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Towards a Postcolonial Translation: Patrick White's *Voss* in Italian and French

by

Giulia Zuodar

A dissertation submitted to the University of Dublin, Trinity College
in fulfillment of the requirements for the degree of
Doctor of Philosophy

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Giulia Zuodar
April 9, 2014

Summary

This thesis examines the novel *Voss* (1957) by the Australian writer Patrick White with the aim of defining a) potential issues of translatability and ethics arising from the text's postcolonial hybrid culture b) the actual issues posed by two translations into Italian and French – respectively, Piero Jahier's *L'esploratore* (Einaudi, 1965) and Lola Tranec's *Voss* (Gallimard, 1967). In analysing the source text and the two target texts, the thesis applies a postcolonial critical perspective. From a theoretical point of view, the uncertainty and fragmentation inevitably associated with cultural constructions are recognised in the wake of poststructuralist and deconstructionist criticism, yet the use of a coherent and systematic approach to textual analysis and textual planning is accepted from a methodological perspective as a necessity for a progressively-oriented activity. In order to point out the peculiar hybridity of the source text, three parameters are examined: paratexts, culture-specific lexical items and language varieties. These are analysed intersemiotically and intralingually, with the aim of highlighting that the Australian literary text is shaped both by the internal concerns of a multicultural society and by external cultural and market forces impinging on its production and dissemination. With reference to the target texts, the same parameters are used intersemiotically and interlingually in order to examine similarities and differences in the understanding and transmission of the source culture between the two translations, the cultural and linguistic resources available to translators and the limits that these pose them. This type of analysis is oriented towards the problems of cultural transfer and cultural manipulation and does not exhaust the description of the translations: this aspect is pointed out with particular reference to the authorial influence of the writer-translator Piero Jahier on the Italian target text, for which a fuller analysis of his style and of its implications is provided. The thesis concludes that some aspects of the treatment of the source text's culture in both translations is questionable from a postcolonial perspective and should be redressed in a future re-translation. This would benefit from a critical use of paratexts, which is to be understood not simply as an addition of explanatory material, but in more systematic terms as a form of translation which strategically reduces the loss of cultural elements inevitably produced by the textual rendering.

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1

Introduction

While the field of 'postcolonial translation' is only about twenty years old, theoretical reflections on the act and product of translation have involved underlying issues of cultural difference and power differentials at least since ancient Rome, whose interest in translation and in its modalities was shaped by its competitive dialectics with the model represented by Greek culture. For example, Cicero's famous claim of translating 'non verbum pro verbo' was not a purely linguistic discussion, but implied his intention to adapt Greek rhetoric to Roman culture.[1] More precisely, Rita Copeland argued that in Cicero '[t]he replicative principles of translation are not founded on a dream of patriarchal continuity or evolutionary progress, but in a historical agenda of conquest and supremacy through submission [...]'.[2] This point of view makes Cicero's statements the reflection of a power struggle, and one of the first

[1]In a much quoted passage of *De Optimo Genere Oratorum*, Cicero suggested that his translations should be considered as Latin models by which future translations from Greek should be measured. See in particular the last sentence of the following passage: 'And I did not translate them as an interpreter, but as an orator, keeping the same ideas and the forms, or as one might say, the "figures" of thought, but in language which conforms to our usage. And in so doing, I did not hold it necessary to render word for word, but I preserved the general style and force of the language. For I did not think I ought to count them out to the readers like coins, but to pay them by weight, as it were. The result of my labour will be that our Romans will know what to demand from those who claim to be Atticists and to what rule of speech, as it were, they are to be held.' Translation by H.M. Hubbel, quoted in Douglas Robinson, *Western Translation Theory from Herodotus to Nietzsche*, 2nd edn (Manchester: St Jerome Publishing, 2007), p. 9.

[2]Rita Copeland, *Rhetoric, Hermeneutics and Translation in the Middle Ages: Academic Traditions and Vernacular Texts* (Cambridge: Cambridge University Press, 1991), p. 31.

examples of a 'colonising' approach to translation. This perspective was explored in *Translation and Empire* by Douglas Robinson. Robinson suggested that a significant part of Western theories of translation were characterised by a suppressed history of colonisation and appropriation hidden under the more neutral narrative of 'sense-for-sense' and of a strictly linguistic approach. Indeed, translation theory could be radically re-read according to this perspective. For example, this aspect is evident in the images of captivity that were used to describe translation. The most famous of these references appeared in Saint Jerome's letter to Pammachius:

> Time would run out if I were to mention all those who have translated according to this principle. Here it is sufficient to notice Hilary the Confessor as an example of the rest. When he turned some homilies on Job and several Psalms from Greek into Latin, he did not bind himself to the drowsiness of literal translation, or allow himself to be chained to the literalism of an inadequate culture, but, like some conqueror, he marched the original text, a captive, into his native language.[3]

Although the image of the translator not letting himself be bound by the original text is a metaphor, and Jerome was not advocating to enslave actual people through translation, it nonetheless suggests that the source culture be viewed as inadequate, and the target culture (and the translator) as superior. It also suggests that translation is not simply a technical process, but rather a more complex and ideologically-laden power struggle. In Robinson's words, it is 'a question of "bind or be bound", "chain or be chained", "capture or be taken captive". This is a very different conceptual framework from the standard one, formulated by Jerome himself out of Cicero and Horace, that encourages us to think of translation as a choice between translating individual words and translating whole sentences'.[4] The metaphor of the translator as a conqueror was used again by Pasquier, Dryden and John Florio,[5] and it reappeared most strongly with the German Romantics, who are normally thought of as the champions of the valorization of the cultural 'foreign' in translation. The image was first used by Johann Gottfried Herder in a passage from the *Fragments* (1766-1768) to condemn the French assimilative method, according to which 'Homer must enter France a captive, clad in the French fashion'. Interestingly, however, the image was also employed by the Romantics with reference to the German 'foreignising' method. For example, in *The History of Romantic Literature* (1803) A.W. Schlegel praised the flexibility of the German language and its love of the foreign through an image of conquest: 'So today we make peaceful raids into foreign countries, especially the South of Europe, and return laden with our

[3]Douglas Robinson, *Translation and Empire: Postcolonial Theories Explained* (Manchester: Saint Jerome Publishing, 1997), p. 55.

[4]Robinson, *Translation and Empire: Postcolonial Theories Explained*, p. 56.

[5]See Robinson, *Translation and Empire: Postcolonial Theories Explained*, pp. 56-57.

poetic spoils.'[6] Again, this is just a metaphor, but Schlegel was more specific in his imperial vision, predicting that the 'German language will become the speaking voice of the civilized world'.[7] Robinson noted that the metaphor came at a moment when the Holy Roman Empire, confronted with the Napoleonic regime, was on the brink of the collapse, and Germans turned to 'the domain of scholarship and art – a domain in which "no fetters curb the human spirit's natural desire for expansion and conquest"', as Friedrich Schlegel put it.[8] Also the famous dichotomy between 'disturb[ing] the writer as little as possible and mov[ing] the reader in his direction' and 'disturb[ing] the reader as little as possible and mov[ing] the writer in his direction'[9] that Schleiermacher expressed in *Über die verschiedenen Methoden des Übersetzens* (1813) can be read in a similar way. While a well-known interpretation by Lawrence Venuti saw Schleiermacher's preference for the first option as a direct forerunner of ethically-oriented and foreignising approaches,[10] Antony Pym provided a different reading, which viewed Schleiermacher's conceptualisation as an expression of imperialism. In a similar way to Robinson, Pym explained Schleiermacher's dichotomy as an argument against the French assimilative method, which he contextualised as a German nationalist response to French Napoleonic expansionism. More specifically, Pym related the dichotomy to the political intention of maintaining strictly separated languages and cultures, which would eventually favour a 'translatio imperii' from France to Germany.[11]

According to Robinson, the early author who best understood the links between translation and imperialism was Friedrich Nietzsche, who wrote in *The Gay Science* (1882):

> *Translations.*– The degree of the historical sense of any age may be inferred from the manner in which this age makes *translations* and tries to absorb former ages and books. In the age of Corneille and even of the Revolution, the French

[6]Robinson, *Translation and Empire: Postcolonial Theories Explained*, p. 59.

[7]Quoted in Robinson, *Translation and Empire: Postcolonial Theories Explained*, p. 60.

[8]Quoted in Robinson, *Translation and Empire: Postcolonial Theories Explained*, p. 60.

[9]Translation by Douglas Robinson. Robinson, *Western Translation Theory from Herodotus to Nietzsche*, p. 229.

[10]Lawrence Venuti, 'Genealogies of Translation Theory: Schleiermacher', *TTR*, 2, 4 (1992), 125–50. One of the best interpreters of the ethically-oriented tendency in the 20th century was Antoine Berman, who saw the act of receiving 'the Foreign as Foreign' as the properly ethical aim of translation. Berman developed an analysis of the deforming tendencies which prevent translators form acknowledging and preserving the peculiarities of the source text. Berman's 'analytic of translation' is contained in Antoine Berman, 'Translation and the Trials of the Foreign', in *The Translation Studies Reader*, ed. by Lawrence Venuti (New York, London: Routledge, 2004), pp. 276–89.

[11]Anthony Pym, 'Schleiermacher and the Problem of Blendlinge', *Translation and Literature*, 1, 4 (1995) <http://usuaris.tinet.cat/apym/on-line/intercultures/blendlinge.pdf>, 5–30, accessed on 1 September 2013.

> took possession of Roman antiquity in a way for which we would no longer have courage enough – thanks to our more highly developed historical sense. And Roman antiquity itself: how forcibly and at the same time how naively it took hold of everything good and lofty of Greek antiquity, which was more ancient! How they translated things into the Roman present! How deliberately and recklessly they brushed the dust off the wings of the butterfly that is called moment! Thus Horace now and then translated Alcaeus or Archilochus; and Propertius did the same with Callimachus and Philetas (poets of the same rank as Theocritus, if we *may* judge). What was it to them that the real creator had experienced this and that and written the signs of it into his poem? As poets, they had no sympathy for the antiquarian inquisitiveness that precedes the historical sense; as poets, they had no time for all those very personal things and names and whatever might be considered the costume and mask of a city, a coast, or a century: quickly, they replaced it with what was contemporary and Roman. They seem to ask us: 'Should we not make new for ourselves what is old and find ourselves in it? Should we not have the right to breathe our own soul into this dead body? For it is dead after all; how ugly is everything dead!' They did not know the delights of the historical sense; what was past and alien was an embarrassment for them; and being Romans, they saw it as an incentive for a Roman conquest. Indeed, translation was a form of conquest. Not only did one omit what was historical; one also added allusions to the present and, above all, struck out the name of the poet and replaced it with one's own – not with any sense of theft but with the very best conscience of the *imperium Romanum*.[12]

What has changed in recent translation scholarship is a growing interest into – and a more systematic research approach to – the collective processes which mediate transfers across cultural barriers. The first surge of the so-called 'cultural turn' in the 1970s and 1980s explored this issue mainly from a target-oriented perspective; its aim was to analyse the impact of the norms of the target cultural system on the shape of translations. The second surge of the 'cultural turn' in the 1980s and 1990s focused more specifically on issues of power differentials between cultures; its objective was to show that differences in power are reflected in translation. These issues were particularly evident in cases which analysed the fraught relationship between translation and European colonisation; they were made urgent by the emerging of postcolonial literatures, which offered to the scrutiny of the new paradigm a wide range of texts. These literatures were characterised by a complex cultural layering and – because of their intention of 'writing back' to the colonial motherland – demanded from both an interpretative and translation-oriented perspective a particular attention to the problem of understanding the specific articulation of their cultures; another point raised by these literatures was that of the ideological implications of cultural mediation, which were made especially complex when translating into Eu-

[12]Robinson, *Western Translation Theory from Herodotus to Nietzsche*, p. 262.

ropean hegemonic languages. Chapter 2 of the present work examines this issue by introducing the major theoretical concepts that were applied to postcolonial translation. In particular, the chapter analyses the poststructuralist ideas of 'hybridity' and 'in-betweenness', and the ethically-oriented strategies employed for translation, as for example Lawrence Venuti's 'foreignisation' (which partially followed Berman's framework) and the proposals by Tejaswini Niranjana and Gayatri Spivak. The present analysis also points out some criticisms levelled against poststructuralism in terms of the recognition of the uniqueness of every work, its context of production, mediation and reception, which should represent one of the major desiderata of the postcolonial approach. Some limits of poststructuralist approaches will also be suggested with reference to the problem of engaging the target text reader with the translation.

In the context of English postcolonialism, the literatures which were more thoroughly analysed by scholars were those of invaded colonies (of India in particular), which were taken as the basis for elaborating a postcolonial theory of translation. However, there remain also other areas of postcolonialism whose exploration might contribute to define the scope of postcolonial approaches, and point out their strengths and limits in analysing translation problems and defining relevant issues. This perspective was adopted in the present thesis by examining the Australian context, which bears some similarities with other postcolonial settings and literatures, but also raises some questions related to the specific status of Australian culture as a settler culture rather than an invaded culture. Chapter 3 delves into this issue with specific reference to one of the most prominent novels in the Australian tradition: Patrick White's *Voss* (1957). Drawing on recent scholarship on Australian postcolonialism, the chapter points out that one of the main features of Australian literature is that its peculiar cultural configuration was shaped by both internal concerns, and by powerful external cultural and market forces. With reference to the latter, critics described it as a 'medium-sized English-language national literature that exists in semi-permanent tension with its larger Britain and American counterparts'.[13] This aspect is especially evident when analysing the European and American influences of Australian literature, and especially its UK and US patterns of publication. This issue will be examined in the thesis with reference to: *Voss*'s UK and US paratexts; culture-specific lexical items; language varieties. The analysis will show that although paratexts – a form of 'intersemiotic translation' – reveal different assumptions of the UK and US publishing houses and implied readership about *Voss* and Australian literature, forms of 'intralingual translation' inevitably arise for a non-Australian English-speaking readership; intralingual issues occur in spite of the care

[13]Graham Huggan, *Australian Literature: Postcolonialism, Racism, Transnationalism* (Oxford: Oxford University Press, 2007), p. 6. Huggan is adapting a formulation by Tom O'Reagan for Australian film contained in Tom O'Reagan, *Australian National Cinema* (London: Routledge, 1996).

with which the original novel balances its concerns as Australian literature with its UK and US patronage and readership.[14]

More difficulties arise in what Roman Jakobson called 'interlinguistic translation' proper.[15] Chapters 4, 5 and 6 examine two translations of *Voss*, documenting an early phase of the encounter of the European translation cultures with the Australian postcolonial context: Piero Jahier's translation into Italian titled *L'esploratore* (1965) and Lola Tranec's translation into French *Voss* (1967). While the volume of data obtained is clearly too small to allow sweeping conclusions on the historical and generic level, the aim of this part of the thesis is to show that shifts on the cultural level of the text: a) take place in all the three parameters which were identified in chapter 3 as strategic points of 'postcolonial' translation: paratexts; culture-specific items; use of language varieties; b) provide insights into the similarities of the two target cultures as well as into their differences, both in the understanding and recognition of the source culture, but also in their available resources, and in the limits that these pose to translators; c) is revealing of the personality and attitude of the translator towards his/her task.

The analysis of paratexts in Chapter 4 shows that, while both the Italian and French editions are similar in their description of the Australian setting as exotic, they seem to privilege different aspects of content, and especially of genre. While the French translation privileges elements of romance, the Italian one seems to classify the novel into the strands of the 'existential adventure novel' à la Conrad and Melville. In the case of the Italian text, this hypothesis will be confirmed with reference to an introduction to a later edition of *L'esploratore* published in 1974.

The analysis of culture-specific lexical items in Chapter 5 reveals some overlapping strategies of generalisation and adaptation of the source text to the target culture, but it also points out that the two target languages and cultures do not possess the same resources, as Italian lacks a comparable colonial past with a corresponding plurality of associations and cultural backgrounds.

The analysis of language varieties in Chapter 6 shows a profound difference in the approach of the Italian and French target texts. While the French translation shows more ordinary patterns of shifts, adjusting to the explicit or implicit norms of translation into French,[16] the Italian one behaves in a different way; in particular,

[14] A definition of 'intersemiotic translation' and 'intralingual translation' will be provided in section 2.4, which focuses on the broadening of the concept of translation to encompass different phenomena involved in the production, mediation and reception of published literary texts.

[15] Interlinguistic translation is translation between two different languages. Roman Jakobson, 'On Linguistic Aspects of Translation', in *Language in Literature*, ed. by Krystyna Pomorska and Stephen Rudy (Cambridge (Mass.), London: Belknap P. of Harvard U.P, 1987), p. 427.

[16] I am particularly referring to the clarifying and rationalising tendencies identified in Berman, 'Translation and the Trials of the Foreign'. Although Berman believed that these

it tends to mix varieties, with the consequence of causing significant changes in the structures of the novel, and especially in the psychological characterisation of certain characters and of the narrator.

These idiosyncratic changes are related in Chapter 7 to the peculiar figure of the translator Piero Jahier. While the French translator Lola Tranec was a professional translator, Jahier was a writer-translator, who crossed fifty years of Italian translation history from his beginnings under the aegis of the literary review *La voce,* to his anti-Fascist experience with the more famous writer-translators Cesare Pavese and Elio Vittorini, to the post-Fascist years. *L'esploratore*, his last translation, carries the traces – and in certain cases the ageing – of his literary language and of his attitude towards the source text.

Chapter 8 draws conclusions, asking what a postcolonial translation of *Voss* might look like, and proposing a new Italian translation, a sample of which will be offered in Appendix A.

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tendencies are universal, they are especially illuminating when dealing with translation into French. The myths of clarity and logic form a central element of the ideology on which the French language (or a certain idea of it) is based. See Anthony Lodge, *French: from Dialect to Standard* (London: Routledge, 2013), pp. 184-85.

2

Translation from a Postcolonial Perspective

This chapter presents an overview of postcolonial theory of translation and its application to the specificity of this project. Section 2.1 presents the origins of the 'postcolonial turn' in Translation studies and its relationship to the 'cultural turn'. While the cultural turn of the 1970s and 1980s shifted the focus of the discipline from a source-oriented, linguistic and prescriptive approach to a target-oriented, descriptive and cultural one, the postcolonial turn of the 1990s introduced the ethical issue of translation as a product of intercultural transfer, posing the problem of how differences in power between source culture and target culture influenced the practice of translation, especially at the time of European colonisation. Section 2.2 poses the problem of what the postcolonial perspective wishes to achieve, and through which strategies. In particular, the section reviews the poststructuralist frameworks that have been employed to devise possible strategies of ethical translation for postcolonial literature. The section points out some criticism to poststructuralism in terms of an excessive subjectivity in the translator's approach, which risks to be unfair towards the target text reader, and ultimately towards the source text itself. Section 2.3 presents the problem of defining the range of texts for which the approach is suitable, or, in other words, the scope of postcolonial approaches. The section points out that the concepts which were used to understand the configuration of texts from the so-called 'invaded colonies' are not always applicable to all case-studies; in some cases, such concepts might produce over-generalisations, which run counter to the main goal of postcolonial approaches of recognising differences and specificities. This

problem is analysed with specific reference to the case of Australian literature, which occupies a peculiar space within the realm of postcolonial literature, and which has been neglected by the postcolonial perspective in translation. In section 2.4, the results of the debate are summarised; moreover, the section introduces some directions for broader theoretical frameworks capable to account for the different aspects of production, mediation and reception in literary communication, together with an Australian case-study recognising this complexity: the novel *Voss* by Patrick White, and its translations into Italian and French.

2.1. Origins: from the 'Cultural Turn' to the 'Postcolonial Turn'

According to Bo Pettersson,[1] the 'cultural turn' in Translation studies could be renamed as the 'postcolonial turn', because of the fundamental contribution of postcolonial theories and case studies to the development of the major shift of the discipline from 'word' to 'text' to 'culture'.[2] Influenced by literary and cultural studies, both 'turns' studied translation in terms of cultural systems, including the ideological influences originating from those systems. However, there was a major difference between the two approaches. While the 'cultural turn' involved a change of perspective from a source-oriented, linguistic and prescriptive approach to a target-oriented, descriptive and cultural one, the 'postcolonial turn' reintroduced an aspect of evaluation by pointing out that translation is a product of intercultural transfer, and as such, it is influenced by the power differentials between the cultures involved in the exchange. This phenomenon was especially observed at the time of European colonisation, but similar problems are still relevant when studying the contemporary tension between globalisation and the valorization of cultural differences and national identities. The ethical problems raised by these reflections made purely descriptive target-orientedness debatable, and opened a new chapter of so-called 'committed approaches'[3] in Translation studies.

Before starting on the specific theories of postcolonial translation, we will briefly analyse the steps from the 'cultural turn' to the 'postcolonial turn' which marked the differences between the two approaches and which locate more precisely the

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[1] Bo Pettersson, 'The Postcolonial Turn in Literary Translation Studies: Theoretical Frameworks Reviewed', *Canadian Aesthetics Journal / Revue Canadienne d'Esthétique*, 4 (1999), http://www.uqtr.uquebec.ca/AE/vol_4/petter.htm, accessed on 10 June 2013.

[2] See *Translation, History and Culture*, ed. by Susan Bassnett and André Lefevere (London: Pinter publishers, 1990), p. 8.

[3] This definition was proposed by Mona Baker to distinguish purely descriptive approaches from those 'ste[mming] from a concern with the importance of political commitment'. *Routledge Encyclopedia of Translation Studies*, ed. by Mona Baker and Gabriela Saldanha, 2nd edn (London: Routledge, 2009), p. 79.

theoretical ground of the present work compared to previous research.

Although generally attributed to Susan Bassnett's anglophone contribution to the discipline, the 'cultural turn' is a metaphor first used in an article by Snell-Hornby with reference to the particular developments of the discipline in Germany and in the Netherlands in the 1980s.[4] The latter were represented by Theo Hermans's 'Manipulation school', which rejected the 'normative and source-oriented approaches typical of most traditional thinking about translation',[5] recognising that 'from the point of view of the target literature, all translation implies a degree of manipulation of the source text for a certain purpose'.[6] This group was close to another which had worked independently in Israel since the 1970s, where the elaboration of Itamar Even Zohar's 'Polysystem theory' resulted in the development of DTS (Descriptive translation studies). DTS's main scholar Gideon Toury developed an approach which, according to Jeremy Munday, was 'crucial in the past twenty years and which aims at identifying norms and laws of translation'.[7] Toury's central idea was that 'translations are facts of target cultures; on occasion facts of special status, sometimes even constituting identifiable (sub)systems of their own, but of the target culture in any event'.[8] In her recent *The Turns of Translation Studies* (2006), Snell-Hornby highlighted the common views and collaboration between the two groups Manipulation school/DTS and compared them to the coeval target-oriented and functional approach adopted by Katharina Reiss and Hans Vermeer in their *Skopostheorie*, which claimed to emancipate translation from linguistics by focusing on the concepts of text, text types and socio-cultural context. Skopos theorists suggested that translation should concentrate on the 'skopos' (i.e. the function) that the text assumes in the target culture, and not on any supposed relationship of equivalence with the source text. Both Manipulation school/DTS and Skopos theorists created a new paradigm which shifted the attention from the problem of finding linguistic formulae for defining hypothetical, ideal translations to that of analysing real texts interacting with the social and cultural reality of the target culture.

The Manipulation school/DTS and the Skopostheorie were similar in their polemical target-orientedness against linguistic dogmas, but parted company in several

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[4]The article in question was Mary Snell-Hornby, 'Linguistic Transcoding or Cultural Transfer? A Critique of Translation Theory in Germany', in *Translation, History and Culture* (London: Pinter publishers, 1990), pp. 79–86.

[5]*The Manipulation of Literature: Studies in Literary Translation*, ed. by Theo Hermans (London: Croom Helm, 1985), p. 9.

[6]Hermans, *The Manipulation of Literature: Studies in Literary Translation*, p. 11.

[7]Jeremy Munday, *Introducing Translation Studies: Theories and Applications* (London: Routledge, 2001), p. 109.

[8]Gideon Toury, *Descriptive Translation Studies and Beyond* (Amsterdam: Benjamins, 1995), p. 29.

other respects. The first one was that the Skopostheorie tended to deal with problems of applied nature, which also included an element of evaluation. The Manipulation school/DTS, on the other hand, was purely descriptive of translation phenomena. Snell-Hornby suggested that the refusal of DTS of any form of translation criticism was never convincingly explained, and that 'also has resulted in a large quantity of work in Descriptive translation studies, some of which, as Hermans was later to admit [...] does not go beyond a formalistic approach and lacks a clear purpose'.[9]

Another aspect on which the Manipulation school/DTS and the Skopostheorie diverged was that, while the latter was traditionally associated with pragmatic texts, the former concentrated almost exclusively on literature; however, the Manipulation school/DTS did not consider later developments such as gender studies or postcolonial theories, which were excluded from both schools.

The problem of translation from a postcolonial perspective arose in the 1990s, when the 'cultural turn' began to transform the discipline into an interdiscipline, intertwining with previous research focusing on the relationship between the colonial enterprise and the narrative which sustained it. One of the fundamental texts analysing this problem was Edward Said's *Orientalism* (1978), which pointed out that the false cultural assumptions of the Western world about the Orient were used as justifications for the Western colonial ambitions. According to Said, 'ideas, cultures, and histories cannot seriously be understood or studied without their force, or more precisely their configurations of power, also being studied'.[10] Since then, a major number of contributions focusing on 'configurations of power' came from an Indian perspective, which explored how the colonies and the colonised subject were represented in Western discourse and raised the more radical question of whether the colonised subject was given any chance to speak for himself/herself. This possibility was indeed made problematic by the fact that the re-written image of the colonised came to stand for the 'truth' at the point of affecting not simply the gaze of the Western coloniser (or former coloniser), but also local processes of identity formation. A scholar who inquired into this issue at the end of the 1980s was Gayatri Spivak, who in 'Can the subaltern speak?'[11] related the question to the specificity of the (Indian) 'subaltern' subject (i.e. illiterate peasants, tribals and urban subproletariat), drawing on the research of a group led by Ranagit Guha which inquired into the Indian 'subaltern consciousness'.

From a translation-oriented perspective, the next logical step was represented by the problem of the relationship between translation and power differentials in a post-

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[9]Mary Snell-Hornby, *The Turns of Translation Studies* (Amsterdam, Philadelphia: Benjamins, 2006), p. 64.

[10]Edward Said, *Orientalism* (London: Penguin, 2003), p. 5.

[11]Gayatri Spivak, 'Can the Subaltern Speak?', in *Marxism and the Interpretation of Culture*, ed. by Cary Nelson and Lawrence Grossberg (London: Macmillan, 1988), pp. 271–313.

colonial context. This central issue was first pointed out by the Indian scholar Mahasweta Sengupta in her paper 'Translation, Colonialism and Poetics: Rabindranath Tagore in Two Worlds', presented in Warwick in 1988.[12] Sengupta examined the English autotranslations by the Bengali poet Tagore for which he was awarded the Nobel prize in 1913. Her analysis showed that Tagore's success had been ensured by an 'orientalist' adaptation of the original poems to the aesthetics and ideology of the dominant culture, and that his later refusal to conform to this canon determined his oblivion in the West. Snell-Hornby described the paper as a 'chilling counter-example', at a time when 'we were already beginning to celebrate the cultural turn and were stressing the function of the translation in the target culture'.[13] Another important work in the field came in 1991: *The Poetics of Imperialism*, where Eric Cheyfitz claimed that the conquest and colonisation of the Americas had been fundamentally mediated by language and translation. One year later, Tejaswini Niranjana set out to show that translation in an Indian context contributed to the establishment of asymmetrical relations of domination and subordination:

> In a postcolonial context the problematic of translation becomes a significant site for raising questions of representation, power, and historicity. The context is one of contesting and contested stories attempting to account for, to recount, the asymmetry and inequality of relations between peoples, races, languages. Since the practices of subjection/subjectification implicit in the colonial enterprise operate not merely through the coercive machinery of the imperial state but also through the discourses of philosophy, history, anthropology, philology, linguistics, and literary interpretation, the colonial 'subject' – constructed through technologies or practices of power/knowledge – is brought into being within multiple discourses and on multiple sites. One such site is translation. Translation as a practice shapes, and takes shape within, the asymmetrical relations of power that operate under colonialism.[14]

Niranjana considered re-translation as a possible strategy for redressing the balance, and took the further logical step of asking what a non-colonising translation might look like. She offered an example of a new approach, to which we will return in section 2.2.

The research carried out in the 1990s on the asymmetrical power relationships which were reflected and shaped by translation in postcolonial contexts was given visibility in the collection *Postcolonial Translation: Theory and Practice*, edited by Susan Bassnett and Harish Trivedi in 1999. The collection reviewed this develop-

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[12]Mahasweta Sengupta, 'Translation, Colonialism and Poetics: Rabindranath Tagore in Two Worlds', in *Translation, History and Culture*, ed. by Susan Bassnett and André Lefevere (London: Pinter publishers, 1990), pp. 56–63.

[13]Snell-Hornby, *The Turns of Translation Studies*, p. 92.

[14]Tejaswini Niranjana, *Siting Translation: History, Poststructuralism and the Colonial Context* (Berkeley, Oxford: University of California Press, 1992), pp. 1-2.

ment and its implications, exploring the similar development of cultural studies and translation studies, which saw the latter undergoing a 'cultural turn', and the former a parallel 'translation turn'. The convergence was first envisaged by Bassnett and Lefevere in the final chapter of *Constructing Cultures*, which pointed out that both paradigm shifts were related to the enquiry of the relationship between globalisation and cultural difference:

> The moment for the meeting of cultural studies and translation studies came at exactly the right time for both. For the great debate of the 1990s is the relationship between globalisation, on the one hand, between the increasing interconnectedness of the world-system in commercial, political and communication terms and the rise of nationalisms on the other. Globalisation is a process, certainly: but there is also massive resistance to globalisation.[15]

Since the 1990s Bassnett has encouraged collaboration between the two disciplines. However, some criticism of important concepts of the postcolonial theoretical background also arose. For example, an immediate reaction to the collection was voiced by Bo Pettersson, who reviewed the poststructuralist theory which formed the main theoretical basis of the discussion on postcolonial translation. Pettersson took issue with what he called the 'holy Trinity' of poststructuralist discourse in the postcolonial venue: Henry Louis Gates Jr., Gayatri Spivak and Homi Bhabha. He particularly attacked Bhabha's discourse for being expressed in a 'mercurial' and 'enigmatic' language, selecting various examples to make his point. Here is one in which he eloquently juxtaposed Bhabha's shifting definitions of 'hybridity':

> Hybridity is the sign of the productivity of colonial power, its shifting forces and fixities; it is the name for the strategic reversal of the process of domination through disavowal [...]. Hybridity is the revaluation of the assumption of colonial identity through the repetition of discriminatory identity effects. [...] Hybridity is the name of this displacement of value from symbol to sign that causes the dominant discourse to split along the axis of its power to be representative, authoritative. [...] [Hybridity] is not a third term that resolves the tension between two cultures, or the two scenes of the book [of English colonial fiction] in a dialectical play of 'recognition'. [...] Hybridity reverses the formal process of disavowal so that the violent dislocation of the act of colonisation becomes the conditionality of colonial discourse.[16]

Pettersson argued that, if the aim of postcolonial criticism is to effect the dismantling of colonial power structures, those should be minutely analysed rather than

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[15]Susan Bassnett and André Lefevere, *Constructing Cultures: Essays on Literary Translation* (Clevedon: Multilingual Matters, 1998), pp. 132-33.

[16]Homi Bhabha, *The Location of Culture* (London: Routledge, 1994), pp. 112-14. Quoted in Pettersson, 'The Postcolonial Turn in Literary Translation Studies: Theoretical Frameworks Reviewed', http://www.uqtr.uquebec.ca/AE/vol_4/petter.htm, accessed on 10 June 2013.

further mystified by the language of criticism. A similar criticism was formulated by Edwin Gentzler, who analysed some contradictions in postcolonial strategies based on poststructuralist frameworks.[17] These two scholars did not completely dismiss poststructuralist theoretical tools, but they stressed the importance of reviewing conceptual frameworks and terminology, whose loose or figurative usage might impede the recognition of the uniqueness of every work, its context of production, mediation and reception.[18] In some cases, the adoption of a certain terminology might even entail clashes between translation studies and cultural studies, as was pointed out by Harish Trivedi with reference to the use of the word 'translation.' Trivedi particularly referred to Bhabha's 'transnational translational',[19] which used the metaphor of translation as 'locational disrupture' to describe the condition of Western multiculturalism brought about by Third World migrancy, exile and diaspora.[20] This metaphor, which questioned the idea of a movement from 'source' to 'target', i.e. between clearly separated cultures, was used by Bhabha to describe the type of cultural exchange happening in the interstitial 'third spaces' or spaces 'in-between' dominant Western cultures. While this concept was intended as a way of pushing the notion of culture towards a more open and dynamic model – as well as a theoretical key for rethinking traditional dichotomies[21]– its application to translation studies might nonetheless be problematic, as it conceptualises translation as borderline negotiation and progressive adjustment, and tends to marginalise the meaning of 'interlingual' translation proper, which in Trivedi's view would favour hybridisation in the sense of a 'wholly translated, monolingual, monocultural, monolithic world',[22] globally dominated by English, and without the need for bilingual translation and translation studies.

Another problem with the concept of 'in-betweenness' was pointed out by Maria

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[17]Edwin Gentzler, 'Translation, Poststructuralism, and Power', in *Translation and Power*, ed. by Maria Tymoczko and Edwin Genzler (Amherst: University of Massachusetts Press, 2002), pp. 195–218. Gentzler's contribution will be analysed in more detail in the next section.

[18]A similar point was made in Loredana Polezzi, 'Introduction: Translation, Travel, Migration', *The Translator, Special Issue on "Translation, Travel, Migration"*, ed. by Loredana Polezzi, 2, 12 (Manchester: St Jerome Publishing, 2006), 169–88.

[19]Bhabha, *The Location of Culture*, p. 173.

[20]One of the first intellectuals who prompted the analogy was Salman Rushdie, who defined his condition with the famous expression 'I, too, am a translated man.' Salman Rushdie, *Imaginary Homelands* (London: Granta, 1991), p. 16.

[21]See, for example, Paolo Bartoloni, 'Translating from the Interstices', in *Translation Translation*, ed. by Susan Petrilli (Amsterdam, New York: Rodopi, 2003), pp. 465–74.

[22]Harish Trivedi, 'Translating Culture vs Cultural Translation', in *Translation: Reflections, Refractions, Transformations*, ed. by Paul St-Pierre and Prafulla C. Kar (online version, Amsterdam, Philadelphia: Benjamins, 2007) <http://www.uiowa.edu/~iwp/91st/91st_Archive/vol4_n1/pdfs/trivedi.pdf>, accessed on 20 May 2013, p. 286.

Tymoczko, and has to do with the ideological position of the translator. This point is especially important from a committed perspective. In her view, the idea of a third space 'between' is questionable when it is used to describe the condition of a subject with multiple cultural allegiances as the translator, because it suggests that translators might be positioned in an ideally neutral space between cultures and cultural loyalties. On the contrary, historical research has shown that translators are often all too involved in divergent loyalties. Tymoczko uses the theory of formal systems to suggest that cultural activity might be better described as framed within a system of systems, 'as a series of Chinese boxes, so to speak, with given systems always nested inside more inclusive ones',[23] which excludes the possibility of neutrality for cultural agents. As I will suggest in section 2.4, this idea might be extended to the contradictory allegiances of the postcolonial writer.

2.2. Aims and Strategies: Ethics and Poststructuralism

Approaching translation from a postcolonial point of view raises ethical questions of the degree of manipulation and adaptation of the source text, and of the use of strategies that convey (or cover) the ideological tensions within the source text, as well as those implicated in the transfer. Before delving into the different strategies employed in this field, it will be necessary to expand on what exactly the postcolonial approach wishes to achieve. As a committed approach, there are at least three main goals envisaged by this perspective: showcasing the diversity of the translated culture; challenging the dominant discourses in the target culture; stressing the culturally and politically embedded nature of translation and translators.

While the third goal is best represented by the work of Maria Tymoczko,[24] the first two goals were extensively analysed by Lawrence Venuti, although Venuti does not specifically belong to the postcolonial approach, but to a cultural model of research which refuses a purely descriptive stance. Venuti claims that the translation process is mediated by the cultural values of the target culture, with the translator choosing between either resistance or submission to the dominant values of the target culture.[25] Venuti observes that the prevailing translation strategy over the last three centuries, with special reference to English language translation (the French

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[23]Maria Tymoczko, 'Ideology and the Position of the Translator: in What Sense is a Translator 'In-Between'?', in *Critical Readings in Translation Studies*, ed. by Mona Baker (London, New York: Rouledge, 2010), p. 224.

[24]See especially Maria Tymoczko, *Translation in a Postcolonial Context: Early Irish Literature in English Translation* (Manchester: St Jerome Publishing, 1999) and Tymoczko, 'Ideology and the Position of the Translator: in What Sense is a Translator 'In-Between'?'

[25]Lawrence Venuti, *The Translator's Invisibility: a History of Translation* (London: Routledge, 2008), p. 308.

tradition of the 'belles infidèles' is another example discussed by Venuti)[26] has been 'domestication', a strategy which emphasises the fluency of the translated text and the invisibility of the translator. According to Venuti, the historical reason for this combination of fluency, invisibility and textual transparency in translation derives from the attempt 'to bring back a cultural other as the same, the recognizable, even the familiar, and this aim always risks a wholesale domestication of the foreign'.[27] Venuti belongs to a poststructuralist perspective which does not recognise the existence of a stable meaning encoded in the source text. In referring to the loss and gain of semantic meaning associated with the process of replacement of the chain of signifiers in the source and target texts, he stresses the influence of the receiving culture, and the illusion of transparency created by domesticating solutions. Like Friedrich Schleiermacher and Antoine Berman before him, he espouses the choice of moving the reader in the direction of the writer, defending resistance and foreignisation to mark the precise difference that exists among and within languages. His strategy, which – in the wake of Philip Lewis – he also calls 'abusive fidelity',[28] implies adherence to the tone and tenor of the source text, while at the same time 'abusing' the conventions of the target culture. As a model for this type of 'abusive' writing, he takes deconstructionist and poststructuralist writing, and in particular the translations of Derrida's 'inventive and self-reflexive writing into English',[29] which call into question the hierarchical distinction between translator and author.

Some limits on the adoption of a poststructuralist approach have been pointed out by Edwin Gentzler in his essay 'Translation, poststructuralism and power', in the collection *Translation and power*, which he co-edited with Maria Tymoczko. Gentzler noted that there seems to be an underlying general contradiction between the deconstructionists' destabilising, free play with the signifier – which can open up interpretative random connections – and the desire of the committed translator to take a politically significant and productive position. Another point is that the possibility of applying certain extreme strategies of 'foreignisation' – which emphasise the centrality of the invention of the translator in his/her forcing of the conventions of the target culture – depends on the authority position of the translator and of the translated author. Venuti's strategy has been often criticised as being applicable only by an already visible translator, which is best exemplified by himself,[30] or, for

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[26]See, for example: Lawrence Venuti, *The Translation Studies Reader* (London, New York: Routledge, 2012), pp. 16-17.

[27]Venuti, *The Translator's Invisibility*, p. 14.

[28]Venuti, *The Translator's Invisibility*, p. 18.

[29]*Rethinking Translation*, ed. by Lawrence Venuti (London, New York: Routledge, 1992), p. 11.

[30]This point was made by Anthony Pym. See Anthony Pym, 'Venuti's Visibility', *Target*, 2, 8 (1996), 165–77, 2010 revised version available online at http://usuaris.tinet.cat/apym/on-

example, by an already famous creative writer in his/her own right.[31]

Finally, Venuti intends his approach as valid for all texts since all texts are heterogeneous.[32] However, a refusal to look for systemic relationships between the different elements of a text, and the application of the same strategy to different situations might blur the distinctions among the different types of 'heterogeneity', making the target texts paradoxically more homogeneous. Another problem might be related to the use of mixed language varieties and registers, as Venuti does with his translations of Ugo Tarchetti, in which he employs archaisms and colloquialisms, British spellings and American slang.[33] Such a strategy is at risk of making the text incoherent, and thus of becoming unfair towards the source texts and authors, when in theory it is supposed to make their difference heard.

Another scholar who offered some guidelines for the postcolonial translator is Tejaswini Niranjana, who proposed 'a practice of translation that is speculative, provisional and interventionist'.[34] In her analysis of different translations of a spiritual *vacana*[35] from Kannada into English, she attacked existing translations – includ-

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line/translation/1996_Venuti.pdf, accessed on 23 July 2013.

[31] According to Gentzler, an example of postructuralist translation made possible by the authority of the original text was provided by Jill Levine's translation *Three trapped tigers* (1971) from Guillermo Cabrera Infante's *Tres tristes tigres* (1967). In this translation, the poststructuralist playfulness and the addition of tangential material which was not present in the original is justified by the fame and authority of Cabrera Infante. Very fittingly, Gentzler asks: 'Without his authority, could she ever publish her work? Would a publisher accept a translation that has an additional thirty to forty pages not present in the original? [...] While the poststructuralist project has always aimed at "deconstructing" the notion of author, of authority, Levine *uses* the fame of the author to legitimise her translation strategy.' See Gentzler, 'Translation, Poststructuralism, and Power', pp. 204-5. Gentzler suggests that such a strategy might be elitist, blocking popular access to the translated text and to the specificity of its cultural background, thus abusing the non-academic readership more than the conventions of the target culture. Elitism seems to run contrary to the possibility of employing translation for progressively-oriented purposes. To make this point with Tymoczko, 'translation as a successful means of engagement and social change – like most political actions – requires affiliation and collective action.' Tymoczko, 'Ideology and the Position of the Translator: in What Sense is a Translator 'In-Between'?', p. 226.

[32] 'Because ordinary language is always a multiplicity of past and present forms, a 'diachrony within synchrony' (Lecercle 1990: 201-208), a text can be no more than a 'synchronic unity of structurally contradictory or heterogeneous elements, generic patterns and discourses' (Jameson 1981: 141).' Quotation in Lawrence Venuti, *The Scandals of Translation: Towards an Ethics of Difference* (London: Routledge, 1998), p. 10.

[33] See Munday, *Introducing Translation Studies: Theories and Applications*, pp. 147-48; and Venuti, *The Scandals of Translation: Towards an Ethics of Difference*, p. 15.

[34] Niranjana, *Siting Translation*, p. 173.

[35] *Vacana* ('saying' or 'prose poem') was a 12th-century Kannada literary genre characterised by a simple language, understandable to all. *Vacanas* could be either sung or recited in prose and preached the devotion to Śiva through the accomplishment of one's own duties towards society. See 'vacana' in *Encyclope-*

ing one by A.K. Ramanujan which she considered as colonial and 'orientalist'[36]– and offered a new version accompanied by some guidelines; these included avoiding the translation of proper names ('given that colonialism's violence erases or distorts beyond recognition [...] the *names* of the colonised, it seems important *not* to translate proper names in a postcolonial or decolonising practice').[37] She also illustrated cases in which she maintained untranslated words to preserve key-concepts of the source text.[38] Her aim is to make the text less transparent and natural by privileging the word over the sentence, 'marking thereby what Derrida calls in "Des tours de Babel" a "displacement" from the syntagmatic to the paradigmatic level',[39] and by exposing the instability of the original text, which frees it from the 'containing' force of colonisation. Vinay Dharwadker, however, argued against Niranjana's approach, because it refused 'to treat language, poetry and translation as processes which involve multiple levels that cannot be collapsed onto each other, and in which words cannot have priority over sentences, and sentences cannot have priority over larger discursive structures, because we do not use or find words outside sentences or sentences outside discourse'.[40] In Niranjana, in a similar way as in Venuti, it is possible that the strategy – which in Niranjana's case follows Benjamin in its refusal to take the reader into consideration – might be especially abusive of a non-elitist readership, which, for example, would not be able to make sense of the rich polysemy of untranslated words without footnotes, or a preface introducing the linguistic and cultural specificity of these words. In a similar way, Niranjana ignored Ramanujan's commentary to his translation, which provided further information to the reader and which could not be divorced from an evaluation of his practice.[41]

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dia Britannica Online Academic Edition, in *Encyclopædia Britannica Inc.* (2013), http://www.britannica.com/EBchecked/topic/621236/vacana, accessed 10 June 2013.

[36]A different point of view, however, was offered by Vinay Dharwadker who drew the attention to the fact that Ramanujan translated from a different version of the *vacana*, as stated in a prefatory comment. See Vinay Dharwadker, 'A.K. Ramanujan's Theory and Practice of Translation', in *Post-Colonial Translation: Theory and Practice* (London: Routledge, 1999).

[37]Niranjana, *Siting Translation*, p. 183.

[38]Two examples include the word *linga* for 'light' untranslated to complicate the notion of light as signification, which is crucial to the *vacana*, and one in which she used an archaism ('if you are become') to maintain the complexity of *ādare* (which covers both the sense of 'to be' and 'to become'). See Niranjana, *Siting Translation*, p. 184.

[39]Niranjana, *Siting Translation*, p. 185.

[40]Dharwadker, 'A.K. Ramanujan's Theory and Practice of Translation', p. 126.

[41]Dharwadker suggested that Ramanujan's framing of his translations with 'prefaces, introductions, afterwords, notes, glossaries and indices' was part of his approach to translation. The practice was also explained by Ramanujan himself:

> The translations and the afterword (which some readers may prefer to read first) are two parts of one effort. The effort is to try and make a non-Tamil

Gayatri Spivak is probably the critic who was most aware of the risks of arbitrariness in reception in the poststructuralist approach, which blocks the possibility of an ethical project in translation. Without refusing poststructuralism and while remaining within an anti-essentialist project, she suggested a strategy of temporary and selective essentialism, which avoids opening up the text to the deconstructionists' infinite semiosis, and moves towards a practice which is aimed at reconciling the source text and the reader of the target text within the framework of a decolonising project. Her approach was best illustrated by her translation of three stories by the Bengali writer Mahasweta Devi, collected in *Imaginary Maps* (1995). Although her translation used some strategies of alienation reminiscent of Venuti (e.g. literal solutions;[42] use of American English slang terms[43]), her work of mediation was not limited to producing the text of the translation, but extended to the creation of contextual information in the form of a translator's preface, an interview with the author, and a foreword which were designed to help Western readers 'imagine' (hence, the title of the collection) the source culture in more specific terms. Her approach clearly poses the problem of the 'model reader' envisaged by the translation. However, Spivak is not simply assuming what the reader might or might not understand; rather, she is planning the text (and the paratexts) in a way which 'creates the competence of its Model Reader'.[44] Moreover, her paratextual material not only allows the specific context to be explained, and the author to speak, but it marks the translator's position as a mediating subject, who is not neutral or standing outside

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> reader experience in English something of what a native experiences when he reads classical Tamil poems. Anyone translating a poem into a foreign language is, at the same time, trying to *translate* a foreign reader into a native one.

The interior landscape, p. 11. Quoted in Dharwadker, 'A.K. Ramanujan's Theory and Practice of Translation', p. 122 (emphasis in the original).

[42]Spivak conceptualised literalism as a form of surrender to the text which derives from an erotic intimacy with the source language and cultural world. See Gayatri Spivak, 'The Politics of Translation', in *The Translation Studies Reader*, ed. by Lawrence Venuti (London, New York: Rouledge, 2012), pp. 312–30 (pp. 315, 321).

[43]There is a tension in Spivak's strategy which derived from her attempt at addressing both an American and an Indian readership. While her use of American English slang was certainly alienating for the Indian reader who perhaps expected the source text to be translated into the English of the subcontinent, or into BBC English, the effect of American English for the American reader was supposed to challenge 'the myth of pure difference' between Americans and Indians. See the translator's preface in Mahasweta Devi, *Imaginary Maps*, trans. by Gayatri Spivak (London, New York: Routledge, 1995), pp. xxiii-xxiv and p. xxviii. A similar American English orientation of language can be found in the recent novel *The Inheritance of Loss* (2006) by the Indian author Kiran Desai, which could be contrasted with Anita Desai's *Clear Light of Day* (1980) for the standing of British English among the educated Indians of an earlier generation.

[44]Umberto Eco, *The Role of the Reader: Explorations in the Semiotics of Texts* (London: Hutchinson, 1981), p. 7.

the process, but whose ideology is always present; that ideology must therefore be acknowledged and factored into the presentation of a translation project.

Spivak's technique of including prefatory material and historical background with the translated text had been already used by postcolonial authors publishing in English and addressing a wider English-speaking readership, and it had also been adopted by translators of postcolonial literature,[45] although the use of footnotes was criticised for disturbing the aesthetic appreciation of the text and interrupting the flow of reading.[46] Paratexts are certainly a powerful instrument defining the type of encounter between source and target culture. With specific reference to postcolonial literature, it was argued that exhaustive exegetical critical apparatuses – combined with a pedantically literal rendering of the source text – can relegate it to the image of ethnographic curiosa, or they can suggest that the source culture is so strange and esoteric that it needs the exegetic mediation of an 'expert'.[47] More simply, paratexts can downplay or misinterpret cultural specificities.[48] Not all the critics agree on this point. Maria Tymoczko argued that philological, 'anti-literary' annotated translations (which she calls 'dialectical') are, together with assimilative ones (i.e. adapting the source text to the target culture) one of the two main modes of colonisation in

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[45]For this analogy between postcolonial literature and literary translation see, for example Maria Tymoczko, 'Post-colonial Writing and Literary Translation', in *Post-Colonial Translation: Theory and Practice*, ed. by Susan Bassnett and Harish Trivedi (London, New York: Routledge, 1999), p. 22.

[46]See, for example Snell-Hornby: 'A substantial problem with the footnotes, apart from the fact that they may jar in a literary text, is that each item is only explained once, and if the reader is not already familiar with it, he/she has to either memorise it or make a note of the page on which the footnote is located.' Mary Snell-Hornby, 'Re-Creating the Hybrid Text: Postcolonial Indian Writings and the European Scene', *Linguistica Antverpiensia*, 2 (2003), 178–89 (p. 180).

[47]Richard Jacquemond, 'Translation and Cultural Hegemony', in *Rethinking Translation*, ed. by Lawrence Venuti (London, New York: Routledge, 1992), pp. 139–58 (p. 149).

[48]Although not a translation, Spivak took Sudhir Kakar's *The Inner World* as an example where a footnote damaged the work of mediation. In a quotation from a 19th-century song about Kali written by the monk Vivekananda, a footnote on the figure of Ram Prasad ['Eighteenth-century singer and poet whose songs of longing for the Mother are very popular in Bengal'] showed the 'absence of intimacy' of the author with the culture he was supposed to elucidate. According to Spivak, Kakar failed to recognise the interconnections between Vivekananda and Prasad as examples of 'the peculiar reactive construction of a glorious India under the provocation of imperialism. [...] The dynamic intricacy of that discursive textile is mocked by the useless footnote'. Spivak, 'The Politics of Translation', p. 316. A similar example might be represented by non-Aboriginal paratextual commentary of Aboriginal Australian literature. In his introduction to the collection of Aboriginal Australian poetry *Inside Black Australia* (1988), Kevin Gilbert notes that the most difficult problem lies in the 'rationalisation of hundreds of thousands of years of oral tradition against the last twenty years of limited access to white education and education in the alien English tongue'. Reference in Katherine Russo, *Practices of Proximity: the Appropriation of English in Australian Indigenous Literature* (Newcastle: Cambridge Scholars, 2010), p. 87.

translation.[49] On the other hand, Anthony Appiah proposed for the translation of African culture in the West a notion of pedagogic 'thick translation' that questioned the exclusive emphasis on aesthetic value, and that 'seeks with its annotations and accompanying glosses to locate the text in a rich cultural and linguistic context'.[50] What is at stake here is the idea of literature itself, and of the motivation and pleasure in reading a translated literary text. According to Bruno Osimo, while a notion of art which conceptualises it in purely aesthetic terms conceives motivation and pleasure in a quite precise and exclusive way, these might very well originate not only from the 'artistic alchemies' of the text, but also from the possibility of accessing information about other cultures.[51] While it is certainly true that notes mark a break in the enunciative regime of a literary text, and introduce the reader to a non-fictional (for example, historical, geographical or philosophical) aspect of the narrative, the dimension created by notes – which increases the visibility of the reading function implicit in, or central to, all translation – might have its proper use when bringing together a source text and a target text readership. According to Genette, avoiding them on ideological grounds implies 'denying the possibility of a second level of discourse, one that sometimes contributes to textual depth'.[52]

2.3. Scope and Application: Postcolonial Literature and the Australian Case

The last point that needs to be clarified is the scope of the postcolonial perspective. The postcolonial approach is a critical stance that can be used to analyse a text, and which has been typically adopted in Translation Studies to criticise previous translations. As such, it was used by both Niranjana and Tymoczko.[53] As for the texts suitable to such an approach, the debate remains open. Hornby considered as a criterion 'literary hybridity', which is a fact of 'any multicultural society and in fact of European literature'.[54] As an example she took a paper by Michaela Wolf, which used Bhabha's concept of 'double vision' to investigate the cosmopolitan scene of Tri-

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[49]Tymoczko, *Translation in a Postcolonial Context: Early Irish Literature in English Translation*, p. 269.

[50]Anthony Appiah, 'Thick Translation', in *The Translation Studies Reader*, ed. by Lawrence Venuti (London, New York: Routledge, 2012), pp. 331–43 (p. 341).

[51]Bruno Osimo, 'Peeter Torop per la scienza della traduzione', in *La traduzione totale* (Milano: Hoepli, 2009), pp. vii–xxix (p. xviii).

[52]Gérard Genette, *Paratexts: Thresholds of Interpretation* (Cambridge: Cambridge University Press, 1997), p. 328.

[53]See especially Niranjana, *Siting Translation*; Tymoczko, *Translation in a Postcolonial Context: Early Irish Literature in English Translation.*

[54]Snell-Hornby, *The Turns of Translation Studies*, p. 99.

este at the beginning of the 20th century, where the Italian, German and Slovenian cultures were brought together within the framework of the former Austro-Hungarian Empire.[55] In this interpretation, a postcolonial approach might be potentially used to study any culture or society in terms of its power relations. However, most postcolonial scholars tend to consider as the proper object of a postcolonial approach either the literature of Europe's former colonies since independence, or, in a broader sense, the study of the literature of former colonies since colonisation.[56] Not all critics, however, agree on the countries which should count as 'postcolonial'. For example, white-settler colonies (Canada, Australia, New Zealand) remained controversial inclusions, and, possibly for this reason, postcolonial theories of translation concentrated on the so-called 'invaded colonies', where 'indigenous people remained in the majority, but were administered by a foreign power'.[57] The writers from invaded colonies are usually described as suspended between two poles: the dominant culture/language and the dominated culture/language. These writers can opt for using the dominated language, as in the case of the Kenyan writer Ngũgĩ wa Thiong'o, who began his career writing in English, but then decided to adopt the dominated language – in his case, Gĩkũyũ; or they can opt for using the dominant language. In the latter case, the once dominant language and culture of the colonisers is conspicuously remade to suit the purposes of the writer from a former colony, and it is often infused with elements of the native culture according to a variety of different strategies. According to Maria Tymoczko, these entail 'perturbations in lexis (including imported lexical items, unusual collocations, non-standard frequency distributions, variant semantic fields and neologisms), unusual syntax and defamiliarized language, including unexpected metaphors and unusual turns of speech'.[58] This type of writing is well exemplified by Salman Rushdie; several studies on Rushdie were carried out to point out the creative transposition of Indian culture into English, which creates

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[55]Michaela Wolf, '"Du weisst, dass ich Slawe, Deutscher, Italiener bin." Hybridität in Original und Übersetzung am Beispiel Scipio Slatapers Il Mio Carso.' in *Translationswissenshaft. Festschrift für Mary Snell-Hornby zum 60. Geburtstag*, ed. by Mira Kadrić and others (Tübingen: Stauffenberg, 2000), pp. 115–31.

[56]Douglas Robinson, *Translation and Empire: Postcolonial Theories Explained* (Manchester: Saint Jerome Publishing, 1997), p. 16.

[57]Bill Ashcroft and others, *Post-Colonial Studies: the Key Concepts* (London: Routledge, 2007), p. 193. Australia, on the other hand, is considered as a settler colony, 'where the invading Europeans (or their descendants) annihilated, displaced and/or marginalized the indigenes to become a majority non-indigenous population [...].' Ashcroft and others, *Post-Colonial Studies: the Key Concepts*, p. 193. Ashcroft and others pointed out that the term 'settler-invader' has been increasingly used to emphasise the repercussions of settlement on indigenous people. Ashcroft and others, *Post-Colonial Studies: the Key Concepts*, p. 193.

[58]Maria Tymoczko, 'Translations of Themselves: the Contours of Post-Colonial Fiction', in *Changing the Terms: Translating in the Postcolonial Era* (Ottawa: University of Ottawa Press, 2000), pp. 147–63 (p. 148).

a 'hybrid' text (and specific challenges for translation).[59] A similar situation developed also in countries under French domination, particularly in the Maghreb areas of Northern Africa. An account was provided by Samia Mehrez in her essay 'Translation and the Colonial Experience', where she described in Bhabha's terminology the phenomenon of cultural and linguistic 'in-betweenness', which produces the 'hybrid text':

> Indeed, the emergence and continuing growth on the world literary scene of postcolonial anglophone and francophone literatures from the ex-colonies as well as the increasing ethnic minorities in the First World metropoles are bound to change and redefine many accepted notions in translation theory which continue to be debated and elaborated within the longstanding traditions of western 'humanism' and 'universalism'. These postcolonial texts, frequently referred to as 'hybrid' or 'métissés' because of the culturo-linguistic layering which exists within them, have succeeded in forging a new language that defies the very notion of a 'foreign' text that can be readily translatable into another language. With this literature we can no longer merely concern ourselves with conventional notions of linguistic equivalence, or ideas of loss and gain which have long been a consideration in translation theory. For these texts written by postcolonial bilingual subjects create a language 'in between' and therefore come to occupy a space 'in between'.[60]

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[59] Here is an example from *Midnight's Children*:

> Padma's story (given in her own words, and read back to her for eye-rolling, high-wailing, mammary-thumping confirmation): 'It was my own foolish pride and vanity, Saleem baba, from which cause I did run from you, although the job here is good, and you so much needing a looker-after! But in a short time only I was dying to return.'

Salman Rushdie, *Midnight's Children* (London: Vintage, 1995), pp. 192-93. A commentary on the passage is provided by Snell-Hornby: 'For the European reader this seems to be typical Rushdie language, from the complex adjectival phrases ("eye-rolling, high-wailing, mammary-thumping. . . "), to the mix of formal and familiar registers ("confirmation", "foolish pride" beside "dying to return") and the creation of new words ("looker-after"). The scholar proficient in Indian languages can recognize various kinds of signals and deviations in their relationship to the Indian setting, from the form of address "Saleem baba" ("baba" as used by servants for young boys of higher social status, also as a term of affection) to the phrase "from which cause I did run from you", recognizable as a structure literally transcoded from Hindustani/Urdu. The author thus locates his character "in terms of region, class and gender through the construction of a specific English using the strategies and resources of a translator" (Prasad 1999: 53). It is devices such as these that characterize the postcolonial Indian hybrid text.' Snell-Hornby, 'Re-Creating the Hybrid Text: Postcolonial Indian Writings and the European Scene', p. 175.

For a list of examples based on the writers Chinua Achebe, Ngũgĩ wa Thiong'o and Salman Rushdie see Tymoczko, 'Post-colonial Writing and Literary Translation'.

[60] Samia Mehrez, 'Translation and the Postcolonial Experience: the Francophone North African text', in *Rethinking Translation. Discourse, Subjectivity, Ideology*, ed. by Lawrence Venuti (London, New York: Routledge, 1992), pp. 120–38 (p. 121).

Australian settler literature, however, is considered very seldom in similar discussions. One of the main reasons is probably because it does not articulate the same type of 'hybridisation' between two distinct languages and cultures as does literature from invaded colonies. In the case of the early Australian writers Marcus Clarke and Henry Handel Richardson, the linguist G.W. Turner is convinced that '[t]hey would lose nothing in translation', although he claimed that the same would not be valid for Henry Lawson, Joseph Furphy and Patrick White because of their use of Australianisms.[61] In spite of a scarcity of critical works on translating Australian literature from a specifically postcolonial perspective, there is, however, a significant body of scholarship which describes Australian literature as worthy of a postcolonial approach. Ashcroft and others, for example, viewed Australian literature as constructed with a language and a culture that are English/British, or more broadly European, but indigenously rooted onto another land. They explained this idea with a botanic comparison from P.R. Stephensen's *The Foundations of Culture in Australia*:

> [Stephensen] saw indigenous culture as the native plant 'fertilised by phosphates from all countries.' But, he continues, 'it is the plant rather than the phosphates which concern us'; [...] Such a plant cannot be 'inauthentic', nor we assume, could it grow properly anywhere else. It is not a branch from the English tree, but a plant rooted 'indigenously' in the new soil.[62]

This implies in Australian settler culture a strong sense of affiliation to the inherited British (and European) language and culture, but at the same time a subtle, yet inevitable change of perspective brought about by the new environment; this change of perspective was initially geographical, but later on acquired a specific historical, social, cultural and linguistic dimension. The familiarity with the British and other European cultures and languages ensures translatability into European languages. However, it might also entail an all too easy assimilation of the elements belonging to familiar models, and a reduction or omission of those which represent an original and autonomous development. Ovidio Carbonell pointed out that '[i]t is traditionally assumed that translation poses more problems, that it approximates a higher degree of unassailableness, the more divergent the languages and culture involved'.[63] The contrary, however, might be true: 'translation will be more difficult when there exists a tradition in which the source culture is represented in the target culture.'[64]

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[61] G.W. Turner, *The English Language in Australia and New Zealand* (Harlow: Longman, 1972), p. 174.

[62] Bill Ashcroft and others, *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*, 2nd edn (London, New York: Routledge, 2002), pp. 135-36.

[63] Ovidio Carbonell, 'The Exotic Space of Cultural Translation', in *Translation, Power, Subversion*, ed. by Román Álvarez and M. Carmen-África Vidal (Clevedon: Multilingual Matters, 1996), pp. 79–98 (p. 83).

[64] Carbonell, 'The Exotic Space of Cultural Translation', (p. 83).

In other words, the European reader and the translator are confronted with the cultural analogue of a linguistic 'false friend', where they might assume too easily that similarity guarantees equivalence. An example of such a reduction of Australian culture to an established and well-known British tradition in a text translated into a European language was provided by Denise Formica's analysis of the Italian translation of the novel *Dirt Music* (2001) by Tim Winton. According to Formica, the novel classifies within a specifically Australian, 'dark' post-Romantic literary tradition in the wake of Patrick White, Randolph Stow, Judith Wright and Les Murray, but this specificity could not be identified in the Italian translation by Maurizio Bartocci (published in 2005 by the publishing house Fazi), whose lack of paratextual contextualisation suggested a simpler affiliation to a British and European type of Romanticism.[65]

When not omitted or ignored, the culture of the Australian text might also be subject to stereotyping. This seems to be especially the case of 'lower genres' dealing with the 'typically Australian' (i.e the bush setting, native fauna and landscape). Several studies in Australian translated children's literature pointed out a diffuse tendency to highlight 'exotic' details, and to disregard other aspects of Australian culture, as for example its urban contexts. In a survey of Australian translated children's literature into French, Helen T. Frank summarised her findings with a certain wryness by stating that '[rather] than supporting platitudes that reflect a romantic notion of internationalism, such as "bridging the gap between cultures", "promoting international understanding" and "enlarging worldviews", the books selected from Australia and the way they are translated show in fact that the distinctiveness of Australia internationalised through French translations of children's literature does not go far beyond kangaroos, koalas and kookaburras'.[66] A comparable attitude was also pointed out by Leah Gerber with reference to German translations of Australian children's literature. In a recent article, she provided as an example a 1992 German version of Norman Lindsay's children book *The Magic Pudding* (1918). In her text analysis, she pointed out that the translation was particularly conservative of the names of exotic animals (for example, Watkin Wombat, or Bunyip Bluegum were left untranslated), and provided added paratextual information with illustrations and descriptions of the animals; however, a much less conservative approach was used for the protagonist of the story – the 'pudding' – which was transformed from savoury into sweet, often suggesting a dessert, a secondary British meaning of

[65]Denise Formica, 'Mediation at Work: Tim Winton's Fiction in Italian Translation', *Long Paddock. Modern Mobilities: Australian-Transnational Writing*, 1, 71 (2011), 1–22.

[66]Helen T. Frank, *Cultural Encounters in Translated Children's Literature: Images of Australia in French Translation* (Manchester, New York: St Jerome Publishing; Kinderhook, InTrans Publications, 2007), p. 7.

'pudding' that does not exist in modern Australian English.[67]

While a certain degree of selection and exoticisation of a source text's culture might be acceptable or understandable – especially in the case of children's literature – other forms of stereotypisation or omission are more arguable. For example, the issue of the representation of Aboriginal culture in Australian settler literature is extremely delicate from a postcolonial perspective. A first, minor aspect of the problem is that the Australian culture-specific lexis includes words of Aboriginal derivation, whose origin and meaning might be either scarcely known by European readers, or might be perceived in a reductive way.[68] A more complex problem, however, is that of the representation of Aboriginal characters and of their culture in a literary text. The confrontation with the indigenous populations is a focal point of Australian settler culture; attempts at including the Aboriginals into representations of Australia by white writers face the problem of not letting this subaltern layer of Australian society speak for itself.[69] By imposing an image the white writer risks enacting a new form of oppression and colonisation, which can manifest itself in the form of 'orientalist' readings highlighting what Terry Goldie called the 'standard commodities' of nature and orality, the prehistoric, mysticism, sex and violence,[70]

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[67]Leah Gerber, 'The Proof is in the Puddin': the German Translation of Norman Lindsay's The Magic Pudding', *Bookbird: A Journal of International Children's Literature*, 1, 49 (Johns Hopkins University Press, 2011), 17–30. In section 5.2 I will show, however, that the British English meaning 'dessert' is used in *Voss* to evoke the dependence of 19th-century Sydney society on the colonial motherland.

[68]Katherine Russo suggests that the use of Aboriginal words by non-Aboriginals might be superficial and in some cases even exploitative. Drawing on previous studies by Tony Birch and Louise Hercus & Jane Simpson, she asserts that, for example, 'Indigenous place names have also often functioned commodities within the colonial economy as they are used in business to create favourable feelings towards places among potential clients'. Katherine Russo, *Global English, Transnational Flows: Australia and New Zealand in Translation* (Trento: Tangram, 2012), p. 24.

[69]Even the problem of how to call 'Aboriginals' is a delicate one. According to the *Australian Government Style Manual* (6th edition, 2002), the use of 'Aboriginal' as a noun should be preferred to 'Aborigine', and 'Indigenous' encompasses both Aboriginal and Torres Strait Islander. The present thesis uses the second choice. See *Macquarie Dictionary*, ed. by Colin Yallop ([North Ryde, N.S.W.]: Macquarie Library, 2005), p. 4.

[70]See Terry Goldie's analysis of the images of the indigene in settler literatures. Terry Goldie, *Fear and Temptation: the Image of the Indigene in Canadian, Australian, and New Zealand Literatures* (Kingston, London: McGill-Queen's U.P., 1989). For a general introduction to this issue see also Ashcroft and others, *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*, pp. 143-45. On the usage of the term 'orientalism' to describe Aboriginal characters in Australian texts see Vijay Mishra, 'Aboriginal Representations in Australian Texts', *The Australian Journal of Media & Culture*, 1, 2 (1987). Mishra is convinced that 'Aboriginalism' can be fruitfully compared to Indian Orientalism, as it is based on similar implicit or explicit doctrines of radical otherness, evolutionary difference and intellectual inferiority, which are used to maintain and reinforce power structures.

as well as in the form of an unduly homogeneous representation of 'Aboriginality'.[71] Different writers of course can adopt different approaches. While certain authors displayed disregard or even racism (also according to the historical time in which they wrote, but not necessarily),[72] others showed a more respectful and insightful approach. For example, David Malouf's *Remembering Babylon* (1993) was praised by Graham Huggan for exploring the trope of the white man 'gone native' and resocialised within Aboriginal society in terms which proved 'resistant to being read in terms of postcolonial settler ambivalence'.[73] Other writers occupy an intermediate area and are considered controversial in spite of their intention of writing in support of the Aboriginals. According to Goldie, among these writers is Patrick White.[74] As Ruth Wodak pointed out, the translator is thus confronted with the problem of understanding and conveying the subtleties and even ambiguities of the authorial discourse,[75] which are expressed in the text in several ways, including theme, tropes, narrative perspective and language varieties employed by Aboriginal characters. In the case of language varieties, conveying them into the target text might be difficult for lack of comparable resources in the target language and culture. Another problem regards not simply the cultural distance between author and translator, bur also their historical distance, as some words used by the author (for example, 'blackfeller') might have changed their meaning and connotation over time.

Finally, a general point about the specificity of Australian postcolonialism is that although a literary text is often a reflection of an author's preoccupations as a writer attempting to confront the internal problems of the society he/she lives in, at the same time it is also a product linked to the external 'market forces' represented by its UK and US publishers. Recent developments in Australian literary studies have pointed out that Australian literature is produced in a more complex and competitive dynamic than the classic postcolonial dualism between motherland and colony; for this reason, explorations of Australian literature should consider this influence on

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[71] Russo, *Practices of Proximity: the Appropriation of English in Australian Indigenous Literature*, p. 41.

[72] For example Patrick White and Alec Chisholm, who wrote in the same period and on the same theme, adopted a very different perspective on Aboriginals. See note 60 in Chapter 6.

[73] Graham Huggan, *Australian Literature: Postcolonialism, Racism, Transnationalism* (Oxford: Oxford University Press, 2007), p. 105.

[74] In particular, Goldie, *Fear and Temptation: the Image of the Indigene in Canadian, Australian, and New Zealand Literatures*, Chapter 10 (pp. 191-214) illustrates the parallel case of the Canadian writer Rudy Wiebe and the Australian Patrick White. According to Goldie, although White wrote in support of the indigene, 'the standard commodities remain the same, no matter how subtly they are presented'. (p. 192)

[75] See Ruth Wodak and Martin Reisgl, *Discourse and Discrimination: Rhetorics of Racism and Antisemitism* (London: Routledge, 2001), p. 65.

the mechanisms of construction and dissemination of the Australian text.[76]

2.4. Towards New Frameworks

Taking into consideration these different aspects and their interaction in a literary text requires providing some framework for textual analysis. Poststructuralist frameworks are certainly useful insofar as they point out the uncertainty that is inevitably associated with cultural constructions. The criticism of the existence of a stable meaning encoded in the source text, of the notion of 'definitive', 'faithful' or 'equivalent' translation, or of the idea of translators operating outside ideological constraints, are certainly strong points of the postcolonial-poststructuralist theoretical approach. However, textual interpretations cannot proliferate randomly and endlessly: in Spivak's words, 'to be only critical, to defer action until the production of the utopian translation, is impractical.'[77] Translation theory and practice from a poststructuralist perspective has therefore tried to to expose the heterogeneity of the processes of text construction through 'foreignising' translation strategies. The risks of excessive subjectivity in this approach have, however, been increasingly called to account for their disregard for the target text reader (without whose collaboration there cannot be political action, which by nature implies a shared and collective engagement rather than an isolated achievement), and ultimately for the possibility of arbitrary manipulations of the source text itself.

Although the 'reality' of the text and of the cultural specificity that it encapsulates might well be unknowable in its essence, it is more productive to accept that the text can, at least partially and never in a definitive way, be understood and interpreted in terms which are certainly influenced by one's subjective position (which include the interpreter's stance in geographical, historical, cultural and linguistic terms), but which are not entirely subjective (which, moreover, would block the possibility of a grounded criticism of translations). From a methodological point of view, this implies considering the text as open, but not endlessly open in the way envisaged by deconstruction; such a reading would have the paradoxical effect of 'closing' the text.[78] The unrestrained subjectivity (albeit exposed) of some aspects of the poststructuralist approach is at risk of making the translator uncommitted, both towards the source text and towards the reader. The translator, on the other hand, has to acknowledge that his/her action is determined by precise constraints. The first is interpretative, i.e. towards the source text. The translator moves in an interpretative

[76]The present thesis draws especially on the 2009 *Cambridge History of Australian Literature* and to Huggan, *Australian Literature: Postcolonialism, Racism, Transnationalism.* See in particular section 3.2 of the thesis.

[77]Spivak, 'The Politics of Translation', p. 314.

[78]See Eco, *The Role of the Reader*, p. 8.

space between personal freedom and necessity, and the measure of his/her commitment to the source text is given by his/her recognition of the borders between the two. The second constraint is the necessary acknowledgement of the target text reader, which in an ethically-oriented framework makes the act of translation part of a collective action. Thus, the translation act itself is not endlessly creative. Rather, its creativity is determined by its limitations, the 'double-bind relationship'[79] which ties it both to the source text and to the reader of the target text.

Pettersson concluded his review of postcolonial approaches with a call for 'broader frameworks', which would be able to account for originary, mediating, receptive as well as textual aspects in literary communication - and case studies recognising this complexity'.[80]

The present work is a response to such a call in that it attempts a broadening of theory with specific reference to an Australian case-study: the novel *Voss* (1957) by Patrick White, which bears some similarities with other postcolonial settings and texts, but also raises some questions related to the specific status of Australian culture as a settler culture, and to the postcolonial frameworks that can be applied to it. The novel is analysed within its source culture and in its translation into Italian and French, with specific reference to Piero Jahier's 1965 Italian translation titled *L'esploratore* published by Einaudi, and to Lola Tranec's 1967 French translation *Voss* published by Gallimard. In order to point out some specific elements of Australian 'hybridity' three major parameters are analysed: paratexts, culture-specific items and language varieties. These will be examined: a) intralinguistically, with reference to the paratexts of the first UK/US edition of the novel, and to the process of intralinguistic translation arising from the transnational status of the novel; b) interlinguistically, with reference to the two existing Italian and French translations and their paratexts; c) intersemiotically with reference to the book cover designs adopted by the different publishing houses, both in the UK/US and in Italy and France. The analysis of these parameters certainly does not exhaust all the issues posed by *Voss*'s 'hybridity' in translation, but they point out some relevant issues involved in the production, mediation and reception of this text. Within the source culture, they highlight a peculiar cultural configuration which reflects both the internal concerns of a multicultural society, and the negotiation with external market and cultural forces. With reference to its UK and US publishers and readership, it may well be said that translation is an inherent element of *Voss*, not only potentially or metaphorically – as is often pointed out for postcolonial literature – but in a very concrete sense as the novel was not published in Australia, but by UK

[79]See Juliane House, *Translation* (Oxford: Oxford University Press, 2009), pp. 6–7.

[80]Pettersson, 'The Postcolonial Turn in Literary Translation Studies: Theoretical Frameworks Reviewed', http://www.uqtr.uquebec.ca/AE/vol_4/petter.htm, accessed on 10 June 2013.

and US publishers, according to a postcolonial (and neocolonial) pattern which reflects a major trend in Australian literature. This pattern also explains and partially justifies the easy assimilation of translated Australian literature to the British and American traditions, as pointed out by critics as Denise Formica. With reference to the Italian and French target cultures, these parameters open up both practical and ideological problems of translation, displaying the range of resources available to the target languages and cultures, and the types of cultural shifts occurring, which provide insights into the differences in understanding and recognition of the source culture displayed by the two translations, as well as into the attitude of translators.

A final point should be made about the broad definition of translation that was introduced above and its theoretical implications. As we have seen in section 2.1, Bhabha's metaphoric broadening of the notion of translation was refused by Trivedi because this 'translation turn' involves marginalising traditional categories of translation and, in particular, the concept of interlinguistic translation. On the other hand, Tymoczko's notion of translation as involving systemic interaction, i.e. movement from one system to another, allows a recuperation of enlarged notions of translation, as, for example, the triadic semiotic model proposed by Jakobson in 1959, which includes 'intralingual' translation or rewording, 'interlingual' translation or translation proper and 'intersemiotic' translation or trasmutation.[81] With reference to Jakobson's categories, the synthesiser of Translation Studies Jeremy Munday addressed the issue only briefly: 'It is interlingual translation which is the traditional, although by no means exclusive, focus of translation studies.'[82] The problem of the breadth of translation studies was posed by George Steiner in more eloquent terms:

> A 'theory' of translation, a 'theory' of semantic transfer, must mean one of two things. It is either an intentionally sharpened, hermeneutically oriented way of the totality of semantic communication (including Jakobson's intersemiotic translation or 'transmutation'). Or it is a subsection of such a model with specific reference to interlingual exchanges, to the emission and reception of significant messages between different languages. [...] The 'totalizing' designation is the more instructive because it argues the fact that all procedures of expressive articulation and interpretative reception are translational, whether intra- or interlingually.[83]

In recent years, an area outside interlingual translation which has proved particularly fruitful is the examination of other elements which accompany a translated

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[81]Roman Jakobson, 'On Linguistic Aspects of Translation', in *Language in Literature*, ed. by Krystyna Pomorska and Stephen Rudy (Cambridge (Mass.), London: Belknap P. of Harvard U.P, 1987), p. 427. (Originally in *On Translation*, ed. by Reuben Brower, Cambridge (Mass.): Harvard U.P., 1959).

[82]Munday, *Introducing Translation Studies: Theories and Applications*, p. 5.

[83]George Steiner, *After Babel: Aspects of Language and Translation* (Oxford: Oxford University Press, 1992), pp. 293-94.

literary text, such as title, author's name, translator's name, blurbs, introductions, illustrations, extracts from reviews, etc., which enable the text to become a book, and to function as such in the target culture. These elements, which Genette calls 'paratexts', constitute 'a zone between text and off-text, a zone not only of transition, but also of *transaction*: a privileged place of pragmatics and a strategy',[84] which ensures the text's presence in the world; in the case of translated texts, the strategy usually involves coping with a different, more or less distant cultural environment, which suggests an enhanced significance for paratexts in the mediation between cultures that takes place in translation. The interest in paratexts reflects the growing emphasis on the cultural and ideological issues that has characterised Translation Studies since the 'cultural turn', focusing the attention to the broader context in which translation takes place, and providing important keys to the evaluation of the context of reception of a translated author. As we have seen with Ramanujan's example, a translator's footnotes and prefaces offer important information to enhance our understanding of his/her strategy.[85] As to the relationship existing between paratexts and translations, the discussion remains open. While Genette's research on paratexts seemed to conclude that the text of a translation is a paratext in the same way as blurbs, book covers, commentaries, and ultimately as any other 'text about a text', some translation studies scholars took issue with this conceptualisation. For example, Şehnaz Tahir Gürçağlar objected that Genette's model would reduce translations to a hierarchically inferior position compared to the originals, bringing back traditional prejudices about translation as a derivative activity. She concluded that the study of paratexts within translation studies remains a valid practice, but renounced any tighter conceptual integration of paratexts into the analysis of translations.[86] An attempt at integration was provided from a semiotic perspective by the Tartu-based scholar Peeter Torop. Torop reversed Genette's proposal by extending Jakobson's triadic model of translation to make it encompass all intralingual, interlingual, extralingual and intersemiotic processes which produce a 'metatext' (i.e. a text that comes after) from a 'prototext' (i.e. a text that comes before).[87] Although this concept identifies translation as a process (and a product)

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[84]Genette, *Paratexts*, p. 2.

[85]See footnote 41 in section 2.2.

[86]Şehnaz Gürçağlar Tahir, 'What Texts Don't Tell: the Uses of Paratexts in Translation Research', in *Crosscultural Trangressions. Research Models in Translation studies II. Historical and Ideological Issues*, ed. by Theo Hermans (Manchester: St Jerome Publishing, 2002), pp. 44–60.

[87]See Peeter Torop, *La traduzione totale*, trans. by Bruno Osimo (Milano: Hoepli, 2009). For an explanation of terminology see the glossary on pp. 223, 226. The terms 'prototext' and 'metatext' are borrowed from Anton Popovič's *Teória umeleckého prekladu* (1975) which was also translated into Italian: Anton Popovič, *La scienza della traduzione*, ed. by Bruno Osimo (Milano: Hoepli, 2006).

with a source and a result, it avoids traditional terminology and its reductive connotations to actually place translation in a central position within the mechanisms which produce culture.[88]

Paratexts are thus 'translations', but not in metaphorical terms; rather, they are translations because paratextual transmission articulates the same process of analysis, selection and hierarchisation of elements enacted by interlingual translation proper.[89] This perspective is used in the present thesis from a descriptive point of view as a method for approaching the analysis of the paratexts of both source text and target texts as complex forms of interlingual, intralingual (in the case of the paratexts of the originals) and intersemiotic translation, and for integrating them more tightly into the textual analysis; for example, section 3.3 and chapter 4 investigate how paratexts relate to the text of the translation in terms of strategies and treatment of the source culture, and try to evaluate how their presence or absence reduces or amplifies the translation loss. However, Torop's approach is useful also from the point of view of translation practice, as it allows a reconciliation of the dichotomy 'target-oriented' vs 'source-oriented': when planning a translation work, the different levels of the text identified by the translator can be transmitted not only by the interlingual translation proper, but also by other texts (footnotes, forewords, afterwords, glossaries, etc.), and intersemiotically (through maps, images, etc.). This idea is valid for any text, but, as we have seen in Spivak's practice, it is particularly useful when dealing with postcolonial literature because it allows a substantial reduction of the translation loss – which would be considerable even when a source-oriented approach is applied – while at the same improving the ability of the target text reader to engage with the source-oriented translation. In the appendix of the present thesis, I enclose a short proposal for a new translation of *Voss* based on this approach.

2.5. Summary

This chapter situated the problem of *Voss*'s translation within the framework of postcolonial theories of translation, whose aim is to provide an image of the complex cultural configuration of the postcolonial text, and of the ideological tension

[88] In this respect, Torop follows the semiotics of culture of Juri Lotman, according to whom translation is a process of cultural appropriation of nature, i.e. of transformation of raw data into texts. See Jurij Lotman and Boris Uspenskij, *Tipologia della cultura*, trans. by Manila Barbato Faccani, ed. by Remo Faccani and Marzio Marzaduri (Milano: Bompiani, 1987), pp. 25-35.

