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A Cabinet of Oddities

peculiarities in translation

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Introduction

Originally, this translation portfolio was not built around any theme. It was born from sheer madness and enthusiastic will to play with words and their translations. Then my supervisor pointed out a pattern in my text choice: all of my source texts have some kind of unusual language element. I immediately and fully embraced this unplanned *fil rouge*, and I slowly realised that maybe it was not planned, but it was certainly intentional, at least on a subconscious level.

It is a tendency of mine to look for the peculiarities around me, and this reflects on the content I consume, and apparently the content I produce in translation. ‘If there’s something strange in your neighbourhood’ I will find that and translate it. Whether it is a nonsense poem full of neologisms, or a ‘60s song mixing swearwords and high vocabulary. A book written from a dog’s perspective in his own words and punctuation. A classic novel with a villain speaking in the stiffest English. A comedy performance based on mispronunciation and nonsensical rambling. An old Irish legend justifying surreal gruesome toponyms. A poem originally co-written by four people in four languages (and translated in three) in a whirl of constant citation and auto citation, through sounds and punning. Verses dotted in old fashion vocabulary inspired by grief and ‘old and forgotten lore.’

Being an advocate for peculiarities, each time I tried to make sure the weirdness did not stop at the source text, but also transferred in the target text.

In some cases this was achieved by preserving the original quirks of the texts and simply transferring them into the target language. Woody the dog still uses his own special vocabulary and punctuation in English. Count Dracula speaks very stiff Italian to unsettle child readers. All of the toponyms, linked to the dismembering and death of two bulls, still kept their gory and descriptive fashion in a very colloquial Italian guided tour for teens.

Other times I had to be more creative to fully transfer the oddities of the source texts. On the one hand, “English” nonsense became “Italian” nonsense. On the other hand, Italian rambling about donkeys became English rambling about pigs. Certain puns and sounds from the English translation of an originally quadrilingual poem became different puns and sounds in my Italian translation.

Lastly, in two instances I purposefully unleashed eccentricity upon poor unknowing victims, just for the sake of creativity. I blended the akin stories of Bocca di Rosa and Molly Malone in a poised but at the same time irreverent Irish *tarantella*. I brought together the rhymes of Poe and the words of Dante, to link them in their grieving for lost love.

This is what fills my cabinet of oddities. I hope you will enjoy browsing through it.

Student Number	21330102	Text Number	1
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Source Text		Target Text	
Title	<i>The Jabberwocky</i>	Title	<i>Lo Zampeglione</i>
Year Published	1871		
Author	Lewis Carroll		
Language	English	Language	Italian
Word Count	166	Word Count	153
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)	<i>The Jabberwocky</i> is a nonsense poem. As illustrated by Prados (2018, 5) the main characteristic of nonsense is opening the reader's imagination and helping them develop creativity. For this reason, nonsense has been mostly targeted to children. Carroll in particular 'had been using the theme of "nonsense words" for some time, for children are continually operating in a world in which many words make no "sense" to them' (Rose 1995, 2). The main characteristic of nonsense words in the poem is that 'they are phonotactically and morphologically "possible" words of English' (Lecerle 2019, 19) and they can be classified as: • portmanteau words (Goldfarb 1999, 86): a combination of two words to convey one meaning (e.g., 'slithy' combination of 'lithe' and 'slimy') • 'neologisms [that] signify through their iconic similarity to known/"easy" words and idioms' (Rose 1995, 10) (e.g., 'wabe' similar in sound to "wave" but 'occupying a position idiomatically parallel to "wind"' (ibid)) This way readers recognizes 'familiar English sound clusters and syntactic structures' (Goldfarb 1999, 87) and can be 'receptive to the poem's sense despite the nonconformity of the implication of many of its words' (ibid). The poem is written in quatrain verse and the general rhyme scheme is A-B-A-B.		

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 published in <i>RivistaDada</i>, an art magazine for children (https://www.artebambini.it/attivita-editoriale/rivistadada/), in a volume dedicated to Nonsense. Since the ST was already targeted to children, my aim is to reproduce the ST's following features: • portmanteau words (e.g., ST l.1: 'slithy' TT l.1 'slibili', combination of 'slime' [slime] and 'flessibili' [flexible]) • neologisms similar to known words and idioms (e.g. ST l.2: 'wabe' TT l.2: 'torbrenti', sounding similar to 'torrenti' [brooks]) • making it possible for readers to recognize Italian sound clusters and syntactic structures through phonotactically and morphologically "possible" Italian words (e.g. TT l.1 'slibili', using the suffix <i>-ibili</i> to signify an adjective; ST l.10 'massiante', using the suffix <i>-ante</i> to signify an adjective) • simple rhyme scheme A-B-A-B Since the magazine's aim is to educate children on different genres and forms of art, I want to put emphasis on the TT being a translation, which might often fail to be seen as a form of art. For this purpose I will pay homage to the ST by translating its nonsense words with Italian nonsense words that are similar in sound (e.g. ST l.10 'manxome' TT: l.10 'massiante', the double s reproduces the x sound).
Critical Reflection • <i>textual analysis</i> (200 words max)	I gave both my ST and TT to a group of Italian children. Translating nonsense is often seen as a challenge ('nonsense is often hard to translate without losing an essential element' (Tigges 1988, 5)) or even as a pointless task ('you can, may, must, should translate nonsense, and yet you cannot, may not, must not, should not translate it' (Lecerle 2019, 16)). Since the experience of reading nonsense is aimed at stimulating the reader's creativity, sticking to the ST might suffice in prompting the imaginative process. However, when the children were given the ST alone, none of them knew what was happening in the text, and they were not stimulated to creatively figure out the sense of the poem, because of the unfamiliarity not only with the words but also with the sounds of the text. Once given the TT, they were able to navigate it, despite the nonconforming vocabulary, and formulate their hypothesis. This was possible because the words echoed

	Italian morphology and structure. Thus, nonsense texts like <i>The Jabberwocky</i> , being so interconnected with the language they mimic, might require to be translated in some way to be appreciated by people who cannot engage with the source language.
Works Cited • <i>use of sources and reference material</i>	Goldfarb N. 1999. Carroll's Jabberwocky, <i>The Explicator</i>, 57:2, 86-88, DOI: 10.1080/00144949909596826 Lecerle, Jean-Jacques. 2019. Modalities of translating nonsense. <i>Translation Studies</i>, 12:1, 15-23. DOI: 10.1080/14781700.2019.1601129 Prados, L. R. 2018. Alice's Adventures in Wonderland and Literary Nonsense: A Deconstructive Analysis of Lewis Carroll's Novel (Doctoral dissertation). RivistaDada, https://www.artebambini.it/attivita-editoriale/rivistadada/ Rose, A. 1995. Lewis Carroll's 'Jabberwocky': Non-sense not nonsense. <i>Language and Literature</i>, 4(1), 1-15. Tigges, Wim. 1988. <i>An Anatomy of literary nonsense</i>. Amsterdam: Rodopi.

Source Text		Target Text
<i>The Jabberwocky</i>		<i>Lo Zampeglione</i>
Twás brillig, and the slithy toves	1	L'era bariggio, e le treglie slibili
Did gyre and gimble in the wabe:	2	Grifavano e guglievano nei torbrenti:
All mimsy were the borogoves,	3	Le borogovie erano tutte mibili
And the mome raths outgrabe.	4	E i rispi mucì erano fuorflenti.
“Beware the Jabberwock, my son!	5	“Guardati dallo Zampeglione figlia mia!
The jaws that bite, the claws that catch!	6	Le zanne che mordono, gli artigli che prendono!
Beware the Jubjub bird, and shun	7	Guardati dall'uccello Giubulo, e scappa via
The frumious Bandersnatch!”	8	Dal frumoso Briéndono!”
He took his vorpal sword in hand;	9	Impugnò la sua vorpa spada;
Long time the manxome foe he sought—	10	Cercò a lungo il massiante nemico
So rested he by the Tumtum tree	11	Quindi si fermò sotto l'albero di Tumio
And stood awhile in thought.	12	E rimase a riflettere un poco.
And, as in uffish thought he stood,	13	E, mentre rifletteva con uffaglia,
The Jabberwock, with eyes of flame,	14	Lo Zampeglione, con occhi di rubino,
Came whiffing through the tulgey wood,	15	Giunse soffiando dalla tulgiosa boscaglia,
And burbled as it came!	16	Gorgogliando lungo il cammino!
One, two! One, two! And through and through	17	Un, due! Un, due! E fino in fondo

The vorpal blade went snicker-snack!	18	la vorpa lama ziffigliò!
He left it dead, and with its head	19	Lasciò lì la salma mesta, e presa la testa
He went galumphing back.	20	Al cloppo indietro tornò.
“And hast thou slain the Jabberwock?	21	“Hai dunque sgominato lo Zampeglione?
Come to my arms, my beamish boy!	22	Abbracciami mia radiosa figlia!
O frabjous day! Callooh! Callay!”	23	Oh che giorno fieggioso! Calù! Calé!”
He chortled in his joy.	24	Ridacchiò lei gaia.
Tw’as brillig, and the slithy toves	25	L’era bariggio, e le treglie slibili
Did gyre and gimble in the wabe:	26	Grifavano e guglievano nei torbrenti:
All mimsy were the borogoves,	27	Le borogovie erano tutte mibili
And the mome raths outgrabe.	28	E i rispi mucì erano fuorflenti.

Student Number	21330102	Text Number	2
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Source Text		Target Text	
Title	Bocca di rosa	Title	Molly Malone
Year Published	1967		
Author	Fabrizio De Andrè and Giampiero Reverbi		
Language	Italian	Language	English
Word Count	637	Word Count	468
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>Bocca di rosa</i> is an Italian song written by Fabrizio De Andrè and Giampiero Reverbi, performed by De Andrè. De Andrè was one of the most popular <i>cantautori</i> of the Seventies, a generation of singers and songwriters born during a peak of political turmoil who gained the status of public intellectuals “singing a social and political message in addition to juggling market interests” (Serra 2011, 99). The song is about a passionate woman nicknamed Bocca di rosa [rose mouth] arriving in a small village and disrupting the everyday life of its citizens. Because of her promiscuous behaviour, she is then forced to leave the village and moves to another town, where she becomes a beloved member of the community. De Andrè’s intent is to criticize “the hypocritical moralism of Catholic conformists [...] that position themselves as defenders of public morality, often accusing the marginalized members of society.” (Orsi, n.d.). The song is characterized by an intricate rhyme scheme (prevalently A-B-C-B) and is up-tempo, reminiscent of a <i>tarantella</i> (Vacca 2007, 16). De André plays with lexicon, alternating very high register, almost archaic words (e.g. ‘concupito’ [yearned for]) with very low register words, mostly insults like ‘cornute’ [cuckold, cheated on].		
Strategy • <i>identification of translation problems</i> • <i>knowledge of genre within target context and situation of target text</i>	The TT will be performed during an event at the Italian Culture Institute in Dublin, to show and celebrate how Italian and Irish culture can intertwine through music: the target audience will be a combination of people familiar with De Andrè’s music and traditional Irish songs, and people who wish to learn more about both. For this purpose I will integrate elements of Irish folk song <i>Molly Malone</i> into my translation: I chose this song for its popularity and for the affinities		

• <i>justification of translation production of genre for target context</i> (200 words max)	between the fishmonger protagonist Molly Malone and Bocca di rosa's characters, both marginal members of the society, both associated with prostitution against their will. To merge the ST with the folk song I will: • cite multiple elements from the folk song (e.g. wheelbarrow, cockles and mussels, alive, alive-oh) • integrate references to Molly's character (e.g. profession and alleged side business) • set the story in Ireland: the Irish folk song is set in Dublin; I will use Tipperary to respect the rhyme-scheme At the same time, I will replicate features of the ST for the audience who knows De Andrè: • the <i>tarantella</i> 6/8 rhythm (Oxford Dictionary of Music, 2012) • the rhyme-scheme (A-B-C-B) • the alternation of high and low register words
Critical Reflection • <i>textual analysis</i> (200 words max)	I showed my translation to a sample audience of: • Italians familiar with both songs • Irish people familiar with <i>Molly Malone</i> but not with ST I asked them all to listen to the original song after reading the TT, and some of them tried performing it. The Italian audience was pleased with the concept behind the translation. They spotted the references to the Irish folk song immediately and were amused by them. The Irish audience was confused by the unfamiliar context in which Molly was suddenly placed, recognizing the references to the folk song but obviously not the rest of the song. However, they were intrigued by the TT, requested information on the ST, and wanted to listen to the song. Both groups commented on the rhythm of the TT: they thought the TT respected the rhythm of the ST and they were able to sing-along after listening to the original song, except for a couple of stanzas which required a second listen, e.g., stanza n.12 where they had difficulties following the fast rhythm because of alliteration in the lyrics ('fail to fulfil', 'escorted her to the station'): different word-choices could prevent stumbling on the lyrics and improve performability.
Works Cited	Orsi, Marianna on Bocca di Rosa by Fabrizio De Andrè. The Italian Song: Italian cantautori in Translation

