An Experiment in Multilingualism: Translating Timberlake Wertenbaker's *The Love of the Nightingale* and *Dianeira* into Italian

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Abstract

This study analyses the potentialities of multilingualism as a translation strategy. It does so with the explicitly political aim of resisting and changing the way of thinking about, and doing, translation in Italy, where, for cultural and historical reasons also examined, engagement with the discipline is of a primarily practical and prescriptive nature. The multilingual translation strategy presented is also seen as a way of promoting a kind of literature which is more representative of the multilingual nature of contemporary society, as well as a critical tool for the understanding of the source texts. The relevance of this kind of strategy in the context of increasing multilingual pedagogical practices, such as CLIL, in Italian schools, is also considered.

The approach is practical, providing a multilingual translation of two full texts, Timberlake Wertenbaker's *The Love of the Nightingale* (1988) and *Dianeira* (1999) – translated as *Aedón* and *La moglie dell'eroe* (The hero's wife) respectively – and in-depth commentary of extracts drawn from these translations. I examine reasons why multilingualism is a useful strategy in general and for the translation into Italian of these texts specifically, and I consider the consequences that the adoption of such a strategy might have on the source text and on the target culture, on translation studies in Italy and on the relationship between the reader and the translator.

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Chapter 1

Introduction

1.1 Points of contact

Timberlake Wertenbaker is a contemporary Anglo-American playwright whose oeuvre includes the 1988 award-winning play *Our Country's Good* as well as the two works this study is primarily concerned with, the 1988 play *The Love of the Nightingale*, here translated as *Aedón*, and the 1999 radio drama *Dianeira,* here translated as *La moglie dell'eroe* (The hero's wife). Throughout the thesis, I shall refer to my translations of Wertenbaker's work with the Italian titles I have given them – with the exception of Chapter 6 where, due to the high frequency of references, I will introduce abbreviations.

Details about Wertenbaker's life are present in the playwright's introductions to her works and have also been provided in talks and interviews, some of which I was fortunate to take part in thanks to Wertenbaker's presence at UEA since 2012.[1] Bush's 2013 monography on Wertenbaker offers a more in-depth biographical account than most other sources. Born in New York, Wertenbaker spent her early childhood in the French Basque country. In addition to French and English, the young Wertenbaker therefore also spoke Basque (Bush 2013: 7). Her father died when she was a teenager and after that loss her family moved back to the USA, where she attended St. John's College in Annapolis, a school with a strong focus on philosophy – an interest which is traceable in most of Wertenbaker's works. After leaving university she had a successful job as a caption writer but, in her late 20s, she left the job and left the US. She travelled to England and then to Greece, where she worked as a French teacher while at the same time beginning to write her first plays. Her multicultural upbringing, her witnessing of the systematic silencing of the Basque language and culture (Wertenbaker 1996: ix), her many experiences of living in different parts of the world, have created in this author strong awareness of, and engagement with, issues of

[1] For instance, her exchange with Steve Waters in November 2012 and her theatre writing workshops in the following year.

cultural and linguistic dislocation and silencing. She has defined a key aspect of being a writer as that of having a 'floating identity' (de Vries quoted in Bush 2013: 1) and Bush points out how the phrase is not just an accurate description of her work, which defies all labels, but also of her life, which is marked by the absence of a single identifying culture, country or language (Bush 2013: 1). This condition is a central theme in most of her works, it is embodied by many of her characters and it is one of the elements which most drew me towards Wertenbaker's work. With an Italian father and an English mother, I was raised bilingually in Piedmont, in the North of Italy, where my paternal grandparents, who originated from Naples, provided a constant cultural and linguistic reminder of the family's southern origins. Such a reminder was only exacerbated by the daily clash with the local Piedmontese culture and dialect of the area I was growing up in. These conditions provide a strong point of contact between my own experience and Wertenbaker's personal history and have meant that I could immediately identify with this playwright's multicultural perspective, with her portrayal of cultural dislocation and identity loss, with her inability to truly 'fit in' with one culture, one language. Therefore, despite initially coming into contact with Wertenbaker's writing by chance, I rapidly became very interested in it. However, the themes of countrylessness and dislocation were not the only thing to recommend this author's work. Many of her plays (including the two translated in this study) are based on – or have strong links with – Greek mythology and philosophy, two of the subjects which were at the heart of my high school curriculum and for which I have always had an interest. When I read Wertenbaker's myth-based plays for the first time, it occurred to me that, although I had studied ancient Greek language and literature in high school and was familiar with many of the motifs of Greek myth, I had never really understood, or wondered, why we still study them, what they mean for people living today, in such different conditions and in such a different world. The reason I thoroughly enjoyed *The Love of the Nightingale* and *Dianeira* despite the tragic and violent themes they deal with (a summary of the plot of the myths is provided in Chapter 4) is, very simply, that these plays made me think – and they still make me think every time I read them. I recognise this as the effect Jean Boase-Beier speaks about when remarking on the reader's enjoyment of Holocaust poetry. In the context of the Holocaust, Boase-Beier defines the term 'enjoyment' as an unlikely one, but one that she can nevertheless

accept if we consider that the enjoyment comes not from the themes of the reading but from the cognitive effects it has: new insights and understanding, the questioning of one's own cognitive models, the gaining of new perspectives (Boase-Beier 2015: 124). It was a similar enjoyment that I derived from reading *The Love of the Nightingale*, a play which I found myself appreciating to my own surprise, in the light of the violent and generally unpleasant and disturbing events it portrays. This unexpected reaction made me aware of the pedagogical aspects of this play and even though I did not engage with them explicitly at this stage, I decided to extend and develop a comparative literature assignment on *The Love of the Nightingale* into my undergraduate thesis which focused on Wertenbaker's recasting of Greek myth.

