g. the adjective "petrified" meaning figuratively "paralysed with fright" comes from the 18th century). (Harper, OED); - Figurative language (ST: l.9 Jane uses a simile comparing leaving Thornfield to death); - Emotive language to evoke strong emotions in the reader (e.g. "terror", "anguish", "passion");		

	- Biblical references (ST: l. 26-31 allusion to the afterlife and divine judgment).
Strategy • <i>identification of translation problems</i> • <i>knowledge of genre within target context and situation of target text</i> • <i>justification of translation production of genre for target context</i> (200 words max)	The TT will be included as a sample translation in a translation proposal of <i>Jane Eyre</i> for the Italian series <i>Einaudi Tascabili</i> [Einaudi Pocket-sized] edited by Einaudi Press (Torino, Italy). Since the series itself aims at revitalising classic texts to be published in a modern style, a comparison with the latest Italian translation of <i>Jane Eyre</i>, edited by Luca Manini and published by Giunti Editore in 2019 will be carried out, to assure that the TT will be syntactically and linguistically up to date. The following strategies will be adopted: - obsolete expressions and words will be substituted with their modern Standard Italian equivalences (Nida 1969, 495); - the rhetorical devices will be translated with their Standard Italian equivalences (ibid.) to preserve the figurative language and rhythm of the ST; - the formal third-person singular pronoun <i>lei</i> [he/she] will substitute the English gender-neutral pronoun “you” to underline the characters’ reverence and respect towards each other’s social status (Bates & Benigni 1975, 275).
Critical Reflection • <i>textual analysis</i> (200 words max)	In Manini’s translation, both characters address each other with the historically older pronoun <i>voi</i> [second-person plural pronoun for you] (ibid.), which maintains an old-fashioned tone. Instead, the third-person singular pronoun <i>lei</i> was employed, giving the TT a formal yet modern tone. Specifically: - Rochester uses “lei” when addressing Jane throughout the first part of the dialogue (TT: l.1-44). Then, he switches to the informal “tu” [you] after kissing her (TT. L. 44 “Jane, paziente ta un momento” with -ta as the second-person singular suffix [ST: l.42 “Jane, be still”], as a way to linguistically stress the new degree of intimacy established with her (Rebelos and Strambi 2009, 61); - Jane uses the formal “lei” throughout the whole dialogue as a way to intentionally outline a social and sentimental distance from Rochester and stress her desire of independence.

	Some of Manini's lexical choices were questioned in favour of less old-fashioned options (e.g. "Sto malissimo" (TT: l.1) [<i>I feel so bad</i>], replaced Manini's "Sono addolorata" (Brontë 2019, 274), which gives a more colloquial tone to the archaic verb <i>to grieve</i> (Douglas, OED). The ST rhythm is preserved through the repetitions of words and syntactical constructions (TT: l.1 repetition of "Thornfield" twice; TT: l.1-2 "qui" [here] repeated twice).
Works Cited • <i>use of sources and reference material</i>	Primary source: Brontë, Charlotte. <i>Jane Eyre: An Autobiography</i>. Service & Paton. London. 1897; - Bates, E., & Benigni, L. "Rules of address in Italy: a sociological survey." <i>Language in Society</i>, Vol. 4, Issue 3. 1975. 271-288; - Brontë, Charlotte. <i>Jane Eyre</i>. Translated by Manini, Luca. Torino. Giunti Editore. 2019; - Gaskell, Elisabeth. <i>The Life of Charlotte Brontë</i>. Oxford University Press. 2009; - Harper Douglas, "Etymology of grieve," <i>Online Etymology Dictionary</i>, accessed April 19, 2023, https://www.etymonline.com/word/grieve. - Harper Douglas, "Etymology of Petrified," <i>Online Etymology Dictionary</i>, accessed April 18, 2023, https://www.etymonline.com/word/Petrified. - Nida, Eugene, A. "Science of Translation". <i>Language</i>. Vol. 45, Issue 3: 1969. 483-498. https://doi.org/10.2307/411434 - Peters, Joan D. "Finding A Voice: Towards A Woman's Discourse of Dialogue in The Narration of Jane Eyre". <i>Studies in the Novel</i>, Vol. 23, Issue 2. The Johns Hopkins University Press. 1991: 217-236. https://www.jstor.org/stable/29532779 - Rebelos, Margareta, Strambi, Antonella. "Address Pronouns in Italian CMC Exchanges: A 'Good Example' for L2 Learners?" <i>Italica</i> Vol. 86, Issue 1. 2009: 59–79. http://www.jstor.org/stable/40505860.

Source Text***Jane Eyre: An Autobiography***

"I grieve to leave Thornfield: I love Thornfield: -I love it, because I have lived in it a full and delightful life, — momentarily at least. I have not been trampled on. I have not been petrified. I have not been buried with inferior minds, and excluded from every glimpse of communion with what is bright and energetic and high. I have talked, face to face, with what I reverence, with what I delight in, — with an original, a vigorous, an expanded mind. I have known you, Mr. Rochester; and it strikes me with terror and anguish to feel I absolutely must be torn from you for ever. I see the necessity of departure; and it is like looking on the necessity of death."

"Where do you see the necessity?" he asked suddenly.

"Where? You, sir, have placed it before me."

"In what shape?"

"In the shape of Miss Ingram; a noble and beautiful woman, — your bride."

"My bride! What bride? I have no bride!"

"But you will have."

"Yes; — I will! — I will!" He set his teeth.

"Then I must go: you have said it yourself."

"No: you must stay! I swear it — and the oath shall be kept."

Target Text***Jane Eyre***

1 "Sto malissimo all'idea di lasciare Thornfield, amo Thornfield! Qui ho
2 vissuto una vita piena e meravigliosa, seppur breve. Qui non mi sono mai
3 sentita calpestata. Non mi sono mai sentita intimorita. Non sono stata
4 condannata a vivere circondata da menti inferiori, o esclusa da ogni
5 contatto con ciò che è bello, energico, spirituale. Mi sono confrontata con
6 ciò che rispetto, con ciò che mi piace, con una mente tanto originale ed
7 energica quanto vasta. Ho conosciuto Lei, signor Rochester, e il pensiero
8 di lasciarvi per sempre mi riempie di angoscia e terrore. E per quanto
9 necessaria, vedo la mia partenza a qualcosa di verosimile alla morte.

10 "Perché necessaria?" mi chiese improvvisamente.

11 "Perché? Lei, signore, me ne ha dato conferma."

12 "Come?"

13 "Con la signorina Ingram; una nobile e splendida donna, la Sua sposa."

14 "La mia sposa! Quale sposa? Io non ho nessuna sposa!"

15 "Ma l'avrà."

16 "Sì, l'avrò! Eccome se l'avrò!" disse stringendo i denti.

17 "Dunque devo andare: lo ha detto lei stesso."

18 "No, deve restare! Lo giuro e manterrò fede al giuramento."

"I tell you I must go!" I retorted, roused to something like passion. "Do you think I can stay to become nothing to you? Do you think I am an automaton? — a machine without feelings? And can bear to have my morsel of bread snatched from my lips, and my drop of living water dashed from my cup? Do you think, because I am poor, obscure, plain, and little, I am soulless and heartless? You think wrong! — I have as much soul as you, — and full as much heart! And if God had gifted me with some beauty and much wealth, I should have made it as hard for you to leave me, as it is now for me to leave you. I am not talking to you now through the medium of custom, conventionalities, nor even of mortal flesh; — it is my spirit that addresses your spirit; just as if both had passed through the grave and we stood at God's feet, equal, — as we are!"

"As we are!" repeated Mr. Rochester — "so," he added, enclosing me in his arms. Gathering me to his breast, pressing his lips on my lips: "So, Jane!"

"Yes, so, sir," I rejoined: "and yet not so; for you are a married man — or as good as a married man, and wed to one inferior to you — to one with whom you have no sympathy — whom I do not believe you truly love; for I have seen and heard you sneer at her. I would scorn such a union: therefore, I am better than you — let me go!"

"Where, Jane? To Ireland?"

"Yes — to Ireland. I have spoken my mind, and can go anywhere now."

20 "Le ho detto che devo andare!" replicai, scossa da qualcosa di simile alla
21 passione. "Pensa che io possa veramente restare qui sapendo di non
22 essere nulla per lei? Pensa che io sia un automa, una macchina priva di
23 sentimenti? Che possa sopportare di vedermi strappare via di bocca il mio
24 pezzetto di pane, o privata dell'unica goccia d'acqua rimasta nel mio
25 bicchiere? Credete che sia senz'anima e senza cuore, solo perché povera,
26 misteriosa, semplice e giovane? Si sbaglia! Ho un'anima e un cuore tanto
27 quanto lei. E se Dio mi avesse concesso un po' più di fascino e di ricchezze,
28 avrei reso questa separazione tanto dolorosa per lei quanto lo è ora per
29 me. Non le sto parlando secondo convenzioni sociali, e neppure da essere
30 mortale; il mio spirito si sta rivolgendo al suo, come se entrambi ci
31 trovassimo già al cospetto di Dio, uguali. Così come siamo!"