• <i>use of sources and reference material</i>	https://theitaliansong.com/songs/bocca-di-rosa/ "tarantella." in <i>The Oxford Dictionary of Music</i>. 2012. Edited by Kennedy, Joyce, Michael Kennedy, and Tim Rutherford-Johnson. Oxford University Press. https://www.oxfordreference.com/view/10.1093/acref/9780199578108.001.0001/acref-9780199578108-e-8961 Serra, Ilaria. 2011. "Teaching Italy Through Its Music. The Meaning of Music in Italian Cultural History." <i>Italica</i> 88, no. 1 94–114. http://www.jstor.org/stable/23070860. Vacca, Giovanni. 2007. "La cattiva strada di Fabrizio De André". <i>Musica Domani</i> no.145: 16-17.
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Source Text		Target Text
<i>Bocca di Rosa</i>		<i>Molly Malone</i>
La chiamavano bocca di rosa Metteva l'amore, metteva l'amore La chiamavano bocca di rosa Metteva l'amore sopra ogni cosa	1	They called her Molly Malone She carried love in her wheelbarrow They called her Molly Malone she went through streets broad and narrow
Appena scese alla stazione Nel paesino di Sant'Ilario Tutti si accorsero con uno sguardo Che non si trattava di un missionario	2	Once she arrived at the train station In a small village in Tipperary Everyone realised at a glance She certainly wasn't a missionary
C'è chi l'amore lo fa per noia Chi se lo sceglie per professione Bocca di rosa né l'uno né l'altro Lei lo faceva per passione	3	Some make love when they are bored Others pick it as a profession Molly Malone wasn't like that Making love was just her passion
Ma la passione spesso conduce A soddisfare le proprie voglie Senza indagare se il concupito Ha il cuore libero oppure ha moglie	4	The problem here is often passion will push you to gratify your desire Without considering the issue Of whether the object's a wedded sire
E fu così che da un giorno all'altro Bocca di rosa si tirò addosso L'ira funesta delle cagnette A cui aveva sottratto l'osso	5	And just like that, without warning Many got mad at Molly Malone Namely all those little bitches Because she took away their bone
Ma le comari d'un paesino Non brillano certo in iniziativa Le contromisure fino a quel punto Si limitavano all'invettiva	6	Still the old wives of a village Don't really stand out for their drive The countermeasures were very limited Mostly a little bit of gibe
Si sa che la gente dà buoni consigli		People are known to give good advice

Sentendosi come Gesù nel tempio Si sa che la gente dà buoni consigli Se non può più dare cattivo esempio	7	Feeling like Jesus in the temple People are known to give good advice When they stop setting a bad example
Così una vecchia mai stata moglie Senza mai figli, senza più voglie Si prese la briga e di certo il gusto Di dare a tutte il consiglio giusto	8	Thus an old spinster lit the fire Without children, without desire She took the trouble and the chance To advise the ladies how to rant
E rivolgendosi alle cornute Le apostrofò con parole argute "Il furto d'amore sarà punito" Disse "dall'ordine costituito"	9	And while addressing the cheated wives She spoke to them witty and wise "The theft of love will be condemned." "By the Establishment" she said
E quelle andarono dal commissario E dissero senza parafrasare "Quella schifosa ha già troppi clienti Più di un consorzio alimentare"	10	And they went to the chief of police Said, straight to the point, nobody waffled: "That fishmonger tart has too many clients who couldn't care less about cockles and mussels"
Ed arrivarono quattro gendarmi Con i pennacchi, con i pennacchi Ed arrivarono quattro gendarmi Con i pennacchi e con le armi	11	And four constables got there With their helmets, with their helmets And four constables got there With their helmets and warfare
Spesso gli sbirri e i carabinieri Al proprio dovere vengono meno Ma non quando sono in alta uniforme E l'accompagnarono al primo treno	12	Oftentimes cops and officers Fail to fulfil their obligation Except when they're wearing a dress uniform Thus they escorted her to the station
Alla stazione c'erano tutti Dal commissario al sagrestano Alla stazione c'erano tutti Con gli occhi rossi e il cappello in mano	13	Everyone was at the train terminal From the chief to the clergymen Everyone was at the train terminal All teary-eyed, hats off their head
A salutare chi per un poco		To say goodbye to someone who

Senza pretese, senza pretese A salutare chi per un poco Portò l'amore nel paese	14	alive, alive-oh, alive, alive-oh To say goodbye to someone who Brought the people love and glow
C'era un cartello giallo Con una scritta nera Diceva "addio bocca di rosa Con te se ne parte la primavera"	15	There was a yellow sign With something written in blue It said "goodbye Molly Malone You're taking the spring away with you"
Ma una notizia un po' originale Non ha bisogno di alcun giornale Come una freccia dall'arco scocca Vola veloce di bocca in bocca	16	But such a peculiar kind of account Does not need a newspaper recount It shoots like an arrow from the bow Flying swiftly from town to town
E alla stazione successiva Molta più gente di quando partiva Chi manda un bacio, chi getta un fiore Chi si prenota per due ore	17	At the next station she found outside Many more people than she left behind Blowing kisses, throwing flowers Some even booked a couple hours
Persino il parroco che non disprezza Fra un miserere e un'estrema unzione Il bene effimero della bellezza La vuole accanto in processione	18	Even the curate who doesn't scorn much Between misereres and last rites The fleeting good of a beauty as such Wants her to walk with him side by side
E con la Vergine in prima fila E bocca di rosa poco lontano Si porta a spasso per il paese L'amore sacro e l'amor profano	19	And with Virgin Mary standing front row And Molly Malone not too far away They carry love in procession and show Holy and profane both on display

Student Number	21330102	Text Number	3
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Source Text		Target Text	
Title	Woody	Title	Woody
Year Published	2015		
Author	Federico Baccomo		
Language	Italian	Language	English
Word Count	1315	Word Count	1290
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)	Woody is an animal autobiography, “a first-person fictional narrative in which an animal tells its own story” (Smith 2015, 725). This genre arose in the 1800s with the question if animal behaviour was “the product of reason or instinct” (ibid, 729): as Smith (ibid 725) points out, conventionally the purpose of these texts is “to improve human behaviour through lessons about kindness”. Woody’s main feature is the voice of its dog narrator Woody, characterised by: • extensive use of the colon (125 occurrences in ST): Baccomo (2016, from 1:39 to 2:45) employs it to build the ‘emotional syntax’ he imagines dogs’ minds have • no articles • talking about himself in third person (e.g., ‘Woody: allunga muso e alza orecchie’ [Woody: stretches his snout and pricks his ears]) • some everyday objects and characters are not mentioned using their real names but via a description (e.g., ‘musica di porta chiamata: Campanello’ [music of called door: Doorbell], ‘Mamma di Padrona Signora Luisa’ [Mom of Owner Mrs Luisa]) • grammatically correct sentences expressed by humans only (e.g., ‘Ma che bel cane, come si chiama?’ [What a beautiful dog, what’s its name?])		

	These features result in an informal, borderline ungrammatical style.
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 target text will be published by Ashland Creek Press: their mission statement is to publish books about the environment, animal protection, ecology and wildlife “which combine these themes with compelling stories” (https://www.ashlandcreekpress.com/about/). TT will be published alongside other books with first-person animal narrators (e.g., <i>White Fang</i>, <i>Dolphin Way</i>) in a collection in support of WWF, to raise awareness on the topic of animal abuse. For this purpose, my main goal will be to preserve the animal’s point of view and unique voice by: • keeping all the colons, as they are the main feature of Woody’s voice • never using articles, unless a human is speaking • keeping the way Woody refers to himself in third person • keeping the description-like names of objects and people: I will do a word for word translation of those. Additionally, since the goal is to sensitize the audience, I will anglicize the names of the characters, either by changing the spelling (e.g. Luisa -> Louise, Antonio -> Anthony) or by substitution (e.g. Ornella -> Orla), to favour identification and make the narration more immersive for an English-speaking audience, which could potentially be distracted by not-so-common foreign names (e.g., Ornella).
Critical Reflection • <i>textual analysis</i> (200 words max)	The text was presented to a sample audience with a brief explanation of the publication context. Based on their feedback, my strategy was overall successful: the readers commented on how they felt moved by the story and empathized both with the character of the owner and, most importantly, with the animal protagonist itself. Even though at first they were taken aback by the unconventional grammar and the first person narrator using the third person, going forward the text became easier to read, and the narration was never disrupted. According to the readers’ feedback, the most difficult thing to get used to was the overbearing use of the colon, which gave the text an unusual rhythm: reducing the number of colons, especially in longer passages, could be implemented in

	the strategy to increase readability of the story, if this was deemed to be a priority in the editing phase. In my opinion though, this peculiar use of punctuation is a key element to the protagonist's voice, so it should be preserved.
Works Cited • <i>use of sources and reference material</i>	Baccomo, Federico. 2015. <i>Woody</i>. 1st ed. Giunti. Bologna, Italy. Baccomo, Federico. 2016. Video interview on Youtube channel <i>Il Filo di Arianna</i>. #INTERVISTE: Federico Baccomo, "Woody". 3:25. https://www.youtube.com/watch?v=rr-nLxyGRUk Smith, Julie A. 2015. <i>Representing Animal Minds in Early Animal Autobiography: Charlotte Tucker's 'The Rambles of a Rat' and Nineteenth-Century Natural History</i>. Published in <i>Victorian Literature and Culture</i> 43, no. 4: 725–44. http://www.jstor.org/stable/24577321

Source Text

Woody

Mio nome: Woody.

Miei anni: quasi tre.

Mia razza: basenji.

Woody: sa bene perché Padrona: dice sempre quando persone: chiedono.

Ma che bel cane, come si chiama? Woody.

Ma che bel cane, quanti anni ha? Quasi tre.

Ma che bel cane, di che razza è? Basenji.

Ma che bel cane: eccomi, proprio me!

*

Padrona: no basenji, Padrona: femmina umana.

Ventidue anni. Buona, brava.

Nome: Laura.

Woody: da tre giorni senza Padrona.

Woody: da tre giorni dentro gabbia.

Woody: manca Padrona, tantissimo.

*

Woody: sempre stato con Padrona. Per tutta vita. Quando era piccolo-cucciolo: con Padrona. Quando era cucciolo-più-grande: con Padrona. Quando era basta-cucciolo: con Padrona. E ora che è basta-cucciolo-più-grande? Risposta uguale: con Padrona!

A volte succede che Padrona: esce, e Woody: rimane da solo insieme a calzino di Padrona (in bocca) oppure insieme a Vicina Di Casa Signora Ornella (non in bocca, tranne spiacevole incidente chiamato: Morso Di Polpaccio). Allora Woody: sta seduto davanti a porta. Non interessa più cibo, neanche giochi, neanche carezze. Solo: fissare porta e aspettare. E alla fine Padrona: torna sempre. Ancora prima di sentire sua voce, Woody: allunga muso e alza orecchie. C'è in aria qualcosa di diverso, qualcosa che dice: ecco, Padrona sta tornando, e infatti Padrona: apre porta e con

Target Text

Woody

My name: Woody.

My old: almost three.

My breed: basenji.

Woody: knows well because Owner: always says when people: ask.

What a beautiful dog, what's its name? Woody.

What a beautiful dog, how old is it? Almost three.

What a beautiful dog, what breed is it? Basenji.

What a beautiful dog: here I am me!

*

Owner: not basenji, Owner: human female.

Twenty-two old. Good, nice.

Name: Laura.

Woody: three days without Owner.

Woody: three days in cage.

Woody: misses Owner, so much.

*

Woody: always been with Owner. All life. When was *baby-puppy*: with Owner. When was *big-puppy*: with Owner. When was *no-more-puppy*: with Owner. And now that is *no-more-big-puppy*? Same answer: with Owner!

Sometimes Owner: go out, and Woody: left alone with Owner's sock (in mouth) or with Neighbour Mrs Orla (not in mouth, except unpleasant incident called: Calve Bite). Then Woody: sits in front of door. Doesn't care about food, or games, or scratches. Only: stares at door and waits. And in the end Owner: always comes back. Even before hearing her voice, Woody: stretches his snout and pricks his ears. Something different in air, something that tells: here, Owner is coming back, and indeed Owner: opens door and with arms wide open says: how is my sweetie doing, how is he? and then Woody: gets up, and runs, runs, runs, and shakes butt very fast,

braccia spalancate dice: Come sta il mio tesoro, come sta?, e allora Woody: scatta in piedi, e corre, corre, corre, e agita sedere sveltissimo, e fa cerchi intorno a Padrona, e salta dentro sue braccia, e, allacciati stretti come guinzaglio, Woody e Padrona: rotolano su pavimento per: gioia grande di stare ancora insieme. Rotolano, rotolano, rotolano, senza fare attenzione a pianta di ingresso che cade per terra, e quando Mamma Di Padrona Signora Luisa: viene a fare visita, ogni volta dice: Ma com'è che questo ficus lo vedo sempre più storto, non è che gli dai troppa acqua?

A volte, Padrona: lascia Woody a casa per tempo lungo. Addirittura tutta notte. Poi, quando torna, Woody, senza volere: fa pipì su pavimento. Padrona mette mani sopra guance e dice: Ma no, Woody, che combini, proprio sul tappeto della nonna, si è tutto emozionato il mio tesoro? Woody: abbassa testa. Con occhi fissi su macchia di bagnato, abbaia piano. No emozionato, Woody: felice tantissimo.

Ma ora Woody: no felice tantissimo. Woody: quasi niente felice.

Tre giorni dentro gabbia.

Tre giorni senza Padrona.

Con testa appoggiata in mezzo a zampe, Woody: guarda sbarre, lecca ruggine e aspetta. Aspetta, e spera che Padrona: torna.

Torna, Padrona, per piacere.

Woody: promette che fa pipì: pochissima.

*

Cosa succede? Che storia è questa?

Woody: dentro gabbia?

Perché?

Tutto: cominciato tre giorni fa.

Pomeriggio pieno di sole. Sdraiato vicino a tenda, Woody: tiene osso preferito in bocca e, con occhi quasi chiusi, guarda gru altissime fuori da finestra, quando suona musica di porta chiamata: Campanello. Woody: subito sveglia. Campanello: suona ancora. Poi qualcuno: picchia forte contro porta.

and circles around Owner, and jumps in her arms, and, hugging tight as leash, Woody and owner: roll on floor because: big joy of being together still. Roll, roll, roll, not caring about hallway plant that falls on floor, and when Owner's Mom Mrs Louise: comes visit, every time she says: I don't get why this Ficus is getting so crooked, are you watering it too much, maybe?