[89] A recent study adopting this semiotic perspective is Marco Sonzogni, *Re-Covered Rose: a Case-Study in Book Cover Design as Intersemiotic Translation* (Amsterdam, Philadelphia: Benjamins, 2011), which analysed as 'translations' a selection of illustrations which were created by fifty artists for a book cover design competition inspired by Umberto Eco's novel *The Name of the Rose*.

implied in translation. The chapter pointed out that postcolonial translation strategies based on poststructuralist, 'foreignising' frameworks might not be applicable to the present project; the reason for it is that they might run counter to the main goal of recognising the source text's specificity, and loosen the target text's relationship to the source text. The chapter also pointed out that the concept of hybridisation between two different languages and cultures, which were used to understand the configuration of texts from the so-called 'invaded colonies', are not applicable to the case of Australian literature, which – in a similar way as Canadian and New Zealand literature – occupies a peculiar space within the realm of postcolonial literature. The chapter concluded that, in order to discuss the linguistic and cultural configuration of the Australian text – very often shaped by a triangulated relationship with Britain and the US – a semiotic concept of translation should be adopted to account for the different aspects of *Voss*'s production, publication, distribution, mediation and reception across Britain, US and Australia, and beyond this transnational border. This broader approach implies a particular attention to other forms of translation other than interlinguistic translation, as, for example, translation through paratexts.

3

Voss and the Case of Australian Literature

This chapter offers a presentation of Patrick White's novel *Voss* (1957), and considers its postcolonial 'hybridity' from a contextual and textual perspective. Section 3.1 introduces the novel and the critical perspectives that have been applied to it, posing the problem of the context in which Australian literature is produced and read; these suggest a more complex dynamic than the classic postcolonial dualism between motherland and colony, and highlight the role of external cultural and market forces in the selection, production and dissemination of Australian literature. In particular, section 3.2 follows recent developments in Australian literary studies, which have pointed to a tension in Australian literature between its own concerns as a national literature and its UK and US publishers and intended readership. In the case of White, who was a Nobel prize-winner, the role of the European stage and of translations in shaping his career will also be considered, as this aspect contributes to the understanding of the transnational space in which his writing takes place. The transnational dimension of *Voss* is further explored in section 3.3 with special reference to the paratexts of the first editions of the novel – the 1957 US Viking edition and the 1957 UK Eyre and Spottiswoode edition – which select, explain and adapt aspects of the novel respectively for an American readership, and for an extended 'British' readership including Australia and other colonies or ex-colonies. Finally, in sections 3.4 and 3.5 we turn to the text and to its hybrid language by examining two culture-bound parameters: culture-specific lexical items and language varieties; these two parameters combine inherited British (and in some cases even North-American)

strands on the one hand, and local Australian strands on the other (including representations of aboriginality). While paratexts point to the adaptation of the novel to a transnational audience in intersemiotic and intralingual terms, the analysis of culture-specific lexical items focuses the attention on elements which require an intralingual adjustment from the transnational readership and which, together with language varieties, announce some of the issues with which translators of *Voss* are confronted too.

3.1. The Australian Novel: *Voss*

Voss (1957) is the fifth novel by Patrick White (1912-1990). White had conceived the idea for the novel in Europe during the Second World War, but he wrote it after his return to Australia and his first novel with an Australian theme, *The Tree of Man* (1955). Although *Voss*'s critical fortunes are currently in a phase of decline both in Australia and abroad, it remains one of the landmarks of the Australian literary tradition, which considers it as the 'great Australian novel', or, in more relative terms, as one of the major Australian cultural events in a timeline ideally ranging from the earliest evidence of Aboriginal people living in Australia (40,000 BC) to Christos Tsiolkas's novel *Dead Europe* (2005).[1]

Possibly related to the trauma of war, and loosely inspired by the true record of the Prussian explorer Ludwig Leichardt,[2] *Voss* tells the story of an expedition led by the megalomaniac, 'Nietzschean' German explorer Voss, who sets out to cross the Australian continent in 1845 with a party of six men of diverse social condition – 'a microcosm of the colonial population in the 1840s'[3] – and two Aboriginals. Voss is a typical character in White's stories: a misfit and a foreigner in Sydney society. His humbling experience of the Australian outback is integrated into a slowly maturing Sydney society through communication with Laura Trevelyan, the niece of the patron of the expedition, Mr Bonner.

In Goldie's words, '[l]ike much of 20th-century fiction, it is an introspective text, an exploration of personal values. Yet, as might be expected in a post-colonial society, this introspection is linked with what might seem a quite "extrospective" impulse, like the definition of a nation, in spite of constant attacks for its un-Australianness or

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[1]This classification is taken from the time line in Graham Huggan, *Australian Literature: Postcolonialism, Racism, Transnationalism* (Oxford: Oxford University Press, 2007), unnumbered page. A similar chronology including *Voss* as a major Australian cultural event is included in *The Cambridge Companion to Australian Literature*, ed. by Elizabeth Webby (Cambridge: Cambridge University Press, 2000), pp. xi-xxi.

[2]Patrick White, 'The Prodigal Son', in *Patrick White Speaks* (London: Jonathan Cape, 1990), pp. 13-15.

[3]H. P. Heseltine, 'Introduction' in Patrick White, *Voss* (London: Longmans, 1965), p. 388.

anti-Australianness.'[4] From a structural point of view, *Voss* infuses the Australian theme of exploration of the interior of the country with disparate styles and cultural influences, mainly from the British and European traditions. Interestingly, White considered himself as an innovator with respect to the Australian tradition – which he identified with the 'dreary, dun-coloured offspring of journalistic realism'[5]– and a follower of the tradition of the 19th-century Russian novelists, as well as of Stendhal, Flaubert, Balzac, and sometimes of Dickens.[6] His literary production, which includes three short story collections, eleven plays, a screenplay, an autobiography and twelve novels – most of them of massive size – could indeed be termed Victorian in scope and ambition. *Voss* in particular recalls Victorian models not only because it is set in the 19th century, but also in its creation of an over-percipient, intermittently visible narrator, fully-fleshed protagonists, and 'lots of subsidiary characters, minor alarms and excursions, deaths by thirst, a suicide, an illegitimate child, picnics, balls and weddings'.[7] According to Mark Williams, the return to the conventions of the Victorian novel is a feature which White shared with the English writers of the period (Kingsley Amis, John Braine, William Golding, Iris Murdoch, etc).[8] However, unlike the English writers, he used a variety of styles and conflicting elements which made his writing composite and hybrid: *Voss*'s allegiance to the 19th century is complicated by the coexistence of other aspects, such as the challenge to realistic-naturalistic conventions (the protagonists Voss and Laura entertain a telepathic relationship); the characters' psychological depth; a modernist use of Joycean interior monologue; a multicultural sensibility; and a representation of the landscape as a deep-rooted and elemental force breaking the acute surface realism of the story.[9]

Voss's complexity is not an exceptional feature in White's production. Rather, it is a constant element of his novels, which attracted a plurality of academic readings and encountered severe criticism, especially in Australia. While a good part of criticism (and in particular the early one) was especially thematic,[10] an important strand

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[4]Terry Goldie, *Fear and Temptation: the Image of the Indigene in Canadian, Australian, and New Zealand Literatures* (Kingston, London: McGill-Queen's U.P., 1989), p. 191.

[5]White, 'The Prodigal Son', p. 16.

[6]'A Conversation with Patrick White', *Southerly, Australian Writers in Profile*, 3 (1973), 135–42.

[7]This description is part of a 1956 communication from Patrick White to his publisher Ben Huebsch, reported by David Marr, *Patrick White. A Life* (London: Jonathan Cape, 1991), p. 314.

[8]Mark Williams, *Patrick White* (Macmillan, 1993), pp. 35-36.

[9]According to Mark Williams, one of the central questions raised by such composite writing is, 'how are these disparate elements made to cohere?' See Williams, *Patrick White*, p. 60.

[10]See Barry Argyle, *Patrick White* (Edinburgh: Oliver & Boyd, 1967); G. A. Wilkes, 'A Reading of Patrick White's Voss', in *Ten Essays on Patrick White* (Angus and Robertson, 1970); James McAuley, 'The Gothic Splendours: Patrick White's Voss', in *Ten Essays on*

focused on the symbolic, religious and psychological elements of White's vision. The most famous work in this respect was Peter Beatson's *The Eye in the Mandala* (1976), which investigated the spiritual and ethical meaning of the inner life in White's fiction.[11] According to Alan Lawson, however, both the early criticism and the religious/psychological criticism eluded the problem of Patrick White's style.[12] Especially Beatson, 'suppresse[d] any evaluation, any regard for "developments, changes in emphasis and alterations in style and form", in short, everything that makes [White's novels] individual works of literature'.[13] Lawson also analysed the critics who expressed scepticism towards White's work. Among them are Margaret Walters, Peter Wood and Leonie Kramer, who accused White of an unacceptable elusiveness. In Kramer's words, 'the prose itself seems constantly to suggest more than it states.'[14] In other cases – which according to Lawson are especially Australian – criticism became radical refusal. An example reported by Lawson was Brian Mc Farlane's essay 'Inhumanity in the Australian Novel: *Riders in the Chariot*', which expressed its dislike with a vehemence that did not admit the possibility of any answer from other critics.[15] More recently, another quite vehement attempt at radically reconsidering White's talents was provided by Simon During, who proposed that White's work was needed by Australian literature to achieve the switch from 'colonial' to 'postcolonial', although it had not any particular value in itself.[16] Only a few critics attempted a

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Patrick White (Sydney, London: Angus and Robertson, 1970); William Walsh, *Patrick White – Voss* (London: Edward Arnold, 1976); Brian Kiernan, *Patrick White* (London: Macmillan, 1980).

[11] Peter Beatson, *The Eye in the Mandala: Patrick White: a Vision of Man and God* (London: Elek, 1976). This study was followed by David Tacey's analysis of the Jungian influences on White's novels and of their interrelation to the growth of the Australian unconscious. David Tacey, *Patrick White: Fiction and the Unconscious* (Melbourne, Oxford: Oxford University Press, 1988).

[12] A first approach to style had been provided in Harry Heseltine, 'Patrick White's Style', *Quadrant*, 3, 7 (1963), 61–74. However, according to Collier this attempt was limited as it was confined to mentioning images and generalising about the 'pathetic fallacy'. See Gordon Collier, *The Rocks and Sticks of Words* (Amsterdam and Atlanta: Rodopi, 1992), pp. 25-26.

[13] Alan Lawson, 'Meaning and Experience: a Review-Essay on Some Recurrent Problems in Patrick White's Criticism', *Texas Studies in Literature and Language*, 2, 21 (University of Texas Press, 1979), 280–95 (p. 292).

[14] Quoted in Lawson, 'Meaning and Experience', p. 288. A similar doubt was expressed in a less radical form by McAuley, who pointed out a 'wary evasiveness' in *Voss*'s conclusion. 'The critical question is whether this ambiguity and evasiveness, to which the manneristic style of the book lends itself, is not also a limitation upon artistic success.' See McAuley, 'The Gothic Splendours: Patrick White's Voss', p. 45.

[15] The article was published in the Melbourne *Critical Review* (n. 19) in 1977. See Lawson, 'Meaning and Experience', p. 295.

[16] During's theory is often expressed in a quite harsh and polemical language. Here is an example: '[...] once we give up on the theory that talented writers have particularly profound

systematic enquiry into the relationship between style and vision in White's writing (a notable exception being Gordon Collier and, to a lesser extent, Carolyn Bliss).[17] Finally, a large strand of criticism focused on the 'local habitation and historical context of White's fiction',[18] resorting to a wide range and variety of comparison.[19] John Beston insisted on locating White within the Western tradition[20] – which in his view excluded his belonging to the Australian scene — while John Docker set out to explore precisely White's relationship to Australian literature and, in particular, to a Sydney post-Romantic tradition of thought.[21] Veronica Brady provided a comparison between Melville's *Moby Dick* (and more generally, American literature) and Patrick White's *Voss*, and R. P. Laidlaw compared White to Hawthorne, setting *Voss* into the tradition of Romance.[22] Postcolonial criticism tried balancing the defini-

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insights into existence based on their marginal and hence special personal experience, and their capacity to sacrifice life for writing, then the whole genre of art-novel to which White was dedicated becomes impossible to write – which is more or less what has happened.' Simon During, *Patrick White* (Melbourne, Oxford: Oxford University Press, 1996), p. 81.

[17]Collier, *The Rocks and Sticks of Words*. Collier's in-depth analysis focuses on *The Solid Mandala* as a test case for measuring previous stylistic interpretation of White's fiction, which tended to suggest that White is weak at structure. Collier, on the other hand, set out to show that language, style and narrative method in White's fiction are highly structured and interdependent. In particular Collier developed Lawson's intuition according to which White is not a 'dogmatic, intrusive, too knowing author'. See Lawson, 'Meaning and Experience', p. 286. Bliss devoted a separate chapter of her study on the problem of style, offering observations on point of view and narrative structure. See Carolyn Bliss, *Patrick White's Fiction: the Paradox of Fortunate Failure* (Basingstoke: Macmillan, 1986), pp. 184-207.

[18]Lawson, 'Meaning and Experience', p. 293.

[19]Heseltine claimed that critics outside Australia unduly enlarged the scope of White's sources and parallels, quoting a catalogue listed by John Thompson in 'Australia's White Policy', *Australian Letters*, I, n. 3 (April, 1958), pp. 42-45: 'Our critics have every right to disagree with those overseas critics who have found it not unfitting to compare White with such authors as Joyce, Hemingway, D.H. Lawrence, Gertrude Stein, Faulkner, Katherine Mansfield, Dorothy Richardson, Virginia Woolf, John Dos Passos, Sinclair Lewis, Herman Melville, Ivy Compton Burnett, Remarque, Malraux, Conrad, Tolstoy, Hardy, Henry James and Knut Hamsun.' Quoted in Heseltine's introduction to the Longman 1965 edition of *Voss*, p. 401.

[20]According to Beston, 'White did not study Australian literature: he wanted to create it. His way of doing so was through what he absorbed primarily from European and secondarily from American culture, and it is through those traditions that we should approach him.' John Beston, *Patrick White Within the Western Literary Tradition* (Sydney University Press, 2010), p. 7.

[21]John Docker, 'Patrick White's Australian Literary Context', in *Australian Cultural Elites: Intellectual Traditions in Sydney and Melbourne* (Sydney, London: Angus and Robertson, 1974), pp. 59–76.

[22]See Veronica Brady, 'The Novelist and the New World: Patrick White's Voss', *Texas Studies in Literature and Language*, 2, 21 (University of Texas Press, 1979), 169–85; R. P. Laidlaw, 'The Complexity of Voss', *Southern Review*, 4 (Adelaide: 1970), 3–14. The comparison to Melville and Hawthorne was also proposed by Kiernan, *Patrick White*, pp.

tion of Australian literature as a branch of English/European/Western literature by suggesting similarities with the contexts of other former colonies. For example, Bill Ashcroft, Gareth Griffiths and Helen Tiffin suggested *Voss*'s thematic relationship with other texts pivoting on the motif of the exploration of unfamiliar spaces by an European interloper such as Wilson Harris's *Palace of the Peacock* and Camara Laye's *The Radiance of the King*.[23] Ashcroft, Griffiths and Tiffin were convinced that the study of Australian literature (including White's work) would benefit from a postcolonial perspective highlighting the richness and cultural hybridity of these texts. Other critics, however, pointed out that the structural distinctions of postcolonial literatures deriving from the different historical contexts of colonisation had been undertheorised, and that comparisons and all-encompassing frameworks were not always helpful.[24] Perhaps for this reason, Mark Williams accepted the label 'postcolonial' for White's work only partially, although he pointed out similarities to Wilson Harris and Wole Soyinka.[25] On the other hand, one of the latest Rodopi collections of essays on White avoided the problem of his postcoloniality *tout court*, in spite of being published in the series *Cross Cultures: Readings in the Post/Colonial Literatures in English*.[26]

A possible way of engaging in a postcolonial reading from an Australian perspective was offered by recent developments in Australian literary studies, which attempted to expand the study of Australian literature by arguing 'for the value of thinking about Australian writing as belonging not just to the nation, but also to an expanded field in which national literatures come into being in complex and competitive relations between what Pascale Casanova calls "the literary province" and "world literary space"'.[27] This type of analysis involves the study (often supported by digital

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51, 56, and later by Bliss, *Patrick White's Fiction: the Paradox of Fortunate Failure*, p. 201 and Goldie, *Fear and Temptation: the Image of the Indigene in Canadian, Australian, and New Zealand Literatures*, p. 194.

[23]Bill Ashcroft and others, *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*, 2nd edn (London, New York: Routledge, 2002), p. 28.

[24]See Huggan, *Australian Literature: Postcolonialism, Racism, Transnationalism*, p. 149. In particular, Huggan refers to the specificities of settler colonies. For an introduction to the issue see 'settler colony' in Bill Ashcroft and others, *Post-Colonial Studies: the Key Concepts* (London: Routledge, 2007), pp. 193-94.

[25]Williams, *Patrick White*, p. 167.

[26]*Remembering Patrick White: Contemporary Critical Essays*, ed. by Brigitta Olubas and Elizabeth McMahon (Amsterdam; New York: Rodopi, 2010).

[27]This expression is quoted in Robert Dixon, 'Australian Literature in the Translation Zone: David Malouf and Robert Dessaix', in *The New Empiricism, E-Research and Australian Literary Culture* (Sydney: University of Sydney Press, 2009), p. 87. See also Huggan, *Australian Literature: Postcolonialism, Racism, Transnationalism* and *The Cambridge History of Australian Literature*, ed. by Peter Pierce (Cambridge: Cambridge University Press, 2009), and in particular Robert Dixon, 'Australian Fiction and the World Republic of Let-

information resources) of the processes of editing, publication, marketing, distribution, translation and reputation-making, which especially in the Australian context take place in a space which goes beyond the nation, often highlighting postcolonial and neocolonial influences. An example of a study combining close textual reading and an analysis of the broader context was provided by Robert Dixon in his article 'Australian literature in the translation zone'. In this article, Dixon tackled the case of Robert Dessaix's 1996 novel *Night Letters* both from the point of view of the different cultural interweavings constituting its 'innate hybridity',[28] but also within a larger perspective, which provides some valuable insights into the transnational mechanisms in which Australian literature is produced and translated. A similar perspective will be applied in section 3.2, where an account of the context shaping White's writing will be provided – with a special focus on the tension between White's transnational culture and patterns of publication, and his preoccupations as an Australian writer. In the case of White, who was a Nobel prize-winner, the role of the European stage and of translations in shaping his career will also be considered, as this aspect contributes to the understanding of the space in which his writing takes place. In the analysis, the analogy between literary writing and translation used by Dixon in his survey of Dessaix will be also employed. Instead of metaphoric uses of 'translation', however, this word will be used here to describe the movement of the text between different intralingual, interlingual and intersemiotic systems. The transnational dimension of *Voss* is explored in section 3.3 with special reference to the paratexts of the first editions of the novel – the 1957 US Viking edition and the 1957 UK Eyre and Spottiswoode edition – which select, explain and adapt aspects of the novel in intralingual and intersemiotic terms respectively for an American readership and for an extended 'British' readership including Australia and other colonies or ex-colonies. Sections 3.4 and 3.5, on the other hand, provide a close text analysis which examines the novel's hybrid language through two culture-bound parameters: culture-specific lexical items and language varieties. The analysis focuses especially on elements which require an intralingual adjustment from the transnational readership.[29]

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ters, 1890-1950', in *The Cambridge History of Australian Literature*, ed. by Peter Pierce (Cambridge: Cambridge University Press, 2009), pp. 223–54

[28]This definition of *Night Letters* is borrowed from the 2003 article 'On Translating' published by Paolo Bartoloni in *Southerly*, vol. 63, issue 1. See Dixon, 'Australian Literature in the Translation Zone: David Malouf and Robert Dessaix', p. 90.

[29]A comparable approach was adopted by Katherine Russo, who proposed to analyse the movement of the Australian and New Zealand language variance across the nations in both intralingual and interlingual terms. See Katherine Russo, *Global English, Transnational Flows: Australia and New Zealand in Translation* (Trento: Tangram, 2012). While in the first part of her book Russo analyses geographical references in intralinguistic terms, in the second part she analyses several examples of interlingual translation of literature and film from the Southern hemisphere. Among her examples is Patrick White's *Voss*, which

3.2. Transnational and Translational Patterns

When analysing White's case, it is immediately evident that the history of his career follows a path which goes beyond the dynamics between motherland and colony, and that the US stage played a primary role in ensuring his success, both abroad and in Australia. The importance of the international stage for Australian writers is particularly stressed by Robert Dixon, who suggests that one of the basic distinctions in Australian literature is that between 'national writers' and 'international writers',[30] although writers might also change category during their career; an example is Henry Lawson – the 'voice of the bush' – who begun to publish locally, but then moved on to begin a London career, although with ambivalent feelings and results, as pointed out by Peter Morton.[31] Together with Henry Handel Richardson, Katharine Susannah Prichard and Christina Stead, White is normally thought to belong to the international model, first of all because like his colleagues he spent a substantial part of his life abroad, becoming attuned to the European literary, political and philosophical movements. He studied from 1932 to 1935 in Cambridge, where he specialised in German and French, and read widely into 19th-century British and European literature.[32] After a brief return to Australia, he began to write and publish in London, where he cultivated a modernist sensitivity, and read Nietzsche, Freud and Jung.[33] His first novel, *Happy Valley*, was centred on his experience as a jackeroo in Australia, but was written according to the technique of the 'stream of consciousness'.[34] According to Mark Williams, it was not an Australian novel, but rather 'an English novel set, like so many novels by young Englishmen in the thirties, in a foreign

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she examines as a case-study of 'white discourse' creeping into translation. In particular, she provides examples from Piero Jahier's translation, which I also examine in this thesis. Although I was not aware of her book – published in November 2012 – until I had already completed my research, it confirmed some of my claims on the translation of *Voss*'s culture-specific lexis, and on the representation of Aboriginal characters in translation. I have included in footnotes the cases in which our analyses offer comparable or different observations.

[30] Dixon, 'Australian Fiction and the World Republic of Letters, 1890-1950', p. 224.

[31] Peter Morton, 'Australia's England 1880-1950', in *The Cambridge History of Australian Literature* (Cambridge: Cambridge University Press, 2009), pp. 255-56.

[32] In his biography *Flaws in the Glass* (1981), White was curiously silent about his Cambridge years, which, however, were certainly essential in his formation as a writer.

[33] See Huggan, *Australian Literature: Postcolonialism, Racism, Transnationalism*, p. 85.

[34] Henry Handel Richardson fittingly described it as 'Australia – or a bit of it – seen through Joyce's spectacles'. Quoted in Dixon, 'Australian Fiction and the World Republic of Letters, 1890-1950', p. 250.

land'.[35] The novel was published by the UK publisher Harrap in 1939, and by the US publisher Viking in 1940. White's second novel *The Living and the Dead*,[36] was set in 1930s London. Published simultaneously in 1941 by Viking in New York and Routledge in London, it attacked the spiritual corruption of the English bourgeoisie on the wake of Eliot, Joyce, Woolf and Lawrence. White described it as a derivative novel, 'chas[ing] after a fashionable style', and 'paying lip-service to the fashionable radical views',[37] a judgement which was very often confirmed by critics.[38] The third novel *The Aunt's Story* (1948) – narrating the adventures of an Australian spinster travelling in France and the United States – was also published simultaneously by Viking and Routledge. According to Williams, it marked a turning point in White's writing, because White found in this novel a method which enabled him 'to employ in the same text both the strategies of realist prose fiction and those strategies derived from symbolism and to deal with history without using journalistic kinds of discourse'.[39]

While Viking in New York remained a staple of White's US publications, UK publishers were disparate, including Harrap, Routledge, Eyre and Spottiswoode and Jonathan Cape.[40] White's patterns of publication are not unusual, and reflect more general trends in Australian literature, which according to Graham Huggan could be defined as a literature which is not only shaped by internal concerns, but also by external cultural and market forces, a peculiar configuration among other postcolonial literatures which makes it a 'medium-sized English-language national literature that exists in semi-permanent tension with its larger Britain and American counterparts'.[41] Especially until the first half of the 20th century, it was very difficult for Australian writers to pursue their career in Australia. As in other English-language

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[35]Williams, *Patrick White*, p. 24. According to Williams, the main influence on this novel was Lawrence and in particular Lawrence's organicist vision and uncompromising view of English culture. See Williams, *Patrick White*, p. 14.

[36]The Joycean influence is incorporated here in the title of the novel: 'The living and the dead' are the final words of *Dubliners*' 'The dead'.

[37]Patrick White, *Flaws in the Glass* (London: Jonathan Cape, 1981), pp. 52, 63.

[38]See Williams, *Patrick White*, pp. 25-34.

[39]Williams, *Patrick White*, p. 50.

[40]According to White's biographer David Marr, since the *The aunt's story* a pattern had been set for the next fifteen years: 'immediate acceptance in New York and struggle to find a publisher in London.' Marr, *Patrick White. A Life*, pp. 198, 201.

[41]Huggan, *Australian Literature: Postcolonialism, Racism, Transnationalism*, p. 6. Huggan is adapting a formulation by Tom O'Reagan for Australian film contained in Tom O'Reagan, *Australian National Cinema* (London: Routledge, 1996). On the division in the English-language publishing world between US rights and British and Commonwealth rights see Michael Legat, *An Author's Guide to Publishing* (London: Robert Hale, 1991), pp. 11-14.

settler societies, books reached Australia through London and 'London was the forge and measuring rod of success'[42] for Australian writers. Dixon explains that there were specific commercial agreements and practices regulating the British 'colonisation' of the Australian book market: the Publishers' Association of Great Britain encouraged the local book trade to operate as importers and retailers rather than as publishers, and it also boycotted those authors who managed to secure an agreement with a local publisher.[43] The latter problem emerged also in White's case, as reported by White's biographer David Marr with reference to his novel *The Tree of Man*. Although his first major novel *The Aunt's Story* sold well in the United states, receiving a positive review by the prominent book reviewer James Stern in the *New York Times*,[44] White had problems with placing *The Tree of Man* in London and New York. The novel had been written after White's permanent return to Australia after the Second world war, and was deeply marked by White's personal experience of the country. Technically, it was an infusion of a key Australian theme – the pastoral saga – and modernist techniques. According to Williams, it 'reconcil[ed] the conflicting claims of imaginative and realist writing by attempting to discover in the common experience of [White's] countrymen and women aesthetic richness and spiritual depth.'[45] White tried to publish it in Australia, but had to abandon the project because a book published in Australia would not be accepted for a later publication in the UK.[46]

The turning point in the stalling situation with *The Tree of Man* was determined by White's American publisher Ben Huebsch, who decided to accept the book and secured an agreement with the British publishing house Eyre and Spottiswoode so that in the middle of White's career – beginning with *Voss* in 1957 – White's novels were published simultaneously in New York by Viking and in London by Eyre and Spottiswoode.[47] Marr is convinced that the role of Huebsch was so essential in foster-

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[42]Morton, 'Australia's England 1880-1950', p. 257.

[43]Dixon, 'Australian Fiction and the World Republic of Letters, 1890-1950', p. 225.

[44]See 'Patrick White' in *Oxford Companion to English Literature*, ed. by Dinah Birch (Oxford: Oxford University Press, 2009), online reference accessed from Trinity College Dublin on 11 April 2013.

[45]Williams, *Patrick White*, p. 54.

[46]This explanation is confirmed by Marr, *Patrick White. A Life*, p. 302.

[47]With specific reference to the simultaneous publication in London and New York, Robert Dixon highlights that

> The cultural and economic power of London and New York – where Australian authors were published simultaneously under agreements between British and American publishers – was inescapable, leading the editors of *A History of the Book in Australia* to describe Australia as in the first half of the 20th century as 'a national culture in a colonised market'.

Dixon, 'Australian Fiction and the World Republic of Letters, 1890-1950', p. 227.

ing White's achievements that since then White's subsequent novels (*Voss* in primis) were almost written for him, an implication which according to During resulted in the conservation of the modernist element in White's writing well beyond its historical fashionableness.[48] The UK publication was, however, also important because it was the UK edition the one that would eventually be distributed also in Australia. For example, Marr reports that White was attentive also to the paratextual elements surrounding his novels. For the book cover of *The Tree of Man* he wanted an Australian gum-tree, but in this occasion his request was not satisfied by Eyre and Spottiswoode.[49] As had happened for *The Aunt's Story*, James Stern launched *The Tree of Man* with a review in the *New York Times,* ensuring a considerable success, with ten thousand copies sold in North America in two weeks.[50] London endorsed New York's verdict, and finally the book arrived in Australia in June 1956, where it was also welcomed by large sales,[51] although also by some negative reviews; these became part of a controversy within White's Australian reception which was followed in the 1960s and in the 1970s by an inverted process of acceptance and canonisation.[52] Among the critical responses, that of the poet and professor A.D

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[48]See Marr, *Patrick White. A Life*, p. 438. Huebsch was an admirer of D.H. Lawrence and James Joyce and was responsible for their publication and dissemination in the United States. See During, *Patrick White*, p. 5.

[49]Marr, *Patrick White. A Life*, p. 303.

[50]Marr, *Patrick White. A Life*, p. 306.

[51]Marr reports the figure of eight thousand copies sold in three months. Marr, *Patrick White. A Life*, p. 311.

[52]On White's 'canonisation' in Australia see David Carter, 'Modernity and Maturity: Patrick White and the Canon', in *The Cambridge Companion to Australian Literature*, ed. by Elizabeth Webby (Cambridge: Cambridge University Press, 2000), pp. 275-76. White's canonisation was followed by a later decrease in his critical fortunes, although Australian literary studies fully acknowledge his historical role. According to the database Austlit, while his books are still available in the English-speaking markets, his international success in translation has certainly decreased. While some critics seem to think that the reasons are inherent to the complexity of his writing, others suggest that there may be different explanations. For example, Simon During suggests that the reason lies in the fact that White was needed in the 1960s to build Australia's cultural capital, but that he was not really the 'great Australian writer'. See During, *Patrick White*, pp. 9-14. Other reasons might be related to marketing. For example, literary prizes were poorly publicised, so inaccessible books might not be popularised even if acclaimed by the literary elite. As Dixon pointed out, some contemporary Australian writers as Robert Dessaix (and, it could be added, Peter Carey) have been more effectively marketed internationally than the somewhat reclusive Patrick White ever was. For example, Dessaix's success has been fostered by events in the public sphere, but also by the author's 'extensive travelling on the circuit of launches in support of the translation of his works into other languages'. See Dixon, 'Australian Literature in the Translation Zone: David Malouf and Robert Dessaix', pp. 97-100. On the other hand, we know that White refused to be involved in the novels' advertising campaigns, and it did not help that at the end of the 1970s the director Joseph Losey failed to make his film of *Voss*. See Marr, *Patrick White. A Life*, p. 349. In appendix B figure B.1 shows the progress of White's publication history in UK, US and Australia,

Hope is possibly the most famous; it was based on White's use of the language – which Hope labelled as 'pretentious and illiterate verbal sludge' – and it basically implied a refusal of the modernist, experimental element which had contributed to the establishment of White's career in the United States.[53]

Voss was published ten years after White's return to Australia under the already established agreement between Viking and Eyre and Spottiswoode. The book was selected by the US Book of the Month Club as their book for August 1957 and by the UK Book Society for its December selection. It was, however, less successful in America than in the UK, where the novel won the first edition of the Smith&Son literary award for 'English literature' in 1959 and had several more new editions and re-issues than in the US.[54] As Marr states, in Australia it was welcomed coldly by critics, but it won the first edition of the Miles Franklin award in 1957, a prize which is awarded to 'a novel which is of the highest literary merit and presents Australian life in any of its phases'. The two awards seem to point at the transnational tension in White's reception, simultaneously categorised under different labels.

As already noted for *The Tree of Man*, White's early reception in Australia had been mixed, and his novels had often been rejected as un-Australian or anti-Australian because of an alleged lack of realism,[55] although *Voss*'s relevant choice of setting and historical period made it possibly a less controversial case. Another reason of White's supposed un-Australianness was his unadorned social representation of the country, and especially his depiction of 'the Great Australian Emptiness'.[56] Yet, following an observation of Wayne C. Booth on the function of rhetoric in fiction,[57] we can

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and in translation.

[53]See A.D. Hope, 'The Bunyip Stages a Comeback', *Sydney Morning Herald* (16 June, 1956) and Hu Wenzhong, 'The Myth and the Facts: A Reconsideration of Australia's Critical Reception of Patrick White', *ALS*, 3, 16 (1994), 333–41, accessed from Trinity College library on 15 July 2013.

[54]See Brian Hubber and Vivian Smith, *Patrick White a Bibliography* (Quiddlers Press in Association with Oak Knoll Press, 2004), pp. 67-78. Only *Voss*'s Penguin re-issues are twenty-one.

[55]See Tacey, *Patrick White: Fiction and the Unconscious*, p. xiv. See also McAuley, 'The Gothic Splendours: Patrick White's Voss', p. 37.

[56]This expression is takes from a much quoted passage from White's speech *The prodigal son*, originally a letter sent in 1958 to the journal *Australian letters* explaining his reason for writing in Australia in spite of his difficult relationship with the country: 'In all directions stretched the Great Australian Emptiness, in which the mind is the least of possessions, in which the rich man is the important man, in which the schoolmaster and the journalist rule what intellectual roost there is, in which beautiful youths and girls stare at life through blind blue eyes, in which human teeth fall like autumn leaves, the buttocks of cars grow hourly glassier, food means cake and steak, muscles prevail, and the march of material ugliness does not raise a quiver from the average nerves.' White, 'The Prodigal Son', p. 15.

[57]Wayne C. Booth, *The Rhetoric of Fiction*, 2nd edn (Chicago: University of Chicago Press,

notice that a certain rhetorical insistence on this aspect might be a form of acknowledgement of the Australian readership, and an expression of White's preoccupations as an Australian writer attempting to reconfigure the values of the society he lived in. For example, the materialism of Sydney society in *Voss* might not have been so particularly stressed if White had felt that he could count on his readers to accept the contrast between the petty material reality of Sydney society and the richer, spiritual way of life which he proffered. A similar criticism can be found also in his speech 'The prodigal son', delivered one year after the publication of *Voss*. It was a response to Alister Kershaw's article 'The last expatriate' (1958), which questioned the reasons for which an Australian writer should necessarily write about Australia from the home country.[58] In this speech White related his reason to his concern for the country, and to his intention of 'helping to people a barely inhabited country with a race possessed of understanding'.[59] His social intentions were also matched by a declared literary mission of engaging with the Australian novel in order to renew its models.[60] The reason for pursuing this aim in Australia – stated White – was provided by 'many letters [...] received from unknown Australians, for whom [his] writing seems to have opened a window'.[61] Yet, in the same speech, he mentioned that if Australian critics were still unmerciful with him, 'on the whole, the world has been convinced'[62] of his literary merit. This brief observation shows White's awareness that, in spite of his commitment to the cause of the Australian novel, his writing took place in a transnational space, at least for being recognised as valuable.[63]

According to Dixon, the role of British and American publishing houses in shaping the careers of Australian writers, as well as their texts, has remained largely invisible.

1983), pp. 177-182.

[58]According to Kershaw, this choice is just a conservative and easier one, certainly not driven by artistic reasons, which in his view are completely unrelated to one's residence or nationality. Alister Kershaw, 'The Last Expatriate', in *The Oxford Book of Australian Essays*, ed. by Imre Salusinszky (Melbourne, Oxford: Oxford University Press, 1997), pp. 144–46.

[59]White, 'The Prodigal Son', p. 17. White is certainly not the only writer criticising his/her country in contemptuous terms. White's attitude does not sound any more insulting than that of his modernist masters. Cf. Joyce's wish to 'forge in the smithy of my soul the uncreated conscience of my race' (voiced by Stephen Dedalus in *The Portrait of the Artist as a Young Man*) and Eliot's feeling of a duty to 'purify the dialect of the tribe' which he expressed in *Four Quartets* (*Little Gidding*, Section II, line 127).

[60]White, 'The Prodigal Son', p. 16.

[61]White, 'The Prodigal Son', p. 17.

[62]White, 'The Prodigal Son', p. 17.

[63]In the 1950s '[t]he tyranny of distance eased, air travel flourished, and a "home" visit was no longer a long-term proposition'. See Morton, 'Australia's England 1880-1950', p. 278. Australian writers who wished to write from Australia and at the same time maintain their links with UK and US publishers were no longer impeded from doing so.

Dixon cites as a very clear example Christina Stead's *The Man who Loved Children* (1940), which was initially set in Sydney in the 1910s, drawing on the childhood experience of the author herself, but was later relocated to Washington DC and Baltimore in the 1930s at the insistence of her publisher.[64] In *Voss*'s case, we know from Marr's biography that White accepted some changes in Voss's German suggested by Huebsch, but rejected at the stage of pageproofs some further changes proposed by the Viking editor Marshall Best in terms of dangling modifiers and relatives. He did accept, however, some thinning out of commas.[65] A suggestion put forward by the US Book of the Month Club for changing the title was also proposed, but eventually abandoned.[66] One of the aspects which shows explicitly the adaptation of White's writing to a UK and US readership are the paratexts surrounding the texts, which might be considered as forms of intersemiotic and intralingual translation of the novel, respectively, for an American readership, and for an extended 'British' readership which includes Australia and other colonies and ex colonies. An analysis of this form of translation will be provided in section 3.3 with reference to the UK and US first editions of *Voss*.

An account of *Voss*'s transnational dimension would not be complete without considering interlingual translation proper. British publishers (or even US ones) gave to White an enhanced visibility (compared to Australian authors publishing locally) and a good chance of having his translation rights purchased by European publishers. In certain cases, this process was so quick that White signed agreements for translations with foreign publishers even before his novels reached Australia.[67] While his most relevant success in translation came from the German-speaking world,[68] European readers had been introduced to White's work through the Italian translation of *The Aunt's Story* (*Mai un passo amico*) and the French translation of *Happy Valley* (*Eden-ville*) in 1951.[69] David Marr's biography particularly highlights the

[64]Dixon, 'Australian Fiction and the World Republic of Letters, 1890-1950', p. 249.

[65]See Hubber and Smith, *Patrick White a Bibliography*, p. 64.

[66]Marr, *Patrick White. A Life*, p. 322.

[67]For example, White signed agreements for German and Portuguese translations of *Voss* before the novel arrived to Australia, a situation which he found 'humiliating' and 'exasperating'. See Hubber and Smith, *Patrick White a Bibliography*, p. 65. According to Legat, an author can grant to the original publisher translation rights or he/she can retain these rights, but agree that the publisher will act as an agent for the selling of translation rights. White opted for the second option. See Legat, *An Author's Guide to Publishing*, p. 100.

[68]See Hubber and Smith, *Patrick White a Bibliography*, pp. 66, 288-94. This assumption is based on the number of White's books translated in Germany as well on the high numbers of re-issues (nine in the case of *The Tree of Man* and six in *Voss*'s case) which are unmatched in any other European or non-European country.

[69]The chronology of White's publications in English and in other languages was retrieved from the database *Austlit: the Australian Literary Resource* (online archive) <http://

figure of Marie Viton – a reader at Gallimard and the French translator of *Happy Valley* – in promoting White in France as well as in encouraging him to keep on writing. In an interview by Hu Wenzhong, White stated that '[t]he French translated a lot of my novels, but they did not seem to understand me';[70] however, this dismissive opinion certainly does not apply to Viton. Viton regularly corresponded with White and she actively promoted the translation of White's work in France by persuading Gallimard to buy three novels from White's oeuvre.[71] Her pioneering role appears, however, rather single-handed, and was not entirely successful. Viton died before completing her translation of *The Aunt's Story*, which remains still unpublished in French, and although her translation from *Happy Valley* had been read and approved by White himself, it was not as successful as expected. Her efforts in initiating White's translations in France are nonetheless worthy of praise, and her constant encouragement to White during the difficulties with the placement of *The Tree of Man* were acknowledged in *Voss*'s dedication.[72]

Voss is the most translated of White's novels: according to Austlit it was translated at least in 21 languages, including European languages as German (1958) Spanish (1962), Italian (1965) and French (1967); Eastern European languages as Croatian (1974), Slovak (1977), Polish (1979) and Czech (1980); Asian languages as Korean (1973), Japanese (1975), Chinese (1991) and Malay (1995);[73] and others as Turkish (1974) and Hebrew (1990). Marr states that White was very interested in his translations, and he played quite an active role in this respect. He was disappointed when he did not receive queries from translators, as he feared 'dreadful mistakes',

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www.austlit.edu.au/>, accessed 11 April 2013, and checked with Hubber and Smith, *Patrick White a Bibliography*. For a summary of the Italian and French publications and re-issues see table B.2 in appendix B.

[70]Interview by Wenzhong on September 24, 1980. The interview was published in *Foreign Literatures* 4, 1982 and is quoted in Wenzhong, 'The Myth and the Facts: A Reconsideration of Australia's Critical Reception of Patrick White', online reference accessed from the Trinity College Library.

[71]See Marr, *Patrick White. A Life*, pp. 274, 298.

[72]The 'Marie d'Estournelles de Constant' to whom *Voss* is dedicated is Marie Viton. Viton's real name was Marguerite Koechlin, Baronness d'Estournelles de Constant. In the correspondence between Albert Camus and Jean Grenier she is mentioned as a painter rather than as a translator and *femme de lettre*. See *Albert Camus & Jean Grenier: Correspondence 1932-1960*, ed. by Jean F. Rigaud and Marguerite Dobrenne (Lincoln: University of Nebraska Press, 2003), p. 224. According to Genette, a dedication is never casual. 'The dedication always is a matter of demonstration, ostentation, exhibition: it proclaims a relationship, whether intellectual or personal, actual or symbolic, and this proclamation is always at the service of the work, as a reason for elevating the work's standing or as a theme for commentary.' Gérard Genette, *Paratexts: Thresholds of Interpretation* (Cambridge: Cambridge University Press, 1997), p. 135. It might be argued that in our case the dedication to Viton alluded to White's transnational career.

[73]A tables of *Voss*'s translations is provided in Appendix B.

especially regarding references to Australian life and idioms.[74] He was particularly attentive to the translations into the languages that he had studied, i.e. French and German, which he took as his personal task to read and correct. One of the most famous episodes in this regard involves the translation of *Voss* into German, which was certainly a delicate issue seen that the main character of the novel is German. White had not being able to control the German translation of his previous novel *The Tree of Man* by Heinrich and Annemarie Böll,[75] and had been deeply disappointed by the final result. He was also quite irritated by the synopsis-title *Zur Ruhe kam der Baum des Menschen nie*, a translation of the full line from Housman's *Shropshire Lad* 'The tree of man is never quiet', which he scathingly dismissed: 'I suggested it might wrap itself round the jacket like a piece of string.'[76] He was firmly convinced that Böll would be incapable of translating *Voss*, demanding from the German publishing house to have him replaced.[77] In contrast with White's opinion, Hubber and Smith claim that the Bölls' translation 'had substance', and point out that it was very influential on the German market: it won the Wupperthal Prize in 1957 and was issued several times, paving the way for the success of John Stickforth's German

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[74]For example, White was sceptical about the Italian translation of *The Aunt's Story* – which was published by the publishing house Casini in 1951 – as he had not received a single query from the translator. The episode is quoted in Hubber and Smith, *Patrick White a Bibliography*, p. 23. Marr stresses the importance that White paid to culture-specific details to the point of defining his explanations as 'little manuals of Australian life and language'. Marr also provides a list of Australianisms compiled by White for his Swedish translator Ingegärd Martinell for *The Solid Mandala*. An example:

'shower tea = Australian suburban brides are given tea parties by their friends before the wedding, to which the friends bring perhaps something for the kitchen, sometimes at more modest functions just a recipe. C's daughters are always giving such teas, but as they never catch a husband they are never showered upon themselves.' Marr, *Patrick White. A Life*, p. 518.

[75]Patrick White, *Zur Ruhe kam der Baum des Menschen nie*, trans. by Heinrich Böll and Annemarie Böll (Köln: Kiepenheuer & Witsch, 1957). White did not even mention Annemarie, possibly the main translator in the couple. Annemarie's major role is confirmed in the the section 'Heinrich and Annemarie Böll as translators' of the Heinrich Böll foundation website www.heinrichboell.com.

[76]Quoted in Hubber and Smith, *Patrick White a Bibliography*, p. 41.

[77]Marr, *Patrick White. A Life*, p. 324. According to a textual analysis carried out by Russell Pavlov-West, Böll's translation of *The Tree of Man* involved major shifts, which adapted the Australian myth to suggest a possibility of redemption for post-Nazi Germany. Pavlov-West also points out several misunderstandings of the the text, which, together with the shifts implied by the ideological adaptation, provoked White's negative judgement of Böll's work. See Russell Pavlov-West, 'Genetic Translation: Böll's Translation of Patrick White', in *Transcultural Graffiti: Diasporic Writing and the Teaching of Literary Studies*, ed. by Russell Pavlov-West (Amsterdam: Rodopi, 2005), pp. 61–80. Interestingly, an interview with Böll in the Paris review shows that his own views on translators were actually not too far from Patrick White's suspicious attitude. See A. Leslie Willson, 'Heinrich Boll, The Art of Fiction No. 74', *The Paris Review* (2013) <http://www.theparisreview.org/interviews/3078/the-art-of-fiction-no-74-heinrich-boll>, accessed on 10 September 2013.

translation of *Voss*, whose first two printings were of twenty thousand and ten thousand copies respectively.[78] Translations and Europe played a role in securing White's Nobel prize because they not only followed the prize, confirming White's success, but were also among the factors that influenced it. Marr reports that since White had been considered for the Nobel prize in 1969 only a few academicians tackled him in English. Others read *Voss* and *The Tree of Man* in German translation. White's position was strengthened in 1970 when the new Swedish edition of the *The Tree of Man* became available, but was weakened when the translation of *The Vivisector* appeared in Swedish in 1972: the unfavourable opinion of the academician Karl Ragnav Gierow was based on this translated version. The final opinion on White's suitability in 1973 was determined by a review of *The Eye of the Storm* (1973), published in the Swedish magazine *Dagens Nyheter* by the academician Artur Lundkvist, almost the first notice to appear in the world.[79]

3.3. Paratexts of the First UK and US Editions

As mentioned in the previous section, *Voss* was published almost simultaneously in New York by Viking (in August 1957), and in London by Eyre and Spottiswoode (in December).[80] For the UK edition, which would be the one marketed also in Australia, White managed to secure as book cover designer the Australian painter Sidney Nolan, which shows an improvement of White's bargaining position. According to David Marr, White felt that Nolan was coming at the same material as he was himself in *Voss*. Nolan was known for his interpretations of Australian 19th-century legendary figures, such as the explorers Robert O'Hara Burke and William John Wills, the Scottish woman shipwrecked off the coasts of Queensland Eliza Fraser,[81] and the bushranger Ned Kelly (an isolated figure in a solid, black armour which is Nolan's most iconic pictorial device). In particular, Nolan's paintings of the outback (which White saw in March 1949 and 1950) were an important inspiration for the depiction of *Voss*'s desert,[82] which according to Haynes shifted the literary representation

[78] See Hubber and Smith, *Patrick White a Bibliography*, p. and 41 and p. 66.

[79] See Marr, *Patrick White. A Life*, pp. 532-34.

[80] Patrick White, *Voss* (New York: Viking, 1957) and Patrick White, *Voss* (London: Eyre and Spottiswoode, 1957). Images of books covers and blurbs are provided in appendix C.

[81] Eliza Fraser inspired also the figure of Ellen Roxburgh in Patrick White's novel *A Fringe of Leaves* (1973).

[82] Marr, *Patrick White. A Life*, p. 316. In a letter to Sidney Nolan, White himself confessed, 'I often felt in writing *Voss* that certain scenes were, visually, in the Sidney Nolan Manner.' *Patrick White. Letters*, ed. by David Marr (London: Jonathan Cape, 1994), p. 113. In 1958 he described the novel as an attempt at rendering painterly effects: 'Always something of a frustrated painter, and a composer manqué, I wanted to give my book the textures of music, the sensuousness of paint, to convey through the theme and characters of Voss

of the Australian desert from 'dead heart to arena for psychological struggle and spiritual quest'.[83]

It does not seem casual then that the image by Sidney Nolan on the Eyre and Spottiswoode edition focuses on the representation of Voss in the desert. His foregrounded figure is framed by some sketched buildings on the left, and the desert on the right, which continues into the back cover, alluding to its vastness. The most prominent element is the sky, which seems to hint at the novel's blue 'sky clutching at all',[84] suggesting that landscape exists not only at a literal level, but also at a metaphoric one, providing the background for the individual's spiritual journey. Voss is a figure in black and white, which in a preliminary sketch was particularly appreciated by White, who considered it as 'thin and prickly' as Voss, but which was later replaced by a final version which looked more like a 'fat amiable botanist'.[85] This image selects Voss as the most important element in the novel, and it might be argued that it is used to gloss the uncompromising title *Voss*,[86] which looks pronounceable, but is not intelligible at first. From a perspective of intersemiotic translation, it might be read as a form of explicitation and compensation.

A different choice is made in the US edition. We know that White suggested to the Viking Press Brueghel's *Triumph of Death*, but Huebsch refused, suggesting that

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what Delacroix and Blake might have seen, what Mahler and Liszt might have heard.' White, 'The Prodigal Son', p. 16. Possibly because of its visual and musical qualities, almost from the day of publication there have been efforts to produce a film version of *Voss*. The idea started to develop in 1968 when the business entrepreneur Harry M. Miller purchased the film rights and signed an agreement with White. Ken Russell was chosen as director and he accepted Miller's proposal. His scriptwriter John McGrath produced a script, but this first attempt was eventually abandoned for a lack of commitment on the part of Russell. The director Joseph Losey took on the project, with David Mercer as scriptwriter, but the project failed again due to Miller's inability to find financial support. More successful than *Voss* the film was *Voss* the opera, with Jim Sharman as director, Richard Meale as composer and David Malouf as librettist. Work commenced in 1979 and on 1 March 1986 the opera premiered at the Adelaide Festival and had a successful season at the Sydney Opera House. These transmutations would arguably make *Voss* a broader case in intersemiotic translation.

[83]Roslynn Haynes, *Seeking the Centre: the Australian Desert in Literature, Art and Film* (Cambridge: Cambridge University Press, 1998), p. 239.

[84]Patrick White, *Voss* (Vintage, 1994), p. 113. Page numbers will refer to this edition of *Voss*.

[85]Marr, *Patrick White. A Life*, p. 323.

[86]Genette claims that a title might suggest a work's belonging to a genre or to a literary and cultural tradition. See Genette, *Paratexts*, p. 90. *Voss*'s restrained title might be a manifestation of the novel's mixing of cultural influences: it seems to merge the 19th-century tradition of using the full name of the hero as a title (for example, *Jane Eyre*, *Tom Jones*, *Eugénie Grandet*) and the tragedy's tradition of using a single name (for example, *Antigone*, *Phèdre*, *Hernani*).

such a cover design should be saved for a new edition of *Mein Kampf*.[87] The book cover design by the German-American designer George Salter did not pick up White's Gothic suggestion. Both the British and American designs use blue and yellow (albeit in inverted ratios) to suggest a vast, deserted landscape as the main setting of the novel. Compared to the British cover, the American one contains features which select other elements of the novel's content, and which also reintroduce a veiled reference to Laura's role and parallel story. The dominant element of this cover is the title itself, which draws the attention to the word 'Voss', without, however, disclosing that it refers to the protagonist's name. The word is placed inside what seems to be a torn, blank piece of paper against the heat of the sun. The paper appears as a blank map, as if to suggest the protagonist's colonial ambitions of mapping the outback and his presentiment of leaving his name to unknown lands.[88] Two torn, handwritten pieces of paper also appear at the bottom of the front cover. These images allude explicitly at the correspondence exchanged between Voss and Laura,[89] inserting also a hint at the epistolary genre which is part of the Victorian comedy of manners characterising the parts of the novel set in Sydney. Finally, the fact that the letters are torn recalls a key image of the novel in which the Aboriginal Dugald destroys Voss's last precious letter to Laura,[90] a scene which is intuitively anticipated by Voss at the beginning of the novel in a conversation with Laura:

> '[...] I shall be followed through the continent of Australia by your prayers, like

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[87]Quoted in Hubber and Smith, *Patrick White a Bibliography*, p. 64.

[88]See especially the following two passages:

> 'I expect you will consider it imprudent, Mr Voss, if I ask whether you have studied the map?'
>
> Here, indeed, was a map of a kind, presumptuous where it was not a blank.
>
> 'The map?' said Voss.
>
> It was certainly a vast dream from which he had wakened. Even the draper suspected its immensity as he prodded at the coast with his ivory pointer.
>
> 'The map?' repeated the German. 'I will first make it.'

White, *Voss*, p. 23.

> mineral forms were an everlasting source of wonder; feldspar, for instance, was admirable, and his own name a crystal in his mouth. If he were to leave that name on the land, irrevocably, his material body swallowed by what it had named, it would be rather on some desert place, a perfect abstraction, that would rouse no feeling of tenderness in posterity and also the subsequent hardnesses that he must face.

White, *Voss*, p. 41.

On the conceptual attack of the desert in the form of mapping and exploration see Haynes, *Seeking the Centre: the Australian Desert in Literature, Art and Film*, pp. 54-57.

[89]The letter on the right corner is Laura's (White, *Voss*, pp. 185-186), while the letter at the bottom is Voss's (White, *Voss*, pp. 215-17).

[90]'Only Dugald was sad and still, as the pieces of paper fluttered round him and settled on the grass, like a mob of cockatoos.' White, *Voss*, p. 220.

> little pieces of white paper. I can see them, torn-up paper, fluttering, now that I know for certain you are one of those who pray.'[91]

Another grey, torn part on top of the cover contains a drawing recalling an Aboriginal dot painting with a man and a snake. The aboriginal dot painting is suggestive of a scene in which Voss and his party discover Aboriginal paintings in a cave, which include the representation of a snake explained by the guide Jackie as his ancestor.[92] This book cover is very different from the UK one centring on Voss's figure. It juxtaposes references to a variety of elements, providing an image of *Voss*'s composite writing and culture.

The paratexts of both editions stress the importance of White's previous novel *The tree of man*, especially the American one, which reflects the novel's success in the US.[93] The information is displayed both in the front and back cover of the dust jacket, as well as into the internal flaps. The back cover also highlights James Stern's enthusiastic judgement on White in the *New York Times Book Review* – which, as already discussed, launched White's career in the United States – as well as four other quotes published in American newspapers praising the universal value of White's writing; according to Gisèle Sapiro, this type of 'universalisation' represents one of the main modalities for creating a space for the reception of a foreign text,[94] a modality which – as we will see in section 4.2 – is echoed in the paratexts of the Italian edition. The British edition does not contain forms of advertisements in the front and back cover of the dust jacket,[95] but reports in the internal flaps ten quotes on *The Tree of Man* including one from James Stern's article, two from Australian newspapers, and one from a South African one. In particular, a quote by the English novelist C.P. Snow compares White to Lawrence, and one from Peter Green (published in the *Daily Telegraph*) compares him to Tolstoy; the latter can be read as an attempt at universalising White, although in a more sophisticated way compared to the American edition.[96] A quote by John Metcalf in the *Sunday Times* and *The West Australian* relates White to Australian literature, although without

[91] White, *Voss*, p. 90.

[92] 'Snake,' Jackie explained. 'Father my father, all blackfeller.' White, *Voss*, p. 274.

[93] See Hubber and Smith, *Patrick White a Bibliography*, p. 65.

[94] The other modality is politicisation/depoliticisation with the aim of strengthening the identity of a cultural minority or reinforcing stereotypical representations. See Gisèle Sapiro, 'Translation and the Field of Publishing: a Commentary on Pierre Bourdieu's "A Conservative Revolution in Publishing"', *Translation Studies*, 2, 1 (2008), 154–66 (p. 163).

[95] According to Genette, 'a mute fold, like every wasteful act, is a sign of distinction'. Genette, *Paratexts*, p. 27. The paratexts of the American edition, on the other hand, are less noble and more commercial.

[96] According to Argyle, White's comparison to Tolstoy possibly derived from the representation of Laura, whom he saw as an Australian Anna Karenina. See Argyle, *Patrick White*, p. 45.

specifying any writer in particular.

While the newspaper quotes in the internal flaps of the British edition acknowledge White's multiple allegiances to the British/European and Australian cultures (and the fact that this edition was marketed also in the colonies), the blurb of the American edition does not emphasise White's Australianness; rather, it classifies him among the 'top rank English-language novelists', specifying that his writing 'admits of no comparison to the work of anyone else', although the Sydney 19th-century setting – 'a busy colonial town with its merchants, soldiers, and deportees, its wives and sweethearts, its balls, parties and picnics' – is related to the 'tradition of the novel of manners', which is also hinted at by the images of the handwritten letters in the cover design. The story of Voss and Laura's exoticising and suggestive '*grande passion*' is also emphasised,[97] while the narrative of adventure into the 'wild continent' is described in more generic and, at the same time, exotic terms as 'vivid proof of Patrick White's magical ability to carry the reader into another world'.

While the American blurb sounds quite perfunctory,[98] the blurb of the British edition seems to be slightly more sophisticated. It starts with a comparison to Lawrence prompted by C.P. Snow's quotation, and then introduces the plot beginning from the narrative of adventure, although it clarifies that the most important element is Voss himself (as is also reflected in the cover design), and the insight that is provided into the many facets of his personality. The story is qualified as 'epic', which is the main hint at genre of the blurb, and Voss as 'the symbol and the forerunner of a people's destiny', a sentence which highlights the relationship of the story to the construction of an Australian cultural myth (although the generic formulation suggests the existence of a universal value of the story extending beyond Australia).[99] Interestingly, the epic aspects of White's writing are appealing ones in Europe, and will be echoed fifteen years later also in the motivation for the Nobel Prize 'for an epic and psychological narrative art which has introduced a new continent into literature'. Finally, the relationship with Laura is mentioned only in the fifth paragraph (possibly to avoid a misleading stress on the love-story), and Sydney society is mentioned briefly as 'prosperous Sydney citizens' and 'unimaginative merchants of the town', downplaying the element of social representation praised by the American edition.

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[97] As pointed out in section 3.1, R. P. Laidlaw compared White to Hawthorne, setting *Voss* into the tradition of Romance. See in particular footnote 22 in section 3.1.

[98] According to Genette, American blurbs have a distinctly 'ritualistic' and 'automatic' character. Genette, *Paratexts*, p. 111.

[99] This concept was echoed also in later critical texts. In Mark William's world, '*Voss* is the epic of the modern broken world in which there can be no homecoming. It is also the epic of Australia, for White, is both the 'modern' world – fallen away from any contact with the transcendent, adrift, rootless, antithetical to the imagination – and also a visionary realm of imaginative possibility associated with childhood and the early paradise.' Williams, *Patrick White*, p. 72.

As pointed out in the previous section, the first two editions of *Voss* were especially successful in the UK, where they were followed by eight reprints and two new editions by Penguin and Longmans. Sidney Nolan's image was to be quite successful, and was preserved in several following editions.[100] In section 4.3, we will see that an echo of this successful cover design might be found in the Italian dust jacket of the novel. While most UK-US covers maintained the centrality of Voss's figure, the 1994 Vintage edition chose to represent a landscape and a hut alluding to Aboriginal culture, suggesting a shift which reduces the importance of Voss's individual drama in favour of the enhancement of the multi-cultural strands of the novel.[101] Two editions include introductions: the 1965 Longman edition has an introduction and notes by the critic H.P. Heseltine, and the Penguin 2009 edition has an introduction by the Australian writer Thomas Keneally.[102] The Longman edition is particularly interesting because it includes an overview of White's novels relating them to White's Australian background, a glossary of Australian terms and place names, a glossary of German words and phrases used by Voss, and a map of Australia illustrating the journey of the 19th-century explorer Leichardt on which Voss's story was based. This edition points out some of the textual features of the novel, recognising the intralingual translation problems encountered by a UK/US readership, and in particular those concerning culture-specific lexical items. On the other hand, the 2009 introduction by Keneally provides a more traditional and less text-based analysis of *Voss*, highlighting the analogies between Voss, Leichardt and White, the religious theme of the novel, and White's European heritage. Although Keneally is an admirer of White's work, his assessment seems to reflect the contemporary status of the novel as a 'major cultural event' in Australian history rather than as a literary text.[103]

3.4. Culture-Specific Lexical Items

This section moves on to consider *Voss*'s hybridity from a linguistic point of view. While paratexts pointed to the adaptation of the novel to a transnational audience in intersemiotic and intralingual terms, the analysis of culture-specific lexical items focuses the attention on elements which require an adjustment from the transnational readership and which, together with language varieties, announce some of the issues with which translators of *Voss* are confronted too.

Culture-specific lexical items have been widely studied by translation scholars, although under different (but comparable) terminology. For example, the East-

[100]See book cover C.5 in Appendix C.

[101]See book cover C.6 in Appendix C.

[102]Patrick White, *Voss* (Penguin classics, 2009).

[103]See the opening of section 3.1 of the thesis.

ern European tradition of translation studies used *realia*, which was also used in the German one by Elizabeth Markstein.[104] Christiane Nord adopted Hans Vermeer's term 'cultureme',[105] while Christina Schäffner and Uwe Wiesemann mentioned Markstein's use of the term *realia*, but used the expressions 'culture-bound' or 'culture-specific' phenomena and terms, with the latter covering lexical items.[106] In the Anglo-Saxon tradition, Peter Newmark used 'cultural words',[107] Mona Baker 'culture-specific concepts' occurring at word-level,[108] and Douglas Robinson used *realia*.[109] All these denominations cover specific items which can refer to geographical, ethnographic, social or political aspects, and are produced by differences in the extra-linguistic reality or by language-specific mapping of the same extralinguistic reality.[110] As noted by Vladimir Ivir, these gaps cannot exist without contrast:

> members of a culture cannot know what their culture lacks until they see it in

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[104] *Realia* is a word of medieval Latin origin, which meant 'real things' as opposed to abstract ones. In S. Vlahov and S. Florin, 'Neperovodimoe v perevode. Realii', *Masterstvo perevoda*, 6 (1970), p. 90, the Bulgarian researchers Vlahov and Florin defined *realia* as 'words (or composite locutions) of popular language which constitute denominations of objects, concepts, phenomena that are typical of a geographical environment, of a culture, of the material life or of the historical and social peculiarities of a certain people, nation, country, tribe, and which therefore carry a national, local or historical overtone; these words do not have precise correspondences in other languages'; my translation from Bruno Osimo, *Traduzione e qualità. La valutazione in ambito accademico e professionale* (Milano: Hoepli, 2004), p. 63. See also Elizabeth Markstein, 'Sprache als Realie: Intertextualität und Übersetzung. Am Beispiel totalitärer Sprachen', in *Translation Studies: an Interdiscipline*, ed. by Mary Snell-Hornby and others (Philadelphia, New York: Benjamins, 1994), pp. 103–11 and Elizabeth Markstein, 'Realia', in *Handbuch Translation*, ed. by Mary Snell-Hornby and others (Tübingen: Stauffenberg, 1998), pp. 288–91.

[105] 'Culturemes' do not only cover culture-specific words, but any 'social phenomenon of a culture X that is regarded as relevant by the members of this culture and, when compared with a corresponding social phenomenon in a culture Y, is found to be specific to culture X.' See Christiane Nord, *Translating as a Purposeful Activity* (Manchester: St Jerome Publishing, 1997), p. 34 and Hans Vermeer, 'Translation Theory and Linguistics', *Näkökohtia käänämisen tutkimuksesta*, 10 (Joensuun kokeakoulu, kielten osaston ulkaisuja, 1983), p. 8.

[106] Christina Schäffner and Uwe Wiesemann, *Annotated Texts for Translation: English-German: Functionalist Approaches Illustrated* (Clevedon: Multilingual Matters, 2001), p. 32.

[107] Peter Newmark, *A Textbook of Translation* (Hemel Hempstead: Prentice-Hall International, 1987), p. 94.

[108] Baker includes 'culture-specific concepts' within cases of non-equivalence occurring at word level, which vary from concepts totally unknown in the target culture to cases of different lexicalisation, form, frequency, etc. See Mona Baker, *A Coursebook on Translation* (London, New York: Routledge, 1992), pp. 20-26.

[109] See also Douglas Robinson, *Becoming a Translator: an Introduction to the Theory and Practice of Translation* (London, New York: Routledge, 2012), p. 175.

[110] Vladimir Ivir, 'Procedures and Strategies for the Translation of Culture', in *Translation Across Cultures*, ed. by Gideon Toury (Bahri Publications, 1998), pp. 37-38.

> another culture, just as speakers of a language are unaware of other ways than their own of lexicalizing features of extralinguistic reality until they encounter them in another language.[111]

If we take Italian culture as an example of a target culture against which to measure *Voss*'s cultural translatability, we find a certain number of gaps, and among these are Australianisms. Australian culture-specific lexical items in *Voss* are certainly less apparent than in other postcolonial texts.[112] This is because the Australian vocabulary derives from the British and American ones, and the only elements with an evidently different cultural origin are the words derived from Aboriginal languages. However, this does not mean that the parameter of culture-specific lexical items should not be regarded as a relevant translation issue. In comparing White to earlier Australian writers, the linguist G.W. Turner noted some important points in this respect. The first point is quantitative: according to Turner, 'Patrick White [...] draws so confidently on Australian vocabulary that it seems likely (though no count has been made) that his works would yield more Australianisms of the sort likely to interest a lexicographer than Lawson's or even Furphy's.'[113] The second point made by Turner is qualitative: Henry Lawson used Australian culture-specific lexis only in dialogues, but not in the narrative voice – which remained in standard British English – and Joseph Furphy used it mainly for satirical purposes.[114] In White, on the other hand, the usage is different. Australian culture-specific lexis is used in both the characters' speech and in the narrative voice,[115] without any simplistic intention of providing 'local colour'. It seems that this aspect is worth a closer look, and might be better contextualised by considering White's transnational readership. Let us take three examples.[116] The first one is the reference to 'tea trees', i.e. any of various species of shrubs or small trees of the genera *Leptospermum* or *Melaleuca* native to Australia and New Zealand 'so called from [their] use as a tea substitute in the early

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[111]Ivir, 'Procedures and Strategies for the Translation of Culture', p. 38.

[112]See the examples regarding Chinua Achebe, Ngũgĩ wa Thiong'o and Salman Rushdie in Maria Tymoczko, 'Post-colonial Writing and Literary Translation', in *Post-Colonial Translation: Theory and Practice*, ed. by Susan Bassnett and Harish Trivedi (London, New York: Routledge, 1999).

[113]G.W. Turner, *The English Language in Australia and New Zealand* (Harlow: Longman, 1972), pp. 174-75.

[114]In *Such is life* Furphy mentions in one paragraph 'the trees *ironwood*, *currajong*, *wilga*, *leopard tree*, *balah*, *myall* and *quandong* as well the plant *desert pea* and also introduces the word *horse paddock*'. Turner, *The English Language in Australia and New Zealand*, pp. 171- 72.

[115]Australian culture-specific lexis is included especially through focalised narration. I will deal with the topic of the inclusion of the characters' varieties into the narrative voice in the next section.

[116]Page numbers will refer to the 1994 Vintage edition of *Voss*.

days of the colony in Australia'.[117] A second one is that of the word 'emancipist', which is specifically related to the historical status of Australia as 'convict colony': it refers to a convict sentenced and transported to Australia, who had been given a conditional or absolute pardon.[118] A third one is 'squatter', a historical word, which in *Voss* is possibly used with a specific archaic connotation. 'Squatter' had an evolution in Australian English: today it is considered as a dated synonym of 'grazier' and 'pastoralist', but in the 1830s it was a derogatory term applied mainly to convicts who settled on unoccupied land; only later it was used to describe all those who grazed stock beyond the borders of the Nineteen Counties proclaimed by Governor Darling as the limits of settlement.[119] The fact that the term 'squatter' was applied initially only to convicts seems to be alluded to in *Voss* as it is applied to the former convict Judd, but not to Mr Sanderson and Ralph Angus, who are landowners, or graziers.[120] An English-speaking non-Australian audience facing the Australianisms 'tea trees', 'emancipists', and 'squatters' is required to make sense of these items in intralingual terms, at the very least by misunderstanding or glossing over the seemingly familiar. The opacity of these words seems to be confirmed by the paratexts of the Eyre and Spottiwoode and Viking editions, which opt for the more general terms 'settlers' and 'deportees'[121] as well as by the later Longman edition of *Voss*, where these two culture-specific items are included in a glossary of Australian terms and place names provided in an appendix of this edition.[122] It

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[117] *Macquarie Dictionary*, ed. by Colin Yallop ([North Ryde, N.S.W.]: Macquarie Library, 2005), p. 1446.

[118] Yallop, *Macquarie Dictionary*, p. 464.

[119] See 'squatter' in *The Oxford Companion to Australian Literature*, ed. by William H. Wilde and others, 2nd edn (Oxford: Oxford University Press, 2012), online reference, accessed 7 September 2012 from Trinity College Dublin. 'Squatter' has different connotations in British and American English. According to the OED, in the US the meaning of this word overlaps with the early Australian meaning of 'squatter' ('a settler [...] occupying land in a district not yet surveyed or apportioned by the government'), while in British English it often designates 'one who occupies an uninhabited building illegally (esp. as a member of an organized group).' According to Ramson, the overlap between Australian English and American English usages is due to the fact that the word was probably borrowed into Australian English from American. See W. Ramson, *Australian English: an Historical Study of the Vocabulary 1788-1898* (Australian National U.P.; Oxford U.P, 1966), pp. 140-141. See also 'squatter' in *Oxford English Dictionary Online* (Oxford University Press, 2013) <http://www.oed.com.elib.tcd.ie/>, online reference, accessed 7 September 2012 from Trinity College Dublin.

[120] See, for example, White, *Voss*, p. 175 and p. 180 with reference to Angus and p. 444 with reference to Sanderson. The early opposition between 'squatters' and 'graziers' is confirmed in 'English in Britain and Overseas: Origins and Development', in *The Cambridge History of the English Language*, ed. by Robert Burchfield (Cambridge: Cambridge University Press, 1994), pp. 277–327 (p. 318).

[121] See blurbs in appendix C.

[122] See White, *Voss*, 1965 Longman edition, pp. 376-78. The glossary consists of 51 items.

might be interesting to ask if White's awareness of his transnational audience affected his textual strategies for culture-specific lexical items. As Tymoczko puts it:

> The question of information load as a controlling factor in the construction of intercultural writing – particularly in the shaping of the fictive world – should be closely attended to in the analysis of any specific literary work. Postcolonial texts, like literary translations, can also be examined for places at which they risk becoming opaque to an international audience, such spots revealing pressure points of cultural constraint on the writer.[123]

In the case of 'emancipist' and 'squatters', the text offers more information as if to acknowledge a non-Australian audience, without, however, providing so much information as to irritate an Australian one, an unwanted effect which according to Dixon happened sometimes with some of Henry Lawson's work published in London.[124] For example, the pejorative connotation of 'squatter' can be inferred from the fact that the former convict Judd is a 'squatter', while Sandersons and Ralph are 'graziers'. Moreover, there is also a passage in which the pejorative connotation is hinted at:

> 'I understand Mr Judd is a squatter in these parts' – the German did not quite accuse.
>
> His face professed kindness, but was prepared to examine any visible wounds.
>
> The emancipist barely turned his eyes, and opened his mouth. He expected his host to save him, which Sanderson hastened to do.
>
> 'Mr Judd has taken up a few acres on our boundary,' he explained. 'So you see, we are close neighbours. Fortunately for us, as it means we are able to take advantage of his assistance and advice.'[125]

As for 'emancipist', the term appears for the first time with reference to the emancipist servant Rose Portion in the first chapter of the novel, but more information about her social category is provided in the form of her background story, where the reader learns of her 'sentence of transportation for life' and of her subsequent condition of emancipation:

It is mainly devoted to items of flora (e.g. 'bottlebrush', 'bunya, bunya', 'coolabah', etc.) and social reality (e.g. 'emancipist', 'squatter', 'transportation'), but it also contains a page on place names and references to Sydney urban geography (e.g. 'Circular Wharf', 'Botanic Gardens'). Similar categories are analysed in detail in chapter 5 of this thesis.

[123]Tymoczko, 'Post-colonial Writing and Literary Translation', p. 37.

[124]Dixon reports a significant notation by John Barnes on Lawson's *Joe Wilson and his mates* (Blackwood, 1901): 'There is an obvious awareness of a foreign audience in Joe Wilson's explanations [such as his account of what it means to be "on" Gulgong]... that some Australian readers find irritating.' Dixon, 'Australian Fiction and the World Republic of Letters, 1890-1950', p. 229.

[125]White, *Voss*, p. 134.

> Rose had come to work at Bonners' only after she was freed. The merchant would not have employed a convict, as a matter of conscience, and on account of petty thefts. If they are free, he used to say, there is a chance that they are innocent; if they are not free, it is taken for granted that the assigned servant is to blame.[126]

In other cases as 'tea-tree', no further explanation is provided, as the reference to a plant is certainly simpler to understand and does not need what Umberto Eco calls an explanatory 'Salgarism'.[127] What might be clearer to an English-speaking audience compared to an Italian one is a continued awareness of the residual sense of the older meanings associated with the British colonising experience. In the case of 'tea-trees', the interaction can be perceived in etymological terms, as an item of non-European reality has been classified and assimilated from the perspective of the colonising culture (the legend says that *Melaleuca alternifolia* was named 'tea tree' by Captain Cook himself).[128] The presence of a British cultural layer in *Voss* is suggested also by 19th-century references and lexis, which far from providing solely an element of historical colour, offer an insight into the relationship between colony and motherland, which highlights the effort of Sydney society in mimicking the architecture, furniture, fashion, food, habits, social mores and imperialistic attitudes of the 'Home Country', including a certain orientalist taste for the exotic.[129] Inter-

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[126] White, *Voss*, p. 51.

[127] 'When the characters in Emilio Salgari's adventures escape through the forest, pursued by enemies, and stumble over a baobab root, the narrator suspends the action in order to give us a botany lesson on the baobab. Now this has become a topos, charming, like the defects of those we have loved; but it should not be done.' Umberto Eco, *Reflections on the Name of the Rose* (London: Secker&Warburg, 1985), p. 36. Eco is not only against 'Salgarisms', but also against forms of extratextual explanation in translation. See note 44 in subsection 7.1.5.

[128] Descriptive compounds for names of trees based on their resemblance to the foliage, wood or fruit of a familiar English tree are very common in Australian English. In 1852 Mundy noted:

> Most of the Trees, or rather of the timbers, of this colony owe their names to the sawyers who first tested their qualities. They were guided by the colour and character of the wood, knowing and caring nothing about botanical relations. Thus the swamp-oak and the she-oak have rather the exterior of the larch than any quercine aspect. Pomona would indignantly disown the apple tree, for there is not the semblance of a pippin on its tufted branches. A shingle of the beef-wood resembles a cypress, but it is of a tenderer green, bearing a worthless little berry, having its stone and seed outside... the pear-tree is, I believe, an eucalypt, and bears a pear of solid wood, hard as heart of oak...'

Our Antipodes, vol. II, pp. 25-26. Quoted in Ramson, *Australian English: an Historical Study of the Vocabulary 1788-1898*, p. 81.

[129] For example, the men of Sydney society condition their hair with macassar oil (p. 85) and the Bonners eat cumquats (p. 123). There are several examples regarding India. For example, Laura cherishes an Indian riding-crop (p. 105) and Mr Bonner sells Indian

estingly, this aspect might be obvious for a British or Australian readership, but it might be foregrounded as 'culture-specific' for a readership which is neither British nor Australian, as it seems to be confirmed by the blurb of the Viking edition highlighting the features of the 'novel of manners' and the sharp sense of time and space with which White describes Australian Victorian society. Another aspect related to culture-specific lexis evoking a culturally British 19th-century world is its interaction with the items designating the Australian flora and fauna, which powerfully suggest an imperfect adaptation, and sometimes even a clash, between the colonial imported model and the new environment (an opposition which is often underscored by the voice of the narrator). This incongruous aspect was well described by the critic William Walsh:

> Nineteenth-century Sydney, an English provincial set down on the Pacific shore, with its cathedral, barracks and public garden (a significant collocation), presses its identity upon one. White is engaged with the mercantile part of this society which lives in solid stone houses filled with mahogany furniture, books of sermons, gazetteers and almanacs, desks covered with red tooled leather, pieces of engraved silver, and tightly buttoned, slippery chairs. [...] Patrick White catches exactly the whiff of this plum-cake world of colonial gentility, strangely surrounded by mysterious gardens full of feathery bamboos, camellia bushes and scurfy native paperbarks.[130]

Finally, another aspect related to *Voss*'s Australian culture-specific lexis is that it does not only derive from the British colonising experience, but also from other experiences, sometimes Aboriginal and sometimes (less evidently) North-American. Some culture-specific words (the most iconic being 'kangaroo') derive from often misunderstood Aboriginal languages, and record the history of the first contacts between Aboriginals and early settlers,[131] while others ('bush', 'bushranger' and even the previously mentioned 'squatter') were originally imported from American English,[132] thus carrying a further linguistic and cultural strand into the Australian culture-

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textiles (pp. 19-20). A passage of a letter from Laura to Voss suggests quite well the orientalist interest for India of Sydney society:

> Although my own happiness is incomplete, we continue here in a state of undisturbed small pleasures: picnics; morning calls (which you so despise, I seem to remember); a Mr McWhirter gave a lecture on the *Wonders of India* at the School of Arts at which my Aunt E. slept and toppled over.

White, *Voss*, p. 240.

[130]Walsh, *Patrick White – Voss*, p. 42.

[131]See Ramson, *Australian English: an Historical Study of the Vocabulary 1788-1898*, pp. 100-31. See also Katherine Russo, *Practices of Proximity: the Appropriation of English in Australian Indigenous Literature* (Newcastle: Cambridge Scholars, 2010), pp. 25-26.

[132]See Ramson, *Australian English: an Historical Study of the Vocabulary 1788-1898*, pp. 132-51.

specific lexis, whose decodification might significantly vary between the American and British readership.

3.5. Language Varieties

This final section examines *Voss*'s hybridity through the broader parameter of language varieties, which expands our analysis from the level of the word to the level of the text and its relationship to extratextual reality. Berman considered the problem of language varieties as the 'central problem posed by translating novels - a problem that demands maximum reflection from the translator',[133] as every novelistic work 'assembles a *heterology* or diversity of discursive types, a *heteroglossia* or diversity of languages, and a *heterophony* or diversity of voices'.[134]

In order to understand the different problems subsumed under the definition of 'language varieties', it will be useful to propose a classification. Following Michael Halliday's systemic-functional theory of language, Basil Hatim and Ian Mason suggested to group varieties into 'use-related' and 'user-related'. Use-related varieties include geographical, temporal, social, (non-)standard and idiolectal 'dialects.'[135] Geographical dialects correspond to geographic variation. An example of geographical dialect would be Australian English as opposed to British English, although Hatim and Mason specify that 'demarcations between regional varieties are drawn not always on linguistic grounds but often in the light of political and cultural considerations', and 'the notion of a "continuum" with inevitable overlaps may be necessary for a better understanding not only of geographical variation, but of other types of dialect as well'.[136] Temporal dialects reflect diachronic language change, which include language varieties used by members of different age groups, or used in different periods in history. Social dialects correspond to the varieties used by members of different social classes. Standard and non-standard dialects consider 'functional variation' and the way in which 'two or more codes coexist in a speech community'.[137] Finally, idiolects have to do with the idiosyncratic way of using language; they could be defined as a character's 'partial grasp of, or pattern of deviance from, language

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[133]Antoine Berman, 'Translation and the Trials of the Foreign', in *The Translation Studies Reader*, ed. by Lawrence Venuti (New York, London: Routledge, 2004), pp. 276–89 (p. 287).

[134]Berman, 'Translation and the Trials of the Foreign', p. 288.

[135]Basil Hatim and Ian Mason, *Discourse and the Translator* (London, New York: Longman, 1990), pp. 36-54. A similar distinction can be found also in Baker, who distinguishes between geographical, temporal and social dialects on the one hand and register variation on the other. See Baker, *A Coursebook on Translation*, pp. 15-17.

[136]Hatim and Mason, *Discourse and the Translator*, p. 40.

[137]Hatim and Mason, *Discourse and the Translator*, p. 43. Hatim and Mason bring the example in Cockney in *Pygmalion*.

that is inherently communal'.[138] Use-related variation, on the other hand, regards registers, which reflect a deliberate stylistic choice based on 'field of discourse' (i.e. social function of the text), 'mode of discourse' (i.e. speech vs writing), and 'tenor of discourse' (reflecting the relationship between addresser and the addressee).

With reference to the specific features of literary translation, Dirk Delabastita suggested that, although these categories constitute a useful tool for text analysis, the concept of 'language' should be kept open and flexible when dealing with matters of fictional representation in order to include also varieties which challenge official taxonomies, as for example artificial languages.[139] The reason for this is that language varieties in literature partially reflect historical realities – articulating different degrees of mimesis of linguistic hierarchies in the real world – and partially reshape these realities, as Homi Bhabha theorised with special reference to the anti-essentialist use of language in postcolonial literature.[140] For this reason, our analysis will not be confined to the search of a rigid correspondence between the languages used in *Voss* and actual linguistic usages, but it will also try to identify through which strategies difference is recreated by the text, an aspect which seems to be especially relevant in *Voss*, seeing that the novel portrays a different historical phase from that in which the author lived, and must therefore by definition re-imagine reality. Other aspects which possibly conditioned the use of language varieties are again White's contradictory allegiances, that is, the transnational dimension which contextualises his work, and his European literary models. The analysis of language varieties in *Voss* is thus focusing on subtle variations which, far from insignificant, enhance a sense of the relationship of the text with the ambivalences of the Australian, settler postcolonial context from which it springs.

A first observation that can be made is that the diverse language varieties of *Voss* reflect a juxtaposition of different social worlds, which is grounded in the history of Australian English. As George W. Turner points out, the historical development of English in Australia was basically guided by the social experience of its inhabitants.[141] In similar terms, character-related varieties in *Voss* could be classified into two main groups: (1) the language of the characters '*comme il foh*' – an expression

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[138] Alex Barber, *Idiolects*, in *Stanford Encyclopedia of Philosophy* (2010), accessed 13 August 2012 from Trinity College Dublin.

[139] *Routledge Encyclopedia of Translation Studies*, ed. by Mona Baker and Gabriela Saldanha, 2nd edn (London: Routledge, 2009), p. 110.

[140] According to Bhabha, language is as an ever-changing part of a wider, dynamic cultural whole in which words do not carry a fixed meaning, but rather contain a potential for reshaping reality. See Homi Bhabha, 'Representation and the Colonial Text: a Critical Exploration of Some Forms of Mimeticism', in *The Theory of Reading*, ed. by Frank Gloversmith (Brighton: Harvester, 1984), p. 100. See also Ashcroft and others, *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*, p. 53.