32 "Così come siamo!" ripeté Mr. Rochester. "Così," disse cingendomi la vita
33 con le sue braccia, accostandomi al suo petto, premendo le sue labbra
34 sulle mie "così, Jane!"

35 "Sì, signore, così," risposi "eppure non è così, lei è un uomo sposato, o
36 buono come un uomo sposato e sta per legarsi a una donna che le è
37 inferiore, una donna per la quale non mostra alcuna simpatia, e che non
38 credo lei ami veramente. Ho visto e sentito come rideva di lei. Una tale
39 unione mi fa solo che ribrezzo: dunque sono migliore di lei, mi lasci
40 andare!"

41 "Dove Jane? In Irlanda?"

“Jane, be still; don’t struggle so, like a wild frantic bird that is rending its own plumage in its desperation.”

“I am no bird; and no net ensnares me; I am a free human being with an independent will, which I now exert to leave you.”

Another effort set me at liberty, and I stood erect before him.

“And your will shall decide your destiny,” he said: “I offer you my hand, my heart, and a share of all my possessions.”

“You play a farce, which I merely laugh at.”

[...]

“Come to my side, Jane, and let us explain and understand one another.”

“I will never again come to your side: I am torn away now, and cannot return.”

“But, Jane, I summon you as my wife: it is you only I intend to marry.”

I was silent: I thought he mocked me.

“Come, Jane — come hither.”

“Your bride stands between us.”

He rose, and with a stride reached me.

“My bride is here,” he said, again drawing me to him, “because my equal is here, and my likeness. Jane, will you marry me?”

42 “Sì, in Irlanda. Ora che sono stata sincera con lei posso andare ovunque
43 io voglia.”

44 “Jane, pazienta un momento, non fremere come un uccello selvatico che
45 si strappa le penne dalla disperazione.”

46 “Non sono un uccello, e non sono prigioniera di nessuna rete. Sono libera
47 e dotata di una mia volontà, che ora mi dice di andare via da lei.”

48 Un altro sforzo mi liberò dalle sue braccia, ora stavo immobile di fronte a
49 lui.

50 “La tua volontà deciderà il tuo destino,” disse. “Ti offro la mia mano, il
51 mio cuore e una parte dei miei beni.”

52 “Lei sta recitando una parte, e non è affatto divertente.”

53 [...]

54 “Vieni qui vicino a me, Jane, cerchiamo di spiegarci e comprenderci l’un
55 l’altro.”

56 “Non mi avvicinerò mai più a lei, sono riuscita a sfuggirle e posso più
57 tornare indietro ormai.”

58 “Jane, te lo chiedo come fosse mia moglie. È solo te che intendo sposare.”

59 Rimasi in silenzio: credevo si stesse prendendo gioco di me.

60 “Vieni, Jane.”

61 “La sua sposa si interpone tra noi.”

62 Si alzò e venne verso di me.

63

64	“La mia sposa è qui,” disse, cingendomi ancora una volta a sé, “sei tu la
65	mia eguale, la mia simile. Jane, vuoi sposarmi?”

Student Number	22327910	Text Number	3
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Source Text		Target Text	
Title	女诫	Title	Lessons for women
Year Published	2009 (original: 106 A.D.)		
Author	Ban Zhao 班昭		
Language	Classical Chinese	Language	English
Word Count	187	Word Count	136
Description of Source Text • <i>understanding of source text</i> • <i>knowledge of genre within source contexts</i> • <i>situation of source text familiarity with the formal features of a text (language variation(s), register, dialect) (200 words max)</i>	<i>Nüjie</i> 女诫 [Lessons for women] is one of the earliest known texts on women's education and moral conduct in China (Hinsh 2014, 230). It is a treatise written by the Chinese scholar Ban Zhao 班昭 and includes seven sections, each of them devoted to a specific aspect of female morals (ibid. 231), accordingly to the oppressive Confucian tradition which ruled China's society up to the 20th century (Chen 1996, 230). The ST represents the fourth section, namely the one dedicated to the four female virtues every Chinese woman had to cultivate (ST: I.1-2). Formal and linguistic features: - written in Classical Chinese, the written form of the Chinese language used during the Han Dynasty (206 B.C.–220 A.D.) (Wang 2021, 66); - structural parallelisms and repetitions (four sections, each discussing one of the “妇行第四” [four virtues]; - linguistic parallelisms and repetitions (ST: I.1-2 “妇德，妇言，妇容，妇功” [female morality, female work, female appearance, female work] are all compounds consisting of a noun “妇” [female, woman] followed by a modifier); - short and straightforward sentences;		

	- aphorisms and proverbs: (e.g. ST: l. 15 direct citation from Confucius' <i>Analects</i> - Book VII, 7.30) (Eno 2015, 30) to reinforce the didactic tone of the author.
Strategy • <i>identification of translation problems</i> • <i>knowledge of genre within target context and situation of target text</i> • <i>justification of translation production of genre for target context</i> (200 words max)	My TT will be published in the literary section of <i>Early China</i>, an annual interdisciplinary journal that focuses on the cultural, historical, religious, and social developments of China from the pre-imperial period to the end of the Han Dynasty (available here https://www.cambridge.org/core/journals/early-china). My TA will therefore be scholars, researchers, and sinologists interested in Chinese early history, literature, and religion, as well as language students interested in the language of Ancient China. Since the content of the ST is strictly related to the historical context in which the author lived in and to the Confucian moral code, no major linguistic and syntactical changes will be made and a straight translation will be carried out to preserve the authenticity of Ban Zhao's words. The following strategy will be adopted: - Standard English will be used in all instances; - A formal register will be employed to preserve the pedagogical tone of the ST; - Footnotes will be provided to explain cultural-related clauses and words (ST: l.15).
Critical Reflection • <i>textual analysis</i> (200 words max)	An analysis of the TT outlines the following features: - The ST general meaning has been conveyed through a straightforward yet more elaborated syntax, in spite of the rigid lexical structure of the SL as well as the alphabetical linguistic system employed in the TL (Schmitt, Pan, and Tavassoli 1994, 420). In this way, some implicit facets of the SL are clarified for the TA (e.g. “女有四行” [lit. Women have four qualifications] becomes “Women must have four qualifications”). - Consequently, the aesthetic features of the ST, namely the parallel structure created in Classical Chinese by strict correspondence word for word and syllable for syllable (Plaks 1988, 47), are lost.

	- However, the repetitions (ST: 9-10-11) created by the compound V 是 [to be] 谓 [to speak; to name] (Collins Online Dictionary, 2023) have been preserved in the TT through the repetition of “this is what makes”, at the end of each sentence, thus maintaining the syntactical structure of the ST. Overall, the TT is a faithful translation of Ban Zhao’s text from a semantic viewpoint. However, it can be argued that when a very old text from a distant civilization is brought to current readers through translation, the language features of the ST will be inevitably transformed to meet the TA’s culture and expectations.
Works Cited • use of sources and reference material	Primary source: Zhou, Jianchang (2009). 班昭《女诫》全文国学基础 [The Full Text of Ban Zhao’s Lessons for Women. Basic Chinese Studies.] https://sites.google.com/site/xdguoxue/jing-dian-quan-wen/banzhao%E3%80%8Anuejie%E3%80%8Bquanwen - Chen, Yu Shi. 1996. “The Historical Template of Pan Chao's "Nū Chieh". In <i>T'oung Pao</i>, Second Series, Vol. 82, 4/5: 229-257. http://www.jstor.com/stable/4528699; - Eno, Robert. “The Analects of Confucius”. <i>Online Teaching Translation</i>. 2015. http://hdl.handle.net/2022/23420; - Hinsh, Bret. “Ban Zhao”. <i>Berkshire Dictionary of Chinese Biography</i>, Vol. 1, Berkshire Publishing Group. 2014: 222-235. https://www.academia.edu/36925619/Ban_Zhao; - Plaks, Andrew H. 1988. “Where the Lines Meet: Parallelism in Chinese and Western Literatures.” <i>Chinese Literature: Essays, Articles, Reviews</i>, Vol. 10, Issue 1-2: 43-60 https://www.jstor.org/stable/pdf/495141.pdf; - Wang, Aiqing. “Causation in Classical Chinese During the Warring States Period and in the Han Dynasty.” <i>Acta Linguistica Asiatica</i>, Vol. 11, Issue 2. University of Liverpool, United Kingdom. 2021. https://journals.uni-lj.si/ala/article/view/9499/9523.