Sometimes Owner: leaves Woody at home for long time. All night even. Then, when comes back, Woody, by accident: pees on floor. Owner puts hands on cheeks and says: Oh no, Woody, what are you doing on grandma's carpet, did my sweetie get too excited? Woody: lowers head. With eyes on wet spot, woofs soft. No excited, Woody: happy, so much.

But now Woody: no happy so much. Woody: happy almost nothing.

Three days in cage.

Three days without Owner.

With head on paws, Woody: looks at bars, licks rust and waits. Waits, and hopes that Owner: comes back.

Come back, Owner, please.

Woody: swears he pees: very little.

*

What's happening? What's this about?

Woody: in cage?

Why?

Everything: started three days ago.

Very sunny afternoon. Lying down near curtain, Woody: has favourite bone in mouth and, with eyes half-closed, looks at very tall cranes outside window, when door calling music rings: doorbell. Woody: wakes up right away. Doorbell: rings again. Then someone: bangs loud on door.

At home, there are Owner and Owner's Mom Mrs Louise. They look at door, then look at clock on wall, then look at door again.

Owner's Mom Mrs Louise: sighs and gets up. Squeezes Owner's shoulder and goes open door. Outside, on doormat with written OMG, it's you again?,

Dentro casa, ci sono Padrona e Mamma Di Padrona Signora Luisa. Guardano porta, poi guardano orologio su muro, poi guardano ancora porta.

Mamma Di Padrona Signora Luisa: fa sospiro e si alza. Stringe spalla di Padrona e va a aprire porta. Fuori, sopra zerbino con scritta Oddio, ancora tu?, ci sono due uomini. Giacca blu, pantaloni blu, cappellino blu: uguali. Solo altezza: diversa. Uomo a destra: alto alto. Uomo a sinistra: basso basso.

Uomo Alto: tocca biglietto con sua fotografia appeso a tasca di giacca e dice: Siamo qui per il cane.

Uomo Basso: tocca biglietto con sua fotografia appeso a tasca di giacca e dice: Un cane basenji.

Uomo Alto dice: Un basenji di tre anni.

Uomo Basso dice: Tre anni più o meno.

Uomo Alto: mette mano sopra braccio di Uomo Basso e dice: Di colore arancione.

Uomo Basso: toglie mano di Uomo Alto da braccio e dice: Con una macchia bianca sul muso.

Uomo Alto: si volta verso Uomo Basso e dice: La vuoi far finita?

Uomo Basso: si volta verso Uomo Alto e dice: Falla finita tu, non sei mica il capo.

Intanto, Woody pensa: Cane? Basenji? Tre anni?

Woody: abbaia.

Eccomi!

Padrona dice: Buono, Woody, buono.

Mamma Di Padrona Signora Luisa dice: È lui, si chiama Woody.

Woody: abbaia ancora.

Piacere, Woody!

(In parentesi, dicono che cane basenji: incapace di abbaiare. Bugia!)

Ma Uomini Blu: non fanno piega. Entrano dentro casa senza: carezze, senza: Ciao Woody, senza: Ma che bel cagnolone che sei. Uomini Blu: maleducazione grandissima. Sicuro: mai fatto Corso Intensivo di Addestramento di Signor Piero (Dal 1982 al Servizio del Tuo Cane). Guardano Woody, fanno sì con la testa, poi Uomo Basso: infila guanti mentre Uomo Alto: apre borsa e tira fuori bicchiere pieno di buchi.

Padrona dice: Non c'è bisogno di mettergli la museruola.

there are two men. Blue jacket, blue pants, blue hat: same. Only height: different. Man on the right: tall tall. Man on the left: short short.

Tall Man: touches paper with his photo hanged on jacket pocket and says: We're here for the dog.

Short Man: touches card with his photo on jacket pocket and says: A basenji dog.

Tall Man says: A three-year-old basenji.

Short Man says: Almost three.

Tall Man: puts hand on Short Man's arm and says: Orange-coloured.

Short Man: takes Tall Man's hand off his arm and says: With a white spot on his snout.

Tall Man: turns to Short Man and says: Would you shut up?

Short Man: turns to Tall Man and says: You shut up, you're not the boss here.

In the meantime, Woody thinks: Dog? Basenji? Three old?

Woody: barks.

Here I am!

Owner says: Quiet Woody, be good.

Owner's Mom Mrs Louise says: That's him, his name is Woody.

Woody: barks again.

Nice to meet you, I Woody!

(by the way, people say basenji dog: can't bark. Lies!)

But Blue Men: don't bat eye. Come inside home with no: scritch, no: Hi

Woody, no: What a good boy. Blue Men: rude so much. For sure: never went to Mr Pete's Intensive Dog Training Course (Since 1982 at Your Dog's Service). They look at Woody, nod, then Short Man: puts on gloves while Tall Man: opens bag and pulls out cup with lots of holes.

Owner says: There's no need for a muzzle.

Short Man says: That's exactly what we need, and you're the one who should have put it on the dog, to be precise. Then he bends, pushes glass with holes hard on Woody's mouth and tightens small belt behind his ears.

Woody: shakes head very hard because: what's cup on mouth for?

Owner: reaches hand out to help Woody take cup off but Owner's Mom

Mrs Louise: stops Owner's hand and says: Do you really have to? I swear he's very good.

Uomo Basso dice: E invece c'è bisogno e, se proprio volessimo essere fiscali, avrebbe dovuto mettergliela lei. Poi si piega, spinge forte bicchiere con buchi su bocca di Woody e stringe piccola cintura dietro orecchie.

Woody: scuote testa fortissimo perché: cosa è questa cosa di legare bicchieri su bocca?

Padrona: allunga mano per aiutare Woody a togliere bicchiere ma Mamma Di Padrona Signora Luisa: blocca braccio di Padrona e dice a Uomini Blu: È proprio necessario? Vi assicuro che è buonissimo.

Uomo Basso dice: Signora, non siamo noi a stabilire le regole, ci dicono di fare una cosa, la facciamo, più semplice di così...

Padrona dice: Dove lo portate ora? Quando posso venire a trovarlo?

Uomo Alto dice: Guardi, non c'è bisogno di agitarsi, trova tutto scritto nel provvedimento. Antonio, passa una copia dell'ordinanza alla signorina.

Uomo Basso: mette mano dentro tasca di giacca e tira fuori due fogli e una penna. Poi dice: Allora, questo rimane a lei, qui invece avrei bisogno di una firma leggibile.

Padrona: prende penna, ma non firma. Stringe forte penna dentro pugno, stringe e dice: Non ha fatto niente di male, niente.

Uomo Alto dice: Quello che ha fatto o non ha fatto non sta a noi giudicarlo, a ognuno il suo mestiere, per cui se ora è così gentile da mettere una firma, ce lo portiamo via e togliamo il disturbo.

Ma Padrona: non mette firma.

Padrona: gira schiena e butta penna su pavimento.

Allora Mamma Di Padrona Signora Luisa: corre a raccogliere penna, fa segno veloce su foglio, poi abbraccia spalle di Padrona che tiene mani su faccia e dice ancora: Non ha fatto niente di male.

Woody: prova a liberarsi, prova a abbaiare per dire: Padrona, cosa c'è?, non fare così, sorridi, andiamo a giocare, andiamo a mangiare, andiamo a dormire, non essere triste, Woody è qui, ma Uomo Basso: tira guinzaglio e trascina Woody fuori di casa, fino dentro a ascensore, senza che Woody: può fare niente, e, improvvisamente, porte di ascensore: sono chiuse, e nella testa di Woody c'è confusione, confusione grandissima – Cosa succede? Chi sono queste persone? Perché fanno così? – e quando Uomo Alto: apre porte di ascensore e dice: Muovi il culo, Woody: no, non muove niente, anzi, tutto contrario: rimane fermo, schiacciato contro specchio di

Short Man says: Ma'am, we don't make the rules, they tell us what to do and we do it, simple as that...

Owner says: Where are you taking him? When can I visit him?

Tall Man says: Look, there's no need to get flustered, everything's in the proceeding. Anthony, give the Miss a copy of the papers.

Short Man: puts hand in jacket pocket and takes out two papers and pen. Then says: Here you go, this is your copy, and I'll need a legible signature right here.

Owner: takes pen but no signature. Holds pen tight in hand and says: He did nothing wrong, nothing.

Tall Man says: What he did or did not do, that's not for us to judge, each man to his own trade, so if you might be so kind to sign now, we'll take the dog and be on our way.

But Owner: no signature.

Owner: turns back and throws pen on floor.

Then Owner's Mom Mrs Louise: runs to pick up pen, does fast mark on paper, then hugs Owner's shoulders, who is with hands on face and says again: He did nothing wrong.

Woody: tries to free himself, tries to bark to say: Owner, what's wrong? don't be like that, smile, let's go play, let's go eat, let's go sleep, don't be sad, Woody is here, but Short Man: pulls leash and drags Woody outside home, inside elevator, and Woody: can't do anything about it and, suddenly, elevator doors: are closed, and in Woody's head is much confusion, very great confusion – What happened? Who are these people? Why are they doing this? – and when Tall Man: opens elevator doors says: Move your ass, Woody: no, move nothing, on the contrary: stays still, pressed against elevator mirror, fixed paws and head turned because Woody: doesn't want to go outside, doesn't want to go away, wants to stay with Owner, but Short Man: doesn't agree, and pulls leash, pulls strong as to tear head off, and Woody: tries to resist with all his strength, but can't, and slides a little on floor, and Short Man: pulls even stronger, and Woody: slides a little more, pull and slide, pull and slide, till Tall Man: blows loud and says: I'm sick of your shit, takes hat off head and hits Woody's snout with hat, one time, two times, three times, while with foot pushes Woody down stairs, on street,

ascensore, con zampe immobili e testa girata, perché Woody: non vuole uscire, non vuole andare via, vuole stare con Padrona, ma Uomo Basso: no d'accordo, e tira guinzaglio, tira forte come per strappare via testa, e Woody: cerca di resistere con tutte sue forze, ma non riesce, e striscia un pochino su pavimento, e allora Uomo Basso: tira ancora più forte, e Woody: striscia ancora un pochino, tira e striscia, tira e striscia, fino a che Uomo Alto: soffia forte e dice: Adesso hai veramente rotto le palle, poi si toglie cappellino da testa e con cappellino colpisce Woody su muso, una volta, due volte, tre volte, mentre con piede spinge Woody giù da scale, in strada, dentro furgone, e da finestrino di furgone che va veloce, Woody: vede casa di Padrona lontana, poi: più lontana, poi: lontanissima, poi: scomparsa.

Woody: triste.

Andato via senza salutare.

Scusa Padrona, ma con bicchiere su bocca: difficilissimo salutare.

inside truck, and from very fast truck's window, Woody: sees Owner's home far, then: more far, then: far so much, then: disappears.

Woody: sad.

Went away without saying goodbye.

Sorry Owner, but with cup on mouth: very difficult saying goodbye.

Student Number	21330102	Text Number	4
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Source Text		Target Text	
Title	<i>Dracula</i>	Title	<i>Dracula</i>
Year Published	1897		
Author	Bram Stoker		
Language	English	Language	Italian
Word Count	1891	Word Count	1533
Description of Source Text • understanding of source text • knowledge of genre within source contexts • situation of source text familiarity with the formal features of a text (language variation(s), register, dialect) (200 words max)	<i>Dracula</i> is a Fin de Siècle gothic novel. Halberstam (1993, 339) defines gothic as a genre describing ‘a discursive strategy which produces monsters as a kind of temporary but influential response to social, political and sexual problems.’ In the case of <i>Dracula</i> there are multiple interpretations for what the monster symbolizes, all converging onto his otherness: ‘Dracula creeps “facedown” along the wall of the very “fortress of identity”; he is the boundary, he is the one who crosses, and the one who knows the other side’ (Halberstam, 1993, 335). As Ferguson (ibid., 231) describes, in those years English was becoming the new world language and with its spread came the concern it could become corrupted, through the formation of nonstandard variations (ibid., 232-233): Dracula’s disruption of norms is represented in the novel by his strong desire to speak perfect English but his ‘utterly unidiomatic way’ of speaking it (ibid., 238). Even though it is a diary entry, the overall register is formal, with very detailed descriptions and long sentences (38/98 of the sentences in the excerpt are above 20 words, about 40%).		
Strategy • identification of translation problems • knowledge of genre within target context and situation of target text	TT will be published by Edizioni Lapis in the <i>Classici</i> series: translations and retellings of classics aimed at a young audience (https://www.edizionilapis.it/). My target audience will be 7-8 years old readers. • Children tend to avoid books with slower narrative pace (Castelli and Dotta 2012, 8). Therefore, I will: - omit reiterations (e.g., ‘clad in black from head to foot, without a single speck of colour about him anywhere’)		

• <i>justification of translation production of genre for target context</i> (200 words max)	- simplify the description of the outdoors: the action is mostly set indoors - using more verbs and active constructions (e.g., ST: 'the clanking of massive bolts' TT: '(sentii) dei chiavistelli sferragliare' [(I heard) bolts clanking]). - split long sentences • Ali (2017, 135) analysed best-selling Italian children books <i>Geronimo Stilton</i>: the lexicon is complex and varied. To align the text with the target market I will employ both high and everyday register words (e.g. 'sinistra' [sinister], 'pizzicotto' [pinch]). As explained by Stoodt (1996, 39) manner of speaking is used by authors to help readers understand characters better. Therefore, I will preserve Dracula's characterization by translating his dialogue word for word, keeping the same punctuation, to transfer his outlandish speech (e.g. ST I.68: 'I am Dracula[...] house.' TT I.53: 'Sono Dracula [...] dimora').
Critical Reflection • <i>textual analysis</i> (200 words max)	I asked a children's literature expert to read the TT. The choice of cutting passages and keeping the sentences short got positive feedback, since it fits a child reader's attention-span better than longer ones. Furthermore, being able to finish a chapter in a short amount of time would keep their motivation up throughout the book and encourage them to finish it. The high-register lexicon was concerning to me, as I worried it could be too difficult for my TA's age group. The expert reassured me that it was still comprehensible in context and was deemed stimulating: it could help the children enrich their vocabulary in the long run. Dracula's speech successfully stood out as awkward, and even suspicious. This feedback made me realize this could be a problematic aspect in a children's book: the implication that someone with a peculiar way of speaking is suspicious and a danger to the protagonist, could carry a wrong message and encourage discrimination against people speaking non-standard English. This could be avoided by standardizing the Count's language and syntax, at the expense of characterization.
Works Cited	Castelli, A. and Dotta, O. 2012. Il gatto ha ancora gli stivali? Guida ai classici della letteratura per l'infanzia. Edizioni Centro didattico cantonale. Bellinzona.