During my MA in Literary Translation I began to look at Wertenbaker's plays from the perspective of translation, to consider the possibility of translating them into Italian and to think about what they had to say about language and translation.[2] To this date, only four of Wertenbaker's plays have appeared in Italian translation. *After Darwin*, *Credible Witness* and *Galileo's Daughter* appear in a single publication by Editoria & Spettacolo, in a translation by Maria Vittoria Tessitore and Paola Bono (2011), while Maggie Rose and Sara Soncini have produced a translation of *The Love of the Nightingale* (1997) for the drama magazine *Sipario* (copies of which are not readily accessible to the general public, see section 4.1). Critical commentary of and engagement with Wertenbaker's works have had even smaller fortune. Both facts are surprising if we consider the way in which many of Wertenbaker's works showcase key features of Greek and Latin literature and the strong link that there is between Italian culture and classical literature. Indeed, the relevance of many of the central themes of Wertenbaker's work for traditional subjects in the Italian high-school curriculum (Greek and Latin literature and philosophy) and for more recent subjects of debate (migration, identity, interculturality), further convinced me of the validity of a project which would explore, among other things, the pedagogical potential of translations of Wertenbaker's work (see section 6.6 and chapter 7 for details on how my translation may be used in a pedagogical context).

[22] My MA dissertation was a comparative study of three translations of Eduardo De Filippo's Filumena Marturano, one of which was by Wertenbaker (1998).

A particularly precious source in thinking about Wertenbaker's work from a translation perspective was Roth and Freeman's 2008 book *Translation and Transformation in the Theatre of Timberlake Wertenbaker*, the first full-length work on the entirety of Wertenbaker's oeuvre. This publication, in fact, explicitly links, from its very title, the works of Wertenbaker with issues of translation and it provided me with the confidence to explore further the links between this writer's production and the new academic subject I was starting to engage with. According to Roth and Freeman, issues of translation constantly feature in all of Wertenbaker's work in a variety of different forms to the point that all her works can be considered translations (2008: 13). This claim is partly justified by the fact that most of her plays, particularly the earlier ones, draw explicitly on other literary sources. For example, *The Upper World* is a reversal of the Orpheus and Eurydice story, *Agamennon's Daughter* revisits the events of the well-known myth focusing on the point of view of the female characters of Clytemnestra and Electra, *Inside Out* centres on the figure of the legendary Japanese courtesan Ono Komachi, *New Anatomies* is based on the diaries of the 19th century traveler Isabelle Eberhart, *The Grace of Mary Traverse* recasts the myth of Faust from a female perspective and in *Don Juan's Women,* the legendary libertine is put on trial on by the victims of his seduction. But Roth and Freeman point out that all of Wertenbaker's plays, not just the ones mentioned above, draw at least partially on other sources, and, what's more, also engage in different kinds of transformation across media and forms (Roth and Freeman 2008: 13), or highlight and 'make visible the interaction and interpretation, of cultures' (Roth and Freeman 2008: 13).

As is clear even from the few words spent on each of the plays mentioned above, in the earlier stages of Wertenbaker's career interaction with different sources was used to reveal, dissect and subvert pre-established gender roles. Later, however, the scope of Wertenbaker's work became broader, encompassing issues of identity, language and dislocation (Bush 2013: 98). Bush points out that none of these issues are ever completely absent from Wertenbaker's work and, if we consider her own personal history described at the beginning of this section, the fact is not surprising. Issues of this kind are central in her most successful and well-known play, *Our Country's Good* (1988), which portrays the first penal colony in Australia. The convicts in the colony put on a production of George Farquhar's *The Recruiting Offer*, and

drama is portrayed as a means for these wretched and displaced individuals to resist oppression and regain a voice. *Credible Witness*, a 2001 play which deals with the difficulties refugees face in reconciling their culture of origin with the culture of their host country (Bush 2013: 209 – 220) also focuses on issues of language, identity, and dislocation, and such topics are thematic pillars in *The Love of the Nightingale*. In this play (a detailed summary of which can be found in section 4.1.2) Procne, an Athenian princess, is forced to marry and move abroad to the land of her husband where she is faced with different customs and traditions, as well as a different way of using language. Her sister Philomele discovers the link between speech and identity when, mutilated and deprived of her tongue, she becomes 'nothing', 'no-one' (Wertenbaker 1996a: 342). In a similar way to the convicts in *Our Country's Good*, drama will provide her with the means to resist oppression. In this play issues of identity acquire a strong linguistic value – Wertenbaker makes explicit the link between speaking and being, or rather between speaking and being heard, and being. In this context, translation becomes a particularly important process because it provides alternative ways of speaking, of making oneself heard and thus, alternative ways of being and of knowing oneself. It acquires highly political, psychological and pedagogical value.

The link between translation processes, identity and pedagogical development further strengthened my interest in these plays resulting in the decision to undertake this research project. The translations of the two texts themselves have been the core around which the rest of the project has developed. The strategy adopted to translate *The Love of the Nightingale* and *Dianeira* relies heavily on multilingualism, and although such a strategy is analysed in detail in Chapter 5, in the sections that follow I will explain what is meant here by multilingualism (1.2) and provide an overview of the reasons behind the choice of adopting it as a translation strategy (1.3).

Finally, it must be specified that although *The Love of the Nightingale* and *Dianeira* are dramatic texts, my interest in them is not linked to their nature as plays to be performed but as texts. Consequently, my translations are intended for the written page and when referring to the recipients of my translations I will use the word 'readers'. The issue of page and stage in the translation of drama is examined more in detail in section 4.1.4.

1.2 Multilingualism in literature and translation

Multilingualism is here taken to mean 'the use of two or more languages within the same text' in proportions which can be variable, as defined by Grutman in the *Routledge Encyclopedia of Translation Studies* (2011: 183). As Grutman explains, in some instances a multilingual text will give 'equal prominence' to the languages involved, in others it might just present 'a liberal sprinkling of foreign tongues' alongside 'a dominant language clearly identified as a central axis' (Grutman 2011: 183). Examples of multilingual literary works of both types are not scarce. We may think, for example, of Latin in Brian Friel's *Translations* or Umberto Eco's *The Name of the Rose*, of French in Tolstoy's *War and Peace* or German in Primo Levi's *If This is a Man*. As Grutman points out, the second form of multilingualism, the one involving one main language and a 'sprinkling' of one or more others, is the most common form.

The presence of multilingualism in a translation, however, is generally linked to its prior presence in the source text, and the main concern of anyone discussing multilingualism in relation to translation generally revolves around the various solutions that can be adopted to convey the multilingualism of the source text in the target text. A translator may decide to translate the main language of the source text and leave the others as they appear in the source text, or to translate everything into the target language, thus erasing the multilingualism of the source text (Grutman 2011: 184-185). Other solutions might include the introduction of footnotes (Grutman 2011:185) or the use of markers to highlight parts of the text which, in the source text, appeared in a different language.