Source Text

女诫

妇行第四：女有四行，一曰妇德，二曰妇言，三曰妇容，四曰妇功。

夫云妇德，不必才明绝异也；

妇言，不必辩口利辞也；

妇容，不必颜色美丽也；

妇功，不必工巧过人也。

清闲贞静，守节整齐，行己有耻，动静有法，是谓妇德。

择辞而说，不道恶语，时然后言，不厌于人，是谓妇言。

盥浣尘秽，服饰鲜絜，沐浴以时，身不垢辱，是谓妇容。

专心纺绩，不好戏笑，絜齐酒食，以奉宾客，是谓妇功。

此四者，女人之大德，而不可乏之者也。

然为之甚易，唯在存心耳。

古人有言：仁远乎哉？我欲仁，而仁斯至矣。此之谓也。

Target Text

Lessons for Women

- 1 The fourth female qualifications: women must have four qualifications,
- 2 the first is the female virtue, the second is the female word, the third is
- 3 the female appearance, and the fourth is the female work.
- 4 According to men, women should be neither wiser nor more surprising
- 5 than other people.
- 6 They should not be eloquent but dismissive when talking.
- 7 Their appearance should not result in a pretty or perfect face.
- 8 Their abilities should not be more skilful than others.
- 9 Being leisurely chaste, faithful and tidy, lawful in movement and stillness
- 10 are women's virtues.
- 11 Choosing carefully the words to speak, avoiding inappropriate language,
- 12 speaking at appropriate times, and not tiring other people, this is how a
- 13 woman speaks.
- 14 Washing clothes, keeping them fresh and clean, and taking a bath
- 15 without dishonouring or humiliating the body, this is what makes a
- 16 woman's appearance.
- 17 Focusing on sewing and weaving, making no silly laughter, arranging
- 18 food and drink, and serving guests with reverence, this is a woman's
- 19 duty.
- 20

21	These four are the greatest virtues of women and are indispensable.
22	However, they are very easy to possess, women should only keep them
23	in mind.
24	The ancients said: "How far is benevolence? If I want benevolence, then
25	it is at hand". ² The same can be said of the above qualities.

² The final clause is part of Confucius' *Analects*, an anthology of anecdotes and sayings written by himself and his disciples that exemplifies Confucius' ethical and moral codes (Eno 2015, 1).

Student Number	22327910	Text Number	4
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Source Text		Target Text	
Title	Storia di chi fugge e di chi resta	Title	Those who leave and those who stay
Year Published	2013		
Author	Elena Ferrante		
Language	Italian	Language	English
Word Count	388	Word Count	469
Description of Source Text • <i>understanding of source text</i> • <i>knowledge of genre within source contexts</i> • <i>situation of source text familiarity with the formal features of a text (language variation(s), register, dialect)</i> (200 words max)	<i>Storia di chi fugge e di chi resta</i> [Those who leave and those who stay] is the third novel of Elena Ferrante's series <i>L'Amica Geniale</i> [My brilliant friend], which entirely revolves around the controversial bond, at times a source of true friendship, at times a source of harsh rivalry, between two Neapolitan girls, Lila and Elena. The ST represents the moment in which Elena, who is also the narrator of the whole story, appraises from an adult perspective her relationship with Lila (Lee 2016, 491-492). Formal and linguistic features of the text include: - First-person narration (ST: l.1 "Mi disse" [She told me]); - Introspective tone (ST: l. 27-34): Elena is contemplating her personal growth and questioning her path in life, realising that she has always been living behind Lila's shadow and influence (Ibid., 491); - Conversational and informal register (ST: l.6 "Risatelle, tutto qui" [just some laughs, that's all]), like Elena is directly talking to the reader; - Cultural references to Southern Italy's culture and language (ST: l. 13 the word "rione" refers to Italian poor neighbourhoods (Ibid.); - Direct quotation (ST: l. 1-5) not marked with quotation marks;		

	- Italian proper nouns of people and cities (e.g. Nino, Gennaro, Firenze [Florence], Napoli [Naples]).
Strategy • <i>identification of translation problems</i> • <i>knowledge of genre within target context and situation of target text</i> • <i>justification of translation production of genre for target context</i> (200 words max)	The TT will be read during a live-reading event held at Trinity Centre for Literary and Cultural Translation by <i>The Italian Riveter Magazine</i>, a free publication devoted to European literature in English (full access to the magazine here: https://www.eurolitnetwork.com/the-riveter/). The TA will be postgraduate students enrolled in the Master of Philosophy in Literary Translation at Trinity College Dublin, as well as scholars and professors from TCD interested in literature and translation. As a linguistic experiment, native-Italian students have been asked to decontextualize and adjust the text to make it more familiar for an Irish audience. The following strategies will be implemented: - localisation of places and names: all the characters' names and references to the Italian cities will be translated according to the Irish setting and culture (e.g. Florence, the city where Elena moved to escape from the poorness and backwardness of the Neapolitan reality, will become Dublin, Ireland's capital city, while Naples will become the more suburban city of Limerick; Lila's name will be substituted for assonance with the Irish name Ellie); - Irish slang and idioms will substitute Italian idioms and expressions (ST: l.20 "non le dava le anise" [lit. he didn't stressed her out]).
Critical Reflection • <i>textual analysis</i> (200 words max)	The TT reveals the following features: - Lila's colloquial register (TT: l.1-6, "fair play", "modern stuff") and Elena's formal tone create a clear contrast through the TT. This aspect underlines how, even if coming from the same cultural background, the different lifepaths undertaken inevitably created a further distance between them, resulted in the distinct languages they employ; - The use of Irish idiomatic expressions and words (e.g. TT: "chisler" meaning "little boy" (McMahon and O'Donoghue, 2011), as well as the different setting provide different stylistic nuances to the ST and helps conveying a sense of familiarity to involve the TA;

	- Translating issues arose for Italian words which don't have an exact equivalent in the TT (e.g. "almanaccare" ST: l.24 [lit. to think about something intensely to guess something]. Therefore, longer sentences or words that are not a perfect match of the source ones have been used to convey the meaning of the ST as close as possible (e.g. the aforementioned "almanaccare" became "to think a lot" TT: l.26; "quante cose" [lit. how many things] in this case has an exclamatory tone, which is rendered into English by employing the exclamation "Jesus!" at the beginning (TT: l.18). Despite being stylistically and syntactically far from the ST in some points, the TT provides a faithful translation of Ferrante's book and represents an accurate yet original portrayal of Lila and Elena in both a different language and cultural environment.
Works Cited • <i>use of sources and reference material</i>	Primary source: Ferrante, Elena. 2013. <i>Storia di chi fugge e di chi resta</i>. E/O Editore. Roma. - Lee, A. 2016. "Feminine Identity and Female Friendships in the 'Neapolitan' Novels of Elena Ferrante." <i>British Journal of Psychotherapy</i>, 32: 491-501. https://doi.org/10.1111/bjp.12232; - "Chisler/chiseller." In <i>Brewer's Dictionary of Irish Phrase & Fable</i>, edited by McMahon, Sean, and Jo O'Donoghue. Chambers Harrap Publishers, 2006. https://www-oxfordreference-com.elib.tcd.ie/view/10.1093/acref/9780199916191.001.0001/acref-9780199916191-e-1145.

Source Text

Storia di Chi Fugge e di Chi Resta

Mi disse questo e poche altre cose scoordinate. *Complimenti, hai un marito bello e intelligente, parla come se fosse religioso anche se non crede, conosce tutti i fatti antichi e quelli moderni, soprattutto sa un sacco di cose su Napoli, mi sono vergognata, sono napoletana ma non so niente. Gennaro cresce, se ne occupa più mia madre che io, a scuola è bravo [...]*.

Risatelle, tutto qui. Quelle chiacchiere in corridoio mi confermarono che il nostro rapporto non aveva più intimità. S'era ridotto a notizie stringate, scarsi dettagli, battute cattive, parole in libertà, nessuno svelamento di fatti e pensieri solo per me. La vita di Lila era ormai sua e basta, pareva che non la volesse mettere in comune con nessuno [...].

Tuttora, mentre scrivo, mi accorgo che non ho elementi sufficienti per passare a *Lila andò, Lila fece, Lila incontrò, Lila pianificò*. Eppure, mentre tornavo in macchina a Firenze, ebbi l'impressione che lì nel rione, tra arretratezza e modernità, lei avesse più storia di me.

Quante cose m'ero persa andando via, credendo di essere destinata a chissà quale vita. Lila, che era rimasta, aveva un lavoro nuovissimo, guadagnava molto, agiva in assoluta libertà e secondo disegni che risultavano indecifrabili. Teneva tanto a suo figlio, gli si era dedicata moltissimo nei primi anni di vita, e ancora gli stava dietro; ma sembrava

Target Text

Those Who Leave and Those Who Stay

1 She told me that and a few other random things. *Fair play, you got such a*
2 *smart, handsome husband, he speaks like a devout man even if he doesn't*
3 *believe in God, he knows so many old and modern stuff, such a lot of things*
4 *about Dublin, I felt scarlet, I am from Limerick and I know nothing. Aidan*
5 *keeps growing, mam is taking care of him more than I do and is doing*
6 *really good in school [...]*.

7 Silly laughter, that's it. Those chitchats in the corridors confirmed to me
8 that our relationship was no longer as close as it had once been. It was all
9 just about fragmented news, poor details, waspish comments, empty
10 words, no revelation of thoughts or facts for my ears only. Ellie's life was
11 now her own life, almost like she didn't even want to share it with anyone
12 [...].