• <i>use of sources and reference material</i>	Edizioni Lapis: https://www.edizionilapis.it/ Ferguson, C. 2004. Nonstandard Language and the Cultural Stakes of Stoker's 'Dracula'. <i>ELH</i> 71, no. 1: 229–49. http://www.jstor.org/stable/30029928 Halberstam, J. 1993. Technologies of Monstrosity: Bram Stoker's 'Dracula'. <i>Victorian Studies</i> 36, no. 3: 333–52. http://www.jstor.org/stable/3828327 Mahmoud Abdelmontaleb Ali, S. 2017. L'italiano per l'infanzia dal 2000 fino ai nostri giorni. Il caso Geronimo Stilton. Università degli studi di Cagliari. http://hdl.handle.net/11584/249647 Stoodt, B. 1996. Children's Literature: discovery for a lifetime. Macmillan Education Australia. Melbourne. Australia.
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Source Text

Dracula

CHAPTER II

JONATHAN HARKER'S JOURNAL (*continued*)

5 May -- I must have been asleep, for certainly if I had been fully awake I must have noticed the approach of such a remarkable place. In the gloom the courtyard looked of considerable size, and as several dark ways led from it under great round arches, it perhaps seemed bigger than it really is. I have not yet been able to see it by daylight.

When the calèche stopped, the driver jumped down and held out his hand to assist me to alight. Again I could not but notice his prodigious strength. His hand actually seemed like a steel vice that could have crushed mine if he had chosen. Then he took out my traps, and placed them on the ground beside me as I stood close to a great door, old and studded with large iron nails, and set in a projecting doorway of massive stone. I could see even in the dim light that the stone was massively carved, but that the carving had been much worn by time and weather. As I stood, the driver jumped again into his seat and shook the reins; the horses started

Target Text

Dracula

CAPITOLO II

DIARIO DI JONATHAN HARKER (*continuazione*)

1 5 Maggio – Dovevo essermi assopito, perché se fossi stato sveglio avrei
2 senza dubbio notato l'insolito luogo al quale ci stavamo avvicinando. Il
3 cortile pareva enorme avvolto nell'oscurità, ma probabilmente era più
4 piccolo di quanto sembrasse. Non ho ancora avuto l'occasione di vederlo
5 alla luce del giorno.

6 Una volta fermato il calesse, il conducente saltò giù e mi porse la mano
7 per aiutarmi a scendere. Di nuovo non potei fare a meno di notare quanto
8 fosse forte: la sua mano era una morsa d'acciaio che avrebbe potuto
9 tranquillamente rompere la mia, se avesse voluto. Scaricò i miei bagagli e
10 li posò a terra accanto a me: ero in piedi davanti la grande vecchia porta
11 che dava su un corridoio di pietra massiccia. Anche se la luce era fioca, si
12 vedeva che la pietra aveva delle incisioni, che però erano state consumate
13 dal tempo. Il conducente saltò di nuovo sul suo sedile e scosse le redini: i
14 cavalli scattarono in avanti e scomparvero insieme al carro nell'oscurità.

15 Non sapendo cosa fare, rimasi immobile dov'ero. Non c'era traccia né di
16 un campanello né di un battiporta, e certamente la mia voce non sarebbe
17 potuta penetrare attraverso queste minacciose mura e tenebrose finestre.

forward, and trap and all disappeared down one of the dark openings.

I stood in silence where I was, for I did not know what to do. Of bell or knocker there was no sign; through these frowning walls and dark window openings it was not likely that my voice could penetrate. The time I waited seemed endless, and I felt doubts and fears crowding upon me. What sort of place had I come to, and among what kind of people? What sort of grim adventure was it on which I had embarked? Was this a customary incident in the life of a solicitor's clerk sent out to explain the purchase of a London estate to a foreigner? Solicitor's clerk! Mina would not like that. Solicitor--for just before leaving London I got word that my examination was successful; and I am now a full-blown solicitor! I began to rub my eyes and pinch myself to see if I were awake. It all seemed like a horrible nightmare to me, and I expected that I should suddenly awake, and find myself at home, with the dawn struggling in through the windows, as I had now and again felt in the morning after a day of overwork. But my flesh answered the pinching test, and my eyes were not to be deceived. I was indeed awake and among the Carpathians. All I could do now was to be patient, and to wait the coming of the morning.

Just as I had come to this conclusion I heard a heavy step approaching behind the great door, and saw through the chinks the

18 Mi sembrò di aspettare all'infinito e sentivo dubbi e paure affollarsi nella
19 mia mente: in che razza di posto ero finito? E in mezzo a che tipo di gente?
20 In quale sinistra avventura mi ero andato a cacciare? Era normale per un
21 assistente legale trovarsi in certe situazioni per illustrare l'acquisto di un
22 palazzo a Londra a uno straniero? "Assistente legale". A Mina non sarebbe
23 piaciuto sentirmelo dire, in quanto ero a tutti gli effetti un legale: poco
24 prima di partire da Londra mi avevano confermato che avevo passato
25 l'esame, quindi ero un legale in piena regola! Mi strofinai gli occhi e mi
26 diedi un pizzicotto per verificare che fossi sveglio. Mi sembrava tutto un
27 terribile incubo, e mi aspettavo di svegliarmi da un momento all'altro e
28 ritrovarmi a casa, col sole che sbucava da dietro le tende. Ma i miei occhi
29 non si ingannavano e sentii tutto il dolore del pizzico. Ero davvero sveglio e
30 nel mezzo dei Carpazi. Tutto quello che potevo fare era portare pazienza e
31 aspettare che facesse giorno.

32 Appena giunsi a questa conclusione, sentii dei passi appropinquarsi alla
33 grande porta e vidi avvicinarsi una luce attraverso le fessure. Poi sentii
34 delle catene sbatacchiare, dei chiavistelli sferragliare, e una chiave girare
35 nella serratura cigolante. Infine la grande porta si aprì.

36 Dietro di essa c'era un uomo alto e attempato, con il viso ben rasato, ad
37 eccezione dei lunghi baffi bianchi, e vestito di nero dalla testa ai piedi.
38 Teneva in mano una lampada d'argento antica, la cui fiamma proiettava
39 sui muri lunghe ombre tremolanti. L'anziano signore mi fece gentilmente
40 cenno di entrare e in perfetto inglese, ma con uno strano accento, disse:

gleam of a coming light. Then there was the sound of rattling chains and the clanking of massive bolts drawn back. A key was turned with the loud grating noise of long disuse, and the great door swung back.

Within, stood a tall old man, clean shaven save for a long white moustache, and clad in black from head to foot, without a single speck of colour about him anywhere. He held in his hand an antique silver lamp, in which the flame burned without chimney or globe of any kind, throwing long quivering shadows as it flickered in the draught of the open door. The old man motioned me in with his right hand with a courtly gesture, saying in excellent English, but with a strange intonation:

"Welcome to my house! Enter freely and of your own will!" He made no motion of stepping to meet me, but stood like a statue, as though his gesture of welcome had fixed him into stone. The instant, however, that I had stepped over the threshold, he moved impulsively forward, and holding out his hand grasped mine with a strength which made me wince, an effect which was not lessened by the fact that it seemed as cold as ice, more like the hand of a dead than a living man. Again he said:

"Welcome to my house. Come freely. Go safely; and leave something of the happiness you bring!" The strength of the handshake was so much akin to that which I had noticed in the

41 "Benvenuto nella mia dimora! Entri liberamente e di sua volontà!" Non
42 avanzò per venirmi incontro, rimase immobile come una statua. Tuttavia,
43 nell'istante in cui varcai la soglia, si catapultò in avanti a braccio teso per
44 stringermi la mano, con una forza tale da farmi sussultare. La sua mano
45 era ghiacciata, più simile a quella di un cadavere che a quella di una
46 persona viva. Di nuovo disse:

47 "Benvenuto nella mia dimora. Venga liberamente. Vada sano e salvo; e
48 lasci un po' della felicità che reca con sé!" La potenza della stretta di mano
49 mi ricordò subito quella del conducente, che non avevo visto in faccia,
50 tanto da farmi dubitare che non fossero la stessa persona. Quindi
51 domandai incerto:

52 "Il Conte Dracula?" Lui fece un piccolo inchino e rispose:

53 "Sono Dracula; e le do il benvenuto, Signor Harker, nella mia dimora.
54 Venga dentro, l'aria notturna è gelida, e lei avrà sicuramente bisogno di
55 mangiare e riposare". Nel frattempo fissò la lampada al muro e uscì fuori
56 per prendere i miei bagagli. Prima che potessi fermarlo li portò dentro, e
57 alle mie proteste rispose:

58 "No, signore, voi siete mio ospite. È tardi, e la servitù non è a
59 disposizione. Mi lasci badare a lei personalmente". Insistette a portare lui
60 le mie valigie lungo il corridoio, su per una grande scala a chiocciola e
61 lungo un altro largo corridoio di pietra, nel quale i nostri passi risuonavano
62 rumorosamente. Giunti alla fine del corridoio vi era una porta che, per la

63

driver, whose face I had not seen, that for a moment I doubted if it were not the same person to whom I was speaking; so to make sure, I said interrogatively:

"Count Dracula?" He bowed in a courtly way as he replied:--

"I am Dracula; and I bid you welcome, Mr. Harker, to my house. Come in, the night air is chill, and you must need to eat and rest." As he was speaking, he put the lamp on a bracket on the wall, and stepping out, took my luggage; he had carried it in before I could forestall him. I protested but he insisted:

"Nay, sir, you are my guest. It is late, and my people are not available. Let me see to your comfort myself." He insisted on carrying my traps along the passage, and then up a great winding stair, and along another great passage, on whose stone floor our steps rang heavily. At the end of this he threw open a heavy door, and I rejoiced to see within a well-lit room in which a table was spread for supper, and on whose mighty hearth a great fire of logs, freshly replenished, flamed and flared.

The Count halted, putting down my bags, closed the door, and crossing the room, opened another door, which led into a small octagonal room lit by a single lamp, and seemingly without a window of any sort. Passing through this, he opened another door, and motioned me to enter. It was a welcome sight; for here was a great bedroom well lighted and warmed with another log fire, also

64 mia gioia, si apriva su una stanza ben illuminata, con un tavolo
65 apparecchiato per la cena e un camino caldo e scoppiettante.

66 Il Conte si fermò, posò le mie valigie e chiuse la porta. Poi attraversò la
67 stanza e aprì un'altra porta che dava su una piccola stanza ottagonale
68 senza finestre, illuminata solo da una lampada. All'interno vi era un'altra
69 porta: lui la aprì e mi fece cenno di accomodarmi. Era una camera da letto,
70 anch'essa ben illuminata e riscaldata da un camino appena attizzato. Il
71 Conte portò dentro i miei bagagli e si avviò alla porta. Prima di chiuderla
72 disse:

73 "Avrà bisogno, dopo il suo viaggio, di rinfrescarsi e cambiarsi. Spero
74 trovi tutto quello che desidera. Quando sarà pronto, venga nell'altra
75 stanza, dove troverà la cena pronta."

76 La luce, il tepore e la gentile accoglienza del Conte sembravano aver
77 dissipato tutti i miei dubbi e paure. Senza più quei pensieri per la testa, mi
78 resi conto che ero affamato, perciò mi sistemai velocemente e tornai nella
79 prima stanza.

80 Trovai la cena pronta in tavola, e il mio ospite, in piedi affianco al
81 camino, mi fece cenno di sedermi a tavola e disse:

82 "La prego, si sieda e mangi quanto le aggrada. Mi scuserà, spero, se non
83 mi unisco a lei; ma ho già desinato, e di solito non ceno."

84 Gli porsi la lettera che il Signor Hawkins mi aveva affidato: lui la aprì e la
85 lesse con sguardo serio. Poi sorridendo amabilmente me la passò per
86

added to but lately, for the top logs were fresh, which sent a hollow roar up the wide chimney. The Count himself left my luggage inside and withdrew, saying, before he closed the door:

"You will need, after your journey, to refresh yourself by making your toilet. I trust you will find all you wish. When you are ready, come into the other room, where you will find your supper prepared."

The light and warmth and the Count's courteous welcome seemed to have dissipated all my doubts and fears. Having then reached my normal state, I discovered that I was half famished with hunger; so making a hasty toilet, I went into the other room.

I found supper already laid out. My host, who stood on one side of the great fireplace, leaning against the stonework, made a graceful wave of his hand to the table, and said:

"I pray you, be seated and sup how you please. You will, I trust, excuse me that I do not join you; but I have dined already, and I do not sup."