That multilingualism may be a feature that the translator adds to a source text is a less common idea, although it is not a completely novel one. In her translation of Sophocles' *Theban Plays*, for example, Wertenbaker herself left many of the lines of the chorus in the original Greek, albeit in Roman script; Wright (2016: 50-52) reports on Lorena Terando's use of Colombian words in her English translation of María Eugenia Vásquez Perdomo's *Escrito papa no morir: Bitácora de una militancia*, and Boase-Beier (2015: 58) comments on Felstiner's use of German words in his translation of Celan's poem *Todesfuge*. The translations presented in this thesis go further in their multilingualism by retaining whole extracts of the source text with no change, creating

a text which resembles the first form of multilingualism described by Grutman, the one in which two languages have equal prominence. English and Italian are indeed present in similar quantities in my texts and they are also accompanied, in *Aedón*, by a 'sprinkling' of Ancient Greek words.

The choice of when to use any of the languages involved is motivated by the themes of the source texts themselves. The switching between languages, in fact, is not random but carefully structured to highlight the themes central to Wertenbaker's work or specific conversational dynamics between characters. The reasons behind the choice of each language for specific lines, characters or scenes are fully discussed in Chapter 6.

1.3 Multilingualism as a translation strategy

As mentioned above, multilingualism features in my translations not as a characteristic of the source texts but as a strategy for translation. Through non-translation of specific sections of the source texts, my translations are texts in which source language and target language coexist on an almost equal basis (with the addition of less frequent elements of ancient Greek in *Aedón*). Reasons for using multilingualism as a translation strategy relate to the three main subject areas listed below, each one of which is presented in more detail in the sub-sections that follow:

- The target language context in which the translation takes place (specifically in relation to the status of translation as an academic discipline and the visibility of the translator)
- The nature of the source texts themselves
- My own linguistic and cultural background and translator's subjectivity

1.3.1 The target language context

My translations address a target audience immersed in a cultural context in which translation as a professional and creative activity, and the translator as a professional, have a particularly low status. Bruno Osimo, translator and teacher of

translation at the Altiero Spinelli School for translation and interpreting in Milan, goes as far as to state that translation as a cultural category does not exist in Italy (Informalingua 2016). The general view of what a translator is and does is undoubtedly still the 'commonsensical view' of the translator as 'assembler of linguistic equivalences' (Loffredo and Perteghella 2007: 7). This is not very surprising if we consider the particular series of cultural, political and historical circumstances which mark the Italian intellectual context, such as the late development of translation studies as an academic discipline (Informalingua 2016, Bocci 2016: 174, Mazzarelli 2012), the conservative nature of academia (Mellino 2007: 467), the lack of engagement with postcolonial studies (Mellino, 2007), the negative view of translation expressed by highly influential figures such as Croce or Dante (Duranti 2011: 465) and the covert manipulation and censorship of translation carried out during the fascist regime (Rundle 1999). Consequently, literary translation in Italy is an extremely practice-driven and prescriptive discipline, in which theory has little space. This situation becomes obvious in examining the programmes of events, workshops and seminars on literary translation, as well as the reading lists of university and professional courses in the subject, and it is reflected in the kind of sources I cite in Chapter 2 in reference to the Italian translation panorama. There are very few truly academic sources, and much of the debate around translation happens via interviews with, or the blog posts of, professional, well-established translators, which are published and shared on the web by educational institutions and translator's associations. Among the few theorists whose names are mentioned with some frequency in translation seminars and events and on reading lists is Lawrence Venuti. Not surprisingly, considering the situation outlined above, engagement with Venuti's work relates primarily to the strictly practical issue of the social and professional invisibility of the translator. Indeed, Duranti remarks on Italian translators' unanimous complaints on this front but he also highlights a general improvement in this situation since the late 20th century (Duranti 2011: 466). Such improvements owe much to the various campaigns initiated by the Italian translators' union (Strade), the association of translators and interpreters (AITI) and the European CEATL. However, the other aspect of the translator's invisibility to which Venuti refers, i.e. the invisibility of the translator within the text and the ethical consequences this has (2008: 15), has not sparked the

same debate and reaction as it has in the Anglo-Saxon world. Indeed, one may even go so far as to say it has almost gone unnoticed. The idea that translation should be invisible and fluent is constantly repeated from interview to interview, seminar to seminar, article to article (see Mioni in RAI 2015 and Testa 2008), generally without mention of a different possible course of action. What seems to have escaped Italian translators so far is the fact that professional invisibility and textual invisibility are inextricably linked (Chesterman 2000: 169) and thus one cannot be effectively fought if the other is endorsed. If translators themselves believe their own work should be hidden, how can others, such as publishers and readers, truly value it?

It is my opinion that the textual visibility of the translator should be encouraged because it is inextricably linked to the professional and social visibility of the translator that translation associations and organizations in Italy are already fighting for. In addition, it makes the readers aware of the process of translation which has taken place in order to provide them with a target text. Greater awareness among the wider public of what translation is and does would promote the identifying of the many ways in which translation can give a valid contribution to other disciplines. Some of the ways in which translation may prove useful in the development of other disciplines, such as psychology, philosophy, literary criticism, pedagogy or politics, are examined in this thesis in Chapter 3. Finally, a translation strategy that goes against the current tendency towards fluency and transparency would undoubtedly foster the kind of theoretical reflection about translation that is currently lacking in the Italian translation panorama.

In this context, multilingualism is used somewhat provocatively to create an extreme form of Venuti's foreignization effect which, in turn, might achieve the greater visibility of translation and the translator and foster the awareness and discussion of aspects of translation which are generally ignored in the practice-oriented world of literary translation in Italy (such as its ethical, political or creative dimension). The intent then, is the same as Venuti's in *The Translator's Invisibility*: to change a situation in which translation is undervalued and neglected (Venuti 2008: viii). The object of the desired change is no longer the Anglo-American context (Venuti 2008: viii), where some signs of change are emerging, but the Italian one which is the

target context of my translations. Additionally, it may serve to remind the Anglophone academic world that there exist, as close as continental Europe, literary and cultural contexts which are different from the Anglo-American one and that, for people translating or commenting on translation out of English, such diversity of context must be taken into consideration. The discussion in this thesis is not exclusively theoretical, since, as well as presenting a translation strategy influenced by the theories discussed, I will also present and analyse two full lengths translations in which the strategy has been applied.