13 Even now, while writing, I realize that I know nothing about places Ellie
14 has been to, things she has done, people she has met, or even plans she
15 has made. However, while driving back to Dublin, I had the feeling that
16 there, in those neighbourhoods, stuck somewhere between backward
17 and modernity, she was once again one step forward than me.

18 Jesus! All the things that I have been missing since I left Dublin, thinking
19 that I was meant to live an extraordinary life! Instead, Ellie had a brand-

capace di liberarsene come e quando voleva, lui non le dava le ansie che mi davano le mie figlie. [...].

Mentre Pietro guidava in silenzio e le bambine litigavano tra loro, pensai molto a lei e a Nino, a ciò che sarebbe potuto accadere. Lila se lo riprenderà, almanaccai, farà in modo di rincontrarlo, lo condizionerà come sa fare lei, lo allontanerà dalla moglie e dal figlio, lo userà nella sua guerra non so più contro chi [...].

Diventare. Era un verbo che mi aveva sempre ossessionata, ma me ne accorsi per la prima volta solo in quella circostanza. Io volevo *diventare*, anche se non avevo mai saputo cosa. Ed ero *diventata*, questo era certo, ma senza un oggetto, senza una vera passione, senza un'ambizione determinata. Ero voluta *diventare* qualcosa – ecco il punto – solo perché temevo che Lila *diventasse* chissà chi e io restassi indietro. Il mio *diventare* era *diventare* dentro la sua scia. Dovevo ricominciare a *diventare*, ma per me, da adulta, fuori di lei.

20 new job and was earning a lot of money there, living independently and
21 following mysterious, hidden paths. She really cared about her son, she
22 had dedicated herself completely to him when he was a chisler, and she
23 still kept doing it; but she was able to cast him aside whenever she
24 pleased, he didn't act the maggot like my daughters did [...].

25 With Conor driving silently and the girls fighting with each other, I started
26 thinking a lot about Ellie and Finn, about all that could have happened.
27 She will have him back, I thought, she will meet and influence him once
28 again the way she is really good at, she will drive a wedge between him
29 and his family and use him in her own no-sense war against I don't even
30 know who anymore [...].

31 *Becoming*. This verb has always been haunting me, but I realized it clearly
32 for the first time only at that moment. I wanted to *become*, without even
33 knowing what. And I have *become*, unquestionably, but without an aim,
34 a true passion, a definite ambition. I had wanted to *become* something –
35 that's the point – just because I was afraid Ellie could have *become*
36 someone and I would have remained stuck behind her. My idea of
37 *becoming* was *becoming* following her footsteps. I had to start over and
become again, but for myself, as a grown up, outside of her.

Student Number	22327910	Text Number	5
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Source Text		Target Text	
Title	La Locandiera	Title	The Innkeeper
Year Published	1753		
Author	Carlo Goldoni		
Language	Italian	Language	English
Word Count	279	Word Count	271
Description of Source Text • <i>understanding of source text</i> • <i>knowledge of genre within source contexts</i> • <i>situation of source text familiarity with the formal features of a text (language variation(s), register, dialect)</i> (200 words max)	<i>La Locandiera</i> [The Innkeeper] is a comedy written by the Italian playwright Carlo Goldoni, which revolves around the character of Mirandolina, a charming innkeeper who manages to make all the inn's guests fall in love with her ("Mirandolina, or the Mistress of the Inn", Encyclopedia.Com, n.d.). The ST displays Mirandolina's monologue expressing her idea of love and marriage. Formal and linguistic features: - Standard Italian (ST: l.7 "sì bruscamente" instead of "così bruscamente" [lit. so rudely] is a typical feature of Florentine dialect (Bertinetto and Loporcaro 2005, 131); - Conversational tone (ST: l. 1 the interjection "Uh" and ST: l. 4 the exclamation "Oh"); - Rhetorical questions (6 in total); - Hyperboles (ST: l.4) to emphasise Mirandolina's popularity among the inn's guests; - Metaphors (e.g. "Cuori barbari e duri" [brute, cold hearts] referring to men); - Colloquial expressions (e.g. "cascamorti" [ladies' men], "presto presto" [lit. very quickly]); - Ironical tone: The Marquis of Forlipopoli is called by the nickname "Marchese Arsura" [lit. Marquis Dryness] as he has no money;		

	- Historical references: ST: l.21-22 Mirandolina refers to women as the best creatures of the world, contrasting the common belief in male superiority spread during the Enlightenment period (Weiss 1987, 81).
Strategy • <i>identification of translation problems</i> • <i>knowledge of genre within target context and situation of target text</i> • <i>justification of translation production of genre for target context</i> (200 words max)	The ST will be translated using the MT DeepL as a preliminary test for the 2023 update of the tool. The TT will be post-edited to ensure linguistic accuracy and consistency and thus sent to the DeepL control team. The TA will therefore be the DeepL developers who will be using the feedback to improve the tool translation's algorithms. The following strategies will be implemented: - Substitution of straightforward terms with more accurate ones to provide DeepL with a broader lexical algorithm; - Substitution of verb tenses that don't have a direct equivalent in English (e.g. ST: l.3 <i>Se avessi sposati</i> [If I had married] is a past conditional tense constituted by the auxiliary to have and the past participle of the verb "to marry", and is used in Italian to express hypothetical situations that could have occurred in the past); - Identifying and adding missing information where omitted by the MT; - Checking for context where a technically accurate yet not appropriate translation is generated.
Critical Reflection • <i>textual analysis</i> (200 words max)	Relevant adjustments: - the third conditional (TT: l.3 "If I had married") substituted the simple past "If I married" employed by the MT, resulting in a longer and more schematic sentence (TT: l.4 "I would have had so many husbands"); - The exclamatory tone of the SL (ST: l.4 "oh [...] quanti mariti") has been partly preserved through the use of additional expressions (TT: l. "so many husbands"), providing a less conversational register; - English idioms (e.g. TT: l.3 "all sizzle, no steak") were used to substitute DeepL's straight and inaccurate translations ("I like roast, and smoke I don't know what to do with"). Even if the TT overcomes the linguistic and syntactical problems generated by the MT, it lacks the humoristic nuances and oral features of the ST that were intended for stage performance (TT: l.5 "as rude as a bear" became "this yokel of a knight" which captures the ironic tone but loses the humoristic impact of the bear comparison, which may have been

	more effective in a performative context. Therefore, when dealing with MTs, translators must be aware that while still preserving the general meaning, the primary function of a text might be lost.
Works Cited • <i>use of sources and reference material</i>	- Bertinetto, Pier Marco, and Michele Loporcaro. 2005. "The Sound Pattern of Standard Italian, as Compared with the Varieties Spoken in Florence, Milan and Rome." <i>Journal of the International Phonetic Association</i> 35 (2): 131–51. https://doi.org/10.1017/s0025100305002148; - Weiss, Penny A. 1987. "Rousseau, Antifeminism, and Woman's Nature." <i>Political Theory</i> 15 (1): 81–98. https://doi.org/10.1177/0090591787015001005;

Source Text

La Locandiera

Uh, che mai ha detto? L'eccellentissimo signor marchese Arsura mi sposerebbe? Eppure, se mi volesse sposare, vi sarebbe una piccola difficoltà: io non lo vorrei. Mi piace l'arrosto, e del fumo non so che farne. Se avessi sposati tutti quelli che hanno detto volermi, oh avrei pure tanti mariti. Quanti arrivano a questa locanda, tutti di me si innamorano, tutti mi fanno i cascamorti, e tanti e tanti mi esibiscono di sposarmi addirittura. E questo signor cavaliere, rustico come un orso, mi tratta sì bruscamente? Questi è il primo forestiere capitato alla mia locanda, il quale non abbia avuto piacere di trattare con me. Non dico che tutti in un salto s'abbiano a innamorare: ma disprezzarmi così è una cosa che mi muove la bile terribilmente! È nemico delle donne? Non le può vedere? Povero pazzo! Non avrà ancora trovato quella che sappia fare. Ma la troverà, la troverà... E chissà che non l'abbia trovata? Con questi mi metto di picca. Quei che mi corrono dietro, presto presto mi annoiano. La nobiltà non fa per me. La ricchezza la stimo e non la stimo. Tutto il mio piacere consiste nel vedermi servita, vagheggiata, adorata. Questa è la mia debolezza, e questa è la debolezza di quasi tutte le donne. A maritarmi non ci penso nemmeno: non ho bisogno di nessuno; vivo onestamente e godo la mia libertà. Tratto con tutti, ma non mi innamoro mai di nessuno. Voglio burlarmi di tante caricature di amanti spasimati: e voglio usar tutta l'arte per vincere,