I handed to him the sealed letter which Mr. Hawkins had entrusted to me. He opened it and read it gravely; then, with a charming smile, he handed it to me to read. One passage of it, at least, gave me a thrill of pleasure.

87 farmela leggere. Un passo in particolare mi diede un brivido di
88 soddisfazione.

89
90 "Purtroppo un attacco di gotta, un disturbo che mi affligge spesso, mi
91 impedirà di viaggiare per qualche tempo, ma sono felice di potermi
92 avvalere di un valido sostituto, in cui ripongo tutta la fiducia possibile. Si
93 tratta di un giovanotto pieno di energie e talento, a suo modo, e di indole
94 assolutamente leale. È discreto ed è cresciuto al mio servizio. Sarà a Sua
95 disposizione durante tutto il suo soggiorno, e seguirà in tutto e per tutto le
96 sue istruzioni."

97
98 Il Conte avanzò verso il tavolo e scoprì uno dei piatti, un eccellente pollo
99 arrosto sul quale mi fiondai immediatamente. Abbinato a del formaggio,
100 un'insalata e due bicchieri di Tokaj, ottimo vino ungherese, mi saziò.
101 Durante la cena il Conte mi fece moltissime domande riguardo il mio
102 viaggio e a poco a poco gli raccontai la mia esperienza.

103 A quel punto avevo finito di mangiare e, su invito del mio ospite, mi ero
104 spostato su una sedia accanto al fuoco. Mi offrì un sigaro, scusandosi se
105 non si univa a me in quanto non fumava. Fu allora che ebbi l'opportunità
106 di osservarlo bene e trovo abbia una fisionomia molto particolare.

107 Il suo viso era marcatamente aquilino, con un naso ricurvo e sottile, e
108 narici estremamente arcuate. La fronte era alta e sporgente e i capelli radi
109 alle tempie ma folti sul resto della testa. Le fitte sopracciglia, due cespugli

"I must regret that an attack of gout, from which malady I am a constant sufferer, forbids absolutely any travelling on my part for some time to come; but I am happy to say I can send a sufficient substitute, one in whom I have every possible confidence. He is a young man, full of energy and talent in his own way, and of a very faithful disposition. He is discreet and silent, and has grown into manhood in my service. He shall be ready to attend on you when you will during his stay, and shall take your instructions in all matters."

The Count himself came forward and took off the cover of a dish, and I fell to at once on an excellent roast chicken. This, with some cheese and a salad and a bottle of old Tokay, of which I had two glasses, was my supper. During the time I was eating it the Count asked me many questions as to my journey, and I told him by degrees all I had experienced.

By this time I had finished my supper, and by my host's desire had drawn up a chair by the fire and begun to smoke a cigar which he offered me, at the same time excusing himself that he did not smoke. I had now an opportunity of observing him, and found him of a very marked physiognomy.

His face was a strong -- a very strong -- aquiline, with high bridge of the thin nose and peculiarly arched nostrils; with lofty domed

110 di peli riccioluti, quasi si incontravano sopra il naso. La bocca, per quello
111 che ho potuto veder spuntare da sotto i fitti baffi, era inflessibile e
112 dall'espressione crudele. I denti erano inusualmente bianchi e affilati, e
113 sporgevano da labbra stranamente rubiconde per un uomo della sua età.
114 Per il resto, aveva le orecchie livide e molto appuntite, il mento largo e
115 importante, e le guance spigolose e incavate. In generale risultava
116 estremamente pallido.

117 Fino ad allora mi era sembrato che, sul dorso, le sue mani fossero assai
118 bianche e curate, ma vedendole più da vicino sembravano alquanto rozze,
119 larghe e con dita tozze. Strano a dirsi, aveva dei peli al centro dei palmi. Le
120 unghie erano lunghe e sottili, limate a punta affilata. Quando il Conte si
121 avvicinò a me e le sue mani mi toccarono ebbi un tremito che non potei
122 trattenere. Forse era il suo alito repellente a causarmi l'orribile senso di
123 nausea che mio malgrado non riuscivo a nascondere.

124 Il Conte, palesemente accortosi della mia reazione, si allontanò. Con una
125 sorta di sorriso sinistro, che espose ancor di più i suoi denti, tornò a sedere
126 all'altro lato del camino. Entrambi rimanemmo in silenzio per un po', e
127 guardando fuori dalla finestra vidi affiorare debolmente le prime luci
128 dell'alba. Tutto sembrava stranamente immobile, ma ascoltando
129 attentamente, udii molti lupi ululare nella valle sottostante. Gli occhi del
130 Conte brillarono e disse:

131 "Li ascolti, i figli della notte. Che musica!" Suppongo notò qualcosa di
132 strano nella mia espressione, dunque aggiunse:

forehead, and hair growing scantily round the temples but profusely elsewhere. His eyebrows were very massive, almost meeting over the nose, and with bushy hair that seemed to curl in its own profusion. The mouth, so far as I could see it under the heavy moustache, was fixed and rather cruel-looking, with peculiarly sharp white teeth. These protruded over the lips, whose remarkable ruddiness showed astonishing vitality in a man of his years. For the rest, his ears were pale, and at the tops extremely pointed. The chin was broad and strong, and the cheeks firm though thin. The general effect was one of extraordinary pallor.

Hitherto I had noticed the backs of his hands as they lay on his knees in the firelight, and they had seemed rather white and fine; but seeing them now close to me, I could not but notice that they were rather coarse -- broad, with squat fingers. Strange to say, there were hairs in the centre of the palm. The nails were long and fine, and cut to a sharp point. As the Count leaned over me and his hands touched me, I could not repress a shudder. It may have been that his breath was rank, but a horrible feeling of nausea came over me, which, do what I would, I could not conceal.

The Count, evidently noticing it, drew back; and with a grim sort of smile, which showed more than he had yet done his protuberant teeth, sat himself down again on his own side of the fireplace. We were both silent for a while; and as I looked towards the window I

133 “Ah, signore, voi abitanti di città non potete comprendere i sentimenti di
134 un cacciatore.” Poi si alzò e disse:

135 “Deve essere stanco. La sua camera è pronta, e domani potrà dormire fin
136 quando desidera. Io dovrò assentarmi fino al pomeriggio, dunque dorma
137 bene e sogni bene!” Con un inchino cortese mi aprì la porta che dava sulla
138 stanza ottagonale, e io mi diressi nella mia camera...

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saw the first dim streak of the coming dawn. There seemed a	156
strange stillness over everything; but as I listened I heard as if from	157
down below in the valley the howling of many wolves. The Count's	158
eyes gleamed, and he said:	159
"Listen to them -- the children of the night. What music they	160
make!" Seeing, I suppose, some expression in my face strange to	161
him, he added:	162
"Ah, sir, you dwellers in the city cannot enter into the feelings of	163
the hunter." Then he rose and said:	164
"But you must be tired. Your bedroom is all ready, and tomorrow	165
you shall sleep as late as you will. I have to be away till the	166
afternoon, so sleep well and dream well!" With a courteous bow,	167
he opened for me himself the door to the octagonal room, and I	168
entered my bedroom...	169
	170

Student Number	21330102	Text Number	5
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Source Text		Target Text	
Title	<i>Toto e la sauna</i>	Title	<i>Toto and the seana</i>
Year Published	2018		
Author	Gigi Proietti		
Language	Italian	Language	English
Word Count	769	Word Count	865
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)	The ST is a transcription of a stand-up comedy performance by Italian actor Gigi Proietti, telling a story about a friend of his to the audience. The register is informal and colloquial, and the language is slightly dialectal. Proietti was a Roman actor. The performance is not in full Roman dialect but shows some influences (e.g., ‘me so’, ‘sti’, ‘te’). However, since ‘Roman dialect is very close to Italian, so much so that it is difficult to identify it as a dialect’ (Bresin, Hajek, Kretzenbacher 2014), the skit was accessible to an Italian speaking audience: it was aired on national public television (https://www.youtube.com/watch?v=b99KaCZbi6c&t=4s) without any subtitling, which is not the case for other dialects broadcasted on national television, e.g. neapolitan dialect in tv-show <i>Gomorra</i> (D’Onghia 2018, 42). The main features of the text are: • purposeful mispronunciation and misconjugation of verbs (e.g. ‘anniete’ for ‘andò’ [(he) went]; ‘cominciattimo’ for ‘cominciammo’ [(we) started]) and nouns (e.g., ‘asciuttamano’ for ‘asciugamano’ [towel]) • repetition of words and catchphrases (e.g., ‘dico dico dico’ [(I) say, say say], ‘Che d’è, che non è. De che? E che me lo chiedi a me?’ [What is, what isn’t. What? Are you asking me?]) • nonsensical rambling (e.g. 00:02:21:78 to 00:02:44:19)		

Strategy

- *identification of translation problems*
- *knowledge of genre within target context and situation of target text*
- *justification of translation production of genre for target context*

(200 words max)

The TT will serve as English subtitles for the source video in a PhD research testing how to translate comedy, with a special focus on translating purposeful mispronunciation. For this purpose, I will:

- translate all the intentionally misconjugated verbs in ST (e.g., anniete, cominciattimo) by applying vowel changes to the corresponding verbs' radical in the TT to achieve comedic effect, as done for example in early Spanish drama (Chasca 1946, 335).

I will follow this scheme, unless the pre-established vowel-change leads to a semantic word (e.g., 'were' -> 'ware'; 'went' -> 'want')

E	A
I	E
O	U
A	E
U	A

- keep the repetition of words and catchphrases (e.g., 00:03:07:29)
- reproduce stuttering sequences focusing on sound (e.g., nickname -> nickm-, kinim-)
- mimic the mispronunciation of 'sauna' and 'towel' following the vowel-change-scheme

Aligning with the ST, I will use an informal register with contractions (e.g., lemme, gonna), but standardizing dialect since it is not a prominent feature.

From 00:02:21:78 to 00:02:44:19 Proietti rambles referencing idiomatic expressions revolving around donkeys. Looking at *The Oxford Dictionary of English Idioms*

(<https://www.oxfordreference.com/view/10.1093/acref/9780199543793.001.0001/acref-9780199543793>, screenshots below), idioms about donkeys are less frequent in the TL (three entries), so I will employ idioms about pigs instead (eleven entries), to keep the farm animal analogy.

	donkey  donkey: work the boring or laborious part of a job; drudgery. 2005 <i>The Register</i> I get the Systems guys to do all the donkey work once I'm sure it's up and running properly. for donkey's years for a very long time. informal For donkey's years is a pun referring to the length of a donkey's ears and playing on a former pronunciation of years as ears. 1998 Ardal O'Hanlon <i>The Talk of the Town</i> He'll be no loss, that's for sure. Sure his own family haven't spoken to him for donkey's years. talk the hind leg off a donkey: see TALK. pig  bleed like a (stuck) pig: bleed copiously. bring (or drive) your pigs to market: succeed in realizing your potential. in a pig's eye: expressing scornful disbelief at a statement. informal, chiefly North American 1987 Evelyn E. Smith <i>Miss Melville Returns</i> Under other circumstances I think we could have been friends. 'In a pig's eye,' Susan thought. make a pig of yourself: overeat. informal 1991 Francis King <i>The Art Colony</i> I do love chocolates. Always make a pig of myself over them. make a pig's ear of bungle; make a mess of. British informal This probably developed with humorous reference to the phrase make a silk purse out of a sow's ear (see SILK). on the pig's back: living a life of ease and luxury; in a very fortunate situation. Irish informal pig (or pigg) in the middle: a person who is placed in an awkward situation between two others, chiefly British This expression comes from the name of a game in which two people attempt to throw a ball to each other without a third person in the middle catching it. a pig in a poke: something that is bought or accepted without knowing its value or seeing it first. In this expression, a poke is a small sack or bag, a sense which is now found chiefly in Scottish use. 1996 John Doran <i>Red Doran</i> I didn't want to sell the fellow a pig in a poke, so I explained that the ducks were bred only for laying. pigs might (or can) fly: used ironically to express disbelief, chiefly British Pigs fly in the air with their tails forward was a proverbial saying in the 17th century; the current version dates back to the late 19th century, and the first recorded use is by Lewis Carroll. 1973 Jack Higgins <i>A Prayer for the Dying</i> 'Something could come out of that line of enquiry.' 'I know... Pigs might also fly.' squid (or yell) like a stuck pig: squeal or yell loudly and shrilly. A stuck pig is one that is being butchered by having its throat cut; compare with bleed like a stuck pig above. sweet like a pig: sweet profusely. informal
Critical Reflection textual analysis (200 words max)	The vowel-change mechanism worked well in the translation process, but after I was done, I started to wonder if it accidentally resulted in a reference to a particular English accent. I asked an English native speaker to read the subtitles and she confirmed it was not reminiscent of any accent, except for 'wint' (first occurrence at 00:03:01:87) which could be connected to Scottish. To avoid this issue but still convey the mispronunciation-induced comedy of the ST, another system could be employed in the translation process, for example consonant-shifts (e.g., <i>wemt</i> for 'went') or misconjugation of irregular verbs (e.g., <i>goed</i> for 'went'). I tested the subtitles on a group of English speakers, both native and non-native. The general reaction was positive: the whole vowel-change system was unsettling at first but not overly-distracting, they could still follow the story and laugh at the jokes. However, some non-native speakers were confused by the references to pig-related English idioms, particularly 'pigs in blankets' (00:02:26:30) and 'lipstick on a pig' (00:02:33:76). Even though these expressions are part of a nonsensical rambling, different better-known expressions could be used to avoid this effect.
Works Cited use of sources and reference material	https://www.youtube.com/watch?v=b99KaCZbi6c&t=4s Bresin, A., Hajek, J., & Kretzenbacher, H. L. 2014. La percezione dell'uso dei dialetti a Roma e provincia. Published in <i>Pîrvu, Elena (ed.), La lingua e la letteratura italiana in prospettiva sincronica e diacronica. Atti del VI Convegno internazionale di italianistica dell'Università di Craiova, 19-20 settembre 2014. Florence: Cesati (Quaderni della rassegna; 105), 103-113.</i> Chasca, E. 1946. The Phonology of the Speech of the Negroes in Early Spanish Drama. <i>Hispanic Review</i> 14, no. 4, 322–39.