Due to the different context in which my translations occur there are other issues to take into consideration. Mine are not translations into English from a minority language and therefore issues of cultural dominance and assimilation are not as relevant. What multilingualism tries to achieve in my translations is not so much the preservation of the identity of a foreign other from assimilation into a dominant target culture, as this is not the type of dynamic that exists in a translation from English to Italian. The aim of my multilingual strategy is rather the preservation of the identity of a foreign other in order to remind the readers that what they have in front of them is the result of a process of translation, and that consequently, depending on specific situations, issues of power, ethics politics and many others, may arise. This is a dimension which may be found in any interlingual translation, regardless of the languages involved.

Reader proficiency in English, and to some extent in Greek for *Aedón*, must also be taken into consideration. Educational programmes focusing strongly on the English language, as well as the increasingly globalised nature of society, mean that even those who are not proficient, or have not actively learnt the language, deal with a constantly increasing amount of loan words or anglicisms (Pulcini 2006: 313). As detailed in section 6.6, I believe readers of an Intermediate level would be able to engage with the text without too much difficulty, but it is important to point out that some element of difficulty has been consciously sought out in the creation of these translation, as the aim is to make the reader think actively and critically about issues presented in the texts (be they relevant to translation processes, multilingualism, politics or other), rather than sit back passively and a-critically.

1.3.2 The translator’s subjectivity

Both plays translated here are, to a different extent, about identity, a particularly sensitive subject for Timberlake Wertenbaker, an Anglo-American raised in the French Basque country. Although I cannot claim to have as multicultural a background as her, I was brought up in a British-Italian bilingual and bicultural family. I therefore perceive my identity to be neither fully – or perhaps neither exclusively – British or Italian. Even within the Italian side of my background there is further fragmentation between the southern roots of my father’s family and the north-Italian context that I was born and grew up in. This last condition is not one that is specific to myself, but rather quite typical in the Italian linguistic landscape, marked by a very young, standard variety of Italian (Alderman 2005: 325, De Mauro 2016: 25-35), and a large number of dialects which are still widely spoken (De Mauro 2016: 113).

Cultural and linguistic plurality are therefore an important element of my existence, and they have resulted in a constant struggle to identify a mother tongue, the same kind of struggle experienced by a number of bilingual writers, such as, for example, Ariel Dorfman (1999). This is such a fundamental aspect of my existence that it cannot be excluded from any of my writing, particularly a form of writing which, like translation, is especially concerned with multicultural issues. The multilingualism of English and Italian is used not only to represent the fragmented identities of Wertenbaker’s characters, but also to express the impossibility for me to choose one of my languages over the other and the constant tension that exists between the two languages and their respective cultures which mark my life. This aspect of the strategy adopted is analysed more in detail in section 6.2.1.

1.3.3 The source texts

Throughout this study, I treat *The Love of the Nightingale* and *Dianeira* as translations, following the suggestion of Roth and Freeman, 2008 (see Chapter 4). Consequently, although they are written entirely in English, an aspect of multilingualism is present in their very nature as translations. Indeed, in *The Love of*

the Nightingale there is a clear cultural opposition between Athenian characters and Thracian characters. Such opposition is not just one of customs and traditions (theatre and philosophy for the Athenians, hunting for the Thracians) but also one of language. As the Athenian princess Procne finds out when she moves to Thrace with her new husband, Thracians use a more figurative and evocative language, which is in direct opposition to the clarity and literalness of the Athenians. In *Dianeira*, the cultural opposition is between the mythical events of the story and the characters in the modern framework, as well as the audience. Such opposition is highlighted by the constant need, on the part of character of Irene, to provide tagged-on explanations of concepts linked to the mythical world, as for example the idea of a 'house herald' (Wertenbaker 2002: 337). [3] Additionally, both plays see an opposition between the main female characters (Philomele and Procne, Dianeira) and the male ones (Tereus, Heracles). The oppositions and multiplicity of points of view present in these texts seem to invite the use of multilingualism as a strategy to enhance them (see section 6.1).

1.4 Transforming readers and translators

Multilingualism in a translation (when it was not pre-existing in the source text) might seem an extreme strategy, indeed even one that contradicts the very idea of translation. It probably does if our idea of translation is limited to the idea of transferring a clearly identifiable content from one language to the other. But it is this idea of translation, particularly deep rooted in the Italian context, which this work seeks to overcome, replacing it with the idea of translation as a process which enhances the source text (Boase-Beier 2015: 57). Wertenbaker describes her idea of theatre as that of a remarkably Brechtian place (see section 6.5) which should be 'difficult' and is meant to 'disturb' its audience (Kirkpatrick 1988: 554), challenging its understanding and thought processes. My translations aim at enhancing the difficult and alienating aspect for their readers through constant switching between languages,

[3] See section 6.4.1 for more on Irene's role as mediator between the present and the mythical world

challenging readers to keep up linguistically as well as conceptually and developing the experience of 'enjoyment' described in section 1.1.

In discussing the translation of Holocaust poetry, Boase-Beier also comments on the need to overcome the idea that translation should simply try to provide a text in the target language which can be read as though no translation process even happened (2015: 130). She goes on to add that it might be possible to try to transform the monoglot reader into a multilingual reader or 'at least a reader of multilingual sensibility' (2015: 131). Although her remarks refer specifically to poetry, I see no reason why they cannot be applied to literary texts in general, including the ones examined here.