Target Text

The Innkeeper

1 Ehm, what on earth did he say? Marry me? His Excellence Marquis
2 Pinchpenny? Assuming so, there would be just a small problem: I would
3 not want to. All sizzle, no steak. If I had married every man who swore he
4 loved me, I would have had so many husbands! All the men who enter my
5 inn fall for me, even flaunting their intention to marry me. And this yokel
6 of a knight thinks he can treat me like this? How come this stranger has
7 no interest in getting a handle on me? I am not saying that people must
8 fall in love cold turkey, but rejecting me like this... god, it makes my
9 hackles rise! Does he hate women then? Can't he stand them? How
10 foolish! He has not met a girl who knows the drill yet. But he will find her,
11 one day. Who knows, maybe he has already. I find this kind of man so
12 damn interesting. I am sick to death of those who run after me. Nobility
13 is not for me. Wealth leaves me cold. To me, being cherished and truly
14 admired by someone is the greatest pleasure in life. This is my weakness,
15 every woman's weakness. Marriage is out of the question: I do not need
16 anyone; I live honestly and enjoy my freedom, playing the coquette with
17 everybody, but love nobody. I'll keep mocking all these bewildered lovers.
18 I will do it and I will use all my art to win, tear apart, and break down these
19 brute, cold hearts, our enemies. Enemies of the best thing that beautiful
20 Mother Nature has gifted the world with.

abbattere e conquassare questi cuori barbari e duri, che son nemici di noi,	21
che siamo la miglior cosa che abbia prodotto al mondo la bella madre	22
natura.	23

Student Number	22327910	Text Number	6
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Source Text		Target Text	
Title	陆小曼日记	Title	Lu Xiaoman's Diary
Year Published	2015 (original: 1925)		
Author	陆小曼 Lu Xiaoman		
Language	Chinese	Language	English
Word Count	703	Word Count	550
Description of Source Text • <i>understanding of source text</i> • <i>knowledge of genre within source contexts</i> • <i>situation of source text familiarity with the formal features of a text (language variation(s), register, dialect)</i> (200 words max)	<i>陆小曼日记</i> [Lu Xiaoman's Diary] is a collection of thoughts and personal reflections written in 1925 by the Chinese painter Lu Xiaoman 陆小曼. Here, a young Lu explores her inner thoughts and feeling, presenting a new conception of womanhood in early 20th-century's Chinese society and reflecting on culture and moral issues of that time (Zhang 2021, 34). The ST is an excerpt in which the young Lu recounts her troubled love affair with the famous Chinese poet Xu Zhimo 徐志摩 (Swindall 2016, 380). Formal features include: - First-person viewpoint (the first-person pronoun “我” is repeated 25 times); - Frequent use of adjectives (18 in total) and adverbs (6 in total): e.g. ST: l.23 “冷清的静” [cold and quiet stillness]; - Repetitions: the verb “知道” [to know] is repeated 4 times to reinforce Lu's attachment to Xu (ST: l. 38 “他知道我” [he knows me]); - Colloquial register: ST: l. 11 “笑嘻嘻” [onomatopoeic expression for smiling – it is read “xi xi”]; ST: l.3 “玩玩” [for fun]; - Metaphors (ST: l.24 “一切都无声无嗅了” [everything was silent and odourless], referring to her sense of isolation; - Rhetorical questions (ST: l.14-15);		

	- Emotive language (ST: I.33-34 “我只要一个安乐的家庭，如心的伴侣” [I just want a peaceful home and a soulmate who truly loves me]).
Strategy • <i>identification of translation problems</i> • <i>knowledge of genre within target context and situation of target text</i> • <i>justification of translation production of genre for target context</i> (200 words max)	The TT will be used as an educational text to teach about Chinese literature and writing style in the 20th century. The TA will be undergraduate students enrolled in the first year of the Chinese Studies (CNI4) Bachelor’s program held by the Irish Institute for Chinese Studies at UCD (University College Dublin). The following strategies will be adopted: - The ST’s straightforward tone, which may come across as too plain and uninteresting, will be substituted where possible by English figurative and idiomatic expressions; - Chinese culture-related terms (e.g. ST: I.2 “先生” [honorific term for adults, usually males, meaning “sir, mister”]) will be domesticated (Venuti 1995, 16-17) to allow full access and understandability of the text; - Tenses: since Chinese is a tenseless language (Lin 2003, 259), the proper English tense will be chosen based on context to avoid ambiguity; - Word order: since the SL follows a SOV structure (e.g. ST: I.9 “我本不想去车站送他” [lit. I not want go station send him]), the words will be rearranged to convey coherence in the TL; - Rearrangements of grammatically entangled sentences (e.g. ST: I.39-41) to shorten them down and keep the TA’s attention.
Critical Reflection • <i>textual analysis</i> (200 words max)	After reading the TT, I outlined the following features: - Some of the English equivalent expressions used don’t fully reflect the subtleties of the ST. For instance, where Lu conveys her reluctance to express certain thoughts, alluding to Chinese taboos and societal norms (ST: I.4-5) the English translation “couldn’t tell anyone” failed to capture this nuance; - A figurative language has been used (e.g. TT: I.6 “to leave a trace”) in contrast to the straightforward tone of the ST. This gives the text a different colour and flair and reflects Lu’s young age and naivety without introducing ambiguity.

	- Phrasal verbs (4 in total) and colloquialisms further enhance the informal tone but put the sophisticated style of the ST into the background. When translating materials for academic contexts both cultural and linguistic aspects of the SL should be preserved as accurately as possible, in order for the TA to have full access to the educational purpose of the text. Hence, achieving a coherent translation without sacrificing some of the SL's facets may pose a challenge for the translator, who must select carefully the aspects to preserve and those to erase where a coherent adaptation in the TL cannot be carried out.
Works Cited • <i>use of sources and reference material</i>	Primary source: 徐志摩. 2015. 爱眉小札：志摩日记 [Xu Zhimo. 2015. <i>Zhimo's Diary and Letter Collection</i>. Central Compilation Bureau]; - Swindall, Hall. 2016. "Reviewed Work(s): Chasing the Modern: The Twentieth-Century Life of Poet Xu Zhimo by Tony S. Hsu". In <i>China Review International</i>, Vol. 23, No. 4: 378-383. https://www.jstor.org/stable/10.2307/26593083; - Venuti, Lawrence. 1995. <i>The Translator's Invisibility: A History of Translation</i>. London; New York: Routledge; - Lin, Jo-Wang. 2003. "Temporal Reference in Mandarin Chinese". <i>Journal of East Asian Linguistics</i>, Vol. 12, No. 3: 259-311. https://link.springer.com/content/pdf/10.1023/A:1023665301095.pdf; - Zhang, Aihua. 2021. "Reinventing Tradition and Indigenizing Modernity: The Beijing New Women and Their Leisure in the Early Decades of the Twentieth Century." <i>Women's History Review</i>, Vol. 30, No.1: 28-48. https://doi.org/10.1080/09612025.2019.1695358.

Source Text

小曼日记

三月十一日

一个月之前我就动了写日记的心，因为听得“先生”们讲各国大文豪写日记的趣事，我心里就决定来写一本玩玩，可是我不记气候，不写每日身体的动作，我只把我每天的内心感想，不敢向人说的，不能对人讲的，借着一枝笔和几张纸来留一点痕迹。

不过想了许久老没有实行，一直到昨天摩叫我当信一样的写，将我心里所想的，不要遗漏一字的都写了上去，我才决心如此的做了，等摩回来时再给他当信看。[...]

昨天摩出国，我本不想去车站送他，可是又不能不去，在人群中又不能流露出十分难受的样子，还只是笑嘻嘻的谈话；恍惚满不在意似的。在许多人的目光之下，又不能容我们单独的讲几句话，这时候我又感觉到假的可恶，为什么要顾虑这许多？为什么不能要说什么就说什么呢？我几次想离开众人，过去说几句真话，可是说也惭愧。平时的决心和勇气，不知都往哪里跑了，只会泪汪汪的看着他，连话都说不出口来。 [...]

回家走进了屋子，四面都露出一冷清清的静，好像连钟都不走了似的，一切都无声无嗅了。我坐到书桌上，看见他给我的信，东西，日记，我拿在手里发怔，也不敢去看，也不想开

Target Text

Lu Xiaoman's Diary

March, the 11th

A month ago, I was inspired to start keeping a diary after hearing stories and anecdotes on influential writers keeping them. I decided to write one just for fun, but I won't talk about the weather or what I do every day. Instead, I will try to write down those innermost thoughts that I couldn't tell anyone just to leave a trace of myself with a pen and a paper. I've been thinking about it for a long time without actually starting, until yesterday Mo told me to write one as a letter, including all my thoughts and without omitting a single word. I finally made up my mind and planned to write one, and I'll show it to Mo once he'll be back. [...]

Yesterday Mo left the country. At first, I didn't want to go to the station and see him off, but I couldn't not go. Among the crowds, I couldn't show my sadness, so I just kept talking and smiling as if I didn't care at all. Among so many watchful people, we couldn't talk alone, and I felt fake and hypocritical. Why do I have to worry so much? Why couldn't I just say whatever I want? I wanted to escape from everyone and clearly speak a few words of truth to him, but saying certain things out loud would've embarrassed me. My usual determination and courage seemed to have disappeared. I could only look at him without saying a single word, with my face covered of tears.