[141] Robert Burchfield, 'English in Britain and Overseas: Origins and Development', p. 277.

used by Mrs Bonner to designate persons suited to mix with her family and acquaintances; (2) and the language of what she calls disparagingly 'common men', i.e. the lower classes. Voss's language – the unidiomatic language of a German speaking English – belongs neither to (1) nor to (2), and should be considered separately (3), in the same way as the language of Aboriginal characters (4) – which is represented in limited quantities – and the narrator's hybrid voice (5), which incorporates and extends the other varieties.

Variety (1) is a social dialect expressing the codes of Sydney bourgeois society. It is a variety which articulates the idea of an Australian 19th-century etiquette based on its British counterpart, but perhaps more rigid (sometimes to the point of becoming ridiculous),[142] possibly reflecting a double anxiety of the upper-classes, both towards the threatening, upwardly mobile nature of Australian society, and towards the London society that they wish to imitate.[143] (1) is also a geographical dialect, a temporal dialect and a standard dialect. As a geographical dialect, it is clearly based on British English, although a certain number of Australianisms does creep in in (1), especially on a lexical level. Here is an example of Mrs Bonner talking to Voss of a 'bushranger', a word which she uses with a certain self-consciousness:

> 'Fancy,' said Mrs Bonner with sudden animation, 'a short time ago a gentleman and his wife, I forget the name, were driving in their brougham on the South Head Road, when some man, a kind of bushranger, I suppose one would call him, rode up to their vehicle, and appropriated every single valuable the unfortunate couple had upon them.'[144]

(1) is also a temporal dialect introducing an element of distance from the late 1950s, which is the time in which the novel was written. For example, the marked use of 'shall' of *Voss*'s Sydney upper-class characters is possibly a grammatical marker of temporal distance.[145] Other examples of distance are lexical, as references to 'burning feathers' and to 'smelling bottles':

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[142] According to Mark Williams, '[t]he colonial social world is one in which the fixity, hierarchy and air of permanence of the Victorian class structure can appear only as travesties.' Williams, *Patrick White*, p. 69.

[143] According to Joy Damoussi, the 19th-century Australian world of manners and etiquette betrays an 'unease among the colonial gentry that they would be considered second-rate by society in London'. Joy Damoussi, *Colonial Voices: a Cultural History of English in Australia, 1840-1940* (Cambridge: Cambridge University Press, 2010), p. 111. Damoussi points out that etiquette (whether in Australia, Britain or the United States) is gender-related and focuses especially on women. This aspect seems to be reflected in *Voss*'s greater attention for language and formality shown by female upper-class characters.

[144] White, *Voss*, p. 56.

[145] According to Turner, 'Among common grammatical words that are less frequent in Australia than in England, *shall* is the most notable.' See Turner, *The English Language in Australia and New Zealand*, p. 110.

> 'Rose, dear! Rose!' called the young ladies, leaping, and kneeling, and slapping the backs of her hands.
>
> 'We must burn a feather,' decided Mrs Bonner.
>
> But Miss Laura ran and fetched her dark green smelling-bottle, which was a present from a girl called Chattie Wilson, with whom they were in the habit of exchanging visits and presents.[146]

(1) is also meant as a standard, prestigious dialect compared to (2), whose social and sub-standard traits are clearly marked. This aspect might be related to the fact that Australian society, which had its beginnings in the late 18th century, was rigidly divided by class; linguistic differences were perceived as 'different degrees of development',[147] and 'standard language probably had a greater influence than the small number of its speakers in early Australia might suggest. It was one among the regional and social varieties brought into the melting pot, and to master it could be a measure of making good in the colony'.[148] This aspect can be related to one of *Voss*'s characters, Judd, a former convict who has acquired a slice of land, and whose speech contains fewer sub-standard forms than Turner and Harry's language (the former is certainly not making good in the colony, while the latter still has to prove himself). Here is an example of (2) employed by Harry:

> 'You were never **nothun** to me,' said Harry. [...]
>
> 'And I am no flotsam, whatever that be.' [...]
>
> 'I **dunno** what I am,' said Harry, and looked for help.[149]

The sub-standard and socially lower connotations of Harry's speech are conveyed by grammar and syntax (for example, the double negative), as well as by what Vladimir Cvetkovski – a translator of Patrick White's fiction into Macedonian – calls Patrick White's 'graphemic signs' ('nothun'; 'dunno'),[150] which are meant to convey the phonic aspects of the colloquial language of characters coming from the 'ordinary stock'.[151] Although not too frequent in *Voss*, <–un, –nk, –'n> to render <–ing> is a common trait of White's social dialect (2), which is used also in other works (*The Tree of man*, *The Solid Mandala* and *The Vivisector*) to connote the language

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[146]White, *Voss*, p. 51.

[147]Robert Burchfield, 'English in Britain and Overseas: Origins and Development', p. 279.

[148]Robert Burchfield, 'English in Britain and Overseas: Origins and Development', p. 278.

[149]White, *Voss*, (pp. 36-37) [bold type added].

[150]'Dunno' is present in the dictionary, for example in the *Oxford English Dictionary Online*, online edition accessed 15 August 2012 from Trinity College Dublin.

[151]Vladimir Cvetkovski, 'Linguistic Reconstruction of Patrick White's Graphemic Sign in Translation', in *Australian Papers: Yugoslavia, Europe and Australia*, ed. by Mirko Jurak (Ljublijana: Edvard Cardelj University, 1983), pp. 283-86.

of the Australian lower classes.[152] In *Voss*, the lower classes are also new social figures (squatters, bushrangers, convicts, emancipists and emigrants), who embody the formation of an Australian national identity distinct from the British inherited identity of the upper classes. The representation of this social layer is part of an Australian literary tradition which goes back to A. G. Stephens's literary magazine *The Bulletin* in the 1890s. The authors of *The Bulletin* included the representation of the language of the new social figures – in the case of Joseph Furphy to the point of a carnivalesque vernacular realism – and were rediscovered and celebrated in the 1950s as the most genuine core of the Australian literary identity. When comparing Furphy's use of dialect forms and variants to White's, we can notice that both use graphemic transcription to convey what Ashcroft and others define as 'the sense of the language itself in the process of change'.[153] Here are two examples from *Such is life* (1903) and *Voss*:

Such is life:

'Now, Mosey,' said Willoughby, courteously but tenaciously, 'will you permit me to enumerate a few gentlemen – gentlemen, remember – who have exhibited in a marked degree the qualities of the pioneer. Let us begin with those men of whom you Victorians are so justly proud – Burke and Wills. Then you have –

'Hold on, hold on,' interrupted Mosey. 'Don't go no furder, for Gossake. Yer knocking yerself bad, an' you know it. Wills was a pore harmless weed, so he kin pass; but look 'ere – there ain't a drover, nor yet a bullock driver, nor yet a stock-keeper, from 'ere to 'ell that couldn't 'a' bossed that expegition straight through to the Gulf, an' back agen an' never turned a hair – with sich a season as Burke had.'[154]

Voss:

'Do you believe in God, Ralph?' asked Turner.

'I should think there are very few individuals so miserable as not to,' answered the upright young man.

Turner might have been rehearsing such a situation all his life.

'I do not believe in God,' he said.

A water was dripping in the silver silence.

'Not in nothing that I cannot touch.'

He gave the quart an angry poke.

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[152] According to Turner, these traits are part of colloquial Australian speech: '[s]uch grammatical deviations from written standard as "I don't want nothing" have the same status in Australian speech as the missing aspirate or intrusive /k/ in something at the phonetic level of the language.' Turner, *The English Language in Australia and New Zealand*, p. 95.

[153] Ashcroft and others, *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*, p. 73.

[154] Quoted in Ashcroft and others, *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*, p. 74.

> 'Do you think as Voss was reading my thoughts when he set hisself up? But I was not deceived.'
>
> 'Are you not most unhappy?' asked Angus, whom the disclosure had shocked considerably.
>
> 'Oh, there is plenty of other things to believe in,' Turner cried, looking in anguish at his friend's face, which, however, avoided him.
>
> 'Without dependin' on God, who is the Devil, I would say, to have got us into a mess like this. There!' cried the angry man. 'That is what I think of Mr Bloomin' Voss!'[155]

While both White and Furphy juxtapose standard and sub-standard language varieties to foreground the hybridised nature of the Australian society and its social hierarchies, we can notice that White employs sub-standard variants more sparingly.[156] While White explained his writing as an attempt to create 'completely fresh forms' for the Australian novel, and did not acknowledge the Australian tradition as a model,[157] Furphy was a national writer who wrote for the local *The Bulletin* and therefore for an Australian 'model reader' supposedly well equipped to understand specific vernacular forms. According to Turner, however, Furphy's combination of the Australian idiom and subtle literary allusions did not allow him to solve the problem of his audience.[158] Turner pointed out that the risk of 'nationalist' Australian literature was to 'exaggerate colloquialism into a low-brow facetious style', an issue which he saw as possibly related to its scarce success.[159]

White took a different direction, certainly one which reflected his European culture and transnational allegiances (especially with *Voss* the contacts with Viking and Eyre and Spottiswoode were already established). However, while the transnational dimension of his writing tended to exclude a heightened mimetism in the representation of the Australian social dialect of the lower classes, the idea of differentiation expressed by language varieties was certainly not erased from the text. For instance, we can notice that *Voss*'s social dialects are characterised by a whole range of subtle internal differences. Here is an example of the language of the 'emancipist servant'

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[155]White, *Voss*, p. 256.

[156]In his introduction to the 1965 Longman edition of *Voss*, Heseltine affirms that one of the features of White's style is that '[i]t preserves a fairly consistent detachment from colloquial speech [...]'. See White, *Voss*, p. 398. While not exaggerated, colloquial speech is present in *Voss*.

[157]See White, 'The Prodigal Son', p. 16. According to Marr, Australian writers 'held no interest whatever for White: the local scene was split between the social realists and radical nationalists, but he was a Modern, and hardly anyone but a few poets and painters shared that taste in Australia.' Marr, *Patrick White. A Life*, p. 274. As pointed out in section 3.1, however, not all the critics agree on this point and some have pointed out specific Australian influences.

[158]Turner, *The English Language in Australia and New Zealand*, p. 173.

[159]Turner, *The English Language in Australia and New Zealand*, p. 171.

Rose Portion, which does not contain graphemic signs but only slightly sub-standard expressions and syntax:

> 'I did not expect to suffer,' Rose Portion was telling. 'I was a young girl, in service in a big house. I was in the stillroom, I remember, under as decent a woman as ever you would be likely to find. It was a happy place, and in spring, when the blossom was out, you should have seen it, miss. It was the picture of perfection. That was it, perhaps. I did trust, and expect over much. Well, it is all past. **I loved my little boy that was given me**, but I would not have had him suffer. That was what they did not understand. They said it was a thing only a monster could have done, and all considered, I was **getting off light** with a sentence of transportation for life. But they had not carried my little boy, nor lain with all those thoughts, all those nights. Well, there it is. I was not meant to suffer, not then, or now – you would have said. But **sufferin'** creeps up. And in different disguises. You do not recognize it, miss. You will see.'[160]

Rose lives in close contact with the social and linguistic world of the Bonners, and her variety is placed at the interface between (1) and (2). Her speech is clearly influenced (and perhaps restrained) by the conventions imposed by her masters, which is a psychological detail which inscribes in her language the 'heavier, far more dreadful, because invisible, chains' in which this character is imprisoned, but which also constitutes a convincing description of her social position.

The process of imaginative reconstruction and diversification of language varieties can be seen even more clearly in (1) and its idiolects. These are built through the tone and style of the comedy of manners in the wake of Jane Austen, George Eliot and E.M. Forster, which supplies the intertextual material for the recreation of the language of Sydney's bourgeois society. An example is Mrs Bonner's affected, euphemistic way of talking, ridiculously ennobled by her formulaic use of French (as suggested by the graphemic rendering):[161]

> 'I thought now,' said [Mrs Bonner], 'that we might give a little party, or not a party, something simple, a pair of birds and a round of beef, with a few nice side dishes. And a good wine. Or two. And as for the friends of Mr Voss, I do not intend to invite all and sundry, for some, I understand, are just common men, but one or two who are *comme il foh*, and used to mix[162] with ladies and young girls. Belle has a new dress that nobody has seen, and Laura, of course, can look charming in anything.' [...][163]

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[160]White, *Voss*, pp. 76-77, [bold type added].

[161]cf. Mr Bonner's parallel, formulaic use of Latin: 'So you realize how much must be taken into account' – the merchant had recovered himself. 'And *tempus fugit, tempus fugit*! [...]'. White, *Voss*, p. 23.

[162]There is a slight imperfection in Mrs Bonner's soigné speech: 'used to mixing' or 'accustomed to mix' would be more correct here.

[163]White, *Voss*, p. 78.

Laura's idiolect belongs to (1), but it is very distinct from that of her relatives. While she incorporates elements from the model of the alert, rigid woman, painfully aware of the persona that society requires her to wear (à la Charlotte Bartlett, who is 'skilled in the delicacies of conversation'[164] as much as Laura is 'the expert mistress of trivialities'),[165] she also shares with Voss's speech some prophetic and semi-philosophical qualities. For example, several 'epiphanic' moments of the novel are provided by Laura's comments, as for example: '[...]. Perhaps true knowledge only comes of death by torture in the country of the mind.'[166] In other words, Laura constitutes a bridge between Voss and Sydney society, a bridge which is not only conceptual, but also linguistic.[167]

Identifying the functions and internal distinctions within (1) and (2) is essential to convey Voss's 'eccentric' experience. It is for this reason that I have proposed to consider Voss's language variety as separate (3), although it is based on his perception and imitation of (1) in terms of social and standard features (and perhaps also of geographical ones, although this aspect is less marked). His voice is the stiff, sometimes obscure, awkwardly formal language of a non-native speaker, and he occasionally uses a few sentences and exclamations in German as *Ach*, *So* and *Na ja*.[168] As we have seen with Mrs Bonner's example, French is used in (1), with a specific function of social legitimation and ennoblement. Voss's German, on the other hand, represents an element of disruption and foreignness from the point of view of Sydney society.[169] The same can be said of his English, whose grammar, syntax and scarce idiomaticity set him apart from both (1) and (2). Here is an example of a dialogue between Voss and Laura:

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[164]E.M. Forster, *A Room with a View* (London: Penguin, 2000), p. 5.

[165]White, *Voss*, p. 10.

[166]White, *Voss*, p. 446.

[167]Veronica Brady sees Laura as the 'heroine' of the novel. Veronica Brady, 'In My End is My Beginning: Laura as Heroine of Voss', *Southerly*, 35 (1975), 16–32, p. 16. On Laura's conceptual key-role, see also Wataru Sato, *A Role of Woman in Australian Colonial History: Patrick White's Voss* (Ritsumeikan University) <http://www.ritsumei.ac.jp/acd/cg/law/lex/kotoba05/satou.pdf>, accessed 22 April 2013.

[168]An example: '*Ach*,' he pounced, 'you are not *atheistisch*?' White, *Voss*, p. 88. German also reappears in Voss's dreams as an effect of reality in the representation of the unconscious.

[169]According to Argyle, Voss is 'more German, than, for instance, Bismark felt most Germans should attempt to be'. Argyle, *Patrick White*, p. 47. Alma Budurlean notices that there is an opposition between French and German in White's fiction, which is made explicit in *The Eye of the Storm* by the opposition between the French Dorothy de Lascabanes (who is French because she married a French prince) and the German housekeeper Lotte Lipman: 'her French self, overlooking the housekeeper's Jewishness, disliked her automatically as a German.' Patrick White, *The Eye of the Storm* (London: Jonathan Cape, 1973), p. 222. See Alma Budurlean, *Otherness in the Novels of Patrick White* (Frankfurt am Main, Berlin, Bern, Bruxelles, New York, Oxford, Wien: Peter Lang, 2009), p. 94.

'Is it not really very cold?' she said at once, shivering.

'People will come to look for you. You are lost in the garden.'

'They are too agreeably occupied.'

'I have been hateful to you this evening,' confessed the German, as if it had just occured to him, but she did not resent it; in her state of recovered conviction his defects were even welcome.

'We were unwise,' he said, 'to flounder into each other's private beings.'

She smiled.

'I know you are smiling,' he said. 'Why?' he asked, and laughed.

'It is our *beings* that pleases me,' she replied.

'Is it not expressive, then?'

'Oh, it is expressive, I dare say, in its clumsiness.'[170]

According to Hubert Teyssandier, Voss's 'peculiarities [...] of speech'[171] are not simply a question of linguistic foreignness. Teyssandier affirms that 'his speech seems to point to depths, well beyond the comic effect'.[172] He interprets Voss's speech as the expression of his lordly personality, as well as a metalinguistic reflection on the impossibility of communication through verbal language. He highlights that, from Voss's perspective, all verbal language is foreign and lacks validity in expressing the experience of the 'essential'. As Voss himself puts it: 'it is necessary to communicate without knowledge of the language.'[173] Yet we can notice with Laura that there is also a potential for expansion in perception and expression which is offered by Voss's idiosyncratic language (and vision), which in fact opens up a new discourse between (1) and (2), and which undercuts the dualism between the inherited British model and the emerging Anglo-Celtic Australian one. This point is reinforced if we consider that foreigners (especially Germans)[174] and their speech represent a constant in White's fiction, which according to Alma Budurlean is not simply a feature of White's fictional imagination, but reflects the author's experience in Europe

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[170]White, *Voss*, p. 90.

[171]White, *Voss*, p. 154.

[172]Hubert Teyssandier, 'Cultural Interweavings in Patrick White's Voss', *Etudes britanniques contemporaines*, 8 (Presses universitaires de Montpellier: 1995) <http://ebc.chez-alice.fr/ebc85.html>, p. 71, accessed on 22 April 2013.

[173]White, *Voss*, p. 169.

[174]Among White's foreigners, several are Germans, from Fritz the German in *The Tree of Man* to Mordecai Himmelfarb in *Riders in the Chariot*, the Feinsteins in *The Solid Mandala* and Lotte Lipmann in *The Eye of the Storm*. Many others are Greeks, from Con the Greek in *The Tree of Man* to Hero Pavloussi in *The Vivisector* and Angelos in *The Twyborn Affair*. White visited Greece and certainly had a direct access to this ethnicity through his Greek partner Manoly Lascaris, while for German characters he drew on his knowledge of German gained from his studies at King's College Cambridge, as well as from his Jewish friendships (including his publisher Ben Huebsch, who, as we have seen, gave him some suggestions for Voss's German).

(especially during wartime), as well as his engagement with the transformation of Australian society brought about by immigration in the post-war decades.[175]

An interesting feature of variance in (1) and (3) is that it extends to the character's written 'mode of discourse', which reveals a wide range of literary references from the style of explorers' journals for Voss's entries in his diary[176] to Rimbaud's poetry for Le Mesurier's poems.[177] An interesting example is constituted by Voss and Laura's correspondence, and, in particular, by Voss's letters which, while clearly recalling some literary models,[178] are marked by Voss's distinctively 'Gothic' (and somehow morbid) language and imagery. I will return to this element of Voss's language in section 6.3, where I will highlight some shifts introduced by the French translation.

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[175]For the growth of Mediterranean immigration in Australia see Budurlean, *Otherness in the Novels of Patrick White*, pp. 96-97. An analysis of the German presence in Australia in offered by John Docker, *Dilemmas of Identity: the Desire for the Other in Colonial and Post Colonial Cultural History* (London: Sir Robert Menzies Centre for Australian Studies, Institute of Commonwealth Studies, University of London, 1992) and Gerhard Fischer, *Enemy Aliens: Internment and the Homefront Experience in Australia, 1914-1920* (University of Queensland Press, 1989). Several manuals of Australian English include chapters on the contributions of the language of the immigrants in Australia. Among the different languages of the immigrants, German seems to be one of the most prominent. See Ramson, *Australian English: an Historical Study of the Vocabulary 1788-1898*, pp. 152-163 and Micheal Clyne, 'German and Dutch in Australia: Structures and Use', in *Language in Australia*, ed. by Suzanne Romaine (Cambridge: Cambridge University Press, 1991), pp. 241–48.

The experience of being a foreigner – and especially a German Jew – was one with which White identified with. When he and his partner Manoly Lascaris returned to Australia after the war and bought a farm in Castle Hill, they were perceived locally as 'foreign Jews speculating in land.' In particular, Budurlean stresses the importance of an incident reported in *Flaws in the Glass* which made White realise what it meant to be a foreigner in Australia after World War II:

> There was also the occasion when I shared a taxi in Sydney, and on arrival at my destination was asked for the full fare. I pointed out that half had already been paid. His belly bursting with beer and indignation, the driver stood on the kerb outside the old Pettys Hotel (which later became a blood bank) and shouted at the top of his voice 'Go back to Germany! Go back to Germany!'

White, *Flaws in the Glass*, p. 112. See also Budurlean, *Otherness in the Novels of Patrick White*, pp. 90-96.

[176]Among White's sources are Eyre's journals and Alex Chisholm's *Strange new world*, which narrates Leichardt's journey. See Marr, *Patrick White. A Life*, p. 316.

[177]Marr, *Patrick White. A Life*, p. 317.

[178]For example, Voss's proposal letter to Laura is almost modelled on Casaubon's letter to Dorothea in *Middlemarch* in its aloof and even defiant tone. This point was made by John Beston in 'Voss's proposal and Laura's acceptance letter: the struggle for dominance in *Voss*', originally published in *Quadrant* in 1972 and now belonging to Beston, *Patrick White Within the Western Literary Tradition*, pp. 225-70. See Casaubon's letter in George Eliot, *Middlemarch* (Penguin Classics, 2003), pp. 43-44 and Voss's in White, *Voss*, pp. 153-54.

The last character-related variety that I will consider is (4), which regards the Aboriginal characters taking part in Voss's expedition: Dugald and Jackie. As suggested in section 2.3, there is a fundamental ambiguity for a white writer of European origin in representing Aboriginal characters. Some critics like Alma Budurlean praised White's tolerant approach to the Aboriginal 'otherness', and sees it as 'subversive for colonial discourse',[179] while others like Graham Huggan argued that White's representation of Aboriginals is not racist, but it is still influenced by a primitivist aesthetics and by white-settler mythologies, especially from a thematic point of view.[180] Here I will take some examples of *Voss*'s linguistic representation of the speech of Aboriginal characters and of the relationship between settlers and Aboriginals which is played out by the use of language varieties. A first observation that can be made is that Dugald's and Jackie's knowledge of English is portrayed as limited, which is plausible considering that the novel is set in the 19th century; yet, at the same time, it is a fictional *escamotage* which allows White to limit their lines of dialogue and the problem of attributing to Aboriginal characters of early-days Australia a distinct language variety, which might result in a stereotyped or distorted version. For example, whereas the use of a full-fledged Aboriginal English variety would be anachronistic, the use of 'broken English' would convey the impression of Aboriginal English as 'wrong', an idea which is not only unfair, but also linguistically arguable.[181] The hypothesis of White's uncertainty about the language varieties of Aboriginal characters seems to be especially true if we consider that White's first 'Australian' novel, *The tree of man* (1955), did not contain Aboriginal characters and that *Voss* was his first approach to their verbal representation.[182] The problem of

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[179]Budurlean, *Otherness in the Novels of Patrick White*, p. 159. See also Cynthia van den Driesen, *Writing the Nation. Patrick White and the Indigene* (Amsterdam; New York: Rodopi, 2009), p. 33.

[180]According to Huggan, in White's *Voss* '[...] Aborigines are consigned to play a bit-part as comic witnesses or shadowy antagonists in a mock-drama of white torment and sacrificial self-love'. Huggan, *Australian Literature: Postcolonialism, Racism, Transnationalism*, p. 87.

[181]In contemporary linguistic studies, Aboriginal English is not studied in terms of right and wrong. Rather, it is described as a range of varieties fitting along a continuum ranging from 'acrolectal' or light forms, close to Standard Australian English, to 'basilectal' or heavy forms, closer to Kriol, a creole language spoken in the area from the Kimberley in the west, through the Barkly Tableland to the Queensland gulf country in the east. See, for example, Andrew Butcher, 'Linguistic Aspects of Australian Aboriginal English', *Clinical Linguistics & Phonetics*, 8, 22 (International clinical phonetics and linguistics association, 2008), 625–42.

[182]White, however, was not the first Australian settler writer to represent Aboriginal speech. The most famous antecedent is Xavier Herbert's *Capricornia* (1938) which provided a bolder treatment of this variety. See, for example, the following passage portraying a conversation between Norman and the Aboriginal Bootpolish:

> 'Belong me country. Me go walkabout. Me fella bin hearim rifle, come look see.'

voicing an Aboriginal character will be faced again by White in *Riders in the Chariot* (1961), where the psychological and verbal representability of Alf Dubbo – the natural successor to Jackie – will be related to his Western education. In *Voss* there are only limited instances, which, however, are worth exploring. In the example below, I have included into (4) an instance in which the station owner (and villain) Brendan Boyle instructs Voss on the issue of communication with the Aboriginal guides. The passage offers some preliminary clues to the language of the Aboriginals:

> 'But you do not know their lingo. Dugald – that is the elder feller – has a little English. But you will not be able to make much of an exchange.'
>
> 'In general,' Voss replied, 'it is necessary to communicate without knowledge of the language.'
>
> Then the two men were looking and laughing at each other insolently, their faces screwed up, their eyes splintering. Each would consider he had gained the point.
>
> Before they had recovered themselves, two blacks came round the corner of the house. Their bare feet made upon the earth only a slight, but very particular sound, which, to the German's ears, at once established their ownership.
>
> 'Well, now, since they have condescended,' said Mr Boyle, who was not really of bad temper; if he raised his voice to a bellow, it was only because he was addressing blacks, and it made his meaning clear. 'You, Dugald, you, Jackie,' he said, 'I tell you this Mr Voss go far places,' waving his arm towards the west, 'find new country, do good all of us, black and white feller. You stick to Mr Voss do you hear, even if you drop, you old beggar.'[183]

Boyle's talk includes the omission of articles, verbal inflections and subordinate conjunctions; in the last sentence we can also notice that nouns are not marked for plural and 'to hear' is used with the meaning of 'to understand'. These features are part of contemporary Aboriginal Australian English.[184] The expressions 'black feller' and 'white feller' are largely historical in white use, and in contemporary Australian English are considered racially offensive when used by a white person in reference to a black or Australian Aboriginal person. In the form 'blackfella'/ 'whitefella', however,

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> 'Oh God!' cried Norman. 'Of Bootpolish - ol' cobber! Well I'll be damned!'
> 'What you doin' here, Norman?'
> 'Me? God! – I been through Hell!'
> When Bootpolish heard the tale he said, 'Too bad! Yeah — him proper cheeky bukka dat one chungle. No good. Dibil-dibil country — Aint it?' he asked of his friends. They nodded gravely.

Xavier Herbert, *Capricornia* (London: [s.n.], 1939), p. 330.

[183]White, *Voss*, pp. 169-70.

[184]Scott Kiesling, 'English Import to Australia', in *Legacies of Colonial English: Studies in Transported Dialects*, ed. by Raymond Hickey (Cambridge: Cambridge University Press, 2004), pp. 433-36. On the use of the verb 'to hear' for 'to understand' in Aboriginal Australian English see Butcher, 'Linguistic Aspects of Australian Aboriginal English', p. 639.

they are part of Aboriginal Australian English.[185] The problem of whether we should consider Boyle's talk as a type of 'foreigner talk' that he imposes contemptuously on the Aboriginals,[186] or as a contact-based variety which has been restructured through interaction remains difficult to solve.[187] Certainly the use of traits of Australian Aboriginal English suggests (at least to an Australian reader, or to a reader who is knowledgeable of Aboriginal English) the existence of a historical relationship between this fictional 19th-century variety and contemporary varieties of Aboriginal English, which conveys an idea of evolution and reshaping of the language.

Let us take four examples of Jackie and Dugald's speech:

> Then Voss caught sight of the drawings.
>
> 'What do these signify, Jackie?' he asked.
>
> The boy was explaining, in his own language, assisted by a forefinger.
>
> '*Verfluchte Sprachen*!' cried the German.
>
> For he was doubly locked in language.
>
> As the boy continued unperturbed, the man had to recover from his lapse.
>
> He was looking.
>
> 'Snake,' Jackie explained. 'Father my father, all blackfeller.'
>
> '*Gut*,' added the boy, for the especial benefit of the German, and the word

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[185] See 'blackfellow' in *The Australian Oxford Dictionary*, ed. by Bruce Moore, 2nd edn (Oxford University Press, 2004), accessed 13 August 2012 from Trinity College Dublin; see entry also in *Oxford English Dictionary Online*, accessed 15 August 2012 from Trinity College Dublin.

[186] 'Foreigner talk' is a grammatically simplified language variety which is sometimes used by native speakers when addressing non-native speakers. It often expresses a sense of superiority of the native speaker. See Charles Ferguson, 'Absence of Copula and the Notion of Simplicity: a Study of Normal Speech, Baby Talk, Foreigner Talk, and Pidgins', in *Pidginization and Creolization of Languages*, ed. by Dell Hymes (Cambridge: Cambridge University Press, 1971), pp. 141–50 and Charles Ferguson, 'Toward a Characterization of English Foreigner Talk', *Anthropological Linguistics*, 1, 17 (The trustees of Indiana University, 1975) <http://www.jstor.org/stable/30027270>, 1–14.

[187] On the hypothesis of 'foreigner talk' as an influence on the development of Australian English see Kiesling, 'English Import to Australia', pp. 433-36. Katherine Russo suggests that Boyle's language be classified as 'Kriol', an Australian creole language. See Katherine Russo, 'On the Ordinariness of White Translations: Translating Racism', in *Global English, Transnational Flows. Australia and New Zealand in Translation*, Tangram edn (Trento: 2012), pp. 59–77 (p. 74). However, I am not sure about this classification. Butcher is offering a list of features that are used as criteria identifying the contemporary Kriol; these features 'include the use of auxiliary *bin* to mark past tense, the use of suffix *-bat* to mark iterative or durative aspect, the use of suffix *-im* as a marker of transitivity and the use of *blong* as a possessive marker'. See Butcher, 'Linguistic Aspects of Australian Aboriginal English', p. 627. These features are not present in *Voss*. It is therefore difficult to point down the exact nature of this fictional language, especially because other instances of a station owner engaging in a conversation with Aboriginals are not present in *Voss*. Another aspect to consider is that *Voss* is a 1957 literary work by a non-Aboriginal writer, which certainly does not capture a real linguistic interaction between settlers and Aboriginals in the 19th century, nor does it necessarily provide the real historical circumstances of the interaction.

> lit the whole place.[188]

> 'You will go direct to Jildra,' said the German, but making it a generous command.
>
> 'Orright, Jildra,' laughed the old man.
>
> 'You will not loiter, and waste time.'
>
> But the old man could only laugh, because time did not exist.
>
> The arches of the German's feet were exasperated in the stirrup-irons.
>
> 'You will give those letters to Mr Boyle. You understand?'
>
> 'Orright,' Dugald laughed.
>
> 'Letters safe?' asked the man in bursting veins.
>
> 'Safe. Safe,' echoed the scarecrow.[189]

> 'No me. Jackie do nothun. These blackfeller want Jackie. I go. Blackfeller no good along white men. This my people.' The renegade waved his arm, angrily, it seemed, at the ranks behind him. 'Jackie belong here.'
>
> Voss listened, touching his beard. He was smiling, or that was the shape his face had taken.
>
> 'Where do I belong, if not here?' he asked. 'Tell your people we are necessary to one another. Blackfellow white man friend together.'[190]

> 'It is really good to eat?' asked the German. Dugald restricted that possibility by waving the same, long, black stick of a finger. 'Blackfeller.' He laughed. And Jackie joined in.[191]

In the second and third examples, we can notice that Voss – when talking to Dugald and Jackie – occasionally resorts to what can be straightforwardly identified as 'foreigner talk', i.e., a simplified variety basically characterised by the omission of copula. At the same time, in the first, second and third examples we can notice an imitation pattern in the language of Aboriginal characters: in the first example, Jackie uses a German word, while in the second example Dugald's 'orright' is transcribed graphemically, which suggests that he is imitating the sound of an English expression;[192] Dugald also repeats Voss's condescending instructions ('Safe. Safe'), possibly with a

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[188]White, *Voss*, p. 274.

[189]White, *Voss*, p. 218.

[190]White, *Voss*, p. 364.

[191]White, *Voss*, p. 190.

[192]See 'orright' in *Oxford English Dictionary Online*, online edition accessed from Trinity College Dublin on 14 September 2013. According to the OED, 'orright' represents a colloquial pronunciation. According to the Oxford Companion to Australian history, the form 'orright' represents one of the most typical traits of 'strine', 'a satiric creation of a form of spoken Australian English that results from lazy pronunciation, and characterised by dropped consonants, vowels, and syllables, and transliteration'. See 'strine' in *The Oxford Companion to Australian History*, ed. by Graeme Davison and others (Oxford University Press, 2012), online edition accessed from Trinity College Dublin on 14 September 2013.

mocking intention.[193] In the third example, Jackie's 'nothun' possibly reproduces a feature of colloquial Australian English, which is also attested in *Voss*'s social dialect (2).[194] The use of the proposition 'along' is a feature of Australian Aboriginal English.[195] As observed for Boyle's language, the language of *Voss*'s Aboriginals suggests the existence of a link between this language variety and contemporary varieties of Australian Aboriginal English; the examples above pointed out that this link includes a pattern of imitation and repetition of the words of the whites. This form of mimicry, however, does not necessarily imply submission. Especially in the first and second examples, this pattern seems to contain a gentle irony, which in the second example is underscored by the narrator offering Dugald's perspective through free indirect speech ('because time did not exist'). A similar observation can be made for the word 'blackfeller', which was also used by Boyle. The use of this word in the fourth example seems to acquire a self-ironic edge, which shows the existence of a subtle link between language and power subversion: the ironic connotation acquired by 'blackfeller' might be read as a verbal sign of a destabilised relationship, a theme which is inscribed in the novel by Dugald and Jackie's 'betrayal'.

Let us now turn to the voicing of *Voss*'s narrator (5). This is a hybrid and highly complex feature that critics used to explain as an autobiographical reflection of the 'implied author' providing omniscient commentary.[196] More recent studies, on the other hand, have corrected this impression by pointing out rapid shifts of point of view to the characters' perspective. In *Voss* these shifts entail the integration of the character-related varieties analysed so far, which enrich the narrative voice of a wide range of items, including archaic, colloquial or obsolete lexis, graphemic signs, instances of plurilingualism (French and German), and syntactic variation. The plurality of voices which characterises *Voss*'s narrator configures a special type of heteroglossia,[197] which is possibly one of the most representative aspects of White's

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[193]Reduplication is used in Aboriginal English to intensify adjectives. See Butcher, 'Linguistic Aspects of Australian Aboriginal English', p. 635. This, however, does not mean that Dugald's reply is necessarily to be considered here as a set expression: the commentary 'echoed the scarecrow' suggests that he is actually repeating Voss's words. The implication is that interactions such as this fictional one are related to contemporary varieties of the language.

[194]Another feature in common between (2) and (4) is 'nothink' which is used by both Jackie (p. 275) and Turner (p. 290).

[195]See Butcher, 'Linguistic Aspects of Australian Aboriginal English', p. 639.

[196]For example, in his introduction to the 1965 Longman edition of *Voss*, Heseltine affirms that White 'has violated the independence of his novel. He has allowed his personal voice to be heard in what should be a self-contained imaginative world. [...] Again and again he intrudes into the text of *Voss* through direct comment, overt moral judgement, or universalising proposition.' White, *Voss*, p. 400.

[197]In particular, *Voss*'s narrator uses what Bakhtin calls the 'hybrid utterance', that is is a passage that employs only a single speaker—the narrator, in this case—but one or

style. It was summarised by Mark Williams as follows:

> The voice we hear in the narrative asides and comments throughout White's novels seems to us very much the author's – the cantankerous, querulous, bullying voice that we recognise in the autobiography. In this sense White is a very *present* author who has not unseated the writer's ego. Yet the point of view of the narrative in any White novel changes continually, rapidly and disconcertingly. The narrative voice in White's novels, individually and collectively, is not a unified and consistent one behind which we may detect the lineaments of a given personality or authorial vision. It is a voice composed of many voices, a slippery, complex, fluent medium. The elusiveness of voice in White's fiction, the variety of registers and styles he employs, are strategies that reflect the complexity of his sense of subjecthood, nationality and belonging.
>
> In this respect White can most fruitfully be compared to Lowry and Frame. The knotty complexity of voice in their works reflects not only the modernist sense of the self as multiple and changing (a reflecting glass cut on several planes, in one of White's favourite metaphors) but also their acute sense of displacement everywhere. The question is, what kinds of communities or nations provide the range of linguistic, cultural and social resources on which these writers draw and how is each particular writer placed in respect of that community? In their works they represent communities composed of a wide range of dialects, idiolects and styles. Their works, in fact, *are* the communities or nations they never managed wholeheartedly to belong to as individuals.[198]

In order to evaluate more specifically how this peculiar voice is constructed, we will begin here with some preliminary considerations on the technical aspects of *Voss*'s narrator. According to Genette's model, *Voss* is to be considered as heterodiegetic (i.e. the narrative voice does not belong to a character) and extradiegetic (the story is told from an extradiegetic level, i.e. external to the fictional world.)[199] If this first point is easily established, the problem of determining the type of focalisation is more complex: Gordon Collier points out that critics have misclassified White's narrators as conventionally omniscient, intrusive ones, whose focalisation is called by Genette

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more kinds of speech. The juxtaposition of the two different speeches brings with it a contradiction and conflict in belief systems. Mikhail Bakhtin, *The Dialogic Imagination: Four Essays*, trans. by Caryl Emerson and Michael Holquist, ed. by Michael Holquist (Austin (Texas), London: University of Texas Press, 1981), p. 324. See also pp. 301-31.

[198]Williams, *Patrick White*, p. 167.

[199]See Gérard Genette, *Narrative Discourse: an Essay in Method* (1980) and especially pp. 342-52.

'zero focalisation'.[200] Genette's label of polymodality[201] (omniscience + restriction) is perhaps more correct, as it overlaps with those variations in tone which are typical of the novel. To explain these variations, critics argued that we can speak of two different 'styles' to represent Voss, his party and Laura on the one hand and Sydney society on the other. For example, Barry Argyle claimed that the characters involved in the real/spiritual journey through the Australian continent are represented with a language which 'is filled with metaphor and the analysis metaphor presumes, to which are added some of the resources of the obsessed and humourless Voss's native German',[202] while the Bonners – who are bourgeois, materialistic characters – are represented in a detached, much less lyrical way: 'As they are without an ideal to which their lives can approximate, the author's commentary must provide one by which their limitations may at least be gauged and perhaps understood.'[203] Let us take as an example the description of Mr Bonner's 'study room'[204] – as the servant

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[200]See Collier, *The Rocks and Sticks of Words*, pp. 17-24 and 121-36. An example suggested by Collier to illustrate his point is the unselective identification of aphorisms or 'gnomic statements' in the present tense as explicit or implicit narratorial commentary in White's novel *The solid mandala* (1966). Here is an example of the same phenomenon taken from the meeting scene between Voss and Laura:

> (1) This weakness in the young woman gave the man back his strength. He settled deeper in his chair. (2) So the light began to flow into the high room, and the sound of doves, and the intimate hum of insects. Then, too, the squat maid had returned, bearing a tray of wine and biscuits; the noise itself was a distraction, the breathing of a third person, before the trembling wine subsided in its decanter into a steady jewel. (3) Order does prevail. (4) Not even the presence of the shabby stranger, with his noticeable cheekbones and over-large finger-joints, could destroy the impression of tranquillity [...] the young woman realized.
>
> White, *Voss*, p. 12.

A first impression is that (3) belongs to a non-focalised perspective. However, one of the peculiarities of *Voss* is that first impressions can be altered, even radically, by a closer analysis of the text. In (2) the perspective is that of Voss, who observes the wine becoming still in the glass: this sequence is logically linked to (3), which therefore seems to be dependent on Voss's point of view; however, the beginning of (4) with 'Not even' seems to link (4) to (3), and as (4) presents a shift to Laura's point of view, the attribution of (3) remains somewhat indeterminate, which suggests that White's use of focalisation is at least more complex than the label 'omniscient'. According to Collier 'The *real* contamination operating in *Voss* is between "gnomic" narration and the main protagonists' (Voss's and Laura's) 'gnomic' vision – each with its own character, its own infection of the will'. Collier, *The Rocks and Sticks of Words*, p. 198.

[201]Genette, *Narrative Discourse: an Essay in Method*, pp. 198-211. With reference to Proust, Genette describes this modality as a troubling, ambiguous and complex one, which challenges the very conditions of realistic illusion.

[202]Argyle, *Patrick White*, p. 42.

[203]Argyle, *Patrick White*, p. 44.

[204]White, *Voss*, p. 2.

Rose Portion had previously defined it:

> [...] a smaller room that was sometimes referred to as Mr Bonner's Study, and in which certainly there stood a desk, but bare, except of useless presents from his wife, and several pieces of engraved silver, arranged at equal distances on the rich, red, tooled leather. Gazetteers, almanacs, books of sermons and of etiquette, and a complete Shakespeare, smelling of damp, splashed the pleasing shadow with discreet colours. All was disposed for study in this room, except its owner [...].[205]

Here the narrator's perspective – with his self-correcting, self-interrupting voice ('there stood a desk, but bare, except') is the only accountable for the identification of the objects on the desk as the 'useless presents' from Mrs Bonner, and for the insight into the scarce inclination of Mr Bonner for study (highlighted by the pun that all is disposed *for* study, but nobody is actually disposed *to* study). Voss does not know such information, nor would Mr Bonner consider the presents from his wife as 'useless' - or himself as an ignoramus. This is a case of 'zero focalisation' in which the narrator, with its own linguistic variety, mediates the encounter with the character. Other examples of 'zero focalisation' regard the passages where the narrator uses proleptic insights à la Jane Austen to create an ironic distance from bourgeois, 'materialistic' characters, or when it provides comments which are not strictly 'necessary' to the story, but which are meant to provide guidance to the reader.[206] Here are some examples:

> [Belle Bonner] was still quite unformed and breathless. She was honey-coloured, but rather thick about the throat. These characteristics, together with an excellent constitution, Belle Bonner would pass on to her many descendants, for the creation of whom she had been purposely designed.[207]

> [Lieutenant Radclyffe] would thicken later into more or less the same shape as

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[205]White, *Voss*, p. 19.

[206]As Wayne C. Booth pointed out, the narrator as implied author can be a veritable character with distinct personality, and a guide and a friend for the reader. Booth, *The Rhetoric of Fiction*, pp. 264-66.

[207]White, *Voss*, p. 18. Here is a similar example in Jane Austen, *Pride and Prejudice* (Cambridge: CUP, 2006), p. 427:

> Happy for all her maternal feelings was the day on which Mrs. Bennet got rid of her two most deserving daughters. With what delighted pride she afterwards visited Mrs. Bingley, and talked of Mrs. Darcy, may be guessed. I wish I could say, for the sake of her family, that the accomplishment of her earnest desire in the establishment of so many of her children produced so happy an effect as to make her a sensible, amiable, well-informed woman for the rest of her life; though perhaps it was lucky for her husband, who might not have relished domestic felicity in so unusual a form, that she still was occasionally nervous and invariably silly.

> the man who was to become his father-in-law, which perhaps was the reason why Belle Bonner loved her Tom.[208]
>
> The beautiful, but rather tentative young girl of that evening in her smouldering, peacock dress, and the passionate but bewildered soul of the woman that had flapped and struggled in the dark garden in its attempt to rescue (let us not say: subdue) were being disposed by a clumsy contentment of the flesh.[209]

These passages allow us to evaluate the variety of the narrative voice as standard and socially closer to (1) than to (2). The temporal dimension of the narrative voice is not disclosed, but its tone expresses a 'camp' condescension which reveals a somewhat grim sense of the futility of maintaining the snobbery and prudishness of the 'Home' country; as critics pointed out, this aspect makes the narrator's voice ultimately more comparable to the satirical remarks of the Australian comedian Barry Humphries than to Jane Austen's narratorial commentary.[210]

The switch to focalised perspective, on the other hand, is used to bring the motives of certain characters closer to the reader.[211] This happens especially for Voss and Laura, as when in the first chapter their background stories are traced through narrated monologue/stream of consciousness passages,[212] or when Voss's feelings for Laura are narrated through a stream of (un)consciousness occurring in a dream.[213] In this case, perspective becomes unmediated and subjective, with the use of modernist technical solutions to render the thoughts of the characters. Below is an example where Laura's remembered childhood thoughts are rendered in modernist fashion:

> Already she herself was threatening to disintegrate into the voices of the past. The rather thin, grey voice of the mother, to which she had never succeeded in attaching a body. She is going, they said, the kind voices that close the lid and arrange the future. Going, but where? It was cold upon the stairs, going down,

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[208]White, *Voss*, p. 17.

[209]White, *Voss*, p. 91.

[210]The analogy with Barry Humphries (born in 1934 and so younger than White) was pointed out by Beston, who claimed that both White's and Humphrey's satire are 'a product of the same society in those slower-moving times'. According to Beston, 'Jane Austen, by being satirical towards her characters, effectively eliminates the element of passion in their love stories, but White goes further than Austen: he is sarcastic and at times even belittling [...]'. See Beston, *Patrick White Within the Western Literary Tradition*, pp. 20, 247.

[211]As Wayne C. Booth suggests, authorial silence can have the specific function of controlling sympathy in pleading the cause of a character: in certain passages of particular dramatic intensity, the presence of both the character and a collaborating 'I' would risk sentimentality and weaken the reader's response. Booth, *The Rhetoric of Fiction*, pp. 274-84.

[212]See White, *Voss*, pp. 9-10, 12-14.

[213]White, *Voss*, pp. 187-88.

> down, and glittering with beeswax, until the door opened on the morning, and steps that Kate had scoured with holystone. Poor, poor little girl. She warmed at pity, and on other voices, other kisses, some of the latter of the moist kind. Often the Captain would lock her in his greatcoat, so that she was almost part of him – was it his heart or his supper? – as he gave orders and told tales by turns; all smelled of salt and men. The little girl was falling in love with an immensity of stars, or the warmth of his rough coat, or sleep. How the rigging rocked, and furry stars. Sleeping and waking, opening and closing, suns and moons, so it goes. I am your Aunt Emmy, and this is your new home, poor dear, in New South Wales, I trust you will be happy, Laura, in this room, we chose the curtains of a lighter stuff thinking it might brighten, said the comfortable voice, which smelled beneath the bonnet of a nice carnation soap.[214]

In this example, Laura's thoughts are reproduced directly, ideally without any interference from the narrator (with a certain degree of collaboration from the reader in accepting this type of fictional illusion). The effect is produced mainly syntactically, through the use of elliptical constructions, which create associative leaps between the sentences, while punctuation is in fact not heavily affected except for the suppression of quotation marks, colons and semi-colons. Verbal tenses switch from past to present to convey Laura's voice and the voice of the people surrounding her.

The most complex aspect of *Voss*'s narrator, however, is not the use of focalised perspective and of the 'stream of consciousness'. Rather, it is the use of gradations between zero focalisation and focalised narration, such as free indirect speech, reported speech or incorporation of direct speech into narration, which insert into the narrator's voice items from the character-related varieties.

Here is an example when the Aboriginal Dugald destroys the precious letters that Voss has entrusted to him:

> With great dignity and some sadness, Dugald broke the remaining seals, and shook out the papers until the black writing was exposed. [...] These papers contained the thoughts of which the whites wished to be rid, explained [Dugald], by inspiration: the sad thoughts, the bad, the thoughts that were too heavy, or in any way hurtful. These came out through the white man's writing-stick, down upon paper, and were sent away. [...] The old man folded the papers. With the solemnity of one who has interpreted a mystery, he tore them into little pieces. How they fluttered. [...] Dugald was sad and still, as the pieces of paper fluttered round him and settled on the grass, like a mob of cockatoos.[215]

This is an example of free indirect speech, a style of third-person narration which uses some of the characteristics of third-person along with the essence of first-person direct speech (here in terms of syntax as well as idiolect, for example in the description of the pen as the 'white man's writing stick'; the use of 'mob' might be related to

[214]White, *Voss*, pp. 12-13.

[215]White, *Voss*, pp. 219-20.

the language of Aboriginal characters, as this word stands for 'a group of animals' not only in Standard Australian English, but also, more specifically, in Aboriginal Australian English).[216] In Genette's words, 'the narrator takes on the speech of the character, or, if one prefers, the character speaks through the voice of the narrator, and the two instances then are merged.'[217] Similarly, Roy Pascal describes this device which mingles, and even fuses, the voice of the narrator with that of the character as a 'dual voice'.[218] It is interesting to note the insertion of the comments 'With great dignity and sadness' and 'With the solemnity of one who has interpreted a mystery', which clarify the value of Dugald's actions and speech. This addition is one of the points where the narrator/implied author wishes to explain his position towards the character, which sounds as an acknowledgement to the problem of the ambiguity for the white settler writer in voicing an Aboriginal character. In section 6.5 we will return to this specific aspect of White's writing, providing more examples and their Italian and French translations.

3.6. Summary

One of the main features of Australian postcolonialism in literature consists in its balancing international cultural influences and publishing trends with its own concerns as a national literary expression. This peculiar configuration suggests that *Voss*'s hybridity was determined by Australian internal dynamics, as well as by external ones concerning its transnational dimension, which include its postcolonial relationship with the UK and its more recent one with the US book market.

In this chapter, the hybridity of the novel was pointed out both extratextually and textually. The extratextual dimension was analysed with reference to the paratexts of the first editions of the novel, which was not published in Australia, but simultaneously in the US and UK. *Voss*'s paratexts have been considered here as forms of intersemiotic and intralingual translation, showing forms of adaptation of the text to an American and extended British readership, including colonies and former colonies.

The linguistic dimension of the novel's hybridity has been analysed in terms of culture-specific lexical items and language varieties. The hybridity of culture-specific

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[216] See item 6a of the entry 'mob' in *Oxford English Dictionary Online*, online edition accessed from Trinity College Dublin on 14 September 2013, and Butcher, 'Linguistic Aspects of Australian Aboriginal English', p. 639.

[217] Genette, *Narrative Discourse: an Essay in Method*, p. 174.

[218] According to Roy Pascal, Flaubert was the first to be consciously aware of free indirect speech as a narrative technique, although Goethe and Jane Austen had already shown an understanding of it in terms of a consistent usage. Roy Pascal, *The Dual Voice, Free Indirect Speech and its Functioning in the Nineteenth-Century European Novel* (Manchester: Manchester University Press, 1977), p. 34.

lexical items was related to the fact that they manifest a variety of cultural experiences, from the British colonisers' first encounter with the country, to other experiences, sometimes Aboriginal, sometimes North-American. On the other hand, the hybridity of language varieties was especially evident in the voice of the narrator, whose rapid shifts of point of view and incorporation of the character-related varieties were related to the writer's attempt to interact with the Australian community. The chapter concluded that, while paratexts are elements adapting the text to its transnational readership, culture-specific lexical items and language variance might require an adjustment from an English-speaking non-Australian readership in terms of intralingual translation. The analysis announced some of the main problems and challenges that arise also in interlingual translation.

4

Paratexts of the Italian and French Editions

This chapter explores the relationship between source text/culture and target text/culture, and the question of the translation of *Voss*'s culture, through the paratexts which surround and introduce to the French and Italian translations.

As we suggested in 2.4, paratexts can be considered as integral parts of the translation process, and have been classified as such by Peeter Torop, who – in the wake of Jakobson – has proposed an enlarged notion of translation which encompasses all intralinguistic, interlinguistic, extralinguistic and intersemiotic processes that produce a 'metatext' from a 'prototext'.[1] This perspective will help us to judge the translation shifts analysed in chapters 5 and 6 within a broader context, which takes into consideration, inter alia, paratextual strategies (or lack thereof) used to reduce the translation loss due to cultural distance. This perspective also offers some insights in terms of the translation culture expressed by the paratexts (for example: use of footnotes or lack of them; recognition or invisibility of the translator). Paratexts, however, are primarily interesting here because they offer an explicit commentary by the target culture on the source culture, which often remains implicit in the text of the translation, and can be thus used to formulate some hypotheses on the assumptions on which the source culture has been re-constructed in the target texts, and on the strategies that we will find displayed in those texts.

The chapter is divided into sections which focus on relevant elements of what Genette calls *péritexte* (in English, 'peritext', that is, the elements materially appen-

[1] See section 2.4.

ded to the text). Section 4.1 focuses on series, titles and acknowledgement of the translator; section 4.2 on the blurbs; section 4.3 on book images; section 4.4 on the introduction to an Italian edition published by Utet in 1974; and 4.5 on footnotes.

Some images of the paratexts are displayed at the end of the thesis in Appendix C. Translations into English of the paratexts are provided in brackets or in footnotes. Quotations from the paratexts are taken respectively from the 1965 Italian translation *L'esploratore* by Piero Jahier; the 1967 French translation *Voss* translated by Lola Tranec; and a later 1974 edition of *L'esploratore* by Utet.[2]

4.1. Series, Titles and Translators

As mentioned in the previous chapter, *Voss* was published in Italy in 1965 by Einaudi, and in France in 1967 by Gallimard. Both the Italian and French editions are presented and accepted as translations. The Italian edition is a hardcover which belongs to the series *Supercoralli*,[3] founded in 1948 and devoted to 20th-century novels and short stories, poetry and drama. The French edition belongs to the series *Du monde entier*,[4] specially created in 1931 for foreign, translated literature.

The French edition preserves the original title and states on the book cover 'traduit de l'anglais' (translated from English), while the Italian uses the alternative title *L'esploratore* (The explorer)[5] and bears the original title on the copyright page. The fact that the books are translations from an extra-European, or more specific cultural and linguistic context is, however, not highlighted in the main headings of the book

[2]Patrick White, *L'esploratore*, trans. by Piero Jahier (Torino: Einaudi, 1965); Patrick White, *Voss*, trans. by Lola Tranec (Paris: Gallimard, 1967); Patrick White, *L'esploratore*, trans. by Piero Jahier (Torino: Utet, 1974).

[3]According to the Einaudi website, literatures in English are predominant in this series (more than 50%), followed by French, German, Spanish and South-American literature. See http://www.einaudi.it/ catalogo/ (codMateria)/ D./ (searchSessionPath)/ Narrativa%20Straniera/ (codSercollana)/ SCO/ (searchSessionKey)/ Supercoralli/, accessed on 10 March 2013.

[4]According to the Gallimard website, American authors dominate in this series (one quarter of all titles). English authors are 11%, followed by Italians, South-Americans, Germans and Russians. See http://www.gallimard.fr/Catalogue/GALLIMARD/Du-monde-entier, accessed on 10 March 2013.

[5]According to Genette, the title is a paratext composed of 'title', 'subtitle' and 'genre indication'. Not all titles contain these three parts and in some cases one can take over the others. This might be the case of the Italian edition, which is possibly a genre indication designed to facilitate the Italian reader and to orient his/her interpretation towards certain elements of the story. A further reason might be that proper names in titles are not common in Italian. This observation was made by Umberto Eco, who stated that proper names in Italian titles are a 'handful compared with the legion of Cousin Bettes, Barry Lindons, Armances, and Tom Joneses that people other literatures.' See Gérard Genette, *Paratexts: Thresholds of Interpretation* (Cambridge: Cambridge University Press, 1997), pp. 56-58; Umberto Eco, *Reflections on the Name of the Rose* (London: Secker&Warburg, 1985), pp. 2-3.

covers – and the Italian edition does not even state from which language the novel is translated. This aspect will not change throughout the history of White's printed translations in the Gallimard series *Du monde entier,* but the Gallimard website – an *epitext*[6] in Genette's terminology – allows readers to search through language and nationality of the author, thus highlighting the background of source texts and authors also for translations published decades ago as White's *Voss*, which is classified as a translation 'de l'anglais (Australie)'. Gallimard has shown a progressive change also in the peritextual appraisal of the cultural specificity of the authors writing in English, even when their work is classified as a lower genre: for example, in the *Série noire* the recent detective novel *The broken shore* by Peter Temple (titled in French as *Séquelles*, 2008) displays on the back cover 'traduit de l'anglais (Australie)'. The Einaudi series *Supercoralli*, on the other hand, has not integrated new features in the peritext (even today, the source language of translations is not stated), but the Einaudi website does classify books into languages, which, however, does not allow internal distinctions for the literatures in English.

Another interesting feature of book design is the visibility of the translator, which, as Lawrence Venuti has suggested in *The Translator's Invisibility*, is certainly not a neutral choice, and signals the awareness of the translator's authorship. The French series *Du monde entier* bears the translator's name on the book cover, although in many cases the translator (including *Voss*'s translator Lola Tranec) is not a writer or a visible figure in the target culture,[7] while the Italian series acknowledges the translator only in the copyright page, in spite of the fact that *Voss*'s Italian translator Piero Jahier was not an ordinary professional translator, but a writer-translator.[8] The same downplaying of Jahier's work of mediation later characterises the intro-

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[6]The epitext is formed by the 'distanced elements [...] that, at least originally, are located outside the book, generally with the help of the media (interviews, conversations) or under cover of private communications (letters, diaries and others). See Genette, *Paratexts*, p. 5.

[7]Information about Lola Tranec is scarce. According to the online library catalogue worldcat.org her publications were issued between 1948 and 1999. Most of them are literary translations. Among these are *Lord of the Flies* by William Golding (1956), several works by Pearl S. Buck and *The Nice and the Good* by Iris Murdoch (1970). Several of her translations appeared in the *Du monde entier series.* Tranec also translated a historical essay on war theory (*German Generals Talk* by Basil Henry Liddell Hart, 1949), and she is apparently the author of a manual on childbirth (*Sans douleur; l'accouchement physiologique, expérience, humour et technique*, 1958).

[8]The figure of the Italian translator Piero Jahier (1884-1966) is certainly more complex than that of Lola Tranec. An Italian writer, poet and translator from English, French and (indirectly) Chinese and Japanese, Jahier translated a wide variety of literary and non-literary texts including Claudel's *Partage de midi*; Stevenson's *Treasure Island*; almost the entire oeuvre by Conrad; several works by Graham Green and by the Chinese Lin Yutang (one of the most important figures introducing Chinese culture in the West); he is also the author of a partial, indirect translation from Murasaki Shikibu's *Genji monogatari.* The translation shifts that can be directly related to the personality and literary taste of Jahier will be discussed extensively in Chapter 7.

duction to a new edition published by Utet in 1974, where the book is treated as if it were an original. I will add some further considerations on this issue in 4.4. It should be added that Italian publishing conventions tolerate the exclusion of translators from the title-page, rather more than the practices of French and British publishers.

4.2. Blurbs

The French edition is characterised by a long blurb on the back cover, while the Italian one has a very short blurb on the dust jacket and a longer one on front and back flaps. The blurb on the back cover of the 1967 French edition focuses on the the peculiar 'love-story' between Voss and Laura, highlighting and simplifying those elements of 'grande passion' which had already been selected for the blurbs oandf the American edition.[9] The 'jeune Anglaise' Laura seems to be *Voss*'s protagonist, as the blurb begins and closes on her story (she is named six times, while Voss is mentioned only four times). In the introductory paragraph, her pride and difficult temper are presented as the reasons discouraging her 'prétendants éventuels' (possible suitors). Only in the second paragraph is Voss introduced as a figure of an eccentric matching Laura's qualities. The love between the two is threatened by the dangers of the expedition, which is thus placed on a secondary level, although its existential meaning is alluded to: '[Voss] prétend se découvrir lui-même dans cette expédition' ([Voss] is determined to discover himself in this expedition). Love survives through their letters 'romanesques et tendres'.[10] Interestingly, the French blurb refers to the intertextual resonance of the letters, but downplays what John Beston has termed the 'struggle for dominance', which makes their tone aloof and sometimes even defiant.[11] Interestingly, this is the only reference to genre or to a literary tradition made by the French blurb, which also avoids any reference to the novel's style. In the penultimate paragraph, the remark that Judd, the only survivor of the expedition, 'ne saura pas décrire à Laura l'amour que son chef lui portait' (will not be able to describe to Laura the love that his leader felt for her) is also interesting, because Laura and Judd's meeting in the source text serves more to undermine the idea of a final historical truth on Voss's story than as the final chapter of a love story: in the French paratexts, it is clearly indicated as a link connecting the narrative of Voss

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[9] See section 3.3.

[10] It is very difficult to translate this expression. While the French 'tendre' might be translated with the English 'sentimental', 'romanesque' has several meanings: it means that the letters recall literary models; that they are somehow extraordinary compared to ordinary letters in real life; and that they are romantic. See the entry 'romanesque' in *Trésor de la langue française informatisé* <http://atilf.atilf.fr/>, online reference, accessed 27 June 2013.

[11] See note 178 in section 3.5.

and Laura's romance. Finally, the last 'laudatory assessment'[12] states that this story 'de rare finesse psychologique' (of rare psychological subtlety) is framed in a 'curieuse description de l'Australie de 1845' (a curious description of 1845 Australia), where the adjective 'curieux'[13] denotes the novelty and *étrangeté* of setting and time. This strangeness, however, is not made more explicit.

The blurb of the Italian 1965 edition takes a perspective on the novel which is more comparable to the Eyre and Spottiswoode edition in that it centres on Voss and on the adventurous theme, and it explicitly relates them to a specific literary tradition. The literary forefathers identified by the Italian edition are, however, quite different from those of the British edition. The short blurb at the back of the dust jacket announces that 'L'esploratore Voss appartiene alla famiglia degli eroi di Conrad e di Melville, le cui avventure si chiudono in una favola intensamente emblematica' (The explorer Voss belongs to the family of heroes of Conrad and Melville, whose adventures wrap themselves up in an intensely emblematic fable). This blurb suggests both the novel's tragic sensibility and an attempt at genre classification which places it into the strands of the British/European and American existential or philosophical adventure novel; hence, the word 'favola' [fable],[14] which evokes the mythical (and mythopoeic) aspects of *Voss* (Voss is defined as a hero), clarified by 'emblematica', which suggests that albeit fantastic the story is 'significant' and 'representative' of the human condition. This also explains the title *L'esploratore*, which alludes both to the adventure novel and to its existential, universal scope.

The longer blurb on the flaps provides further insights into the interpretation of the novel. The first paragraph provides the context of the story and some elements of the plot. 1845 Australia is presented as a wild continent characterised by 'deserti inaccessibili e terre calde di furibonda felicità vegetale' (inaccessible deserts and lands of furious vegetable fecundity), 'terre ignote e ignare dell'uomo' (unknown lands, unaware of man) where 'uomini aspri e rozzi – mercanti, galeotti, contadini anarchici, ostinati' (rough and uncouth men – merchants, convicts, anarchic farmers, stubborn men) shape the land with their hard work: 'la aggrediscono, la lavorano con dura, ostile pazienza, inconsapevolmente la maturano' (they attack it, they work it with hard, hostile patience, they unwittingly ripen it). The text suggests an opposition between nature and culture which is only apparent, and which is reconciled by the

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[12] According to Genette, this is one of the main elements composing a 'please-insert' or 'blurb', the others being a descriptive paragraph and a commentary. See Genette, *Paratexts*, p. 107. Here it can be noted that the French paratexts lack a commentary.

[13] See the item 2 B in the entry 'curieux', *Trésor de la langue française informatisé*, accessed 10 April 2013.

[14] The use of the word 'favola' to describe *Voss*'s existential scope and a strong denial that the novel should be read as a 'historical romance' was reconfirmed almost twenty years later by the Italian critic Spinucci. See Pietro Spinucci, *Il verme e la rosa: la narrativa di Patrick White* (Roma: Bulzoni, 1983), p. 49.

morality of farm work. Interestingly, the idea of hostility and aggression towards Australian nature entailing its 'ripening' represents quite a significant departure from the source text, where the idea of reconciliation between man and the land seems to come from an ascetic acceptance of the overwhelming superiority of the land.[15] This aspect is quite interesting because it might represent a form of interference with the moral standpoint of the translator Piero Jahier, as I will suggest in Chapter 7. Here it is sufficient to note that a shift is taking place whereby Voss – 'fantastico' (bizarre), 'astratto' (abstract) and 'estatico' (ecstatic) – is contrasted to the 'rough and uncouth' farm workers more than to the Sydney bourgeois. Urban Australia and Sydney are not mentioned in the blurb, not even in relation to Laura, who is introduced as a parallel character which enlarges sense and dimension of Voss's experience; Voss and Laura's love is based on rare letters, silences and 'angosciate e tenere meditazioni' (anguished and tender meditations), intertwining with the tragic events of an expedition 'colorata di martirio' (tinged by martyrdom), which refers to the religious tones and Christ-like figures of the novel.

The second paragraph focuses on genre. *Voss* is neither a historical novel nor an epic celebration, but – (again, as on the back of the dust jacket) an intensely emblematic fable, with a 'solenne durezza allegorica' (solemn allegorical harshness). The crossing of the Australian continent is not simply a brave attempt, but 'un percorso sacro, una mappa infernale e illuminante' (a sacred path, an infernal[16] and enlightening map), where everything is 'figure' (figures) and 'immagini' (images) – which casts the discourse on the novel in a terminology that recalls Erich Auerbach's Dante criticism. The most evident departure of the Italian paratexts, however, regards *Voss*'s natives: '«uomini neri», i mangiatori di vermi e di visceri crudi, infime e patetiche bestie in forma d'uomo' («black men», who eat worms and raw entrails, lowest and pathetic beasts in the form of men). In section 2.3, we have suggested that this is one of the main elements to consider from a postcolonial perspective, and in section 3.5 we have pointed out that *Voss*'s natives are presented in the source text with respect. The description in the Italian version, on the other hand, equates them to beasts, and can be related to the Eurocentric trope of *Terra australis incognita* expressed in the first paragraph ('terre ignote e ignare dell'uomo'). In 6.4, we will

[15] One of the most significant episodes illustrating a possible reconciliation with the land regards the Sandersons in *Voss*'s Chapter 6. The Sandersons – who are rich landowners and not farm workers – conquer the land through an act of humility (although some critics have criticised this ideological aspect of the novel, pointing out that the narrative of the Sandersons is a romanticised version of a more violent historical truth. See Ruth Brown, 'Patrick White and Australia as Terra Nullius', in *Patrick White Life and Writings* (University of Sterling: Centre for Commonwealth Studies, 1991), pp. 15-16.

[16] Although we might expect such an association in Italian culture, the reference to a Dantean Hell is not made explicit. The first critical text exploring this line of interpretation is Carolyn Bliss, *Patrick White's Fiction: the Paradox of Fortunate Failure* (Basingstoke: Macmillan, 1986).

compare this view with the translation choices employed to describe the language variety of Aboriginal characters.[17]

It is interesting to note a marked difference in tone between the blurb of the French edition, which basically focuses on elements of the plot without referring to any literary tradition (whether British, American or Australian) and the Italian version, which casts its discourse in an erudite, *prosa d'arte* language, and which relates the text to British/European and American strands, but not to any Australian tradition.[18]

4.3. Book Images

The external covers of the two editions are very different. The Gallimard edition is characterised by the standard white cover with red title of the series *Du monde entier*. This cover, which is characterised by a graphic globe-like symbol designed by Georges Guimbertaud, is still used today and does not contain any image or special typographical aspect that can be related to the interpretation of the text (a refusal of decoration which might be an attempt at highlighting the seriousness of the series).[19] The Italian book jacket, on the other hand, is more telling; it uses a male figure, which, together with the title, makes the design less ambiguous as to the novel's main elements of content and genre: for an Italian reader it is immediately evident that the story is about a male explorer. The image is taken from the *Portrait of Petrus Manach* (1901) by Picasso, in which the man's foregrounded figure is similar to the framing and pose of the man in the book cover of the first Eyre and Spottiswoode edition (and later the Penguin edition) of *Voss*, drawn by the Australian painter Sidney Nolan. The type of 'equivalence' established between the two covers seems however more in form than in content, although, according to Mangoni, the paintings chosen for the dust jackets of the Einaudi Supercoralli did not have a merely decor-

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[17]This questionable interpretation is not the only one in *Voss*'s paratextual history. For example, in his 1965 introduction to the Longman edition of *Voss*, Heseltine affirmed that the Aboriginals of the novel are 'people who come out of pre-history'. See Patrick White, *Voss* (London: Longmans, 1965), p. 395.

[18]According to Desmond O'Grady, this tendency was reflected in the Italian reception of *L'esploratore*. The most striking example was offered by the periodical *Tempo Medico*, which praised the novel as the solid and secure achievement of 'other European countries' in the field of the traditional novel. The remark did not simply affiliate White to the British tradition, but it made him British *tout court*. See Desmond O'Grady, *Patrick White's "Voss" in Italy*, in *Age* (Melbourne: 1966), p. 22.

[19]A similarly plain and serious 'White series' was produced by the Translation bureau of the Turkish ministry of education between 1940 and 1966. See Şehnaz Gürçağlar Tahir, 'What Texts Don't Tell: the Uses of Paratexts in Translation Research', in *Crosscultural Trangressions. Research Models in Translation studies II. Historical and Ideological Issues*, ed. by Theo Hermans (Manchester: St Jerome Publishing, 2002), pp. 44–60, (pp. 48-51).

ative function, but were carefully chosen to suggest an interpretation of the book.[20] Petrus Manach (Pedro Mañach) was a Catalan art dealer and not an explorer, and Picasso and Sydney Nolan do not seem to have much in common except that they were painters, thus possibly alluding to the painterly features of the novel. Perhaps what is interesting is that this choice reflects a conscious or unconscious inclusion of White within the European tradition, an interpretation which is made explicit in the 1974 edition of *L'esploratore* with reference to the academic critic John Beston, who strongly argued for White's affiliation to the Western literary canon.

In France, the Gallimard *Du monde entier* edition is still the only available and has not changed its features. In Italy, on the other hand, *L'esploratore* was published again in 1974 by the publishing house Utet. While the cover was of simple green leather with no blurbs, the edition contained an introduction which expressed some elements of evolution of the novel's reception in Italy.

4.4. The 1974 Introduction to *L'esploratore*

The 1965 Italian translation was reprinted in 1974, by Utet (Turin).[21] This edition was prompted by White being awarded the Nobel prize for Literature in 1973 (Nobel winners are published in the series *Scrittori del mondo: i Nobel*), and supplemented Jahier's translation with an introduction to White, and to the Australian background of *Voss*, by the writer and translator Vincenzo Mantovani: the prestigious recognition by the Nobel committee presumably suggested to the publishers that the author and his cultural context might be presented more carefully.[22] Although the publication was prompted by the Nobel prize – i.e. an event external to the target culture – the degree of recognition of Australian culture in Italy was already slightly different compared with 1965: the 70s were marked by a growth in the academic interest in Australian literature[23] (and more generally, in literatures in English), which would

[20] See Luisa Mangoni, *Pensare i libri: la casa editrice Einaudi dagli anni Trenta agli anni Sessanta* (Torino: Bollati Boringhieri, 1999), pp. 454-55 and p. 287.

[21] White, *L'esploratore*. This edition was also published in the same year by Club degli Editori (Milan). Club degli editori is an Italian publishing house founded in the 1960s by Arnoldo Mondadori editore, and specialises in republishing works already published by other publishing houses in economical editions.

[22] The first edition and the two new editions were hardcovers and were not followed by pocket-editions, which according to Genette represent the canonisation of a text – its *ipso facto* transformation into a 'classic' – and its subsequent dissemination in the university market. See Genette, *Paratexts*, pp. 20-21. This function might be said to have taken place in the UK with *Voss*'s Penguin edition.

[23] The first formal teaching of Australian literature was established at Venice University 'Ca' Foscari' in 1972. The appointee was Bernard Hickey, a pioneer of Australian studies in Italy and author of a comparative study which highlighted the common, universal elements shared by the 'canonical' Joyce and the 'peripheral' White, who was thus elevated. See Bernard Hickey, *Aspects of Alienation in James Joyce and Patrick White: a Study*

eventually lead to the foundation of SISA (Italian Society for Australian Studies) in 1979. Still, the change of perspective was confined to academic circles; on this point, the preface comments that before the Nobel prize White was not known in Italy, and that the 1972 Enciclopedia della Letteratura Garzanti did not even acknowledge the existence of 'Australian literature'.[24]

The most evident continuity between the two editions is the fact of maintaining Jahier's version without revisions. The choice of keeping Jahier's version is a sign that either the publishing industry reckoned that the 1965 edition was not too 'old', or that at least the cost-effectiveness of a new translation was too low.[25] The introduction, however, does not mention Jahier or contain any reflection on the translation, although a few select passages are quoted from the translation to support Mantovani's argument.

The first part of the introduction (pp. IX-XIX) focuses on the historical and geographical coordinates of the novel. The introduction opens with a reconstruction of the European discovery and colonisation of Australia, with translated passages from Captain Cook's letters narrating the landing in Botany Bay and Cook's assessment of the differences and similarities between Australia and the Old Continent in landscape (the bay, the hills, the sandy soil),[26] fauna (including birds which are described as identical to the English ones; or kangaroos – looking like hounds and leaping like hares – the icons of the European encounter with Australia) and population (the natives appear to Cook as tall as the Europeans and with straight hair like the Europeans, but shockingly naked and shy and distrustful, though not openly hostile). The quotations from Cook's letters interestingly inscribe the novel both in a historical dimension and in a literary one, as early 19th-century Australian literature developed from reports, letters, journals and memoirs. Travel writing, however, is certainly not an innocent practice in a postcolonial context,[27] and sometimes

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in Correspondences (Roma: Zampini, 1971). On Hickey's role in the dissemination of Australian literature see Brian Matthews, 'Remembering Bernard Hickey', in *Australians in Italy*, ed. by Bill Kent and others (Monash University Publishing, 2008), online version accessed on 26 June 2013.

[24]The 4th edition of the Enciclopedia della letteratura Garzanti acknowledges anglophones literatures and, among them, Australian literature. See *Enciclopedia della letteratura*, 4th edn (Milano: Garzanti, 2011), p. 1380. However, there is no entry on Patrick White.

[25]See 'Retranslation hypothesis' in *Routledge Encyclopedia of Translation Studies*, ed. by Mona Baker and Gabriela Saldanha, 2nd edn (London: Routledge, 2009), pp. 233-36: retranslation does not seem to be mainly driven by the linguistic 'ageing' of translations, but rather by shifts in the ideological context of reception and in the source culture's changing image in the target culture.

[26]There is a passage in *Voss* where Voss compares the sandy soil of Australia to the Mark Brandenburg from where he comes from. See Patrick White, *Voss* (Vintage, 1994), p. 11. *Voss* often offers a *mise en abyme* of the Eurocentric gaze of the settlers on Australia.

[27]See, for example, Mary Louise Pratt, *Imperial Eyes. Travel Writing and Transculturation*

Mantovani seems to endorse a questionable imperial perspective. What is most interesting, however, is that he adopts a somewhat comparable perspective to that of Cook, trying to relate the Australian coordinates to knowledge that might be familiar to an Italian audience – so that Australia is doubly inscribed – first into the British narrative of colonisation – which lurks in the unquestioned assumption that 'Captain Cook discovered Australia' – and then into the more Italian narrative of exploration and discovery. Cook's discovery is thus related to a tradition of exploration going back to Marco Polo – a supporter of the theory of the existence of a *Terra australis nondum cognita* – and to Christopher Columbus. From a geographical perspective the Australian territory is unflatteringly compared to the Italian one:

> La terra alla quale il navigatore inglese Matthew Flinders (che per primo la circumnavigò) diede il nome di Australia era un continente dalla forma piuttosto tozza, con quasi ventimila chilometri di coste poverissime di approdi (tranne che a est e a sud-est) e solo qualche articolazione degna di rilievo. In rapporto alla sua estensione (circa ventiquattro volte l'Italia) l'Australia presentava una ben scarsa varietà di forme e di paesaggi.[28] (p. XVI)

Mantovani expands on specific historical aspects of the Australian settlement which remain implicit in the novel and which might not be familiar to an Italian reader, such as the beginning of the settlement as a convict colony and the social phenomenon of *squattocracy*:[29]

> Nel 1847, quando la popolazione stessa stava per raggiungere il mezzo milione di abitanti, i nove decimi del terreno abitabile erano in possesso di questi coloni detti *squatters*: alcuni di essi avevano più terra di molti principi europei[30] (p. XVIII)

Other historical topics touched upon by Mantovani are the growing urbanisation on the coastal areas (which was ignored by the 1965 edition), and the history of

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(London, New York: Routledge, 1992). Pratt shows that there is a relationship between travel writing and the creation of the domestic subject of imperialism. A similar relationship is produced by cartography, 'a "projection" that reduced *terra incognita* to order, banishing the monsters and converting space into place.' See Peter Wolfe, 'History and Imperialism: A Century of Theory, from Marx to Postcolonialism', *The American Historical Review*, 2, 102 (American Historical Association, 1997), 388–420, p. 409.

[28] 'The land to which the English navigator Matthew Flinders (the first to circumnavigate it) gave the name of Australia was a continent with quite a squat shape, with almost twenty thousand kilometres of coasts which offered very few landing places (except to the east and south-east) and only some mountains worth mentioning. Taking account of its vast size (about twenty-four times bigger than Italy), Australia presented a very scarce variety of forms and landscapes.'

[29] See the discussion on 'squatter' in section 3.4.

[30] 'In 1847, when the population was about to reach half a million people, nine tenths of the habitable terrain was owned by these settlers known as *squatters*: some of them had more land than many European princes.'

the exploration of the Australian outback which culminated with Eyre, Sturt and Leichhardt, the tragic death of the latter being one of the sources of *Voss*'s plot. Curiously, according to Mantovani, Leichhardt was from the 'Czechoslovakian' city of Třebíč, while in fact he was from the Prussian Trebatsch. This slight mistake (we might define it as a before-Wikipedia mistake) is just a minor detail, but from a contemporary perspective it shows the difference in the resources that were available for translators and other cultural agents at the time and today – an aspect which I will also point out with reference to Jahier's 'translation mistakes' in chapter 7.

In the introduction, there is also room for some criticism of the British Empire. Mantovani explains that exploration was given a new impetus by the expansionist logic of the empire, and he criticises certain aspects of the colonial enterprise which translated the same social injustices of the Old Continent into the new one:

> In quegli anni il governo inglese approvò una serie di misure per favorire la colonizzazione. Ma la terra veniva promessa solo a chi aveva i capitali necessari per acquistarla o prenderla in affitto. Per la maggior parte dei nuovi coloni, inglesi e irlandesi che fuggivano la miseria dei loro paesi d'origine, questo era impossibile. Essi dovevano perciò accontentarsi di lavorare per un padrone, in una situazione non molto diversa da quella che avevano lasciato in Europa.[31] (p. XVII)
>
> [...] i coloni inglesi [...] trapiantavano nel nuovo continente la società che avevano lasciato, con gli stessi difetti e le medesime ingiustizie.[32] (p. XVIII)

The parts dealing more specifically with the relationship between colonisers and Aboriginals, however, do not pose the problem of injustice, and they also introduce some Eurocentric stereotypes about the Aboriginals as incapable of exploiting the land they inhabited. Here is an example:

> Il clima poco favorevole (soprattutto l'aridità provocata dalla scarsezza e irregolarità delle precipitazioni atmosferiche e dalla forte evaporazione del suolo) e la presenza di civiltà indigene primitive rivelatesi incapaci, nel corso dei secoli, di modificare in qualche modo l'ambiente, fecero sì che il popolamento del nuovo continente da parte dei bianchi fosse lento e difficoltoso, e si concentrasse prevalentemente in quelle ristrette zone costiere ove le condizioni di vita (clima, accessibilità, risorse naturali) apparivano migliori.[33] (pp. XVI-XVII.)

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[31] 'In those years the English government approved a series of measures to favour colonisation. But the land was promised only to those who had enough money to buy or to rent it. For the majority of the new settlers, English and Irish people who were escaping the poverty of their home countries, this was impossible. So they had to make do with working under an employer, in a situation which was not too different from the one they left in Europe.'

[32] '[...] the English settlers [...] introduced into the new continent the society they had left, with the same flaws and the same injustices.'

[33] 'The unfavourable climate (especially the drought provoked by the scarcity and irregularity of rain and by the heavy evaporation of the soil) and the presence of primitive native cultures who had been incapable, over the centuries, of modifying the environment in

The same attitude had been already observed in the paratexts of the 1965 edition. This aspect is certainly not legitimate, but it can be explained by the fact that a major challenge to Eurocentric and racist tropes would come only in the 1990s, with the postcolonial ideological turn which deepened the inquiry into the complexity of colonial history and into its reflections in literature and reception.[34]

The second part of the introduction (pp. XIX-XXVI) focuses on the literary appraisal of *Voss*. Here there are other interesting continuities with the 1965 edition. For example, the passage from the 1965 blurb containing the idea of the land ripening through the hard work of merchants, convicts and farmers resonates also in the 1974 introduction.[35] Another example is the analogy between White and Melville mentioned in the blurb of the 1965 edition, which is proposed again in the 1974 edition as part of the line of interpretation of the novel focusing on Voss's existential discovery and on the universality of his experience.[36] In this part, Mantovani traces a picture of the novel quoting mainly UK newspaper articles published at the time of the release of the novel in UK and US, such as John Davenport's 'On Size and Greatness', published in the *Observer* on 17 December 1957. Mantovani also expresses a negative judgement on the relationship between Laura and Voss, which is one of the traditional complaints related to the non-realistic elements of the novel, although, in contrast with this opinion, Mantovani also quotes an article from the London Times

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any way, made the white settlement of the new continent slow and difficult, mainly from concentrating on those narrow coastal areas where conditions of life (weather, accessibility, natural resources) appeared better.'

[34]In Italy, the postcolonial shift established in this area of research goes back to the mid-1990s. See Lorenzo Perrona, 'Reflections and Refractions: an Italian perspective on Australian Studies', in *Australians in Italy* (Monash University Publishing, 2008), online version accessed on 26 June 2013. It should also be noted that biased representations of the Aboriginals were still provided at the time by White criticism in English. Here is an example: 'The Aborigines are the one form of humanity which evades the absoluteness of Voss's control. Their existence is purely a passage from moment to moment, hardly directed at all by the conscious will.' William Walsh, *Patrick White – Voss* (London: Edward Arnold, 1976), p. 46.

[35]Here are the two passages:

1965 edition, blurb – 'uomini aspri e rozzi – mercanti, galeotti, contadini anarchici, ostinati' [...] 'la aggrediscono, la lavorano con dura, ostile pazienza, inconsapevolmente la maturano.'