Multilingualism is actually a much more common condition that monolingualism, and this is just as true in Italy, where dialects are regularly spoken alongside Italian by almost 50% of the population (De Mauro 2016: 113), as anywhere else. This condition is reflected in the degree to which Italian literature has engaged with linguistic experimentalism (such as in the works of De Filippo and Fo as well as others – an issue discussed in greater detail in section 6.6.2). Therefore, there should be little reason for readers not to be able to deal with it just as easily in the literary world as they do in real life, except for the fact that they are not used to doing so. My translations aim at encouraging the kind of reader transformation that Boase-Beier describes, as a way to highlight the translation process and offer an 'enhanced' reading experience (Boase-Beier 2015: 57-58). The transformation of the reader in the context of changing the status of literary translation has also been mentioned by Petruccioli (2014: 112-113), who, however, considers exclusively reader awareness of editorial practices (becoming aware of how to recognize a book that is a translation, starting from where to find the name of the translator and the original title, being aware that other figures, such as editors, can influence the final product, being aware of the priorities that publisher and editors may have when publishing a new book etc.). Although he does not focus on the process of translation itself or on the transformation of the reader's sensibility, Petruccioli's suggestion is encouraging in that the reader is at least in some form considered a key figure in the development of the status of translation and of translation practices. Although the transformation

Petruccioli suggests is partial, if combined with the type of reader sensibility suggested by Boase-Beier and, as far as the Italian context is concerned, by a transformation of translators' own understanding of their own work (see section 2.6), it could lead to significant changes in how literary translation is perceived, practiced and experienced.

Transforming the reader, the translator and translation practice as described above would be a big leap for the context of translation in Italy and it is reasonable to expect that translation projects of this kind would find little support among publishers who are driven by commercial concerns and are used to the practice of concealing translation (Petruccioli 2014: 29). However, using a multilingual strategy may appeal to educational contexts as interdisciplinarity is a great concern in the current Italian high school curriculum (Dal Passo 2003: 37), one that recently has taken on a linguistic aspect thanks to the increasing popularity of CLIL programmes.

1.5 Chapter outline

Besides this Introduction there are six more chapters to this thesis. Chapter 2 addresses the situation of literary translation in Italy and argues that the lower status of the discipline in Italy, as well as its greater focus on practice and low level of academic engagement, result in the widespread perception, both in professional and academic contexts, of translation as a mechanical operation of linguistic transfer, and little more. This situation was instrumental in convincing me of the need for a strong statement in favour of translation seen as something with deep inherent value, with the potential to contribute to, and improve our understanding of, a variety of other disciplines. The translation context in Italy is, therefore, one of the reasons for choosing a multilingual translation strategy.

Providing a clear picture of the status of translation in Italy has not been easy. Precisely because of its low status as an academic discipline, few academic sources exist, and even fewer that comment on the current state of things, rather than providing histories of translation. Ilide Carmignani's 2008 book *Gli autori invisibili*, a collection of interviews with some of the most well-known translators into Italian

(many of whom are also editors or teachers of translation), proved a useful source.[4] It provides a good overview of what the people who are directly involved in the field of literary translation perceive the crucial discussion points about translation to be, and of what they think about the state of the discipline, both from the professional and academic perspective. Sadly, the title itself ('The Invisible Authors') can be considered emblematic of the situation in Italy: translators proudly claim for themselves the label of invisibility.

Over the last few years, through the work of associations such as CEATL and the Italian Union of translators Strade, translation has gained some visibility, though usually it is limited to the social and professional side of things rather than being reflected in textual strategies. However, a number of books written by translators on their work as translators, or on translation more generally, have been published over the last few decade (Carmignani 2008, Basso 2010, Cavagnoli 2012, Petruccioli 2014, Bocci 2016). These are non-academic texts, suitable for readers interested in translation but also for the general reader. In particular, Petruccioli's book which, unlike the other three, deals with the translation industry as a whole, rather than being an account of his own work as a translator, was very helpful in pinpointing specific attitudes and assumptions about translation in Italy. Translator blogs and interviews, as well as the programmes of translation seminars and events, and training courses reading lists, provided further material for delineating the situation in Italy.

Due to the lack of strictly academic writing about translation in Italy, another important element of my research was the emerging, but distinctly academic, field of Italian postcolonial theory, which provided, at least as far as possible causes are concerned, an important academic backing to my argument that literary translation is a much less theoretical and academic discipline in Italy than it is in the U.K. Particularly valuable from this point of view was the work of Mellino (2007) who deliberately sets out to identify the reasons for the late development of postcolonial studies in Italy.

Chapter 3 focuses more specifically on certain aspects of literary translation that are not often taken into consideration, even by translators themselves, and

[4] Any extracts from this or other Italian sources throughout the thesis are in my translation, unless otherwise specified.

particularly not in Italy. These aspects relate to the interaction between translation and other disciplines, not just those linked to literature and linguistics, but other less obvious ones too. I believe that an approach to the study of translation which takes into consideration these interactions would offer a more comprehensive and enriching perspective on this discipline. This section is particularly interested in the way translation can contribute to disciplines such as pedagogy, philosophy, literary criticism, psychology and politics. Particularly useful for this section was the work of Boase-Beier, Fawcett and Wilson (2014), who deal specifically with how literary translation can speak to and learn from other disciplines, the work of Cook-Sather (2006) on the link between education and translation, and Rundle's work on the fascist regime's manipulation of translations.

Chapter 4 looks specifically at the playwright Timberlake Wertenbaker, at her work in general and in particular at the two plays this thesis is concerned with. Drawing on the analysis of Roth and Freeman (2008), I explain why I consider these two plays a form of translation and what I believe their content says about translation. Particularly useful for this section have been Roth and Freeman (2008) and Bush (2013), the only full-length publications so far to deal exclusively with Wertenbaker's work. Bush's work proved particularly insightful thanks to its engagement with unpublished and archival resources.

Chapter 5 presents my translations of Wertenbaker's *The Love of the Nightingale* and *Dianeira*, entitled *Aedón* and *La moglie dell'eroe* respectively.

Chapter 6 gives a detailed account of the translation strategy adopted, presenting the reasons for the choice of a multilingual translation strategy, the ways in which it has been achieved and the effects of its use on the target text, on the general reader and on the reader with a specific interest in translation. It also suggests a number of ways in which these texts are particularly apt for use in the Italian education system for purposes ranging from foreign language acquisition to the study of Greek language and literature, philosophy and ethics, history, politics and gender studies.

In the concluding section I consider the contribution this work makes to translation studies, to the study of Wertenbaker's work, and to pedagogical practices

in Italy. I also take into consideration further applications of this translation strategy on other texts and literary genres and possible collaborations with EFL and CLIL classrooms to pinpoint more precisely the pedagogical applications of this strategy in the Italian educational system.