口，只是呆坐着也不知道自己要做点什么才好。在这静默空气里我反觉得很有趣起来，我希望永远不要有人来打断我的静，让我永远这样的静坐下去。[...]

临睡时又看了几张摩的日记，不觉又难受了半天。可叹我自小就是心高气傲，想享受别的女人不大容易享受得到的一切，而结果现在反成了一个一切都不如人的人。其实我不羡慕富贵，也不慕荣华，我只要一个安乐的家庭，如心的伴侣，谁知连这一点要求都不能得到，只落得终日里孤单的，有话都没有人能讲，每天只是强自欢笑的在人群里混。[...]

所幸现在已有几个知己朋友们知道我，明白我，最知我者当然是摩！他知道我，他简直能真正的了解我，我也明白他，我也认识他是一个纯洁天真的人，他给我的那一片纯洁的爱，使我不能不还给他一个整个的圆满的永没有给过别人的爱的。

21 [...]

22 Back home I went into my room. A loud silence reigned all around, and it
23 seemed that even the clock had stopped. There was no noise, no smell. I
24 sat down at the desk, I saw the letters he'd written for me, his belongings,
25 the diary. I took it in my hand, not daring to check them out or speak up.
26 I just remained there, seated, without knowing what to do. But then I
27 started liking that silence, and I hoped nobody would barge and break
28 that peace. I wanted that everything could just remain like that forever.

29 [...]

30 Before going to sleep, I read a few more pages of Mo's diary, and I that
31 made me suffer a lot once again. Unfortunately, since I was a child I've
32 always been ambitious and proud. I always craved all the things other girls
33 couldn't get. Now I have become a person who has nothing that other
34 people don't have. Well, I didn't chase richness, fame or anything like
35 that. I just wanted a peaceful family and a partner to love. I never
36 imagined that even such a small request wouldn't have been satisfied
37 either and that at the end I would've left alone. Some things cannot be
38 explained, you can only force yourself to smile every day and blend into
39 the crowd. [...]

40 Luckily today I have some friends who know and understand me. But Mo
41 is definitely the one who knows me the most! He understands me like
42 anybody else can, and I understand him too. He is a pure and innocent

43	soul, and the pure love he gives me is the reason why I can't help but give
44	him back in such a total and unconditional way.

Student Number	22327910	Text Number	7
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Source Text		Target Text	
Title	Hidden Figures	Title	Prodigi nascosti
Year Published	2016		
Author	Theodore Melfi		
Language	English	Language	Italian
Word Count	639	Word Count	1001
Description of Source Text • <i>understanding of source text</i> • <i>knowledge of genre within source contexts</i> • <i>situation of source text familiarity with the formal features of a text (language variation(s), register, dialect)</i> (200 words max)	Hidden Figures is an American movie from 2016, directed by Theodore Melfi and inspired by the homonymous book written by Margot Lee Shetterly (Doherty 2018, 232). As the title suggests, it narrates the true story of three extraordinary African American mathematicians employed at NASA, whose incredible contribution to the launch of the first American into space in 1962 has remained hidden from history for decades (ibid.). The selected excerpts see two of them, Mary Jackson and Katherine Johnson, struggling with the social inequalities and discriminations which took place in the 1950s and the 1960s in the USA (Lee Woods 2018, 967). Formal features of the ST include: - Use of African American English (“without taking them classes”, l. 38) (Hazen, Hamilton & Vacovsky 2011, 77); - Colloquialisms and idioms (e.g. “go where you damn please”, “we are T-minus zero”, lines 74-109); - Scene headings in italics; - Stage directions in brackets; - Juridical terms and expressions (e.g. “petition”, “Your Honour”).		
Strategy • <i>identification of translation problems</i>	On the occasion of the XV° Acting Internship Program <i>Voci a Teatro</i> [Theatre Voices] held by the Rendano Theatre in Cosenza (Italy), the TT will be used by the actors of <i>Compagnia Teatrale del Savuto</i> [Savuto’s Theatre Company] as a		

• <i>knowledge of genre within target context and situation of target text</i> • <i>justification of translation production of genre for target context</i> (200 words max)	playscript to revive Melfi's movie on stage for a 2-hour acting seminar. The TA will be students aged 20 to 25 from the School of Music and Acting "Jul Academy" of Cosenza, who have been selected for the program. Translating strategy to be implemented: - Specific cultural references will be domesticated (Venuti 1995, 16-17); - Standard Italian will be used to translate both scenes to foster an audience-friendly play; - A verbatim translation will be carried out for both dialogues to preserve the ST.
Critical Reflection • <i>textual analysis</i> (200 words max)	From both linguistic and structural perspectives, the TT reveals some interesting features and differences to the ST. Being a film-to-stage adaptation, and thus considering the needs and requirements of the target medium, the following elements were added: - Interpolation: made-up scene headings to provide the actors with more detailed information on the scene to perform (e.g. TT: l.7-8 "Il calvo giudice bianco sposta gli occhi" [the bald white judge moves his eyes]; - Stage directions for both actors and technicians (e.g. lights on and off, changes of scene, position of the actors on the stage). The social difference between Mary and the Judge, clearly underlined in the ST by the use of African-American English expressions, is lost in the TT due to the standardisation of the language. However, two consecutive scenes linked by specific events (e.g. Katherine running under the rain and thus entering the office all soaked) were merged through the use of additional explanatory headings (e.g. <i>piove a dirotto</i> [it's pouring]). To conclude, despite the different stylistic and linguistic choices, the scenes can be equally brought on stage while preserving the course of the events of the ST.
Works Cited • <i>use of sources and reference material</i>	Primary source: Melfi, Theodor, director. <i>Hidden Figures</i>. Fox 2000 Pictures Chernin Entertainment. 2016. 2hr., 10 min. https://www.disneyplus.com/it-it/movies/il-diritto-di-contare/2xa2YdiOJXQt. - Doherty, Thomas. 2018, Hidden Figures, in James I. Deutsch, Hidden Figures, Journal of American History, Vol. 105, Issue 1: 232–233, https://doi.org/10.1093/jahist/jay133;

- | | |
|--|---|
| | <ul style="list-style-type: none"> - Hazen, Kirk, Hamilton, Sarah, Vacovsky, Sarah. 2011. "The Fall in Demonstrative Them. Evidence from Appalachia." <i>English World-wide</i>, Vol. 32. Issue. 1, West Virginia University: 74-103. https://www.researchgate.net/publication/233656255_The_fall_of_demonstrative_them_Evidence_from_Appalachia; - Venuti, Lawrence. 1995. <i>The Translator's Invisibility: A History of Translation</i>. London; New York: Routledge. - Woods, Louise Lee. 2018. "The Inevitable Products of Racial Segregation", <i>American Journal of Economics & Sociology</i>, Vol. 77 Issue 3/4: 967-1012. https://doi.org/10.1111/ajes.12229. |
|--|---|

Source Text

Hidden Figures

SCENE 1

Hampton, Virginia, 1961. Court House. Mary walks to the front of the Courtroom. A woman announces her.

W: Mary Jackson. Petition to attend courses at Hampton High School.

M: Good morning, Your Honor.

J: Hampton High School is a white school, Mrs. Jackson.

M: Yes, Your Honor. I'm aware of that.

J: Virginia is still a segregated state. Regardless of what the federal government says, regardless of what the Supreme Court says, our law is the law.

M: Your Honor, if I may. I believe there are special circumstances to be considered.

J: What would warrant a colored woman attending a white school?

M: May I approach your bench, sir?

Approaching the bench.

M: Your Honor. You of all people should understand the importance of being first.

J: How's that, Mrs. Jackson?

Target Text

Prodigi nascosti

1 SCENA 1.

2 *Aula di tribunale del Palazzo di Giustizia. Mary entra in scena e si avvicina*
3 *al centro dell'aula. Una donna annuncia il suo caso.*

4

5 **DONNA:** Mary Jackson. Istanza per frequentare i corsi al liceo Hampton.

6 **MARY:** Buon giorno, Vostro Onore.

7 *Il calvo giudice bianco, sposta gli occhi dai suoi fascicoli a Mary. Ha uno*
8 *sguardo attonito.*

9 **GIUDICE:** Il liceo Hampton è una scuola per bianchi, signorina Jackson.

10 **MARY:** Sì, Vostro Onore. Ne sono consapevole.

11 **GIUDICE:** La Virginia è ancora uno stato segregazionista. Non importa ciò
12 che dica il governo federale, non importa cosa opina la Corte Suprema, la
13 nostra legge è la legge.

14 **MARY:** Mi permetta, Vostro Onore. Credo vi siano alcune circostanze da
15 tenere in considerazioni.

16 **GIUDICE:** Cosa giustificerebbe una donna di colore frequentante una
17 scuola per bianchi?

18 **MARY:** Posso avvicinarmi, Vostro Onore?

19 *I presenti osservano Mary sbalorditi. Il giudice acconsente con un breve*
20 *cenno del capo. Una guardia apre il cancello e Mary si avvicina al giudice.*

M: Well, you were the first in your family to serve in the armed forces. US Navy. The first to attend university. George Mason. And the first state judge to be recommissioned by three consecutive governors.