1974 edition, introduction – 'Uomini rozzi e incalliti – mercanti ed ex galeotti, contadini e allevatori – la lavorano con paziente ostinazione. E la terra, inconsapevolmente, matura.' (p. XX)

[36]A similar interest for symbolism and psychology are to be found in later Italian studies as Spinucci, *Il verme e la rosa: la narrativa di Patrick White* and Antonella Riem, *L'universo terra in Voss di Patrick White* (Verona: Edizioni universitarie, 1986). Riem's Jungian analysis, however, introduced a different perspective by shifting the attention to the Australian land as the unifying centre of the different experiences of the characters.

praising this aspect.[37] It is possible that Mantovani's interpretation might have been influenced by the 1965 edition of the novel. As we have seen in 4.2, Laura's narrative occupies a minor position in the paratexts of the 1965 Italian edition (especially compared to the 1967 Gallimard edition where her importance is foregrounded), and it is perhaps possible that Mantovani's opinion might have derived from his reading of Jahier's *L'esploratore,* where, as I will suggest especially in sections 6.1 and 7.3, the narrative of Sydney bourgeois society is placed in a secondary position.

The last part of the introduction focuses on White's reception in Australia and in Italy. Mantovani quotes Edward Kynaston on White's difficulties with the reception of his work in his home country; these difficulties, according to Kynaston, were due to the Australian dislike for exceptional literary figures; Kynaston argued that White's talents had been received abroad more warmly, but Mantovani suggests that White's warm reception abroad is a myth and that, for example, it does not apply to Italy (where his observation remains valid today).[38] The introduction closes with a survey of White's published novels until 1974, which include *The Aunt's Story* (*Mai un passo amico*, 1951), *The Solid Mandala* (*Mandala solido*, 1973) and *The Eye of the Storm* (*L'occhio dell'uragano*, 1974).[39] The first novel by White, *Happy Valley*, was not translated in Italy, but – Mantovani explains – it is available in a French Gallimard edition titled *Eden-ville*, thus suggesting the relevance of publications in French also for an Italian readership. Among White's academic critics Mantovani cites John Beston and the Italian Sergio Perosa, a professor of Anglo-American literature at Università Ca' Foscari and one of the founding fathers of Australian studies in Italy; Perosa established SISA with Claudio Gorlier.

This introduction – which in Genette's terminology we can define as 'allographic'[40]– situated *Voss* in a historical, geographical and cultural context and provided some

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[37]For a survey of White's anti-naturalistic style and a brief account of the early critiques see for example James McAuley, 'The Gothic Splendours: Patrick White's Voss', in *Ten Essays on Patrick White* (Sydney, London: Angus and Robertson, 1970). The interest in the critical appraisal of the relationship between Voss and Laura is documented by Heseltine, who devoted a section of the 1965 annotated Longman edition of *Voss* to the very different evaluation of this aspect by early critics. See White, *Voss*, 1965 Longman edition, pp. 405-06.

[38]According to Lawson, 'the announcement of White's Nobel Prize provided startling proof, not so much of his international recognition but of an extraordinary degree of international ignorance of him and his work. The international press, from tabloids to the cultural monthlies and scholarly quarterlies, produced a plethora of predictable, derivative, superficial, and frequently inaccurate and misguided introductions best characterised by the title of one of them, "Qui est Patrick White?"' Alan Lawson, 'Meaning and Experience: a Review-Essay on Some Recurrent Problems in Patrick White's Criticism', *Texas Studies in Literature and Language*, 2, 21 (University of Texas Press, 1979), 280–95, (p. 281).

[39]See table B.2 in Appendix B.

[40]According to Genette, allographic prefaces are designed to present the text and to recommend it. See Genette, *Paratexts*, pp. 265-67.

lines of interpretation of the novel and of its reception both in the source and target cultures. While some aspects of this text might be corrected or criticised from our contemporary postcolonial perspective, it should be recognised that it was not a superficial approach to the text and it was certainly useful for its intended Italian readership. The only aspect which somehow remains unexplained is that Mantovani himself was (and is) a translator, but he did not comment on the fact that *L'esploratore* was not an original, but a translation, and all the more interesting (and possibly even more valuable for an Italian readership) if we consider that the translator was also a writer. This aspect reconfirms the lack on emphasis on the figure of the translator which was pointed out in section 4.1.

4.5. Footnotes

Footnotes in the two target texts are used in a different way. The French translation shows a certain didacticism in the use of notes, which confirms the idea of a more naive French model reader compared to the source-text model reader, as well as to the Italian one implied by the paratexts. For example, the French text uses most of the notes to explain Voss's German words or expressions (annotated as *en allemand dans le texte*), sometimes even superfluously (see for example 'atheistisch' and 'Atheismus' explained as *athée* and *Athéisme* on p. 92).[41] A quotation from the poem *Abenddämmerung* by Heinrich Heine is left in German as in the source text, but with a note explaining that it is *allemand*; a French interlinear translation of the poem is also provided (p. 84), but the reference to Heine is not pointed out. Some other elements that might be unfamiliar to the French reader are explained, such as 'macassar' (for which a note is inserted to clarify that it is a kind of hair-oil, p. 88). Punning names are also explained when necessary.[42] The French target text subscribes to a conception of translation preceding the 'cultural turn': most of the notes are used to reduce the translation loss from a strictly linguistic point of view, but there is one case in which a note is used to clarify both the linguistic and cultural context of the source text: the note for 'emancipist', which I will analyse in section 5.5.

The Italian text is almost devoid of notes except for two items: one explaining a punning name and one for *brickfielder*, which are analysed in the next chapter. As I will suggest, the Italian text adopts strategies of assimilation or generalisation when dealing with linguistic and cultural gaps. French and German expressions, on the other hand, are left unexplained, as if to suggest that the reader should be able to understand them.

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[41] In a similar way, the 1965 Longman edition of *Voss* provided the translations of Voss's German expressions in an appendix at the end of the book.

[42] For more considerations on the translation of punning names see 5.1.

4.6. Summary

In this chapter, the paratexts of the 1965 Italian edition and 1967 French edition of *Voss* have been analysed. The two editions select and emphasise different aspects of the novel, presumably targeting different model readers. The emphasis of the French blurbs on the motif of the love-story, together with the lack of references to literary genre, or to comparable writers, suggests a relatively naive model reader. This hypothesis is confirmed by a didactic use of footnotes, as, for example, the explanation of Voss's German expressions.

The Italian paratexts display a more complex presentation of the novel, which implies a less naive model reader compared to the French one. An important point of the Italian blurbs is *Voss*'s genre affiliations to the 'existential adventure novel'. This line of interpretation ennobles White by comparing him to European and American models (Conrad and Melville), which are presumably well-known by the model reader, and by suggesting the universal value of Voss's story. As pointed out in section 3.3, universalisation is a strategy which contributes to the creation of a space for the reception of a foreign work, and it had already been used in the novel's UK/US first editions.

While fairly different in the general presentation of the novel and in their model readers, both the Italian and French editions do not particularly highlight the specificity of the novel's Australian background. The 1845 Australian setting is vaguely defined in the French blurbs as 'curious', and it is presented as a secondary aspect of Laura and Voss's romance. The Italian edition describes Australia as exotic, a remark which is related to the adventurous strands of the novel. While a certain degree of selection and adaptation of the source text are understandable and ultimately inevitable, a most questionable aspect of the Italian blurbs is the description of Aboriginals as 'pathetic beasts in the form of men', a remark which represents a striking departure from the ideology of the source text, as well as an explicitly racist and Eurocentric representation of the Australian native population. This aspect can be described as straightforwardly colonising; it is an aspect that should be certainly redressed by a new edition of the novel from a postcolonial perspective.

As we shall see in the next chapters, the interpretation of a source text expressed by paratexts are often mirrored by translation choices, and offer important keys to their understanding. The overlap, however, is not always perfect, as paratexts might select and emphasise certain aspects over others for the sake of advertising.[43] A separation between translation and paratexts might also be produced because the two are distant in time. As pointed out in section 4.4, this is the case of the introduction to a later 1974 edition of the 1965 Italian translation. This edition

[43]Quoting Claude Duchet, Genette observes that two sets of codes are blended in the paratexts: 'the social code as it pertains to advertising, and the codes producing or regulating the text.' See Genette, *Paratexts*, p. 2.

featured a more accurate and detailed presentation of the novel compared to the previous edition; this change was related to a growing Italian interest in Australian literature in mid-1970s Italy, as well as to the more prestigious international status acquired by White after being awarded the Nobel prize in 1973. It is important to note, however, that some Eurocentric tropes about Aboriginals are present in this edition too.

5

Culture-Specific Lexical Items in Italian and French Translation

This chapter analyses the treatment of culture-specific lexical items in *Voss*'s Italian and French translations. In section 3.4, the issue of the negotiation of culture-specific lexical items was posed in intralinguistic terms with reference to a transnational (UK and US) readership. The problem of the translatability of *Voss*'s Australian strand of culture-specific lexical items arises also in the encounter with the Italian and French target cultures. These, however, must also tackle other issues related to further cultural distance. For example, an 'inherited British' strand of culture-specific items is especially implicated in the translation of the characters' names and titles (section 5.1), as well as in that of other items highlighting the interrelation of the colony to British culture (section 5.2). On the other hand, the 'typically Australian' strand – particularly distant for the Italian and French target cultures of the 1960s – implies a different range of translation problems which are especially related to fauna and flora (section 5.3), geographical references (section 5.4) and social history (section 5.5).

This chapter examines these parameters with the aim of teasing out similarities and differences between the two translations in their degree of knowledge and recognition of the source culture, as well as in terms of strategies adopted for coping with cultural distance. The chapter puts results into perspective by distinguishing choices which are attributable to the better knowledge of the source language and culture on the part of the translator from others marking a difference in the cultural and linguistic resources of the two target cultures at the time of translation.

Quotations from the novels are taken respectively from the 1994 Vintage edition of *Voss*, the 1965 Italian translation *L'esploratore* by Piero Jahier published by Einaudi, and the 1967 French translation *Voss* translated by Lola Tranec and published by Gallimard. Page numbers in brackets refer to these editions.

5.1. Characters: Names and Titles

Proper names assume a great deal of implicit common knowledge between the author and the reader in the source culture. Typically, names show different degrees of accessibility, and their interpretation requires different types of knowledge. For example, names usually reveal aspects of a character such as gender, geographical origin, social and cultural status. Moreover, names in literature are often dense signifiers and allow for an inquiry into symbolic meaning. This section is dedicated to the exploration of these different parameters which are normally investigated by the subdiscipline of onomatology or by manuals of advice to authors.[1] Their relevance, however, needs to be assessed also by the translator.[2] In particular, I will suggest that names in *Voss* are culturally and intertextually connoted, and I will analyse how this aspect, which reconnects White to the Continental and British tradition ((but not exclusively to it), has been dealt in the Italian and French translations. At the end of the section I will also analyse the translation of titles (as 'Mr', 'Mrs', 'Miss'), whose preservation or adaptation contributes to the rendering of the source text's cultural specificity.

In the speech 'In the making', White affirmed that all his novels developed from 'the lives of the characters', possibly splinters of his own complex personality.[3] He did not mention if names contributed to the creation of his characters, or to the structure of his novels. White criticism has found the author's choice of names significant and allusive[4] – all the more in *Voss*, where the problem of the name is heightened by

[1]Onomatology seems to be especially developed in Italy, where this field has been systematically enquired since 1995 by the *Rivista italiana di onomastica*, published by Società editrice romana. Among bodies of advice to authors, a handbook tackling the problem of naming characters is David Armstrong, *How Not to Write a Novel* (London: Allison&Busby, 2003), pp. 159-65.

[2]Since Newmark's *Approaches to Translation*, there has been a widespread disposition that names should be transposed unchanged in translation. Tymoczko suggested that names should not be taken as 'islands of repose'; strategies might differ according to the specific culture that a translator is dealing with. See Peter Newmark, *Approaches to Translation* (Oxford: Pergamon, 1981), pp. 70-72 and Maria Tymoczko, *Translation in a Postcolonial Context: Early Irish Literature in English Translation* (Manchester: St Jerome Publishing, 1999), p. 223.

[3]Patrick White, 'In the Making', in *Patrick White Speaks* (London: Jonathan Cape, 1990) p. 21.

[4]In particular, 'Voss' stimulated a variety of different and even extravagant interpretations. For example, Barry Argyle suggested that the character's name in its English pronunci-

the fact that the protagonist's name is also the book title and the first element that starts the reader's interpretative processes. The sound 'Voss' is itself significant: the onomatopoeic [f ɔ s] evokes the almost 'mineral' hardness of the character, a feature which provides proleptic insights into the story:

> mineral forms were an everlasting source of wonder; feldspar, for instance, was admirable, and his own name a crystal in his mouth. If he were to leave that name on the land, irrevocably, his material body swallowed by what it had named, it would be rather on some desert place, a perfect abstraction, that would rouse no feeling of tenderness in posterity and also the subsequent hardnesses that he must face. (p. 41)

The name 'Voss' is also related to the German origin of the character, an aspect which showcases his geographical, cultural, linguistic and psychological difference from the Anglo-Saxon Sydney society with which he interacts. This function might be easily preserved in the French and Italian target cultures, which have a good knowledge of German culture, but do not identify with it; a translation into German would clearly prove more problematic. White commented on Voss's German origins by explaining that his actions were inspired by the Prussian explorer Ludwig Leichhardt, but – more importantly – his personality was possibly a reflection of that of the 'arch-megalomaniac' Adolf Hitler,[5] which throws on the character the light of an obsessed, humourless, Faustian (or even 'Nietzschean') personality.[6] Further observations might be made by what Eco calls a 'model reader of the second

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ation poses the question: *Was ist Voss?*/What is Voss? See Barry Argyle, *Patrick White* (Edinburgh: Oliver & Boyd, 1967), p. 45. This idea was criticised in Irmtraud Petersson, 'New "Light" on Voss: the Significance of its Title', *World Literature Written in English*, 28, 2 (1988), 245–59 (p. 255). Petersson suggested that 'Voss' might be more fruitfully related to the Greek *phos*, the word for 'light', an interpretation which focuses on light imagery in *Voss* as a structural device. The potential of this meaning should perhaps be analysed with special reference to *Voss*'s Greek translation. I asked the Greek translator of *Voss* Vrasidas Karalis about the possible association of 'Voss' to 'phos' in Greek, but he seemed to exclude the existence of any evident connection. Vrasidas Karalis, 'Re: Some questions on your translation of Patrick White's *Voss*', personal communication, 12 November 2012, email.

[5]Patrick White, 'The Prodigal Son', in *Patrick White Speaks* (London: Jonathan Cape, 1990), p. 23. Prof. Peter Arnds suggested to me that an implicit relationship between Voss's name and Hitler's name might be that the etymological meaning of the German name 'Adolf' is 'Father Wolf', and 'Voss' means 'fox' in Low German.

[6]An essay exploring this issue is Ann Maree McCulloch, 'Patrick White's Novels and Nietzsche', *Australian Literary Studies*, 3, 9 (1980), 309–20.

level':[7] As Heseltine noted first,[8] the name Johann Ulrich Voss is intertextual; it is related to that of the German Romantic poet and translator Johann Heinrich Voss (1751–1826), which adds a reference to German Romanticism, reinforced by the presence in the novel's Chapter 4 of the poem *Abenddämmerung* by Heinrich Heine and of a passage from the song *Love's Witchcraft*, a translation from August Bürger's *Liebeszauber*.[9] The translation of this reference into Italian and French is apparently not complicated, as both the Italian and French target cultures are knowledgeable of the Romantic tradition (or at least the postulated 'model reader of the second level' is). However, it should be noted that Australian literature developed from European roots an independent, darker post-Romantic sensibility and tradition, which according to some critics should not be assimilated in translation to European Romanticism.[10]

Another character name combining a suggestion of geographical origin and a metaphoric aura is Brendan Boyle. While the name Brendan is possibly related to his Irish origin, which is suggested by the presence of Irish silver in his house and by other stereotypical elements, such as his 'red-haired children',[11] the homophony of 'Boyle' with 'boil' evokes the unpleasant personality of the character.[12]

Other characters possess descriptive names which are related to their role in the story or to some of their main qualities. For example, the minor figure of Jack Slipper seems to be essentially related to the fact that he is constantly 'slipping' away

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[7] A 'model reader of the second level' is a reader who aims at deconstructing the text's mechanisms to understand how it works. See Umberto Eco, *Six Walks in the Fictional Woods* (Cambridge (Massachusetts) and London: Harvard University Press, 1994), p. 27. On the 'model reader' see also Umberto Eco, *The Role of the Reader: Explorations in the Semiotics of Texts* (London: Hutchinson, 1981), pp. 7-10.

[8] See H.P. Heseltine's introduction to the 1965 Longman edition of Patrick White, *Voss* (London: Longmans, 1965), pp. 392-93.

[9] Another reference to Romantic literature might be to Goethe's epic work *Reineke Fuchs*, which would strengthen the relationship between 'Voss' and 'fox'. See note 5 of this chapter.

[10] One of the first critics pointing out White's dark Romanticism was James McAuley, 'The Gothic Splendours: Patrick White's Voss', in *Ten Essays on Patrick White* (Sydney, London: Angus and Robertson, 1970), p. 41. See also John Lansdown, 'Romantic Aftermaths', in *The Cambridge History of Australian literature* (Cambridge: Cambridge University Press, 2009), pp. 118–36. White's affiliation to this Australian cultural strand was explored in John Docker, 'Patrick White's Australian Literary Context', in *Australian Cultural Elites: Intellectual Traditions in Sydney and Melbourne* (Sydney, London: Angus and Robertson, 1974), pp. 59–76, which I mentioned in section 3.1. For the related translation problems see Denise Formica's analysis in section 2.3.

[11] Patrick White, *Voss* (Vintage, 1994), p. 182.

[12] Also the surname 'Boyle' might be a reference to Ireland through the name of the 17th-century Anglo-Irish natural philosopher, chemist and physicist Robert Boyle, or to the toponym Boyle, Co. Roscommon. Nabokov also used an Irish toponym (Quilty, Co. Clare) for the character of Clare Quilty in his novel *Lolita*, which is almost contemporary with *Voss*, having being published in 1955 in Paris and in 1958 in New York.

from work and duties.[13] The name of Belle Bonner expresses the main quality of this character, which is closely – almost genetically – related to her role (beautiful → healthy → a good child bearer),[14] and Laura's daughter Mercy is literally a fortunate circumstance and a blessing in her life. These examples are typically punning names in the vein of Shakespeare's *A Midsummer Night's Dream*, the comedies of manners of Sheridan and Goldsmith, Balzac, Dickens, Fielding, Jane Austen and George Eliot).[15] However, it remains debatable whether these characters should be equated to the semantic of their name and therefore translated. According to Barthes, it is actually possible that no character is completely reducible to the semantic of his/her name. He suggests that in fact it is quite the opposite: proper names do not reduce characters to a role or a destiny, but represent the qualitative, ineffable core of character identity, which supplements a sum of attributes by a 'precious remainder'. According to Barthes, it is precisely this remainder which creates the illusion of individuality, even when the name is onomatopoeic or highly symbolic.[16] White (and *Voss*'s narrator) seems to endow background characters with a certain degree of freedom, occasionally hinting at other traits that flat or minor characters might have (or might have developed).[17] This aspect might suggest to

[13]Jack Slipper's name also evokes the names 'Jack Whirler' and 'Jack Sneaker' in the collection of essays *The Idler* by Samuel Johnson. See Samuel Johnson, *The Idler. With Additional Essays* (London: printed for the proprietors, by J. Catnach, Alnwick, 1800), online resource accessed from Trinity college library on 3rd July 2013, pp. 63-67 and pp. 35-39.

[14]'She was honey-coloured, but rather thick about the throat. These characteristics, together with an excellent constitution, Belle Bonner would pass on to her many descendants, for the creation of whom she had been purposely designed.' White, *Voss*, p. 18. 'Bonny' is a synonym of 'beautiful', 'occasionally employed, with local or lyrical effect, by English writers.' It often expresses homely beauty. See *Oxford English Dictionary Online* (Oxford University Press, 2013) <http://www.oed.com.elib.tcd.ie/>, online edition accessed from Trinity College Dublin on 5 September 2013. According to Katherine Russo, this sentence expresses the 'white racialisation of Belle Bonner, as the reproductive vehicle of the white nation'. See Katherine Russo, 'On the Ordinariness of White Translations: Translating Racism', in *Global English, Transnational Flows. Australia and New Zealand in Translation*, Tangram edn (Trento: 2012), pp. 59–77, p. 66.

[15]The name of *Voss*'s 'Colonel Featherstonehaugh' is similar to George Eliot's 'Mr. Featherstone' in *Middlemarch*. Also the Australian writer Xavier Herbert mocks certain groups – such as the local officials – by giving them Dickensian names such as 'Pondrosass' for a judge, and 'O'Theef' for a police-trooper. See the list of characters at the beginning of the novel in Xavier Herbert, *Capricornia* (London: [s.n.], 1939), pp. vi-x.

[16]Roland Barthes, *S/Z* (Oxford: Blackwell, 1990), p. 191.

[17]See, for example, Belle reflecting on death in the garden of her parents. White, *Voss*, p. 430. Heseltine is convinced that 'White [...] does not hammer his Sydney citizens flat under the weight of a single-mindedly crushing satire. He is especially prone to allow the women folk their moments of insight, and all are given plenty of room in which to move [...].' See Heseltine's introduction to the 1965 Longman edition of *Voss*, p. 398. Similarly, Kiernan notices that 'Belle is also a discoverer in her own ironically qualified way.' Brian Kiernan, *Patrick White* (London: Macmillan, 1980), p. 62.

translators that they should preserve names. Moreover, not all of *Voss*'s characters have a descriptive name, while in others the suggestion contained in their name is not developed explicitly.[18] In Laura's case, the surname 'Trevelyan'[19] can also be found in Trollope (the characters of Louis and Emily Trevelyan in *He Knew He Was Right*), while the name 'Laura' can be associated to Petrarch's Laura, but a possible reference to these literary characters does not provide any significant element which would give a clue as to Laura's role or to her psychological traits – if we exclude that, like Petrarch's Laura, Laura Trevelyan is Voss's ethereal, chaste beloved, with whom he has little or no personal contact; however, the connection is not strong enough, and it was denied by White himself, who affirmed that Laura's name had no hidden meaning, and it was not related to Petrarch.[20] Whatever the translator's personal intentions, the connection might be hard to avoid evoking in an Italian translation, especially if the translator's strategies tend towards assimilation to Italian culture. Another possible meaning of 'Laura' was suggested by Beston, who associated it with 'Apollo, revealer of truth, whose symbol was the laurel'.[21]

Finally, the names of the two Aboriginal characters Dugald and Jackie are meaningful too. As Eric Cheyfitz pointed out, an important part of the colonial project was to rename the people and places being conquered.[22] As the name of their literary forefather Friday in *Robinson Crusoe*, the names 'Dugald' and 'Jackie' substitute the original names of these Aboriginal characters, revealing the attempt at complete dominance perpetrated by the colonisers. According to Terry Goldie, the name 'Dugald' 'seems absurdly elevated, the remnant of some strange christening by

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[18] According to Spinucci, Palfreyman is to be related (together with Rose and Mercy) to the Medieval allegorical tradition. See Pietro Spinucci, *Il verme e la rosa: la narrativa di Patrick White* (Roma: Bulzoni, 1983), p. 61. Le Mesurier's name, on the other hand, was related by Beston to its meaning 'the measurer', which is 'appropriate to his role as one who gauges what is taking place in Voss's soul'. John Beston, *Patrick White Within the Western Literary Tradition* (Sydney University Press, 2010), p. 211.

[19] Tre- is a common prefix to Cornish names. Perhaps White wished to evoke through names the Australian melting pot. The surname 'Trevelyan' is also the surname of a real historical figure in the history of the Irish Famine, Sir Charles Trevelyan, whose name is preserved in *The Fields of Athenry,* a popular Irish ballad about a man sentenced to transportation to Botany Bay in Australia.

[20] 'A Conversation with Patrick White', *Southerly, Australian Writers in Profile*, 3 (1973), 135–42. Interestingly, however, Laura Trevelyan dresses in shades of green as does Keats's Petrarchan Laura in *Keen, Fitful Gusts are Whisp'ring Here and There*: 'Of lovely Laura in her light green dress, And faithful Petrarch gloriously crown'd.' See John Keats, *The Poetical Works* (Cambridge: Proquest LLC, 1992), electronic resource accessed from Trinity College Dublin on 4 July 2013.

[21] Beston, *Patrick White Within the Western Literary Tradition*, p. 211.

[22] Eric Cheyfitz, *The Poetics of Imperialism : Translation and Colonization from "The Tempest" to "Tarzan"* (New York, Oxford: Oxford University Press, 1991), p. 72.

Source text	Italian target text	French target text
Johann Ulrich Voss	Johann Ulrich Voss	Johann Ulrich Voss
Laura Trevelyan	Laura Trevelyan	Laura Trevelyan
Emmy Bonner	Emma Bonner	Emmy Bonner
Edmund Bonner	Edmund Bonner	Edmund Bonner
Belle Bonner	Bella Bonner	Belle Bonner
Frank Le Mesurier	Frank Le Mesurier	Frank Le Mesurier
Palfreyman	Palfreyman	Palfreyman
Turner	Turner	Turner
Albert Judd	Albert Judd	Albert Judd
Harry Robarts	Harry Robarts	Harry Robarts
Ralph Angus	Ralph Angus	Ralph Angus
Dugald	Dugald	Dugald
Jackie	Jackie	Jackie
Mercy	Misericordia	Mercy (with a note explaining the meaning of the name: 'En anglais: miséricorde. C'est aussi un prénom féminin.' p. 242)
Rose Portion	Rosa Portion	Rose Portion
Brendan Boyle	Brendan Boyle	Brendan Boyle

Table 5.1.: Characters' names

a Scot– or anti-Scot',[23] while 'Jackie is a station black-name of such frequency as to have become generic'.[24] Another aspect related to Jackie's name is that it is a diminutive and, as such, it is associated in English to subordinate social positions. This point was made by Tymoczko with reference to the translation of Irish names for heroes ending with the sound [i], which are assimilated to diminutives in English; hence, they are often associated to a lower status.[25] In *Voss*, on the other hand, the problem is how to convey the colonising aspect of Jackie's name to an Italian and French audience. While the Scottishness of the name 'Dugald' might be possibly clearer to a French and Italian audience, the specific connotations of 'Jackie' are certainly opaque.

Table 5.1 lists the names of *Voss*'s main characters and their translations in the Italian and French target texts.

The French translation preserves all the character's names and it also occasionally explains punning names. 'Mercy' is not the only example in the French text. Other examples which are not listed in the table are the explanations for 'Mr Plumpton'

[23]Terry Goldie, *Fear and Temptation: the Image of the Indigene in Canadian, Australian, and New Zealand Literatures* (Kingston, London: McGill-Queen's U.P., 1989), p. 209.

[24]Goldie, *Fear and Temptation: the Image of the Indigene in Canadian, Australian, and New Zealand Literatures*, p. 209. The guide of Edmund Kennedy, an explorer in Australia in mid-19th century, was called 'Jacky-Jacky'. See Cynthia van den Driesen, *Writing the Nation. Patrick White and the Indigene* (Amsterdam; New York: Rodopi, 2009), p. 32.

[25]Tymoczko, *Translation in a Postcolonial Context: Early Irish Literature in English Translation*, p. 229.

('*plump*: bien en chair', p. 245) and 'Mrs Child' ('*child*: enfant', p. 233). Notes are not used for all the characters with a punning name, but only in passages where the translator judges that the meaning of the name is necessary for the understanding of the sentence. For example, in the case of 'Mercy', the explanation is prompted by the characters' discussion on her name.[26] The problem of the meaning within the name appears to be dealt by the French text in strictly linguistic and sentence-bound terms, but it is consistent. The Italian translation adopts a less clear strategy. Some names are translated, especially suggestive ones as 'Rose',[27] 'Mercy' and 'Belle', which become 'Rosa', 'Misericordia' and 'Bella.' Other instances of adaptation are not strictly motivated by any underlying meaning: for example, the translation of 'Emmy' into 'Emma' is certainly not necessary; another example is the translation of 'Ernest' – a minor character who is named only once in the novel – into 'Ernesto' (p. 69). There is also an isolated case in which the punning name 'Mr Plumpton' is explained in a note (p. 229). The unsystematic tendency of the Italian translation in rendering names is also confirmed by the translation of titles. Titles like 'Mr' and 'Mrs' are translated as 'signore' and 'signora', while 'Miss' is often left untranslated. For example, 'Mr Bonner' and 'Mrs Bonner' become 'signor Bonner' and 'signora Bonner', while 'Miss Belle' and 'Miss Trevelyan' are not always adapted (See, for example, the Italian translation on p. 153). The French translation, on the other hand, preserves original titles consistently. While the use of notes and foreign titles showcases the fact that characters do not belong to the target culture, the Italian translation is less clear on this point. In this respect, Umberto Eco suggested that assimilation can lead to internal contradictions in the target text. In *Experiences in Translation,* he mentions an early example of assimilation of names regarding the Italian version of the American film *Going my Way*; in this film, exported just after

[26] White, *Voss*, pp. 232-33.

[27] 'Rose' is one of the names listed by Tymoczko as semantically relevant in English. Tymoczko suggests that the problem of semantic names in English might be interrogated from the point of view of the power relations that they encode. With specific reference to dominant English culture, Tymoczko suggests that proper names tend to be experienced as semantically opaque:

> Such names as *Heather*, *Dawn*, *Rose*, or *Faith* are exceptions to the rule, as it were, governing the general cultural practice. The gender assignment of most semantically filled English names is no accident; it would seem that semantically filled names have less cultural prestige in English and are as a consequence most often assigned to females who *ipso facto* have less power and prestige than males. Perhaps names with semantic meaning have a pejorative connotation in English-language contexts because they are associated with the naming practices of colonised groups – Native Americans, Africans, Indians, and the Irish themselves, among others – and hence, with lack of power and status. But the associations are possibly much older, perhaps a legacy of the Norman conquest of England. Tymoczko, *Translation in a Postcolonial Context: Early Irish Literature in English Translation*, pp. 232-233.

the war, all the characters had become Italian in translation, making a naïve fourteen-year-old Eco wonder why everybody in the States had Italian names.[28] This effect might be heightened when the process of assimilation is carried out only partially, because it suggests that, while most of the characters belong to another culture, some of them might be of Italian origin. Perhaps the rule of consistency when dealing with the geographical origin of characters is particularly relevant in the case of a scarce or virtually non-existent knowledge of the source text in the target culture. In the recent film *The Girl with the Dragon Tattoo* (2011) by David Fincher – from the novel by Stieg Larsson – the Swedish setting of the novel is translated in the film by the Swedish accents of some of the actors. This choice is justified, however, by the great popularity of the novel, which ensures that the audience does not take these characters as foreigners in Sweden. In the case of the Italian translation of *Voss*, on the other hand, the scarce knowledge of this novel in the target culture, makes the translation of some of the names into Italian a questionable choice, especially because Italian communities do exist in Australia.

5.2. The Empire of Things: Objects of a Colonial World

The presence of a British and European cultural layer in *Voss* is reinforced by culture-specific references evoking the 19th century, which far from providing solely an element of historical colour, identify a very precise cultural substratum which is related to Australian urban, upper-class society. The cultural allegiances of this social class are evoked in *Voss* with reference to deliveries of goods from Europe[29] and other exotic colonies,[30] picnics, weddings, parties, official occasions celebrating 'British-

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[28]Umberto Eco, *Experiences in Translation* (London, Toronto: University of Toronto Press, 2001), p. 23. This is a legacy of the Fascist linguistic purism. Sergio Raffaelli explains that from 1939 publishing houses and writers were asked to italianise or use Italian names for their characters, a practice that had already been established in the cinema since the 1930s. See Sergio Raffaelli, *Le parole proibite* (Bologna: Il Mulino, 1983), pp. 173-74. However, phenomena of italianisation in literary translation precede Fascism and several names which entered early into the Italian textual tradition (as 'Amleto' for 'Hamlet') are still italianised for reasons which are unrelated to Fascism.

[29]For example, the 'shawl' of Mrs Bonner and the 'paisley' of Mrs Palethorpe. See also this passage:

> Then the Palethorpes continued to sip their tea, themselves a superior milky white, like the cups they had brought out from Home. No coarse stuff. They sat and listened to the rather melancholy accompaniment of their stomachs, and were soon walking in the rain in the neighbourhood of Fulham, their spiritual environment. (p. 352)

[30]See note 129 in section 3.4.

ness', and other episodes which exalt the prestige of Great Britain and Europe.[31]

The culture-specific lexis employed to describe the different aspects of such social occasions reveals the dependence of the colony upon 'Home', an aspect which contributes to the construction of the specificity of the text. In table 5.2, I have listed some examples of food and clothes, but also 'brands' of the time as Waterford and Worcester, which show that both the Italian and French translations opt for retaining this aspect. This feature does not necessarily derive from a strategy of enhancement of this cultural strand – or of 'foreignisation' in Venuti's terminology – but may just stem from cultural closeness with *Voss*'s British and European culture. For example, the use of an untranslated 'pudding' is justified by the fact that the form is listed in both Italian and French dictionaries. In French, the form 'pudding' and the adaptation 'pouding' are attested since the 17th century: the word is possibly what Gusmani calls 'prestito di ritorno',[32] in this case from the French 'boudin'.[33] Also in Italian the form is attested in its untranslated form and in the now archaic adaptations 'budino', 'puddingo', 'pudingo', 'podingo', which initially referred to a savoury dish and later to what the OED defines as a 'boiled, steamed, or baked dish made with various sweet or (sometimes) savoury ingredients, added to a mixture typically including milk, eggs, and flour (or other fatty or starchy ingredients such as suet, rice, semolina, etc.), or enclosed within a crust made from such a mixture'.[34] It should be noted that, while on one occasion the word is used in the source text with this specific meaning,[35] in other contexts it is used with the British English meaning of 'dessert',[36] a difference which is clearly identified in both target texts. 'Punch', on the other hand, is adapted in the Italian translation into the naturalised form 'ponce', although 'punch' also exists in the dictionary.[37]

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[31]See, for example, the scene of the official speech of Colonel Featherstonhaugh before the departure of expedition on *Voss*'s pp. 113-14.

[32]A 'prestito di ritorno' is a lexical item which after being borrowed by a foreign language returns to the source language, sometimes with semantic changes. See Roberto Gusmani, *Saggi sull'interferenza linguistica*, 2nd edn (Firenze: Le Lettere, 1986), pp. 117-19.

[33]See 'pudding' in *Trésor de la langue française informatisé* <http://atilf.atilf.fr/>, online reference, accessed 30 September 2012.

[34]See the item II.4.a in the entry 'pudding' in *Oxford English Dictionary Online*, online edition accessed from Trinity College Dublin 30 September 2012 and the item 'pudding' in *Dizionario Treccani* <http://www.treccani.it/vocabolario/>, online reference, accessed 30 September 2012.

[35]'All were soon bursting, but still contrived to stuff down some of the hard puddings that Judd had improvised out of flour and currants, and boiled in water'. White, *Voss*, p. 206.

[36]'Puddings had by this time been brought: brittlest baskets of caramel, great gobbets of meringue.' White, *Voss*, p. 83

[37]See 'punch' in *Dizionario Treccani*, online reference, accessed 30 September 2012. According to Dizionario Battaglia, 'ponce' is a Tuscan adaptation. See Salvatore Battaglia, *Grande dizionario della lingua italiana* (Torino: Unione Tipografico-Editrice Torinese,

Source text	Italian target text	French target text
Worcester cups	(tazzine) Worcester (p. 411)	(une tasse en porcelaine) Worcester (p. 438)
Waterford (salt cellar)	(saliera) Waterford (p. 51)	(salière) Waterford (p. 53)
puddings	dolci (p. 82), puddings (p. 192)	dessert (p. 86), puddings (p. 205)
quince jelly	marmellata di cotogne [quince jam](p. 50)	gelée de coings [quince jelly] (p. 52)
bonnets	cuffia [generic term for headgear tied under the chin, with special reference to feminine night bonnets in the 13-16th century and children's bonnets](p. 13)	capote [feminine headgear, with special reference to the 19th century](p. 12)
barouche	biroccio [regional denomination] (p. 19)	calèche (p. 19)
brougham	calesse (p. 19)	coupé (p. 19)
pelisse	mantello [mantle, cloak] (p. 16)	pelisse (p. 15)
beaver [hat]	berretto di castoro [beaver cap] (p. 26)	chapeau de castor [beaver hat] (p. 26)
high hat	tubino [bowler hat] (p. 99)	chapeau de feutre [felt hat] (p. 105)
punch	ponce [Italian adaptation for 'punch'](p. 290)	punch (p. 310)
luncheon	colazione [breakfast] (p. 50)	repas [meal] (p. 52)
pickles	sottaceti [pickles, with special reference to cucumbers, mushrooms and onions](p. 50)	«pickles» (p. 52)

Table 5.2.: Objects of a colonial world

French culture is part of the European model absorbed by the colonies via the British motherland and an example of this cultural interweaving is 'pelisse',[38] which in late 18th-century France designated a woman's long cloak and which is used in English with the same historical meaning. The word is retained in the French text, where it possibly conveys a historical flavour; in Italian, the word does not exist and it is therefore adapted into a more generic 'mantello'. Generalisation, however, is not the main principle organising the adaptation of this culture-specific strand in the Italian text. In fact, it seems more productive in the French text ('chapeau de feutre' and 'chapeau de castor' for 'high hat' and 'beaver hat'; 'repas' for 'luncheon'), while the strategies of the Italian text are more disparate, admitting naturalisation of the reference ('colazione' for 'luncheon', 'marmellata di cotogne' for 'quince jelly'), which occasionally includes Italian regional denominations of objects ('biroccio'[39] for 'brougham'). 'Berretto di castoro' for 'beaver hat' and 'tubino' for 'high hat' on the other hand, are changes of referent, possibly motivated by misunderstanding. This section shows that the Italian translation is less consistent than the French one in terms of strategies, and it also contains some translation mistakes. It should be noted, however, that in some cases ('bonnets' and 'pelisse') the linguistic resources of French compared to Italian facilitate translation.

5.3. The Australian Environment

References to flora and fauna constitute a significant part of *Voss*'s culture-specific lexical items, which might be scarcely familiar to the Italian and French target cultures and were probably even less so at the time when the Italian and French translations were produced. As we will see below, the target texts respond to these difficulties with a variety of strategies of generalisation and naturalisation, which are employed to bridge the gap between source text and target text reader. Tymoczko insists that shifts should not be regarded as innocent and that translators adopting a postcolonial perspective should pay more attention to the complexities of translating culture. Choices in this sphere are delicate, as they may affect not simply

2000), p. 844. Mario Praz points out that 'punch' in the 1960s was more known (and drunk) in Italy (and especially in Florence) than in Anglo-Saxon countries, where it was somehow considered as a drink of the past. Thus the use of 'punch' in *Voss* would be an evocation of things past, while in *L'esploratore* it might stand for a modern and fashionable drink. See Mario Praz, 'Un limbo del vocabolario e della letteratura', in *Machiavelli in Inghilterra* (Firenze: Sansoni, 1962), pp. 397–413, pp. 409-10. A similar remark regarding the reversed connotations of Scotch and Martini in the British and Italian markets were made in Susan Bassnett, *Translation Studies* (London: Routledge, 2002), pp. 35-36.

[38]See 'pelisse' in *Oxford English Dictionary Online*, online reference, accessed 30 September 2012.

[39]See the entry 'biroccio' in *Dizionario Treccani*, online reference, accessed 30 September 2012.

a certain number of exotic details at the margins of the source text, but possibly also important culture-specific concepts – dense with associations and connotations – which Tymoczko calls the 'signature concepts of a culture'.[40] Vrasidas Karalis, the translator of *Voss* and other works by White into Greek, is particularly aware of this risk. He discusses it with reference to 'bush', a word denoting an internationally known landscape formation (as for example, bog, veldt, maquis or bocage) whose historical connotations might be significantly expanded in a literary text:

> There exist nevertheless key-concepts of the original which remain indecipherable. As an example I mention the crucial term used so frequently throughout White's novel and which signifies the central Australian myth, the bush. First of all there is no bush in Europe. There are forests and woods and steppes but no bush; and I won't delve here into the problem of what the bush is for the city dwellers of Australia. In *Voss* at least, the bush signifies fear, isolation, death. For the bourgeoisie the bush denotes something annoying and evil. 'You will discover a few blackfellers, and a few flies, and something resembling the bottom of the sea,' Voss is told. For Voss, however, the bush is the desert of prophets and the Cross of Christ; the bush for White has a supernatural ring around it—something like the sea for the Greeks. But since there is no word for it in Greek everything is lost [...].[41]

The example of 'bush' shows very well that a further difficulty posed by signature concepts is that they are not static and essentialist elements of a culture, but rather, dynamic ones; they change over time and are 'contingent upon differences in meaning associated with subject positions'.[42] The same dynamic perspective should be adopted when analysing a target culture and its resources. For example, it is interesting to note that, while 'bush' in the 1965 Italian target text was naturalised, it was retained in the 1974 introduction to *L'esploratore* by Vincenzo Mantovani[43] and also in the 1974 Italian translation of Patrick White's *The Eye of the Storm*, where

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[40]Tymoczko, *Translation in a Postcolonial Context: Early Irish Literature in English Translation*, pp. 170-71.

[41]Vrasidas Karalis, 'Some Observations on the Translation and Interpretation of Patrick White's Voss', *Southerly*, 2, 55 (1995), p. 10. I emailed Karalis to ask him about his solutions to the problem of culture-specific lexis. He replied that 'the translation of culture-specific lexis (e.g. local/Australian as "bush", "emancipist", "squatter" or related to British cultural dominance: "pickles", "bonnet", etc) was either periphrastic or paraphrastic: as you notice the word "bush" does not exist in Greek and I could not introduce it: so according to context I used different words for "forest" in Greek (there are at least six).' Vrasidas Karalis, 'Re: Some questions on your translation of Patrick White's *Voss*', personal communication, 12 November 2012, email.

[42]Tymoczko, *Translation in a Postcolonial Context: Early Irish Literature in English Translation*, p. 171.

[43]Patrick White, *L'esploratore*, trans. by Piero Jahier (Torino: Utet, 1974), p. XXII.

it is explained by a footnote.[44] The problem of 'bush' would remain in a contemporary Italian translation in term of its derivatives (in *Voss*: 'bushman', 'bushranger', 'bushland', 'bush grass', 'bush track', 'bush sense', etc), whose relationship to each other and to 'bush' is still difficult to render. The Italian and French translators in the 1960s were possibly in a position which is comparable to that of Karalis: they could not count on their readers' previous knowledge of the Australian specificity or on a previous body of Australian translated literature in which they could find a precedent. Yet what might have changed since the 1960s is not simply the degree of knowledge of Australian culture in Europe, but also translation norms, which might push for a more attentive approach, perhaps in opposition to previous translations.[45]

Table 5.3 lists some examples of terms related to the Australian environment and their Italian and French translations. The definitions of culture-specific words are from the Macquarie dictionary;[46] Italian and French solutions have been checked in the online dictionaries *Dizionario Treccani* and in the *Trésor de la langue française informatisé*, respectively. There are some similarities in the ways in which both translations adapt some words to more familiar realities. For example, a 'cabbage-tree' becomes a palm tree in both versions and a 'wallaby' turns into a kangaroo. 'Pepper trees' and 'tea trees' are translated literally, which entails a change of referents: 'alberi del pepe' and 'poivriers ' suggest a more common *Piperacea* than the polysemic 'pepper tree', while 'alberi del tè' and 'arbres à thé' are identifiable as *Thea* or *Camellia* rather than as an Australian *Melaleauca*. Some terms are preserved ('bunya-bunya'),[47] possibly because the meaning of the term might be inferred from the context.[48]

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[44]Patrick White, *L'Occhio dell'Uragano*, trans. by Paolo Bottala Nordia and others (Milano: Bompiani, 1974), pp. 32-33.

[45]For a discussion on the features of re-translations see 're-translation hypothesis' in *Routledge Encyclopedia of Translation Studies*, ed. by Mona Baker and Gabriela Saldanha, 2nd edn (London: Routledge, 2009), pp. 233-37. See also note 25 in section 4.4.

[46]*Macquarie Dictionary*, ed. by Colin Yallop ([North Ryde, N.S.W.]: Macquarie Library, 2005).

[47]'Bunya bunya', 'coolabah', 'kangaroo' and 'wallaby' are words of Aboriginal origin. According to Ramson, the word 'bunya-bunya' was used during the early days of settlement, but it was obsolete in 1957. See W. Ramson, *Australian English: an Historical Study of the Vocabulary 1788-1898* (Australian National U.P.; Oxford U.P, 1966), p. 115. It was probably used by White to evoke the historical dimension of *Voss*.

[48]This is the passage in which the bunya-bunya is named for the first time: 'When the party had disposed itself in the carriage, and Mrs Bonner had felt for her lozenges and tried to remember whether she had closed the window on the landing, when they had gone a little way down the drive, as far as the elbow and the bunya bunya, there, if you please, was the figure of that tiresome Mr Voss, walking up springily, carrying his hat, his head wet with perspiration.' White, *Voss*, p. 55. The reference becomes clearer on page 210: 'It was afterwards learnt from Dugald that the party was on its way to eat the fruit of the bunya bunya.'

Source text	Italian target text	French target text
bunya-bunya tall, columnar, coniferous tree (*Araucaria bidwillii*)	bunya-bunya (p. 54)	bunya-bunya (p. 56)
bottlebrush a general expression which indicates an Australian plant belonging to the genus *Callistemon*	erica [heather] (p. 64)	une branche fleurie [a flowered branch] (p. 67)
brickfielder a hot, dry wind blowing in the coastal regions from the outback	*brickfielder*, with a translator's footnote (p. 102)	vent [wind] (p. 108)
bush rough, uncleared country in the Australian interior	boscaglia [scrub, wood] (p. 17)	brousse [bush, with special reference to tropical Africa](p. 17)
cabbage tree tree endemic to New Zealand with stout trunk and sword-like leaves *(Cordyline australis)*	palmizio [palm tree] (p. 415)	palmiste [palm tree](p. 442)
coolabahs Australian eucalypts of riparian zones (*Eucalyptus coolabah*)	*coolabahs* (p. 407)	coolabahs (p. 434)
emu large, dark-plumed, flightless Australian bird (*Dromaius novaehollandiae*)	casoaro [cassowary] (p. 405)	émeu (p. 431)
goannas Australian monitor lizards of the genus *Varanus*	lucertole [lizards] (p. 212)	goannas (p. 227)
kangaroo marsupial of the genus *Macropus*	canguro (p. 258)	kangourous (p. 275)
paperbark Australian trees of the genus *Melaleuca* with a papery, often peeling, bark.	cestini di scorza [mistranslation](p. 152)	leucadendrons [it normally refers to plants in the family *Proteaceae*, endemic to South Africa, but here it possibly stands for *Melaleuca leucadendra*, or *Melaleuca leucadendron*].(p. 163)
pepper trees 1. A tree belonging to the South-American genus *Schinus*, characterised by evergreen foliage and bright red fruits: it is grown in subtropical areas as an ornamental. 2. An aromatic shrub or tree of New Zealand (*Macropiper excelsum*), also called *kawakawa*. 3. An aromatic shrub of the genus *Pseudowintera*, also called horopito, which is endemic to New-Zealand. (*Macquarie Dictionary*, ed. by Colin Yallop ([North Ryde, N.S.W.]: Macquarie Library, 2005), p. 1061.)	alberi del pepe [pepper trees, calque](p. 52)	poivriers [pepper trees, with special reference to the family of *Piperaceae*, calque?] (p. 54)
possum Australasian marsupial of the suborder *Phalangeriformes*	opossum [American marsupial of the family *Didelphidae*](p. 406)	opossum [American marsupial of the family *Didelphidae*](p. 432)
tea tree shrub or small tree belonging to the genera *Leptospermum* and *Melaleuca*	alberi del tè [tea trees, with special reference to the genus *Thea* (or *Camellia*)](p. 117)	arbres à thé [tea trees, with special reference to the genus *Thea* (or *Camellia*)] (p. 124)
wallaby Australasian marsupial of *Macropodidae* family which is smaller than a kangaroo	canguro [kangaroo](p. useful18)	kangourou [kangaroo] (p.17)
yams plant belonging to the genus *Dioscorea*	patate dolci [sweet potatoes, American 'yam'] (p. 431)	ignames [yam, plant belonging to the genus *Dioscorea*] (p. 431)

Table 5.3.: The Australian environment

On the whole, the French translation is slightly more effective in conserving cultural specificity. An example is the preservation of 'goannas' vs the Italian 'lucertole' [lizards]. Also the translation of 'bottlebrush' is significant in this sense because, while the Italian translation reduces it to a target text reality (heather), the generalisation in the French text (flowered branch) avoids excessive or contradictory assimilation (for example, heather might not grow in Australia).

The French translations for 'yams', 'bush' and 'paperbark', which are respectively 'ignames', 'brousse' and 'leucadendrons', are particularly related to African realities.[49] The experience of French colonialism is possibly at the origin of this extra-European parallelism in the French text (cf. also 'emancipist' in 5.5), which provides some available lexical resources. The hypothesis of an influence of the African 'parallel' seems to be confirmed by other elements: for example, the translation of 'smoke messages' (p. 180) into 'téléphone de brousse' (p. 188). The expression, similar to 'téléphone arabe'[50], is used in the Sub-Saharian context to refer to non-technological rapid communication. The reference to a telephone inserts an anachronism in the French text, but it is interesting to note that the French translator uses the parallels with the African world beyond strict necessity: 'smoke messages' might have been translated as well with 'signaux de fumée.'[51]

Italian culture is lacking similar resources. Taking again the examples of 'bush', 'yams' and 'paperbark', it is evident that the respective translations suggest both a lack of 'equivalents' and a lack of understanding: 'boscaglia' reduces 'bush' to a European reality; 'yams' is translated as 'patate dolci' (sweet potatoes), which suggests not only a reduction to a more familiar reality, but perhaps also an uncertainty about the reference produced by the fact that American sweet potatoes are also called 'yams';[52] 'paperbark' is not understood by the Italian translator, who hypothesises a reference to baskets made of bark. The only example in the Italian text where the translator shows a clear understanding and interest for transmitting an element of the Australian environment is 'brickfielder', which is unusually left untranslated and explained by a note. It is interesting to note that this word is used in *Voss* to provide a touch of historical colour: it was used in 1830s Sydney to describe a

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[49] See 'igname' and 'brousse' in *Trésor de la langue française informatisé*, online reference, accessed on 25 September 2012. See also 'igname' in *Encyclopédie Larousse* <http://www.larousse.fr/encyclopedie>, online reference, accessed on 25 September 2012. 'Leucadendron' is not included in the TLF or in the Larousse, but the word generally refers to plants in the family *Proteaceae*, endemic to South Africa. Here, however, it might also stand for *Melaleuca leucadendra*, or *Melaleuca leucadendron*.

[50] See 'téléphone' C1 in *Trésor de la langue française informatisé*, online reference, accessed 30 September 2012.

[51] 'Smoke signals', however, is stereotypically associated with American Indians.

[52] See 'yam' 2 in *Oxford English Dictionary Online*, online reference, accessed 25 September 2012.

'southerly buster', but in 1957 it was already obsolete.[53]

This section confirms some of the tendencies pointed out in the previous sections, in particular the inconsistency of the Italian translation compared to the French one, and the presence of mistakes in the Italian text. The resources of French are still superior to the resources of Italian; however, it is so in cultural terms rather than in strictly linguistic ones. The reference to African plants, for example, suggests a familiarity with extra-European realities which might be related to the French experience of colonialism. Further evidence for this hypothesis will be provided in section 5.5.

5.4. Geographic References

Although some critics pointed out a 'vagueness of the geographical details' in *Voss*,[54] further observations might be proposed on this topic. While it is true that references are gradually abandoned as Voss penetrates into the interior of the country and begins his journey in what Laura calls the 'country of the mind', the same lack of location cannot be attributed to the early stages of the expedition and to the parts of the novel set in Sydney. In these parts, geographical references provide the coordinates of the story; moreover, these references trace a historically accurate map of settlement, which includes cities and urban landmarks (Sydney, Newcastle, George Street, Circular Wharf,[55] the Domain), suburbs (Penrith[56], Parramatta,[57]

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[53]See Ramson, *Australian English: an Historical Study of the Vocabulary 1788-1898*, p. 97.

[54]Beston, *Patrick White Within the Western Literary Tradition*, p. 242.

[55]Circular Wharf (more usually, Circular Quay) is a historical area in Sydney, built at Sydney Cove, the site of the landing of the First Fleet in 1788. In the 19th century, Circular Wharf was a crucial trading hub and also one of the visual landmarks of Sydney's urban landscape. Cf. also Joseph Conrad's *The Mirror of the Sea* and the notes 'Well done!', which recall the busy life of the Circular Quay and George Street in 1879. See 'Australia' in *Oxford Reader's Companion to Conrad*, ed. by Owen Knowles and Gene M. Moore (Oxford University Press, 2012), online edition, accessed from Trinity College Dublin on 5 September 2012.

[56]Penrith, named after the English town in 1818, is also an early settlement, about 50 km west of Sydney, at the foot of the Blue Mountains. The cemetery in Penrith mentioned by Laura (p. 82) is likely the historical cemetery of the Anglican St. Stephen's church, consecrated in 1839.

[57]'Parramatta' is the oldest settlement in Australia after Sydney, founded in 1788 and located 24 kilometres west of Sydney. It was called 'Parramatta' in 1791, an adaptation from an Aboriginal name meaning 'Head of the River' and 'Plenty of Eels'. See 'Parramatta' in John Everett-Heath, *The Concise Dictionary of World Place-Names*, 2nd edn (Oxford University Press, 2012), online edition accessed from Trinity College Dublin on 6 September 2012.

and 'Woolloomooloo'[58]) and regions (Darling Downs,[59] Hunter Valley[60]). From a specifically postcolonial perspective, we might note that geographical names derive mostly from English place names and taxonomies, an aspect that appears obvious and 'natural'. Other place names are of Aboriginal origin. As Russo pointed out, while English place names were imposed on 'uncharted' territories in ways which 'naturalised the assumption that Australian place needed to be discovered and mirrored in the English language' [61] Aboriginal place names were not simply added, or acknowledged, but they were appropriated into the Australian English vocabulary, adapted and often misunderstood.[62] Drawing the attention to these details might be especially appropriate in a novel like *Voss*, where the 19th-century linguistic activity of exploring and mapping is explicitly presented as an integral part of the colonial enterprise. Here is an example of Voss and Mr Bonner discussing maps:

> With the elegant but strong paper-knife he began to tap a strip of canvas he had unfolded on the scented leather of his desk.
>
> 'I expect you will consider it imprudent, Mr Voss, if I ask whether you have studied the map?'
>
> Here, indeed, was a map of a kind, presumptuous where it was not a blank.
>
> 'The map?' said Voss.
>
> It was certainly a vast dream from which he had wakened. Even the draper suspected its immensity as he prodded at the coast with his ivory pointer.
>
> 'The map?' repeated the German. 'I will first make it.'

---

[58]'Woolloomooloo' is also an early settlement east of the original settlement of Sydney Town. 1791 recordings of local names assigned to this area the denominations 'Walla-mool', 'Woollamoola' or 'Walla-bah-mulla'. There is, however, dispute about which Aboriginal word the name was derived from, as 'Wallamullah' means 'place of plenty' and 'Wallabah-mullah' means 'young black kangaroo'. See the entry 'Woolloomooloo' in the *Dictionary of Sydney*, http://home.dictionaryofsydney.org/, accessed on 6 September 2012.

[59]The Darling Downs, in south-east Queensland, were one of the first explored and settled areas in Australia. Discovered in 1827, they were named so by the explorer Allan Cunningham after the then Governor of New South Wales, Ralph Darling. The area was settled by squatters in the 1840s and became a pastoral and agricultural region. See 'Darling Downs' in *The Oxford Companion to Australian Literature*, ed. by William H. Wilde and others, 2nd edn (Oxford: Oxford University Press, 2012), online reference, accessed 3 September 2012.

[60]The Hunter Valley is also a historical area, named in 1797 after Governor John Hunter. It is the drainage system of the Hunter river, which flows into the Pacific Ocean about 150 km north of Sydney. See 'Hunter Valley' in *The Australian Oxford Dictionary*, ed. by Bruce Moore, 2nd edn (Oxford University Press, 2004), online edition, accessed from Trinity College Dublin on 5 September 2012.

[61]Katherine Russo, *Practices of Proximity: the Appropriation of English in Australian Indigenous Literature* (Newcastle: Cambridge Scholars, 2010), p. 21. On the relationship between place names and colonisation in Australia see G.W. Turner, *The English Language in Australia and New Zealand* (Harlow: Longman, 1972), pp. 183-201.

[62]See Russo, *Practices of Proximity: the Appropriation of English in Australian Indigenous Literature*, p. 23.

> At times his arrogance did resolve itself into simplicity and sincerity, though it was usually difficult, especially for strangers, to distinguish those occasions.
>
> 'It is good to have a good opinion,' laughed the merchant.
>
> His honest flesh heaved, and himself rather drunken, began to read off his document, to chant almost, to invoke the first recorded names, the fly-spots of human settlement, the legend of rivers.
>
> Mr Bonner read the words, but Voss saw the rivers. He followed them in their fretful course. He flowed in cold glass, or dried up in little yellow pot-holes, festering with green scum.[63]

Another aspect regarding geographical details in *Voss* might be pointed out by looking at some denominations, such as the 'Point' and the 'Cathedral'. As Collier argued for similar references in *The solid mandala*, these forms do not generalise the referent, but are rather implicit forms and are meant to express a subjective connotation about a precise and identifiable reality,[64] which in *Voss*'s case are mainly Sydney urban landmarks. Such references can be more easily grasped by readers acquainted with Sydney history and geography, who will be able to fill in the gaps and make some hypotheses as for the reasons of these shortened forms (for example, familiarity of the characters/narrator with these places, importance in the urban landscape, which makes the reference implicit for an Australian model reader, etc). The guess is certainly more difficult with an increase of the cultural, historical and geographical distance between the text and its readers, as happens in translations. In this case, the presupposition contained in these references might even go unnoticed. A very characteristic example which, however, does not regard Sydney is the use of 'Home' for 'England', which renders very well the colonial dependence of early Australia from the British motherland.[65]

In table 5.4, we can see that both the Italian and French texts use the current adaptations in the respective target languages for 'New South Wales'; according to Newmark, the naturalisation of names of towns and geographical references is old-fashioned;[66] however, in this case it does not interfere with the identification of a specific cultural layer, in a similar way as the translation of names analysed in section 5.1. The names of cities are preserved in both translations. Also the refer-

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[63]White, *Voss*, p. 23.

[64]See Gordon Collier, *The Rocks and Sticks of Words* (Amsterdam and Atlanta: Rodopi, 1992), p. 243.

[65]See item 2 in the entry 'home' in *Oxford English Dictionary Online*, accessed from Trinity College Dublin on 19 September 2013. Turner suggests that in contemporary Australian English 'Home' has a double connotation as it can both indicate Australia and England. See Turner, *The English Language in Australia and New Zealand*, pp. 169-70. In *Voss*, however, it clearly indicates England.

[66]Newmark suggests that 'respect is [now] likely to be shown to any newly-independent country by scrupulously observing the spelling of its name [...].' See Newmark, *Approaches to Translation*, p. 72.

Source text	Italian target text	French target text
Darling Downs, Downs	Darling Downs (p. 34); Dune [calque](p. 22)	Darling Downs (p. 35); Downs (p. 21)
Newcastle	Newcastle (p. 92)	Newcastle (p. 97)
New South Wales	Nuova Galles del Sud (p. 99)	Nouvelle-Galles du Sud (p. 104)
Sydney	Sydney (p. 10)	Sydney (p. 9)
Penrith	Penrith (p. 81)	Penritch [misspelling?] (p. 86)
Hunter Valley	Hunter Valley (p. 33)	Hunter Valley (p. 34)
Botanic Gardens	Giardini Botanici (p. 15)	Jardin botanique (p. 14)
Home	patria [homeland] (p. 15)	mère patrie [motherland] (p. 14)
Point	promontorio ['promontory'] (p. 26)	Point (p. 25)
Cathedral	Cattedrale (p. 26)	cathédrale (p. 26)
Domain	Dominio [calque] (p. 34)	Domaine [calque](p. 35)
Circular Wharf	Molo Circolare (p. 92)	les quais d'embarquement ['embarking quays'] (p. 97)
George Street	George Street (p. 19)	George Street (p. 19)
London river	London River (p. 32)	la Tamise, à Londres ['the Thames, in London'] (p. 32)
Parramatta	Parramatta (p. 44)	Parramatta (p. 46)
Woolloomooloo	Woolloomooloo (p. 116)	Wooloomooloo (p. 124)

Table 5.4.: Geographic references

ence to Penrith is preserved, albeit in the French text it is transcribed as 'Penritch', which is probably a mistake.[67] 'Hunter Valley' and 'Darling Downs' are also preserved, but in the Italian version the shortened version 'Downs' is translated literally into 'Dune', which weakens the relationship of this expression with 'Darling Downs'. Both translations retain the place names of Aboriginal origin, with an adaptation in the spelling of 'Woolloomooloo' in the French text, probably because in French a double 'l' is read [j]. More problems arise when *Voss*'s references are named in subjective or idiosyncratic ways with the aim of highlighting the psychological relationship of the characters with a certain institution. Non-Australian readers will probably be unfamiliar with those references, and will not grasp them unless further information is provided by intratextual elements or by paratexts designed to bridge cultural distance. A very good example is the translation of the highly connoted 'Home', which the Italian target text translates as 'patria' and the French target text as 'mère patrie'. We might consider these solutions as generalisations, as it is not always clear to which 'homeland' the target texts are referring to. Another example is the use of 'Point' and 'Cathedral' without further specifications, which

[67] Cf. also the name of Jim Prentice misspelt as 'Jil Prentice' on p. 54 of the French translation.

suggests the familiarity of the characters (and of the narrator) with those realities, possibly Miller's Point, where free immigrants built their villas from the 1820s,[68] and Saint Mary's Cathedral (this inference is suggested by the fact that Voss walks past the Cathedral and the barracks, possibly the convict barracks close to which the site of the cathedral was built).[69] Another example of subjective rendering is the capitalised 'Botanic Gardens', where capitalisation seems to identify a precise institution – Sydney's Royal Botanic Gardens, founded in 1816 by Governor Lachlan Macquarie – more than generic botanic gardens (and in this way capitalisation also stands for the importance of this institution as a display of civilisation in 19th-century Sydney, as Laura seems to suggest by flatteringly comparing the variety of her uncle's garden to that of the Botanic Gardens.)[70] With reference to *The Solid Mandala,* Collier observes that not all editions preserve capitalisation and, in particular, he draws attention to some deletions in the Viking American edition, which become most harmful when they regard 'potentially nameable public institutions'.[71] Probably, the fact of being able to identify a specific place and the culture-specific values attached to that place is considered less important in the American editions. Not surprisingly, the same happens in translation, where the French text demotes Cathedral into 'cathédrale'[72] and Botanic Gardens into 'Jardin botanique'. 'Point', on the other hand, is left capitalised and untranslated in the French text, but it is generalised in the Italian text into 'promontorio' [promontory]. The Italian text, however, preserves capitalisation in 'Giardini Botanici' and 'Cattedrale'. 'Dominio' and 'Domaine' are calques of 'Domain', a proper name which refers to an open space which adjoins the Botanic Gardens. Also in this case, the translations preserve capitalisation but have the disadvantage of downplaying a precise reference without making it more understandable for the target cultures, where 'Dominio' and 'Domaine' do not evoke any related image or reference, let alone that of a garden or an open space. The example of the American edition of *The Solid Mandala* suggests

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[68]See 'Sydney' in *The Oxford Companion to Australian History*, ed. by Graeme Davison and others (Oxford University Press, 2012), online reference, accessed 4 September 2012.

[69]See White, *Voss*, p. 26. See also the historical timeline in the website of Saint Mary's Cathedral (http://www.stmaryscathedral.org.au), accessed on 4 May 2012. According to the website, the site of the chapel was originally near the convict barracks.

[70]A parallel episode is narrated by Henry Handel Richardson who in *Fortunes of Richard Mahony* makes the character of Mary Mahony exclaim in front of the green fields of Kent: 'Oh, Richard – how pretty! How . . . how tidy! It looks like . . . like' – she hesitated, searching her memory for the trimmest spot she knew; and ended – 'doesn't it? . . . just like the Melbourne Botanic Gardens.' The passage is quoted in Peter Morton, 'Australia's England 1880-1950', in *The Cambridge History of Australian Literature* (Cambridge: Cambridge University Press, 2009), p. 270.

[71]Collier, *The Rocks and Sticks of Words*, p. 243.

[72]It is interesting to note that also the Viking American edition of *Voss* demotes 'Cathedral' into 'cathedral'. See Patrick White, *Voss* (New York: Viking, 1957), p. 22.

that inconsistency about translation and capitalisation of these references might not be necessarily attributed to the translators, but to subsequent editorial revision. Finally, an interesting example is 'London River' for the Thames. In the OED, this denomination is used with reference to the maritime commercial environment, which conveys a particular colour and flavour to the reference.[73] The French text opts for a solution ('la Tamise, à Londres') which makes the reference immediately understandable for the target reader, but loses the specific connotation. The Italian text preserves the original expression, but this comes across more as a case of lexical borrowing for lack of a better solution than as a choice whose effects on the readers are calculated. Both the Italian and French texts avoid providing any further paratextual information about *Voss*'s geography.

This section points out a scarce attention for *Voss*'s geographical context, which was not very well known by the Italian and French target cultures of the 1960s, and which might have benefited from notes, or from a map as those provided in the 1965 Longman edition of *Voss*.

Phenomena of italianisation of names had already been observed in section 5.1 with reference to the characters' names. In the case of geographical references, italianisation does not suggest that the places mentioned might be Italian. It makes them more accessible from a linguistic point of view; however, references themselves are not identifiable any longer, which weakens the relationship of the source text to its specific geographical background.

5.5. People, History and Folklore: a New Identity

The evolution of a distinct Australian social and historical identity from a colonial, mimic 'Britishness' is one of *Voss*'s more markedly postcolonial themes. At the beginning of the novel, Sydney society is rooted in its English identity but is no longer so at the end (the story spans over a period of about twenty years). A dialogue between children in Chapter 14 puts it quite explicitly:

> 'Uggh!' said Mary Hayley. 'Germans!'
>
> 'Do you know any?' asked Mary Cox.
>
> 'No,' Mary Hayley replied. 'And I do not want to. Because I would not like them.'
>
> 'You are the silly one,' Mary Hebden decided.
>
> 'My father says that if you cannot be English, it is all right to be Scotch. But the Irish and everyone else is awful,' said Mary Hayley. 'Although the Dutch are very clean.'
>
> 'But we are not English, not properly, not any more.'

[73] See 'London River' in *Oxford English Dictionary Online*, online reference, accessed 1 October 2012.

> 'Oh, that is different,' said Mary Hayley. 'Yourself is always different.' (p. 397-398)

The formation of an Australian identity is mirrored in culture-specific lexis designating new social figures ('bushrangers', 'graziers', 'emancipists' and 'squatters'), new social practices ('ticket o'leave'), housing ('gunyah'), economic models ('station')[74] and food ('damper'). In table 5.5, I have listed some of the solutions adopted by the Italian and French translations for this specific lexical strand. Both texts adopt a variety of strategies, which range from lexical borrowing to naturalisation of the reference. For example, both texts borrow 'gunyahs', but only the Italian one borrows 'bushranger'. In both translations there are examples of naturalisation – or reduction of the source culture to the parameters of the target culture – such as the use of Italian and French types of bread for 'damper', and more or less appropriate generalisations. For example, the Italian 'affittuari' for 'squatters' suggests that squatters paid a rent on the land on which they were established, while the meaning of 'squatter' which is alluded to in *Voss* might be quite different.[75] The French 'colons' – which might be translated with 'settlers' – might be more suited to describe the condition of 'squatters'[76] and it is also available in Italian ('colono').

The connotations of new social figures as graziers, bushrangers and emancipists, as well as the specific use that *Voss* makes of these terms, cannot be easily expressed within the limits of the text of a translation, and risk to be part of a consistent translation residue when translating the novel into other languages and cultures. Borrowing, as the Italian text does for 'bushranger', is a possible option, provided that the reader can infer the reference or that the knowledge of the extralinguistic reality has been assured in some other way (for example, by definition in a footnote).[77] In the Italian text, the concurrent presence of loan-words and mistakes (in table 5.5, the wrong translations of 'station' and 'station-owner', which imply the presence of a railway), suggests that the former are more likely an expedient rather than a form of attention to the source culture. One of the most interesting example in this section is

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[74] According to Ramson, the word 'station' is closely related to the identity of Australia as a convict colony as it 'meant firstly a government outpost or a place at which convicts were employed or housed.' Ramson, *Australian English: an Historical Study of the Vocabulary 1788-1898*, p. 85.

[75] For a more detailed discussion see section 3.4.

[76] The word 'colon', however, has different meanings in French. It can refer to a person occupying and cultivating a colonised land, or just to a person living in a colony; it might also designate a member of a penal colony. See items B and C in the entry 'colon', *Trésor de la langue française informatisé*, accessed on 6 September 2013. Perhaps in 1967 the word 'colon' might have also evoked the 'colons' of French Algeria.

[77] For a brief account on the advantages and disadvantages of borrowing as a procedure for translating culture see Vladimir Ivir, 'Procedures and Strategies for the Translation of Culture', in *Translation Across Cultures*, ed. by Gideon Toury (Bahri Publications, 1998), p. 36.

Source text	Italian target text	French target text
bushmen people skilled and experienced in travelling through bush country	scorridori di boschi [soldier specialised in missions of incursion and exploration] (p. 407)	broussards [bushmen] (p. 434)
bushranger person living in the bush in the manner of an outlaw, with special reference to 19th-century escaped convicts	*bushranger* (p. 56)	bandit du maquis [outlaw living in the bush, with special reference to the Corsican context] (p. 58)
damper simple kind of bread, traditionally unleavened, baked in the ashes of an outdoor fire	schiacciata [Italian crusty bread] (p. 278)	galette [French flat, round or freeform crusty cakes] (p. 296)
emancipist (servant) convict sentenced and transported to Australia, who had been given a conditional or absolute pardon	(serva) ex deportata (p. 10); (domestica) ex deportata [formerly deported servant] (p. 51)	servante liberée [freed servant](p. 8) with a note: libérée après avoir purgé une peine au bagne [freed after detention in a penal colony]; (leur servante), l'ex-bagnarde [their servant, the former convict](p. 53)
graziers large-scale sheep farmer or cattle farmers	allevatori di bestiame [cattler breeder] (p. 19)	éleveurs [cattler breeder] (p. 19)
gunyahs temporary shelter of the Aboriginals	*gunyahs* (p. 407)	gunyahs (p. 433)
squatters people who settled on Crown land in order to graze livestock, initially without government permission, but later with a licence or lease	affittuari [tenants] (p. 123)	colons [tenant-farmers] (p. 130)
station cattle raising establishment	stazione [station, calque] (p. 121)	domaine [property] (p. 129)
station-owner owner of cattle raising establishment	proprietario di quella stazione [owner of that station, mistranslation] (p. 163)	colon [tenant-farmer] (p. 174)
ticket o'leave permit entitling a convict to live and work as a private individual within a stipulated area until the expiration or remission of a sentence	– Mi son guadagnato il mio rilascio (...) [paraphrase] (p. 427)	«J'ai été libéré...» [paraphrase] (p. 455)

Table 5.5.: People, history and folklore: a new identity

the different treatment of 'emancipist servant' in Italian and French. As we have hypothesised in 5.3, the French experience of colonialism is a resource in the French text which provides a deeper understanding of certain culturally-loaded words; moreover, it also functions as a lexical resource. The French translator seems to recognise the relevance of the word and translates it on page 8 as 'servante libérée' [freed servant], spending a note to specify that in the Australian context this meant 'libérée après avoir purgé une peine au bagne' [freed after detention in a penal colony]; on p. 53 it is translated as 'leur servante, l'ex-bagnarde' [their servant, the former convict]. The choice of the expression 'bagne' and 'bagnarde' seems to link the English and French experiences of colonialism, as 'bagne' usually refers to the overseas French penal colonies where convicts performed penal labour.[78] The Italian translation, on the other hand, provides two generalising expressions: 'serva ex deportata' [formerly deported servant] (p. 10) and 'domestica ex deportata' (p. 51). The choice is justified because further hints about the details of the character's conviction are given in the following paragraphs and in Chapter 4, p. 76. However, 'deportato/a' [deported] are used by the Italian translator to translate both 'emancipist' and 'convict' (for example, on p. 51) and 'deportazione' (p. 22) is used for 'transportation'.

This example of 'quantitative impoverishment'[79] – as Berman would call it – is perhaps not simply a case of stylistic simplification (which, however, is explained by a physiological difficulty in coping with the cultural distance between source culture and target culture), but also of cultural shift: 'deportato/a' can be used with reference to convicts transported to penal colonies, but it is more readily associated with the deportation of the Jews to concentration camps, who are the 'deportati' par excellence in Italian culture.[80] Coincidentally, two major Italian literary texts about the Holocaust, *Se questo è un uomo* and *La tregua* by Primo Levi, were achieving a wide readership at about the time when Jahier was working on his Italian translation of *Voss* (at the end of the 50s and in the early 60s).[81] In this case, the adaptation of a culture-specific element to the target culture encroaches on the lexis of the Italian (and German) Second World War history of persecution. Another interesting example is the translation of 'bushmen'. The French 'broussards' is an expression which can either refer to black Africans living in the bush, or to soldiers

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[78]Cf. 'bagne' in *Trésor de la langue française informatisé*, online reference, accessed 10 September 2012.

[79]Antoine Berman, 'Translation and the Trials of the Foreign', in *The Translation Studies Reader*, ed. by Lawrence Venuti (New York, London: Routledge, 2004), pp. 276–89, pp. 283-284.

[80]See 'deportare' in *Dizionario Treccani*, online reference, accessed 10 September 2012.

[81]The first edition of *Se questo è un uomo* was published in 1947, but the novel reached its success in its 1958 Einaudi edition. Cf. also the title of a public lecture by Primo Levi, *Deportati. Anniversario* (Torino: 1955).

participating to bush expeditions.[82] The Italian 'scorridori', on the other hand, is an archaic expression. According to Treccani, this word goes back to the Middle Ages and the Renaissance, when it originally referred to a soldier who was specialised in missions of incursion and exploration.[83] Emilio Salgari used it as far back as 1898 in *Il corsaro nero* to describe Emilio Roccanera and his fellow pirates,[84] which can make us guess that the translator might have used Salgari here for lack of a better resource, or as a result of a deliberate interpretation of the text. It might be interesting to note that Salgari wrote in the years when Italian colonialism was taking root, but the hypothesis of the Italian translation drawing a parallel between the two colonialisms, as the French translation does, remains unsupported by further evidence. The reference to Salgari might also transport the novel into the realm of the adventure novel, a choice which might be questionable from the point of view of the source culture, but which partially reconnects it to the presentation of the novel featured in the paratexts.[85]

French offers a wider range of resources compared to Italian via the parallel with the French experience of colonialism (the treatment of 'emancipist' being the most overt example of this textual strategy). This section confirms the observations collected in section 5.3. The Italian translation, on the other hand, moves between the two opposites poles of generalisation and specification (italianisation). Also in this section, cultural references in the Italian text are not always understood or mistranslated ('stazione' for 'station').

5.6. Summary

This chapter analysed the translation into Italian and French of *Voss*'s culture-specific lexical items. The analysis pointed out a major difference between the Italian and French target texts in terms of understanding of the source culture, and effectiveness in transmitting its cultural specificity.

The French text showed an overall better understanding of the source language; more specifically, it showed a better understanding of the subsidiary cultures within

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[82] See 'broussard' in *Trésor de la langue française informatisé*, accessed on 13 March 2014. An expression comparable to 'bushmen' is 'coureurs de bois', which in French refers to French-Canadian woodmen venturing into the woods of New France to trade European goods for fur, and to become acquainted with the practices of the Native populations. See item A in 'coureur', *Trésor de la langue française informatisé*, accessed on 13 March 2014.

[83] See 'scorridore' 1 in *Dizionario Treccani*, accessed 10 September 2012. This word is comparable to the English 'berserk'. See *Oxford English Dictionary Online*, online reference accessed on 13 March 2013 from Trinity College Library.

[84] For example, 'scorridore del golfo', 'scorridori del mare' and 'scorridore del mare' in Emilio Salgari, *Il corsaro nero* (Torino: Einaudi, 2000), pp. 34, 51, 58.

[85] See especially section 4.2.

the source culture – both of the British/Continental strand and of the local/Australian one. While the professional skills of the translator are certainly an important factor, the chapter suggested that there are some linguistic and cultural reasons facilitating translation into French. For example, *Voss*'s British/Continental strand is preserved in the French target text for reasons of cultural proximity (which is especially evident in section 5.2 on the 'objects of a colonial world'), while the local/Australian one is received in some cases via the parallel with the French experience of colonialism. This phenomenon was pointed out in section 5.3 for some items of flora, and in section 5.5 with reference to 'emancipist', which is translated by a word evoking the experience of the French colonial penal colonies. When faced with elements lacking equivalence or comparison in the target culture, the French target text resorts mainly to generalisation, although there are also examples in which cultural specificity is reduced to the parameters of the target culture (for example, 'galette' for 'damper' in 5.5).

The Italian translation is less successful in identifying and transmitting cultural specificity. As already observed, this phenomenon is motivated by a relative lack of lexical and cultural resources compared to French, and it results in several translation mistakes. Apart from mistakes, strategies are unsystematic and often contradictory, including, for the same group of items, either complete naturalisation/assimilation to the target culture or preservation of the reference/lexical borrowing, as in the case of characters' names in 5.1 and geographical references in 5.4. While the presence of mistakes suggests that some cases of lexical borrowing might be an expedient for lack of better solutions, other cases ('brougham' in 5.2, or 'bushranger' in 5.5) suggest that such a mixed strategy is deliberate. This hypothesis will be further tested and explored in the next chapter with reference to language varieties.

6

Language Varieties in Italian and French Translation

One of the main challenges posed by translating novels – one which is particularly revealing of a translation's approach towards source text and source culture – consists in the treatment of language varieties and, in particular, of what Berman called the 'superimposition of the languages'; as suggested in section 3.5, this feature is particularly important in *Voss,* as it expresses the novel's representation (and reshaping) of social discourse and power structures.

This chapter analyses the translation of *Voss*'s language varieties into Italian and French according to the classification proposed in section 3.5, which identified in the novel five distinct but interrelated varieties. Section 6.1 analyses the translation of variety (1), the language of characters '*comme il foh*', i.e. the social dialect of 19th-century bourgeois Sydney society, which is modelled on the features of standard British English. Section 6.2 examines the translation of the language of the 'common men' (2), a lower social dialect containing sub-standard forms. Section 6.3 focuses on the rendering of Voss's language (3), which is cultivated, enriched by a semi-philosophical aura, but non-idiomatic. Section 6.4 analyses the rendering of the language of Aboriginal characters (4). The final section 6.5 concentrates on the translation of the narrator's language (5), whose shifts from zero focalisation to focalised perspective entail complex and often rapid changes from the voice of the narrator/implied author to a hybrid voice which incorporates speech and thought patterns of the four character-related varieties.

The comparison of this chapter to the previous one on the treatment of culture-

specific lexical items will offer a more precise account of the differences in the understanding and treatment of the source text and culture displayed by the two translations. The chapter will also point out a major difference between the Italian and French translator in their relationship not only towards the source text and culture, but also towards their task. While the approach of the French translator is strictly professional and, on the whole, preserves the structures of the source text, the approach of the Italian translator introduces some radical shifts in the target text.

Extracts from the novels are taken respectively from the 1994 Vintage edition of *Voss*, the 1965 Italian translation *L'esploratore* by Piero Jahier published by Einaudi, and the 1967 French translation *Voss* translated by Lola Tranec and published by Gallimard. Page numbers in brackets refer to these editions.

6.1. The Language of the '*Comme il Foh*'

The first parameter that we are going to consider is (1), which in 3.5 we called the language of the '*comme il foh*', an expression used by Mrs Bonner to indicate the members of bourgeois society. Variety (1) is a geographical, temporal, social and standard dialect expressing the codes of 19th-century Sydney upper classes, and mainly adhering to the model of standard British English. The preservation of (1) in translation is particularly important as it constitutes the yardstick against which the other character-related varieties – and their different types and degrees of deviation from the standard – can be measured. Below are a few examples in which Laura engages in social conversation, respectively, with Voss in example 1 and with the botanist Palfreyman in example 2 (about an Indian riding-crop). Example 3 and 4, on the other hand, present less socially-coded situations. In example 3, Laura, Belle and Mrs Bonner react to the servant Rose Portion's sudden sickness. In example 4, Mrs Bonner addresses Mr Bonner in a private conversation. In examples 3 and 4, a change in 'field of discourse' might be expected, i.e. a flexible change in the type of interaction expressed by language.[1] In fact, we will not find any significant change of register, as if to suggest that language reflects the type of behaviour that *Voss*'s stiff, over-anxious and aspirational Sydney society is expected to maintain in any circumstance.

EXAMPLE 1

Source text

'It is fine here,' said Voss at last, turning in his chair with the greater ease that wine gives, looking about, through the half-open shutters, beyond which leaves played, and birds, and light, but always returning to the predominant room. [...]

[1]See Basil Hatim and Ian Mason, *Discourse and the Translator* (London, New York: Longman, 1990), p. 48.

'You must see the garden,' Miss Trevelyan was saying. 'Uncle has made it his hobby. Even at the Botanic Gardens I doubt there is such a collection of shrubs. (pp. 14-15)

Italian target text

Si sta bene qui – disse Voss alla fine, rigirandosi nella poltrona col maggior agio che conferiva il vino, guardandosi intorno attraverso le persiane socchiuse, al di là delle quali giocavano foglie, uccelli e luci, ma senza mai sfuggire al predominio della stanza. [...]

– Deve vedere il giardino, – stava dicendo Miss Trevelyan. – Lo zio se ne è fatto una mania. Nemmeno ai Giardini Botanici credo che esista una simile collezione di piante. (pp. 14-15)

French target text

«C'est beau ici», constata Voss, en se retournant sur son siège, avec cette aisance que procure le vin, et il jeta un coup d'oeil dehors, entre les volets, là où voletaient les feuilles et les oiseaux et la lumière, mais son regard revenait toujours à la pièce qui le retenait. [...]

«Il faudra que vous visitiez le jardin, disait Miss Trevelyan. C'est la passion de mon oncle. Je crois qu'on ne trouverez pas une telle variété d'arbustes, même au Jardin botanique.» (pp. 13-14)

EXAMPLE 2

Source text

'It is a pity to use such a thing, and perhaps break it,' Palfreyman said. 'Would it not be seen to greater advantage in a cabinet?' [...]