Chapter 2

Specificities of the Italian Literary Translation Context

2.1 Introduction

As detailed in the introductory chapter, this study proposes a translation into Italian of two plays written in English by Timberlake Wertenbaker. To put into perspective and understand the translation strategies adopted, it is necessary to take a close look at the situation of literary translation in Italy. When studying translation in any context, it is often the subject matter itself that reminds us of the differences that exist between languages and cultures, of the traps we may fall into when confronted with one or another foreign text, with a specific genre or a specific language and culture. What is not necessarily as obvious when discussing and studying translation more generally in any English-speaking institution, using textbooks mostly written in English by people working in the Anglophone academic context, is that what is true for literary translation as an academic subject and profession in the English-speaking world is not necessarily true everywhere, not even in the rest of the Western world. I want to argue that even within Europe there are major differences in the status, development, teaching and practice of literary translation and that these differences have to be taken into account when discussing translation into or from any language. My aim in this chapter is, therefore, to highlight the situation in Italy in order to provide the context for my specific translation choices (discussed in detail in Chapter 6).

Literary translation in Italy has a particularly low status: it has hardly any academic standing and very little professional standing – so much so, in fact, that Bruno Osimo has declared that Italy 'lacks the cultural category of translation' (Informalingua 2016) and, even among those who work in this sector, many think about translation as little more than a hobby, a 'non-job' (Petruccioli 2014: 51). Such attitudes to translation have a significant influence on the professional and social condition of the translator, on the way consumers of translations and translators themselves speak and think about translation, on the content of translation events and

seminars, on the lack of debate around theoretical issues, on the paucity of academic journals on translation, on effective translator training and on conceptual exchange with the translation realities of other countries. All these issues will be examined in detail in the different sections of this chapter.

Many of the social factors relating to the translator's job are under the spotlight in the wake of the resonance and success of Lawrence Venuti's 1995 book *The Translator's Invisibility*. Some of the considerations in this chapter stem from the influence and reception of Venuti's work in Italy, and consequent engagement in favour of the translator's visibility. In his book, Venuti put forward the idea that translators are invisible. He suggested that they are invisible in two ways. Firstly, they are invisible as far as their social and professional status is concerned, and here Venuti highlights the lack of recognition for their work and unfavourable contractual conditions. Secondly, they are also textually invisible, i.e. in the final product, the translated book, the work of the translator is not evident but 'hidden', invisible to the consumer. This factor is ascribed to the widespread practice of 'fluent' translations (Venuti 2008: 1) which create a target text which reads as a source text, thus hiding to the reader the presence of a translator and of the process of translation. Although not everyone has agreed with every aspect of Venuti's work (for example, Pym 1996), many scholars recognise that he did indeed point the finger at the crucial issue of the marginalization of the translator (Boase-Beier 2015: 52), and the extent to which academics and translators have identified with the idea of the invisibility of the translator's role is evident in the sheer number of works which, from their very title, engage with issues of translator visibility or invisibility.[5] In the Italian context, however, commentary and discussion of Venuti's work has been particularly focused on the social aspect of invisibility, while textual invisibility is often seen as a desirable thing (Carmignani 2008: 15, Testa 2008: 163). The situation, therefore, is one in which translators themselves are unaware of the value and potentialities of the activity they are involved in, to such an extent that they themselves are the main cause of their own lack of professional status (Venuti 2013: 248).

[5] See for example Carmignani 2008, Wilson 2009 or Lathey 2010.

This study adopts the view that today, over twenty years after the publication of Venuti's book, translation in Italy lies in a state of greater invisibility than in the Anglophone world. This is not to say that all the problems pointed out by Venuti have been overcome in the Anglophone context but that, as the rest of the chapter aims to prove, such issues are present to a much greater extent in Italy. This is ascribed to the fact that the Italian translation context is a particularly practice-driven one, in which what Lawrence Venuti calls the instrumental model of translation (2011: 234), is the predominant one.[6] As Venuti intends it, the instrumental model of translation is the one according to which a translation is merely considered as the reproduction of 'an invariant that is contained or caused by the source text' (Venuti 2011: 234). This is the same model which is often associated with transfer (Martín de León 2010: 82-90) or substitution metaphors (Scott 2012: 14).

The idea that practice dominates over theory is in direct opposition to what was suggested by Bassnett and Bush in their 2006 book *The Translator as Writer*. In fact, in that publication they lamented that all contributors to the volume worked in a context that prioritized theory over practice (Bassnett and Bush 2006: 2). The vast majority of those contributors, however, worked for British, American or Australian institutions at the time the book was published, and their experience thus offers an incomplete and Anglo-centric picture, something which the editors of the volume fail to remark upon.

In the Italian context, the lack of academic courses in literary translation (Mioni in RAI 2015), perhaps a direct consequence of the perceived lack of value of translation theory (Bernascone 2008: 127, Mazzarelli 2012c), and the direction taken by the initiatives of non-academic institutions, such as AITI (the Italian association of translators and interpreters), CEATL (the European Council of Literary Translators' Associations) and Strade (the Italian translators' union), tend towards the exclusion of theoretical debate in favour of issues related to the social and professional status of the translator. In fact, while the influence and reception of Venuti's work has sparked engagement in favour of the translator's visibility, such engagement has, as sections

[6] The term 'instrumental' is also used in relation to translation by Nord (1997: 47-50), and later by Boase-Beier (2011: 26), in opposition to 'documentary' translation to identify a difference of function.

2.2 and 2.6 will show, been only partial and deeply flawed. Indeed, the associations mentioned above have been highly active in fighting the social and professional invisibility of the translator, but they have so far neglected the equally controversial issue of the invisibility of the translator within the translated text, perhaps precisely because to do so would be to challenge the 'instrumental model' of translation that is dominant in Italy and would require engaging with issues that are seen as unrelated to current practice and, consequently, irrelevant.