J: You've done some research.

M: Yes, sir.

J: What's the point?

M: The point is, Your Honor, no Negro woman in the state of Virginia has ever attended an all-white high school. It's unheard of.

J: Yes. Unheard of.

M: And before Alan Shepard sat on top of a rocket, no other American had ever touched space. And now, he will forever be remembered as the US Navy man from New Hampshire, the first to touch the stars. And I, sir, I plan on being an engineer at NASA, but I can't do that without taking them classes at that all-white high school. And I can't change the colour of my skin. So, I have no choice but to be the first. Which I can't do without you, sir. Your Honor, out of all these cases you're gonna hear today, which one is gonna matter a hundred years from now? Which one is gonna make you the first?

J: (softly) I'll be darned.

Pause.

J: Only the night classes, Mrs. Jackson.

21 **MARY:** Vostro Onore. Lei meglio di chiunque altro comprende
22 l'importanza dell'essere primi.

23 **GIUDICE:** Che cosa intende, signorina Jackson?

24 **MARY:** Beh, è stato il primo della Sua famiglia a servire le forze armate.
25 La marina militare statunitense. Il primo a frequentare l'università,
26 proprio qui in Virginia. La George Mason. E il primo giudice dello Stato
27 della Virginia ad essere riconfermato da tre governatori consecutivi.

28 **GIUDICE:** Vedo che ha fatto qualche ricerca.

29 **MARY:** Sì, Signore.

30 **GIUDICE:** Quale sarebbe il punto?

31 **MARY:** Il punto, Vostro Onore, è che nessuna donna di colore nello Stato
32 della Virginia ha mai frequentato una scuola per soli bianchi. È una cosa
33 inaudita.

34 **GIUDICE:** Esattamente. Inaudita.

35 **MARY:** E prima che Alan Shepard sedesse su una navetta, nessun
36 americano aveva mai raggiunto lo spazio. E ora Shepard sarà ricordato per
37 sempre come l'uomo della Marina Americana del New Hampshire, il
38 primo ad aver toccato le stelle. E io, Signore, voglio diventare un
39 ingegnere della NASA, ma non potrò riuscirci senza frequentare le lezioni
40 di quella scuola per soli bianchi. E non posso cambiare il colore della mia
41 pelle. Per cui non ho alcuna altra scelta che diventare la prima, e non
42 potrò farlo senza il Suo aiuto, Signore. (si interrompe) Vostro Onore, di

SCENE 2

Hampton, Virginia, 1961. Space Task Office.

H: Where the hell have you been? Everywhere I look you are not where I need you to be. And it is not my imagination. Where the hell do you go every day?

K: To the bathroom, sir.

H: The bathroom? The damn bathroom? (rising his voice) For 40 minutes a day?! What do you in there? We are T-minus zero here. I put a lot of faith in you.

K: There is no bathroom for me here.

H: There is no bathroom? What do you mean there's no bathroom for you here?

K: There is no bathroom here. There are no coloured bathrooms in this building or any building outside the West Campus. Which is half a mile away! Did you know that? I have to walk to Timbuktu just to relieve myself! And I cannot take one of the handy bikes. Picture that, Mr. Handerson, with my uniform: skirt below my knees, my heels, and (her tone becoming sarcastic) "a simple string of pearls". Well, I don't own pearls. Lord knows you don't pay coloured people enough to afford pearls. (Her voice rising again) And I work like a dog day and night, living off of coffee from a pot none of you want to touch!

43 tutti i casi che lei ascolterà oggi, quale di questi avrà ancora importanza
44 tra cento anni? Quale di questi farà di lei il primo?

45 **GIUDICE:** Oh, cielo! (pausa, poi sorride) Solo corsi serali, Signorina
46 Jackson.

47 *Mary ammicca con la testa, mantenendo una postura composta.*
48 *Ringrazia il giudice ed esce di scena. Da dietro le quinte la si sente esultare*
49 *di gioia. Luci soffuse. Cala il sipario.*

51 SCENA 2

52 *Katherine entra in scena, i vestiti tutti bagnati. Regge dei fascicoli*
53 *anch'essi umidi. Si dirige verso la sua scrivania, sotto agli occhi dei suoi*
54 *colleghi. Il signor Harrison, direttore dell'ufficio, si rivolge a lei furioso.*

55 **HARRISON:** Dove diavolo sei stata? Ogni volta che ti cerco non sei mai
56 dove devi stare. E non è la mia immaginazione. Dove diavolo vai ogni
57 giorno?

58 *Katherine sospira, asciugandosi il volto bagnato con una mano.*

59 **KATHERINE:** Al bagno, signore.

60 **HARRISON:** Al bagno? Al fottuto bagno? (con tono furioso) Per 40 minuti
61 al giorno? Che cosa fai lì?

62 *Harrison si avvicina sempre più a Katherine.*

63 **HARRISON:** Qui siamo fuori tempo. Ho riposto molta fiducia in te.

64 **KATHERINE:** Piove a dritto, Signore. E non c'è un bagno per me qui.

Katherine turns to her colleagues, they are frozen in place, staring. Then, she gathers herself and faces Harrison. (softly) So, excuse me if I have to go to the restroom a few times a day.

SCENE 3

West Computing Group building.

H: There we have it. No more coloured restrooms. No more white restrooms. Just plain old toilets. (Pointing at Katherine) Go wherever you damn well please. Preferably closer to your desk. Here at NASA, we all pee the same colour.

65 **HARRISON:** Non c'è il bagno? Cosa significa non c'è il bagno per te qui?
66 *Katherine non si trattiene più ed esclama con tono fermo:*
67 **KATHERINE:** Significa che non c'è il bagno qui. Non ci sono bagni per
68 persone di colore in questo edificio e in nessun edificio al di fuori del
69 Campus Ovest che si trova a circa un chilometro da qui. Lo sapeva? Devo
70 camminare fino a lì solo per fare un bisogno. E non posso usare le
71 biciclette di servizio. Provi a immaginarlo, signor Harrison, con la mia
72 uniforme: la gonna sotto il ginocchio, scarpe con i tacchi e (tono
73 sarcastico) “un semplice filo di perle”, come prevede il regolamento. Beh,
74 io non ho le perle! Dio solo sa che non pagate abbastanza le persone di
75 colore perché si comprino le perle! E lavoro come un cane, giorno e notte,
76 vivendo di caffè da una caffettiera che nessuno di voi osa toccare!
77 *Katherine si volta per guardare i suoi colleghi, fermi e in silenzio. Si*
78 *ricompone e si volta, osservando Harrison di nuovo.*
79 **KATHERINE:** (con tono calmo) Perciò mi scusi se devo andare al bagno un
80 paio di volte al giorno.
81 *Harrison la osserva senza parlare, lo sguardo corrucciato e la bocca rivolta*
82 *verso il basso.*
83 *Katherine apre il suo cassetto e prende una busta di carta contenente il*
84 *suo pranzo. Afferra la sua borsa ed esce di scena, sotto gli occhi di tutti.*
85 *Harrison si avvicina alla postazione caffè, poi getta un'occhiata agli altri*
86 *presenti. Silenzio. Strappa via da una piccola caffettiera l'etichetta con su*

87 *scritto “per persone di colore”. La osserva mentre la appallottola tra le sue*
88 *dita. Luci soffuse sulla scena. Cala il sipario.*
89
90 SCENA 3
91 *Rumore di metallo. Si apre il sipario. Al centro del palco, il signor Harrison*
92 *sta colpendo furioso l’insegna di metallo del bagno per donne di colore*
93 *con un piede di porco. Le impiegate di colore entrano in scena lentamente,*
94 *bisbigliando tra loro, seguite da una guardia dell’edificio e da alcuni*
95 *ingegneri, tutti con aria incuriosita. Rumore di metallo continuano.*
96 *Katherine entra in scena, si fa spazio tra la folla. Harrison continua a*
97 *colpire l’insegna fin quando non cade sul palco. Poi si volta verso i presenti.*
98 **HARRISON:** (respiro pesante) Ecco qua. Niente bagni di colore. Niente
99 bagni per bianchi. Solo semplici bagni. (indicando Katherine con un dito)
100 Vai dove diavolo ti pare, preferibilmente il più vicino possibile alla tua
101 scrivania.
102 *Afferra l’insegna. Si volta verso i presenti.*
103 **HARRISON:** Qui alla NASA la pipì ha lo stesso colore per tutti.
104 *Harrison esce di scena. Gli altri attori lo osservano, poi osservano il muro*
105 *dove prima era appesa l’insegna, sorpresi. Le impiegate ammiccano sorrisi*
106 *e bisbigli di gioia. Alcune abbracciano Katherine. Soffusione di luci. Cala il*
107 *sipario.*