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Source Text		Target Text
<i>Toto e la sauna</i>		<i>Toto and the seana</i>
(Espira rumorosamente)	00:00:36:11	(Loudly exhales)
Ma...	00:00:40:39	I...
Ma s...	00:00:45:35	I t...
Me so fatto na sauna.	00:00:52:02	I took a seana.
Aaaah!	00:00:59:82	Aaaah!
Te rimette al mondo...	00:01:13:02	Puts you back in the world...
...all'altro.	00:01:17:73	the Other World.
Ma...	00:01:21:78	But...
faranno bene sti bagni turchi?	00:01:24:10	are these steam baths actually healthy?
N'amico mio c'è scomparso dentro.	00:01:28:41	A friend of mine has disappeared in one of those.
Se chiamava...	00:01:33:89	His name was...
St'amico mio se chiamava...	00:01:35:52	This friend of mine, his name was...
(dal pubblico) Toto!	00:01:39:65	(from the audience) Toto!
Mo ce provo pure io a dillo.	00:01:41:17	Lemme try and say that too.
Se chiamava Toto.	00:01:45:39	His name was Toto.
"Toto" che dice che è il dinimi-	00:01:49:07	"Toto", which apparently it's a nickm-

il dinimimi-	00:01:51:56	a kinim-
"Toto" che dice che è il dinimomi-	00:01:54:90	"Toto" which apparently it's a kinman-
il dinimoti-	00:01:57:86	a nickman-
Ma tu guarda dopo la saùna che parola me vado a sceglie.	00:01:59:58	Oh dear, what a stupid word choice after a seana.
"Toto"	00:02:05:05	"Toto"
Che dice che è-	00:02:05:91	which apparently-
"Toto" dice che è il diminutivo de Gerardo.	00:02:09:82	"Toto" which apparently is a nickname for Gerardo.
"Ardo"?! No, dice "Toto".	00:02:16:10	"Ardo" maybe?! No, apparently it's "Toto".
Oh, di' un po' come te pare.	00:02:20:89	Hey, do whatever you want.
Io dico pe il bene tuo.	00:02:21:78	I'm saying it for your own good.
Va a fa bene ai somari...	00:02:23:88	That's what you get when you help pig-heads...
E i somari che te danno la pelle del somaro	00:02:26:30	And the pigs get in blankets
per il bene tuo	00:02:29:31	for your own good
che te da i calci	00:02:31:54	flying
co la pelle	00:02:32:99	with the blankets
co l'acqua del sapone	00:02:33:76	with lipstick on them
del somaro che ce lascia lo zampino.	00:02:35:50	of the curiosity that killed the pig.
Ma chi?	00:02:40:65	Who?

Il somaro?	00:02:44:19	The pig?
Beh fatto sta...	00:02:48:19	So anyway the fact is...
Che d'è che non è...	00:02:49:59	Anyway...
De che?	00:02:50:70	What way?
E che me lo chiedi a me?	00:02:51:75	You ask me?
Quel giorno me lo ricordo come se fo-	00:02:55:45	I remember that day like it was yesterd-
Noi stavamio lì.	00:02:58:47	We wure there.
Toto vine.	00:03:00:51	Toto erreved.
Beh vinne mica anniete.	00:03:01:87	Well it's not like he wint
Vinne.	00:03:04:13	he erreved.
Come arriva ce fa	00:03:05:10	And as soon as he got there he goes
dice dice dice...	00:03:07:29	like like like...
Toto, no?	00:03:08:61	Toto, right?
dice	00:03:09:65	like
ce fa, no?	00:03:10:69	he goes, right?
Diceee...	00:03:11:82	Liiiiike...
Toto, no? Appena arriva fa	00:03:12:73	Toto, right? As soon as he got there he goes

dice dice diceee...	00:03:15:05	like like liiiiiike...
Ce fa, no?	00:03:17:91	He goes, right?
Aho, a Toto!	00:03:19:13	For goodness' sake, Toto!
Dice: "Giovanotti, mi accompagnate?	00:03:20:90	He goes like: "My dear fellas, do you want to come with me?
Vado a fa la saùna"	00:03:34:44	I'm taking a seana"
Ma non c'annà.	00:03:27:19	Nah, don't go there.
Ma lassa perde.	00:03:29:80	Nah, forget about it.
Ma chi te lo fa fa?	00:03:33:07	Nah, why even bother?
Basta.	00:03:36:07	Enough.
De che? Eh "basta".	00:03:37:20	Of what? Just "enough".
Ogni tanto quando uno racconta fa "basta".	00:03:38:66	Sometimes when you're telling a story you just go "enough".
Basta.	00:03:42:17	Enough.
Lui invece cocciuto come un...	00:03:43:38	But he was just as stubborn as a...
Aho!	00:03:47:04	Hey!
Ma ndo siete annati?	00:03:50:29	Where did you guys go?
Avete fatto il giro eh?	00:04:03:36	You turned around, huh?
Da un discorso andando all'altro lui invece	00:04:07:34	Jumping back to our subject he was
cocciuto ce volse andà.	00:04:09:67	too stubborn and ensted on going.

C'anniete.	00:04:12:36	He wint.
L'accompagnattimo.	00:04:13:43	We wint with him.
Come che fottimo davanti alla saùna	00:04:15:74	When we raeched the seana
Toto ce fa	00:04:17:86	Toto goes
dice diceeee...	00:04:18:52	like liiiiike...
Toto, no, ce fa	00:04:19:99	Toto, right, he goes
dice diceeee...	00:04:21:38	like liiiiike...
Ogni volta glie prendeva così	00:04:25:53	He always got stuck like that
(canta in falsetto)	00:04:28:79	(singing with high-pitched voice)
Oh, a Toto?!	00:04:37:97	Come on, Toto!
Dice "Voi aspettate me qui	00:04:40:35	He goes like: "You wait right here
Che fra menz'ora, tre quarti, risorto."	00:04:42:32	I'll axet the seana in half, three quarters of an hour."
Ma nun entrà.	00:04:48:79	Nah, don't go in.
Ma lassa perde.	00:04:51:69	Nah, forget about it.
Ma chi te lo fa fa?	00:04:54:71	Nah, why even bother?
Basta.	00:04:57:50	Enough.
Che d'è che non è.	00:04:59:33	Anyway.

Entrotte.	00:05:01:95	He wint in.
Come stiete dentro-	00:05:07:14	As soon as he stapped in-
Come stiete dentro	00:05:13:70	As soon as he stapped in
non stava più de fori.	00:05:15:88	he was no longer out.
Perché? Perché era entrato.	00:05:18:00	Why? Because he was in.
De fori c'eravamo rimasti noi	00:05:20:85	We're the ones out
perché eravamo rimasti fori.	00:05:23:37	because we steyed out.
Ma si erimo entrati...	00:05:25:86	If we wint in...
Basta non voglio intatare.	00:05:27:00	Enough, I don't want to remble.
Che d'è che non è...	00:05:29:29	So anyway...
De che?	00:05:31:50	What way?
E che me lo chiedi sempre a me?	00:05:32:33	You still asking me?
A un certo punto comiciattimo a aspettà.	00:05:34:64	After a while we weeted
Aspetta un'ora...	00:05:37:85	one hour...
Due, tre, quattro, cinque.	00:05:39:64	Two, three, four, five hours.
Sortivano fori tutti	00:05:42:47	Everyone was axeting the seana
Toto non sortiva fori!	00:05:46:85	but Toto wasn't!
Poorca va...!	00:05:50:56	Holy co...

Poorca...!	00:05:53:18	Hooly...
A 'ncerto momento	00:05:56:27	Then at some point
che d'è che non è...	00:05:58:11	anyway...
erano passate undici ore	00:05:59:86	eleven hours had passed.
Faccio: "dico dico dico	00:06:01:57	I go: "like like like
giovannotti io me comincio a preo...	00:06:04:42	fellas, I'm starting to get wo...
...ccupà!"	00:06:12:64	...ried!"
Ma nun te preoccupà.	00:06:14:18	Nah, don't worry.
Ma lassa perde.	00:06:17:77	Nah, forget about it.
Ma chi te lo fa fa?	00:06:20:23	Nah, why even bother?
(dal pubblico): - Basta!	00:06:22:09	(from the audience) Enough!
Esatto!	00:06:23:15	Precisely!
A un certo punto erano sortiti tutti.	00:06:30:46	At one point everyone had axeted the seana.
Esce fori il padrone della saùna quello grosso.	00:06:34:44	The owner too, the big guy.
Stava a chiude.	00:06:39:24	He was closing down.
Eh!	00:06:40:70	But!
Eh!	00:06:45:26	But!

Vado là, glie faccio dico dico dico:	00:06:46:46	I go up to him, I go like, like, like:
"e Toto?"	00:06:48:58	"what about Toto?"
Me fa, dice: "Chi?"	00:06:52:16	He goes like: "who?"
"Toto, Toto, chi?"	00:06:56:29	"Toto, that's who!"
Me fa, dice: "E chi lo conosce?"	00:06:59:98	He goes like: "and who's that?"
Ah, quando te da i 50 Euri per entrare a fare la sauna...	00:07:04:21	Ha, when he pays you 50 euros to get in the seana...
(dal pubblico): - lo conosci!	00:07:09:25	(from the audience) you know him!
E' quello che gl' ho detto pure io!	00:07:10:88	That's what I told him too!
Mo non lo conosci?	00:07:17:32	Now you don't know him?
Se non me lo levano dalle mani, che glie fo!	00:07:21:49	Get him away from me or I don't know what I'm gonna do!
Che glie fo!	00:07:24:15	Get him away!
Ma lassa perde.	00:07:26:09	Nah, forget about it.
Ma chi te lo fa fa?	00:07:27:88	Nah, why even bother?
Quello te corca e via.	00:07:30:16	He's gonna beat you to a pulp anyway.
Basta, ce fece:	00:07:32:16	Enough, he goes:
"Se volete ve apro	00:07:33:23	"If you fancy I'll open it up
entrate e cercatevelo da soli"	00:07:35:54	and you can look for him yourselves."
Entramo, entramo, annamo apri	00:07:37:98	Yeah, we're going in, come on open up

'a dente cariato, apri!	00:07:40:13	you rotten tooth, open up!
Operse.	00:07:41:62	He upaned.
Come ebbe oprito	00:07:44:32	As soon as he upaned
entrattimo.	00:07:47:46	we wint in.
Come che fottimo dentro	00:07:48:78	As soon as we stap in
non stavamo più de fori.	00:07:50:44	we're no longer out.
Come semo entrati cominciattimo tutti a cercà.	00:07:52:41	As soon as we're in everyone started to look for him.
Cerca de qua...	00:07:55:65	Look over here...
Cerca de là...	00:07:58:95	Look over there...
Cerca de sotto...	00:08:00:21	Look down...
Cerca, ovviamente, pure	00:08:03:03	And, goes without saying,
de sopra...	00:08:05:30	look up...
Oh Toto non sortiva fora!	00:08:07:61	Well, Toto won't tirn up!
Poorca...	00:08:12:37	Hoooooly...
Poorca va...	00:08:15:14	Hoooooooly co...
A un certo punto cercando	00:08:17:93	While we're looking for him
me cascano l'occhi per terra.	00:08:19:70	I lay my eyes on the ground.

No non è che me cascano proprio.	00:08:22:03	No wait, I don't literally lay them on the ground.
Guardo lì per terra!	00:08:25:94	I just look down!
E chi ce stava lì per terra?	00:08:35:03	And who do I see down there?
(dal pubblico) Toto!	00:08:36:93	(from the audience) Toto!
Come Toto? Se c'era Toto che te la raccontavo a fa?	00:08:38:84	What'd you mean Toto? If he was there, why would I be telling you the story?
Là per terra ce stava l'asciuttamano de Toto!	00:08:43:00	What I saw on the ground was Toto's tuwal!
Pooo..!	00:08:47:84	Hoooooly...
Cominciammo a giraglie intorno	00:08:49:01	We sterted circling around it
tutti a fa "Pooo..."	00:08:51:33	everyone going "hoooooly..."
Pooo...!	00:08:53:02	Hoooly!
Pooo...!	00:08:54:10	Hoooly!
Pooo! Pooo! Pooo..!	00:08:55:14	Hooo! Hooo! Hooo...!
C'era pure Tito quello che stona.	00:08:56:98	Tito the guy who's out of tune was there too.
Faceva "Paaa...! Paaa...! Paaa...!"	00:08:58:60	He goes "Huuu...! Huuu...! Huuu...!"
A Tito fai "po" pure te.	00:09:01:10	Hey Tito, you must go "hooo" too.
Dice "Non lo so fa." Allora statte zitto	00:09:03:00	He goes: "I can't." Then shut up!
Allora faccio, dico "Giovanotti"	00:09:06:00	So I go like "Fellas!"
"Giovanotti io me dispiace ma io alzo"	00:09:09:25	"Fellas I'm sorry but I have to lift it."