The suggestion here is not that initiatives in favour of social visibility are pointless but that social and textual invisibility are connected (Morini 2007: 29; Chesterman 2000: 169) and thus need to be fought together. Theoretical debate does have an effect on translators' perception of their own worth and of the value of what they do and translators themselves – through the education of the future generation of translators and readers, through the translation strategies they choose to adopt, through what they write in translation preface, through what they say to publishers or to journalists and readers via interviews – do have the power to influence audiences and the wider community. Translators must realise that by being invisible within the target text they are contributing to perpetuating their own cultural invisibility (Venuti 2008: 7). In fact, if we consider translators as no more than copyists performing menial transcription work, why should we accept their demands for higher fees than those that are normally paid for purely mechanical tasks? (Morini 2007:29)

Of the many organizations and individual translators who regularly advocate greater social visibility for the translator, few are ready to carry out an in-depth analysis of current translation practices and of their own work to identify aspects of their own choices and overall attitude towards translation which might be having an effect on the social and cultural status of translators. The failure to recognise the fact that social and professional invisibility and textual invisibility are inextricably linked, and that the one cannot be overcome as long as the other is encouraged, is one of the main causes of the perpetuation of the translator's invisibility in Italy. For translators to become socially visible, they must become textually visible too – or at least be ready to accept that there might be instances in which textual visibility can be taken into consideration, and even applied, without necessarily creating a worthless translation.

The prevailing attitude however, is to advocate textual invisibility as desirable and to link the translatorly activity to ideas of servility, imitation and falsehood. Martina Testa, well-known editor and translator from the English for Minimum Fax (Carmignani 2008: 179), explicitly says that her aim as translator is to disappear entirely (Testa 2008: 163), translator Paolo Nori compares translators to swindlers (2008: 64) and, from the very title of his book, *Falsi d'autore*, writer and translator Daniele Petruccioli links the idea of the translator's work to falsehood (2014). If textual visibility is still unacceptable in editorial practice because of publishers' fear of alienating the reader, and therefore un-applicable for translators, this should not mean that it cannot be discussed with other translators or students, or carried out in 'safe' and experimental contexts such as training assignments. But none of this can happen if translators do not see themselves as a professional category which does more than simply copy and transfer content from one language to another.

Further issues which have an impact not only on the lack of social and professional status of translators and translation, but also on the slow development of translation studies in general, setting the Italian context of translation further apart from the British one, include a stale and conservative academic system which is not flexible enough to allow for the development of a new discipline (Mellino 2007: 467 , Duranti 2008: 90), a lack of interest in the literary translation contexts of other countries and the late development of postcolonial studies. All these issues will be examined in the paragraphs that follow in order to present the context in which my translation has been produced.

2.2 A non-job: the question of obscurity

Since the publication of Lawrence Venuti's *The Translator's Invisibility* in the mid 90s, invisibility has become a great concern not only for individual practitioners and scholars of translation but also for translation associations and cultural bodies. The issue has sparked action and controversy in Italy as in the rest of the world, as the reaction of translators and of translation associations – some of whose initiatives are described more in detail later in this section – confirm. However, a close look at the Italian situation reveals that the influence of Venuti's work has been confined, in that

country, almost exclusively to non-textual invisibility, i.e. to the financial, contractual and social aspects of the translator's invisibility. The low professional status of the translator is felt and noted by Petruccioli (a translator himself) who ironically defines the job of the translator as a non-job and plays on images of frailty and obscurity (even conjuring up the image of a panda) to give an accurate idea of the real status of the translator's profession (2014: 51). He adds further details to this miserable picture by suggesting that the idea that any young language enthusiast can perform the translator's job effectively is widespread even among specialists of the publishing sector (Petruccioli 2014: 10). Further proof of the extremely low professional status of the translator's work is the fact that, contrary to what happens in other countries, standard translation contracts in Italy include a lump sum (among the lowest fees in Europe) for the work carried out but no royalties (Mazzarelli 2012).

A review of the action taken so far by a number of European and Italian translators' associations and cultural bodies confirms the tendency to focus on the promotion of the social and contractual visibility of the translator, ignoring aspects related to textual visibility. The European Council for Literary Translators' Associations (CEATL), which actively participates in book fairs and translation events across Italy, has collected and published data about the financial situation of translators in Europe, organized a competition for the creation of videos promoting the visibility of translators and held a survey on the cultural visibility of translators in Europe.[7] In 2013 translation associations, websites and blogs celebrated the release of the Italian version of the *Petra Recommendations*, a publication which follows on from the 2009 conference *Literary Translation and Culture* and the subsequent 2011 *Petra Congress*. The publication and the conferences it sprang from aim to develop a plan of action to change the situation of literary translators in Europe. Each chapter of the *Recommendations* addresses an issue identified as crucial in the current European translation panorama. One of these chapters is dedicated to the translator's cultural situation and degree of visibility. The Petra Project has subsequently led to Petra-E, a network for translation training which has already put together a Framework of Reference for the Education and Training of Literary Translators (Petra-E Network

[7] See CEATL's website, in particular the page on visibility: http://www.ceatl.eu/current-situation/visibility.

2016). The online translation forum *Biblit* was the first to undertake a structured survey of average translation fees in Italy, attempting to portray at once the lower average rate for translation work in Italy compared to the rest of Europe, the lack of a minimum standard of pay for translation work and the degree of negotiation power perceived by translators according to their age and experience, gender and language combination. In 2012 an Italian Union of Literary Translators, Strade, was founded with the goal of achieving 'il pieno riconoscimento del **valore del traduttore editoriale** [*sic*] sotto il profilo professionale, artistico e retributivo' ('The full recognition of **the value of literary translators** from the professional, artistic and financial point of view').[8]

Translators themselves have often spoken up against their unacceptable social and professional status (Mazzarelli 2012b, Petruccioli 2014, RAI 2015). In an attempt to empower the professional category of translators, Daniele Petruccioli has written a short volume intended to help readers understand the world of translation and the mechanisms which lead to the publication of a translated book (2014). His text is based on the premise that readers need to be informed because all details relating to the fact that a volume may be a translation and to the work of the translator and editing team are deliberately hidden in the final product. In fact, despite the law stating that the name of the translator should be included on the cover or title page (Petruccioli 2014: 23), it is usually relegated to the small print of the colophon, effectively hiding the information from the unaware reader. This is true in the vast majority of cases, with the exception of a couple of minor publishing houses who include the name of the translator on the book cover (Petruccioli 2014: 16).