'It is not of great use,' she said, 'and not of exceptional beauty. I no longer give it much thought, except to bring it. From habit, you know. In the beginning it pleased me because it was something unusual, and foreign. I liked to think I might visit foreign places, such as the one from which my present had come. I would dream about the Indies. Mauritius, Zanzibar. Names should be charms, Mr Palfreyman. I used to hope that, by saying some of them often enough, I might evoke reality.' (p. 106)

Italian target text

–È un peccato adoprare un oggetto simile, e forse romperlo, – disse Palfreyman, – non sarebbe più vantaggioso vederlo in qualche vetrina? [...]

– Non è molto utilizzabile – disse, – e non ha una bellezza eccezionale. Da molto tempo non gli ho dato un pensiero, salvo tirarmelo dietro. Per abitudine. Da principio mi piaceva perché era qualcosa di stravagante e forestiero. Mi piaceva pensare che avrei potuto visitare luoghi stranieri come quello dal quale proveniva il mio dono. Mi piaceva sognare le Indie, l'isola Maurizio, Zanzibar. I nomi dovrebbero essere talismani, signor Palfreyman. Speravo che ripetendoli molte volte avrei potuto evocare la realtà. (p. 104)

French target text

«C'est dommage d'utiliser un objet pareil ; on risque de le briser, fit remarquer Palfreyman. Ne serait-il pas plus à sa place dans une vitrine ?»

«Elle n'est pas très utile et pas non plus d'une beauté exceptionelle. Je n'y pense pas spécialement mais je m'en sers. Au début, elle me plaisait par son exotisme. J'aurais aimé visiter le pays lointain d'où elle venait. Je rêvais des Indes, de l'île Maurice, de Zanzibar. Les noms devraient être des formules magiques, Mr. Palfreyman. J'espérais autrefois qu'en répétant certains noms assez souvant, je parviendrais à faire surgir la réalité.» (p. 110)

EXAMPLE 3

Source text

'Rose, dear! Rose!' called the young ladies, leaping, and kneeling, and slapping the backs of her hands.

'We must burn a feather,' decided Mrs Bonner. [...]

'Rose, dear, please do tell us you are recovered,' implored Belle, who was herself frightened and tearful; she would cry for people in the street who appeared in any way distressed. 'Do stop, Rose!' (pp. 50-51)

Italian target text

– Rosa cara! Rosa! chiamavano le signorine, saltellando, inginocchiandosi, schiaffeggiandole il dorso delle mani.

– Bisogna bruciare una piuma, – decise la signora Bonner. [...]

– Rosa cara, per piacere dicci che ti sei riavuta, – implorò Belle che era anch'essa spaventata e piangente; soleva piangere per chiunque nella via le sembrasse in qualche modo afflitto.

– Falla finita..., Rosa! (p. 50)

French target text

«Rose, chère Rose !» criaient les jeunes filles qui bondirent sur leurs pieds, s'agenouillèrent aux côtés de Rose et lui administrèrent des claques sur les mains.

«Il faut faire brûler une plume», décida Mrs Bonner. [...]

«Rose, ma chère Rose, dis-nous que tu vas mieux», implora Belle effrayée, au bord des larmes. Elle avait la larme facile. «Rose, cesse voyons !» (pp. 52-53)

EXAMPLE 4

Source text

'Mr Bonner,' she now said, seriously, though holding her head upon one side in case she might not be taken so, 'it is but a week, do you realize, to the departure of Mr Voss and his friends. It is only right that you, in your position, and we, naturally, as your family, should celebrate in some way. I have been thinking,' she said.

'Eh?' said her husband. 'I am not interested in that German except in so far as I am already committed. Let the relationship remain plain; it is so distasteful to me. It would be hypocritical to add trimmings, not to mention the expense.' (pp. 77-78)

Italian target text

– Signor Bonner, – disse seriamente, anche se con il capo chino da un lato per evitare di non essere ascoltata attentamente, – non manca che una settimana alla partenza del signor Voss e dei suoi compagni. Non è giusto che tu,

nella tua posizione, e noi naturalmente, come tua famiglia, non solennizziamo l'avvenimento in qualche modo, sono andata riflettendo, – disse.

– Eh? – fece il marito. – Non mi interessa quel tedesco. E mi dispiace di essermi impegnato. Lascia che la conoscenza rimanga banale; mi è così sgradita. Sarebbe ipocrisia dare un ricevimento, per tacere della spesa. (p. 76)

French target text

«Mr. Bonner, dit-elle sérieusement, en penchant la tête de côté pour qu'on ne s'y méprenne pas, savez-vous que le départ de Mr. Voss est dans une semaine à peine. Il serait normal que vous, dans votre position, et nous naturellement, votre famille, célébrions cette occasion. J'y ai pensé.

– Comment ? dit son mari. Cet Allemand ne m'intéresse pas en dehors de ce que je lui ai déjà accordé. Que nos rapports en restent là ; ils ne me sont déjà que trop pesants. Ce serait hypocrite d'y ajouter des fioritures, sans parler de la dépense. (pp. 80-81)

Leaving temporarily aside major mistakes or excisions, such as the French target text's removal of Belle's habit of crying in the street in example 3, I wish to start my analysis from some subtler, grammatical decisions of detail that affect the representation of social discourse. A first general remark which regards both translations is that Italian and French must decide on the use of informal/formal pronouns 'tu'/'Lei' and 'tu'/ 'Vous' when characters are addressing each other. As Jakobson pointed out, 'languages differ essentially in what they must convey and not in what they may convey'.[2] The choice is not expressed in the English pronoun system, but it is an essential point in rendering (1), as it may help to define in the target texts the source text's social hierarchies, the level of formality in the characters' speech and the historical dimension in which the story takes place. In example 1, both the Italian and French texts use the formal 'you' between acquaintances, the Italian opting for the 'Lei' form. One may note that in Italian an archaising use of the pronoun 'voi' is also possible. 'Voi' was used until the 20th century to indicate an intermediate degree of formality between 'tu' and 'Lei'.[3] In 1965 – when the Italian translation was published – the tripartite system 'tu'-'voi'-'Lei' was already obsolete, an aspect which may have been used to translate the temporal distance between the time in which *Voss* was written and its 19th-century setting. This possibility, however, poses the difficulty of distinguishing the relationships which would require 'voi' from those which would require 'Lei', unless 'voi' is adopted instead of 'Lei' as

[2]Roman Jakobson, 'On Linguistic Aspects of Translation', in *Language in Literature*, ed. by Krystyna Pomorska and Stephen Rudy (Cambridge (Mass.), London: Belknap P. of Harvard U.P, 1987), p. 433.

[3]'Voi' is an obsolete form in contemporary standard Italian, but it is still used in regional linguistic varieties of the South of Italy under the influence of dialects. See Luca Serianni, *Italiano: grammatica sintassi dubbi* (Milano: Garzanti, 1997), pp. 185-88.

a generic signal of temporal distance.[4] Moreover, the unsuccessful substitution of 'Lei' with 'voi' during Fascism[5] gave it a marked connotation that was probably still resonant in 1965. Another interesting feature is that both the Italian and French texts show a hierarchical, non-reciprocal use of formal and informal 'you': bourgeois characters use the informal 'you' when addressing servants as in example 3, and servants use the formal 'you' when addressing bourgeois characters. In Italian this choice indicates an asymmetry in social position.[6] The same asymmetry is also used in the French text, in which the couple 'tu'- 'Vous' is used.[7] This aspect remains implicit in the source text, but the choice translates well the world and language of Sydney bourgeois society and its relationship to the other social worlds surrounding it. The suitability of this choice is confirmed in the source text by the fact that, when addressing each other, servants use the masters' titles, while masters use the servants' first names. Example 4 shows that Mrs Bonner addresses her husband as 'Mr Bonner'; this is a historical usage, which suggests the type of verbal formality characterising the relationship between husband and wife in the Sydney higher classes. This form of address poses again a problem of personal pronouns in Italian and French. The French translation opts for 'vous', which imitates a common usage between husband and wife until the 18th century; this form survived at least until the first half of the 20th century in some familiar contexts 'for reasons of affectation and snobism'[8] – a connotation which fits Mrs Bonner very well, both historically and psychologically. The Italian translation resorts to a less evocative 'tu'.

In the French examples there are some minor lexical adjustments, as the use of 'passion' for 'hobby' in example 1. These changes, however, do not affect the variety used by the characters in terms of social, standard and temporal connotations, which are preserved adequately. In example 2 it might be noted, however, that syntax is simplified. While the source text uses a fragmented syntax to reproduce the hesitations which are typical of spoken language, the French target text operates

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[4]This use of 'voi' is a particularly frequent solution in dubbed films with a historical setting. See Serianni, *Italiano: grammatica sintassi dubbi*, p. 188. Two recent examples which might provide a good analogy to *Voss* are *Portrait of a Lady* by Jane Campion (1996) and *Pride and Prejudice* by Joe Wright (2005), which both use 'voi' in their Italian version. However, this is not a necessary rule: the Italian version of *A Room with a View* by James Ivory (1986) uses 'Lei'.

[5]Serianni, *Italiano: grammatica sintassi dubbi*, p. 188. See also Pier Vincenzo Mengaldo, *Storia della lingua italiana. Il Novecento* (Bologna: Il Mulino, 1994), pp. 14-16

[6]A famous Italian literary example of this feature can be found in the 19th-century novel *I promessi sposi*, in which Don Rodrigo uses 'tu' with his servant Griso, while Griso replies with 'Lei'. See examples in Serianni, *Italiano: grammatica sintassi dubbi*, p. 186.

[7]On the French usage of non-reciprocal 'tu'-'Vous' see Catherine A. Maley, 'Historically Speaking, Tu or Vous?', *The French Review*, 5, 45 (American association of teachers of French (University of North Carolina), 1972), 999–1006.

[8]Maley, 'Historically Speaking, Tu or Vous?', p. 1004.

some cuts, as the deletion of 'From habit, you know' and the condensation of the causal dependent clause with two adjectives separated by a comma 'because it was something unusual, and foreign' into 'par son exotisme' [because of its exotism]. Also 'I liked to think I might visit' is slightly simplified into 'J'aurais aimé visiter' [I would have liked to visit]. These choices might be classified into Berman's categories of 'rationalisation' (which consists in rearranging the syntactic structures of the original 'according to a certain idea of discursive *order*')[9] and 'destruction of rhythms'[10] (which reshapes punctuation). According to Berman these changes tend to affect the relative freedom which characterises the sentence structure of the masterworks of Western prose from Balzac to Proust, Joyce and Faulkner. In our specific case, we can note that they affect the source text's attempt at psychological and verbal realism, which makes the description of the characters in the target text less sophisticated than in the source text.

The Italian examples too display a certain reshaping of syntax which is, however, less marked than in the French text. Apart from a few misunderstandings (in example 4: 'E mi dispiace di essermi impegnato' [And I am sorry to have taken a commitment] for 'in so far as I am already committed.'), the main feature which characterises the four examples is the insertion of colloquialisms; this phenomenon is particularly relevant, as it modifies in a significant way the features on which (1) is based. In example 1, 'mania' (for 'hobby') modifies (1), as the word is used in a colloquial register to refer to an excessive or unreasonable enthusiasm.[11] In example 2, 'tirarmelo dietro'[12] (for 'bring it') introduces another colloquial expression. In example 3, 'falla finita' (for 'Do stop') is a familiar expression, especially in the imperative form.[13]

As suggested in section 3.5, one of the features of (1) is that it displays different and well-characterised idiolects which underscore the psychological differences between characters within the same social group. In particular, one of the most important differences regards Laura's distinctiveness from her entourage. Laura's idiolect is enriched with a semi-philosophical depth which places her at the interface between Voss's variety and the more conventional speech of Sydney bourgeois society. Below is an example of how the two translations dealt with this issue. Let us take three

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[9]Antoine Berman, 'Translation and the Trials of the Foreign', in *The Translation Studies Reader*, ed. by Lawrence Venuti (New York, London: Routledge, 2004), pp. 276–89, (p. 280).

[10]Berman, 'Translation and the Trials of the Foreign', p. 284.

[11]See item 1b in the entry 'mania' in *Dizionario Treccani* <http://www.treccani.it/vocabolario/>, online reference, accessed 30 September 2012.

[12]See item 3i in the entry 'tirare' in *Dizionario Treccani*, online reference, accessed 30 September 2012.

[13]See entry 'finire' in *Dizionario Treccani*, online reference, accessed 30 September 2012.

passages: example 5 displays Mrs Bonner's idiolect – with her affected, euphemistic way of talking, ridiculously ennobled by a formulaic use of French – and examples 6 and 7 present Laura's idiolect:

EXAMPLE 5

Source text

'I thought now,' said his judicious wife, 'that we might give a little party, or not a party, something simple, a pair of birds and a round of beef, with a few nice side dishes. And a good wine. Or two. And as for the friends of Mr Voss, I do not intend to invite all and sundry, for some, I understand, are just common men, but one or two who are *comme il foh*, and used to mix with ladies and young girls. Belle has a new dress that nobody has seen, and Laura, of course, can look charming in anything.'[...] (p. 78)

Italian target text

– Ho pensato ora, – seguitò la giudiziosa moglie, – che possiamo dare un ricevimento modesto, e neanche un ricevimento, qualcosa di semplice, un paio di polli e un arrosto di manzo, e qualche buon piatto di contorno. E un buon bicchiere di vino. O due. E quanto agli amici del signor Voss, io intendo invitarli tutti perché alcuni, a quanto vedo, sono uomini piuttosto ordinari, ma uno o due pare che siano *comme il foh*, abituati alla compagnia di signore e signorine. Bella ha un vestito nuovo che nessuno ha visto e Laura fa sempre la sua figura con qualsiasi cosa indosso. (p. 77)

French target text

– Eh bien, je pensais, poursuivit sa femme avisée, que nous pourrions organiser une petite réception, ou même un simple dîner, pas grand-chose : quelques volailles et un rôti avec quelques savoureux hors-d'oeuvre. Et un bon vin. Ou deux. Quant aux amis de Mr. Voss, je n'ai pas l'intention d'inviter le tout-venant, car j'ai entendu dire qu'il y a parmi eux des hommes du commun, mais un ou deux qui sont *comme il foh*[1] et habitués à la société des dames et des jeunes filles. Belle a une robe neuve que personne ne connaît encore et Laura, bien entendu, est charmante quoi que'elle mette.» (pp. 81-82)

[1] En français dans le texte.

EXAMPLE 6

Source text

'Such vitality Belle has,' sighed Una, who was left with that Laura and the foreigner.

'Do you run and jump, Mr Voss?' she inquired with an insipid malice.

'Please?' asked the German.

'I expect he does,' said Laura Trevelyan, 'if the occasion demands it. His own very private occasion. All kinds of invisible running and jumping. I do.'(p. 59)

Italian target text

– Che razza di vitalità ha Bella – sospirò Una che era rimasta con Laura e con lo straniero

– Sapete correre e saltare, voi signor Voss? – indagò con ispida malizia.

– Prego? – domandò il tedesco.

– Penso di sì, – disse Laura Trevelyan, – se le circostanze lo richiedono. Le sue personalissime circostanze. Qualunque specie di corse invisibili e salti. Ci scommetto. (p. 58)

French target text

«Quelle vitalité a Belle! soupira Una qui restait avec cette Laura et l'étranger. Mr. Voss, demanda-t-elle avec une insipide malice, aimez-vous courir et sauter ?

– Je vous demande pardon ?

– Je suppose que oui, dit Laura Trevelyan, dans certaines circonstances. Les siennes propres. Toute sortes de bonds et des courses invisibles. C'est mon cas.» (p. 61)

EXAMPLE 7

Source text

'I would not want,' she began.

The disappearing sand that spurted up from Voss's feet did fascinate.

'What?' Una asked severely.

'I would not want marriage with stone.'

Una's laugh was thin.

Though what she did want, Laura did not know, only that she did. She was pursued by a most lamentable, because so unreasonable, discontent.

'You would prefer sand?' Voss asked.

He stooped and picked up a handful, which he threw, so that it glittered, and some of it stung their faces.

Voss, too, was laughing.

'Almost,' said Laura, bitterly now.

She was the third to laugh, and it seemed with such freedom that she was no longer attached to anyone.

'You will regret it,' laughed Voss, 'when it has all blown.'

Una Pringle began to feel that the conversation was eluding her, so that she was quite glad when the solid form of her mother appeared on the edge of the scrub, ostensibly calling for added assistance with cups and things. (pp. 67-68)

Italian target text

– Io non vorrei, – cominciò.

La sabbia scalciata dai piedi di Voss l'affascinava.

– Cosa? – chiese Una severa.

– Non vorrei desiderare un matrimonio con le pietre.

La risata di Una fu esile.

Laura non sapeva ancora cosa desiderava; desiderava soltanto. Era inseguita dalla più avvilente, perché totalmente irragionevole insoddisfazione.

– Preferirebbe la sabbia?- chiese Voss.

Si chinò, e ne raccolse una manciata che lanciò lontano tanto che scintillò e qualche granello colpì i loro visi.

Anche Voss rise.

– Quasi quasi, – disse Laura, adesso amaramente.

Fu la terza a ridere e con una tale libertà che non parve più legata a nessuno.

– Se ne pentirà, – rise Voss, – quando sarà tutta volata via.

Una Pringle cominciò ad avvertire che la conversazione andava eludendola cosicché fu felicissima quando la solida figura di sua madre comparve sul limitare del bosco ceduo, chiedendo apertamente un aiuto per le tazze e le stoviglie. (pp. 66-67)

French target text

«Je ne voudrais pas...» commença-t-elle.

Le sable soulevé par Voss l'hypnotisait.

«Quoi ? interrogea Una sévèrement.

– Je ne voudrais pas épouser de la pierre.»

Una eut un rire forcé.

Mais ce que'elle voulait, Laura elle même ne le savait pas ; elle le voulait, voilà tout. Elle était hantée par une insatisfaction lamentable, vraiment déraisonnée.

«Vous préférez le sable ?»

Il se baissa et en ramassa une poignée qu'il jeta en l'air où il brilla et quelques grains vinrent leur piquer le visage.

Voss aussi riait.

«Presque», avoua Laura, non sans amertume.

Elle fut la troisième à rire, mais avec une telle liberté qu'elle semblait ne dépendre plus de personne.

«Vous regretterez, dit Voss, quand le vent aura tout emporté.»

La conversation devenait trop difficile à suivre pour Una Pringle, soulagée de voir sortir des buissons la silhouette massive de sa mère qui l'appelait pour aider à mettre le couvert. (p. 70)

In example 5, we can note that both translations maintain part of Mrs Bonner's self-correcting syntax and her 'French' expression. With reference to the latter, translation into French is certainly more difficult; it is solved in the French text by a note preserving the source text's linguistic contrast between English and French. In Italian, the connotation of French as the idiom for rhetorical niceties is certainly helping translation;[14] however, this advantage is partially lost in the Italian version because of the insertion of an idiomatic colloquial expression in 'Laura fa sempre la sua figura',[15] and of the straightforward and unaffected 'un buon bicchiere di vino'

[14]On the aura of elegance that Italy attached to French and English expressions, especially at the end of the 19th century and at the beginning of the 20th century see Bruno Migliorini, *La lingua italiana nel Novecento* (Firenze: Le Lettere, 1990), p. 102.

[15]See item 10 in the entry 'figura' in *Dizionario Treccani*, online reference, accessed 30 September 2012.

[a good glass of wine] for 'a good wine', which changes the psychological connotation expressed by the character's idiolect.[16]

Also in examples 6 and 7 the Italian text is characterised by similar changes. For instance, in example 6, 'razza' (for 'such') introduces a derogatory connotation and it is used in a colloquial register.[17] Moreover, the mistaken 'Ci scommetto' [I bet he does] (for 'I do') is also introducing a slight colloquialism. In example 7, the colloquial 'quasi quasi' for the drier 'almost' suggests a playful tone which is in contrast with the character's bitterness, while the plural 'pietre' for 'stone' deprives the original of its metaphoric aura, which is well understood by Voss, but which startles the socially integrated Una.

When observed at sentence-level, each micro-shift produces only a slight change of tone and register of the source text; taken together, however, these shifts do not simply change the characters' 'field of discourse', i.e. the type of social interaction in which they are involved, making it less formal; rather, they modify (1) more deeply, as the registers used within this variety in the source text are high, even and standard, and colloquial or informal language is never included. As we can see from example 7, comparable changes in the Italian text affect not only the characters' speech, but also the narrating voice. For example, the 'disappearing sand that spurted up from Voss's feet' is intensified and 'lowered' in Italian, where the omission of 'disappearing' (which is omitted also in the French version) and the use of 'scalciata' suggest a more unseemly, almost violent movement.[18] As in the previous examples, the French translation preserves the main features of (1); Laura's idiolectal traits, however, might be partially lost in example 7, where the partitive 'de la pierre' for 'stone' is possibly too concrete to translate her semi-philosophical statement. In this example, the rationalisation of the characters' voice observed in the previous examples is matched by rationalising tendencies which reshape syntax and change concrete details into abstract ones; moreover, clarifying tendencies are implicated in a series of paraphrastic and explicative shifts.[19] For example, the addition of the direct

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[16]Another aspect blurring the psychological relationship between character and narrator in the Italian text is a mistake. 'I do not intend to invite all..' becomes the contrary in Italian: 'io intendo invitarli tutti' [I intend to invite them all]. Here the use of 'io' is implausibly emphatic. It might be a transcription error, which perhaps suggests that Jahier wrote 'non' and had someone else to do his typing.

[17]See item 3 in the entry 'razza', *Dizionario Treccani*, online reference, accessed 30 September 2012.

[18]The verb 'scalciare' is often referred to animals. See the entry 'scalciare' in *Dizionario Treccani*, online reference, accessed 30 September 2012.

[19]According to Berman, clarification is a 'corollary of rationalization'. Although Berman concedes that all translations clarify, he distinguishes between clarification as illumination of elements which are not apparent in the original and clarification as explicitation. While the first one sheds a new light on the source text, the second one is a negative movement from polysemy to monosemy. See Berman, 'Translation and the Trials of the Foreign', p.

object in 'l'hypnotisait' clarifies that the observation regards Laura, and not Una, or the narrator. The conversation 'eluding' Una becomes 'trop difficile à suivre' [too difficult to follow], and the 'solid' form of her mother becomes 'massive' [massive], which reduces a psychological detail to a physical one. The concrete 'cups and things' is changed into an abstract 'couvert' [table setting]. The 'most lamentable, because so unreasonable, discontent' becomes the syntactically simpler 'une insatisfaction lamentable, vraiment déraisonnée'. There are also some cases where the translator substitutes pronouns with nouns ('grains' for 'it'), or adds additional information ('threw' becomes 'jeta en l'air' and 'it has all blown' 'le vent aura tout emporté').

In light of these considerations, the omission of 'ostensibly' (in Italian, it is mistranslated by 'apertamente' [overtly]) does not appear casual, but might well be a form of rationalisation. The fact that Mrs Pringle 'ostensibly' calls for added assistance is not further explained, suggesting a potential which is not exploited in the plot; therefore, this aspect becomes secondary from an interpretative approach focusing on the content of the story rather than on the psychological subtleties of character and narrative voice.

This section has pointed out that in spite of a series of shifts towards rationalisation and clarification, the French translation preserves well the social and standard features which characterise (1) in the source text, while it downplays some of its subtler psychological and idiolectal features. The Italian target text, on the other hand, undermines not only specific idiolects, but also the standard and social features of (1); this type of deformation is due to a series of micro-shifts to lower and conversational registers which insert sub-standard elements and changes of tone (a phenomenon which extends to the treatment of the narrative voice framing the passages of dialogue).

6.2. The Language of 'Common Men'

This section analyses some Italian and French translations of (2) which, as we said, is the language of those whom Mrs Bonner defines as 'common men', i.e. of workers, servants, convicts and former convicts, emigrants and adventurers, who embody the formation of an Australian national identity distinct from the British inherited identity of the higher classes. Below are two examples:

EXAMPLE 1

Source text

'He is restless, though' she continued, brisker, laughingly. 'He is a man. Men know more about things. And want to know more. He has got a telescope to

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look at the stars, and would tell you about them if you asked him; they are no concern of mine. The stars!' She laughed. 'He is a quiet one. But deep. Sits there by the coals, and feels his knuckles. I would never know all what he knows. Nor would not ask. And make things! He can put a gun together, and a clock, only the clock is broke now for good. It was no fault of his; something essential, he says, is missing. [...](p. 146)

Italian target text

- Lui è irrequieto, però, - continuò più disinvolta, allegramente. – Si sa, è un uomo. Gli uomini la sanno lunga. E hanno bisogno di sapere sempre di più. Si è procurato un telescopio per guardare le stelle, e ne parlerà con lei se glielo chiederà: roba che non mi riguarda. Le stelle! – Rise. – È un individuo tranquillo. Ma profondo. Si mette lì seduto accanto alle braci a far crocchiare le nocche. Io non saprò mai quel che sa lui. Né glielo chiederò. E fabbricar tante cose! Può mettere insieme un fucile, un orologio, solo che questa volta è rotto sul serio. Non è stata colpa sua. Qualcosa di essenziale manca, dice lui. [...] (p. 143)

French target text

«Lui, par contre, il a la bougeotte, continua-t-elle d'un ton plus animé, en riant. C'est un homme. Les hommes en savent plus long que nous. Et ils désirent en savoir plus. Il a un téléscope pour observer les étoiles, et il vous en parlerait si vous lui demandiez ; moi ça ne m'intéresse pas. Les étoiles !» Elle rit. «Lui, c'est un homme qui fait point de bruit. Mais il a des sentiments profonds. Il reste là assis près du feu et il serre le poing. Moi, je saurai jamais tout ce qu'il sait. Et je lui demanderai même pas. Et pour bricoler ! Il sait remonter un fusil, et un horloge ; mais l'horloge est cassé pour de bon maintenant ; il parait qu'une pièce indispensable lui manque. [...] (p. 152)

EXAMPLE 2

Source text

'Do you believe in God, Ralph?' asked Turner.

'I should think there are very few individuals so miserable as not to,' answered the upright young man.

Turner might have been rehearsing such a situation all his life.

'I do not believe in God,' he said.

A water was dripping in the silver silence.

'Not in nothing that I cannot touch.'

He gave the quart an angry poke.

'Do you think as Voss was reading my thoughts when he set hisself up? But I was not deceived.'

'Are you not most unhappy?' asked Angus, whom the disclosure had shocked considerably.

'Oh, there is plenty of other things to believe in,' Turner cried, looking in anguish at his friend's face, which, however, avoided him.

'Without dependin' on God, who is the Devil, I would say, to have got us into a mess like this. There!' cried the angry man. 'That is what I think of Mr

Bloomin' Voss!' (p. 256)

Italian target text

– Credi in Dio, Ralph? – chiese Turner.

– Io penso che ci siano pochi individui così infelici da non crederci, – rispose il leale giovanotto.

Turner doveva essersi preparato per una parte simile tutta la vita.

– Io in Dio non ci credo, – disse.

Una goccia cadde nel silenzio d'argento.

– Non credo in cose che non posso toccare.

Dette al quartino una irosa spinta.

– Credi che Voss leggesse i miei pensieri quando ci si è messo? Ma io non rimasi ingannato.

– Non sei molto infelice? – chiese Angus che la rivelazione aveva notevolmente scosso.

– Oh! C'è una quantità di altre cose in cui credere, – gridò Turner angosciato, guardando il viso del suo amico, che, però, lo evitò.

– Senza ricorrere a Dio, che è il diavolo, direi, per averci ficcati in un imbroglio simile. Ecco, – gridò l'uomo infuriato, – questo è quanto penso di quel maledetto signor Voss. (pp. 249-250)

French target text

«Ralph, tu crois en Dieu ? demanda Turner.

– Il doit y avoir bien peu d'hommes assez misérables pour ne pas y croire», répondit le franc garçon.

Turner semblait jouer un rôle minutieusement répété.

«Je ne crois pas en Dieu», annonça-t-il.

On entendait tomber des gouttes dans le silence d'argent.

«Et j'crois à rien que j'peux pas toucher.»

Il donna une furieuse chiquennade au quart.

«Tu crois que Voss lisait dans mes pensées quand il s'est fourré si haut ? Mais moi on m' la fait pas.

– Tu dois être très malheureux, murmura Angus, choqué par cette révélation.

– Oh, y a des tas de choses qu'on peut croire», protesta Turner, mais son regard cherchait avec angoisse le visage de son ami, qui se dérobait.

«Sans avoir recours à Dieu, qui est le Démon, j' te l' dis moi, de nous avoir fourrés dans un pétrin pareil. Là ! s'écria Turner hors de lui. Voilà c' qu' j' pense de ce foutu Mr. Voss !» (p. 267)

The first example is taken from a passage where the character speaking is the wife of a former convict describing her husband: the source text contains several sub-standard grammatical items ('broke', 'all what he knows' and 'nor would not') and a fragmented syntax which is typical of spoken language. In the Italian translation, the

colloquial, idiomatic expression 'saperla lunga',[20] the familiar and generic 'roba'[21] (which is similar in meaning and register to the English 'stuff'), and the dislocation on the left of the verb 'manca' mark the woman's speech as colloquial in the target text. The French text too uses colloquial expressions to suggest (2), for example 'bougeotte',[22] 'en savent plus long que'[23] and 'pour de bon'. Other devices used in the French translation include informal syntax as the omission of the negative 'ne' ('je saurai jamais'; 'je lui demanderai même pas') and disjunctive pronouns ('Lui' and 'Moi') in dislocated positions, which are very common features of spoken colloquial language in French. However, there are also elements which slightly ennoble the speech of the character as 'sentiments profonds' for 'deep', which seems to belong more to the rhetoric of (1) than to (2),[24] and a rationalising reshaping of the final sentence which downplays the orally-marked syntax of the source text.

In the second example, the sub-standard speech of the socially low adventurer Turner is juxtaposed to the standard one of the landowner Ralph Angus. As in example 1, the French translation uses colloquial and colourful expressions ('tas de choses', 'fourrés',[25] 'pétrin',[26] 'foutu'[27]), subject omission ('y a des tas de choses'), the disjunctive pronoun 'moi' in a dislocated position, and syllables slurred together ('j'crois à rien que j'peux'; 'j' te l' dis moi') to mark the character's speech as spoken, sub-standard and possibly belonging to a socially lower class. In the Italian text the features of (2) are suggested by syntactic dislocation and redundancy: in 'Io in Dio non ci credo', the grammatical object 'in Dio' is placed after the subject 'Io'

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[20]See item 2b in the entry 'sapere', *Dizionario Treccani*, online reference, accessed 30 September 2012.

[21]See item 5b in the entry 'roba', *Dizionario Treccani*, online reference, accessed 30 September 2012.

[22]See the entry 'bougeotte', *Trésor de la langue française informatisé* <http://atilf.atilf.fr/>, online reference, accessed 30 September 2012.

[23]See 'en savoir', item 1b in the entry 'savoir', *Trésor de la langue française informatisé*, online reference, accessed 30 September 2012.

[24]According to Berman, 'ennoblement' is precisely a tendency which replaces oral rhetoric with a certain idea of 'rhetorical elegance' which, in fact, banalises the text. See Berman, 'Translation and the Trials of the Foreign', pp. 282-83. According to Berman, this would be also a case of 'destruction of linguistic patternings', i.e. a '*patchwork* of the different kinds of writing employed by the translator (like combining ennoblement with popularisation where the original cultivates an orality).' Berman, 'Translation and the Trials of the Foreign', p. 285.

[25]See the entry 'fourrer', *Trésor de la langue française informatisé*, online reference, accessed 30 September 2012.

[26]See item b of the entry 'pétrin', *Trésor de la langue française informatisé*, online reference, accessed 30 September 2012.

[27]See entry 'foutre', *Trésor de la langue française informatisé*, online reference, accessed 30 September 2012.

and before the verb 'credo', which reproduces an emphatic, orally-marked speech,[28] while the redundant use of the indirect object pronoun 'ci', together with the indirect object 'in Dio', is also a feature of oral language. From the point of view of lexis, 'una quantità di', 'ficcati in un imbroglio'[29] and 'maledetto'[30] connote the speech as colloquial. An interesting feature is also the contrast which is created by the use in Turner's speech of the verb 'credere' + indicative instead of the standard subjunctive in 'Non credo in cose che non posso toccare' [I don't believe in things that I cannot touch];[31] on the other hand, in Ralph's speech the comparable verb 'pensare' is followed by a more 'correct' subjunctive ('Io penso che ci siano pochi individui' [I think there are few individuals]). According to Serianni, the alternate use of indicative and subjunctive in objective dependent clauses does not reflect an opposition between certainty and doubt (which is the main difference between the two moods in Italian), but it expresses a choice between literary tradition (subjunctive) and 'lower' spoken expression (indicative).[32] This aspect correctly suggests in the Italian text that the difference between the characters is determined by their different cultural and social background.

While Hatim and Mason suggest that there are basically two options for translating a source text non-standard variety – translating source language non-standard varieties by target language non-standard varieties and translating source language non-standard varieties by target language standard varieties[33]– in our specific case the situation is less clear-cut, as a target language may possess different resources of non-standard language. For example, the Italian text could opt for establishing an equivalence with the user-related, 'low' social dialect 'Italiano popolare', but chooses instead elements from the use-related variety 'Italiano colloquiale',[34] i.e. lower, conversational registers, which are reinforced by the addition of expressions which contribute to the rendering of the characters' lower 'rhetoric', suggesting their cultural and social collocation (in example 1, 'Si sa' [you know] and the idiomatic expression,

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[28]On marked syntactic order see Maurizio Dardano and Pietro Trifone, *Grammatica italiana* (Bologna: Zanichelli, 1995), p. 508.

[29]See item 1 in the entry 'ficcare' and item 1b in the entry 'imbroglio', *Dizionario Treccani*, online reference, accessed 30 September 2012.

[30]See item 1 c/d in the entry 'maledetto', *Dizionario Treccani*, online reference, accessed 30 September 2012.

[31]See Serianni, *Italiano: grammatica sintassi dubbi*, p. 386.

[32]Serianni, *Italiano: grammatica sintassi dubbi*, p. 386.

[33]Hatim and Mason, *Discourse and the Translator*, p. 41.

[34]For this distinction in Italian see Gaetano Berruto, *Sociolinguistica dell'italiano contemporaneo* (Roma: La Nuova Italia, 1991) and in particular pp. 118-23 for the partial overlaps between the two varieties.

'sul serio').[35] The same happens in the French translation, where the translator uses forms of spoken, familiar French rather than a fully developed 'français populaire'.[36] This strategy is defensible if we consider the relationship between (1) and (2) in relational terms rather than in absolute, historical ones: as (1) does not use colloquial registers, their use in (2) might be sufficient to create an adequate contrast between the two varieties. This is the case for the French translation, but it does not apply to the Italian one, as the use of colloquialisms in the Italian text in rendering (1) undermines the overall success of the strategy. The higher levels of accuracy with which (2) is rendered are, however, to be noted, although there is at least one passage where an instance of (2) is surprisingly ennobled in the Italian text:

EXAMPLE 3

Source text

'You were never nothun to me,' said Harry. [...]

'And I am no flotsam, whatever that be.' [...]

'I dunno what I am,' said Harry, and looked for help. (pp. 36-37)

Italian target text

– Io con lei non ho mai avuto a che fare – disse Harry. [...]

– E non sono un relitto, qualunque sia il significato che lei dà a questo termine. [...]

– Non lo so cosa sono io – disse Harry e si guardò attorno in cerca d'aiuto. (pp. 36-37)

French target text

– Vous avez jamais rien été pour moi, dit Harry. [...]

– Et j'suis pas une épave, ou j'sais pas quoi d'autre. [...]

– J'sais pas c'que j'suis» avoua Harry et son regard chercha du secours. (p. 37)

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[35]See item 4 in the entry 'serio', *Dizionario Treccani*, online reference, accessed 30 September 2012.

[36]In French, spoken varieties are at least three: 'français familier', a use-related variety of general use, even among the educated classes; 'français populaire' (a user-related variety signalling a lack of education); and 'argot', originally a secret language peculiar to particular groups whose aim is to prevent outsiders from understanding their conversations. For an introduction to the topic of written French vs spoken French see Aurélien Sauvageot, *Français écrit, français parlé* (Paris: Larousse, 1962). The two categories of 'français familier' and 'français populaire' are partially overlapping. For example, the omission of 'ne' in negative sentences belongs to both groups. According to Gadet, 'La frontière entre français populaire, entendu comme langue des classes populaires, et français familier, usage de toutes les classes dans les contextes peu surveillés, est floue, et même, pour la plupart des phénomènes, inexistante'. [The border between *français populaire*, understood as the language of the lower classes, and familiar French, which is the usage of all the classes in informal contexts, is fuzzy, and also, for most phenomena, non-existent.'] Françoise Gadet, *Le français populaire* (Paris: PUF, 1997), p. 122.

This example was analysed in detail in section 3.5 as a significant example of (2), where the boy Harry – irritated by Le Mesurier's suggestion that both Harry and himself are 'hopeful flotsam in the antipodes' – reveals his lack of formal education and unequivocal belonging to a lower social class through his sub-standard language. In this case, the French text presents similar strategies as those illustrated in the other examples (omission of negative 'ne' and syllables slurred together). On the other hand, the use in the Italian text of the personal pronoun *lei* (formal 'you'), the use of the subjunctive, and the translation of 'that' with a more specific, learned 'termine'[37] are ennobling Harry's speech, which seems to belong to (1) in the Italian translation. While the reason for elevating his register cannot be reconstructed with certainty, it may be possible that 'whatever that be' was taken here for an erudite subjunctive; in fact, it is just a set expression in the subjunctive mood, which signals neither the character's education nor his intention to ennoble his speech.

6.3. Voss's Language

The identification of the functions and internal distinctions within (1) and (2) is essential to convey Voss's 'eccentric' language, which is a reflection of his foreignness and of the distinctiveness of his experience compared to that of the established Australian society. It is for this reason that his language variety is considered here as separate (3), although it is based on Voss's perception and imitation of (1) in terms of standard, social and possibly geographical features. Colloquialisms or sub-standard forms belonging to (2) are not present in Voss's speech, which is formal and cultivated, although not idiomatic. There are examples, however, where idiomatic or colloquial expressions occasionally slip into the Italian text:

EXAMPLE 1

Source text

'My family,' he began, arranging the pointed seeds of the pumpkin. 'It is long since I corresponded with them. [...]' (pp. 111-112)

Italian target text

– La mia famiglia, – cominciò, allineando i semi puntuti della zucca arancione.
– È un pezzo che non siamo in corrispondenza. [...] (p. 109)

French target text

«Ma famille, dit-il... il y a bien longtemps que j'ai cessé de correspondre avec elle [...]» (p. 116)

[37] 'Term' in a linguistic sense. See item 6 in the entry 'termine', *Dizionario Treccani*, online reference, accessed 30 September 2012

In the Italian version, the expression 'un pezzo'[38] is colloquial and does not belong to Voss's higher registers, while the French version offers an adequate solution. Another feature of Voss's language is his use of sentences and exclamations in German:

EXAMPLE 2

Source text

"*Ach*,' he pounced, 'you are not *atheistisch*?" (p. 88).

Italian target text

– *Ach*, – tuonò lui, – non sarebbe per caso *atheistisch*? (p. 87)

French target text

– *Ach* ! s'écria-t-il, vous n'êtes pas *atheistisch* ?[1]

[1] En allemand dans le texte. Athée. (p. 92)

In this example, both the Italian and French texts preserve Voss's German utterance, but the French one uses a note to translate its meaning and explain that the foreign language is German. This is not an isolated case: Voss's German expressions are explained throughout the whole translation.[39] The prominence accorded to German as a foreign language rather than as an element with wider cultural associations seems to be confirmed in the French version by a passage in which Voss realises that he and Laura have never spoken 'the humble words that convey the innermost reality: bread, for instance, or water.' The French translator says (mistranslating) that Voss and Laura 'n'avaient jamais parlé en allemand' [had never spoken in German] (p. 198).

The most difficult translation problem posed by Voss's language is his peculiar syntax and scarce idiomaticity, whose tones vary from occasionally comic to semi-philosophical, dramatic and even prophetic. Below are two examples of comic moments: the first one is in a dialogue between Voss and Laura and the second one in a dialogue between Voss and the former convict Judd:

EXAMPLE 3

Source text

'Is it not really very cold?' she said at once, shivering.

'People will come to look for you. You are lost in the garden.'

'They are too agreeably occupied.'

'I have been hateful to you this evening,' confessed the German, as if it had just occurred to him, but she did not resent it; in her state of recovered conviction his defects were even welcome.

'We were unwise,' he said, 'to flounder into each other's private beings.'

She smiled.

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[38] See item 3d in the entry 'pezzo', *Dizionario Treccani*, online reference, accessed 30 September 2012.

[39] See section 4.5 of the thesis on the use of footnotes.

'I know you are smiling,' he said. 'Why?' he asked, and laughed.

'It is our *beings* that pleases me,' she replied.

'Is it not expressive, then?'

'Oh, it is expressive, I dare say, in its clumsiness.' (p. 90)

Italian target text

– Non fa veramente molto freddo? – chiese subito lei tremando.

– Verrà gente a cercarla. Si è perduta nel giardino.

– Sono troppo piacevolmente occupati.

– Sono stato odioso con lei stassera, – confessò il tedesco, come se se ne fosse accorto solo allora, ma lei non se ne risentì; nel suo stato di convinzione recuperata, i suoi difetti erano perfino benvenuti.

– Siamo stati stolti, – disse lui, – a frugare nella parte più segreta di noi.

Lei sorrise.

– So che in questo momento lei sta sorridendo, – disse. – Perché? – chiese, e rise.

– È proprio quella *parte più segreta* che m'interessa, – rispose lei. – Non le pare significativo, allora?

– Oh, è significativo anche se male espresso. (p. 89)

French target text

«Ne trouvez-vous pas qu'il fait vraiment froid ? demanda-t-elle en frissonnant.

– On va vous chercher. Vous êtes perdue au jardin.

– Tout le monde est trop absorbé par d'agréables occupations.

– J'ai été fort déplaisant envers vous ce soir, reconnut l'Allemand comme s'il venait seulement de s'en apercevoir ; mais elle ne lui en voulait point ; dans sa foi revenue, même ses défauts trouvaient grâce à ses yeux.

«Nous avons eu tort, dit-il, de nous embourber réciproquement dans le secret des nos êtres.»

Elle sourit.

«Je sais que vous souriez, dit-il. Pourquoi ?» Il rit.

«C'est le mot 'nos êtres' qui me plaît, expliqua-t-elle.

– Ce n'est donc pas évocateur ?

– Assurément, mais tellement maladroit !» (p. 94)

EXAMPLE 4

Source text

'We shall assemble at Rhine Towers the day over tomorrow.

'The day *after* tomorrow,' laughed Judd, with strong teeth.

They were liking each other now. (p. 150)

Italian target text

– Adunata a Rhine Towers dopodomani.

– A dopodomani, – sorrise Judd coi suoi denti forti.

Ora si apprezzavano a vicenda. (p. 146)

French target text

«Nous nous retrouverons tous à Rhine Towers le jour suivant demain.

– Vous voulez dire après-demain», corrigea Judd en riant de toutes ses fortes dents.

Ils éprouvaient à présent une sympathie réciproque. (p. 156)

In these examples, the problem is to make Voss's language scarcely idiomatic, but not uncultivated or socially 'lower'. In the first example, the Italian text does not find a non-standard expression to translate Voss's 'private beings', and it standardises it into 'the most secret part of ourselves'. The French text is more literal, but the expression 'nos êtres' is still more standard than in the source text. The only difference between the two translations is that the French one shows the translator's awareness of this aspect, which is highlighted by metalinguistic clarification ('C'est le mot 'nos êtres' qui me plaît' [It is the word 'our beings' which pleases me]). The Italian text preserves the italics, a preservation of a source-text feature which might derive from a lack of understanding.[40] The use of the verb 'to flounder' in 'to flounder into each other's private beings' is also peculiar. The French translation uses 's'embourber' [to sink in the mud], whose figurative sense is established in French.[41] The Italian one preserves the idea of movement and confusion conveyed by 'to flounder', and opts for 'frugare' [to search, to rummage around in], which intensifies the image of the source text while at the same time adding an idea of slyness to the action.[42] Finally, the misspelling 'stassera' in the Italian text for 'this evening' is probably a typo and it is not meant to convey phonic aspects of Voss's language.

In example 2, the target texts were required to use a non-idiomatic expression comparable to 'the day over tomorrow'. The French solution is appropriately non-idiomatic, while the Italian text resorts to a standard solution, eliminating the metalinguistic remark. In other passages, Voss's language is less explicitly presented as non-standard, but it maintains its peculiarity, reaching a semi-philosophical and even prophetic depth which goes beyond comic effects. Here are three examples:

EXAMPLE 5

Source text

'In general,' Voss replied, 'it is necessary to communicate without knowledge of the language.' (p. 181)

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[40]Italics are used in English for emphasis. More specifically, they can be used to reproduce the stress that is conveyed prosodically in spoken English. Cf. Neal R Norrick, *Conversational Narrative* (Amsterdam: Benjamins, 2000), p. 22. The same usage is not present in Italian (the stress is conveyed by other means; for example: marked syntactic order, cf. Dardano and Trifone, *Grammatica italiana*, p. 508.) On the use of italics in translation from and into English see Gabriela Saldanha, 'Emphatic Italics in English Translations: Stylistic Failure or Motivated Stylistic Resources?', *Meta: journal des traducteurs/Translators' Journal*, 2, 56 (2011).

[41]See 'embourber' in *Trésor de la langue française informatisé*, online reference, accessed 23 May 2013.

[42]See 'frugare' in *Dizionario Treccani*, online reference, accessed 23 May 2013.

Italian target text

– In generale – rispose Voss, – è necessario comunicare senza conoscenza della lingua (p. 166)

French target text

– En général, répliqua Voss, il est nécessaire de pouvoir communiquer sans le truchement d'une langue.» (p. 177)

EXAMPLE 6

Source text

'I have a proposition to make. My plans are forming. It is intended that I will lead an expedition into the interior, westward from the Darling Downs. Several gentlemen of this town are interested in the undertaking, and will provide me with the necessary backing. Do you care to come, Frank?'

'I?' exclaimed Le Mesurier.

And he pitched a particularly savage stone.

'No,' he said, lingeringly. 'I am not sure that I want to cut my throat just yet.'

'To make yourself, it is also necessary to destroy yourself,' said Voss.

He knew this young man as he knew his own blacker thoughts.

'I am aware of that,' laughed Frank. 'But I can do it in Sydney a damn sight more comfortably. You see, sir,' he added longingly, 'I am not intended for such heights as you. I shall wallow a little in the gutter, I expect, look at the stars from a distance, then turn over.'

'And your genius?' said the German.

'What genius?' asked Le Mesurier, and let fall the last of his ammunition.

'That remains to be seen. Every man has a genius, though it is not always discoverable. Least of all when choked by the trivialities of daily existence. But in this disturbing country, so far as I have become acquainted with it already, it is possible more easily to discard the inessential and to attempt the infinite. You will be burnt up most likely, you will have the flesh torn from your bones, you will be tortured probably in many horrible and primitive ways, but you will realize that genius of which you sometimes suspect you are possessed and of which you will not tell me you are afraid.'(pp. 34-35)

Italian target text

– Ho una proposta da fare. I miei piani si stanno concretizzando. È inteso che guiderò una spedizione nell'interno, a occidente delle Darling Downs. Parecchi signori di questa città sono interessati a questa impresa, e mi provvederanno del necessario equipaggiamento. Le interesserebbe parteciparvi, Frank?

– Io? esclamò Le Mesurier.

E lanciò una pietra.

– No, – disse languidamente. – Non mi va di tagliarmi la gola proprio ora.

– Per costruirsi è anche necessario distruggersi, – disse Voss.

Conosceva quel giovane quanto conosceva i suoi più neri pensieri.

– Di questo sono convinto, – disse Frank, – ma posso farlo a Sydney che è un luogo infinitamente più comodo. – Vede signore, – aggiunse nostalgico, – io non

sono destinato alla sua grandezza . Potrò rotolare un po' nel fango a quanto mi aspetto, guardar le stelle da una certa distanza, e poi cambiar posizione.

– E il suo genio?

– Che genio? – chiese Le Mesurier e lasciò cadere l'ultima delle sue munizioni.

– Questo è ancora da vedere. Ogni uomo ha il proprio genio che non è sempre facile seguire, meno che mai quando è soffocato delle trivialità dell'esistenza quotidiana. Ma in questo inquietante paese, per quanto mi ci sia ormai assuefatto, è più facile escludere ciò che non è essenziale e tentare l'infinito. Molto probabilmente la bruceranno, le strapperanno la carne dalle osse, sarà forse torturato in molte orribili e primitive maniere, ma conquisterà anche quella genialità dalla quale lei sospetta di essere a volte posseduto, e della quale non vuole confessarmi che ha paura. (pp. 34-35)

French target text

«J'ai une proposition à vous faire. Mes projets prennent tournure. Je vais sans doute diriger une exploration dans l'intérieur : départ de Darling Downs, direction ouest. Plusieurs messieurs de la ville s'intéressent à l'entreprise et me fourniront les appuis nécessaires. Désirez-vous m'accompagner, Frank ?

– Moi ?» s'exclama Le Mesurier sur un ton particulièrement farouche. Et il ajouta comme à regret : «Non, je n'ai pas encore l'intention de me suicider.

– Pour former sa personnalité, il est également nécessaire de la détruire», affirma Voss. Il connaissait ce jeune homme comme ses propres pensées ténébreuses.

«Je sais, répondit Frank en riant, mais je puis le faire à Sydney avec beaucoup plus de confort. Vous comprenez, monsieur, ajouta-t-il d'un ton nostalgique, je ne suis pas fait pour les hauteurs où vous évoluez. Je pense que je me vautrerai un peu dans le ruisseau, je regarderai les étoiles de loin, puis je me retournerai sur le ventre.

– Et votre génie ? demanda l'Allemand.

– Quel génie ?» répéta Le Mesurier. Il venait d'utiliser ses dernières munitions.

«Cela reste à voir. Chaque homme possède son génie propre, mais on ne peut toujours le découvrir. Surtout lorsqu'il est étouffé par les banalités de l'existence. Mais dans ce troublant pays – dans la mesure où je commence à le connaître – il est plus facile de rejeter ce qui n'est pas essentiel et de tenter l'infini. Vous serez probablement brûlé, déchiqueté, vous subirez mainte torture primitive, mais vous découvrirez ce génie dont vous vous sentez parfois habité et dont vous refusez de m'avouer que vous avez peur.» (p. 35-36)

EXAMPLE 7

Source text

I send you my wishes, and venture by now also to include my love, since distance has united us thus closely. This is the true marriage, I know. We have wrestled with the gristle and the bones before daring to assume the flesh. (p. 217)

Italian target text

Le mando i miei auguri e mi azzardo fin d'ora a includervi il mio amore dato che la distanza ci ha uniti così intimamente. È questo il vero matromonio, lo

so. Abbiamo lottato con le cartilagini e con le ossa prima di osare assumere la carne. (p. 211)

French target text

Je vous envoie toutes mes bonnes pensées et me hasarde maintenant à y joindre mon amour, puisque l'éloignement nous a si étroitement unis. Voilà pour moi le veritable mariage. Nous avons gardé notre pain blanc pour la fin. (p. 226)

Example 5 shows an example of rationalisation in the French text where Voss's sentence is normalised into 'il est nécessaire de pouvoir communiquer sans le truchement d'une langue' [it is necessary to be able to communicate without mediation of a language]. This change strengthens the logic of Voss's speech and transforms a semi-philosophical statement (is Voss implying that the only true communication is communication happening without knowledge of the language?) into common sense: even if one does not know a language, one must find an alternative way of communicating. The Italian translation, on the other hand, sticks to a literal rendering. Example 6 is an exchange between Voss and his 'double' Le Mesurier. While the Italian text follows Voss's idiosyncratic speech more closely, the French one tends to rationalise it from a conceptual point of view and standardise it from a linguistic one. For example, while Voss's aphorism 'To make yourself, it is also necessary to destroy yourself' is preserved in Italian, it is slightly rephrased in the French text into the more common-sense idea of building one's personality, thus possibly downplaying Voss's proleptic insight into Le Mesurier's and his own tragic destiny. With reference to the last sentence pronounced by Voss, the French text operates some cuts shortening 'you will have the flesh torn from your bones' into '[vous serez] déchiqueté' [to tear to pieces] and 'you will be tortured probably in many horrible and primitive ways' into 'vous subirez mainte torture primitive' where 'horrible' is dropped. 'Mainte',[43] however, which is literary or archaic, might reintroduce a certain pathos in Voss's voice. Similarly, Le Mesurier's 'I am not sure that I want to cut my throat just yet' is clarified into the refusal to commit suicide 'je n'ai pas encore l'intention de me suicider' [I do not have the intention yet of committing suicide]. This example shows that the changes in the French translation clarify and rationalise Voss's language and thought; moreover, they also attenuate the more 'Gothic' and morbid aspects of his imagination. This aspect is highlighted in example 7, which is an extract from a letter to Laura. The French translation substitutes the references to gristle, flesh and bones by inserting a neutral, semi-idiomatic expression [modelled 'on manger son pain blanc le premier', lit., 'to eat white bread first'], which just means that Voss and Laura reserved the most pleasurable aspect of their relationship for later enjoyment. This form of attenuation of Voss's Gothicism reflects the reference to Voss and Laura's letters in the French blurb (defined as 'romanesques et tendres'),

[43]See 'maint' in *Trésor de la langue française informatisé*, online reference, accessed 30 September 2012.

which was pointed out in section 4.2.

Also in examples 6 and 7 the Italian text is more literal compared to the French one and preserves the images of Voss's sentence. Moreover, in example 6 the Italian 'torturato in molte orribili e primitive maniere' might suggest Voss's non-idiomatic speech through the non-standard construction adjective + noun;[44] however, the presence of the same structure in the narrative parts ('i suoi pensieri più neri') might downplay this potentiality, unless the passage is interpreted as an instance of Voss's thoughts reported by the narrator). A cut is present also in the Italian translation, where the 'particularly savage stone' pitched by Le Mesurier becomes just a stone ['una pietra'] without further qualification.[45] Although they occasionally produce adequate solutions, literal renderings in the Italian text are possibly calques deriving from a limited understanding of the language. This seems to be suggested by the number of misunderstandings of the source text in the Italian target text.

6.4. The Language of Aboriginal Characters

The last character-related variety that I will consider is (4), which regards the Aboriginal characters taking part to Voss's expedition: Dugald and Jackie. Instances of Dugald and Jackie's speech are not too frequent; however, their non-standard language represents a relevant translation issue, in terms of translatability and of the ethical implications involved in rendering the speech of Aboriginal characters. As explained in 3.5, I have included into the analysis of (4) an example of the language that the station owner Brendan Boyle uses to address Dugald and Jackie:

EXAMPLE 1

Source text

'But you do not know their lingo. Dugald – that is the elder feller – has a little English. But you will not be able to make much of an exchange.'

'In general,' Voss replied, 'it is necessary to communicate without knowledge of the language.'

Then the two men were looking and laughing at each other insolently, their faces screwed up, their eyes splintering. Each would consider he had gained the point.

Before they had recovered themselves, two blacks came round the corner of the house. Their bare feet made upon the earth only a slight, but very particular sound, which, to the German's ears, at once established their ownership.

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[44]The standard Italian construction is noun + adjective. The syntactic structure adjective + noun exists in Italian, but it is non-standard and it is usually associated to emotive emphasis or stylistic sophistication. See Serianni, *Italiano: grammatica sintassi dubbi*, p. 142. In Voss's case, it might also function as an instance of interlanguage, as the standard German construction is adjective + noun.

[45]In this passage there is one of the few misunderstandings in the French translation, where 'stone' is mistaken for 'tone'.

'Well, now, since they have condescended,' said Mr Boyle, who was not really of bad temper; if he raised his voice to a bellow, it was only because he was addressing blacks, and it made his meaning clear. 'You, Dugald, you, Jackie,' he said, 'I tell you this Mr Voss go far places,' waving his arm towards the west, 'find new country, do good all of us, black and white feller. You stick to Mr Voss do you hear, even if you drop, you old beggar.' (pp. 169-170)

Italian target text

– Ma lei non conosce il loro gergo. Dugald, è il nome del più anziano, parla un po' di inglese. Ma non riuscirà certo a fare una gran conversazione.

– In generale, – rispose Voss, – è necessario comunicare senza conoscenza della lingua.

Poi i due uomini si guardarono e risero l'un l'altro, insolentemente, i loro visi si serrarono, gli occhi si assottigliarono. Ognuno era sicuro di avere un punto di vantaggio.

Prima che si fossero ripresi, due negri girarono l'angolo della casa. I loro piedi nudi facevano in terra soltanto un leggero ma stranissimo fruscio, a cui gli orecchi del tedesco trovarono immediatamente un proprietario.

– Be', adesso, dal momento che hanno acconsentito, – disse il signor Boyle, che aveva un ottimo carattere; se alzava la voce fino ad un ruggito era solo perché si rivolgeva a negri e perché ciò rendeva chiaro il significato. – Ei, Dugald, Ei Jackie, – disse, – vi dico che questo signor Voss va molto lontano, – accennando col braccio verso occidente, – a trovar nuove campagne per il bene di tutti bianchi e neri. State accanto al signor Voss, mi capite anche se doveste soccombere, dannati pezzenti. (p. 166)

French target text

«Vous ne connaissez pas leur dialecte. Dugald – le plus vieux – sait un peu d'anglais. Mais vous ne pourrez pas faire de grandes conversations.

– En général, répliqua Voss, il est nécessaire de pouvoir communiquer sans le truchement d'une langue.»

Les deux hommes éclatèrent de rire simultanément et, hilares, les yeux pétillants, échangèrent un regard insolent. Chacun trouvait qu'il avait rivé son clou à l'autre.

Ils avaient à peine repris leur sérieux que deux Noirs contournaient la maison et approchaient. Leurs pieds nus ne faisaient qu'un bruit très léger mais caractéristique aux oreilles de l'Allemand.

«Eh bien, puisqu'ils ont daigné, commença Mr. Boyle qui n'était pas vraiment de mauvaise humeur, et qui ne rugissait que pour mieux se faire comprendre des Noirs, eh bien, toi Dugald, et toi Jackie, je vous dis ce Mr. Voss aller très loin – trouver pays nouveau, faire bien à tous, Noirs et Blancs. Vous rester avec Mr. Voss, compris ? Même si tu t'écroules vieux vaurien.» (pp. 177-178)

In this passage, the strategy of the Italian target text is not too clear. The first sentence ('vi dico che questo signor Voss va molto lontano') suggests that Boyle is using a simple register, whereas in the second sentence ('State accanto al signor Voss, mi capite anche se doveste soccombere, dannati pezzenti') the use of the subjunctive (more specifically, of *congiuntivo imperfetto*) 'doveste' and of the literary

'soccombere'[46] for 'drop' suddenly elevate the register, which is lowered again by 'dannati pezzenti' [damned beggars].[47] The use of the interjection 'Ei'[48] – more commonly spelt as 'ehi' – for the English 'you' is an element suggesting that Boyle calls the Aboriginals in a dry and possibly patronising tone, which renders well his tone in the source text.[49]

On the other hand, the French target text translates Boyle's language by a clearly identifiable 'foreigner talk'. This is created by a simplified grammar, which includes omissions (of the conjunction 'que' in 'je vous dis ce Mr. Voss', of the indefinite article before 'pays nouveau' and of the partitive before 'bien' in 'faire bien à tous') and non-conjugated verbs ('aller très loin'; 'trouver pays nouveau, faire bien à tous'; 'Vous rester avec Mr. Voss, compris?'). The only incongruous aspect is the switch to a conjugated verb form in 'Même si tu t'écroules vieux vaurien', where second person plural + infinitive turns into second person singular + conjugated present tense indicative, a change which was probably determined by the singular 'old beggar' in the source text.

Let us take some examples of sentences uttered by the Aboriginals:

EXAMPLE 2

[46]See 'soccombere' in *Dizionario Treccani*, online reference, accessed 30 September 2012.

[47]'Beggar' may be a (UK) euphemism for 'bugger'. See Eric Partridge, *The New Partridge Dictionary of Slang and Unconventional English*, ed. by Tom Dalzell and Terry Victor (London: Routledge, 2006), p. 127.

[48]See entry 'ehi' in *Dizionario Treccani*, online reference, accessed 30 September 2012.

[49]With reference to the passage above, Katherine Russo's exploratory study on the racial assumptions of the Italian translation by Piero Jahier suggested that the distortion of the representation of Aboriginality in the Italian target text extends to the translation of the sentence alluding to the Aboriginals' 'ownership' expressed by the sound of their feet upon the earth. While in the source text this expression suggests the sovereignty of the Aboriginals over the land, the Italian translation implies that Boyle is the owner of the Aboriginals. Another aspect that Russo pointed out is the translation of some expressions referring to the Aboriginals' languages, such as the choice of 'gergo' (in the passage above) for 'lingo', and 'del loro dialetto' (a few paragraphs later) for 'their own tongue', which in her view 'betrays [the translator's] evaluation of Aboriginal languages as inferior'. See Katherine Russo, 'On the Ordinariness of White Translations: Translating Racism', in *Global English, Transnational Flows. Australia and New Zealand in Translation*, Tangram edn (Trento: 2012), pp. 59–77, (p. 74). While the effects produced by those shifts are pointed out very precisely by Russo, the causes which produced them might be further explored. For example, the case regarding the Aboriginals' 'ownership' might be a mistranslation. This hypothesis does not seem too remote when the shift is measured against the French text, which omits the passage altogether, possibly for a lack of clarity as to the text's meaning. In the second case, it might also be that the use of 'gergo' and 'dialetto' are attempts at finding some equivalence with the Italian linguistic context and are therefore more incongruous than racist. As I will point out in chapter 7, the background and ideology of the translator is another aspect to consider when analysing the causes of certain effects. For example, the Italian translator Piero Jahier was actually an admirer of dialects and regional lexis, which he used in his own production, including this very translation.

Source text

Then Voss caught sight of the drawings.

'What do these signify, Jackie?' he asked.

The boy was explaining, in his own language, assisted by a forefinger.

'*Verfluchte Sprachen*!' cried the German.

For he was doubly locked in language.

As the boy continued unperturbed, the man had to recover from his lapse. He was looking.

'Snake,' Jackie explained. 'Father my father, all blackfeller.'

'*Gut*,' added the boy, for the especial benefit of the German, and the word lit the whole place. (p. 274)

Italian target text

Poi Voss si accorse dei graffiti.

– Cosa significano, questi, Jackie? – chiese.

Il ragazzo si mise a spiegare, nella propria lingua, aiutato dall'indice.

– *Verfluchte Sprachen!* gridò il tedesco.

Perché era chiuso a doppia mandata nella lingua.

Mentre il ragazzo seguitava imperterrito, l'uomo dovette riprendersi dal proprio errore. Osservava intento.

– Serpente, – spiegò Jackie. – Padre di mio padre, tutti negri.

– *Gut*, – aggiunse il ragazzo, a speciale beneficio del tedesco, e la parola illuminò tutto il luogo. (p. 266)

French target text

C'est alors que Voss aperçut les dessins.

«Que signifient-ils, Jackie ?» demanda-t-il.

Le garçon expliquait dans son jargon, avec des gestes du doigt.

« *Verfluchte Sprachen !*[1]» gronda l'Allemand.

Car il était doublement prisonnier du langage.

Le garçon continuait, imperturbable, et l'homme dut reprendre son sang-froid. Il regarda.

«Serpent, expliqua Jackie. Père. Mon père. Tous les nègres. *Gut*[1]»ajouta le garçon à l'intention de l'Allemand, et la caverne en fut illuminée.

[1] En allemand dans le texte. Maudites paroles !

[1] En allemand dans le texte. C'est bon. (pp. 284-285)

EXAMPLE 3

Source text

'You will go direct to Jildra,' said the German, but making it a generous command.

'Orright, Jildra,' laughed the old man.

'You will not loiter, and waste time.'

But the old man could only laugh, because time did not exist.

The arches of the German's feet were exasperated in the stirrup-irons.

'You will give those letters to Mr Boyle. You understand?'

'Orright,' Dugald laughed.

'Letters safe?' asked the man in bursting veins.

'Safe. Safe,' echoed the scarecrow. (p. 218)

Italian target text

– Andrai difilato a Jildra, – disse il tedesco, dando benignamente un ordine.

– Tutto bene, Jildra, – rise il vecchio.

– Non indugiare né perdere tempo.

Ma il vecchio non poté che ridere, perché il tempo non esiste.

Le inarcature dei piedi del tedesco si esasperavano entro i ferri delle staffe.

– Darai quelle lettere al signor Boyle, capito?

– Tutto bene, – rise Dugald.

– Lettere sicure? - chiese l'uomo dalle vene ardenti.

– Sicure, sicure, – fece eco lo spaventapasseri. (pp. 211-212)

French target text

«Toi aller directement à Jildra,» dit l'Allemand, mais sans prendre une voix impérative.

– D'accord, Jildra.» Le vieil homme riait.

«Pas traîner, pas perdre de temps.»

Mais le vieil homme continuait à rire : le temps n'existait pas.

L'Allemand vibrait du désir de partir.

«Toi donner ces lettres à Mr. Boyle. Compris ?»

«Compris.» Dugald riait toujours.

«Les lettres bien rangées ?»

– Bien rangées», reprit l'echo. (p. 226)

EXAMPLE 4

Source text

'No me. Jackie do nothun. These blackfeller want Jackie. I go. Blackfeller no good along white men. This my people.' The renegade waved his arm, angrily, it seemed, at the ranks behind him. 'Jackie belong here.'

Voss listened, touching his beard. He was smiling, or that was the shape his face had taken.

'Where do I belong, if not here?' he asked. 'Tell your people we are necessary to one another. Blackfellow white man friend together.' (p. 364)

Italian target text

– Non io. Jackie fatto nulla. Questi negri volevano Jackie. Io andare. Negri niente bene con bianchi. Questo, mio popolo –. Il rinnegato agitò il braccio, parve irosamente, verso le file che aveva a tergo. – Jackie appartiene qui.

Voss ascoltò, toccandosi la barba. Era sorridente, o tale era la forma che aveva preso il suo viso.

– E di dove sono io, se non di qui? – chiese. – Di' alla tua gente che siamo necessari l'un l'altro. Negri con bianchi amici insieme. (pp. 352-353)

French target text

«Pas moi. Jackie faire rien. Ces nègres ils veulent Jackie. Moi aller. Nègre pas bien avec Blancs. Ça mon peuple.» Le rénegat désigna d'un geste – furieux semblait-il – les rangées derrière lui. «Jackie avec ce gens-là, sa place.»

Voss l'écoutait en caressant sa barbe. Il souriait. Ou peut-être son visage avait-il pris cette forme.

«Et moi, où est ma place sinon ici ? Dis à ton peuple que nous avons besoin les uns des autres. Nègres et Blancs amis ensemble.» (p. 375)

EXAMPLE 5

Source text

'It is really good to eat?' asked the German. Dugald restricted that possibility by waving the same, long, black stick of a finger.

'Blackfeller.' He laughed.

And Jackie joined in. (p. 190)

Italian target text

– È veramente buono da mangiare? chiese il tedesco.

– Negri. – Rise.

E Jackie si unì. (p. 186)

French target text

«C'est vraiment bon à manger ?» demanda l'Allemand.

«Nègre.» Il rit.

Et Jackie l'imita. (p. 199)

As pointed out in section 3.5, the language of Aboriginal characters is characterised by an element of imitation, as well as by a suggested relationship with contemporary forms of Australian Aboriginal English. In example 2, 4 and 5 the word 'blackfeller' is used both by the Aboriginals and by the white settlers with reference to the Aboriginals. As seen in 3.5, the expressions 'black feller' and 'white feller' are largely historical in white use and are now considered racially offensive when used by a white person with reference to a black or Australian Aboriginal person. In *Voss*, the word refers to its 19th-century historical meaning, but it resonates with a contemporary 20th-century awareness of the disparity between white settlers and Aboriginals. The Italian and French solutions are respectively 'negro' and 'nègre', which are linguistically related to the English 'nigger' and which are used for lack of 'equivalents' to the expression 'blackfeller'; however, there is not perfect equivalence also between 'negro', 'nègre', and 'nigger' and their evolution in their respective languages and cultures. For example, since mid-20th-century racial segregation in the United States has made 'nigger' into a sensitive and controversial word, as it is also confirmed by an episode regarding White himself, who was asked by his American publishing house Viking to substitute 'nigger' with 'dark brown' in his novel *The Eye of the Storm* (1973).[50] An earlier example of the same attitude is reported by

[50]See David Marr, *Patrick White. A Life* (London: Jonathan Cape, 1991), p. 528. A parallel example in Australia was provided by Xavier Herbert's *Capricornia* (1938), published in London and Sydney by Angus & Robertson. Its original title *Black Velvet* – which alluded to the sexualised representation of Aboriginal women in the gaze of the white settlers – was changed into a less controversial one.

Cormac Ó Cuilleanáin with reference to the expression 'comme des nègres' in 1944's Jean Anouilhs's *Antigone,* which was cautiously attenuated by the American translator Lewis Galantière into 'trained beasts' in a 1946 version of the piece and into 'slaves' in a later 1951 version.[51] As a contrast to this observation, Ó Cuilleanáin brings examples from Italian and French literature from the same period, when the use of the words 'negro' and 'nègre' reveals a less self-conscious attitude; it reflects what was at the time a scarcely questioned or even unquestioned internalisation of racial prejudice in European cultures, which made the use of these words acceptable 'even at the level of common language and commonplace metaphor'.[52] Similarly, the use of 'negro' in the Italian translation should not be interpreted as a strategy to foreground the racism of certain characters, as it is not only used for translating the marked 'blackfeller', but also for unmarked instances where Aboriginals are referred to as 'blacks' by the narrator.[53] This form of disregard seems to reflect the unquestioned assumptions about Aboriginals of the 1965 Italian blurb discussed in section 4.2.

The French solution 'nègre', on the other hand, is used to render 'blackfeller' whereas 'Noirs' is used for 'blacks', thus maintaining an important difference between the characters' talk and the language of the narrator. Moreover, it may be noted that, while in contemporary Italian 'negro' is quite mono-dimensional, 'nègre' in contemporary French offers more interpretative facets: it used to be a derogatory term, but it is in the process of losing this connotation because of the valorization of black cultures, a very early example being the anti-colonial Négritude movement of the

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[51] Cormac Ó Cuilleanáin, '...Comme des Nègres: Whitewashed in Translation', in *Translation and Censorship*, ed. by Eiléan Ní Chuilleanáin and others (Dublin: Four Courts, 2009), pp. 184–204, (pp. 187-194).

[52] Ó Cuilleanáin, '...Comme des Nègres: Whitewashed in Translation', p. 202. Ó Cuilleanáin reports in a footnote a list of terms from the entry 'negro' in *The Cambridge Italian dictionary* which half a century ago did not cause disapproval. The entry begins as: 'negro *adj.* negro, black; *n.m.* negro; blackamoor; black; la tratta dei –i, the slave-trade; un piccolo –, a little nigger boy. –eggiare [A3c] *intr.* (*aux.* essere) to appear black; to be blackish, to be almost black; i monti –eggiano di foreste, the mountains are black with forests. –etto *m. dim* small negro; nigger-boy, piccaninny.' *The Cambridge Italian Dictionary*, ed. by Barbara Reynolds (Cambridge: Cambridge University Press, 1962), Volume I: Italian-English, p. 501. For the markedness of 'negro' in contemporary Italian see 'negro' in *Dizionario Treccani*, online reference, accessed 30 September 2012.

[53] See Example 1 of this section. According to the Macquarie dictionary, some groups of Aboriginals have reclaimed the use of 'black' on the wake of the valorization of black culture promoted by African Americans in the US in the 1960s. See *Macquarie Dictionary*, ed. by Colin Yallop ([North Ryde, N.S.W.]: Macquarie Library, 2005), p. 147. The question whether Jahier used 'negro' to foreground racism or as a form of 'unintentional affiliation to the historical semantic tradition of the term' was also posed by Russo, 'On the Ordinariness of White Translations: Translating Racism', p. 69.

1930s, in which the word was assimilated as a valid strategy of resistance.[54] 'Nègre' might thus convey different shades of meaning, especially self-directed irony as in example 5. This empowering interpretation, however, could be hardly attributed to the French translation; as I will discuss again in 6.5, other passages reveal the addition in the French text of stereotypes about Aboriginals. Another aspect to point out is that the French text characterises Voss's talk to the Aboriginals as 'foreigner talk' also when it is not so in the source text, thus strengthening this patronising aspect (see example 3); on the other hand, the Italian target text attenuates this feature, opting more frequently for standard solutions.

In general, the rendering of the language of Aboriginal characters is more consistent in the French translation, although there are occasional examples in which the Italian translation offers better solutions. For instance, in example 2, the Italian translation offers a clearer rendering than the French one, where the sense gets lost in 'Père. Mon père. Tous les nègres' [Father. My father. All the nègres.][55] In example 3, Dugald's imitation of the sound of an Australian colloquial pronounciation ('Orright') is lost in both translations, which, however, preserve the repetition pattern. The French solution 'D'accord' [All right] is standard, while the Italian 'Tutto bene' [all is good] is reductive because it suggests that Dugald is not answering appropriately to Voss, while the main point of the dialogue is not that Dugald's answer is not appropriate to Voss's questions, but that Voss's questions are absurd from Dugald's point of view. A similar loss characterises example 4, where Jackie's 'nothun' seems to reproduce a pronunciation of colloquial Australian English. This graphemic sign is also used as a substandard element of (2) (see Henry's example in sections 3.5 and 6.2), which suggests that Jackie has perhaps picked up a specific pronunciation from the socially lower characters participating to the expedition.[56]

As pointed out in section 3.5, an important aspect characterising the language of Aboriginal characters is its relationship to forms of contemporary Aboriginal Australian English, as, for example, the use of the preposition 'along' in example 4. This aspect is certainly not easy to suggest and is understandably ignored by both translations. An Italian or French translator trying to convey the subtleties of a conversation between an English-speaker of a socially low variety and an Aboriginal – and the repercussions of this conversation on contemporary language varieties – is unlikely to capture all the dimensions of the exchange exclusively by means of interlinguistic translation.

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[54] See 'nègre' in *Trésor de la langue française informatisé*, online reference, accessed 30 September 2012.

[55] The preservation of 'nègres' in the backtranslation is not a misprint: the French word was kept here for lack of 'equivalents'. See the discussion above.

[56] Another feature in common between (2) and (4) is 'nothink' which is used by both Jackie (p. 275) and Turner (p. 290).

6.5. The Language of the Narrator

Let us now turn to *Voss*'s narrator (5). As we have seen in section 3.5, this is a hybrid and highly complex feature, whose rapid shifts from non-focalised to focalised perspective entail the absorption of a wide range of character-related items, including archaic, colloquial or obsolete lexis, graphemic signs, instances of plurilingualism (French and German) and syntactic variation. It seems clear that the preservation of what Berman calls the 'superimposition of languages' is essential to convey the fluid and 'heteroglossic' voice of the narrator and its psychological relationships to the characters. Here I will start by bringing the example of non-focalised narration[57] – i.e. where the perspective depends from the narrator and we are not expecting cases of narration through the character's perspective and language:

EXAMPLE 1

Source text

They went into a smaller room that was sometimes referred to as Mr Bonner's Study, and in which certainly there stood a desk but bare, except of useless presents from his wife, and several pieces of engraved silver, arranged at equal distances on the rich, red, tooled leather. Gazetteers, almanacs, books of sermons and of etiquette, and a complete Shakespeare, smelling of damp, splashed the pleasing shadow with discreet colours. All was disposed for study in this room, except its owner, though he might consider the prospects of trade drowsily after Sunday's beef, or, if the rheumatics were troubling him, ruffle up the sheets of invoices or leaves of a ledger that Mr Palethorpe had brought out from town. (p. 19)

Italian target text

Entrarono in una stanza più piccola, che, a volte, veniva chiamata lo «Studio del signor Bonner», nel quale non poteva mancare una scrivania che però era spoglia; tranne certi inutili doni della moglie e qualche oggetto cesellato disposto a intervalli regolari sulla pelle rossa sontuosamente lavorata. Gazzette, almanacchi, libri di sermoni e di etichetta e uno Shakespeare che puzzava di muffa illuminavano la penombra piacevole con colori discreti. Tutto in quella stanza era disposto per lo studio, eccetto il suo proprietario, quantunque potesse considerare le prospettive del commercio indolentemente dopo il roast-beef domenicale, o, se lo affliggessero i reumatismi, spiegazzare le veline delle fatture o le pagine di un libro mastro che il signor Palethorpe aveva portato dalla città. (p. 19)

French target text

Ils entrèrent dans une pièce plus petite, qu'on appelait parfois le bureau de Mr. Bonner et où l'on trouvait effectivement une table, mais uniquement garnie d'affaires inutiles offertes par sa femme, ainsi que d'objets en argent gravé posés en ordre symétrique sur le beau cuir rouge à filet d'or. Des dictionnaires géographiques, des almanachs, des recueils de sermons et des livres de savoir-vivre,

[57]See more details on this example in section 3.5

> ainsi que les oeuvres complètes de Shakespeare imprégnées d'une légère odeur de moisi, plaquaient dans l'ombre fraîche des notes de couleur discrète. Dans cette pièce, tout – sauf son propriétaire – était prêt pour le travail ; mais il lui arrivait d'étudier l'état du marché, tout en luttant à peine contre la somnolence, après le rôti dominical, ou bien ancore, si les rhumatismes le faisaient souffrir, il parcourait les registres et le factures apportés par Mr. Palethorpe. (p. 18)

In this passage, the satirical perspective of the narrator is mainly conveyed by a fragmented, self-correcting syntax, which is part of the narrator's camp tone analysed in section 3.5. However, as we have seen for the character-related varieties, both translations tend to restructure syntax; especially the French text follows systematic procedures of rationalisation, as already pointed out in the previous sections. For example, 'there stood a desk but bare, except of useless presents from his wife' is modified into 'l'on trouvait effectivement une table, mais uniquement garnie d'affaires inutiles offertes par sa femme' [there stood certainly a desk, but only decorated with useless presents from his wife], which effaces the doubly self-correcting syntactic rhythm of the source text 'certainly... but bare, except'. Another example is 'beau cuir rouge à filet d'or', which does not convey the rhythmic effects of 'rich, red, tooled leather', and in which the accumulation of adjectives and the superfluous second comma seems to transmit the idea of a triumphant, pretentious material opulence. The Italian text introduces the clause 'che però era spoglia' [which, however, was bare] to translate 'but bare' and, in a way similar to the French text, eliminates the three adjectives separated by commas. The idea of opulence is conveyed by the long adverb 'sontuosamente' [splendidly]; however, the rhythms of the source text and the effects attached to them in defining (5) are not preserved. Finally, a lexical detail: the Shakespeare 'smelling of damp' in the original is reinforced in Italian by the solution 'puzzava di muffa' [it stank of mould] and attenuated, and perhaps ennobled, by the French 'légère odeur de moisi' [slightly mouldy smell]. Also 'travail' for 'study' is an interesting correction in the French text. Mr Bonner is not exactly studying there, but, as the text clarifies, he is working distractedly. Neither translation is particularly successful in rendering the camp tone of the narrative voice.

As pointed out in section 3.5, the narrator's switches to focalised perspective entail different degrees of absorption of the characters' varieties. At the most extreme end of the spectrum of focalised narration there are several examples of 'stream of consciousness', in which modernist technical solutions are used to represent the thoughts of the characters. In these cases, perspective is entirely mediated by the character's point of view, and intrusions of the narrator are not present. Below is an example of how Laura's thoughts – which are rendered through associative leaps in syntax, punctuation and verbal tenses – were conveyed in the Italian and French translations:

EXAMPLE 2

Source text

[...] Already she herself was threatening to disintegrate into the voices of the past. The rather thin, grey voice of the mother, to which she had never succeeded in attaching a body. She is going, they said, the kind voices that close the lid and arrange the future. Going, but where? It was cold upon the stairs, going down, down, and glittering with beeswax, until the door opened on the morning, and steps that Kate had scoured with holystone. Poor, poor little girl. She warmed at pity, and on other voices, other kisses, some of the latter of the moist kind. Often the Captain would lock her in his greatcoat, so that she was almost part of him – was it his heart or his supper? – as he gave orders and told tales by turns; all smelled of salt and men. The little girl was falling in love with an immensity of stars, or the warmth of his rough coat, or sleep. How the rigging rocked, and furry stars. Sleeping and waking, opening and closing, suns and moons, so it goes. I am your Aunt Emmy, and this is your new home, poor dear, in New South Wales, I trust you will be happy Laura, in this room, we chose the curtains of a lighter stuff thinking it might brighten, said the comfortable voice, which smelled beneath the bonnet of a nice carnation soap. (pp. 12-13)

Italian target text

[...] Già l'aveva colta la minaccia di disintegrarsi nelle voci del passato. La voce piuttosto esile, grigia, della madre, alla quale non era mai riuscita ad accoppiare corpo. «Se ne va», dicevano le voci gentili che chiudono il coperchio ed accomodano l'avvenire. «Se ne va», ma dove? Era freddo sulla scalinata scendendo giù giù, e lucido di cera, finché la porta si aperse sul mattino e sugli scalini che Kate aveva strofinato con la pomice. Povera, povera bimba. Si riscaldava alla compassione, e ad altre voci, altri baci, anche baci del tipo umido, alcuni. Spesso il capitano la rinchiudeva dentro il suo soprabito, cosicché diventava quasi una parte di lui – come il suo cuore o come la sua cena? – mentre lui parlava, alternando ordini e storielle; tutto sapeva di sale e uomini. La piccola si innamorava di una immensità di stelle o del calore di quel rozzo abito o dormiva. Come dondolavano il sartiame e le stelle impellicciate! Dormire e svegliarsi, aurore e tramonti, soli e lune, così va il mondo. Io sono la tua zia Emma, e questa è la Nuova Galles del Sud, credo che sarai felice, Laura, in questa stanza, abbiamo scelto le tendine di una stoffa leggera pensando che potesse riuscirne luminosa, diceva la voce confortatrice che odorava, sotto la cuffia, di un buon sapone rosa. (pp. 12-13)

French target text

[...] Elle-même se sentait déjà menacée d'être reprise par les voix du passé. La voix fluette, incolore d'une mère qu'elle n'avait jamais arrivée à se représenter en chair et en os. Elle s'en va, disaient les voix douces qui refermaient le couvercle et organisaient l'avenir. Elle s'en va ? Mais où ? Il faisait froid dans l'escalier et on descendait, plus bas, encore plus bas, et les marches brillaient, bien cirées, et la porte s'ouvrait enfin sur le matin et le perron que Kate avait gratté à fond. La pauvre, pauvre petite fille. Elle buvait la pitié et les autres voix, et les autres baisers, dont quelques-uns étaient plutôt humides. Le capitaine la serrait souvent sur son manteau, de sorte que'elle s'intégrait presque à lui – son coeur ou son repas ? – tandis qu'il donnait des ordres et racontait ses histoires

> alternativement ; et tout cela sentait le sel et les hommes. La petite fille s'éprenait d'une immensité d'étoiles, à moins que ce ne fût de l'étoffe rugueuse du manteau, ou du sommeil. Les haubans se balançaient et les étoiles devenaient pelucheuses. Endormie et éveillée, ouvrant et fermant les yeux, soleils et lunes, ou c'était ainsi. Je suis ta tante Emmy et voici ta nouvelle maison, mon pauvre petit, dans la Nouvelle Galles du Sud, et j'espère que tu seras heureuse, Laura, dans cette chambre ; nous avons choisi des rideaux clairs parce que ça fait plus gai, pépiait la voix rassurante et de sous la capote venait un délicat parfum de savon aux oeillets. (pp. 11-12)

In this example, the Italian translation seems to recognise the technique employed in the source text and preserves most of its features. The major changes include the insertion (twice) of inverted commas for 'She is going', a procedure which, however, is not adopted for other instances of direct speech filtered through Laura's thoughts (for example, 'I am your Aunt Emmy'). Some verbs are avoided, as for example 'was it his heart or his supper?', which becomes (mistakenly) 'come il suo cuore o come la sua cena?' [like his heart or his dinner?], and 'opening and closing' which is radically changed into 'aurore e tramonti' [sunrises and sunsets]. The sentence 'this is your new home, poor dear' is omitted. Although punctuation is sometimes eliminated, in other cases it is reinforced. For example, in 'other kisses, some of the latter of the moist kind', a comma is added so that it becomes 'altri baci, anche baci del tipo umido, alcuni' [other kisses, also kisses of the moist kind, some of them], which emphasises the idea of a sentence reproducing the movement of the character's thoughts; this impression is reinforced through the redundant repetition of the word 'kiss'. Finally, 'sapone rosa' [pink soap] for 'carnation soap' is a change of meaning possibly deriving from misunderstanding.