Student Number	22327910	Text Number	8
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Source Text		Target Text	
Title	方方武汉日记	Title	Wuhan's Diary
Year Published	2020		
Author	Fang Fang (方方)		
Language	Chinese	Language	English
Word Count	437	Word Count	372
Description of Source Text • <i>understanding of source text</i> • <i>knowledge of genre within source contexts</i> • <i>situation of source text</i> • <i>familiarity with the formal features of a text (language variation(s), register, dialect)</i> (200 words max)	方方武汉日记 [Fang Fang's Diary of Wuhan], published in English in May 2020 as <i>Wuhan Diary</i>, was originally written by the Chinese writer Fang Fang in the form of 60 daily blogs on the Chinese social network <i>Weibo</i> to give a personal account of the COVID-19 outbreak in Wuhan (Fedtke, Ibahrine and Wang 2021, 796). The ST is an excerpt taken from the page of diary dated 30th March Formal and linguistic features of the text include: - Informal and conversational register (ST: l. 30 “晚上喝小米粥” [I had a small bowl of rice porridge for dinner] (Liu, Ran and Wang 2021, 98); - First-person narration (ST: l.22“我的亲人们，大都在武汉” [Almost all my relatives are in Wuhan] (ibid.); - Interrogative sentences to express frustration and concerns, and to invite the reader to reflect on the issues raised in the text (ST: l.9-14) - Contrastive language: 1) the beauty of the winter day (ST: l.2-3) and the harsh reality of the pandemic (ST: l.4); 2) order (“有序” [orderly], “规定” [regulations] and chaos (“疫情” [disease], “心情破坏” [emotional damage]		

	- Emotive language to create feelings of longing, despair and solitude (ST: l. 4 “万千美景，无人观赏” [A thousand beautiful scenery, and no one is able to appreciate them]);
Strategy • <i>identification of translation problems</i> • <i>knowledge of genre within target context and situation of target text</i> • <i>justification of translation production of genre for target context</i> (200 words max)	On the occasion of the 3rd anniversary of the English publication of Fang Fang’s Diary (Fang, Fang, and Berry, Michael. 2020. <i>Wuhan Diary</i>. HarperCollins), the CSSA-UK (Chinese Students and Scholars Association) will hold a cultural event to celebrate the great impact and contribution of the diary in exposing deeply rooted problems of the Chinese society (Liu, Ran and Wang 2021, 100). The TA will be undergraduate students enrolled in the Bachelor of Arts in Chinese Studies at the University of Manchester, and the ST will be read in conclusion of the event. The following strategies will be adopted: - A third-person narration will be employed; - Past tense narration; - Fang Fang will be the main character of the text; - A formal style and register will replace the conversational tone of the ST in order for the latter to sound like a novel instead of a diary page; - Additional details (e.g. historical references, scene descriptions) will be provided to make the translation more engaging and adjust Fang Fang’s thoughts into a narrative style; - Cultural references (e.g. “正月初六” [sixth day of the first lunar month] will be domesticated (Venuti 1995, 16-17) to make the text more accessible for an English-speaking audience.
Critical Reflection • <i>textual analysis</i> (200 words max)	TT’s distinctive features: - Removal of the opening headings and other diaristic references (e.g. ST: l. 24-25 “点点滴滴，记录在案” [little by little I am recording everything in this file] to ensure a novelistic register;

	- Redundant details have been erased to shorten some sentences and make the text easy to follow by the TA (e.g. ST: l. 6-7 “一个农民夜半三更被挡在土墙 外不让通过” [lit. A farmer was not allowed to pass through an earthen wall] became “prevented from going to his destination” (TT: l.7-8); - References to the Chinese calendar (ST: l.1, ST: l.28) have been substituted with the Gregorian calendar’s date to sound familiar to a Western audience (Tsumura 2012, 349); - The third-person narration and the additional sensory details (e.g. “after Fang Fang woke up”) convey a sense of immediacy, and help TA to better visualise the scene; - Domestication of cultural references (e.g. “小米粥” [lit. millet porridge] became “porridge”). Overall, it can be argued that the different stylistic choices adopted in the TT do not impede the message and tone of the ST from being equally conveyed in a concise and clear way that is suitable for the TA’s culture.
Works Cited • <i>use of sources and reference material</i>	Primary source: 方方.2020. 方方武汉日记. 开放出版社 [Fang, Fang. 2020. <i>Fang Fang’s Diary of Wuhan</i>. Open Press]. - Fedtke, Jana, Ibahrine, Mohammed, and Wang, Yuting. 2021. “Corona Crisis Chronicle: Fang Fang’s Wuhan Diary (2020) as an Act of Sousveillance.” <i>Online Information Review</i> 45 (4): 795–809. https://doi.org/10.1108/oir-08-2020-0367; - Liscomb, Kathlyn. 2010. “Li Bai Drinks with The Moon: The Cultural Afterlife Of a Poetic Conceit and Related Lore”. <i>Artibus Asiae</i>, Vol. 70, No. 2: 331-386. https://www.jstor.org/stable/41416220; - Liu, Liangni Sally, Guanyu Jason Ran, and Yu Wang. 2021. "Bold Words, a Hero or a Traitor? Fang Fang’s Diaries of the Wuhan Lockdown on Chinese Social Media." <i>Housing and Home</i>. Vol. 2. Bristol University Press: 97-108. https://doi.org/10.51952/9781529218985.ch009; - Tsumura, Susan. 2012. “Adjusting Calculations to the Ideal in the Chinese and Japanese Calendars”. In Ben-Dov, Jonathan, Wayne Horowitz, and John M Steele. 2012. <i>Living the Lunar Calendar</i>. Oxford: Oxford Books: 349-372. https://www.jstor.org/stable/j.ctvh1dj98

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| | - Venuti, Lawrence. 1995. <i>The Translator's Invisibility: A History of Translation</i> . London; New York: Routledge. |
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Source Text

方方武汉日记

正月初六（1 月 30 日）

他们根本没有推诿的余地

今天是大晴天。有着冬天最舒服的气韵。也是欣赏冬季最好的日子。但是疫情把人们的心情破坏一尽。万千美景，无人观赏。残酷的现实依然摆在眼前。起床后，看信息。一个农民夜半三更被挡在土墙外不让通过。无论如何求情，守路人都不让过。在这样寒冷的深夜，那个农民最后去了哪儿呢？非常让人揪心。执行防疫规定固然不错，但是不能执行得连基本人性都没有了呀。为什么我们的层层官员都可以把一纸文件教条化成这样？只需一个人戴着口罩，把农民引到一间空房里，隔离居住一夜，不就可以了吗？又看到，一个脑瘫儿童，因父亲隔离，只能一人在家独居五天，由此饿死。一场疫情，暴露出无数众生相，暴露出中国各地官员的基本水准，更暴露出我们的社会疾病。这是比冠状病毒更为恶劣更为持久的疾病。

[...]

Target Text

Wuhan's Diary

1 January 30th 2020.
2 The sky was clear. It seemed to be a perfect winter day. The kind of
3 weather that fully allow people to appreciate the winter scenery. But the
4 virus completely destroyed everybody's mood in Wuhan. Countless
5 beauties out there that went unobserved, and once again people had to
6 face that harsh reality. After Fang Fang got up she checked the news: a
7 farmer who was traveling in the middle of the night was prevented from
8 going to his destination. No matter how much he pleaded, the guards
9 wouldn't let him pass. *Where else could he go in the middle of such a cold*
10 *night?* Fang Fang wondered. She suddenly felt heart-wretched. Enforcing
11 the regulations to prevent the disease's spread was undoubtedly good,
12 but the execution of such measures should not come at the cost of basic
13 human principles. Chinese officials always take any directive or official
14 document and turn it into an inflexible and heartless dogma. Perhaps
15 someone wearing a mask could have taken that poor man to an empty
16 room where he could have spent a night in isolation. Another piece of
17 news appeared: after his father was ordered into isolation, a child with
18 special needs died of starvation after having lived on his own for five days.
19 The COVID-19 outbreak was slowly exposing so many cruel things: not

我的亲人们，大都在武汉。庆幸目前大家都还健康。其实也都算是老人了。大哥大嫂七十好几，我和小哥也都在奔七路上。我们不病，就是给国家帮忙。

[...]

今天已经是初六了，封城近八天。需要说的是，尽管武汉人天性达观，武汉的工作也越来越有序，但武汉的现状仍然严酷。晚上喝小米粥。一会儿去跑步机上活动一下。点点滴滴，记录在案。

20 only the rudimentary level of the Chinese officials but also the social ill of
21 the Chinese social fabric, a much more insidious and persistent disease
22 than the novel coronavirus.

23 [...]

24 Fang Fang's relatives were in Wuhan too. Luckily, they had all remained
25 healthy despite their elder age. Her eldest brother and his wife were
26 already in their mid-70s, and Fang Fang together with her younger were
27 also about to hit that age too. The best thing – she thought – they all could
28 have done to help their country was to stay virus-free.

29 [...]

30 That 30th of January marked already eight days since the quarantine
31 began in Wuhan. Even though people started assuming a positive attitude
32 and things around the city were becoming increasingly orderly, the
33 situation was still severe. Fang Fang had a small bowl of porridge for
34 dinner and thought she might have worked out on the treadmill.