Ma non alzá.	00:09:14:29	Nah, don't lift it.
Ma lassa perde.	00:09:17:07	Nah, forget about it.
Ma chi te lo fa fa?	00:09:19:95	Nah, why even bother?
(dal pubblico) - Basta!	00:09:22:29	(from the audience) Enough!
Esatto.	00:09:23:10	Precisely.
Volsi alzá.	00:09:24:40	I dacede to lift it.
Me chinatti...	00:09:25:75	I buw down...
Intrapresi un lembo dell'asciuttamano	00:09:29:50	I greb the hem of the tuwal
e senza portenz-	00:09:31:86	and without frunther-
e sento porten senza-	00:09:32:90	and whoutit fur-
e sempo porte-	00:09:34:91	and fithout wurthe-
e tempo al tempo...	00:09:36:72	and whatever for...
e senzo portem-	00:09:38:36	and outwith frunther-
mortacci tui...	00:09:40:96	fuck it...
E senza- Eeeh....	00:09:42:01	And without- Uuuuh...
E tutt'a 'nbotto	00:09:43:50	And all of a sudden
alzatti.	00:09:46:70	I laft it up.

Sotto all'asciuttamano non c'era rimasto niente
soltanto un po' d'acquetta...
Toto s'era liqueso!

00:09:47:89	There was nothing left underneath the tuwal
00:09:51:60	just a little water...
00:09:55:10	Toto lequefed!

Student Number	21330102	Text Number	6
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Source Text		Target Text	
Title	<i>Táin Bó Cúailnge (The Cattle Raid of Cooley)</i>	Title	La battaglia dei tori
Year Published	1969		
Author	Thomas Kinsella		
Language	English	Language	Italian
Word Count	505	Word Count	473
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)	As described by Thomas Kinsella (1969, vii) ‘the <i>Táin Bó Cúailnge</i>, the prose epic which is the centre-piece of the Ulster cycle – and the oldest vernacular epic in Western literature – [...] is the nearest approach to a great epic that Ireland has produced.’ The story dates back to Ireland’s oral tradition: its written form ‘has been preserved, more or less complete , in a score of manuscripts ranging in date from the beginning of the twelfth to the middle of the nineteenth century. [...] All of the extant manuscripts go back to versions which date from the seventh century or earlier’ (Dunn 1914, 6). The ST is an extract of Kinsella’s English translation revolving around the battle between two bulls. The language used is close to the original Irish but simple: by Kinsella’s own admission (1969, xi) the main purpose of his work was ‘to give a readable and living version of the story.’ The extract exemplifies one of the main elements of the <i>Táin</i>: the narration of an event which originates the topography of a given place, in this case ‘the wonderings of the mortally-wounded Donn Cuailnge around Ireland, naming the places as he goes.’ (Kinsella 1969, xiii).		

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 recited during a guided tour in Rathcrogan, ‘a complex of ancient monuments in several townlands just north-west of the village of Tulsk in Co. Roscommon’ (Waddell 1983, 21) for high-school students, in front of Finnbennach’s statue, in Rathcrogan’s Heritage Centre & Café (see image from https://www.rathcroghan.ie/discover/gallery/). With these purpose of use and target audience in mind, I will produce a TT: • using mostly the present tense, as it is ‘one of the most common tenses in touristic language texts’ (Cavagnaro 2016,20) • employing colloquial and informal vocabulary (e.g., ‘sgridare’ [scold], ‘macello’ [mess]). As Mauri (2014, 234) points out, a tour guide must mediate between sectorial and everyday language to capture the interest of tourists • for the same reason, rearranging the order of information (e.g., l.1-4), simplifying passages (e.g., ST: l.5-9, TT: l.6-8), and turning direct speech into indirect speech (l.13-15), to make the narration fluid and clear • including questions, to interact with the target audience (e.g., l.23, 3, 32). Kusuma and Wyrick (2014, 281) mark interaction as a key aspect in tours for teenagers: ‘guides who use an inviting inquiry-based approach create a safe space for all participants.’ • keeping the Irish toponyms, to promote the territory’s heritage
Critical Reflection • <i>textual analysis</i> (200 words max)	I recited my text to a group of teenage native speakers to test whether my translation strategy was effective. The general feedback was positive: according to my audience the story was conveyed with clarity and in an entertaining way that caught their interest. However, the attempted interaction through questions was unexpected and unwelcomed: they were reluctant to participate and no one wanted to answer first. Even though the literary sources I consulted were encouraging of this practice, asking questions to an actual teen audience proved to be suboptimal for the text’s enactment. However this might be due to my own inexperience as a tour guide and in interacting with teenagers as a professional. This brought to light an aspect of this kind of text I did not consider at first: ‘the influence of performers on



	the experience of an audience at a live performance is substantial’ (Broude 2011, 34), and this might be especially true when the audience is constituted by a particular demographic with specific requirements. If I were to do the translation again, a high-school educator’s supervision, in conjunction with a professional tour guide’s perspective, could be beneficial in crafting a text for this purpose of use.
Works Cited • <i>use of sources and reference material</i>	Broude, Ronald. 2011. Performance and the Socialized Text. <i>Textual Cultures</i>. vol.6, no. 2, 23–47. https://doi.org/10.2979/textcult.6.2.23 Cavagnaro, Riccardo. 2016. Tradurre Il Viaggio Teoria e Metodologia per La Traduzione Di Una Guida Turistica. Caso Studio: Lonely Planet Di Dublino. Unibo - Alma Mater Studiorum - Università Degli Studi Di Bologna. Dunn, J. 1914. The Ancient Irish Epic Tale Táin Bó Cúailnge. Nutt. Mauri, E. 2014. L’italiano delle guide turistiche: uno studio della lingua orale del turismo. <i>Italiano LinguaDue</i> Vol.6 n.1. Università degli Studi di Milano. https://doi.org/10.13130/2037-3597/4234 Kinsella, T. 1969. The Tain: translated by Thomas Kinsella from the Irish epic Táin Bó Cúailnge. Oxford University Press. Kusuma, K. D. and Wyrick G. 2014. Real Teens, Real Tours: Teen Engagement Strategies for the One-Time Visit. <i>The Journal of Museum Education</i> vol. 39, no. 3, 276–83. http://www.jstor.org/stable/43305806 Waddell, J. 1983. Rathcroghan: A Royal Site in Connacht. <i>The Journal of Irish Archaeology</i>, no. 1, 21–46. http://www.jstor.org/stable/30001627

Source Text

The Cattle Raid of Cooley

On Ai Plain, at Tarbga – the place of bull-grief or bull-strife: the hill originally called Roi Dedonn – he met the bull Finnbennach, the White-Horned. Everyone who had escaped the battle stopped what he was doing, to see the two bulls fight together.

The men of Ireland asked who should judge between the bulls. They agreed it should be Bricriu mc Carbad, because he favoured his friend no more than his enemy. So he was brought to a gap between the bulls to judge them. But the two bulls trampled across him as they struggled, and killed him. Such was Bricriu's death.

The Brown Bull of Cuailnge planted a hoof on the other bull's horn. All day until nightfall he wouldn't draw the hoof back toward him. Fergus chided him and took a stick to his flank.

'It would look bad', Fergus said, 'to get this quarrelsome old calf so far, only to have him throw away the honour of his kind. Men have died on both sides because of you.'

At that, the bull jerked back his hoof. His leg broke, but the other bull's horn was sent flying to the mountain nearby. It is called Sliab nAdarca, the Mountain of the Horn, ever since. Then the bulls fought each other for a long time. Night fell upon the men of Ireland and they could only hear the uproar and fury in the darkness. That night the bulls circled the whole of Ireland. When morning came, the men of Ireland saw the Donn

Target Text

La battaglia dei tori

1 Nella Piana di Ai, per la precisione a Tarbga, che originariamente si
2 chiamava Roi Dedonn, ma proprio per questo episodio prende il nome
3 Tarbga, cioè il luogo della sfida del toro, il toro marrone Donn Cuailnge
4 incontra il qui presente Finnbennach, il toro dalle Corna Bianche. Tutti
5 quelli sopravvissuti alla precedente guerra mollano quello che stavano
6 facendo e si mettono a guardare la lotta. Inizia lo scontro: per prima
7 cosa, quello che doveva arbitrare lo scontro, Bricriu mc Carbad, muore
8 schiacciato dagli zoccoli. Non esattamente una bella giornata per Bricriu,
9 eh? Poi, Donn Cuailnge, pianta uno zoccolo sul corno dell'avversario, e
10 non si muovono da lì fino al tramonto, quando Fergus va a sgridare
11 Finnbennach, il toro bianco, e gli fa una ramanzina sul fatto che lo hanno
12 portato fino a lì, che un sacco di gente è morta per questo e non può
13 certo arrendersi in quel modo. Così Finnbennach comincia a ribellarsi e
14 riesce a far spostare lo zoccolo a Donn Cuailnge, che si rompe la gamba.
15 Lui invece perde il corno, che vola fino alla montagna lì vicino, che per
16 questo prende il nome di Sliab nAdarca, la Montagna del Corno.
17 Ricominciano a combattere e cala la notte, e gli Irlandesi non vedono
18 niente ma sentono tutto il macello causato dai due tori, che durante la
19 battaglia girano tutta l'Irlanda. Al mattino vedono Donn Cuailnge
20 dirigersi verso ovest, oltre Cruachan, con i resti di Finnbennach che gli
21 penzolano dalle corna. Ci va in giro tutto il giorno, e poi al tramonto va a

Cuailnge coming westward past Cruachan with the mangled remains of Finnbennach hanging from his horns.

He brandished them before him all that day, and at nightfall entered the lake near Cruachan. He came out with Finnbennach's loins and shoulderblade and liver on his horns. The armies went to kill him, but Fergus stopped them and let him go anywhere he liked. He headed toward his own land. He stopped to drink in Finnlethe on the way. He left Finnbennach's shoulderblade there – from which comes Finniethé, the White One's Shoulderblade, as the name of that district. He drank again at Ath Luain, and left Finnbennach's loins there – that is how the place was named Ath Luain, the Ford of the Loins. He uttered a bellow at Iraid Cuillenn that was heard through the whole province. He drank again at Tromma, where Finnbennach's liver fell from his two horns – from which comes the name Tromma, or liver. He came to Etan Tairb and set his brow against the hill at Ath Da Ferta – from which comes the name Etan Tairb, the Bull's Brow, in Murtheimne Plain. Then he went by the Midluachair road to Cuib, where he had dwelt with the milkless cow of Dáire, and he tore up the ground there – from which comes the name Gort mBúraig, the Field of the Trench. Then he went on until he fell dead between Ulster and Uí Echach at Druim Tairb. So Druim Tairb, the Ridge of the Bull, is the name of that place.

22 farsi un bagno nel lago vicino Cruachan. Esce dall'acqua e ha ancora
23 appese addosso tre cose. Secondo voi cosa? Ditemi tre parti del corpo.
24 C'eravate vicini: erano i lombi, una scapola e il fegato. I soldati vogliono
25 ucciderlo, ma Fergus li ferma e lo lascia andare dove vuole, e così Donn
26 Cuailnge si dirige verso casa. Lungo il cammino si ferma a bere a
27 Finnlethe, che significa la Scapola del Bianco, e che prende questo nome
28 perché, indovinate un po', è dove la scapola di Finnbennach gli cade
29 dalle corna. Poi si ferma di nuovo a bere ad Ath Luain, che significa il
30 Guado dei Lombi, perché? Esatto, è lì che gli cadono i lombi. Si ferma
31 una terza volta a bere a Tromma, dove gli cade il fegato di Finnbennach,
32 e infatti Tromma significa..? Già, fegato! Arriva a Etan Tairb, nella piana
33 di Murtheimne, e poggia la fronte su una collina a Ath Da Fertha: Etan
34 Tairb infatti significa la Fronte del Toro. Poi prosegue lungo la
35 Midluachair road fino a Cuib, dove si 'intrattiene' con la mucca senza
36 latte di Dáire e squarcia il terreno creando una fossa: da qui il nome Gort
37 mBúraig, il Campo del Fosso. E così prosegue finché non si accascia
38 morto tra Ulster e Uí Echach, a Druim Tairb, che infatti significa il Crinale
39 del Toro.