In the French translation, a series of lexical changes rationalise and clarify the source text. For example, the voice of Laura's mother 'to which she had never succeeded in attaching a body' becomes the more conventional 'une mère qu'elle n'avait jamais arrivée à se représenter en chair et en os' [a mother whom she had never succeeded in representing to herself in flesh and bones], where an idiomatic expression is inserted to translate a less conventional image; 'Sleeping and waking, opening and closing' is clarified into 'Endormie et éveillée, ouvrant et fermant les yeux' [sleeping and waking, opening and closing the eyes], where the feminine past participles refer explicitly to Laura, and where the addition of 'eyes' defines more clearly the object of the verb, and thus the type of image conveyed. The verb 'pépiait' [chirped] for 'said' is an isolated case where the French text specifies the source text by providing a more concrete but not necessarily clarifying lexical choice. The main changes in the French text take place at a syntactic level, where punctuation and sentence structure are rationalised, with losses to the specific stylistic features of the 'stream of consciousness'. For example, in the sentence 'It was cold upon the stairs, going down, down, and glittering with beeswax' the participial -ing forms are transformed

into imperfect indicatives, which creates three coordinated clauses ('Il faisait froid dans l'escalier et on descendait, plus bas, encore plus bas, et les marches brillaient, bien cirées' [It was cold on the stairs and you would descend, more down, even more down, and the steps glittered, well waxed]). Another example is 'or the warmth of his rough coat', which is expanded into 'à moins que ce ne fût de l'étoffe rugueuse du manteau' by means of a rationalising concessive clause and a clarifying rephrasal of 'rough coat' into 'l'étoffe rugueuse du manteau' [the rough fabric of the coat]. 'How the rigging rocked, and furry stars' is transformed into two coordinated clauses ('Les haubans se balançaient et les étoiles devenaient pelucheuses' [The ropes swayed and the stars became furry]). There is also a case where a dependent clause is transformed into a coordinated independent one, i.e., 'which smelled beneath the bonnet of a nice carnation soap' becoming 'et de sous la capote venait un délicat parfum de savon aux oeillets' [and from the bonnet came a delicate smell of carnation soap]. In this case, the Italian translation preserves the features of (5) more accurately, while the French text confirms its overall tendency towards rationalisation and clarification.

As explained in section 3.5, a further difficulty – but one which is essential in defining the narrator's voice – is posed by the gradations between objective non-focalised narration and subjective focalisations. These are created through free indirect speech, reported speech or incorporation of direct speech into the narration. These solutions can have different implications as to the type of ideological relationship between character and narrator. One of the preconditions for preserving this feature in translation is the consistent preservation of the superimposition of character-related varieties. In several cases, the use of concealed languages into the narrative voice has the function of creating ironical distance from a character's position. Here are two examples:

EXAMPLE 3

Source text

[...] Wait, she would command of those she suspected; this is a gentleman's rooms, let me remind you, not a cockpit; if you will rest a while upon the step, you will find it clean, God knows, scrubbed down every day, and the weather permittun. (p. 31)

Italian target text

[...] aspetti, comandava a quelli su cui si appuntavano i suoi sospetti; questa è la stanza di un signore, non un pollaio; se vuole trattenersi un po' sugli scalini, vedrà che sono puliti, com'è vero Dio, lavati ogni giorno, tempo permettendo. (p. 31)

French target text

[...] Attendez, ordonnait-elle, si la tête du visiteur ne lui plaisait pas ; ici on ne loge que des messieurs respectables, ce n'est pas un lieu public ; si vous voulez vous asseoir, sur les marches, vous les trouverez propres, Dieu sait qu'elle sont frottées chaque jour, quand le temps le permet. (p. 31)

EXAMPLE 4

Source text

So it was, too, in the case of Jack Slipper, that other *individual*, as Mr Bonner almost always referred to him after the man had been sent away. Of undisclosed origin, the latter had performed odd jobs, scoured the pans and beat the carpets, worked in the garden although it was distasteful to him, and even driven the carriage at a pinch, in improvised livery, when Jim Prentice was down with the bronchitis. But whatever duties were allotted to him, Jack Slipper had always found time to loiter in the yard, under the lazy pepper trees, scratching his armpits, and chewing a quid of tobacco on the quiet. So Laura would remember, and again see him spit a shiny stream into the molten laurels. He used to wear his sleeves cut back for greater freedom, right to the shoulder, so that in his thin but sinewy arms the swollen veins were visible. He was all stains, and patches of shade, and spots of sunlight, if ever Laura was compelled to cross the yard, as, indeed, sometimes she was. It must be admitted he had always acknowledged her presence, though in such an insolent and familiar manner that invariably she would turn the other way on confirming that the man was there. Jack Slipper ended in the watch-house. The rum was his downfall. The night they took him up, you could have lit the breath upon him, they said. So he received a sentence. Mr Bonner went down and spoke to him, telling him it was his habit to stand by those he employed, but seeing as he did not care for Jack's behaviour, he would have dismissed him, even without sentence being passed. The fellow only laughed. He wiped his hairy nose with his wrist, and said he would have gone, anyway. (pp. 52-53)

Italian target text

Così era stato anche nel caso di Jack Slipper, l'altro *individuo*, come lo indicava sempre il signor Bonner da quando era stato mandato via. Di origine sconosciuta, quest'ultimo aveva esercitato i più bizzarri mestieri: sfregare le padelle e battere i tappeti, lavorare in giardino anche se non gli piaceva molto e persino guidare la carrozza in una improvvisata livrea quando Jim Prentice era a letto per via della bronchite. Ma per quanti doveri gli fossero assegnati, Jack Slipper aveva sempre trovato tempo per oziare in cortile, sotto i pigri alberi del pepe, grattandosi le ascelle e masticando una cicca di tabacco di nascosto. Così Laura lo ricordava e lo vedeva ancora sputare uno sprazzo lucente tra i lauri dai riflessi metallici. Aveva sempre le maniche tagliate alla spalla per maggior libertà, cosicché sulle sue magre ma muscolose braccia erano visibili le vene gonfie. Era tutto macchie, toppe di vari colori e chiazze di sole, semmai Laura era costretta ad attraversare il cortile come a volte accadeva. Si deve ammettere che aveva sempre riconosciuto la presenza di lei, quantunque in maniera così insolente e familiare che immancabilmente lei si voltava dall'altra parte appena era certa che quell'individuo si trovava lì. Jack Slipper finì in guardina. Il rum fu la sua rovina. La sera che l'avevano portato via, il suo fiato avrebbe potuto prender fuoco, diceva la gente. Così ebbe una condanna. Il signor Bonner andò a parlargli dicendogli che era suo costume proteggere coloro che impiegava, ma visto che il suo comportamento era inqualificabile lo avrebbe licenziato, anche senza

condanna. Jack ci rise su. Si asciugò il naso peloso col polso, e disse che se ne sarebbe andato in ogni modo. (p. 52)

French target text

Il en était même dans le cas de Jack Slipper, cet autre «individu», comme l'appelait presque toujours Mr. Bonner, après le renvoi de l'homme. D'origine inconnue, ce dernier avait été l'homme à tout faire dans la maison : il grattait les casseroles, battait le tapis, jardinait – bien à contrecoeur – et il avait même été improvisé cocher, avec une livrée de fortune, pendant la bronchite de Jil Prentice. Mais en dépit de ses tâches, Jack Slipper avait toujours eu le temps de flâner au jardin, sous les poivriers inspirant la paresse, se grattant les aisselles et chiquant en douce. Laura s'en souvenait et le voyait encore cracher dans les lauriers un long jet de salive brillante. Il supprimait les manches des ses chemises pour se sentir plus à l'aise et dans ses maigres bras musclés on pouvait voir les veines saillantes. Il était constellé de taches et marbré d'ombres et des lumières aux yeux de Laura quand elle devait traverser le jardin, ce qui lui arrivait parfois. Il faut dire qu'il la saluait au passage, mais de façon tellement insolente et familière qu'elle essayait toujours de l'éviter. Jack Slipper finit au poste. Le rhum causa sa perte. La nuit où on le ramassa on aurait pu faire flamber son haleine, racontait-on. Il fut donc condamné. Mr. Bonner se déplaça pour lui parler, et lui affirma qu'il avait pour habitude de ne pas abandonner les gens à son service, mais comme il n'approuvait pas la conduite de Jack, il l'aurait renvoyé, même s'il n'avait pas mérité une condamnation. Jack ne fit qu'en rire. Il essuya son nez poilu d'un revers de poignet et dit qu'il serait parti de toute façon. (p. 54)

In example 3, the presence of a character's direct speech into the narrative voice is highlighted by syntax, which reproduces oral language, and by the graphemic sign 'permittun' (the character speaking is Mrs Thompson, Mr Topp's housekeeper, who belongs to (2)). The Italian text reproduces syntax more closely than the French one. Moreover, the use of 'pollaio' [chicken coop, hen house] for 'cockpit' is idiomatic and colourful enough to suggest an instance of character's language into the narrator (although it does not translate the expression literally), while the French text normalises it into 'lieu public' [public place]. Also the Italian 'com'è vero Dio' is idiomatic, and suggests a lower language, thus reinforcing the idea of a character's voice, in spite of the loss of the graphemic sign.

Example 4 is more complex. Here rapid shifts of point of view allow the incorporation of the voices of several different characters within the same passage, possibly belonging to different varieties. For example, the emphasised expression '*individual*' is clearly attributable to Mr Bonner, and thus to (1), whether the slightly colloquial 'down with the bronchitis' might be attributed to characters belonging to (2), such as Jack Slipper and Jim Prentice (Jim Prentice never actually talks in the novel, but the inference is justified by his social position); this instance might also be identified as a private conversation occurring within the entourage of the Bonners, which justifies the slight colloquialism; however, it is certainly not reproducing Laura's speech,

which – depending on the situation – is either more formal, more controlled, or more original. Other expressions such as 'The night they took him up, you could have lit the breath upon him, they said' cannot be identified with precision, but they certainly recall a character's voice and moral judgement.

The presence of the characters' language into the narrator's is highlighted by the inclusion of idiolectal expressions and slight changes of register and tone, which, if not preserved in translation, downplay this form of ironical interplay between the narrator and the characters. Both translations mark 'individual', which preserves the possibility of recognising Mr Bonner's speech into the narrative voice and of maintaining the narrator's distance from the character's moral judgement. The French text substitutes the italics with *guillemets*, while the Italian one preserves the italics, perhaps for lack of a better solution. The reference to an 'individual' is repeated twice in the Italian translation, which substitutes the source text's 'the man'. This is quite a radical change: Jack's definition as 'the man' is Laura's; the use of two different expressions implies that her language and psychology is at least potentially different from that of Mr Bonner. The Italian text, on the other hand, suggests that she is adopting her uncle's language and, possibly, his perspective.

As we have seen so far, literal solutions in the Italian text are often produced by a lack of understanding, while the changes in the French text are more consistent and motivated. As suggested in 6.1 and 6.2, the better performance of the Italian translation with lower varieties and conversational registers produces here some adequate solutions, such as the slightly colloquial 'per via della bronchite' vs the standard 'pendant la bronchite' in French. The French text, however, preserves the overall stylistic contrasts of the narrative voice more accurately. For example, the slightly colloquial 'flâner' for 'loiter' and 'en douce' for 'on the quiet' suggest the presence of non-narratorial perspective, while the Italian 'oziare' and 'di nascosto' are more standard. Also the colourful 'on aurait pu faire flamber son haleine' vs 'il suo fiato avrebbe potuto prender fuoco' for 'you could have lit the breath upon him' might be more adequate to render an instance of character language into the narrative voice. The French 'bien à contrecoeur' between dashes for 'although it was distasteful to him' seems to produce a further instance of character language, although the change might have been inserted for reasons of syntactic simplification. Also in this case, there are some radical changes of meaning in the Italian translation ('as he did not care for Jack's behaviour' becomes 'il suo comportamento era inqualificabile' [his behaviour was disgraceful]), and some adjustments in the French translation (the only proper mistake being the misspelling 'Jil' for 'Jim'). An interesting translation to compare is that of 'molten laurels'. The French text seems to omit the adjective 'molten' to avoid introducing an unusual image, while the Italian one corrects it with another expression suggesting an uncommon perception of the plants: 'lauri dai riflessi metallici' [laurels with metallic reflections]. Although both translators clearly seem to be troubled by the source text's peculiar image, their attitude is very differ-

ent: the French translator produces a change to make the text more understandable and seems to use omission for this very reason, while the Italian one substitutes a poetic image with another poetic image.

Going back to examples of gradations between objective non-focalised narration and subjective focalisations, there are cases when the incorporation of a character-related variety does not respond to a comic intention; rather, it is an attempt to engage directly with the ideas of the characters. Here is an interesting example regarding Dugald:

EXAMPLE 5

Source text

With great dignity and some sadness, Dugald broke the remaining seals, and shook out the papers until the black writing was exposed. There were some who were disappointed to see but the picture of fern roots. A warrior hit the paper with his spear. People were growing impatient and annoyed, as they waited for the old man to tell.

These papers contained the thoughts of which the whites wished to be rid, explained the traveller, by inspiration: the sad thoughts, the bad, the thoughts that were too heavy, or in any way hurtful. These came out through the white man's writing-stick, down upon paper, and were sent away.

Away, away, the crowd began to menace and call. (pp. 219-220)

Italian target text

Con grande dignità e un po' di mestizia, Dugald ruppe i restanti suggelli e scosse fuori i fogli, finché non ne fu visibile lo scritto nero. Alcuni rimasero delusi di non vedere che disegni di radici di felci. Un guerriero colpì le carte con la sua lancia. La gente diventò impaziente e seccata mentre aspettava che il vecchio spiegasse. Il vecchio ripiegò le carte.

Quelle carte contenevano i pensieri dei quali i bianchi intendevano sbarazzarsi, spiegò il viaggiatore, per ispirazione; i pensieri tristi, i pensieri cattivi, i pensieri che erano troppo pesanti o in qualche modo offensivi. Essi uscivano dall'asta per scrivere dell'uomo bianco per posarsi sulla carta e venivano spediti via.

Via, via cominciò a minacciare e gridare la folla. (pp. 213-214)

French target text

Avec une grande dignité non dépourvue de tristesse, Dugald brisa les autres cachets et secoua l'enveloppe : l'écriture noire apparut sur les feuillets blancs. Les sauvages furent déçus par ces pattes de mouche. Un guerrier pourfendit le papier avec sa lance. On s'impatientait en attendant les récits du voyageur.

Ce papiers, expliqua-t-il pris d'une inspiration, contenait les pensées dont le Blancs voulaient se débarasser : les pensées tristes, mauvaises, les pensées trop lourdes, ou nuisibles. Elles s'écoulaient sur le papier par le bâton-à-écrire du Blanc et on les expédiait au loin.

Loin – loin ! la foule commençait à pousser des cris menaçants. (p. 228)

In this example, both translations preserve the idiolectal 'writing-stick' ('asta per scrivere'; 'bâton-à-écrire'), which is the most overt signal of Dugald's speech into

the narrator's language. 'Black writing' is modified in the French text, which clarifies that the black writing appeared so on white papers ('l'écriture noire apparut sur les feuillets blancs'[the black writing appeared on the white sheets]), thus possibly attributing to the Aboriginals a purely external evaluation of Voss's writing, which downplays their insight into the spiritual blackness of his thoughts. The re-organisation of syntax and punctuation (in the French text, 'les pensées tristes, mauvaises, les pensées trop lourdes, ou nuisibles' suppresses the embedded relative 'that were too heavy', while both the Italian and French texts eliminate the commas in 'These came out through the white man's writing-stick, down upon paper, and were sent away') deprives the text of another element through which the character's language and point of view are conveyed. The reference to the Australian 'fern root' (the edible root of the ferns *Blechnum indicum* and *B. orientale*)[58] is probably not understood by the Italian translator, who translates it literally, while in the French text the expression is replaced. As we have seen in 5.3, the French translation is more conservative of the source text's flora and fauna than the Italian one, but in this case the reference is substituted by the semantically distant idiomatic expression 'pattes de mouches' [fly footprints], which is used in French to indicate awkward and faulty handwriting.[59] The most ideologically-laden shift is, however, the use of 'Les sauvages' [the savages] for the source text's 'some'. The French 'sauvage' is not equivalent to the English 'savage';[60] it carries associations related to the preservation of the Rousseauian 'state of nature', which implies avoidance of the negative influence of man and society;[61] the use of this epithet remains nonetheless a form of stereotypisation. Moreover, as all the characters in the scene are Aboriginals, the expression can only be attributed to the narrator, thus modifying the interaction between character and narrator in a way that, at best, is adding a paternalistic nuance to the target text. In this case, the Italian text is more conservative of the source text's features, except for the sentence 'Il vecchio ripiegò le carte' [The old man folded the

[58]See the entry 'fern' in *The Australian Oxford Dictionary*, ed. by Bruce Moore, 2nd edn (Oxford University Press, 2004), online version accessed from Trinity College Dublin on 8 September 2013.

[59]See item 7 in the entry 'mouche' in *Trésor de la langue française informatisé*, online reference, accessed 26 May 2013.

[60]Although it does not regard the Orient, the epithet of 'savages' for the Aboriginals might be defined as 'orientalist'. See Edward Said, *Orientalism* (London: Penguin, 2003), p. 21. *Voss*'s narrator would not use such a word, unless narrating from a focalised perspective. For example, Cynthia Van der Driesen draws a clear distinction between *Voss* and one of its sources, Alec Chisholm's book on Ludwig Leichardt *Strange new world* (1941) where the word 'savages' to refer to the Aboriginals is used with 'a carelessness that makes it hard to accept that it was revised as late as the 1950s'. Cynthia van den Driesen, *Writing the Nation. Patrick White and the Indigene* (Amsterdam; New York: Rodopi, 2009), p. 32.

[61]See items I A/D in the entry 'sauvage' in *Trésor de la langue française informatisé*, accessed on 7 September 2013.

papers], which is an addition to the source text, possibly with a clarifying intention.

6.6. Summary

In this chapter we have analysed the rendering of *Voss*'s language varieties in the Italian and French translations. As seen in chapter 5, the French translation shows an overall better understanding of the source text, which is reflected in its more conservative approach to the different language varieties of the novel, and to the phenomenon which Berman calls the 'superimposition of the languages'. However, a tendency towards rationalisation and clarification entails significant changes in the source text's artistic attempt at capturing the psychological subtleties expressed by the varieties (in spite of the 'rare finesse psychologique' announced by the paratexts).

With special reference to rationalisation, Berman suggested that it produces in the translation 'a change of *sign*, of *status* – and seemingly without changing form and meaning.'[62] In other words, the French text might be described in this respect as a less sophisticated and 'foreign' version of the source text, which reproduces certain obvious, macro-structural features in a simplified form, without engaging with peculiarities. On the whole, the image of the novel provided by the paratexts is confirmed by text analysis.

The Italian text, on the other hand, is described by Berman's categories only partially. As we have seen for culture-specific lexical items in chapter 5, several major misunderstandings of the source text mar the appraisal of the target text's strategy. There are, however, some passages where the Italian translation performs well. The most evident example is the rendering of the lower varieties of (2) with resources of colloquial Italian; however, the concurrent insertion of colloquialisms, especially in (1), undermines the possibility of distinguishing between language varieties, with possible structural changes to the type of social stratification reflected in the 'superimposition of languages'. In other words, the Italian translation affects the system of power relations which is expressed in the source text through language differentiation. This is certainly an uncommon phenomenon and it was not contemplated by Berman, who analysed the complementary tendencies of 'ennoblement' and 'popularisation' of a non-standard, vernacular language, but not the 'popularisation' of a standard, cultivated language.[63] Also other elements suggest that the position of the Italian translator towards his task is very idiosyncratic. An example is the sense of authority with which the image of the 'molten laurels' in the source text is substituted by another poetic image.

The aspect which the two translations have in common is a difficulty in rendering (3) and (4). Voss's non-idiomatic language is rendered in most cases as a standard

[62]Berman, 'Translation and the Trials of the Foreign', p. 281.

[63]See Berman, 'Translation and the Trials of the Foreign', pp. 282-83.

language, according to one of the main tendencies identified by Hatim and Mason in rendering a source text's non-standard variety in translation. Moreover, the French translation displays a tendency towards attenuation of Voss's more 'Gothic' imagery, which reflects the image of the book presented in the paratexts as a love-story set on an exotic background. The language of the Aboriginals is not always understood in both texts, and it is sometimes banalised, with modifications changing the source text's depiction of Aboriginals and their relationship to the narrator; these changes provide a less respectful image of Aboriginals, which is hardly acceptable when reading the target texts from a contemporary and postcolonial perspective.

7

Final Excursus on Piero Jahier

In the previous chapters, *L'esploratore* has been analysed as a text representing an early contact of the Italian translation culture with postcolonial contexts (in Italy, it was the second translated novel of White's oeuvre before the Nobel Prize). Apart from phenomena moving the text towards the parameters of the target culture, and cases in which the meaning of the text was accidentally misinterpreted because of a limited knowledge of the 'English languages'[1] and of the relevant cultures, the analysis has also shown less ordinary translation patterns compared to the French translation; in particular, changes in tone and style could not be explained as attempts at making the text more accessible for the target readership. This aspect suggests that we take a closer look at the influence of the individual translator: Piero Jahier, a writer-translator whose activity began under the aegis of the literary review *La Voce* at the beginning of the 20th century, and intertwined during Fascism with the pivotal work of the writers Cesare Pavese and Elio Vittorini, continuing beyond the Fascist years until 1965.

Section 7.1 situates *L'esploratore* within the framework of Jahier's translation practices, showing points of overlap with the practices of other writer-translators and with some implicit and explicit ideologies of literary translation at the time. Section 7.2 shows the relationship between Jahier's authorial language and the language in *L'esploratore*. Finally, section 7.3 delves into the translator's attitude towards the source text, suggesting that Jahier not only transferred into the target text his authorial lexis, but also his own 'Vocian' literary taste and moral perspective.

[1]More information on Jahier's limited knowledge of English is offered in sub-section 7.1.3.

Translations of extracts from letters and other material about Jahier in Italian are provided in brackets.

This analysis complements the previous chapters on the impersonal 'colonialist' pressures on translation practice by adding a local and individual dimension to a general study of cultural manipulation. Moreover, it also provides an evaluation of Patrick White's fear of 'authorial' interference in his translated texts, shown by his resentment of Böll's translation of *The tree of man*.[2]

7.1. The Figure of the 'Writer-Translator'

7.1.1. Jahier the Writer

In this section, we will focus on aspects of Jahier's authorial language which are especially relevant from the point of view of translation and which will help us define very specific points of overlap between the two activities of writing and translating.

Piero Jahier (1884-1966) was an Italian novelist, poet, journalist and translator. His religious background – his father was a Waldensian preacher and Jahier himself studied theology – was a constant inspiration in all his work. As a journalist, he was a collaborator of the political and cultural review *La voce* (of which he was *gerente responsabile* from 14 December 1911 to 25 December 1913). *La voce* influenced him in his ethical vision of art as fundamentally implicated in life (as opposed to the Decadent tendencies represented by Gabriele D'Annunzio), as well as in his stylistic choices, and especially in his use of juxtaposed prose and poetry. The mixing of different expressive forms was the hallmark of his début literary work *Resultanze in merito alla vita e al carattere di Gino Bianchi con un allegato* (1915), a satirical biography of the employee Gino Bianchi reflecting Jahier's own experience as a railway clerk. In line with the poetics of *frammentismo*,[3] *Resultanze* does not have an organic structure, but it is composed of fragments mixing different language varieties, bureaucratic language and neologisms (with experiments prevailing in verb formation).[4] His second work *Ragazzo* was published in 1919, but had been written before

[2]In this sense, the chapter provides a parallel to the study of Böll's influence on *The Tree of Man* analysed in Russell Pavlov-West, 'Genetic Translation: Böll's Translation of Patrick White', in *Transcultural Graffiti: Diasporic Writing and the Teaching of Literary Studies*, ed. by Russell Pavlov-West (Amsterdam: Rodopi, 2005), pp. 61–80. See section 3.2 of the thesis.

[3]For a short introduction to *frammentismo* see Arnaldo Bocelli, 'Frammentismo', in *Enciclopedia Treccani* <http://www.treccani.it/enciclopedia/frammentismo/>, online reference, accessed 5 April 2013. See also Giulio Ferroni, *Storia della letteratura italiana* (Milano: Einaudi, 1991), vol. 4, pp. 91-92, and the section on the writers of *La voce* in Pier Vincenzo Mengaldo, *Storia della lingua italiana. Il Novecento* (Bologna: Il Mulino, 1994), pp. 210-18.

[4]See Davide Colussi, 'La parola difficile. Aspetti della lingua di Jahier', in *Resultanze in merito alla vita e all'opera di Piero Jahier. Saggi e materiali inediti*, ed. by F. Giacone

Resultanze.[5] *Ragazzo* is an autobiographical novel which recollects some crucial episodes of Jahier's life. In this poetic prose work, lyricism prevails over irony, as the text focuses on the suicide of Jahier's father and the subsequent economic difficulties of the family; these difficulties shaped the author's identification with the 'poor' and his resentment towards the bourgeoisie. The sections of *Ragazzo* alternate different tones and do not follow a pre-established organising principle, but they are rather arranged as a succession of lyrical moments; according to Paolo Briganti, this structure is to be considered as a reflection of Jahier's aversion to a-priori principles in literary discourse.[6] *Ragazzo*, less overtly experimental than *Resultanze*, is, however, still influenced by Jahier's taste for plurilingualism, which includes a high frequency of Tuscanisms and Gallicisms in the section *Il paese* to represent the Waldensian community of Val Chisone.

An essential event which influenced Jahier's life and writing was his experience as a volunteer with the Alpine troops during World War I, when he elaborated an ideal vision of the mountain people and of the peasantry, who constituted an important segment of the Italian army. Jahier praised the peasantry for their attachment to the concrete moral values of soil and family, which he considered as sources of national solidarity emerging from the war; conversely, he saw the urban working classes as a source of class conflicts. His admiration for 'lower' cultures, languages and traditions were expressed in his war journal *Con me e con gli alpini* (1918), where his prose becomes simpler (partly because of the didactic function of the text) and absorbs the syntactic rhythms and lexis of the spoken language of the soldiers, including regionalisms, especially from the region Veneto. The war also inspired his ideological and educational paper *L'astico, giornale delle trincee* (1918-1919); he continued this experience after the war in *Il nuovo contadino, giornale del popolo agricoltore* (1919).

Jahier's literary production did not continue after the war, partly because of the end of *La voce* (which ceased publication in 1916), but also because of the beginning of a new cultural period dominated by Fascism, which he did not support (he refused the role of editor-in-chief of Mussolini's *Il popolo d'Italia*). His silence as an author, however, did not interrupt his activity as a translator.

(Firenze: Olschki, 2007), pp. 193-98.

[5]Paolo Briganti, *Piero Jahier* (Firenze: La Nuova Italia, 1976), p. 36: the first section of *Ragazzo*, 'La famiglia povera' had been written in 1911.

[6]Briganti, *Piero Jahier*, p. 47: 'l'unica sua poetica era quella di scrivere solo ciò che "invadeva completamente la [sua] coscienza e arrivava al calor bianco dell'espressione."' Quote from the interview by Franco Antonicelli, *Ricordo di Piero Jahier* (television broadcast, RAI, 1967).

7.1.2. Jahier the Translator: the Early Phase

Jahier's translation activity begins in 1911 with the futuristic essay by the French historian Halévy *L'histoire de quatre ans, 1997-2001* [sic] and ends in 1965 with the novel by the Australian writer Patrick White *Voss*, crossing in the time span of fifty years different genres (poetry, fiction and non fiction) languages (French and English) and cultures.[7] A good part of his production is still in print, albeit sometimes in revised or expanded versions.[8] As we shall see, Jahier was certainly more visible than ordinary translators, yet he never reached the visibility of other writer-translators; although he collaborated with Einaudi for many years, his work was never selected for the prestigious series founded in 1983, *Scrittori tradotti da scrittori,* which not only commissioned new translations, but also reprinted translations that were already in the Einaudi catalogue.[9]

His early production – which relates to the activities of *La voce* – was exclusively from French, the only language that Jahier knew at that time. It includes philosophical and religious writings by Halévy, Calvin and Proudhon, Claudel's play *Partage de midi* and other writings by Claudel. Claudel is perhaps the most important author of this early phase; Jahier considered him as a literary master, whose religious themes and Biblical tones (similar to those of Walt Whitman)[10] inspired his own literary production. The importance of this text for Jahier is also confirmed by the modalities through which this translation work was carried out. Jahier was the initiator; he met Claudel, they had a correspondence and discussed translation issues.[11] Two letters to Ardengo Soffici, a collaborator of *La voce*, followed the publication of

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[7] A list of Jahier's translations by chronology is provided at the end of the chapter.

[8] For example, Boccardo signals that, although unstated, the 2002 version of Jahier's *Treasure Island* for Einaudi is linguistically modernised. For a list of changes see Giovanni Battista Boccardo, 'Note sulle traduzioni dall'inglese di Piero Jahier', *Strumenti Critici*, 115 (2007), pp. 399-402.

[9] An example of re-published translator in the *Scrittori tradotti da scrittori* series is Cesare Pavese, four of whose translations were reissued by Einaudi in that series: *Benito Cereno* (*Benito Cereno* by Herman Melville), first edition 1940; *Il cavallo di troia* (*The Trojan Horse* by Christopher Morley), first edition 1942; *Riso nero* (*Dark Laughter* by Sherwood Anderson), first edition 1945; *Autobiografia di Alice Toklas* (*The Autobiography of Alice B. Toklas* by Gertrude Stein), first edition 1948.

[10] Walt Whitman too inspired Jahier's poetry. Jahier also attempted to translate Whitman, as we know from a letter in which Cesare Pavese proposed to Jahier to publish for Einaudi a selection of translations from Whitman's *Leaves of Grass.* See Luisa Mangoni, *Pensare i libri: la casa editrice Einaudi dagli anni Trenta agli anni Sessanta* (Torino: Bollati Boringhieri, 1999), p. 463.

[11] On the relationship, correspondence and ideological differences between the pacified Roman Catholic Claudel and the more tragic, protestant Jahier see Dominique Millet-Gérard, 'Piero Jahier et Claudel, ou l'épreuve de la certitude', in *Resultanze in merito alla vita e all'opera di Piero Jahier. Saggi e materiali inediti*, ed. by Franco Giacone (Firenze: Olschki, 2007), pp. 127–49.

the translation. This episode is interesting because it announces some of the principles guiding Jahier's authorial approach to translation. In the first letter, sent after the publication of the text, he discussed some liberties in his version which had been agreed with Claudel; in the second one he asked – in a very humble (and yet very arrogant!) tone – for the possibility of inserting in the book a sheet of *errata corrige*, at his own expenses, in order to amend mistakes:

> Caro Soffici,
>
> ti lascio il testo e tra qualche giorno (debbo farla venire da Torino) la mia copia della traduzione su cui ho annotato gli errori e corretto a mio gusto per ragioni di poesia.
>
> Come dissi a Papini, desidero che tu ti pronunzi *sulla necessità artistica allo stato attuale della traduzione, di impormi come Editori un'errata corrige.*
>
> E ciò indipendentemente da questioni pratiche come sarebbero la necessità mia di fare il professore di francese, il fatto che Claudel per divieto papale non ripubblica né ripubblicherà mai il libro, le condizioni in cui fu fatta la traduzione (su manoscritto mal copiato ecc. ecc.).
>
> E chiedo per mezzo tuo al Consiglio che mi sia comunicata la tua relazione alla quale mi piego se vi sarà detto che ritieni necessario artisticamente, poeticamente, per la svalutazione poetica che dai miei errori deriva all'opera, ch'io faccia un'errata-corrige. È chiaro? scusa la noia e grazie dal tuo
>
> Jahier
>
> S'intende che se concluderai per l'affermativa io stamperò a mie spese nei termini che crederò meglio un foglietto di errata-corrige da inserirsi nel *Partage.* Cercherò a comune edificazione di farlo riuscire allegro.[12]

Perhaps Jahier's concern is more with his own credibility as a writer and an intellectual than with the mistakes *per se*, which he proposes to correct according to his own artistic taste. A text analysis by Maura del Serra comparing the first version of this translation and a later revised edition shows Jahier's growing freedom over

[12] 'Dear Soffici, I am leaving you the text and in a few days also the copy of my translation (it has to be sent from Turin) on which I have annotated the mistakes and corrected according to my taste for reasons of poetry./As I said to Papini, I would like you to take a position on the artistic necessity, seen the current state of the translation, to request from me an *errata* list./And this independently of practical questions such as my necessity of working as a French teacher, the fact that Claudel, faced with a papal prohibition, is not republishing the book and never will, the conditions under which the translation was carried out (from a badly copied manuscript etc. etc.)./ And I am asking through your intermediation to the Board that your report be sent to me so that I can accept it if you state that you consider it artistically and poetically necessary that I write an *errata* list because of the debased poetic quality deriving from my mistakes. Is this clear? Sorry for bothering you and thanks from your/Jahier/Obviously, if you decide affirmatively, I will print an *errata* sheet to be inserted into the *Partage* at my own expense, in the way that I consider most appropriate. In our common interest, I will try to make it sound cheerful.' See 'Lettere di Piero Jahier a Ardengo Soffici (1910-1952)', in *Resultanze in merito alla vita e all'opera di Piero Jahier. Saggi e materiali inediti*, ed. by Franco Giacone (Firenze: Olschki, 2007), pp. 300-03.

the source text, and the establishment of three tendencies in the revised version: one which Del Serra calls 'intensificante', another which she terms 'familiarizzante-vernacolare', and a third one fusing the two: 'familiare-intensificante.'[13] I will go back to her analysis of Jahier's early work from French in the next sections, where I will try to show that similar tendencies are also valid in his later translations from English.

7.1.3. Jahier the Translator: the Fascist Years

Jahier's career as a writer-translator started well before the pivotal work carried out by the writers Cesare Pavese and Elio Vittorini with the publishing houses Bompiani and Einaudi during the 'decade of translations'[14] from the 1930s to the 1940s; yet it is true that the turning point in Jahier's activity as a translator comes with his first publication for the Bompiani publishing house in 1939, which has a clear anti-Fascist flavour. Jahier belonged to a previous generation compared to Vittorini and Pavese (he was twenty-four years older than Vittorini) and also from a cultural experience – that of *La voce* – which for a long time had been considered as obsolete.[15] The outbreak of the war, however, was to change this situation. The First World War – of which Jahier was one of the most famous literary representatives – offered a relevant comparison to the present[16] and in 1943 Einaudi decided to accept

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[13]Maura Del Serra, *L'uomo comune. Claudellismo e passione ascetica in Jahier* (Bologna: Pàtron, 1986), p. 54. The terms 'familiare' and 'familiarizzante' are not meant as 'domesticating' by Del Serra. Rather, they refer to Jahier's tendency to insert into his prose colloquial and familiar registers. See also final discussion in sub-section 7.3.

[14]This expression was coined by Cesare Pavese. See Cesare Pavese, 'L'influsso degli eventi', in *La letteratura americana e altri saggi*, ed. by Italo Calvino (Torino: Einaudi, 1962), p. 247.

[15]Vittorini wrote: 'Prezzolini, *La voce*, non insegnavano nulla. Nulla Papini. Nulla Soffici. Essi non hanno fatto la carriera che ci voleva per essere i nostri maestri; né l'opera loro ebbe tanta consistenza da giungere fino a noi con qualche utilità.' ['Prezzolini, *La voce*, did not teach anything. Papini nothing. Soffici nothing. They did not have the career that they needed to become our masters; nor was their work enough solid to be useful for us.'] The quote comes from a 1929 article by Vittorini cited by Nicola Carducci, *Gli intellettuali e l'ideologia americana nell'Italia letteraria degli anni Trenta* (Manduria: Lacaita, 1973), p. 42.

[16]In 1943 Jahier wrote to Einaudi (Cesare Pavese?): 'Slataper è morto, gli altri vociani dispersi o mutati, e in questi anni estremi, e questi giorni che la guerra rende a tutti estremi, sento più forte il bisogno di render conto alla mia coscienza anzitutto, e poi agli altri di quella che è stata la nostra giovinezza vociana. Ho destinato alla sua casa questo libro progettato da tempo, perché mi pare che lei abbia incarnato quell'ideale di universalità e di severità di gusto che ci muoveva nei nostri un po' disordinati e immaturi tentativi editoriali. Letture, riletture, appunti di meditazione.' ['Slataper is dead, the other writers of *La voce* are lost or have changed, and in these extreme years, and in these days that war makes extreme for everybody, I feel a stronger need to respond above all to my conscience, and then to others on our Vocian youth. I have sent to your publishing house this book, which I have planned for a long time, because I think that you embody an

Jahier's proposal and publish *Con me e con gli alpini*, although the book ran the risk of being sequestrated.[17] The same year Einaudi issued Jahier's translation of *Treasure Island* (*L'isola del tesoro*), the first book of a collaboration with Einaudi which lasted until *L'esploratore*, his last translation. Several critical texts on Jahier mention his translation activity as a substitute for his authorial production during the Fascist years, when he was kept under police surveillance and was not allowed to write and publish any longer;[18] however, it seems clear that his activity as a translator was not unrelated to his literary fortunes, which granted him a privileged relationship with publishing houses compared to the less favourable conditions of ordinary translators.[19]

The first book that Jahier translated for Bompiani was Lin Yutang's *Importance of Living*, for which he started translating from English with a linguistic collaborator, Maj Lis Rissler Stoneman. Yutang was a Chinese dissident writer who moved to the United States and begun there to write in English and to translate. His writings represented an occasion to express a dissident view; in particular, *The Importance of Living*, *My Country and my People* and *Moment in Peking* were considered controversial reading in Fascist Italy. Partially censored by the Fascist regime before

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ideal of universality and sobriety of taste which inspired us in our disordered and immature editorial attempts. Readings, Re-reading, notes on meditations.'] The quote comes from a letter belonging to the Einaudi archive and it is cited in Mangoni, *Pensare i libri: la casa editrice Einaudi dagli anni Trenta agli anni Sessanta*, p. 142.

[17]In a postscript at the end of Piero Jahier, *Opere/3* (Firenze: Vallecchi, 1967), pp. 269-270, Jahier affirms that the book was not sequestrated and was reviewed positively by the Fascist press, which was unrelated to the police. Jahier states that encyclopedias and book catalogues at the time reported that he was dead, which was a good enough reason explaining why such a patriotic writer did not collaborate with the regime, thus making the book acceptable.

[18]See, for example, Briganti, *Piero Jahier*, p. 100. Jahier's decision to stop writing, however, cannot be fully explained by surveillance, but was also a consequence of the decline of the literary taste expressed by *La voce*.

[19]The letters in the Einaudi archives (see, for example, the extract in note 16 of the present chapter) suggest that Jahier had a privileged relationship with the publishers, yet his pay was still poor. His linguistic collaborator Maj Lis Rissler Stoneman refers that when she suggested that his method of translation meant that his hour of work was paid less than that of a labourer, Jahier replied: 'Io ho fatto quarant'anni il ferroviere per potermi pagare il gusto di perdere mezza giornata su una pagina; io mi sono abbondantemente pagato il libero esercizio dei miei difetti, se difetti sono.' ['I worked as a railway clerk for forty years to be able to afford spending half a day on a page; I have amply paid for the free exercise of my flaws, if they can be called such.'] Maj Lis Rissler Stoneman, *Tradurre per affinità*, in *La fiera letteraria*, 51 (1950), p. 4. The presence of disparate texts in Jahier's translation production suggests that Jahier did not always select his translations, but accepted also less congenial works, possibly for economic reasons. Yet he can still be defined as a 'remarkable exception' to the unfavourable conditions in which Italian translators performed their task at that time. Cf. Riccardo Duranti, 'Italian Tradition', in *Routledge Encyclopedia of Translation Studies*, ed. by Mona Baker and Gabriela Saldanha, 2nd edn (London: Routledge, 2009), pp. 465-67.

their translation was authorised, the books were eventually confiscated after publication, as Jahier had reproduced some forbidden passages marked in the text by red crosses.[20]

While the switch to Anglo-American literature (although Yutang was indeed a very peculiar, 'American', writer) as a source of anti-fascist values relates Jahier's translation work to the *poetics of engagement* promoted by Pavese and Vittorini,[21] the need for a collaborator reconnects Jahier to the practices of the Italian writer-translators of the time, whose weak grasp of English was compensated by resorting to the services of collaborators or uncredited intermediate translators.[22] Stoneman, however, was not exactly a 'ghost translator', as in the famous case of Elio Vittorini and Lucia Rodocanachi, who also worked for Eugenio Montale, Carlo Emilio Gadda and Camillo Sbarbaro.[23] In many works, Stoneman's collaboration with Jahier was fully acknowledged and highlighted. Possibly, the method was also different from Vittorini's, who relied on first drafts produced by Rodocanachi.[24] In an article published to celebrate Jahier's translation activity Stoneman suggested that her contribution was more limited, and possibly confined to the discussion of translation problems:

> [...] il mio contributo è appunto consistito nel richiamarlo alla scrupolosa equivalenza linguistica (a quella idiomatica pensa da sé) e nel frenare le impennate di uno spirito di poeta come il suo.[25]

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[20]The episode is reported in Rissler Stoneman, *Tradurre per affinità*. Lin Yutang's *Importanza di vivere* was confiscated, but otherwise translated literature in Fascist Italy had a reasonably good chance of escaping censorship and confiscation; the strategy adopted by the publishing house Bompiani to circulate the famous anthology *Americana* (1941-1942) edited by Elio Vittorini was to insert prefaces guiding the readers towards an interpretation which would be acceptable for the regime. See Jane Dunnett, 'Foreign Literature in Fascist Italy: Circulation and Censorship', *TTR*, 2, 15 (Canadian Association for Translation Studies, 2002), 97–123, (pp. 116-18). See also Christopher Rundle, *Publishing Translations in Fascist Italy* (Bern, Oxford: Peter Lang, 2010), pp. 197-205.

[21]See Valerio Ferme, *Tradurre è tradire: la traduzione come sovversione culturale sotto il fascismo* (Ravenna: Longo, 2002).

[22]A reflection on this widespread translation practice and its implications can be found in the poet and translator Eugenio Montale, who relied on ghost translators to produce first drafts. Montale pointed out his difficulties in reviewing the draft and his tendency towards re-writing. See Maria Antonietta Grignani, *Prologhi ed epiloghi: sulla poesia di Eugenio Montale* (Ravenna: Longo, 1987), pp. 198-199. See also George Talbot, *Montale's 'Mestiere Vile', the Elective Translations from English of the 1930s and 1940s* (Blackrock, Co. Dublin: Irish Academic Press for the Foundation for Italian Studies, University College Dublin, 1995).

[23]See Valerio Ferme, 'Che ve ne sembra dell'America? Notes on Elio Vittorini's Translation Work and William Saroyan', *Italica*, 3, 75 (1998), 377–98, p. 380.

[24]On the working relationship between Vittorini and Rodocanachi see Ferme, 'Che ve ne sembra dell'America?', p. 379. According to Ferme, Vittorini not only failed to acknowledge Rodocanachi's collaboration, but also paid her badly and sometimes not at all.

[25]'My contribution was precisely to remind him of scrupulous linguistic equivalence (he does

Another important translation of the Fascist years is Stevenson's *Treasure Island*. A recent study by Giovanni Battista Boccardo on this translation shows the exceptional freedom and vitality of Jahier's version and the influence of his authorial lexis on the text, especially in terms of regionalisms and military lexis. Boccardo notes also some mistakes, which, however, he does not condemn given the specificity of some references and the resources available at the time. For this translation, Stoneman's participation is not acknowledged, possibly because Jahier translated using a previous version by Novaro, as Boccardo argues by looking at some 'monogenetic' mistakes which relate the two texts.[26] As Boccardo explains quoting from Jahier's original introduction to the translation, Jahier's approach to the text was based on his sympathy towards the 'man' behind the 'writer.' In this way, although *Treasure Island* does not seem a text fitting with Jahier's moral and stylistic preferences (he reviewed Kipling and Vamba as authors lacking in moral depth),[27] the identification with Stevenson the man – who Jahier saw as immersed in the authenticity of the language of seamen and adventurers – provided the key to the translatability of the text. In her article, Stoneman confirmed that Jahier's conception of translation was based on the artistic and human affinity that he felt towards the author and that for him it was impossible to translate otherwise:

> Jahier sostiene che non si possa tradurre che uno scrittore col quale si provi affinità artistica congeniale, che è poi affinità umana.[28]

Although Stevenson's pirates and their adventures were not as real as Jahier's peasants and alpine soldiers, their language became for the latter an expression of the same authentic language and concrete moral values of the lower classes animating his own literary production, an interpretation which enriched Stevenson through a mixture of regionalisms (with a prevalence of Tuscanisms) and First World War slang ('maffia', 'baracca', 'ghirbe'), often juxtaposed to cultivated and rare literary lexis. Stoneman was well aware of Jahier's procedures of re-writing,[29] and Jahier himself

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not need suggestions as for idiomatic equivalence) and to limit the surges of his poetic soul.' Rissler Stoneman, *Tradurre per affinità*, p. 4.

[26]Boccardo, 'Note sulle traduzioni dall'inglese di Piero Jahier', p. 378.

[27]See Daniela Carmosino, 'L'"io diviso": dicotomie jahieriane in alcuni scritti vociani dispersi', in *Resultanze in merito alla vita e all'opera di Piero Jahier. Saggi e materiali inediti*, ed. by Franco Giacone (Firenze: Olschki, 2007), pp. 92-93. Vamba (pseudonym of Luigi Bertelli) is the author *Il giornalino di Gian Burrasca*, an extremely popular children's book written in 1907 and first published in instalments in *Il Giornalino della Domenica* between 1907 and 1908.

[28]'Jahier claims that it is only possible to translate an author with whom one feels artistic affinity, which is indeed human affinity'. Rissler Stoneman, *Tradurre per affinità*, p. 4.

[29]'Il suo pericolo è costituito dalle sue facoltà di scrittore che sono troppo potenti, e a volte rischiano di seppellire il confratello.' [In his case the danger derives from his faculties as a writer, which are too powerful, and sometimes risk burying his fellow author.] – Rissler

understood the risks deriving from the overlap between writer-translator and author. In his early review *Un carme di Giovanni Pascoli tradotto* (1906) he discusses the question in these terms:

> Da pochi anni soltanto si è capito in Italia che tradurre un'opera d'arte non significa punto sostituire a delle parole d'una lingua ignota ai più delle parole d'una lingua conosciuta; la traduzione d'un'opera d'arte deve essere un'opera d'arte; traducano grammatiche e manuali scolastici, lascino i poeti che non sono per loro, quelli che non hanno anima di poeta. Nondimeno i grandi artisti difficilmente riescono a tradurre bene; rapidi e rapaci nell'assimilazione, le idee e le immagini che passano al filtro dell'arte loro ne escono con la loro impronta.[30]

7.1.4. Jahier the Translator: the Post-Fascist Years

Some of the interests, ideas, collaborations and practices established in the publishing industry in the years of Fascism continued after Fascism, although their anti-Fascist militant connotation was not an urgent matter any longer. On this point, an element of continuity after the years of Fascism in the Einaudi publishing house is represented by the figures of Vittorini and Pavese.[31]

As for Jahier's specific situation, elements of continuity with the previous period are represented by certain authors like Lin Yutang; English as source language (except for his translation of Molière's *Le bourgeois gentilhomme*); Stoneman's partecipation in Jahier's translation projects, which continues beyond the Fascist years and is acknowledged until Lin Yutang's *L'isola inaspettata* in 1957; and the relationship with Bompiani and Einaudi.

The translations from Lin Yutang are probably at the origins of an Asian strand in Jahier's production, which includes two indirect translations from Murasaki Shikibu's *Genji Monogatari* (from the versions by Arthur Waley) and an indirect translation (from the English version by A. B. Miall) of the Chinese 16th-century novel *Jin ping mei*. A thesis by Paola Benvegnù on the function of clothing in this novel as a

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Stoneman, *Tradurre per affinità*, p. 4.

[30] 'It is only a few years since we have understood in Italy that translating a work of art does not really mean substituting to the words of a language unknown to the majority the words of a known language; the translation of a work of art must be a work of art; those who do not have a poetic soul should translate grammars and schoolbooks and leave the poets, who are not for them. Yet great artists are unlikely to translate well; quick and rapacious in assimilation, the ideas and images that are filtered through their art are marked by their imprint.' Quotation from the article *Un carme di Giovanni Pascoli tradotto*, which appeared for the first time in the *Rubrica bibliografica* of the review 'Rivista Cristiana', 1906, pp. 478-480. Reference in *Resultanze in merito alla vita e all'opera di Piero Jahier*, ed. by Franco Giacone (Firenze: Olschki, 2007), p. 343.

[31] An account of Einaudi after Fascism is offered in Mangoni, *Pensare i libri: la casa editrice Einaudi dagli anni Trenta agli anni Sessanta*. See especially Chapter 4, *Esami di coscienza*, pp. 284-412.

social and historical mirror of the Ming period highlights the excessive 'freedom' and mistakes of the Italian version by Jahier, which, according to Benvegnù, modifies not only references to 'real things' – i.e. to what we called in the present thesis 'culture-specific lexical items'– but also the psychological dimension of the novel.[32] Benvegnù's analysis, however, is not interested in the figure of the translator and does not take into consideration that Jahier was a writer-translator, which might have been the reason for certain liberties being taken, although in this case Jahier was only partially responsible for the betrayal of the source text, as he had translated from an English version; moreover, further cuts and changes were introduced by the publishing house, as Olimpio Cescatti explains in the introduction to a new expanded edition.[33]

The most important author that Jahier translated in the post-Fascist years is Joseph Conrad, of whom he translated almost the entire oeuvre. Stoneman affirms that Conrad was his favourite author,[34] with whom he felt a human and artistic affinity, as suggested in his prefaces to the translations.[35] A recent PhD thesis by Daniele Russo on the Italian translations of *The Secret Sharer* has highlighted the ageing of Jahier's translation for a present-day Italian native speaker and its status as a 'rough translation' compared to contemporary versions, which have access to a different range of translation resources. The comparison with translations contemporary with Jahier, however, suggested that Jahier's attention for culture-specific lexical items, deixis and tropes made him more source-oriented than other Italian translations of the time.[36]

Other translations in the final period of Jahier's activity, between the 1950s and 1960s, include Graham Greene, as well as non-fiction, such as Geoffrey Bibby's *Four Thousand Years Ago: a World Panorama of Life in the Second Millennium B.C.* and

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[32]Paola Benvegnù, 'L'abbigliamento nel Jinpingmei. Intorno ai problemi di traduzione' (unpublished BA thesis, Università degli Studi di Padova) <http://www.lettere.unipd.it/intercultura/ricerca/tesine/tesine2002/benvegnu.htm>, accessed on 6 April 2013.

[33]*Chin P'ing Mei: romanzo erotico cinese del secolo XVI*, trans. by Piero Jahier and Maj Lis Rissler Stoneman (Milano: ES, 2005), tomo primo, nota all'edizione.

[34]Rissler Stoneman, *Tradurre per affinità*, p. 4.

[35]Briganti, *Piero Jahier*, p. 101. A similar phenomenon of identification between translator and author was felt by Vittorini towards Saroyan, as he explained in a review. See Ferme, 'Che ve ne sembra dell'America?', p. 386.

[36]Daniele Russo's analysis considers nine Italian translations of Conrad's *The Secret Sharer*, respectively by Jahier (1946), Giachino (1951), Ballerini (1958), Pieroni and Liberio (1967), De Logu (1968), Di Biagi (1992), Curreli (1995), Maraini (1996) and Bignami (2007). Curiously enough, Jahier's translation in 1946 shows more affinities to later translations (Di Biagi and De Logu) as for his 'particular attention to realia, deixis and tropes, which was uncommon in the translation habits of those times; however, syntax, lexicon (especially the recurrent Tuscan expressions), the use of synonyms and even grammar reveal the age of Jahier's version.' See Daniele Russo, 'Conrad's Translations into Italian' (unpublished doctoral thesis, Università degli Studi di Milano, 2011), pp. 200-01.

The History of the Conquest of Mexico by William H. Prescott.

During this phase Jahier collaborated with other publishing houses (especially Mondadori for Graham Greene).

7.1.5. Jahier's Last Translation: *L'esploratore*

L'esploratore is the last translation by Piero Jahier and can be also read under the sign of continuity. The first element of continuity remains Jahier's limited knowledge of English, which he had in common with many of the writer-translators of his generation, and with younger ones like Vittorini. Compared to other works such as *Treasure Island*, which Jahier translated with the help of one or more previous editions, *Voss* presented more difficulties, as it did not have any previous translation, not even in French, a language which Jahier knew and could have used as a support. Translation mistakes regarding both language and cultural competence are very likely the product of these circumstances. Moreover, there are some transcription mistakes ('cose' for 'case' on p. 173; 'Si eral [sic] al tramonto', p. 175), which were probably produced by typing the text, and some other mistakes which seem to suggest the possibility that somebody (a proofreader? or Jahier on a second reading without the source text?) amended the translation without checking the original. An example of such peculiar mistakes is 'Mussels' (*Voss*, p. 86) turning into 'mirtilli' [blueberries] (*L'esploratore*, p. 126), which suggests that a draft containing the correct translation 'mitili' was wrongly amended into 'mirtilli'. The possibility of a reviser is certainly plausible, considering that the translation was submitted in spring 1963, but that the text was not published until 1965.[37] Also, the typist may not have been the writer of the draft.[38]

From the correspondence between Jahier and Einaudi regarding *L'esploratore,* we know that the text was proposed to Jahier by the publishing house (by Calvino – one of the 'heirs' of Vittorini)[39] as the story of the first crossing of Australia; the proposal is motivated by the fact that White

> dovrebbe esserti congeniale per temperamento morale e parentele letterarie con autori anche a te cari.[40]

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[37] *Archivio Einaudi* (Turin), letter from Jahier dated 28 March 1963. The letters from the Einaudi archives regarding *L'esploratore* are unpublished archival material. They are included in Appendix D.

[38] See footnote 16 in section 6.1.

[39] See Guido Bonsaver, 'Italo Calvino e l'ultimo Vittorini: paternità e pratiche letterarie', *Proteo*, 5 (1999), 35–44.

[40] 'should be congenial to you through moral temperament and through literary kinship with authors who are also dear to you'. See appendix D, document D.1, *Archivio Einaudi*, letter to Jahier dated 28 June 1962. The carbon copy of the letter, unsigned, is dictated by 'C' to 'ab' and Jahier's reply to the letter on 30 June is directly to Italo Calvino. Also the letter from Einaudi to Jahier dated 6 April 1963 mentions the previous correspondence

The sentence is significant because it confirms that the necessity of a common moral and artistic ground between writer-translator and author remains valid throughout Jahier's career in translation – but it also remains valid for the publishing house. The idea of an artistic affinity motivating the suitability of a writer-translator seems to be an important staple in the editorial culture established by Vittorini and Pavese,[41] and has a long echo in Einaudi up to 1983 with the Einaudi series 'Scrittori tradotti da scrittori' ('Writers translated by writers'). This idea has been a philosophical touchstone in Italian translation culture since Benedetto Croce, whose famous position on the 'impossibility of translation' was mitigated by the possibility of 'parentele d'anima degli artisti' ('spiritual affinities between artists').[42] Croce's notion of translation as artistic re-creation might explain why *L'esploratore* makes an extremely scarce use of notes, as observed in 4.5. From this perspective, the use of notes is certainly a defeat – an idea which is still dominant today in the Italian publishing industry,[43] as well as in translation theory.[44] As for Jahier's affinities with White,

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with Calvino. The two writers address each other with great warmth, using the familiar 'tu' form.

[41] See Pavese on the possibility of letting an ordinary translator translate the *Recherche*: 'Con tutto che Elena traduce con scrupolo e pulizia, mi pare le manchi di aver passato anni e anni nei tormenti letterari ed espressivi – sola condizione per affrontare un Proust con speranza di successo. Qui si tratta veramente di 'mestiere', di *tour de main* e di quell'indefinibile senso delle parole che si acquista solamente attraverso i molti e molti insuccessi ed esperimenti e contatti retorici di una vita 'letterata.'' [Although Elena translates in a conscientious and neat way, I think she lacks the qualification of having spent years and years in literary and expressive torments – the only condition for dealing with a writer like Proust with any hope of success. It is really a question of 'technique', of *tour de main* and of that undefinable feeling for words which is acquired only through the many failures and experiments and rhetorical contacts of a 'literary' life.] Mangoni, *Pensare i libri: la casa editrice Einaudi dagli anni Trenta agli anni Sessanta*, p. 447.

[42] Benedetto Croce, 'Indivisibilità dell'espressione in modi o gradi e critica della retorica', in *La teoria della traduzione nella storia*, ed. by Siri Nergaard (Milano: Bompiani, 2002), p. 213. Later on in the same passage Croce explains: 'E in siffatte somiglianze si fonda la possibilità relativa delle traduzioni; non in quanto riproduzioni (che sarebbe vano tentare) delle medesime espressioni originali, ma in quanto produzioni di espressioni somiglianti e più o meno prossime a quelle. La traduzione, che si dice buona, è una approssimazione, che ha valore originale d'opera d'arte e può stare da sé. [In such similarities is founded the relative possibility of translations; not as reproductions (which it would be vain to attempt) of the same original expressions, but as productions of similar expressions more or less close to the former. Translation which can be called good is an approximation, which has the value of an original work of art and can stand on its own.] Croce's idea of literature as pure art was rejected in the post-Fascist years; however, his idea that only a writer can translate another writer seems to be a Crocean residue persisting in the field of translation.

[43] On the scarcity of paratexts in Italian translated texts see Denise Formica, 'Mediation at Work: Tim Winton's Fiction in Italian Translation', *Long Paddock. Modern Mobilities: Australian-Transnational Writing*, 1, 71 (2011), 1–22, (p. 12).

[44] For example, it was recently confirmed by the Italian semiotician and writer-translator Umberto Eco with reference to his experience in translation: 'Ci sono delle perdite che

the letter is not explicit on the authors which would relate the two, but the reference is likely to be to Conrad, who was both White's and Jahier's favourite author.[45] The hypothesis seems to be confirmed by the reference to Conrad in the paratexts of *L'esploratore*.[46]

The letter from Einaudi also mentions the possibility of Stoneman's participation;[47] a 'collaborator' is also mentioned in a later letter.[48]

The correspondence reveals again that Jahier's activity as a writer and his translation activity are intertwined; this is true not only when it comes to his translation method, but also in a more practical sense, i.e. his relationship with the publishing houses. In his first reply to Calvino on 30 June 1962, Jahier mentions that he is working hard on a complete edition of his works for the Vallecchi publishing house, and later on he also asks if Einaudi could take over the publication (to which Einaudi gives a cautious reply).[49] Again, the correspondence shows his privileged status as a writer-translator compared to an ordinary professional translator. For example, in the letter dated 28 march 1963 he asks for a pay increase:

> L'intraducibile *Voss* mi fa dannare. [...]. Ma ci sono pagine stupende – spero di essere riuscito, ma ce l'ho dovuta mettere tutta. E così prego di portare il compenso da 800 a 1000 [lire] a pagina.[50]

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potremmo definire assolute. Sono i casi in cui non è possibile tradurre, e se casi del genere intervengono, poniamo, nel corso di un romanzo, il traduttore ricorre all'*ultima ratio*, quella di porre una nota a piè di pagina – e la nota a piè di pagina ratifica la sua sconfitta.' ['There are losses which could be defined as absolute. These are cases in which it is not possible to translate, and if such cases occur, let's say, in a novel, the translator resorts to his *ultima ratio*, that of introducing a footnote – and the footnote confirms his defeat.'] Umberto Eco, *Dire quasi la stessa cosa* (Milano: Bompiani, 2003), p. 95.

[45] Graham Greene too is a connection between White and Jahier. Greene – one of the authors translated by Jahier – expressed admiration for White's *Happy Valley*.

[46] See section 4.2. Given the number of reprints of Jahier's translations from Conrad, it is quite possible that Einaudi identified him as Conrad's translator. Moreover, Jahier's *Racconti di mare e di costa*, for example, first published in 1946, had just been republished by Einaudi in 1961.

[47] 'tu e la tua collaboratrice siete allenati a grandi imprese' ['you and your collaborator are fit for great enterprises'. *Archivio Einaudi*, letter to Jahier dated 28 June 1962.] See appendix D, document D.1.

[48] *Archivio Einaudi*, letter to Jahier from Calvino? dictated by 'C' to 'ao', 26 March 1963. See appendix D, document D.7.

[49] *Archivio Einaudi*, letter from Einaudi to Jahier dated 6 April 1963. See appendix D, document D.9. The correspondence suggests that Jahier was working on multiple projects, possibly limiting the critical reflection and literary invention applied to *Voss*'s translation. Cf. the parallel experience of the 1965 American translator and editor Paul Blackburn narrated by Venuti in Lawrence Venuti, *The Translator's Invisibility: a History of Translation* (London: Routledge, 2008), p. 11.

[50] 'The untranslatable *Voss* is driving me mad. [...] But there are wonderful pages – I hope I have succeeded, but I had to give it my all. For this reason, I would be grateful if you

The reference to the novel's untranslatability, however, is perhaps even more interesting than the negotiation because it might be not only related to linguistic and cultural difficulties, but also to the difficulties of reconciling *Voss* to Jahier's artistic and moral vision.

7.2. Jahier's Authorial Language in *L'esploratore*

In the previous section, we have introduced the figure of Maj Lis Rissler Stoneman as Jahier's linguistic collaborator. It is hard to uncover her influence in Jahier's *Voss* for lack of textual evidence.[51] We cannot evaluate her impact on the text (his frequent calques and grammar mistakes suggest that it was limited), nor can we exclude later interventions on the text which are not to be attributed to Jahier. Within these limits, it is nonetheless possible to reconstruct his stylistic mark on the text through an analysis of lexis focusing on items which had been already used in his production as a writer and in his previous translations; moreover, it is possible to find a certain consonance with more general tendencies pertaining to his personal poetics.

My analysis of *L'esploratore* is based on three main sources:

1. the three major texts of his original literary output: *Ragazzo*,[52] *Resultanze in merito alla vita e alle opere di Gino Bianchi con un allegato*[53] and *Con me e con gli alpini*.[54] Cases of lexical matches between *L'esploratore* and Jahier's literary production are mainly included in footnotes in shortened forms: E stands for *L'esploratore*, R for *Ragazzo*, GB for *Resultanze* and CM for *Con me e con gli Alpini*.

2. Davide Colussi's article 'La parola difficile. Aspetti della lingua di Jahier',[55] an analysis of Jahier's lexical trends and processes of word formation in his major works.

3. Giovanni Battista Boccardo's article 'Parlare per bocca di terzi',[56] which includes some specific lexical remarks on *L'isola del tesoro* pointing to a substantial and idiosyncratic transfer of authorial features into this text.

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raised the pay from 800 to 1000 [liras] per page.' *Archivio Einaudi*, letter from Piero Jahier to Einaudi, 28 March 1963. See appendix D, document D.8.

[51] Unfortunately, I know of no existing copies of Jahier's first drafts, or materials documenting Stoneman's influence on *L'esploratore*.

[52] *Con me e con gli alpini*, in Jahier, *Opere/3*.

[53] Piero Jahier, *Resultanze in merito alla vita e al carattere di Gino Bianchi con un allegato e un'appendice* (Firenze: Vallecchi, 1966).

[54] *Con me e con gli alpini*, in Jahier, *Opere/3*.

[55] Colussi, 'La parola difficile. Aspetti della lingua di Jahier'.

[56] Boccardo, 'Note sulle traduzioni dall'inglese di Piero Jahier'.

For the classification of lexical items, I have referred to Vocabolario Treccani[57] and to Vocabolario Battaglia.[58]

7.2.1. Regionalisms and Colloquial Language

Probably the most representative lexical group identified by Colussi in his analysis of Jahier's oeuvre is that of regionalisms, which include Tuscanisms, regionalisms from Northern Italy (Veneto) and some isolated items from Southern varieties. Both Tuscanisms and other regionalisms have an expressive function in Jahier's poetics, but Tuscanisms are especially related by Colussi to the early identity of Jahier's writing and biography; for this reason, are more numerous in the novel *Ragazzo*, where they are often associated with familiar and affective connotations (although Jahier was not of Tuscan origin); on the other hand, regionalisms represent the introduction of the word of the 'other' into Jahier's lexis and were especially used in *Con me e con gli alpini* to represent the different geographical origins of the Alpine soldiers in the Italian army.[59] Both groups are well attested in *L'isola del tesoro. L'esploratore* also contains a certain number of regionalisms. For example, Tuscanisms include *poppe*[60] for 'breasts' (E 7, 52, 70) and for 'udders' (E 205, 236); *giubba* [a coda di rondine][61] for '[swallowtail] coat' (E 196); *giovenco*[62] for 'bullock' (E 180, 395); *ghiaccio*[63] for 'cold' (see for example: E 85, 221, 328), *gota* for 'cheek' (for example, E 31, 54, 224, 252);[64] *babbo* for 'father' (E 396) and *figliolo*[65] for 'child' (E

[57] *Dizionario Treccani* <http://www.treccani.it/vocabolario/>, accessed 27 November 2012.

[58] Salvatore Battaglia, *Grande dizionario della lingua italiana* (Torino: Unione Tipografico-Editrice Torinese, 2000).

[59] Migliorini points out that one of Jahier's peculiarities is the use of regional varieties not only for the representation of Alpines and lower classes, but also in the language of the narrator-author. See Bruno Migliorini, *La lingua italiana nel Novecento* (Firenze: Le Lettere, 1990), p. 115.

[60] This lexical item is used in R 110, where it is associated with the sexualised representation of a servant, as in *L'esploratore,* and in R 93 for the 'udders' of cows.

[61] When used for 'marsina', 'giubba' is to be considered as a Tuscanism. See item 2c in the Treccani entry for 'giubba'. 'Giubba' is used in CM 190, 250, 251.

[62] Colussi notes that the word is also used in the poem *Con me*, IV, vv. 85-112, which was included in the first edition of *Con me e con gli Alpini.* See Colussi, 'La parola difficile. Aspetti della lingua di Jahier', p. 183.

[63] The word is also used in R 23 and in *L'isola del tesoro.* See Boccardo, 'Note sulle traduzioni dall'inglese di Piero Jahier', p. 386.

[64] *Gota* for 'cheek' is very frequent in Jahier's production. See, for example, GB 29,116; R 46, 105, 110; The word has a popular flavour in Tuscany and a literary one in other regions: see item 1a in the Treccani entry for 'gota'.

[65] *Figliolo* is very frequent in Jahier's production, especially in R (see, for example, R 12, 16, 21, 33, 36, etc.) and CM (see for example CM 115, 121, 137, 181, 191, etc); GB 97,

300, 401, 403, 407, 414); *domo* (E 63: 'era ancora lì, anche se domo' for '[the German] still stood there, though reduced'); *cencio*[66] for 'rag' (E 206); *mota*[67] for 'mud' (E 169) and *sudici bruchi* for 'dirty maggots', where the wordplay in English based on the meaning of 'maggot' as 'larva of any of various flies of the order *Diptera*' and 'despicable, parasitical person' is reproduced in Italian by 'bruco', which in standard Italian stands for 'caterpillar', but which is also a Tuscanism denoting a shabby, beggarly person.[68]

Other regionalisms include *zangola* for 'churn' (E 142);[69] *biroccio* for 'barouche' (E 19), a regional form which recalls the more Tuscan 'barrocci' and 'barroccini' of Jahier's literary production;[70] *focherello* for 'little fire' (E 187, 208, 298), also in the form *focarello* (E 327), not attested in Dizionario Treccani, but attested in Dizionario Battaglia; *infocato*[71] for 'hot of eye' (E 259); *ramaiolo*[72] for 'pannikin' (E 176); the Roman *capoccia* for 'head' (E 43); the Neapolitan-flavoured *furtarelli* for 'petty thefts' (E 51); the verb *nettare*[73] (E 247: 'nettandosi i denti' for 'picking his teeth'); the verb *straccare* and the adjective *stracco*[74] (E 326: 'straccare corpi e nervi degli uomini' for 'to wear the bodies and nerves of the men' and on the same page 'cominciarono ad assumere un'espressione stracca' for 'began to wear an expression of abstraction'); the past participle *stazzonato* (E 318: 'tovaglioli stazzonati' for 'used napkins'); finally, there is at least one example of regional syntactic construction: *no* for 'non' (E 9: 'Ma non vi era segno di affinità intellettuale in nessuno della piccola cerchia di conoscenze, certamento no nella propria famiglia [...]' for 'But there was no evidence of intellectual kinship in any of her small circle of acquaintance, certainly not in her own family'). This syntactic construction is used (albeit in a more marked

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98; According to Treccani, this word is specially frequent in Tuscany, where it acquires an affective tone. See item 1 a in the Treccani entry for 'figliolo'.

[66]See CM 225.

[67]R 37; See the adjective *motoso* in R 97 and CM 219.

[68]See item 3 in the Treccani entry for 'bruco'. The Tuscan idiom 'nudo bruco' is used by Jahier in his translation of Conrad's *Secret Sharer*. See Russo, 'Conrad's Translations into Italian', p. 117.

[69]Although with a more general meaning, this word is present in the poem *Canzone per arrivare alla fine del mese* in GB 141.

[70]See R 95, 96, 102; GB 72.

[71]'Infocarsi' is used in CM 193.

[72]See item 2 in the Treccani entry for 'ramaiolo': with the archaic or regional meaning of 'pan' and 'container', this word is used by the Sicilian writer Verga in the form 'ramaiuolo'.

[73]The verb *nettare* is also present in CM 175.

[74]See CM 199. Colussi suggests that *stracco* might be also considered as a Tuscanism. See Colussi, 'La parola difficile. Aspetti della lingua di Jahier', p. 193.

manner, with *no* + verb) in *Con me e con gli alpini.*[75]

Both in *L'esploratore* and *L'isola del tesoro* regionalisms are complemented by the use of lively, colourful or colloquial language. Among this category we can include a list of nouns and adjectives ending with the augmentative suffix *-one*, such as *grassone* for 'thick man' (E 20); *zoticone* for 'rude man' (E 24); *villanzone* for 'nasty man' (E 25); *tardona* for 'rusty [woman]' (E 300); *ciuccione* for 'ink-drinker' (E 383); *stupidone* for 'silly' (E 384); *simpaticone* (E 386: 'È una simpaticona, invece, – disse Maud.' for "She is a dear, really,' said Maud.'); *allegrone* for 'cheerful' (E 417). Other examples of colourful expressions include *rimbambito* (E 406: 'Dugald era ormai rimbambito' for 'Dugald had become so old he was again young'; E 417: 'allegrone rimbambito' for 'cheerful dotard'); the adjective *schifiltoso* for 'fastidious' (E 278) and the past participle *impegolato* (E 299: '[...] è proprio impegolato col suo commercio di pecore' for 'he is certainly in the pastoral business'); the verb *frignare* for 'to cry' (E 14: 'quella madre che frignava accanto alla stufa' for 'And his mother crying beside the stove'). Idiomatic or semi-idiomatic expressions are also present. For example, *manco a dirlo* (E 13: 'E si sporse avanti per ricevere il bicchiere pieno scintillante lasciandone cadere una goccia di cui Miss Trevelyan, manco a dirlo, non si accorse' for 'Sitting forward to receive the full, shining glass, from which he slopped a drop, that Miss Trevelyan did not, of course, notice'); *a puntino* (E 11: 'lui l'aveva imitata a puntino' for 'He had followed suit'); *pezzo d'uomo* for 'big man' (E 171); *tenere bordone*[76] (E 184: 'Il vecchio indigeno gli tenne bordone' for 'The old native followed suit'); *trarre miglior partito* for to 'make the most' (E 187); *fare fagotto* for the Australianism to 'pack their swags'. (E 276).

7.2.2. Literary Lexis and the Influence of *La voce*

Jahier's lexical range is enriched by rare, archaic and literary language (although this is a parameter which evolves over time and the 'literariness' of certain words is more marked for a present-day Italian native speaker), as well as by energetic coinages which are used to convey the concision of the original text.

To this group belong the nouns *vegliardo* for 'old man' (E 13, 208, 370, 377, 399); *cantore* for 'singer' (E323-324); *rena*[77] for 'sand' (E 44, 347); *aspettazione*[78] for 'expectations' (E, 338); *serpe* for 'snake' (E 369); *vampa*[79] for 'haze' and 'flashes' (E

[75]Here is an example from CM 136: 'Vado con lui dove lavorava, tra i neri che vogliono bene ai gentili taliani, perchè li fanno passar sui marciapiedi e no camminare come i cavalli nel mezzo di strada'.

[76]The expression 'tenere bordone' is also used in GB 148.

[77]See R 103; CM 220.

[78]'Aspettazione' is less common than 'aspettativa' and 'attesa' and it is attested in Manzoni. See the Treccani entry for 'aspettazione'.

[79]See R 46.

206, 404); the Montalian-sounding *meriggio* for 'forenoon' (E 207); *profluvie*[80] (E 16: 'una profluvie di parole' for 'a lather of words'; E 306: 'una profluvie di onici e corniola' for 'a clash of onyx and cornelian'); *albagia* for 'self-importance' (E 345); *scorridore (di boschi)*[81] (E 407) for 'bushman'; *suggello*[82] for 'seal' (E 180); *turba* for the Australianism 'mob' (E 190); *contrada*[83] for 'country' (E 324); *broda* for 'scum' (E 189), which bears a slight Dantean echo;[84] the adjectives *setaceo* for 'silky' (E 370); *pecorile*[85] for 'sheepish' (E 189); the verbs *pesticciare*[86] for the sheep's 'milling' (E 54, 169 and 364); *artigliare*[87] for 'to pounce' (E 264); *baloccare* for 'playing' (E 230); and the very frequent *partirsi*[88] for 'to depart' and also 'to walk on' (see, for example E 200, 208). A group of 'literary words' might be more specifically related to the taste that relates Jahier to the group of *La voce*. Following Colussi, verbs belonging to this group are verbs prefixed by -RE as *risovvennire* for 'to remember' (E 193); *rimeritare* for 'to reward' (E 275); *rattrarre* for 'to wizen' (E 323); verbs prefixed by AD- as *abbruciacchiare* for (E 80: 'Cassie aveva abbruciacchiato l'arrosto' for 'Cassie had overdone the beef'); verbs prefixed by IN- as *infocare*[89] (E 259: 'occhio infocato' for 'hot of eye'); verbs prefixed by EX- as *sgraffiare* for 'to scratch' (E 117); *scalciare* for 'to kick' (E 66), which is unusually used transitively: 'Stava scalciando la sabbia nel camminare' for 'He was kicking the sand as he walked';[90] verbs prefixed by DE- + EX- as *disvolere* in E 36: Perché era sempre a mezza strada tra volere e disvolere' for 'For he was always halfway between wanting and not'); the pair 'volere e disvolere' reminds of similar forms listed by Colussi in which the base form of the

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[80] *Profluvie* is less common than *profluvio* and is attested in Emilio Cecchi, a writer who was influenced by *La voce*. See the Treccani entry for 'profluvie'.

[81] This word is rare in Italian; it is attested in Salgari. See section 5.5 of the thesis.

[82] See 'suggellati' in CM 153.

[83] See CM 229.

[84] 'Broda' with the meaning of 'muddy water' is attested in Dante. See item 3 in the Treccani entry for 'broda'.

[85] *Pecorile* is attested in Ippolito Nievo. See item 1 in the Treccani entry for 'pecorile'.

[86] *Pesticciare* is attested in Jahier's coeval writer Pratolini. See the Treccani entry for 'pesticciare'.

[87] See 'artigliati' in CM 207.

[88] See examples from Dante, Boccaccio and Leopardi in item 2 of the Treccani entry for 'partire'.

[89] See CM 193.

[90] Colussi remarks that apart from the verbs themselves, which are not necessarily neologisms, what is interesting in Jahier is the way in which he tweaks existing verbs. Cf. Colussi, 'La parola difficile. Aspetti della lingua di Jahier', pp. 193-94.

verb is reiterated.[91] Among the adjectives that Colussi relates to *La voce* are the ones suffixed with -oso, as *crostoso* for 'scurfy' (E 53); *lattiginoso* for 'milky' (E 370), *tiglioso* for 'fibrous' (E 243) and *inchiostroso*[92] for 'inky' (E 417), as well as adjectives based on the Latin adjective formation, such as the absolute superlative *asperrimo* for 'roughest' (E 334); *cogitabondo* for 'thoughtful' (E 8, 15); *errabondo* for 'errant' and 'wanderer' (E 239, 365) and the D'Annunzian *sitibondo* for 'thirsty' (E 228). It should be noted, however, that these adjectives of evident Latin origin are not used in *L'esploratore* in experimental and ironical ways, as Jahier had done in *Resultanze* to ridicule bureaucratic language. Perhaps the only exception is *ipernutrito* for 'overstuffed' (E 319), which in spite of the Greek prefix has a contemporary satiric feel, especially striking when inserted into *Voss*'s 19th-century setting.

7.2.3. Gallicisms

Another lexical group to consider is that of Gallicisms, which is not included in Boccardo's article, but which is analysed by Colussi in terms of Jahier's use of French in *Ragazzo*, more specifically in the section 'Il Paese', which depicts the Francophone Waldesian community in val Chisone. Colussi notes that code-switiching in this section is used beyond strictly narrative necessity, as pluringualism is part of Jahier's literary taste.[93] Similarly, Gallicisms can be found also in other works as *Resultanze*, where they are not prompted by theme. Here are two examples (underlining has been added):

> Sempre per la crudele ironia dello stesso destino, il suo collega, un elegante così finito che avrebbe meritato di *déjeuner gratis* nel primo Ristorante della città, era invece necessitato a *consumar pasti* a prezzo fisso, *pagando*, per togliersi l'appetito.[94]
>
> – Sian mosse elasticamente le gambe interite, – vigilata la vuotezza delle tasche nelle vetrine che specchiano; – acquistata la catena d'oro, con contrappeso, per poterla portare come orologio; e, in occasione dell'aumento speciale, sostituito il contrappeso col remontoir-savonetta da poter mostrare.[95]

French expressions are used in the examples above to convey an idea of refinement. The elegant colleague of Gino Bianchi deserves to 'déjeuner' for free instead of 'having meals' and paying for them; the contrast is expressed by the opposition of a

[91] See GB 159: 'sdecorare e ridecorare'; R 104: 'E ride; e schiocca la frusta e riride.'

[92] See R 78, 100. Also Mengaldo quotes 'inchiostroso' as one of Jahier's distinctive adjectives. See Mengaldo, *Storia della lingua italiana. Il Novecento*, p. 215.

[93] See Colussi, 'La parola difficile. Aspetti della lingua di Jahier', p. 187.

[94] GB 99.

[95] GB 135.

Gallicism and a more ordinary Italian expression ('consumar pasti').[96] Also the compound 'remontoir-savonetta' – juxtaposing a French word and the Italian loan-word *savonetta*, from the French *savonette*[97] – is a sign of distinction to show off.[98] A similar use of Gallicisms and French as 'ennobling variety' (yet mocked by the author/narrator) is present also in *Voss*. Sections 5.2 and 6.1[99] have offered several examples in which *Voss*'s French cultural strand has been preserved – where possible – in the Italian translation. It is interesting to note that, apart from the examples in which French expressions and Gallicisms are prompted by the source text, there are several examples in which new ones are introduced. For example, there are occasional Gallicisms to describe pieces of furniture, such as *étagère* for 'cabinet' (E 83), *consolle* for 'console' (E 344)[100] and *toilette* (very common in early 20th-century Italian) for 'dressing table' (E 286).[101] The first two examples are particularly significant because they are also present in Jahier's literary production and are thus part of his lexis.[102] There are also two examples regarding fabrics: *crêpe* for 'crêpe' (E 228)

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[96]Note that 'déjeuner' is included in Italian dictionaries. See the Treccani entry for 'déjeuner'.

[97]See 'remontoire' in *Oxford English Dictionary Online* (Oxford University Press, 2013) <http://www.oed.com.elib.tcd.ie/>, accessed from Trinity College Dublin on 6 April 2013: 'A mechanism, typically involving a weight or spring, by which a uniform impulse is given to the pendulum or balance of a clock or watch at regular intervals, providing a more constant power supply for timekeeping than the primary power source. Freq. *attrib.*' The term 'Remontoir' is not included in Italian dictionaries. See item 1 in the Treccani entry for 'savonetta'. According to Morgana, however, it was a Gallicism (with a snobbish flavour) used in Italy between the end of the 19th century and the First world war. See Silvia Morgana, 'L'influsso francese', in *Storia della lingua italiana. Vol. 3, le altre lingue*, ed. by Luca Serianni and Pietro Trifone (Torino: Einaudi, 1994), pp. 671–719, (p. 711).

[98]See, for example, the opening of *Lessico famigliare* by Natalia Ginzburg in which the father of the narrator similarly uses French expressions to convey an idea of distinction: 'Diceva: – Voialtri non sapete stare a tavola! Non siete gente da portare nei loghi! E diceva: – Voialtri che fate tanti sbrodeghezzi, se foste a una *table d'hôte* in Inghilterra, vi manderebbero subito via. Natalia Ginzburg, *Lessico famigliare* (Torino: Einaudi, 1974), p. 9.

[99]See especially example 5.

[100]According to Treccani, the form 'consolle' is originary a Tuscanism. See the Treccani entry for 'consolle'. On the Tuscanism 'consolle' see also Migliorini, *La lingua italiana nel Novecento*, pp. 99-100.

[101]In Italian there are also adaptations of 'toilette', i.e. 'toelette', 'toeletta', 'teletta', 'toletta'. See Migliorini, *La lingua italiana nel Novecento*, p. 99. In this case Jahier prefers the original expression.

[102]For example, *console* is used in GB 31. *Étagère* is present in GB 120, 131. *Étagère* is one of those words which were successfully substituted by an Italian equivalent (*scaffale*) by the Fascist policies of linguistic purism (which begun in 1923 and strengthened in the late 1930s), but which resisted in Jahier's lexis up to the end of his career in the 1960s (perhaps also with an anti-Fascist connotation). Gianfranco Lotti, *L'avventurosa storia della lingua italiana* (Milano: Bompiani, 2000), p. 174.

and *cambrì* for 'cambric' (E 343); according to Treccani, while *crêpe*[103] is more common than *crespo*, the Italianised form *cambrì* is less common than *batista*;[104]another example is *avances* for 'advances', (E 258), a form which in contemporary Italian coexists with the quasi-synonym *approcci*;[105] the use of *choc* for 'shock' (E 229) is considered in the Treccani dictionary as an obsolete French form, less common in contemporary Italian than the Anglicism *shock*.[106] While the choice of *choc* over *shock* is more likely related to the ageing of Jahier's language than to a preference for the French form, the occasional insertion of a foreign form instead of an Italian one (for example, *trauma* would be possible in this case) might be nonetheless related to Jahier's plurilingual taste, and especially to *Resultanze*.[107] Interestingly, the forms *avances*, *crêpe* and *choc* are not recorded in the Dizionario Battaglia. These entries would belong to volumes of the dictionary published in 1961 and 1966, which suggests quite an idiosyncratic usage in the coeval *L'esploratore*. There are also some examples in which Gallicisms are inserted in dialogues, for example E 88: ' – O cara, *touché* per la seconda volta, – rise lui' (E 88) for "Oh dear, I have caught you out doubly,' he laughed.' Finally, there is at least one example in which a Gallicism is cultural more than simply linguistic: the use of *preziosa* for 'prig' (E 73: 'Se era una preziosa, non era andata tanto oltre da non riconoscerlo qualche volta' for 'If she was a prig, she was not so far gone that she did not sometimes recognize it'), which alludes to the French *préciosité* satirised by Molière in *Les Précieuses ridicules*,[108] an author that Jahier knew well and whom he translated in 1953.[109] The adjective 'preziosa' qualifies Laura and curiously comes after a paragraph commenting on her accomplishment, which includes her mastery of French.

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[103]See item 1 in the Treccani entry for 'crêpe'.

[104]See the Treccani entry for 'cambrì'. On 'cambrì' as an italianised form see Migliorini, *La lingua italiana nel Novecento*, p. 86.

[105]The origin of the pair *avances/approcci* is related by Lotti to the purist attempt of Fascism at substituting foreign words with Italian ones. Lotti, *L'avventurosa storia della lingua italiana*, p. 174. Cf. footnote 102.

[106]See the Treccani entry for 'choc'.

[107]According to Morgana, 'choc' was one of the Gallicisms that the Fascist regime tried to eliminate. See Morgana, 'L'influsso francese', p. 713.

[108]See item 3 in the Treccani entry for 'prezioso'. Dizionario Battaglia also notes that 'prezioso' was used beyond the historical limits of the French *préciosité*, for example in Montale. More specifically, the dictionary documents its use in Jahier's production as a synonym of 'sophisticated, ingenuous, affected'. See Battaglia, *Grande dizionario della lingua italiana*, p. 321.

[109]For a list of Jahier's translations see section 7.4.

7.2.4. Military and Specialist Lexis

The narrative of the expedition in *Voss* is not particularly built on military lexis, but it does contain some generic lexical items recalling military contexts, which are preserved accurately in *L'esploratore*. Two examples are *quartiermastro* for 'quartermaster' (E 177) and *disporre l'alt* for 'to call a halt' (E192). More interestingly, *L'esploratore* specifies or introduces some items of military lexis. For example, *sciabola* (E 191)[110] specifies the source text's 'sword', and *brigata* for 'party' (E 205, 347, 403) introduces a military flavour to the expression in the source text.[111] The most interesting item in this group is probably *ghirba*,[112] a word denoting a bag used to carry liquids, which immediately recall First-World-War contexts and which, therefore, might be more directly related to Jahier's experience with the Alpine troops. An example on E 189: 'la stessa broda portata nelle ghirbe' for 'same stuff brought on in canvas'. Another example is *trincea* for 'trench' (E 201), which in *Voss* denotes an excavation, but whose meaning in Italian is especially related to military and especially First-World-War trenches.[113] Moreover, some elements of landscape are translated with words referring to the Italian mountains and, more specifically, to Alpine contexts, which were possibly absorbed by Jahier during his experience with the Alpine troops. For example, *cengia di roccia*[114] for 'rock ledge' (E 242) and *giogaia*[115] for 'ridge' (E 326). The rich transfer of Jahier's military lexis attested in the dialogues of *L'isola del tesoro*, however, is not attested in *L'esploratore*.

Other items referring to the material circumstances of the expedition are translated by specialist lexis, which attests an interest for the concrete aspects of the adventure; some examples include *galle allo straccale* for 'girth galls' (E 211); *pioggia di stravento*[116] for 'new-blown rain'(E 275); *correggia di pelle* for 'stirrup-leather' (E 213); *muli someggiati*[117] for 'pack-mules' (E 236); and the verb *sbrancarsi* for 'to stray'

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[110]The 'sciabola baionetta' has been used until the First world war and 'sciabole' are still part of the equipment of the Italian army. See item 1a in the Treccani entry for 'sciabola' and item 1a in the entry for 'baionetta'.

[111]More specifically, the Italian translation plays on the semantic field of 'brigata', which includes the literary meaning 'a group of people' (present in the *Decameron*), but also the military 'brigade'. See the Treccani entry for 'brigata'.

[112]See the Treccani entry for 'ghirba'. In *L'isola del tesoro*, 'ghirba' is also used with the metaphorical meaning of 'life', which makes the usage even more specific. See Boccardo, 'Note sulle traduzioni dall'inglese di Piero Jahier', p. 388.

[113]See item 1a of the Treccani entry for 'trincea'.

[114]See the Treccani entry for 'cengia'.

[115]See the Treccani entry for 'giogaia'.

[116]Cf. the expression *acqua di stravento* in GB 104.

[117]'Someggiare' is often used in military lexis with reference to weapons transported by mules. See the Treccani entry for 'someggiare'.

(E 350), which in Italian is almost uniquely used with reference to animals straying away from the flock. A similar interest for finding the right detail was highlighted by Boccardo and Rissler Stoneman with reference to the technical lexis of sea and sailing in Conrad.[118]

7.2.5. Other Items

In conclusion, a very last group might be formed with a few disparate items which, although not marked as literary, regional or technical, are nonetheless noticeable as part of Jahier's preferred lexis, such as the use of the verb *assuefarsi* and the noun *assuefazione* (two examples on E 44, 427 for 'to accustom') instead of *abituarsi* and *abitudine*[119]; the use of the adverbial locution *di nuovo* written as one word: *dinuovo* (this feature, not attested in the dictionary, is extremely frequent in *L'esploratore*; some examples are on E 243, 418 where it is used to translate 'again');[120] the form *grembiale*[121] instead of the more current *grembiule*. An example in *L'esploratore* is on E 80.

7.3. On Jahier's Attitude towards Translation

L'esploratore certainly does not have the flair and linguistic inventions of the more successful *L'isola del tesoro*, and of the Conrad's translations documented by Boccardo; however, although less visibly (and less successfully) than in other texts, this last translation too bears Jahier's stylistic mark, as the analysis in this chapter has suggested by identifying lexical trends and specific items relating the text to Jahier's original literary production and previous translations.

The analysis points out that a relevant part of the shifts in the translation could be classified as *individual shifts*, i.e. a 'system of deviations motivated by the translator's expressive propensities and his subjective idiolect';[122] this observation allows drawing some general remarks on Jahier's attitude towards the text.

As Boccardo observed for *L'isola del tesoro* (extending this observation to Conrad's translations), a general criterion that can be read behind Jahier's shifts is a taste for words, with choices which challenge the translated author on the terrain of polysemy, or add intertextual references. An example in *L'esploratore* is the use of *cantore* for

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[118] See Boccardo, 'Note sulle traduzioni dall'inglese di Piero Jahier', pp. 279-81 and Rissler Stoneman, *Tradurre per affinità*, p. 4.

[119] Some examples in Jahier's production: GB 13.

[120] An example is in GB 43.

[121] See, for example, R 18, 105 and CM 255.

[122] Anton Popovič, 'The Concept of "Shift of Expression" in Translation Analysis', in *The Nature of Translation*, ed. by James Holmes (The Hague, Paris: Mouton, 1970), p. 49.

'singer' (E 323-324), which means both 'singer' and 'poet'. This solution seems to deliberately play with the polysemy of the Italian word, as Voss defines one of the singers as a 'poet'.[123] Another example is in the sentence 'la schiuma delle pozze d'acqua o con la stessa broda portata nelle ghirbe' for 'scum of waterholes, or from the same stuff brought on in canvas', in which the translation plays with the secondary 'literary' meaning of the word 'broda', which specifically refers to 'muddy water' and is attested in Dante.[124] As we have seen, two examples of intertextual echoes are the use of 'ghirba' for 'water-bag' or 'canvas', which recalls the lexis and literary experience of the First World War,[125] and the adjective *preziosa* for 'prig' which refers to the French *préciosité*.

Another feature that emerged from the analysis is a tendency towards popularisation/familiarisation and intensification, with some 'expressionist' changes in tone (if not necessarily in register). According to Maura Del Serra, these two tendencies had been characterising Jahier's style since his early translations from French. An example of popularisation in *L'esploratore* is the use of the regional, 'poorer' 'biroccio' for the nobler 'barouche' of Sydney ladies, in a source text context which is supposed to show their high status in the eyes of the bourgeois Mr Bonner. Another example is on E 243, where Voss's party cooks 'carne tigliosa' (for 'fibrous meat') on a 'focherello' (for 'modest fire'); in this case, the literary, Latin-suffixed *tiglioso* is juxtaposed to the regionalism *foco* modified by a diminutive suffix, which conveys to the word an affective, familiar connotation. Other examples are produced by the introduction of literary lexis belonging to the experience of *La voce*, and especially of the verbs mentioned in 7.2.2: for example, 'spurted out' sand is rendered more violently by a transitive use of the verb *scalciare,* and the 'scratching' provoked by tea trees is described as *sgraffiare*, which is a more expressive and intensive form of the verb *graffiare*. Other verbs following this tendency are the onomatopoeic *frignare* for Voss's mother 'crying' instead of the less connoted *piangere,* and others that are not included in the analysis above because they are not precisely identifiable as belonging to the Vocian experience or to Jahier's lexis, but which contribute nonetheless to an overall shift of tone of the target text: for example, *mordicchiare* (E

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> 'Three or four companions were grouped about the singer in the bower of scrub, but the others were more diffident, or else they lacked the gift to express their joy.
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> 'He is doubtless a poet,' said Voss, who had grown quite excited. [...]'

Patrick White, *Voss* (Vintage, 1994), p. 334.

124 *Broda* is used in *Inferno*, Canto 8: 'E io: 'Maestro, molto sarei vago di vederlo attuffare in questa broda prima che noi uscissimo del lago." See Dante Alighieri, *La divina commedia/di Dante Alighieri*, ed. by Siro Chimenz (Torino: Utet, 1962), p. 75.

125 *Ghirba* was the title of a soldier journal (5a Armata, Castiglione delle Stiviere, Bergamo-Ostiglia, aprile-dicembre 1918.)

15) and *rosicchiare* (E 299) for the Sydney ladies' 'nibbling' of biscuits; especially *rosicchiare* is associated to animal eating; another example is the present participle *ballonzolante* (E 52) for the servant Rose's breasts 'moving' in her dress (which is used as an adjective qualifying the Tuscanism *poppe* for 'breasts'), which suggests a bouncing movement.

An interesting locus of shifts identified in *L'esploratore* is that of Gallicisms, which represent a point of cultural overlap between the author's and the translator's universes of discourse.[126] As we have observed, Jahier captured their importance in the description of the cultural models of Sydney society in *Voss,* but he also inserted new ones where the source text excludes them – as, for example, in Voss's speech.[127]

The shifts that we have described produce in *L'esploratore* a more mixed, fragmented style, where Jahier's language seems to bear the echo of the poetics of *frammentismo* in its concentration of the expressive potential of different varieties within the translation unit of the 'word' or the 'sentence' rather than on a more global level, which would take into consideration the whole text and its structure. Bassnett's remark according to which translators 'fail to consider the way in which individual sentences form part of the total structure'[128] is perhaps not a generic translation tendency in this specific case, but seems to be rooted in the transfer of Jahier's literary taste (and is perhaps reinforced by his anti-theoretical approach to writing).[129] Interestingly, this is also one of the criticisms directed at a postcolonial translator like Niranjana, who, according to Vinay Dharwadker, fails 'to treat language, poetry and translation as processes which involve multiple levels that cannot be collapsed onto each other, and in which words cannot have priority over sentences, and sentences cannot have priority over larger discursive structures, because we do not use or find words outside sentences or sentences outside discourse.'[130] In section 2.2, it was pointed out that a similar criticism could also be levelled against Lawrence Venuti, albeit from a very different perspective – Jahier being a *frammentista*, Venuti a poststructuralist. Interestingly, Del Serra describes Jahier's translation approach as 'bringing the reader towards the text' not really because conservative of the source text's features, but rather because designed to startle and estrange the reader, which

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[126]On a macro-level, we might say that French is a point of linguistic and cultural overlap between source text and target text. On this point see Palma Zlateva, 'Translation: Text and Pre-Text "Adequacy" and "Acceptability" in Crosscultural Communication', in *Translation, History and Culture*, ed. by Susan Bassnett and André Lefevere (London, New York: Pinter publishers, 1990), pp. 29–37 and Anthony Pym, *Method in Translation History* (Manchester: St Jerome Publishing, 1998).

[127]For example 'touché' for 'I have caught you out'. See subsection 7.2.3.

[128]Susan Bassnett, *Translation Studies* (London: Routledge, 2002), p. 115.

[129]On Jahier's anti-theoretical approach see footnote 6 in this chapter.

[130]Vinay Dharwadker, 'A.K. Ramanujan's Theory and Practice of Translation', in *Post-Colonial Translation: Theory and Practice* (London: Routledge, 1999), p. 126.

according to Del Serra – especially in the early translations – corresponded to the restricted circle of Jahier's friends from *La Voce*.[131] In this sense, we might well say that Jahier was an adept of the 'foreignising' approach.

Finally, we might conclude by noting that a change in style is not only formal, but corresponds to a change in the moral dimension of the text. Actually, some changes in *L'esploratore* seem to be moral before stylistic. For example, the Aboriginal Dugald, who is 'so old that he has become young again' becomes a *vecchio rimbambito*, creating a parallelism with the 'dotard' Mr Bonner; Laura's coldness means that she is *frigida* and her passion for intellectual activities that she is a *preziosa*; old ladies are *tardone*; Voss's rude and nasty manners turn him into a *zoticone* and *villanzone*; and Palfreyman's fastidiousness makes him *schifiltoso*. The changes seem to imply a refusal of White's sophisticated psychological analysis, possibly an aristocratic vanity which was against the clear-cut moralism and anti-rhetorical engagement that Jahier shared with the group of *La voce*. As already suggested in 6.1, this tendency is particularly noticeable in the Sydney plot, which is based on the sophisticated psychologism of the 'comedy of manners' and which tends to follow a more codified style and tone, especially in the first chapters.

A further observation that can be made is that the idea proposed by the blurb of *L'esploratore* of an opposition between nature and culture which is reconciled by the morality of farm work describes more Jahier's interest for the world of peasantry, working classes and the low bourgeoisie than the Sydney society described by White. On the other hand, the attention that we have seen paid to the language of 'common men'[132] in chapter 6, together with the interest in the material aspects of the expedition and the introduction of a few items of military lexis, create a thin thread of 'moral sympathy' relating Jahier's Alpine troops to White's explorers.[133] The relation established between Alpines and adventurers is, however, much more explicit in *L'isola del tesoro,* due to the use of mixed regional dialects and military lexis from *Con me e con gli Alpini* for the idiolect of the pirates. *L'esploratore* shows some appropriate solutions for translating lower varieties in speech, but does not show the same recognizable transfer of authorial First-World war lexis and regionalisms observed by Boccardo in *L'isola del tesoro*; therefore, the impact of this pattern of shifts remains faint and does not build the same strong moral identifica-

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[131]See Del Serra, *L'uomo comune. Claudellismo e passione ascetica in Jahier*, pp. 54-55.

[132]The title which the critic Ferroni chose to summarise Jahier's oeuvre is 'Dalla parte degli uomini comuni' [On the side of common men]. See Ferroni, *Storia della letteratura italiana*, pp. 96-97. The idea of the 'common men' is also expressed by Del Serra, *L'uomo comune. Claudellismo e passione ascetica in Jahier.*

[133]The possibility of Jahier's identification with the explorers was proposed as an hypothesis in Katherine Russo, 'On the Ordinariness of White Translations: Translating Racism', in *Global English, Transnational Flows. Australia and New Zealand in Translation*, Tangram edn (Trento: 2012), pp. 59–77, (p. 70).

tion; in Jahier's translation poetics – focusing on the recognition of affinity – this is not a sign of an *ante-litteram* embracing of the 'foreign', but it is certainly a form of acknowledgement that the 'adventurous strand' in *Voss* is rooted in a cultural and historical reality that does not allow the same degree of assimilation of *Treasure Island*.

7.4. Jahier's Translations by Chronology

The translations preceded by an asterisk are from French; all the others are from English. This table is based on a previous one in Giovanni Battista Boccardo, 'Note sulle traduzioni dall'inglese di Piero Jahier', *Strumenti Critici*, 115 (2007), to which I have added the translation of W. H. PRESCOTT, *La conquista del Messico*, Torino, Einaudi, 1958 and corrected the date of publication for *L'esploratore*.

1911 *D. HALÉVY, *Il castigo della democrazia. Storia di quattro anni* (1997-2001), Firenze, Quaderni della Voce, Casa editrice italiana, 1911.

1912 *P. CLAUDEL, *Partage de midi*, without typographical indications (but Firenze, Libreria della Voce, 1912; new edition titled *Crisi meridiana*, Roma, La Voce, 1920, new edition with French original title in 'Il Dramma', XXV, n. 91-92, Torino, 1 September 1949).
*J. CALVIN, *La religione individuale*, Lanciano, Carabba, 1912.
*G. PROUDHON, *La guerra e la pace. Pagine scelte*, Lanciano, Carabba, no date (1912?).

1913 *P. CLAUDEL, *Arte poetica. Conoscenza del tempo. Trattato della co-nascenza al mondo e di se stesso*, Milano, Libreria Editrice Milanese, 1913.

1939 LIN YUTANG, *Importanza di vivere, Milano*, Bompiani, 1939.

1941 LIN YUTANG, *Il mio paese e il mio popolo*, Milano, Bompiani, 1941.

1942 LIN YUTANG, *Momento a Pechino*, Milano, Bompiani, 1942.

1943 R.L. STEVENSON, *L'isola del tesoro*, Torino, Einaudi, 1943 (new editions: 1963; 1979; 2002).

1941 MURASAKI SHIKIBU, *La signora della barca*, Milano, Bompiani, 1944 (a partial translation from the English version by A. Waley, London, Allen&Unwin, 1932).

1946 J. CONRAD, *Racconti di mare e di costa*, Torino, Einaudi, 1946 (new edition titled *Racconti tra terra e mare*, together with *Lo specchio del mare* and *Cronaca personale*, Milano, Bompiani, 1954, pp. 443-717; new edition Milano, Mondadori, 1958).

1947 MURASAKI SHIKIBU, *Il ponte dei sogni*, Milano, Bompiani, 1947 (a partial translation from the English version by A. Waley, London, Allen & Unwin, 1933).

1945 J. CONRAD, *Gioventù e altri racconti*, Milano, Bompiani, 1949.

1949 S. SPENDER, *Testimonianza europea*, Milano; Roma, Bompiani, 1949.

1950 J. CONRAD, *Appunti di vita e letteratura*, Milano, Bompiani, 1954 (in collaboration with M. L. Rissler Stoneman).

1953 * MOLIÈRE, *Il borghese gentiluomo*, Torino, Einaudi, 1953.
W. COLLINS, *La pietra lunare*, Milano, Garzanti, 1953 (in collaboration with M. L. Rissler Stoneman).
G. GREENE, *La fine dell'avventura*, Milano, Mondadori, 1953 (in collaboration with M. L. Rissler Stoneman).

1954 J. CONRAD, *Lo specchio del mare*, *Cronaca personale*, *Racconti tra terra e mare*, Milano, Bompiani, 1954.
LIN YUTANG, *La saggezza dell'America*, Milano-Roma, Bompiani, 1954.

1955 T. HARDY, *Via dalla pazza folla*, Milano, Garzanti, 1955 (in collaboration with M. L. Rissler Stoneman).
G. GREENE, *Le vie senza legge*, Milano, Mondadori, 1955.
LIN YUTANG, *Una vedova, una monaca, una cortigiana e altre famose novelle cinesi*, Milano, Bompiani, 1955 (in collaboration with M. L. Rissler Stoneman).
Chin P'ing Mei, romanzo cinese del sec. XVI, Torino, Einaudi, 1955, (in collaboration with M. L. Rissler Stoneman; translation from the English version by A. B. Miall, London, John Lane, 1939).

1956 G. GREENE, *Una pistola in vendita*, Milano, Mondadori, 1956.
LIN YUTANG, *Il cancello vermiglio. Romanzo di una terra lontana*, Milano, Bompiani, 1956 (in collaboration with M. L. Rissler Stoneman).

1957 LIN YUTANG, *L'isola inaspettata*, Milano, Mondadori, 1957 (in collaboration with M. L. Rissler Stoneman).
G. GREENE, *Il tranquillo americano*, Milano, Mondadori, 1957.

1958 G. GREENE, *Saggi cattolici*, preface by D. M. Turoldo, Milano, 1958 (in collaboration with I. A. Chiusano).
G. GREENE, *Al di là del ponte e altri racconti*, Milano, Mondadori, 1958.
W. H. PRESCOTT, *La conquista del Messico*, Torino, Einaudi, 1958.
G. BIBBY, *Le navi dei Vichinghi*, Torino, Einaudi, 1960.

1963 LIN YUTANG, *Madama Wu*, Milano, Bompiani, 1963 (new edition titled *Madame Wu*, Milano, Garzanti, 1966).

1965 P. WHITE, *L'esploratore*, Torino, Einaudi, 1965.

7.5. Summary

This chapter explained some of the idiosyncratic shifts identified in the previous chapters with reference to the figure of the writer-translator Piero Jahier. It situated *L'esploratore* within the framework of Piero Jahier's previous production, showing some points of overlap with the practices of other writer-translators such as Elio Vittorini and Eugenio Montale, and with some implicit and explicit ideologies of Crocean derivation, which considered literary translation as artistic intuition. The chapter explored the relationship between Jahier's authorial language in three main works by the author and the language in *L'esploratore* in terms of regionalisms and colloquial language; literary and Vocian lexis; Gallicisms; military and specialist lexis. The conclusions delved into the translator's attitude towards the source text, suggesting that Jahier not only transferred into the target text his authorial lexis, but also his own, 'Vocian' literary sensibility and moral perspective, which included tendencies towards intensification and popularisation/familiarisation; a preference for fragment over structure; and a refusal of the source text's sophisticated psychologism.

This final chapter complemented the study of impersonal 'colonialist' pressures on translation practice by adding a local and individual dimension to the analysis, and by evaluating Jahier's authorial interference in the translated text.

8

Conclusions: Towards a New Italian Translation of *Voss*

This thesis explored from a postcolonial perspective Patrick White's *Voss* (1957) with the aim of pointing out problems of translatability and ethics arising from the translation of the text's hybrid culture into European languages, and the actual issues posed by two translations into Italian and French – respectively, Piero Jahier's *L'esploratore* (Einaudi, 1965) and Lola Tranec's *Voss* (Gallimard, 1967).

As pointed out in chapter 3, the problem of the culture of the Australian text is a complex one, as it is related with what Ashcroft and others called the 'permanently bifurcated situation of a settler culture',[1] which is characterised by both continuity (and sometimes complicity) with the discourses of the colonial motherland and by an attempt at constructing an independent national identity. Patrick White – one of the turning points towards postcolonialism in Australian literature – embodies this situation well. *Voss* in particular is clearly an expression of his preoccupations as a serious Australian writer attempting to engage with the cultures and languages of the society he lived in. Yet it is also a work deeply imbued with European cultures and languages – which White knew well, having studied French and German and spent a significant part of his adult life in England. Another aspect that was considered in approaching the novel's culture is its orientation towards a transnational market and readership. This aspect emerged when considering that *Voss* was first issued in the UK and US and not in Australia, according to a pattern of pub-

[1] Bill Ashcroft and others, *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*, 2nd edn (London, New York: Routledge, 2002), p. 75.

lication which was typical of White's production, but which also reflected a more general trend in the publishing history of Australian literature. By keeping these contextual aspects in mind, three parameters were identified which reflect the postcolonial 'hybridity' of the novel: a) the paratexts of the UK and US first editions, b) culture-specific lexical items and c) language varieties. While paratexts represent modalities of intersemiotic and intralingual translation of the text, which adapt it to a transnational readership, culture-specific lexical items and language varieties require an intralingual adjustment for a non-Australian UK-US readership. This adjustment, however, does not provoke a breakdown in communication between the text and its transnational readership. One of the reasons for this is the care with which the text balances culture-specific information. Another reason has to do with the fact that it mainly draws from cultural and linguistic traditions which are cognate (with the exception of words of Aboriginal origin, and of French and German expressions). This means that culture-specific lexical items belonging to different cultural layers (as the word 'squatter', of American origin, or the English-based descriptive denominations of fauna and flora as 'tea-tree') might be less foregrounded than in hybrid or *métissé* texts from the invaded colonies; similarly, the interplay between Australian and British inherited language varieties might be subtle and sometimes it can even go undetected as a feature worth of a postcolonial reading. Yet both aspects are part of a linguistic variance which belies the apparent uniformity of the language employed, and enhance a sense of the relationship of the text to the context from which it springs. *Voss*'s postcolonial hybridity is thus a subtle one and requires careful text-analysis to be identified and to identify the specific problems of translatability and ethics that it poses.

As pointed out in chapter 2, one of the main assumptions of the postcolonial approach is that translation should be considered as an ethically-inspired and ethically-relevant activity. The problem of translating ethically is certainly a complex and sometimes slippery one, as ethics is a concept which – like translation – changes according to time, space and culture. This was immediately evident when dealing with two translations which are almost fifty years old and which only represent early encounters of the Italian and French target cultures with the problems posed by the postcolonial literatures in English. One of the most striking problems identified in the Italian and French translations was that of the paratextual and textual treatment of the Aboriginal characters (sections 4.2, 4.4 and 6.4), which often resorted to stereotypes overlooking the attempt of the source text – possibly not fully developed, but clearly present – of providing a dignified image of the Aboriginals. It would be equally unfair, however, to condemn translators and publishing houses from our contemporary perspective for not being aware of racial issues which in Australia itself were publicly acknowledged and rejected only decades later. This responsibility would rather belong to contemporary translators and publishing houses working on new editions.

More generally, problems in the representation of the source culture arose in all those cases in which the translations highlighted a tendency towards the reduction of the source culture to the parameters of the target cultures. This aspect was especially pointed out in the analysis of culture-specific lexical items in chapter 5, which showed a better performance of the French text in recognising and preserving specificities. While this result can be largely attributed to the professional skills of the translator, in some cases it also depended on cultural, impersonal reasons. Two significant reasons identified in Chapter 5 are the source text's inclusion of a French lexical strand absorbed via the British model (section 5.2), and the overlap between the French and English experiences of colonialism (sections 5.3 and 5.5). The latter provided the French translator with lexical resources and cultural similarities that the Italian target culture lacked,[2] pointing out differences related to the non-matching language, culture and colonial history of France and Italy. A significant example was that of the translation of Rose's status of 'emancipist convict'. While in Italian the generic expressions 'ex-deportata' and 'ex-carcerata' are vague and do not suggest a background of colonial history, the French 'ex-bagnarde' evokes the experience of conviction in the French oversea penal colonies. There is, however, also a danger in the presence of a cultural similarity: its translation might entail an assimilation to better known traditions in the target culture, especially when paratextual explanations and distinctions are not used. Possibly for this reason, the French translator explained her solution with a footnote, which set the French expression into the Australian context. The translator must choose which differences and similarities should be established and highlighted: we know that 'equivalence' between source text and target text cannot be achieved not only because, as poststructuralists claim, the 'truth' or 'essence' of a text are unattainable, but also because of the anisomorphism of languages and cultures – a condition which especially in the case of the encounter between Australian and European cultures might be subtle, but which will continue to pose translation problems, at least until cultural and linguistic diversity exists. Further collaborative comparative studies of *Voss*'s translations (and of other Australian texts) into the different European languages might contribute to mapping with more precision this complex interplay between similarity and difference, pointing out the peculiar problems implied by the translation of Australian literature into European languages, as well as the evolution of problems and resources over time. For example, as observed in section 5.4, a contemporary Italian translator facing the Australian 'bush' may easily decide to preserve this word, as it has already been used in Italian translations of Australian literature. The same corpus of translated texts, however, did not exist in the 1960s, and choices were therefore more tentative at the time.

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[2]It should be noted that Italy itself has an history of colonisation, and, albeit not as long as that of Britain and France, it is still an important and defining experience.

Another understandable obstacle to the recognition of specificities – which was especially evident in the Italian translation – was a lack of resources for retrieving information compared to the resources of contemporary translators. This observation may be extended to the field of theoretical resources. For example, not only were postcolonial approaches not developed in the 1960s, but translation studies as a discipline did not exist at the time; therefore, it would be anachronistic to judge translators incompetent on the basis of theories that were formed later. Thus, for example, the use of Antoine Berman's categories of deformation to approach the treatment of language varieties in chapter 6 is to be taken less as a judgement on the translators' individual work of deformation than as an attempt at contextualising and explaining the strategies encountered. Especially in the case of Lola Tranec's *Voss*, the categories highlighted a tendency to rationalise and clarify the source text, which, more than describing a translator's individual approach describe a characteristic of the French language and culture. As Antoine de Rivarol put it as far back as 1784: 'Ce qui n'est pas clair n'est pas français; ce qui n'est pas clair est encore anglais, italien, grec ou latin.' While this tendency did not undermine an overall preservation of the novel's language varieties, it did downplay some of their most peculiar and idiosyncratic features according to an identifiable rationale.

Berman's categories – which he mainly formulated on French translations – provided a good instrument to describe Lola Tranec's *Voss* as a case of ordinary, professional French translation. The Italian translation by Piero Jahier, on the other hand, displayed shifts of a less ordinary kind. While difficulties in deciphering the criteria behind this translation are related to the numerous misunderstandings of the source text, the analysis provided in chapter 7 pointed out that it is possible to identify Jahier's authorial language in *L'esploratore*, with similarities to previous scholarship on Jahier's translations. Research on Jahier's work as a translator is limited and it would certainly deserve to be extended seen the large number of translations that he produced – ranging from Chinese and Japanese authors (through indirect translation), to classics as Conrad and Molière, and non-literary and minor works. Another interesting aspect regards Jahier's role as a precursor of the more widely studied 'decade of translations' under the aegis of Elio Vittorini and Cesare Pavese. Such study would benefit from an enquiry into the mechanisms of editorial production. The aim of the study would be identifying more clearly the different agents responsible for each translation project, and providing a more precise evaluation of target texts. Within the publishing house Einaudi, Calvino's role – an admirer of the adventure novels of Stevenson and Conrad – may be better studied to understand the reasons for *Voss*'s selection and classification within the strands of the adventure novel. In the thesis, I introduced the figure of Jahier's linguistic collaborator Maj Lis Rissler Stoneman, whose role was acknowledged by Jahier by sharing with her the authorship of several translations. In *Voss*, however, this did not happen, although we know from the Einaudi archives that Stoneman helped Jahier also in this

project. Her role might be better understood and evaluated by comparing Jahier's translations and by retrieving further material – as, for example, translation drafts or letters – which would document her contribution to his translations.

Another point raised by the chapter was that Jahier's intervention was not limited to the insertion of authorial lexis into the source text, but also of a different moral perspective, which refused White's subtle psychological nuances. This approach to the text derived from Jahier's conception of translating as a moral activity, in which the translator was called to find commonalities and affinities with the man behind the text. In *Voss*'s case, however, the commonalities with White were simply very scarce. Jahier's undeclared work of adjustment of the source text to his own poetics as a writer appears unethical from our contemporary perspective; it is also not viable for a professional translator, as it is related to the authority of the translator as a writer.

Concluding that previous translations are irrelevant to a contemporary Italian translator of *Voss* would, however, be a too hasty judgement. As Berman pointed out, the translation of a work which was already translated is a relationship not only with the source text alone (ideally, a great original), but also with previous target texts, which include the different languages into which a text was translated.[3] Together with the wider historical and ideological framework in which a translation is produced, and the position of the translator within the cultural system, this 'space of retranslation' is an essential element of literary translation. According to Berman, first translations are a form of introduction of the source text into the target culture, which can take the form of scholarly introductions or of adaptations to the parameters of the target culture. In his view, the so-called *grandes traductions* are all re-translations. In other words, more experience of the source text and source culture and repetition are needed to achieve a translation which would be at the same time more confident and more revealing of the source text's peculiarities. While this narrative would be probably criticised by postcolonial scholars as too simplistic in its progressive drive based on Goethe's philosophy and on the dialectics of German Idealism, we may notice that a similarly chronologically-oriented classification of translation types was presented also by Maria Tymoczko, who proposed the categories of 'assimilative translation' (i.e. adapting the source text to the target culture), 'dialectical translation' (i.e. explicative, with footnotes, non-artistic in her view), and 'ostensive' translation (a combination of fluency and of an ostensive treatment of the 'signature concepts' of the source text culture). Tymoczko considers the first two types as colonising models and only the third as postcolonial and decolonising.[4]

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[3]See Antoine Berman, 'La retraduction comme espace de la traduction', *Palimpsestes*, 4 (Publications de la Sorbonne nouvelle, 1990), 1–7, p. 3.

[4]According to Tymoczko, an assimilative translation is colonising because it downplays the source culture, often omitting references or naturalising them. An ostensive translation is colonising because it turns the source text and its culture into an ethnographic curiosa,

It might be argued, however, that an 'ostensive' translation is perhaps made possible not only because of the changed 'decolonised' historical circumstances in which it appears, which include the decolonising agenda of the cultural agents responsible for its production, but also because of the knowledge created by all the texts about the source text in the target culture and, *in primis*, by the very specific textual knowledge which is provided by previous translations. In this perspective, while Jahier's translation represented an assimilative adaptation of the source text to Italian culture and to the idiosyncratic personality of the translator, a dialectical translation locating the source text within the complexity of its culture has not yet taken place and perhaps might be needed as part of a path towards a *grande traduction* of *Voss* into Italian. As pointed out in sections 2.4 and 3.3, and in chapter 4, paratexts can play an important role in ensuring this work of contextualisation, and their analysis can be integrated into the evaluation of a translation project, as well as into translation planning by considering them as an integral part of the process of translation. In this respect, this thesis followed Peeter Torop's framework, which represents an attempt at broadening the concept and tools of translation in semiotic terms; the aim is to encourage a source-text orientation which does not marginalise the importance of the target text reader's understanding of translation choices.

As there is no evidence that only one method of translation is decolonising, or that assimilative and dialectical translations will continue to colonise the mind of the reader, while ostensive ones will not, what seems to be more important is perhaps the plurality of versions and approaches, a co-existence which in itself challenges univocal and thus 'colonising' views of the source text.

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reducing its artistic value. An ostensive translation is decolonising because it combines stylistic fluency with the ostensive treatment of a strategic selection of cultural elements from the source culture. This approach should preserve the artistic value of the text and at the same showcase its cultural difference. Maria Tymoczko, *Translation in a Postcolonial Context: Early Irish Literature in English Translation* (Manchester: St Jerome Publishing, 1999), pp. 163-90.

9

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A

Sample Translation Proposal

The following extracts are my translations from *Voss*'s Chapter 1, 3 and 8, which highlight different aspects of the translation of an Australian novel into Italian. Footnotes explain the choices which are more strategic from a postcolonial perspective, but they also consider some other main aspects of loss and gain involved in translation. Where this is relevant, my solutions are compared to the solutions of *Voss*'s first Italian translation by Piero Jahier (*L'esploratore*, Einaudi, 1965).

Chapter 1 and 3 introduce the reader to the social, psychological and linguistic atmosphere of a 19th-century novel. The opening lines of Chapter 1 feature a rather formal dialogue in which Laura Trevelyan is informed by her servant Rose Portion of Voss's unexpected visit. Chapter 3 introduces the topic of Rose's disgraceful pregnancy. Further insights into the story are offered by an intermittently visible narrator, which provides a description of the characters through a mixing of realist and modernist techniques. The chapters also offer elements which distinguish the social, geographical and linguistic background of the novel from that of the British 'Motherland'. This strand of culture-specific references might not be familiar to an Italian readership, but their preservation is particular important in order to convey into the target text a sense of the peculiarity of the Australian novel compared to British and European models.

Chapter 8 narrates the arrival of Voss's party at Jildra – Brendan Boyle's 'station' and the last outpost of the expedition before the beginning of the exploration journey. The passage is one of the parts of the novel which draws more explicitly on painterly and sound effects. These pose some specific problems concerning the possibility of reproducing the aesthetic dimension of the novel in translation.

A.1 Sample Translation from Chapter 1, Parallel Text

'There is a man here, miss, asking for your uncle,' said Rose.

And stood breathing.

'What man?' asked the young woman, who was engaged upon some embroidery of a difficult nature, at which she was now forced to look more closely, holding the little frame to the light. 'Or is it perhaps a gentleman?'

'I do not know,' said the servant. 'It is a kind of foreign man.'

Something had made this woman monotonous. Her big breasts moved dully as she spoke, or she would stand, and the weight of her silences impressed itself on strangers. If the more sensitive amongst those she served or addressed failed to look

A.1 Sample Translation from Chapter 1, Parallel Text

«C'è un uomo, miss,[1] che chiede di suo[2] zio» disse Rose.[3]

E rimase lì ansante.[4]

«Che uomo?» chiese la giovane donna, che era impegnata in un ricamo impegnativo, che ora la costringeva a guardare più da vicino e a portare alla luce il piccolo telaio. «O si tratta forse di un signore?»

«Non lo so» disse la domestica. «È una specie di forestiero.»[5]

Qualcosa aveva reso questa donna monotona. Mentre parlava i grossi seni si muovevano in maniera indolente,[6] oppure rimaneva lì, e il peso dei suoi silenzi gravava sugli estranei. Se i più sensibili tra coloro che serviva o a cui si rivolgeva non

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[1]Titles have been left in English in the target text to suggest the 'Englishness' of the Australian colonial world.

[2]As seen in chapter 6, in Italian a choice must be made between the personal pronouns *tu* (informal 'you') and *Lei* (formal 'you'). As in Jahier's translation, here bourgeois characters use the informal 'you' when addressing servants and servants use the formal 'you' when addressing bourgeois characters according to the non-reciprocal pronoun usage illustrated in the chapter. Bourgeois characters and Voss might use *Lei* at the beginning of their acquaintance and gradually switch to *tu* if the relationship does not imply hierarchy. On this point see section 6.1.

[3]As we have seen in section 5.1, Jahier opted for translating Rose's name. Here names have been preserved for reasons of coherence and also because English names are more familiar to a contemporary Italian readership than they were in the 1960s. The semantic meaning of names such as 'Rose' and 'Belle' is certainly understood by a contemporary Italian reader. Other cases might be explained by a footnote, according their importance in the text or in the translation project.

[4]Here I adopted Jahier's version, except for a comma which he used between 'rimase lì' and 'ansante'. Sentence fragments (here with subject omission) are one of the features of White's modernist style and were discussed in depth in Gordon Collier, *The Rocks and Sticks of Words* (Amsterdam and Atlanta: Rodopi, 1992). The same effect was not achieved in the target text as subject omission is not a marked feature in Italian and fragments are less unusual than in English. Another loss is represented by the fact that sentences beginning with a conjunction are not so particularly startling in Italian. See Luca Serianni, *Italiano: grammatica sintassi dubbi* (Milano: Garzanti, 1997), p. 373. The overall preservation of Voss's idiosyncratic punctuation and syntactic traits, however, might compensate for some of the losses and convey – at least in part – the experimental gist of White's writing.

[5]A certain number of less common or slightly archaic lexical choices might be used to suggest the historical dimension of the novel. In Italian, 'forestiero' is less common than 'straniero'. See the two items in the Google N gram viewer (http://books.google.com/ngrams) from an Italian corpus of digitised books between 1800 and 2000: in 2000, 'straniero' was used 6,5 more times than 'forestiero'. 'Forestiero', however, is less polysemic than 'straniero', which might more easily suggest that Voss is a foreigner, but also a stranger and a strange person. This concept, however, is introduced also in my version a few paragraphs below, when Voss is explicitly defined as a 'strange, foreign' man.

[6]The adjective 'dull' is used again a few paragraphs later with reference to Rose Portion and is part of a network of signification defining her personality.

at Rose, it was because her manner seemed to accuse the conscience, or it could have been, more simply, that they were embarrassed by her harelip.

'A foreigner?' said her mistress, and her Sunday dress sighed. 'It can only be the German.'

It was now the young woman's duty to give some order. In the end she would perform that duty with authority and distinction, but she did always hesitate at first. She would seldom have come out of herself for choice, for she was happiest shut with her own thoughts, and such was the texture of her marble, few people ever guessed at these.

'What will I do with this German gentleman?' asked the harelip, which moved most fearfully.

The flawless girl did not notice, however. She had been brought up with care, and preferred, also, to avoid an expression of longing in her servant's eyes. She frowned rather formally.

'We cannot expect Uncle for at least another hour,' she said. 'I doubt whether they have reached the sermon.'

That strange, foreign men should come on a Sunday when she herself had ventured on a headache was quite exasperating.

'I can put the gentleman in your uncle's study room. No one ever goes in there,' said the servant. 'Except, there is no knowing, he could lay his hands on something.'

The squat woman's flat face suggested it had experienced, and understood, all manner of dishonesty, but was in the habit of contemplating such behaviour from a dull distance since she had become the slave of virtue.

riuscivano a guardare Rose, era perché i suoi modi sembravano accusare la coscienza, o forse, più semplicemente, perché erano imbarazzati dal labbro leporino.

«Un forestiero?» disse la padrona, e il vestito della domenica fece un sospiro. «Può essere solo il tedesco.»

Adesso era dovere della giovane donna dare un qualche ordine. Alla fine eseguiva il dovere in modo autorevole ed esemplare, ma all'inizio esitava sempre. Di rado sarebbe uscita da se stessa per scelta, perché ciò che la rendeva più felice era rimanere chiusa nei suoi pensieri, e poiché questa era la grana del suo marmo, poche persone li avevano mai indovinati.

«Cosa devo fare con questo signore tedesco?» chiese il labbro leporino, che si muoveva in modo alquanto spaventoso.

La fanciulla impeccabile non aveva notato, tuttavia. Aveva ricevuto un'educazione attenta e inoltre preferiva evitare un'espressione di attesa[7] negli occhi della domestica. Aggrottò la fronte in maniera piuttosto formale.

«Lo Zio non rientrerà prima di un'ora» disse. «Non credo che siano arrivati nemmeno al sermone.»

Che strani forestieri dovessero venire di domenica quando lei stessa si era imbarcata in un mal di testa era alquanto[8] esasperante.

«Posso mettere il signore nella stanza da studio[9] di suo zio. Non ci va mai nessuno» disse la domestica. «Solo che, non si può mai sapere, potrebbe mettere le mani su qualcosa.»

Il volto piatto di quella donna tozza dava l'impressione di aver conosciuto, e capito, ogni sorta di disonestà, ma aveva l'abitudine di contemplare certi comportamenti da una distanza indolente da quando era diventata schiava della virtù.

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[7]Italian does not have any similar expression to the English 'longing'. Here Jahier opted for the noun + adjective 'avida impazienza' (greedy impatience), which, however, does not suit Rose's personality. In particular, the idea of impatience contrasts with the dullness pointed out above. I opted for a more neutral 'attesa', which suggests Rose's dependence from Laura, but which unfortunately does not capture her yearning desire to be helpful, an aspect which, however, is introduced into the translation in Chapter 3, where this trait of Rose's personality is presented explicitly. See Patrick White, *Voss* (Vintage, 1994), pp. 51-52.

[8]'Quite' has contradictory valencies in English. It can mean both 'to a certain extent' and 'completely'. See 'quite' in *Oxford English Dictionary Online* (Oxford University Press, 2013) <http://www.oed.com.elib.tcd.ie/>, online version, accessed on 22 August 2013. Here it was interpreted as an intensifier and translated accordingly.

[9]'Study room' is not standard (the OED contains only one occurrence referring to the 'Print & Drawings Study Room' of a museum; see the item 'print', n. and adj., in *Oxford English Dictionary Online*, online edition, accessed from Trinity College on 28 August 2013). In *Voss* the expression alludes to the oddity of Mr Bonner's study, in which 'everything was disposed for study except its owner'. See section 3.5 of the thesis. A non-standard Italian expression was provided here to suggest the element of social satire conveyed by the incongruous expression.

'No, Rose,' said the girl, her mistress, so firmly at last that the toe of her shoe thumped against her petticoats, set them sawing at one another, and the stiff skirt, of a deep, lustrous blue, added several syllables to her decision. 'There is no avoiding it, I can see. It would not be civil. You will show the gentleman in here.'

'If it is right,' her thoughtful servant dared to suggest.

The young woman, who was most conscientious in her needlework, noticed how she had overstitched. Oh, dear.

'And, Rose,' she added, by now completely her own mistress, 'after we have talked for a little, neither too long, nor too short, but decently, you will bring in the port wine, and some of my aunt's biscuits that she made yesterday, which are on the top shelf. Not the best port, but the second best. It is said to be quite nice. But make sure, Rose, that you do not wait too long, or the refreshment will arrive with my uncle and aunt, and it would be too confusing to have so much happen at once.'

'Yes, miss,' said Rose, whose business it was not. 'Will you be taking a glass yourself?'

'You may bring one,' said the young woman. 'I shall try a biscuit, but whether I shall join him in the wine I cannot yet say.'

The servant's skirts were already in motion. She wore a dress of brown stuff, that was most marvellously suited to her squat body.

'Oh, and Rose,' called the young woman, 'do not forget to announce Mr Voss on showing him into the room.'

'Mr Voss? That is the gentleman's name?'

'If it is the German,' replied the girl, who was left to consider her embroidery frame.

The room in which she sat was rather large, darkened by the furniture, of which the masses of mellow wood tended to daunt intruding light, although here and there, the surface of a striped mirror, or beaded stool, or some object in cut glass bred triumphantly with the lustier of those beams which entered through the half-closed

«No, Rose» disse la fanciulla, che era la padrona, e con una tale fermezza infine che la punta della scarpa sbatté contro le sottane, le fece sfregare una contro l'altra, e la gonna rigida, di un blu profondo, lucente, aggiunse diverse sillabe alla decisione. «Non c'è modo di evitarlo, a quanto vedo. Non sarebbe civile. Condurrai il signore qui.»

«Se è giusto così» osò suggerire la domestica sovrappensiero.

La giovane donna, che era molto scrupolosa nei lavori di ricamo, si rese conto di avere cucito punti in più.[10] Oh, diamine.

«E Rose» aggiunse ora del tutto padrona di sé, «dopo che avremo parlato un poco, né troppo a lungo, né troppo presto, ma quanto basta, ci servirai del porto, e alcuni dei biscotti che la zia ha preparato ieri, che sono sull'ultimo ripiano. Non il miglior porto, ma quello di poco inferiore. Dicono che sia piuttosto gradevole. Ma fai attenzione, Rose, a non aspettare troppo, o il rinfresco arriverà con lo zio e la zia, e tutte queste cose insieme provocherebbero troppa confusione.»

«Sì, miss» disse Rose, a cui la cosa non riguardava. «Prenderà un bicchiere anche lei?»

«Puoi portarne uno» disse la giovane donna. «Assaggerò un biscotto, ma quanto al vino non saprei ancora se mi unirò a lui.»

Le gonne della domestica erano già in movimento. Indossava un vestito di stoffa marrone che si adattava a meraviglia al corpo tozzo.

«Oh, e Rose» chiamò la giovane donna, «non dimenticare di annunciare Mr Voss mentre lo accompagni nella stanza.»

«Mr Voss? È questo il nome del signore?»

«Se è il tedesco» replicò la fanciulla, che rimase a esaminare il telaio da ricamo.

La stanza in cui sedeva era piuttosto grande, oscurata dai mobili, le cui masse di legno maturo tendevano a svilire la luce importuna, sebbene qua e là la superficie striata di uno specchio, o un poggiapiedi di perline, o qualche oggetto in vetro intagliato si accoppiassero trionfalmente con i raggi più vigorosi[11] che entravano dalle

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[10] According to the OED, an overstitch is 'a stitch worked over an edge, or over another stitch, usually to bind, strengthen, or provide a decorative finish'. See the item 'overstitch' in *Oxford English Dictionary Online*, online edition, accessed from Trinity College Dublin on 28 August 2013. In this case, the expression might just refer to the fact that Laura was distracted by Voss's visit and sewed over other stiches, which in a work of embroidery is a sign of shabbiness. This interpretation was suggested to me by the Italian-English translator and embroiderer Camilla Ghighi on the forum artisanssquare.com.

[11] 'Intruding', 'bred' and 'lustier' carry sexual overtones which graft *Voss*'s 'comedy of manners' onto an incongruous, non-British environment. Here the solutions 'importuna' and 'accoppiassero' are borrowed from Jahier's version, which preserves very well the sexualised vocabulary of this passage.

shutters. It was one of the first sultry days of spring, and the young woman was dabbing at her upper lip with a handkerchief as she waited. Her dress, of that very deep blue, was almost swallowed up, all but a smoulder, and where the neat cuffs divided it from her wrists, and at the collar, which gave freedom to her handsome throat. Her face, it had been said, was long-shaped. Whether she was beautiful it was not at first possible to tell, although she should, and could have been.

imposte semichiuse. Era uno dei primi giorni afosi di primavera,[12] e nell'attesa la giovane donna si asciugava il labbro superiore con un fazzoletto. Il vestito, di quel blu profondissimo, era quasi del tutto inghiottito,[13] tranne che per un bagliore e dove i risvolti netti lo dividevano dai polsi, e nel colletto, che liberava la gola elegante. Il viso, come si era detto, era allungato. Se fosse stata bella non era possibile dirlo a prima vista, sebbene avrebbe dovuto e potuto esserlo.

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[12] As the reader will be able to infer from the dates of Voss's letters, this scene happening in 'one of the first sultry days of spring' could be located in September, with a reversal of the novel's coordinates which is not only a geographical detail, but which suggests that a language and a literary genre formed in the Northern hemisphere, and fed by written material from Europe and North America, is only partly adapted to a new environment. According to Mark Williams, '[i]n the opening sections of *Voss* we find pastiches of the nineteenth-century novel that serve to draw attention to the radical otherness of the environments in which they have been placed. Nowhere in roughly contemporary the fiction of Amis, Cooper, Snow or Wain do we find anything similar.' Mark Williams, *Patrick White* (Macmillan, 1993), p. 168. A similar observation was also made in William Walsh, *Patrick White – Voss* (London: Edward Arnold, 1976), p. 42. Postcolonial scholars seem to be convinced that this is one of the differences which makes Australian literature worth of a 'postcolonial' reading. This aspect might not be evident for an Italian reader and could be explained in an introduction to the novel. The use of footnotes for culture-specific words is another device enabling the Italian reader to notice the geographical, historical and cultural difference of the environment in which a familiarly European story is set.

[13] Here Jahier translated 'swallowed' with 'inghiottito dalla penombra', which explains that Laura's dress was swallowed by the darkness. This is what Berman calls 'clarification' (see Antoine Berman, 'Translation and the Trials of the Foreign', in *The Translation Studies Reader*, ed. by Lawrence Venuti (New York, London: Routledge, 2004), pp. 276–89, p. 281), a deforming tendency which is, however, understandable in approaching a difficult novel as *Voss* for the first time. Here I decided to leave 'swallowed' unexplained: the description of the room as mainly dark because shaded by the shutters is probably a sufficient clue to the meaning of 'swallowed'.

A.2 Sample Translation from Chapter 3, Parallel Text

Soon after this it happened that Rose Portion, the Bonners' servant, was taken suddenly sick. One afternoon, just after Mrs Bonner and the young ladies had finished a luncheon of cold ham, with pickles, and white bread, and a little quince jelly, nothing heavy like, because of the Pringles' picnic party that afternoon, Rose simply fell down. In her brown gown she looked a full sack, except that she was stirring and moaning, even retching. Dry, however. Mrs Bonner, who was a Norfolk girl, remembered how cows used to fall into the dikes during the long winter nights, and moan there, so far off, and so monotonously: nothing, it seemed, would ever be done.

Yet here was Rose upon the floor, half in the dining-room, half in the passage to the pantry, and for Rose something must be done at once.

'Rose, dear! Rose!' called the young ladies, leaping, and kneeling, and slapping the backs of her hands.

A.2 Sample Translation from Chapter 3, Parallel Text

Poco tempo dopo accadde che Rose Portion, la domestica dei Bonner, all'improvviso si sentì male. Un pomeriggio, subito dopo che Mrs Bonner e le signorine ebbero finito una seconda colazione di carne fredda con sottaceti, e[14] pane bianco, e una gelatina di mele cotogne, nient'affatto pesante, giacchè quel pomeriggio vi era il picnic dei Pringles, Rose semplicemente cadde in terra. Nella veste marrone sembrava un sacco pieno, se non fosse che si agitava e gemeva, aveva persino conati di vomito.[15] A vuoto però. Mrs Bonner, che era una ragazza del Norfolk, si ricordò di come le mucche[16] cadevano nei fossati durante le lunghe notti invernali e lì gemevano, così distanti, e così monotone:[17] sembrava che non ci fosse mai nulla da fare.

Eppure ecco Rose sul pavimento, per metà in sala da pranzo, per metà nel corridoio che portava in dispensa, e per Rose bisognava fare subito qualcosa.

«Rose, cara! Rose!» chiamavano le signorine, mentre si precipitavano e si inginocchiavano e le davano schiaffetti sul dorso delle mani.

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[14]In Italian it is not common to have commas before coordinative conjunctions, especially when commas separate elements within the same sentence (Serianni, *Italiano: grammatica sintassi dubbi*, p. 52). This use is emphatic (cf. 'il pensiero che Don Rodrigo [...] tornerebbe glorioso e trionfante, e arrabbiato' in Manzoni, *I Promessi Sposi*, XXVI, 9; example in Serianni, *Italiano: grammatica sintassi dubbi*, p. 52) However, the original punctuation has been preserved here to convey the rhythm of the self-correcting, self-interrupting voice of the narrator.

[15]Past continuous can be translated with *imperfetto*, which conveys the progressive aspect of the action (Serianni, *Italiano: grammatica sintassi dubbi*, p. 326). Sequences with more than one *gerundio* (or with the progressive periphrasis *stare* + *gerundio*) have not been used very often to avoid destruction of the original rhythms by constructions which would be heavier in style and sound (on the destruction of rhythms as a deforming tendency in translation see Berman, 'Translation and the Trials of the Foreign', p. 284). Moreover, -ing forms are probably more productive than the Italian gerund (on the productivity of –ing forms cf. Ingo Plag, *Word Formation in English* (Cambridge: Cambridge University Press, 2003), p. 90; for further reference on 'progressive tenses' see Charles Barber, *The English Language: a Historical Introduction* (Cambridge: Cambridge University Press, 1993), pp. 162-163; pp. 207-209).

[16]'Cow' can be translated with both 'mucca' and 'vacca'. However, 'mucca' does not carry the pejorative meanings associated with 'vacca' (cf. vacca 2b/c in *Dizionario Treccani* <http://www.treccani.it/vocabolario/>), which avoids adding unwanted connotations to the word.

[17]In this case the adverb has been replaced by an Italian adjective with adverbial function to avoid too many adjectives ending in *–mente*. This is another example of grammatically 'equivalent' but stylistically different construction which has been avoided in the target text.

'We must burn a feather,' decided Mrs Bonner.

But Miss Laura ran and fetched her dark green smelling-bottle, which was a present from a girl called Chattie Wilson, with whom they were in the habit of exchanging visits and presents.

Then, when Rose's head had been split almost in two by that long, cold smell, she got up rather suddenly, moaning and crying. She was holding her fists together at the brown knuckles, and shaking.

'Rose, dear, please do tell us you are recovered,' implored Belle, who was herself frightened and tearful; she would cry for people in the street who appeared in any way distressed. 'Do stop, Rose!'

But Rose was not crying, not exactly; it was an animal mumbling, and biting of her harelip.

'Rose,' said Aunt Emmy at last, quite dryly, and unlike her, 'Edith will give you a hand to clear the rest of the things. Then you must lie down and rest.'

Aunt Emmy sounded, and looked drained, although perhaps it was the salt-cellar, one of the good Waterford pair, that should never have been used, and of which

«Bisogna bruciare una piuma»[18] decise Mrs Bonner.

Ma Miss Laura corse a prendere la sua boccetta di sali verde scuro, che era un regalo di una fanciulla di nome Chattie Wilson, con cui erano solite scambiarsi visite e regali.

Poi, dopo che quell'odore lungo, freddo, le ebbe attraversato la testa, Rose si alzò piuttosto all'improvviso gemendo e piangendo. Stringeva i pugni dalle nocche brune e tremava.[19]

«Rose, cara, ti prego, dicci che ti sei riavuta» implorò Belle, che era lei stessa spaventata e prossima alle lacrime: piangeva per chiunque in strada le sembrasse in qualche modo afflitto. «Basta, Rose!»

Ma Rose non piangeva, non esattamente: era un mormorio animale, e un mordersi il labbro leporino.

«Rose» disse infine la Zia Emmy, in tono piuttosto secco, e in un modo che non era da lei: «Edith ti darà una mano a sgomberare ciò che resta. Poi devi stenderti e riposare.»

La voce e l'aspetto[20] della Zia Emmy erano spossati, ma può darsi che fosse per via della saliera, che faceva parte della coppia buona di Waterford[21] e non si sarebbe

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[18]The reference to burning feathers is an example of temporal/cultural distance between source text and reader of the target text. Here the distance is double: it is a) the distance between the source text, which was written in 1957, and a contemporary (Italian) reader of the target text and b) the distance between the time in which the novel was written and the time in which the story is set, i.e. the 19th century. Distance in culture and time is at the source of a type of opacity which was well described by Dirk Delabastita's classical example of the 'creaking shoes' in King Lear. In the Elizabethan cultural code, 'creaking shoes' were a sign of fashionableness. In this case, the translator can either choose to establish a (modernizing) 'cultural analogue' in his/her culture or propose a translation which reproduces the plane of signifiers ('creaking shoes') 'insofar as the readers or viewers of *King Lear* can gather sufficient clues from the entire context to figure out the relevant cultural connotation' (Dirk Delabastita, *There's a Double Tongue. An Investigation into the Translation of Shakespeare's Wordplay, with Special Reference to Hamlet* (Amsterdam: Rodopi, 1993), p. 19). In *Voss*, the reference to the smelling bottle has been evaluated as a sufficient clue for the reader to guess the meaning of the phrase. A form of compensation for this kind of loss might be sought in an introduction to the translation, in which the cultural, historical and temporal coordinates of *Voss* would be explained.

[19]For the use of *imperfetto* see footnote 15.

[20]Italian tends to use nominal constructions more than verbal ones (cf. Sándor Hervey, *Thinking Italian Translation: a Course in Translation Method: Italian into English* (London: Routledge, 2000), pp. 164-176). However, here the choice is forced by the fact that 'to sound' cannot be translated with another verb.

[21]The reference to the original crystal business Waterford, founded in 1783 and closed in 1851, is probably clearer for an Anglo-Saxon readership; however, it might be left unexplained because the reader knows already that the object in question is a salt-cellar. The relevance of this detail consists in the power of evoking an Anglo-Saxon (or Anglo-Celtic, in this case) Victorian world in the Australian context. This aspect, however, might be explained in a general introduction to the novel and the Australian historical and literary context.

she was now picking up the fragments; it could have been this that had caused her some pain.

Then Laura Trevelyan, her niece, who was still kneeling, understood otherwise. It was awful. And soon even Belle knew, who was young, but not too young. The instincts of all three women were embracing the same secret.

They knew that Rose Portion, the emancipist servant, was with child.

Rose had come to work at Bonners' only after she was freed. The merchant would not have employed a convict, as a matter of conscience, and on account of petty thefts. If they are free, he used to say, there is a chance that they are innocent; if they are not free, it is taken for granted that the assigned servant is to blame.

mai dovuta usare, e di cui ora raccoglieva i frammenti: forse era questo ad averle causato un po' di dolore.

Poi Laura Trevelyan, sua nipote, che era ancora in ginocchio, capì altrimenti. Fu terrificante. E subito dopo se ne rese conto[22] anche Belle, che era giovane, ma non troppo giovane. Gli istinti delle tre donne abbracciarono lo stesso segreto.

Avevano capito che Rose Portion, la domestica ex carcerata,[23] era incinta[24].

Rose era venuta a lavorare dai Bonner solo dopo essere stata rimessa in libertà.[25] Il mercante non avrebbe impiegato una detenuta, per una questione di coscienza, e per via di piccoli furti. Se sono liberi, era solito dire, è possibile che siano innocenti; se non sono liberi, è sottinteso che il domestico assegnato[26] sia colpevole.

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[22]The verb 'knew' was translated here with the Italian 'si rese conto' ('she realized';'she was aware of') to avoid 'seppe', a *passato remoto* form which sounds more obsolete. On the obsolescence of *passato remoto* in contemporary Italian see Serianni, *Italiano: grammatica sintassi dubbi*, pp. 327-329.

[23]As seen in section 3.4, an 'emancipist' was any of the convicts sentenced and transported under the convict system to Australia, who had been given conditional or absolute pardons. In this case it was decided to provide only a generalizing paraphrase. This was because further hints about Rose's conviction are given in the following paragraphs and *Voss*'s Chapter 4, p. 76. A fuller explanation of the status of Australia as 'convict colony' might be given in a general introduction to the novel and the Australian historical and literary context.

[24]'With child' is a formal, literary form (See item 17 of 'child' in *Oxford English Dictionary Online*, online edition, accessed from Trinity college on 21 June 2013; a useful diagram on the semantic field of 'pregnancy' in English is present in Geoffrey Hughes, *A History of English Words* (Oxford: Blackwell, 2000), p. 5). This expression could have been translated with the Italian 'gravida', which is less common than the form 'incinta' (see item 1 of 'gravido' in *Dizionario Treccani*, accessed on 21 June 2013), or with the expression 'aspettare un bambino'. However, both were discarded. The first because it is used for any pregnant female mammal (in a similar way, the English gravid is considered as 'technical' by Hughes), which may imply a too easy assimilation of Rose to the animal world. This identification, however encouraged by the narrator in other passages of the text, is not present here and may not belong to the women's point of view (and language) which this word probably reflects. The Italian expression 'aspettare un bambino' was discarded for the opposite reason: it is more informal than 'incinta' and may imply a sympathy of the ladies towards the servant which is not present in the source text. Therefore, the standardising form 'incinta' was preferred to avoid overtranslation in the delicate field of the moral conscience of the characters.

[25]'Rimessa in libertà' is slightly more explicit than 'freed'. It clearly suggests that Rose was a convict. This is a form of compensation for some losses in the following phrases.

[26]'Assigned servant' is a specific term for a convict, not yet freed, assigned to work for a free settler (cf. *Macquarie Dictionary*, ed. by Colin Yallop ([North Ryde, N.S.W.]: Macquarie Library, 2005), p. 79).

Free or restrained, it was the same to Rose. Fate, her person seemed to suggest, had imposed far heavier, far more dreadful, because invisible, chains. This did not affect her constitution, however. Though shackled, she would work like an ox. When Mr Bonner was laying out the rockeries that afterwards became so nice, she was carrying baskets of earth and stone, and leaving her heavy imprint on the original sand, while Jack Slipper and the lad were grumbling, and dragging and leaning, and even disappearing. Rose was not compelled to lend herself to heavy labour. Nor to sit up. Yet, there she was, when the young ladies went to balls, or lectures, or musical evenings, as they frequently did, she would be sitting up, her heavy chin sunk in her bosom, with her hands pressed together, almond-shape, in her great lap. Then she would jump up, still glittery from sleep, without smiling, but pleased, and

Libera o meno,[27] per Rose faceva lo stesso. Il fato, la sua persona[28] sembrava suggerire, le aveva imposto catene ben più pesanti, ben più tremende, perché invisibili.[29] Ciò non incideva tuttavia sulla sua costituzione. Anche così,[30] lavorava come un bue.[31] Quando Mr Bonner aveva allestito il giardino di rocce che poi era diventato così grazioso, lei aveva portato ceste di terra e sassi, e lasciato la sua impronta pesante sulla sabbia originaria, mentre Jack Slipper[32] e il ragazzo brontolavano, e trascinavano e si piegavano, e persino sparivano. Rose non era costretta a prestarsi a lavori pesanti. Né ad aspettare alzata. Eppure era là, quando le signorine andavano ai balli, o a lezioni, o a serate musicali, come spesso succedeva, lei aspettava alzata, il mento pesante sprofondato nel petto, con le mani congiunte, come a formare una mandorla, nell'ampio grembo. Allora tutto a un tratto si alzava, ancora rilucente di

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[27]Meno, lit. 'less'. In the target text, the suggestion of different degrees of freedom/restriction to which emancipists were subject has been lost for stylistic reasons (more literal forms like 'con limitazioni', 'con restrizioni', 'soggetta a vincoli' were discarded also because though more literal, they would not be sufficient to cover the cultural distance between the source text and the reader of the target text). This loss might be reduced in an introduction to the novel and to the Australian historical and literary context.

[28]In English 'person' (usually with 'of' or possessive) alludes to the bodily frame as distinct from mind/soul. This meaning is included in the semantic field of 'persona' in Italian (see 'person' III. 4.a. (a) (b) in *Oxford English Dictionary Online*, online reference, accessed from Trinity College Dublin on 21 June 2013; and item 3a of 'persona' in *Dizionario Treccani*, accessed on 21 June 2013).

[29]The syntactic structure of the sentence has been changed to adapt to the standard Italian syntax noun + adjective (Serianni, *Italiano: grammatica sintassi dubbi*, p. 142). Although the syntactic structure adjective + noun exists in Italian (it usually expresses emotive emphasis or stylistic sophistication (see Serianni, *Italiano: grammatica sintassi dubbi*, p. 142), here it was not chosen to deal with a long syntagm composed of a noun + three adjectives, because it may affect the decoding of the message.

[30]'Shackled' could be translated here with 'in catene', which suggests that Rose's chains are only metaphorical now. This solution was discarded to avoid repetition of the word 'catene', which had been introduced only two phrases before. The same applies to a possible solution 'incatenata' (which, in addition, creates cacophony with the conjunction 'anche'). Other solutions like 'imprigionata', 'ammanettata' have been discarded because they seem to suggest a more concrete rather than metaphorical imprisonment.

[31]'Lavorare come un bue' is not idiomatic in Italian; however, it is certainly clear also for an Italian reader (cf. the idiomatic Italian expression 'essere forte come un toro', lit. 'to be as strong as a bull'). For this reason, it was decided to preserve it.

[32]Punning names have not been translated. See discussion in section 5.1.

help the young ladies out of their dresses. She would brush Miss Laura's hair, even when the latter did not wish it.

'Go now, Rose,' Miss Trevelyan would say. 'That is enough.'

But Rose would brush, as if it were her sacred duty, while her mistress remained a prisoner by her hair.

Because she was ugly and unloved, Rose Portion would attempt to bind people to her in this way. Yet Laura Trevelyan could not begin to like her maid. She was kind to her, of course. She gave her presents of cast-off garments and was careful to think about her physical well-being. She would make a special effort to smile at the woman, who was immediately grateful. Kindness made her whole body express her gratitude, but it was her body that repelled.

sonno,[33] senza sorridere, ma contenta, e aiutava le signorine a togliersi[34] i vestiti. Spazzolava i capelli di Miss Laura, anche quando lei non lo desiderava.

«Va' ora, Rose» diceva Miss Trevelyan. «Basta così.»

Ma Rose spazzolava, come se fosse stato il suo compito sacro, mentre la padrona[35] rimaneva prigioniera dei propri capelli.

Giacché era brutta e non amata, Rose Portion cercava in questo modo di legare le persone a sé. Eppure Laura Trevelyan non riusciva a farsi piacere[36] la domestica. Era gentile con lei, certo. Le regalava abiti dismessi ed era attenta[37] al suo benessere fisico. Faceva uno sforzo particolare per sorridere alla donna, che ne[38] era subito grata. La gentilezza induceva tutto il suo corpo a esprimere gratitudine, ma era il suo corpo che ripugnava.

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[33]The expression 'rilucente di sonno', non-standard in Italian, is a quasi-literal translation of the English expression 'glittery from sleep'. On the possibilities and limits of the translator in enriching target language and culture cf. the different perspectives of Itamar Even-Zohar, 'Polysystem Studies', *Poetics Today*, 1, 11 (Durham: Duke University Press, 1990) <http://www.tau.ac.il/~itamarez/works/books/ez-pss1990.pdf> and Lawrence Venuti, *The Scandals of Translation: Towards an Ethics of Difference* (London: Routledge, 1998). Venuti tends to attribute more responsibility to the single translator, while Even-Zohar points out that innovation in translation is not an isolated phenomenon, but it is part of a larger systemic interaction between cultural groups.

[34]In Italian it is necessary to create a subordinate clause ('a togliersi i vestiti', 'to take off their clothes') to translate the English 'help out [...] of their dresses'. This change is compulsory.

[35]Here 'mistress' can be translated either with 'padrona' (lit. 'mistress', a woman who employs others in her service; a woman who is the owner of something - or someone - and has therefore the power to dispose of it; cf. 'padrona' in *Dizionario Treccani*, accessed on 6 July 2013) or 'signora' (lit. 'lady', general expression which can be used to refer to the woman who has the care of, or authority over servants or attendants; cf. item 1b of 'signora' in *Dizionario Treccani*, accessed on 6 July 2013). In this case, as Laura is a young unmarried lady, 'signorina' (lit. 'young lady') would be possible as well. However, the solution 'signora'/ 'signorina' was discarded to maintain in Italian the lexical and conceptual difference between 'lady', 'young lady' and 'mistress'. If this difference is not preserved, the Italian reader would not know where the word 'signora' means 'mistress' and where 'lady' (which, for example, might weaken the idea of social hierarchy separating the world of Anglo-Saxon free settlers from that of convicts).

[36]The idea of beginning ('could not begin to like') has been lost in Italian ('non riusciva a farsi piacere', lit. 'could not persuade herself to like') to avoid further expansion of the phrase and consequent loss of stylistic/rhythmic values. On 'expansion' as a deforming tendency in translation see footnote 15.

[37]'to think' was omitted to avoid further expansion of the phrase and consequent loss of stylistic/rhythmic values.

[38]The pronoun 'ne' ('of it') was added. An 'equivalent' of 'ne' does not exist in English, in which the concept it expresses remains often implicit. Here it translates the idea that Rose was immediately grateful for Laura's smile and not just grateful in general.

So it was, too, in the case of Jack Slipper, that other individual, as Mr Bonner almost always referred to him after the man had been sent away. Of undisclosed origin, the latter had performed odd jobs, scoured the pans and beat the carpets, worked in the garden although it was distasteful to him, and even driven the carriage at a pinch, in improvised livery, when Jim Prentice was down with the bronchitis. But whatever duties were allotted to him, Jack Slipper had always found time to loiter in the yard, under the lazy pepper trees, scratching his armpits, and chewing a quid of tobacco on the quiet.

Era così anche[39] per Jack Slipper, quell'altro individuo,[40] come lo definiva quasi sempre Mr Bonner dopo che l'uomo era stato mandato via. Di origine oscura, quest'ultimo aveva svolto lavori saltuari, scrostato le padelle e battuto i tappeti, lavorato in giardino sebbene gli fosse sgradevole, e in un caso di assoluta necessità[41] aveva persino guidato la carrozza, in una livrea improvvisata, quando Jim Prentice si era preso[42] la bronchite. Ma qualunque compito gli fosse stato assegnato, Jack Slipper aveva sempre trovato il tempo di bighellonare in cortile, sotto i pigri *pepper tree*,[43] grattandosi le ascelle e masticando di nascosto una presa di tabacco.

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[39]The original punctuation could not be reproduced here. 'Anche' and 'too' do not work in the same way in Italian and in English.

[40]Italics are used in English for emphasis. More specifically, they can be used to reproduce the stress that is conveyed prosodically in spoken English (Neal R Norrick, *Conversational Narrative* (Amsterdam: Benjamins, 2000), p. 22). The same usage is not present in Italian (the stress is conveyed by other means; for example: marked syntactic order, see Maurizio Dardano e Pietro Trifone, *Grammatica italiana* (Bologna: Zanichelli, 1995), p. 508). However, here a suitable (and economic) form of compensation was not found; therefore, the element was omitted.

[41]The English idiomatic expression has been paraphrased in Italian. The use of a similar idiomatic expression (for example, 'alle strette') would mean introducing a verb and constructing a secondary sentence. This possibility was discarded to avoid expansion of the text and consequent loss of stylistic/rhythmic values.

[42]This was interpreted as a case of free indirect speech, probably reproducing the idiolect of Mr and Mrs Bonner, or Jim Prentice's voice. In Italian this aspect was conveyed by the slightly colloquial expression 'si era preso la bronchite'.

[43]According to Yallop, *Macquarie Dictionary*, p. 1061, the word 'pepper tree' can refer to three different types of plant: 1. A tree belonging to the South-American genus *Schinus*, characterized by evergreen foliage and bright red fruits: it is grown in subtropical areas as an ornamental. 2. An aromatic shrub or tree of New Zealand (*Macropiper excelsum*), also called *kawakawa*. 3. An aromatic shrub of the genus *Pseudowintera*, also called *horopito*, which is endemic to New-Zealand. This might be explained in the target text with a footnote. Here a generalizing translation 'alberi' ('trees') would not leave any trace of this reference; on the other hand, a literal translation 'alberi del pepe' would be an arguable form of assimilation, because in Italian the expression refers to any plant belonging to the genus *Piper* and more specifically to the common black pepper (*Piper nigrum*), cf. item 1 of 'pepe' in *Dizionario Treccani*, accessed on 6 July 2013.

A.3 Sample Translation from Chapter 8, Parallel Text

By now the tall grass was almost dry, so that there issued from it a sharper sighing when the wind blew. The wind bent the grass into tawny waves, on the crests of which floated the last survivors of flowers, and shrivelled and were sucked under by the swell. All day the horses and the cattle swam through this grass sea. Their barrels rolled and gurgled. All night the beasts were glutting themselves on dew and grass, but in the dreams of men the waves of grass and the waves of sleep were soon one. Dogs curled in pockets of the grass, shivered and bristled as they floated on their own dreams.

It was the dogs that first confirmed the German's opinion that they must be in the vicinity of Jildra. On a certain evening, as the expedition continued to advance, the dogs had begun to whine, and gulp, and lift their legs repeatedly. Their muzzles had grown leaner, the eyes were bulging from their skulls, when, with very little further warning, suddenly foreign tails, then the bodies of foreign dogs were emerging from the grass. Thus having come together, the two parties of animals were stalking round and round, in stiff, shocked silence, awaiting some sign.

The members of the expedition had shaded their eyes with their hands, as an extension to the already broad brims of their hats, and eventually one of them, Mr Judd it was, remarked that he could see a man approaching on horseback above the waving grass. Other eyes were soon focused on this figure, who came on through the red light, firmly clamped by the thighs to the body of his strong, chestnut horse. As he advanced, erect, moving in the saddle just enough to emphasize the arrogance of ownership, it was disclosed that the man himself was of a reddish, chestnut colour, intensified by the evening sun.

There he was, at last, reining in. The suspicious horse snorted.

'Boyle is my name,' announced the man, on thick lips, holding out a hand that did not waver.

'Of Jildra,' added Voss.

A.3 Sample Translation from Chapter 8, Parallel Text

Ormai l'erba alta era quasi secca, tanto che ne scaturiva un sospiro più aspro quando soffiava il vento. Il vento curvava l'erba in onde fulve, sulle cui creste galleggiavano gli ultimi fiori superstiti, e si richiudevano ed erano risucchiati dal flutto. Tutto il giorno i cavalli e il bestiame nuotavano in questo mare di erba. Il tronco[44] della bestie ondeggiava e gorgogliava. Tutta la notte si satollavano di rugiada e di erba, ma nei sogni degli uomini le onde di erba e le onde di sonno erano presto una cosa sola. I cani si rannicchiavano in insenature d'erba, tremavano e gli si rizzava il pelo mentre galleggiavano nei loro sogni.[45]

Furono i cani a confermare per primi la convinzione del tedesco di trovarsi nelle vicinanze di Jildra. Una sera, mentre la spedizione continuava ad avanzare, i cani avevano cominciato a guaire, e ingoiare saliva, e alzare le zampe ripetutamente. I musi si erano fatti affilati, gli occhi sporgevano dal cranio, quando, dopo avvisaglie minime, all'improvviso code estranee, poi i corpi di cani estranei stavano emergendo dall'erba. Così radunate, le due schiere di animali si muovevano tutt'intorno di soppiatto, in un silenzio teso, sconvolto, in attesa di qualche segnale.

I membri della spedizione si erano fatti schermo agli occhi con le mani, come a prolungare le tese già ampie dei cappelli, e alla fine uno di loro, era Mr Judd, affermò di vedere un uomo che si avvicinava a cavallo sull'erba ondeggiante. Altri occhi si concentrarono ben presto su questa figura, che procedeva nella luce rossa, con le cosce saldamente avvinghiate al corpo del robusto cavallo sauro. Mentre avanzava, eretto, muovendosi sulla sella quel tanto da enfatizzare l'arroganza del possesso, fu evidente che anche l'uomo era di un colore rossastro, sauro, intensificato dal sole del vespro.

Eccolo, infine, che si fermava tirando le redini. Il cavallo sospettoso sbuffò.

«Boyle è il mio nome» annunciò l'uomo sulle grosse labbra, allungando una mano che non esitava.

«Di Jildra» aggiunse Voss.

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[44] According to the OED, 'barrell' does not only indicate a type of wooden container, but it might also refer to the upper part of a horse's body. See item I 1.a and II 5.b in the entry 'barrell', *Oxford English Dictionary Online*, online version accessed from Trinity College Dublin on 22 August 2013. Here the second solution was adopted as the text does not provide any further reference to barrels carried by the animals (although we know that animals are carrying supplies).

[45] In 1958 White described *Voss* as an attempt at rendering painterly and sound effects: 'Always something of a frustrated painter, and a composer manqué, I wanted to give my book the textures of music, the sensuousness of paint, to convey through the theme and characters of Voss what Delacroix and Blake might have seen, what Mahler and Liszt might have heard.' Patrick White, 'The Prodigal Son', in *Patrick White Speaks* (London: Jonathan Cape, 1990) p. 16. This opening paragraph is based on the semantic field of the sea ('waves', 'crests', 'floated', etc.) and is enriched by alliterations of 's', which were partially reproduced also in the target text. The reference to the colour 'tawny' establishes the first, 'delacroixesque' colour reference of the chapter.

'That is correct.'

No further civilities were expended on the meeting, but Mr Boyle turned his horse and proceeded to escort the party along the track he had made by his coming. The band of sweating horses, straight mules, lowing, heavy-headed cattle, and parched, tingling men went on towards Jildra. By the time the homestead was reached, the western sky was of a blood red. The foreground had almost foundered, through which ran the figures of a number of individuals, if they were not animated, black sticks, to receive the reins from the hands of the new arrivals. Smoke was ascending, and dust fom the broad road the animals had trampled, together with the vapours of night. All was confused, nor did the approaching unity of darkness promise great consolation.

Mr Brendan Boyle was of that order of males who will destroy any distinction with which they have been born, because it accuses them, they feel, and they cannot bear the shame of it. In consequence, the station-owner had torn the boards off Homer to chock the leg of the table, and such other books as he had inherited, or even bought in idealistic youth, now provided material for spills, or could hope at best to be ignored, except by insects, dust, and mould. In his house, or shack of undaubed slab, that admitted day-and starlight in their turn, several pieces of smooth Irish silver stood cheek by jowl with pocked iron, the former dented somewhat savagely, in reprisal it seemed, for elegance. The dirt floor was littered with crumbs and crusts of bread. Birds and mice could always be relied upon to carry off a certain amount of this rubbish, but some lay there until it became petrified by time, or was ground to

«Proprio così.»