Student Number	21330102	Text Number	7
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Source Text		Target Text	
Title	Renga: A Chain of Poems	Title	Renga: poesie concatenate
Year Published	1971		
Author	Charles Tomlinson		
Language	English	Language	Italian
Word Count	110	Word Count	103
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>Renga</i> is a collaborative quadrilingual poem written by Paz, Roubaud, Sanguinetti and Tomlinson during a one week self-lockdown in the basement of Hotel St. Simon in Paris. As explained by Claude Roy (1979, 9-10) in the foreword to the English edition, ‘renga’ is a form of collective poem born in Muromachi Era Japan (1336-1573), where each poet participating would link its work to the previous work handed to him by another poet, with preestablished principles of continuity and breaks. The ST is Tomlinson’s English translation of sonnet l1: each poet was supposed to write their translation to be published in their country as a parallel text to the original quadrilingual poem. Tomlinson’s translation replicates the original absence of rhyme scheme and syllable count (Edwards 1980, 24). As described by Edwards (1973, 135-6), Tomlinson produced a “relatively straight version” occasionally using words of Latin root and the Romance languages word order, overall concentrating on ‘producing a good English poem while at the same time attending scrupulously to the original.’ Tomlinson employs both inter-lingual punning (e.g., sonnet IV2, translating <i>poisse</i> [FR: making (something) sticky] into <i>poise</i> [EN]) and intra-lingual punning (ST l.8 ‘inkstains ... wrinkles... stone’) in his translation (Edwards 1980, 25).		
Strategy <i>identification of translation problems</i>	Sanguinetti ‘did not finish his part of the project, never translating the whole work into Italian’ (Starrs 2017, 301). Therefore, my aim is to translate the text into Italian for scholars, to be published in a university press publication of the		

• <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)	<i>Renga</i> with a parallel Italian translation. I will employ the same devices Paz, Roubaud and Tomlinson used to produce their own translations which, as described by Edwards (1980, 25-8), are: • ‘inter-lingual punning’ (e.g. l.11 ST: ‘cave’ TT: ‘cava’ [quarry]; l.7 ST: ‘fluting’ TT: ‘flutti’ [waves]; l.9 ST: ‘vine’ TT: ‘vino’ [wine]) • ‘intra-lingual punning’ (e.g. l.8 TT: ‘sporcando d’inchiostro le crepe dell’erosa pietra’ [staining with ink the cracks of the weathered stone]) • using the original Italian verse but modifying punctuation and varying the typographical disposition (e.g. image below, Roubaud adding spaces, from Edwards 1980, 28) Aime criaient-ils aime gravité des très hautes branches tout bas pesait la Terre aime criaient-ils dans le haut becomes: Aime criaient-ils aime gravité des très hautes branches tout bas pesait la terre aime criaient-ils dans le haut Edwards (1980, 25) explains how ‘punning [...] binds together [...] linking words by identical or similar sounds, when sense isn’t necessarily involved’: I will reflect this aspect prioritizing repetition of sounds over grammatical accuracy. I will mirror Tomlinson’s choice to keep the Romance languages word order by keeping the English word order in the second stanza, originally written by Tomlinson in English.
Critical Reflection • <i>textual analysis</i> (200 words max)	I showed my translation to a group of Italian scholars familiar with the quadrilingual <i>Renga</i> and its translation history and received positive feedback. They particularly liked the multiple alliterations and appreciated the inter-lingual punning. Though I thought the second stanza might not particularly stand out for keeping English word-order, as poetry allows more freedom in that sense, looking at it next to the other stanzas my audience still noticed that it was somewhat different. Punctuation and formatting variations in the last stanza were unexpected but overall welcomed because consistent with what the original authors did with their translation. However, as the readers pointed out, those choices mimicked what the other authors/translators did in their translations. Therefore they might not be indicative of what Sanguineti would have done if he had undergone the same process of translating his own work. Sanguineti died in 2010,

	therefore it is not possible to establish how he would have translated the text. However an Italian translation perhaps closer to what he would have done could be achieved by analysing his writing style, both in the quadrilingual <i>Renga</i> and in the rest of his production.
Works Cited • <i>use of sources and reference material</i>	Edwards, M. 1973. Charles Tomlinson: Notes on Tradition and Impersonality. <i>Critical Quarterly</i>, 15: 133 144. https://doi.org/10.1111/j.1467-8705.1973.tb02082.x Edwards, M. 1980. 'Renga', Translation, and Eliot's Ghost. <i>PN Review</i> 7, no.2: 24-28. Starrs, R. 2017. Renga: A European Poem and Its Japanese Model. <i>Comparative Literature Studies</i> 54, no. 2: 275–304. https://doi.org/10.5325/complitstudies.54.2.0275 Roy, C. 1979. Foreword in <i>Renga: A chain of poems</i> by Octavio Paz, Jacques Roubaud, Edoardo Sanguineti, Charles Tomlinson. Penguin Books Ltd.

Source Text		Target Text
<i>Renga</i>		<i>Renga</i>
The sun advances over bones benumbed:	1	Il sole avanza su ossa intirizzate
in the underground room: gestations:	2	nella stanza sotterranea: gestazioni:
ants ooze already at the mouths of the metro.	3	formiche usurano le fauci della metro.
An end of dreams, and the gift of tongues begins:	4	La fine dei sogni, si dà inizio al dono delle lingue :
and the gestureless speech of things unfreezes	5	e l'immobile discorso delle cose si disgela
as the shadow, gathering under the vertical	6	mentre l'ombra, addensandosi sotto i verticali
raised lip of the columns' fluting, spreads	7	rilievi nei flutti delle colonne, si propaga
its inkstain into the wrinkles of weathered stone:	8	sporcando d'inchiostro le crepe dell'erosa pietra:
For the stone is perhaps a vine	9	Perché la pietra è forse un vino
the stone where ants jet out their acid,	10	la pietra dove le formiche gettano il loro acido,
a spoken word that readies itself within this cave:	11	una parola pronunciata che si prepara in questa cava:
Princes! tomb and showcase, I heaved up ghostly saliva:	12	Principi, tomba, e teca. Sollevavo salive di spettri:
my jaw gnawed its syllables of sand:	13	la mia mandibola mordeva le sue sillabe di sabbia...
I was relic and clepsydra through the panes of the West:	14	ero reliquia e clessidra per i vetri dell'occidente:

Student Number	21330102	Text Number	8
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Source Text		Target Text	
Title	The Raven	Title	La Corvina Commedia
Year Published	1845		
Author	Edgar Allan Poe		
Language	English	Language	Italian
Word Count	282	Word Count	330
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)	<i>The Raven</i> is a poem about a man who mourns his lover Lenore. Hoffman (1995, 14) points out the influence of Romanticism on Poe, who takes depiction of feelings to the extreme. His characters face the fear of death and the unknown along with the reader, in the closed space of a short poem (Sammarcelli 2010, 28). Each 6-line-stanza has, as described by Issa (2019, 4): • external rhymes (ABCBBB). All B lines end in ‘or(e)’ [...] (e.g. lore, door, more) • two internal rhyme schemes; one in the first line, and a second in the third and part of the fourth line, (e.g. dreary, weary; napping, tapping) The poem is characterised by old-fashioned vocabulary, ‘frequent use of obsolescent words’ like ‘surcease’ (l.10) or ‘maiden’ (l.11) (Balsam 2008, 71). Poe’s aim is ‘[...]the excitation of the reader’s soul [...]. Everything in the poem must contribute to this effect – rhythm, sound, rhyme, and especially the subject [...] the emotion educed by the contemplation of the death of a beautiful woman’ (Hoffman 1995, 13). The ST comprises the first five stanzas of the poem for TT constraints, as explained in the strategy box.		

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 is submitted in a translation contest celebrating Dante's legacy. Submissions must: • be limited to 330 words, because each section of <i>Divina Commedia</i> (DC) is made up of 33 <i>canti</i>, except for the <i>Inferno</i> section, which has a proemial <i>canto</i> (Antonelli 2003, 40) • employ only words present in DC: because of the proemial <i>canto</i>, one exception is permitted (TT: 'eco', l.54) • include the word <i>Inferno</i> [hell], <i>Purgatorio</i> [purgatory] or <i>Paradiso</i> [heaven] (TT: l.14) The TA is the contest's jury, consisting of literary scholars familiar with Dante. Therefore, I will employ recognizable sentences from DC (e.g. 'nel mezzo d(el)' (l.1) [In the midst of], 'galeotto fu 'l libro' (l.2) [gallehault was the book]). ST was selected for the theme of lost love, mirroring Dante's loss of Beatrice (Filinić 2017, 43). As it is a translation contest, emphasis is equally placed on the TT and the ST. To make the ST still recognizable through the TT I will: • keep the name Lenore (to be read with Italian pronunciation [le'no:rɛ]) • reproduce the 'pessimistic and gloomy' word choice (Issa 2019, 4) • reproduce the rhyme scheme but I will split sentences to externalize all rhymes, to reproduce Dante's style
Critical Reflection • <i>textual analysis</i> (200 words max)	I presented my text to a group of Italian scholars familiar with Dante to test it on an audience comparable to the contest's judges. They remarked how, aside from the direct quotation of DC sentences, the lexicon ('aere' [air], 'disio'[desire], 'spirto'[spirit]) was a clear reference to Dante's language. The formatting was deemed successful in mimicking Dante's style. To make Dante's influence more prominent, I could have used his characteristic metre, the <i>terza rima</i>, 'a series of threes, the two outer lines of each rhyming with each other, the inner line riming with the two outer lines of the next three' (Tatlock 1936, 895) which might be a popular device in a contest about Dante. However, I believe employing <i>terza rima</i> would have compromised the rhythm of the TT, which was especially appreciated by my test audience, who remarked how it clearly reflects Poe's ability to build anxiety in a limited number of lines.
Works Cited	Antonelli, R. 2003. Memoria rerum et memoria verborum. La costruzione della Divina Commedia. <i>Criticón</i>, 87, 88-89. Balsam, S. A. 2008. Archaism As A Stylistic Marker Inselected Poems By Edgar Allan Poe. <i>Journal of Al-qadisiya in arts and</i>

• <i>use of sources and reference material</i>	<i>educational sciense</i>, 8 (1), 69-76. Filinić, E. 2017. I personaggi femminili nella Divina commedia. Završni rad, Sveučilište Jurja Dobrile u Puli. https://urn.nsk.hr/urn:nbn:hr:137:294757 Hoffman, D. 1995. Edgar Allan Poe: The Artist of the Beautiful. <i>The American Poetry Review</i> 24, no. 6, 11–18. http://www.jstor.org/stable/27781913 Issa, Z. 2019. Translation of ‘The Raven’ and ‘Unshudat al-Matar’: Problems and Solutions. Tatlock, J. S. P. 1936. Dante's Terza Rima. <i>PMLA/Publications of the Modern Language Association of America</i> 51, no. 4, 895–903. doi:10.2307/458073 Sammarcelli, F. 2010. La Rhétorique de la peur dans « Ligeia » (1838, 1845) et « The Tell-Tale Heart » (1843, 1845) d'Edgar Allan Poe. <i>Revue française d'études américaines</i>, 125, 27-37. https://doi.org/10.3917/rfea.125.0027
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Source Text

The Raven

Once upon a midnight dreary, while I pondered, weak and weary,
Over many a quaint and curious volume of forgotten lore—
While I nodded, nearly napping, suddenly there came a tapping,
As of some one gently rapping, rapping at my chamber door—
"Tis some visitor," I muttered, "tapping at my chamber door—

Only this and nothing more."

Ah, distinctly I remember it was in the bleak December;
And each separate dying ember wrought its ghost upon the floor.
Eagerly I wished the morrow;—vainly I had sought to borrow
From my books surcease of sorrow—sorrow for the lost Lenore—
For the rare and radiant maiden whom the angels name Lenore—

Nameless *here* for evermore.

And the silken, sad, uncertain rustling of each purple curtain
Thrilled me—filled me with fantastic terrors never felt before;
So that now, to still the beating of my heart, I stood repeating,
"Tis some visitor entreating entrance at my chamber door—
Some late visitor entreating entrance at my chamber door;—

This it is and nothing more."

Presently my soul grew stronger; hesitating then no longer,
"Sir," said I, "or Madam, truly your forgiveness I implore;

Target Text

La Corvina Commedia

CANTO I

- 1 Nel mezzo d'una notte aspra e oscura,
- 2 pien di sonno e lasso fommi una lettura,
- 3 Galeotto fu 'l libro ch'avea la mente mia
- 4 obliato senza ch'io fessi per voglia.
- 5 Quand'ecco a capo chin quasi dormendo,
- 6 ruppemi l'alto sonno percotendo
- 7 taluno sconoscente leggermente batte,
- 8 batte alla mia porta e fa romore.
- 9 "Sarà un'anima errante" diss'io perduto
- 10 "che ribatte alla mia porta e fa romore.
- 11 Vorrà sol che io l'accoglia, non v'è errore."
- 12 Oh, quanto ancor ben chiaro discerno,
- 13 ch'era nello mortal gelo d'inverno;
- 14 E non più spirto d'Inferno 'l foco
- 15 che moria carbon, non più vermiglio.
- 16 Mi fei desideroso del mattino;
- 17 lo mio voler placar dolor vicino
- 18 per mezzo de' miei libri queto infino,
- 19 dolore del trapasso femminile
- 20 dolore del trapasso di Lenore,

But the fact is I was napping, and so gently you came rapping,
And so faintly you came tapping, tapping at my chamber door,
That I scarce was sure I heard you" —here I opened wide the door;—
Darkness there and nothing more.
Deep into that darkness peering, long I stood there wondering, fearing,
Doubting, dreaming dreams no mortal ever dared to dream before;
But the silence was unbroken, and the stillness gave no token,
And the only word there spoken was the whispered word, "Lenore?"
This I whispered, and an echo murmured back the word, "Lenore!"—
Merely this and nothing more.

21 anima gentil che m'inteneriva 'l core
22 *Quivi* senza nome in eterno, Amore.
23 E udito 'l dubbioso frusciar delle coltri,
24 ruscel disceso velo, livida seta appesa,
25 con lena mi riscosse, subito saziommi
26 di splendidi spaventi sconosciuti;
27 Allor mi prese al cor paura, e dissi,
28 e fermo stetti come l'uom che teme,
29 "Sarà un'anima errante supplicando
30 di attraversar la mia soglia con fervore.
31 Una tarda anima errante supplicando
32 di attraversar la mia soglia con fervore.
33 Questo basti, non v'è errore."
34 Di subito l'anima mia forte divenne,
35 dubbiar nella mia mente non pervenne,
36 "Signor mio," dissi "o donna che sia,
37 ben supplico io a voi miseramente
38 Basciommi 'l sonno mentre ch'io sedendo
39 e voi leggermente percotendo
40 leggermente batteste voi tacendo,
41 ribatteste lievemente alla mia soglia,
42 Quasi udirvi non potti" sì che del tutto
43 apri' la porta e stetti sulla soglia.

44 Nulla m'apparia dinanzi, un sol colore.
45 Per l'aere tenebroso guardail fiso,
46 enigma e angoscia dipingean il viso
47 un sogno tetro e antico, per mio avviso,
48 che umana gente mai ha avuto in core.
49 Ma nondimen silenzio non fu rotto,
50 immobile rimase lo fermato,
51 Or mossi debil voce, una parola sola
52 infino sospirando queto dissi: "Lenore?"
53 Questo diss'io ne' sospiri e meco
54 trovai sorpreso risonando un eco: "Lenore!"
55 Null'altro suono, se non il mio dolore.