Nell'incontro non furono spese altre cortesie, ma Mr Boyle girò il cavallo e si accinse a scortare la comitiva lungo il sentiero che aveva aperto con la sua venuta. Lo stuolo di cavalli sudati, muli ben diritti, bestiame intorpidito che muggiva, e uomini riarsi e tintinnanti proseguì verso Jildra. Quando fu raggiunta la fattoria,[46] il cielo a occidente era color rosso sangue. Il primo piano si era quasi inabissato, attraverso il quale correvano le sagome di una moltitudine di individui, stecchi neri se non fosse stato per il movimento,[47] che ricevevano le redini dalle mani dei nuovi arrivati. Saliva fumo, e polvere dall'ampia strada che gli animali avevano calpestato, insieme ai vapori notturni. Tutto era confuso, né l'imminente unità della tenebra prometteva grande consolazione.[48]

Mr Brendan Boyle era di quell'ordine di maschi che distruggono ogni distinzione con cui sono nati, perché che li accusa, così sentono, e non possono sopportarne la vergogna. Di conseguenza, il padrone aveva strappato le copertine di Omero per mettere una zeppa alla gamba del tavolo, e altri libri del genere che aveva ereditato o persino comprato in gioventù in uno slancio di idealismo, ora fornivano materiale per accendere il fuoco, o al massimo potevano sperare di essere ignorati, tranne che da insetti, polvere e muffa. Nella sua casa, o baracca di tavole non intonacate, che lasciavano passare la luce del giorno e delle stelle in successione, diversi pezzi di levigata argenteria irlandese stavano fianco a fianco con ferro bucherellato, i primi ammaccati in modo piuttosto brutale, per rappresaglia, sembrava, contro l'eleganza. Il pavimento di terra battuta era disseminato di briciole e croste di pane. Si poteva sempre contare su uccelli e topi per portare via una certa quantità di questa immondizia, ma un po' rimaneva lì finché non veniva pietrificata dal tempo, o si

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[46] In Australian English, a 'homestead' is a 'house on a sheep or cattle farm, esp. the owner's private residence. In later use also: the farm itself'. As such, it is a synonym of 'station'. See item 3 in the entry 'homestead', *Oxford English Dictionary Online*, online version accessed from Trinity College Dublin on 22 August 2013. In Italian, 'fattoria' can also refer to a farmhouse, and to its adjacent buildings and lands. See 'fattoria' in *Dizionario Treccani*, online reference, accessed on 22 August 2013.

[47] From a synctatic point of view, this is a very difficult passage. While Jahier (understandably) normalised syntax, I tried to preserve the original synactic structures except for an inversion (with suppression of a comma) of the original sentence 'if they had not been animated, black sticks' to slightly enhance readability.

[48] This passage evokes Conrad's *Heart of darkness* (see, for example, Conrad's description of 'black figures' in Joseph Conrad, *Cuore di tenebra* (Milano: Mondadori, 2000), parallel text edition, pp. 40-42). In order to recall the Italian title of the novel, the word 'darkness' was translated here with the literary 'tenebra' (in Italian, the plural 'tenebre' would be more common: see 'tenebra' in *Dizionario Treccani* online version accessed on 29 August 2013) instead of 'oscurità'. *Voss*'s relationship to *Heart of darkness*, however, is one of contrast. Cynthia Van der Driesen suggested that 'the indigenous presence constructed in the novel affirms its solidity and strength in a mode which contrasts with the norm of colonialist narratives'. See Cynthia van den Driesen, *Writing the Nation. Patrick White and the Indigene* (Amsterdam; New York: Rodopi, 2009), p. 33.

dust under the hard feet of those black women who satisfied the crude requirements of Brendan Boyle.

'This is my mansion,' indicated the latter, waving a lantern so that the room rocked, and the dimples which came when he spoke flickered on either side of his mouth. 'I suggest that you, Mr Voss, and one or two others, peg your claims here on the floor, and allow me the pleasures of conversation, while the rest of the party enjoy the luxury of their own tents. There are plenty of blacks here, bustin' themselves with meat and damper, who will lend a hand. Here, Jem, where the deuce,' he grumbled, and shouted, and went outside, causing the whole neighbourhood of grass and trees frantically to rock in that same disturbed lantern-light.

Voss and Palfreyman, who were left standing in the skeleton shack, in the smell of old, hard bread and that morning's ash, did not regret that this was the last hospitality civilization would offer them.

Later, when these two had shared with their host a lump of salt beef and some cold potatoes, which a pair of shrieking black women, naked as the night, had set on the table's edge, he proceeded to make the conversation he craved, or rather, to disgorge out of his still handsome throat chunks of words, and opinions he was not used to confess to other men in all that vastness.

'It is ten years now since I came to this something country,' said Brendan Boyle, swilling the rum, to which he seemed addicted, from an ugly, iron pannikin. 'I have done nicely,' he said, fascinated by the eddies in his pot of rum, 'as nicely as most people, and will do better; yet it is the apparent poverty of one's surroundings that proves in the end to be the attraction. This is something that many refuse to understand. Nor will they accept that, to explore the depths of one's own repulsive nature is more than irresistible – it is necessary.'

riduceva in polvere sotto i piedi incalliti di quelle donne nere che soddisfacevano le crude esigenze[49] di Brendan Boyle.

«Questa è la mia magione» indicò quest'ultimo, agitando una lanterna che fece ondeggiare la stanza, e le fossette che gli si formavano ai lati della bocca quando parlava tremolarono. «Suggerirei che lei, Mr Voss, e uno o due dei vostri, vi accomodaste qui sul pavimento accordandomi i piaceri della conversazione, mentre il resto della comitiva potrà godere del lusso delle tende. Ci sono un mucchio di neri qui, a rimpinzarsi di carne e di *damper*,[50] che vi daranno una mano. Jem, vieni qui, ma dove accidenti» grugnì, e gridò, e uscì, tanto che tutta l'erba e gli alberi nelle vicinanze ondeggiarono in modo convulso nella stessa luce disturbata della lanterna.

Voss e Palfreyman, che erano stati lasciati nella baracca scheletrica, nell'odore di pane vecchio e raffermo e di cenere di quella mattina, non rimpiangevano che questa fosse l'ultima accoglienza che la civiltà avrebbe offerto loro.

Più tardi, quando i due ebbero diviso con l'ospite un pezzo di carne sotto sale e patate fredde, che un paio di donne nere dalla voce stridula, nude come la notte, avevano disposto sull'orlo del tavolo, procedette alla conversazione che bramava, o piuttosto, a buttare fuori dalla gola ancora bella tozzi di parole e opinioni che non era solito confessare ad altri uomini in tutta quella vastità.

«Sono ormai dieci anni da quando sono venuto in questa specie di paese» disse Brendan Boyle, tracannando il rum, al quale sembrava avvezzo, da una brutta tazza di ferro.[51] «Le cose mi sono andate bene» disse, affascinato dai mulinelli nel rum, «così come alla maggior parte delle persone, e andranno meglio; eppure è l'evidente povertà di ciò che ci circonda che alla fine si rivela essere l'attrazione. È qualcosa che molti si rifiutano di capire. Né accetteranno che esplorare le profondità repulsive della propria natura è più che irresistibile: è necessario».

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[49] Here Jahier translated 'crude requirements' with 'grossolane richieste'. According to Katherine Russo, this choice is an important one from a postcolonial perspective. 'The translation of "crude" as "grossolane", rather than "crude" or "oscene" which would foreground the Australian history of sexual violence on Aboriginal servants is equivalent to substitution or silencing. The linguistic cue, or insinuation inherent in the adjective crude is omitted.' See Katherine Russo, 'On the Ordinariness of White Translations: Translating Racism', in *Global English, Transnational Flows. Australia and New Zealand in Translation*, Tangram edn (Trento: 2012), pp. 59–77, p. 68.

[50] In Australian and New Zealand English, 'damper' is a 'simple kind of unleavened cake or bread made, for the occasion, of flour and water and baked in hot ashes.' See 'damper' in the *Oxford English Dictionary Online*, online edition accessed on 29 August 2013. Here the borrowed culture-specific lexical item would be explained by a short footnote.

[51] According to the OED, a 'pannikin' is a 'small pan or drinking vessel of earthenware or (now usually) metal; the contents of such a vessel, a drink'. The word is especially used in regional English and Australian and New Zealand English. See 'pannikin' in the *Oxford English Dictionary Online*, online edition accessed on 29 August 2013. Here a generalisation was used.

He had opened the shirt on the hair of his chest, and had sat forward, and was holding his head in his hands, and was twitching with his mouth to release the words, or some personal daemon.

'To peel down to the last layer,' he yawned. 'There is always another, and yet another, of more exquisite subtlety. Of course, every man has his own obsession. Yours would be, it seems, to overcome distance, but in much the same way, of deeper layers, of irresistible disaster. I can guarantee,' he said, stabbing the table with two taut fingers, 'that you will be given every opportunity of indulging yourself to the west of here. In stones and thorns. Why, anyone who is disposed can celebrate a high old Mass, I do promise, with the skull of a blackfeller and his own blood, in Central Australia.

'High Harry!' he laughed, more for himself, and added, in a sigh: 'Ah, dear!'

Palfreyman, who had been shifting about, thought that he would turn in, and Voss, who was growing increasingly glum, agreed that this could be a solution.

'If that is the extent of your ambition,' said Brendan Boyle, and spat upon the floor.

His two guests got between their blankets, where they were, while himself was gone out on last errands.

The anatomy of the house was such that, by night, it resembled a warped skeleton, so that, for a long time, Voss lay looking at the stars on the other side of that cage of bones.

Meanwhile, Mr Boyle had returned to the room which he was pleased to refer to as the Bedchamber, beyond the chimneypiece, and which was the only other room of the house. He was blundering about a good deal, and making animal noises, and exploring the darkness for its distinctive grain. His bed, it seemed, was full of giggles.

Palfreyman was already asleep, but Voss continued to stare at the restless stars until he was no longer able to identify himself.

Next morning, when host and guest of honour were standing together upon the veranda, it was possible to compare the two men – at least their outward appearances, since their souls were temporarily gathered in. Now Brendan Boyle was reminis-

Aveva aperto la camicia sui peli del petto e si era proteso in avanti, si teneva la testa fra le mani e torceva la bocca per liberare le parole, o qualche demone personale.

«Sbucciare fino all'ultimo strato» disse sbadigliando. «Ce n'è sempre un altro, e ancora un altro, di più squisita sottigliezza. Certo, ogni uomo ha le sue ossessioni. La sua sarebbe, a quanto pare, di trionfare sulla distanza, ma in modo molto simile, negli strati più profondi, del disastro irresistibile. Posso garantire», disse colpendo il tavolo con due dita tese, «che vi sarà data ogni opportunità di trovare soddisfazione a occidente da qui. Tra rocce e spine. Per la miseria, in Australia Centrale chiunque sia disposto a farlo, può celebrare una gran bella Messa, ve l'assicuro, con il teschio di un negro[52] e il suo stesso sangue».

«Che diavolo!»[53] disse ridendo, più per se stesso, e aggiunse in un sospiro: «Ah, poveri noi!».

Palfreyman, che non aveva fatto altro che muoversi inquieto, pensò che si sarebbe ritirato, e Voss, sempre più cupo, convenne che poteva essere una soluzione.

«Se questa è la portata della sua ambizione» disse Brendan Boyle, e sputò sul pavimento.

I due ospiti si infilarono tra le coperte, lì dove erano, mentre lui uscì per le ultime faccende.

L'anatomia della casa era tale che, di notte, assomigliava a uno scheletro contorto, tanto che Voss rimase a lungo a guardare le stelle dall'altro lato della gabbia di ossa.

Nel frattempo, Mr Boyle era tornato nella camera che si compiaceva di chiamare Stanza da letto, oltre il camino, e che era l'unica altra stanza della casa. Brancolò per un bel po' facendo rumori animali ed esplorando l'oscurità per trovarne la grana distintiva. Il suo letto, così sembrava, era tutto una risatina.[54]

Palfreyman si era già addormentato, ma Voss continuò a fissare le stelle irrequiete finché non fu più capace di individuare se stesso.

La mattina seguente, quando il padrone di casa e l'ospite d'onore si trovarono sulla veranda, fu possibile confrontare i due uomini: almeno le loro sembianze, giacché le anime si erano temporaneamente ritratte. Ora Brendan Boyle ricordava le gran-

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[52]Here I used 'negro' to foreground Boyle's racist attitude. See discussion in section 6.4.

[53]'High Harry' is not recorded in the dictionary (as the similarly uncertain exclamation 'Pape Satàn' in Dante's Canto VII of the Inferno). According to the OED, 'Old Harry' is a familiar name for the Devil and 'by the Lord Harry' is a form of swearing of doubtful origin. See the entry 'Harry' in *Oxford English Dictionary Online*, online edition accessed from Trinity College Dublin on 29 August 2013. Here I decided to use a possible reference to the devil in the target text as it suits the satanic aura of the character pronouncing it. Here Jahier (mistakenly) takes 'Harry' as a reference to Harry, a character in the story.

[54]The 'giggles' refer to the 'black women who satisfied the crude requirements of Brendan Boyle'. Here Jahier's solution 'voci sghignazzanti' is at risk of making the black women appear coarse, while in fact the coarse person is Boyle. For this reason, I adopted the closer solution 'risatina'.

cent of the big, rude, red potatoes, the shapely ones, but hard, with the fine red dust coating them, which is akin to the patina the man had encouraged to coat those persistent traces of aristocracy. Where these lingered formally, as in the head and throat, of course he could not destroy them. There they were; it was both sickening and sad for him. But his hands, as he spoke, or on any occasion, waited, were stroking the accretion of red dust on the bare skin of his forearms. It could have afforded him some pleasure, but his eyes, which were of a cold, unchanging green, would not convey his feelings by daylight.

At his host's side, on the rudimentary veranda, which was all splinters, just as it had been split, stood the German, also in disguise. Blackened and yellowed by the sun, dried in the wind, he now resembled some root, of dark and esoteric purpose. Whereas the first man was composed of sensual forms, intended to be touched, flesh to be rubbed against flesh, it would not be presumed to use the second except in a moment of absolute necessity, and then with extreme caution. He stood there moistening his lips, and would have repudiated kinship with other men if it had been offered. In the presence of almost every one of his companions, and particularly in the company of Brendan Boyle, he was drawn closer to the landscape, the seldom motionless sea of grass, the twisted trees in grey and black, the sky ever increasing in its rage of blue; and of that landscape, always, he would become the centre.

di, rozze patate rosse, quelle ben fatte ma dure, con la sottile polvere rossa che le ricopre, che è affine alla patina che l'uomo aveva incoraggiato a ricoprire quelle tracce persistenti di aristocrazia. Dove queste persistevano nella forma, come sul capo e sulla gola, certo non poteva distruggerle. Erano lì: per lui era nauseante e triste al tempo stesso. Ma le sue mani, mentre parlava o, a seconda del caso, aspettava, accarezzavano l'accumulo di polvere rossa sulla pelle nuda dell'avambraccio. Avrebbe potuto procurargli un qualche piacere, ma i suoi occhi, che erano di un verde freddo, immutabile, non comunicavano sentimenti alla luce del giorno.

Accanto al padrone di casa, sulla rudimentale veranda, che era tutta schegge, così come era stata tagliata, si trovava il tedesco, anche lui camuffato. Annerito e ingiallito dal sole, prosciugato dal vento, assomigliava ora a una radice, dallo scopo oscuro ed esoterico. Mentre il primo uomo era composto di forme sensuali, destinate a essere toccate, carne da sfregare contro carne, non si poteva presumere di usare il secondo tranne che in un momento di assoluta necessità, e inoltre con estrema cautela. Stava lì e si inumidiva le labbra, e avrebbe rifiutato qualunque legame con altri uomini qualora fosse stato offerto. In presenza di quasi tutti i suoi compagni, e in particolare in compagnia di Brendan Boyle, si sentiva più vicino al paesaggio, al mare d'erba di rado immoto, agli alberi contorti in grigio e nero, al cielo che accresceva sempre di più la sua ira d'azzurro: e di quel paesaggio, sempre, diveniva il centro.

B

Tables

Target language	Alternative title	Year	Translator	Publishing house
German	*Voss: Roman*	1958	John Stickforth	Kiepenheuer & Witsch
Spanish	*Tierra ignota*	1962	Nadal Guasp	Barcelona, Caralt
Italian	*L'esploratore*	1965	Piero Jahier	Torino, Einaudi
French	-	1967	Lola Tranec	Paris, Gallimard
Korean	*Posu*	1973	Kim Yong-sik Yok	Soul T'ukpyolsi, Hansin Munhwasa
Turkish	*Col: (Voss)*	1974	Ali Seden; Azize Bergin	Istanbul, Siralar Matbaasi
Croatian	-	1974	Josip Kataliniac	Zagreb, Znanje
Japanese	*Vosu : Ōsutoraria tankenka no monogatari* ヴォス：オーストラリア探険家の物語	1975	Michio Ochi	Tokyo, Honshu, Saimaru Shuppankai
Finnish	*Kohti mantereen syndanta*	1977	Jussi Nousiainen	Helsinki, Otawa
Slovak	-	1977	Eduard V. Tvarožek	Bratislava, Vavrin
Czech	*Poušť Johanna Vosse*	1980	Antonín Přidal	Prague, Svoboda
Polish	-	1979	Maria, Skibniewska	Warsaw, Paanstwowy Instytut Wydawniczy
Dutch	-	1982	Guido Goluke	Amsterdam, Uitgeverij de Arbeiderspers
Swedish	-	1983	Ingeg Ard Martinell	Stockholm, Forum
Portuguese	-	1985	Paulo Henriques Britto	Rio de Janeiro, Nova Fronteira
Macedonian	*Vos*	1986	Sveto Serafimov	Skopje, Misla
Greek	*Vos: spude peripeteia kai ton erota*	1990	Vrasidas Karalis	Athens, Ekdoseis Kanake
Hebrew	-	1990	Avrahan Birman	Tel-Aviv, Zmora-Bitan
Chinese	*Tan xian jia wo si*	1991	Wenzhong Hu; Shoukang Liu	Beijing, Wai Guo Wen Xue Chu Ban She
Malay	-	1995	Penterjemah Ajikik	Kuala Lumpur, Dewan Bahasa dan Pustaka
Estonian	-	1997	Vilma Jurisalo	Tallinn, Kirjastus "Eesti Raamat"

Table B.1.: *Voss*'s translations. Data from the online database Austlit.

UK, USA, Australia	Italy	France
Happy valley (1939), London, Harrap	-	*Eden-ville* (1951), Gallimard transl. Marie Viton
The living and the dead (1941), New York, Viking	-	*Des morts et des vivants* (1990), Paris, Gallimard, transl. Jean Lambert
The aunt's story (1948), New York, Viking	1st edition, *Mai un passo amico* (1951) Roma, Casini, transl. Emma Cremonese 2nd edition, – (1974), Milano, Club degli Editori	-
The tree of man (1955), New York, Viking	-	-
Voss (1957), New York, Viking	1st edition, *L'esploratore* (1965), Torino, Einaudi, transl. Piero Jahier 2nd issue not found; 3rd issue (1973) 2nd edition, – (1974), Torino, Utet 3rd edition, – (1974), Milano, Club degli editori	*Voss* (1967), Paris, Gallimard, transl. Lola Tranec
Riders in the chariot (1961), New York, Viking	*I passaggeri del carro* (1976), Torino, Einaudi, transl. Camillo Pennati	*Le char des elus* (1965), Paris, Gallimard, transl. Suzanne Netillard 2nd issue (1973)
The solid mandala (1966), New York, Viking	*Mandala solido* (1973), Milano, Bompiani, transl. Andrea D'Anna	*Le mysterieux mandala* (1970), Paris, Gallimard, transl. Andrée R. Picard
The vivisector (1970), New York, Viking	-	*Le vivisecteur* (1979), Paris, Gallimard, transl. Georges Magnane
The eye of the storm (1973), London, Cape	*L'occhio dell'uragano* (1974), Milano, Bompiani, transl. Paolo Bottala Nordia; Rodolfo Delmonte; Loredana Da Schio 2nd issue (2011)	*L'oeil du cyclone* (1978), Paris, Gallimard, transl. Suzanne Netillard
A fringe of leaves (1976), London, Cape		*Une ceinture de feuilles*, Paris, Gallimard (1981) transl. Jean Lambert 2nd issue (1985), Gallimard L'Imaginaire 3rd issue (2013)
The Twyborn affair (1979), London, Cape	-	*Les incarnations d'Eddie Twyborn* (1983), Paris, Gallimard transl. Jean Lambert
Memoirs of many in one (1986), London, Cape	-	*Mémoires éclatés d'Alex Xenophon Demirjian Gray: roman* (1988), Paris, Gallimard transl. Jean Lambert
The hanging garden (2012), New South Wales, Knopf Australia.	-	-

Table B.2.: White's novels in Italy and France. Data from the online database Austlit; the online catalogue of Italian libraries Opac Sbn; the online catalogue of the Bibliothèque nationale de France; Brian Hubber and Vivian Smith, *Patrick White a Bibliography* (Quiddlers Press in Association with Oak Knoll Press, 2004).

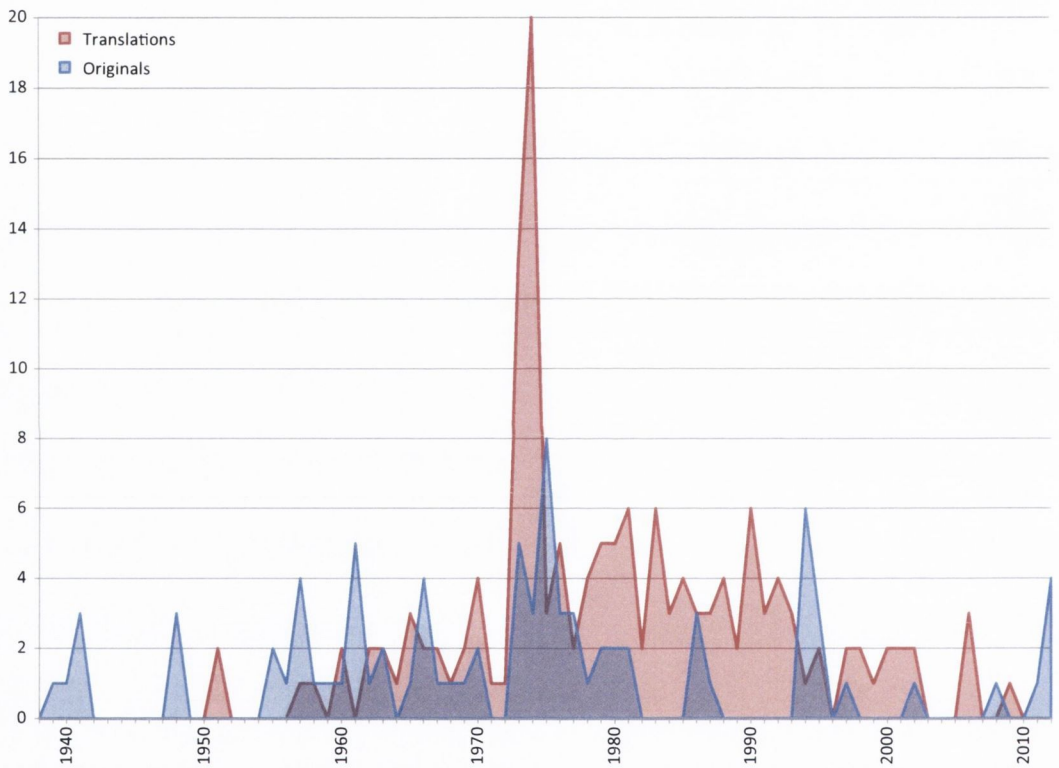


Figure B.1.: Frequency of White's publications in English and in translation, 1938-2012. Data extracted from Austlit.

Book Covers and Dust Jackets

Patrick White

"... towers over most other living novelists by his ability to supply, to lay bare the conscious, romantic yet private daydream, the unlived life...."

— JAMES STERN, *New York Times Book Review*

Photo by Hugh Clunies Ross, courtesy *Sydney Morning Herald*

From the comments on

THE TREE OF MAN

"... a novel of such majestic proportions as one rarely encounters ... a beautiful and a near-perfect thing."

— EMERSON PRICE, *Cleveland Press*

"A majestic and impressive work of genuine art that digs more deeply into the universal experience of human living than all save a few great books."

— ORVILLE PRESCOTT, *New York Times*

"Something not to miss for its depth and heights of experimentation and for the new dimensions which the author gives to words."

— FANNY BUTCHER, *Chicago Tribune*

"... has all those ingredients which make a novel outlive its season and become a permanent part of our memory."

— GLENDY CULLIGAN, *Washington Post & Times-Herald*

VOSS

Patrick White

VIKING

VOSS

A NOVEL BY

PATRICK WHITE

Author of THE TREE OF MAN

Salter

Figure C.1.: *Voss*, Viking edition, 1957, front and back cover of the dust jacket

BOOK-OF-THE-MONTH CLUB* SELECTION
*Trademark of Book-of-the-Month Club, Inc.
Reg. U.S. Pat. Off. and in Canada

With *The Tree of Man*, the Australian writer Patrick White joined the top rank of English-language novelists. For all the power and beauty of that memorable book, it is now matched – and many will say surpassed – by another; for *Voss* is a full-scale dramatic novel that admits of no comparisons to the work of anyone else; it is another pinnacle of this superb writer's achievement.

The setting is Sydney in the mid-nineteenth century, a busy colonial town with its merchants, soldiers, and deportees, its wives and sweethearts, its balls, parties, and picnics. Against a full panoply of Sydney's society, done with great realism and wit, is the story of the secret *grande passion* of Voss, explorer and scientist, and Laura, the young orphaned girl. The inner lives of these two are joined with obsessive force, though they have met but a few times. Voss leaves Laura to take an expedition into the interior of the continent. As his hardships multiply, as starvation, mutiny, and betrayal whittle away his power to endure and to lead, the vision of Laura becomes stronger and clearer. And Laura, waiting in Sydney, moves through the weeks and months of the separation as if they were the dream, and Voss the reality.

This is a book of many depths and surfaces, a piece of life and time cut like a diamond. The Sydney scene, with its large cast of men and women and its everyday happenings, is in the tradition of the novel of manners. The story of hidden love is infinitely perceptive character study, wherein the public faces of a man and a woman are torn away and the mysterious springs of their mutual need laid bare. Its narrative of adventure in the wild continent is vivid proof of Patrick White's magical ability to carry the reader into another world. These three elements combine in a magnificently rounded creation – one that is certain to be hailed as the finest novel of a great artist.

JACKET DESIGN BY GEORGE SALTER

BOOK-OF-THE-MONTH

PATRICK WHITE

Originally of Somerset yeoman stock, Patrick White's great-grandfather went to Australia from England in 1826, and his descendants have since been wedded to the "down under" continent. Mr. White himself happened to be born in London in 1912 while his parents were on a two-year European sojourn, but at the age of six months was taken back to Australia, where his father owned a sheep station. When he was thirteen he was sent to school in England, "where, it was understood, the climate would be temperate and a colonial acceptable. Neither was the case, and four rather miserable years were spent there." Later three pleasurable years were spent at Cambridge, where he specialized in modern languages. After leaving the University, he settled in London, determined to become a writer, having already destroyed two abortive novels. *Happy Valley*, his first published novel, appeared in 1939 and was termed by Graham Greene "one of the most mature first novels of recent years." It was followed in 1941 by *The Living and the Dead*. After that came a long literary pause while Mr. White saw war service as an R.A.F. Intelligence officer in the Middle East and Greece. In 1948 *The Aunt's Story* appeared to even more enthusiastic acclaim than the earlier novels. That same year he returned to Australia and settled on a farm near Sydney. "There I satisfied my craving for the landscape but found many difficulties in adjusting myself to the life." There, too, over a four-year period, *The Tree of Man* was conceived and written. Its appearance in 1955, first in America and then in England, immediately placed Patrick White in the forefront of contemporary novelists. *Voss* is his first book since then.

THE VIKING PRESS
625 Madison Avenue, New York 22, N. Y.

PRINTED IN THE U.S.A.

*593

Figure C.2.: *Voss*, Viking edition, 1957, internal flaps

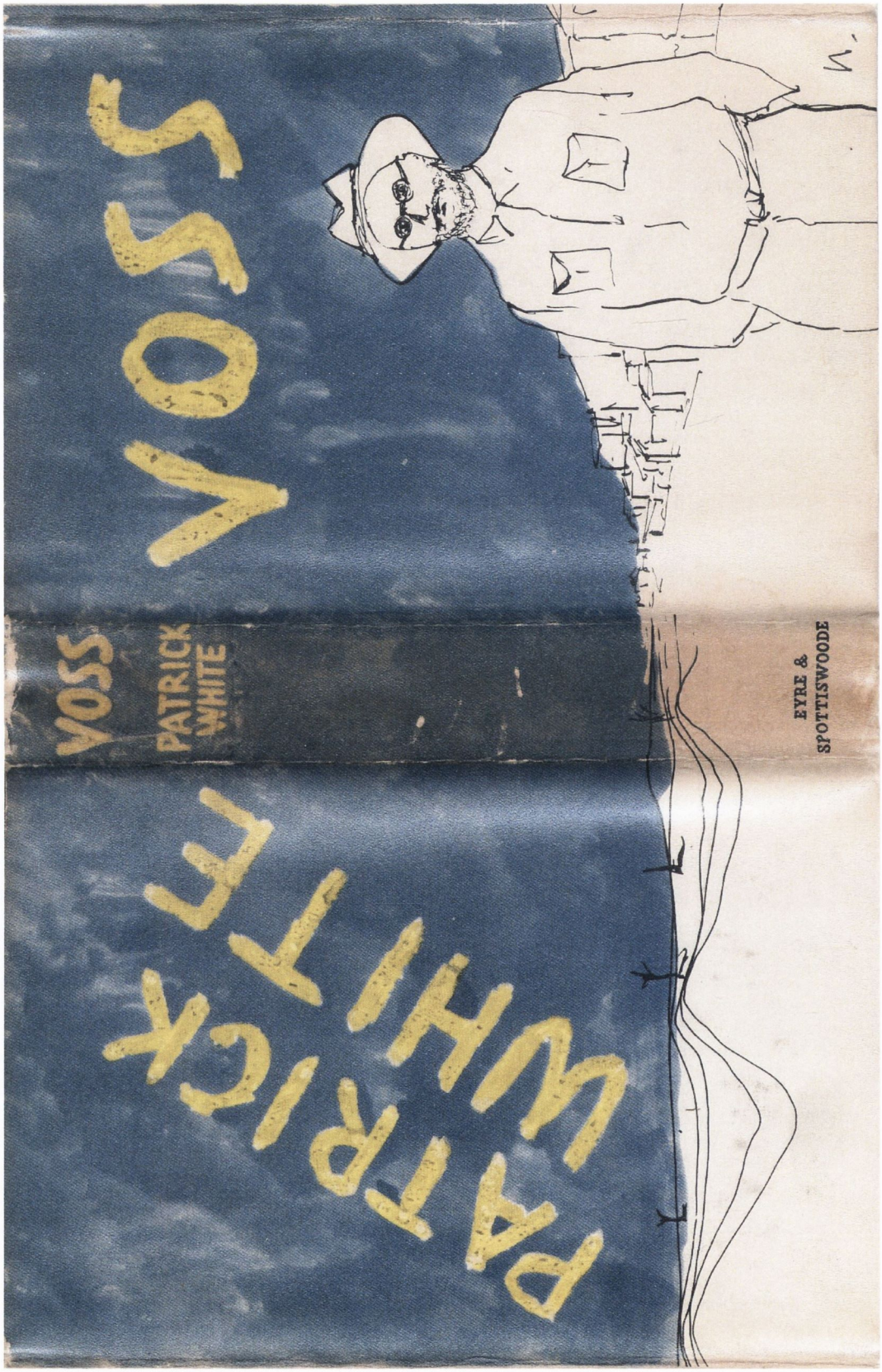
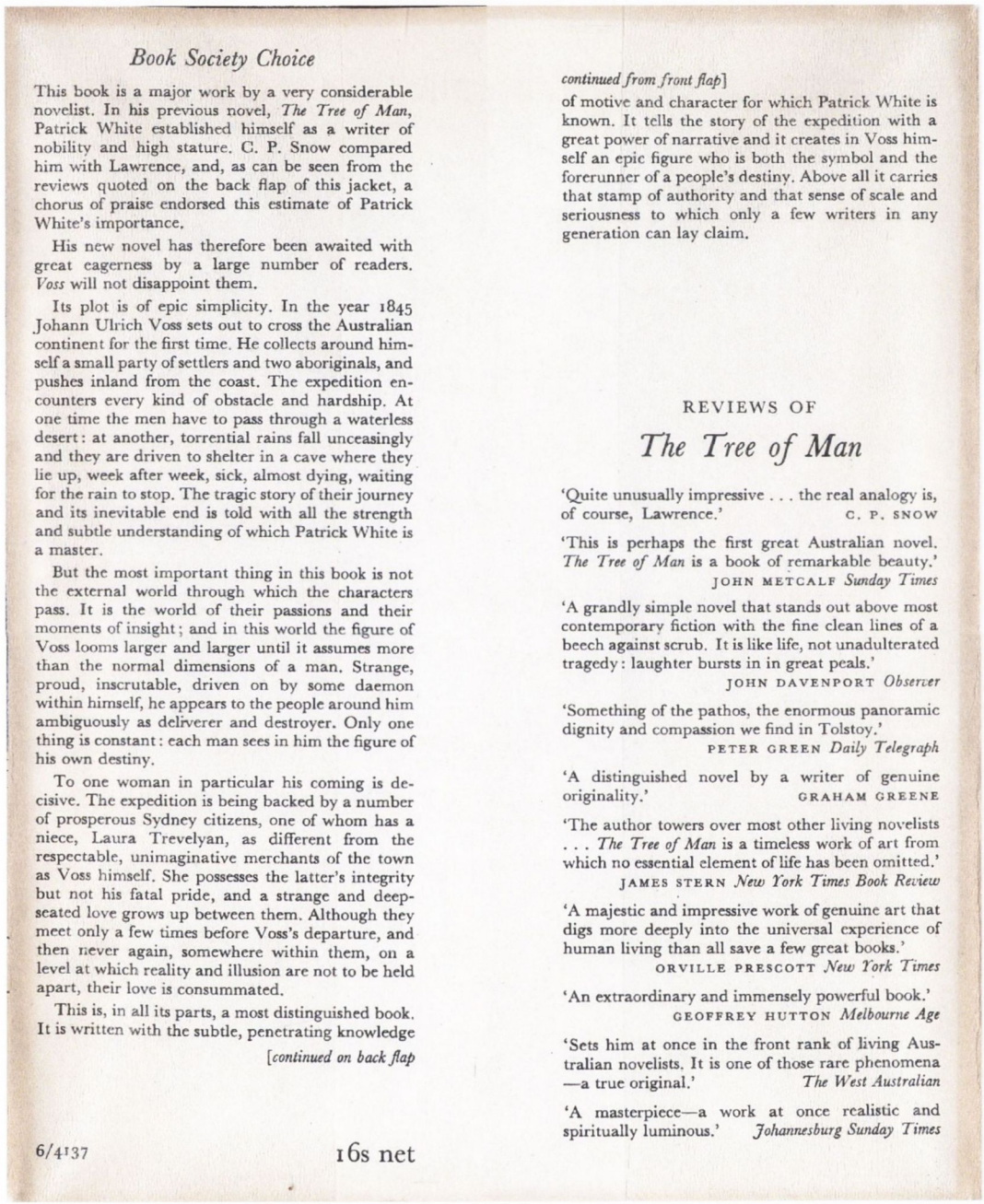


Figure C.3.: *Voss*, Eyre & Spottiswoode edition, 1957, front and back cover of the dust jacket



Book Society Choice

This book is a major work by a very considerable novelist. In his previous novel, *The Tree of Man*, Patrick White established himself as a writer of nobility and high stature. C. P. Snow compared him with Lawrence, and, as can be seen from the reviews quoted on the back flap of this jacket, a chorus of praise endorsed this estimate of Patrick White's importance.

His new novel has therefore been awaited with great eagerness by a large number of readers. *Voss* will not disappoint them.

Its plot is of epic simplicity. In the year 1845 Johann Ulrich Voss sets out to cross the Australian continent for the first time. He collects around himself a small party of settlers and two aboriginals, and pushes inland from the coast. The expedition encounters every kind of obstacle and hardship. At one time the men have to pass through a waterless desert: at another, torrential rains fall unceasingly and they are driven to shelter in a cave where they lie up, week after week, sick, almost dying, waiting for the rain to stop. The tragic story of their journey and its inevitable end is told with all the strength and subtle understanding of which Patrick White is a master.

But the most important thing in this book is not the external world through which the characters pass. It is the world of their passions and their moments of insight; and in this world the figure of Voss looms larger and larger until it assumes more than the normal dimensions of a man. Strange, proud, inscrutable, driven on by some daemon within himself, he appears to the people around him ambiguously as deliverer and destroyer. Only one thing is constant: each man sees in him the figure of his own destiny.

To one woman in particular his coming is decisive. The expedition is being backed by a number of prosperous Sydney citizens, one of whom has a niece, Laura Trevelyan, as different from the respectable, unimaginative merchants of the town as Voss himself. She possesses the latter's integrity but not his fatal pride, and a strange and deep-seated love grows up between them. Although they meet only a few times before Voss's departure, and then never again, somewhere within them, on a level at which reality and illusion are not to be held apart, their love is consummated.

This is, in all its parts, a most distinguished book. It is written with the subtle, penetrating knowledge

[*continued on back flap*

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16s net

continued from front flap]

of motive and character for which Patrick White is known. It tells the story of the expedition with a great power of narrative and it creates in Voss himself an epic figure who is both the symbol and the forerunner of a people's destiny. Above all it carries that stamp of authority and that sense of scale and seriousness to which only a few writers in any generation can lay claim.

REVIEWS OF

The Tree of Man

'Quite unusually impressive . . . the real analogy is, of course, Lawrence.' C. P. SNOW

'This is perhaps the first great Australian novel. *The Tree of Man* is a book of remarkable beauty.' JOHN METCALF *Sunday Times*

'A grandly simple novel that stands out above most contemporary fiction with the fine clean lines of a beech against scrub. It is like life, not unadulterated tragedy: laughter bursts in in great peals.' JOHN DAVENPORT *Observer*

'Something of the pathos, the enormous panoramic dignity and compassion we find in Tolstoy.' PETER GREEN *Daily Telegraph*

'A distinguished novel by a writer of genuine originality.' GRAHAM GREENE

'The author towers over most other living novelists . . . *The Tree of Man* is a timeless work of art from which no essential element of life has been omitted.' JAMES STERN *New York Times Book Review*

'A majestic and impressive work of genuine art that digs more deeply into the universal experience of human living than all save a few great books.' ORVILLE PRESCOTT *New York Times*

'An extraordinary and immensely powerful book.' GEOFFREY HUTTON *Melbourne Age*

'Sets him at once in the front rank of living Australian novelists. It is one of those rare phenomena —a true original.' *The West Australian*

'A masterpiece—a work at once realistic and spiritually luminous.' *Johannesburg Sunday Times*

Figure C.4.: *Voss*, Eyre & Spottiswoode edition, 1957, internal flaps

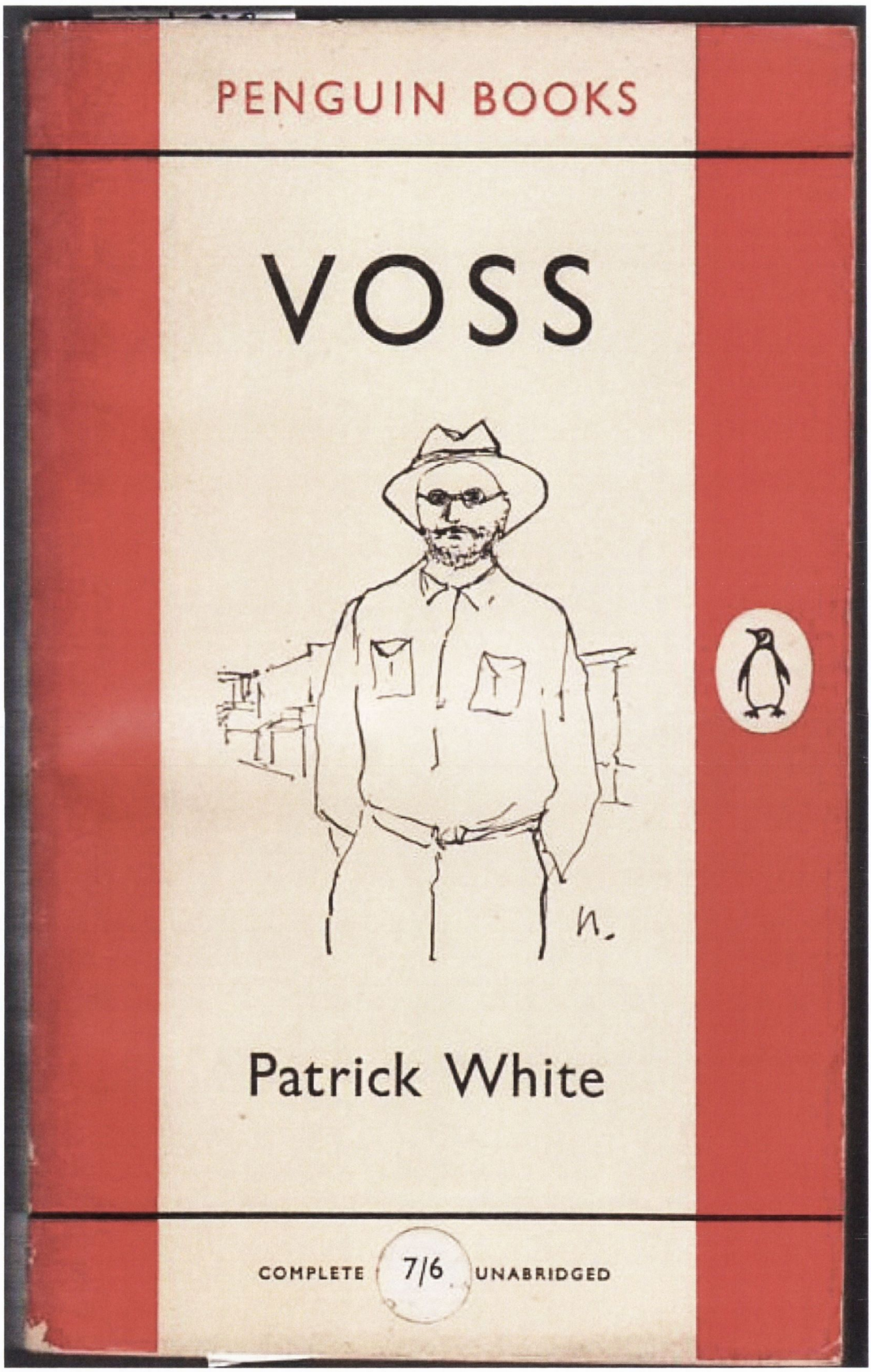


Figure C.5.: *Voss*, Penguin, 1960, front cover

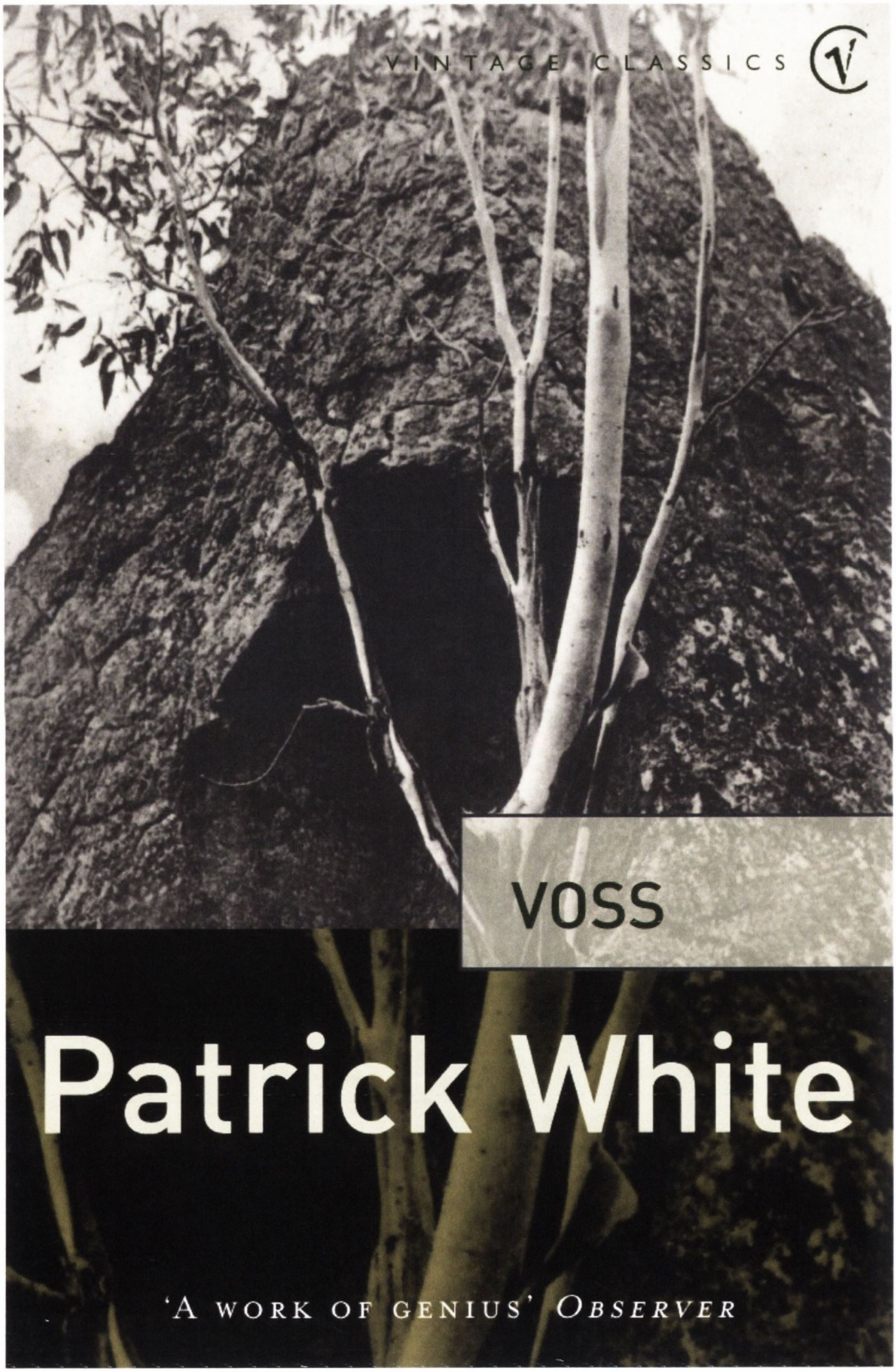


Figure C.6.: *Voss*, Vintage, 1994, front cover

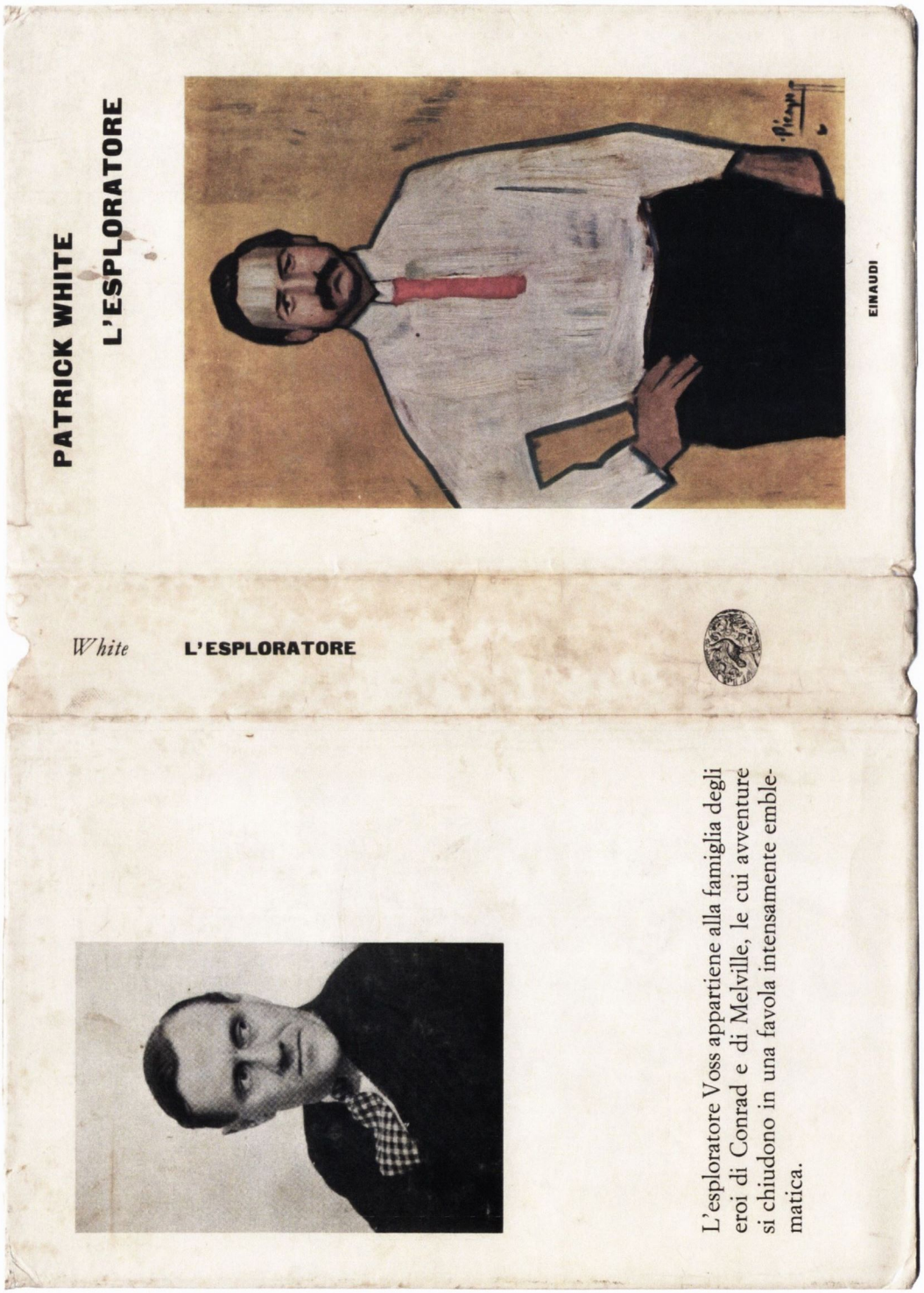


Figure C.7.: *L'esploratore*, Einaudi, 1965, front and back cover of the dust jacket

Nel 1845 l'Australia è un continente selvaggio, su cui si alternano deserti inaccessibili e terre calde di furibonda felicità vegetale: uomini aspri e rozzi – mercanti, galeotti, contadini anarchici, ostinati, la aggrediscono, la lavorano con dura, ostile pazienza, inconsapevolmente la maturano. In quell'anno, un uomo assai diverso, fantastico ed astratto, il tedesco Johann Ulrich Voss tenta di attraversare da un capo all'altro quelle terre ignote e ignare dell'uomo. Il libro racconta questa disperata spedizione, l'angosciosa, ingegnosa tenacia, la sventura, la catastrofe, colorata di martirio, verso cui procede sotto la guida dell'estatico esploratore. Questa lineare vicenda si lega ad un'altra, che ne amplia senso e dimensione: l'amore che unisce Voss e Laura Trevelyan, fatalmente congiunti e irreparabilmente lontani, in un dialogo di rare lettere, di silenzi, di angosciate e tenere meditazioni.

L'esploratore non è un romanzo storico, e neppure la celebrazione epica di una personalità eroica: ma piuttosto una favola intensamente emblematica, che ha una solenne durezza allegorica. La traversata del continente australiano non è solo una impresa nobile e temeraria: è il tracciato di un percorso sacro, una mappa infernale e illuminante. Le distese senz'alberi, in cui l'ombra di un sasso basta a fingere all'anima allucinata la presenza d'una casa ove vivere o morire; le piogge che per settimane chiudono gli esploratori in un muro inconsistente e inviolabile; e infine gli « uomini neri », i mangiatori di vermi e di visceri crudi, infime e patetiche bestie in forma d'uomo, sono tutte, egualmente, figure, personaggi, immagini: e Voss è un arcaico itinerante lungo le stazioni di una privilegiata sofferenza. In essa è coinvolta, in ubbidienza ad un medesimo destino, Laura Trevelyan: e dalla comune tragedia trae eroica chiarezza, lealtà e devozione a se medesima.

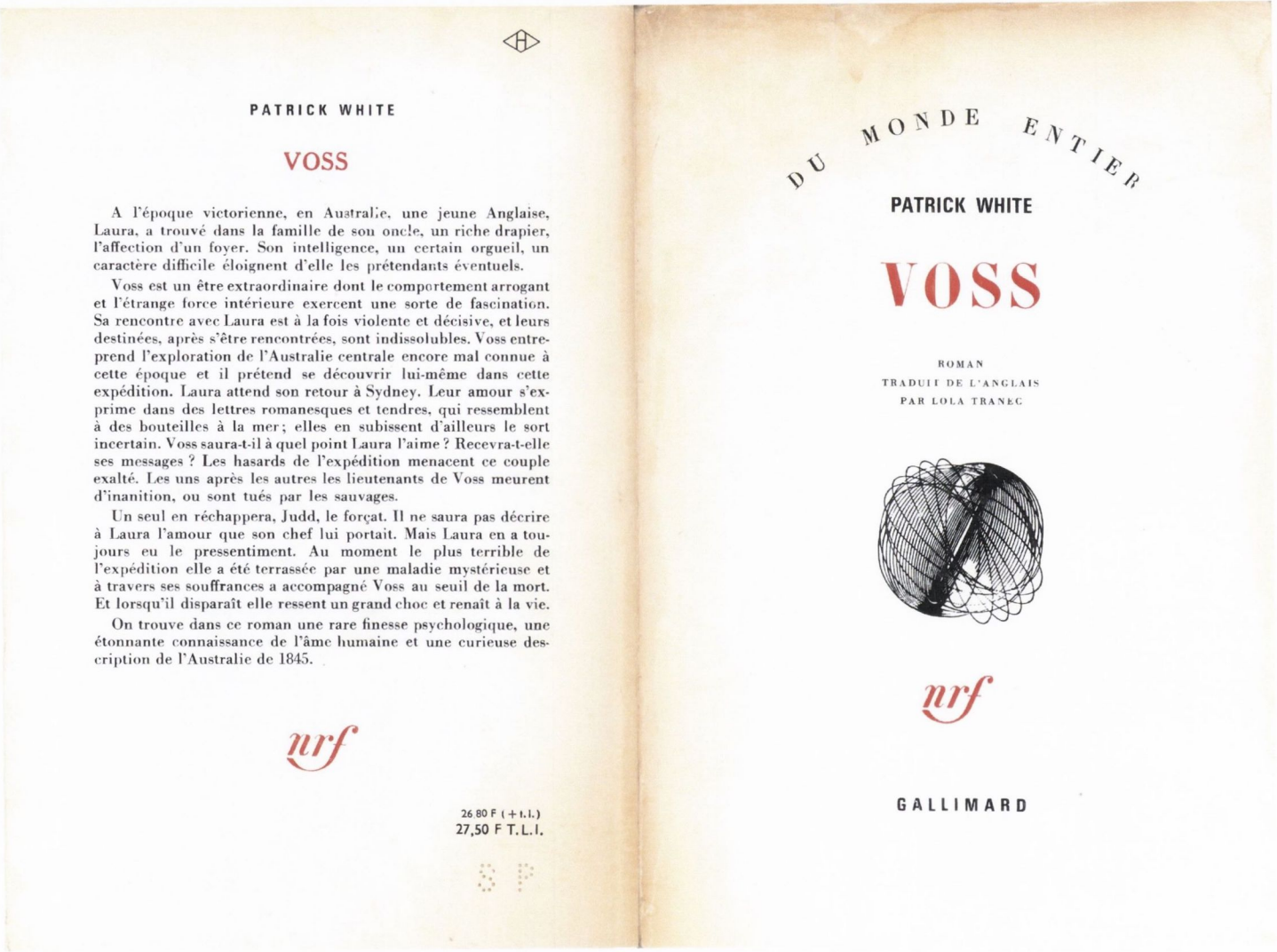
Scritto in un linguaggio denso e intenso, *L'esploratore* affascina per la sua grave onestà, per la schiva lucidità.

In sopracoperta *Ritratto di P. M.* di Pablo Picasso (1901).

Patrick White è nato a Londra nel 1912 da genitori australiani di ceppo inglese. Trascorsa l'infanzia in Australia fu mandato a studiare in Inghilterra, e si laureò a Cambridge, dove nel 1932 lo troviamo lettore di lingue moderne al King's College. Del '39 è il suo primo romanzo, *Happy Valley*, accolto con particolare favore da Graham Greene. Durante la seconda guerra mondiale, servì nella RAF sino al '45, nel Medio Oriente e in Grecia.

White è ora tornato in Australia. Questo *Esploratore* è del 1957. Gli altri suoi libri piú noti sono *The Living and the Dead* (1941), *The Aunt's Story* (1948), *The Tree of Man* (1955) e *Riders in the Chariot* (1961).

Figure C.8.: *L'esploratore*, Einaudi, 1965, internal flaps



PATRICK WHITE

VOSS

A l'époque victorienne, en Australie, une jeune Anglaise, Laura, a trouvé dans la famille de son oncle, un riche drapier, l'affection d'un foyer. Son intelligence, un certain orgueil, un caractère difficile éloignent d'elle les prétendants éventuels.

Voss est un être extraordinaire dont le comportement arrogant et l'étrange force intérieure exercent une sorte de fascination. Sa rencontre avec Laura est à la fois violente et décisive, et leurs destinées, après s'être rencontrées, sont indissolubles. Voss entreprend l'exploration de l'Australie centrale encore mal connue à cette époque et il prétend se découvrir lui-même dans cette expédition. Laura attend son retour à Sydney. Leur amour s'exprime dans des lettres romanesques et tendres, qui ressemblent à des bouteilles à la mer ; elles en subissent d'ailleurs le sort incertain. Voss saura-t-il à quel point Laura l'aime ? Recevra-t-elle ses messages ? Les hasards de l'expédition menacent ce couple exalté. Les uns après les autres les lieutenants de Voss meurent d'inanition, ou sont tués par les sauvages.

Un seul en réchappera, Judd, le forçat. Il ne saura pas décrire à Laura l'amour que son chef lui portait. Mais Laura en a toujours eu le pressentiment. Au moment le plus terrible de l'expédition elle a été terrassée par une maladie mystérieuse et à travers ses souffrances a accompagné Voss au seuil de la mort. Et lorsqu'il disparaît elle ressent un grand choc et renaît à la vie.

On trouve dans ce roman une rare finesse psychologique, une étonnante connaissance de l'âme humaine et une curieuse description de l'Australie de 1845.

nrf

26.80 F (+ t.t.)
27,50 F T.L.I.

DU MONDE ENTIER

PATRICK WHITE

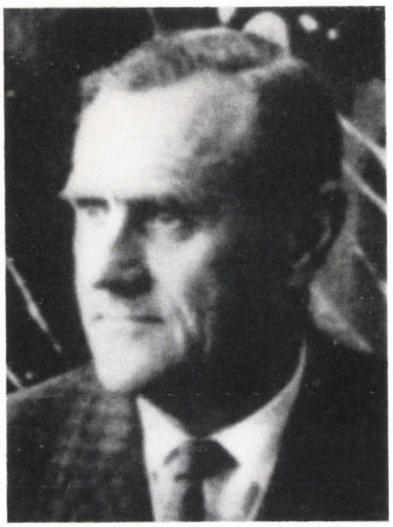
VOSS

ROMAN
TRADUIT DE L'ANGLAIS
PAR LOLA TRANEC

nrf

GALLIMARD

Figure C.9.: *Voss*, Gallimard, 1967, front and back cover



Patrick White, issu d'une famille de propriétaires terriens fixés en Australie depuis 1826, naît en 1912 en Angleterre au hasard d'un séjour de ses parents. Il habite en Australie jusqu'à l'âge de treize ans, va faire ses études en Angleterre, au collège de Cheltenham et ensuite à Cambridge.

Son premier roman, *Happy Valley*, paraît en 1939, suivi par *The Living and the Dead* en 1941.

Il fait la guerre en Europe comme officier de renseignements de la R.A.F., en Grèce et au Moyen-Orient. Bien qu'il soit tenté de se fixer en Grèce, il revient à Sydney où il se consacre à l'horticulture et à l'élevage de chiens et de chèvres blanches (qu'il considère comme les plus intelligents des animaux), tout en continuant à écrire.

Patrick White est considéré comme le plus grand romancier australien contemporain.

Il a publié *The Aunt's Story* en 1948, *The Tree of men* en 1956, *Voss* en 1957, *The Burnt ones* en 1964 et *The Solid Mandala* en 1966. Ces deux derniers romans sont en cours de traduction à la N. R. F.

dernières publications

JUAN MARSÉ

Enfermés avec un seul jouet

ERIKA MANN
THOMAS MANN

La dernière année

ELIO VITTORINI

Les femmes de Messine

JOSÉ CARDOSO PIRES

L'invité de Job

BRIGID BROPHY

La boule de neige

HEINZ KÜPPER

Simplicius 45

COSTAS TAKTSIS

Le troisième anneau

KEITH WATERHOUSE

Jubb

IRVIN FAUST

Hardi, les lions !

JUNICHIRO TANIZAKI

Journal d'un vieux fou

Figure C.10.: *Voss*, Gallimard, 1967, internal flaps

D

Correspondence Concerning *L'esploratore*, Archivio Einaudi

C.ab Torino, 28 giugno 1962

Piero Jahier
Via A. Saffi 15
F i r e n z e

Caro Jahier,

il volumetto di Sheiwiller che ho letto con piacere e partecipazione grandissimi, mi ha riportato il suono della tua voce, e ringiango che da tempo non ci vediamo.

Che fai? Come stai? Da qualche tempo anche i rapporti di lavoro con la casa editrice si sono allentati. Ci potresti fare una traduzione? Ho qui un romanzo di uno scrittore australiano che dovrebbe esserti congeniale per temperamento morale e parentele letterarie con autori anche a te cari: si chiama Patrick White e un suo romanzo, già famoso nel mondo anglosassone, Voss, è la storia della prima traversata dell'Australia, nel secolo scorso. E' un po' lungo (478 pagine) ma tu e la tua collaboratrice siete allenati a grandi imprese. Scrivimi.

Un cordiale saluto e augurio

Figure D.1.: Calvino to Jahier, 28 June 1962

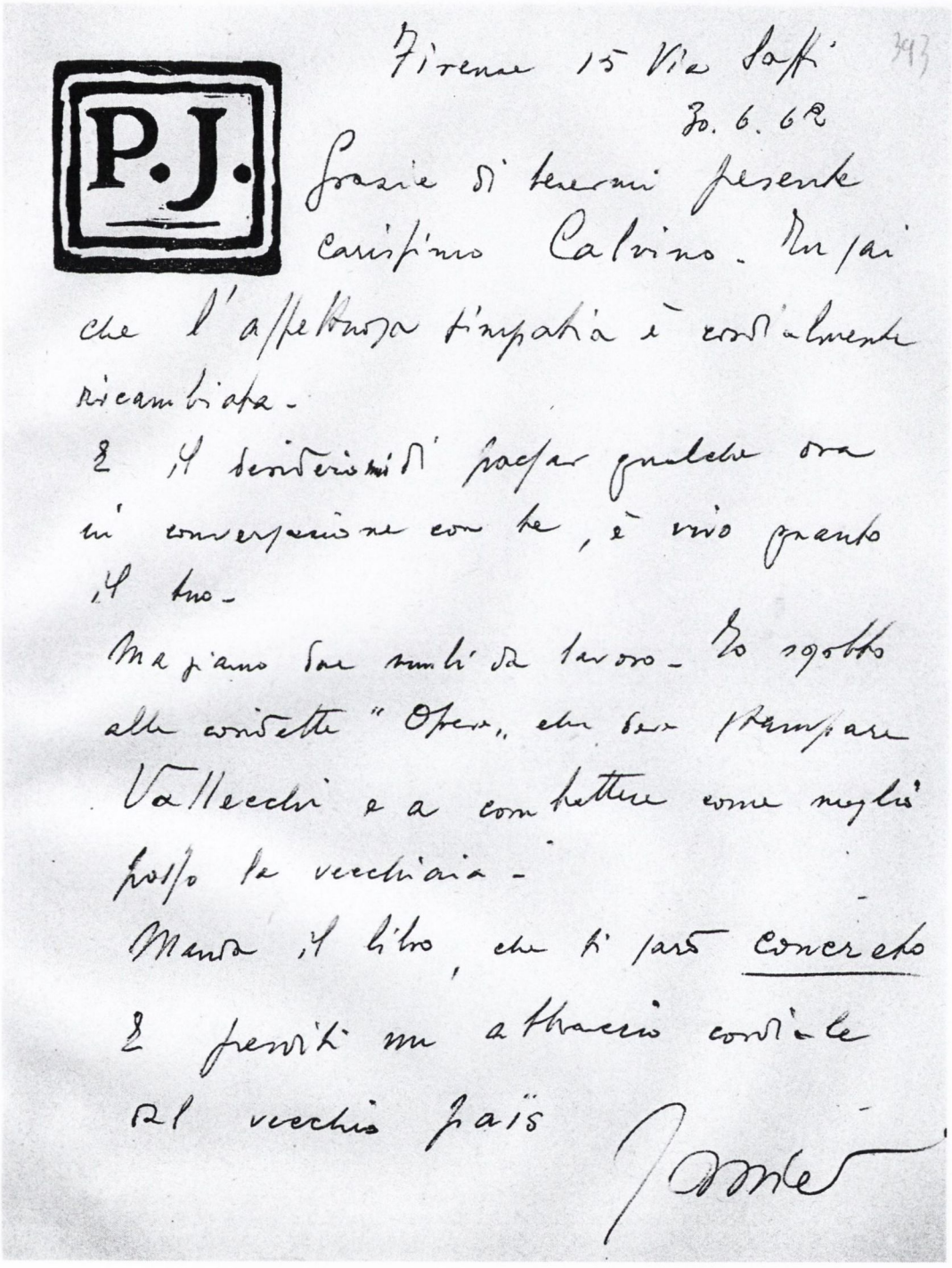


Figure D.2.: Jahier to Calvino, 30 June 1962

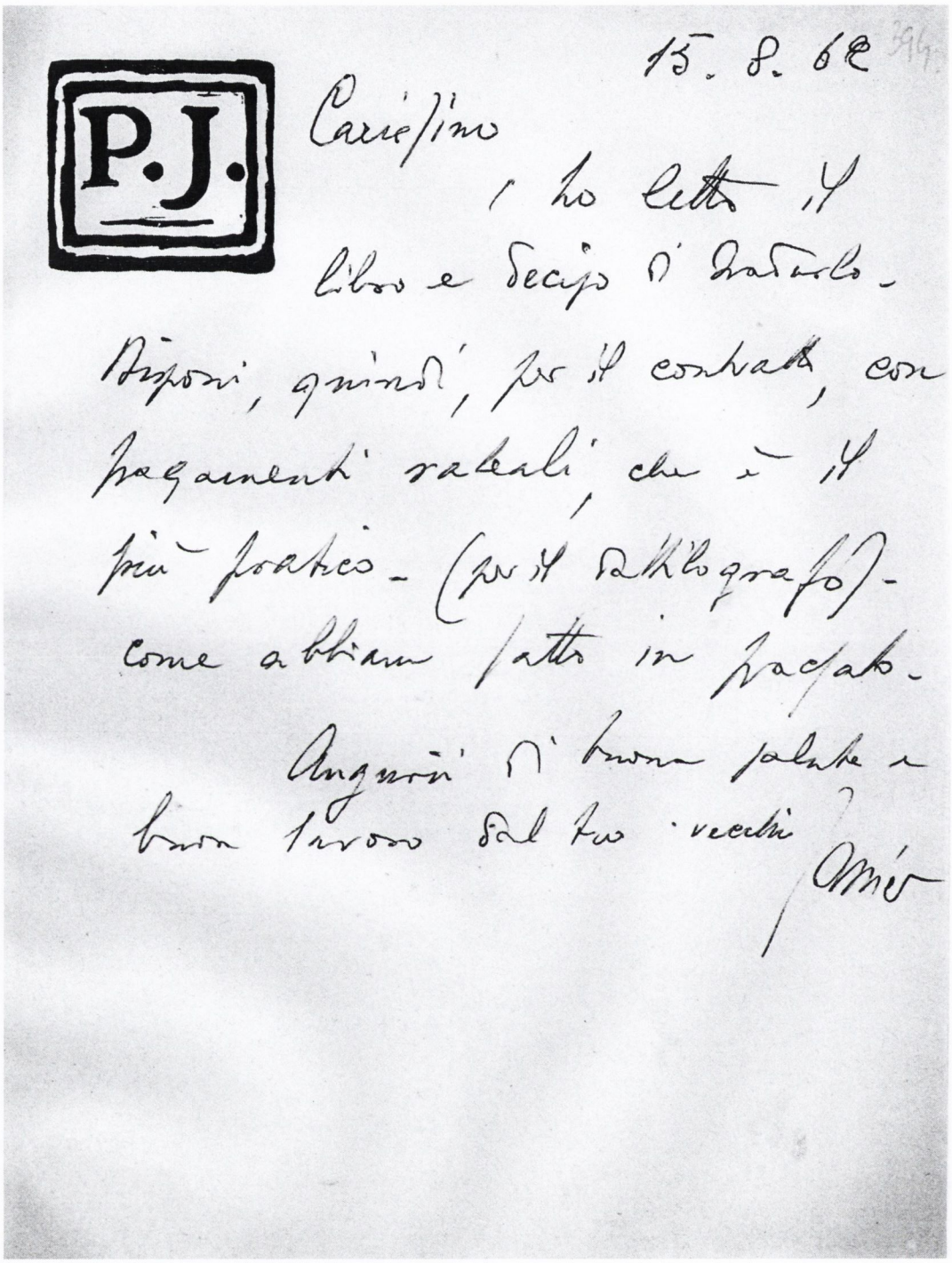


Figure D.3.: Jahier to Calvino, 15 August 1962

gs Torino, 17 settembre 1962

Prof. Piero Jahier
via Aurelio Saffi 15
F i r e n z e

Egregio Professore,

abbiamo il piacere di rimetterLe in allegato
il contratto relativo alla Sua traduzione
dell'opera Voss di White.

La preghiamo di volercene cortesemente restituire una copia firmata per accettazione.

Coi nostri migliori saluti,

GIULIO EINAUDI EDITORE S.p.A

Figure D.4.: Editors to Jahier, 17 September 1962

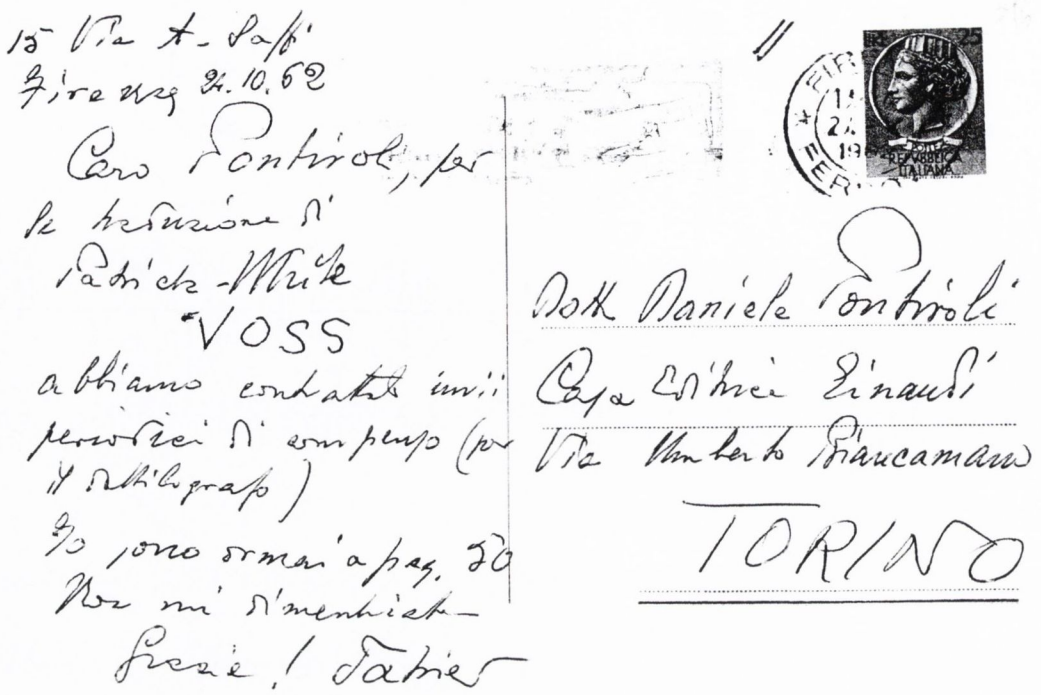


Figure D.5.: Jahier to Daniele Pontiroli, 24 October 1962

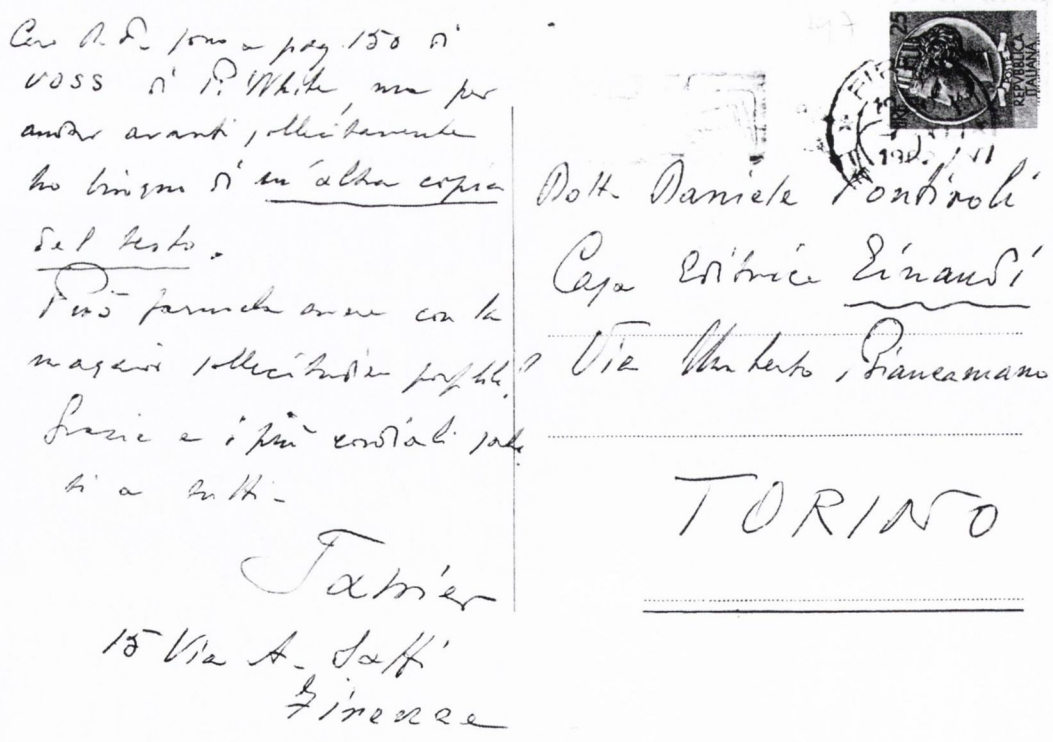


Figure D.6.: Jahier to Daniele Pontiroli, undated, 1962?

C.ao Torino, 26 marzo 1963

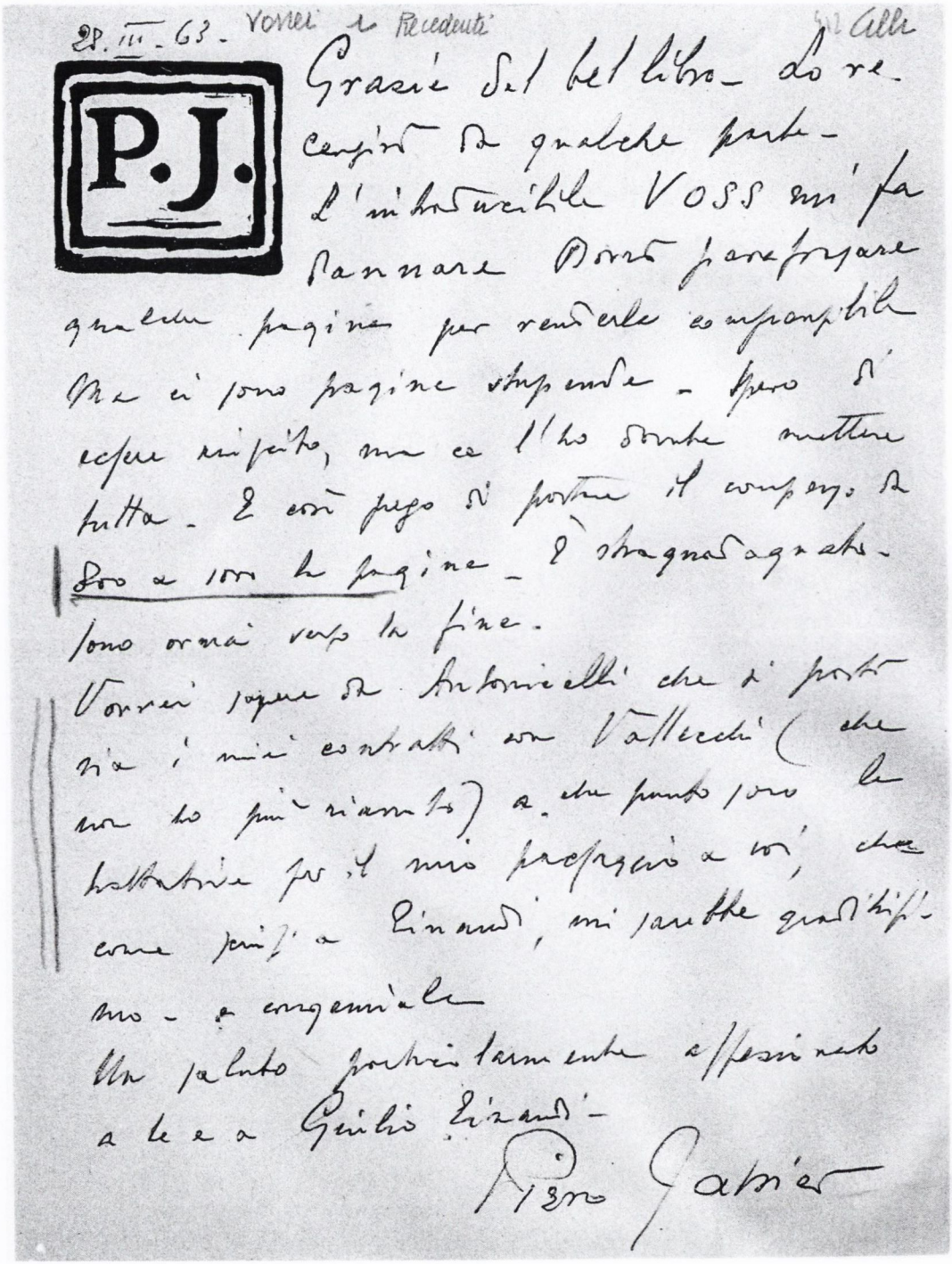
Avv. Piero Jahier
via A. Saffi 15
F i r e n z e

Caro Jahier,

non so a che punto siete (tu e la tua collaboratrice) con la traduzione del White. Perchè se per caso trovassi che la traduzione è troppo lunga e ti annoia e sei ancora al principio, io ti offrirei il cambio con un altro libro. Dimmelo.

Ti faccio tanti auguri e saluti affettuosi

Figure D.7.: Calvino? to Jahier, 26 March 1963



28. III. 63. Vorrei i Recedenti

P.J.

Grazie del bel libro – Lo recupero da qualche parte –
L'intraducibile VOSS mi fa
dannare. Dovrò parafrasare
qualche pagina per renderla comprensibile
Ma ci sono pagine stupende – Spero di
essere riuscito, ma ce l'ho dovuta mettere
tutta – E così prego di portare il compenso da
800 a 1000 la pagina – È stragnadagnato –
Sono ormai verso la fine.
Vorrei sapere da Antonicelli che si porti
via i miei contratti con Vallecchi (che
non ho più riavuto) a che punto sono le
trattative per il mio passaggio a voi, che
come scrissi a Einaudi, mi sarebbe graditissi-
mo – e congeniale
Un saluto particolarmente affezionato
a te e a Giulio Einaudi –

Piero Jahier

Figure D.8.: Jahier to Calvino? 28 March 1963

GDB.osm Torino, 6 aprile 1963

Prof. Piero Jahier
via Aurelio Saffi 15
F i r e n z e

Gentile Professore,

faccio seguito alla Sua trasmessami dall'amico Calvino. Ci rendiamo conto che la traduzione del Voss si sia rivelata alla prova dei fatti più gravosa e impegnativa di quanto non si potesse a prima vista immaginare. Siamo perciò senz'altro d'accordo per portare il compenso da 800 a 1000 lire a pagina.

Nelle scorse settimane abbiamo esaminato con attenzione i Suoi contratti con Vallecchi, fattici avere da Antonicelli. Il contratto firmato nel dicembre '58 concede all'editore Vallecchi il diritto a ristampare, pubblicare e vendere, in esclusiva e per quindici anni, tutte le Sue opere inedite. Dal punto di vista giuridico, Lei come autore è strettamente legato a Vallecchi e non vediamo (per quanto nessuno di noi sia uno specialista di diritti d'autore) come potrebbe svincolarsi. C'è il fatto che Lei non ha sinora percepito l'anticipo di 1.000.000 (di cui la prima metà avrebbe dovuto esserLe versata entro il 31 dicembre '59 e la seconda metà entro il 31.dicembre '60) che un preciso articolo del contratto prevedeva. Ma impugnare tale clausola crediamo significherebbe per Lei aprire una vera e propria vertenza con Vallecchi; mentre Lei in una Sua precedente si è raccomandato che si abbia riguardo con Vallecchi che è stato per Lei "un editore cordiale e onesto".

Resta tuttavia aperto il terreno delle trattative tra editore e editore, cioè tra noi e Vallecchi. E in questo senso stiamo appunto studiando la cosa in modo da giungere a formulare, il giorno che si dovessero aprire le trattative, delle proposte precise e eque da ambo le parti.

Figure D.9.: Editors to Jahier, 6 April 1963