In the second chapter of his book, entitled 'Perché ce lo nascondono' (Why they hide it from us), Petruccioli tries to uncover the reasons behind this deliberate concealment. He is unable to find one single, clear-cut reason and concludes that this practice is the result of complex cultural, ideological and economic dynamics (Petruccioli 2014: 30). On the one hand, publishers have to reconcile artistic and cultural interests with their financial concerns and, on the other, translators have to keep their boss happy. From the ideological point of view, a romantic conception of authorship, based on the ideas of genius, uniqueness and originality, (Bennet 2004: 59)

[8] See http://www.traduttoristrade.it/obiettivi/

works against the public recognition of figures like translators, editors and proof-readers. In fact, if a work of literature is a masterpiece, a work of genius, can readers really accept that it exists in more than one form, in more than one language, as the result of the work of a variety of people besides the author-genius? Venuti also makes a very similar point about the concept of authorship and the translators' invisibility (2008: 6). Readers and critics, Petruccioli suggests, rest easier if they have a single, clearly identifiable individual to praise or blame, to love or hate (2014: 34-35). Publishers want to make sure that their audience is comfortable, hence a vicious circle ensues. Petruccioli suggests that only readers can change this situation, by becoming more aware. This involves, first of all, becoming aware of which figures work towards the publication of a translation and who is responsible for what, and secondly learning to judge the work of a translator. In order to do so, he presents a list of revealing factors which a reader can look for in an Italian translation – such as culture specific references, forms of translationese such as 'traduttese' e 'tradiano',[9] the use of morphemes,[10] or lack thereof (Petruccioli 2014: 93-113). Once aware of these factors readers can start to develop a personal taste for a specific translation approach or the work of a specific translator and look out for the name and work of some translators over others. And perhaps, eventually, this will lead to the overcoming of the genius-masterpiece idea and the multiplicity that translation offers will be seen as added value rather than a necessary evil.

Although he presents many interesting insights into the world of publishing and the role of translators, and although he attempts to explain and uncover the obscurity in which the work of the translator lies, Petruccioli fails to consider the fact that textual

[9] While with 'tradiano' Petruccioli denotes the awkwardness of a target language that follows source language syntactical structures, with 'traduttese' he means a language in which any stylistic or lexical peculiarities are flattened to match an idea of elegant 'Italian' creating a very predictable and 'scholastic' language (2014: 99 – 103).

[10] Petruccioli is referring to suffixes which are used in Italian to add some nuance to words. The typical example is so called 'accrescitivi' and 'diminutivi' (2014: 106). The first, such as the suffix - one/ona, have a similar function to adjectives like 'big' or 'large'. Thus, 'a big house', could be translated literally with adjective and noun (una casa grande) or with the morpheme 'ona': una casona. 'Diminutivi' such as -ino/ina or -etto/etta, on the other hand, decrease the size of the object in question. Therefore a 'casina' or 'casetta' is 'a small house'. Petruccioli argues that morphemes are a natural feature of the Italian language (used freely and creatively by Italian writers) which, however, is often remarkably absent in translations from languages (such as English) which do not have the same feature. This absence is therefore one of the elements which he states can help the reader to understand if a text has been transalted from another language (2014: 105).

and social invisibility are linked and that translators themselves have some degree of responsibility for the current state of things. Indeed, Mioni and Mazzarelli, mentioned above as having spoken against the social invisibility of translators, are, however, strong advocates of textual invisibility. Most crucially, they are also teachers of translation and therefore have a strong influence on how the new ranks of translators understand their role. We can only assume that Petruccioli's desire to create a conscientious reader is based on the assumption that translators are already conscientious, but as I will explain more in detail section 2.6, the way translators, particularly those who are in a position to influence other translators – at times Petruccioli included – constantly refer to their own work reveals a passive, subservient and often a-critical attitude which contributes to maintaining the low status of translation in Italy.

2.3 Theory and Practice: the question of training

The lack of engagement with the full spectrum of issues relating to literary translation in Italy may be due to several reasons. The *Routledge Encyclopedia of Translation Studies* reports on a delay in the development of translation studies in Italy and suggests that the negative attitude of influential thinkers such as Croce and Gentile towards translation may be at the root of it (Baker and Saldanha 2011: 465), but it also suggests that effective translator training is another issue to take into consideration. The two sections below examine and present obstacles to translation training in Italy within academic and professional institutions.

2.3.1 Academic training and conservativism

Despite the famously low number of translations published in the U.K.[11] – against significantly higher figures in the Italian publishing market[12] – Translation Studies is an older discipline in Britain and the English-speaking world than it is in the Italian one. As a number of Italian practitioners report (Bocci 2016: 174, Mazzarelli 2012a), the generation of older, more experienced translators is one of 'naïve' or 'natural' translators[13], who went through higher education during the early 70s, a time in which there were no formal courses (academic or otherwise) in literary translation, and who therefore learnt to translate through unguided (by formal education or theory) confrontation with the text (Bocci 2016; 174). This, of course, is also true of the British context (Wright 2016: 2) but, in Italy, it is combined with the extraordinarily conservative tendency of the Italian academic system, defined by Mellino (2007: 467) as being 'closed, eternally immobile, traditional (…) with a strongly nepotistic system of recruiting'. In light of this description it is not surprising that, according to an article published in the *Corriere della Sera* in January 2015, just over 0.1% of full professors in Italian universities are under the age of 40 (Stella 2015). The statistic refers to 'professori ordinari', full professors, but even if we consider the figures for professors of any degree (associate professors and researchers), those under 40 are still only 8.8% of the total. If we combine this data with the knowledge that formal courses in translation are only a recent addition to the education system, we can conclude that those who teach translation in academic contexts today are most likely too old to have benefitted from formal education in the subject they now teach. The generation that Mazzarelli and Bocci described as that of self-taught, 'naïve' translators is the only generation that is currently allowed to hold high-standing roles in academia. Those who might have benefited from specific training in literary translation and from greater exchange with the international intellectual community thanks to greater

[11] Translations are usually considered to account for 3% of English language publications (see, for example, CEATL's page on statistcs from http://www.ceatl.eu/current-situation/translation-statistics), however research carried out by *Literature Across Frontiers* reveals that, in 2008, 2.43 % of the total number of U.K. publications were translations, whereas translation accounted for 4.59 % of publications in the areas of poetry, drama and fiction (Donahaye 28: 2012).

[12] 22% according to CEATL's survey 'Comparative Income of Literary Translators in Europe' (Fock et al 2008: 4).

[13] 'traduttori "ingenui" o "naturali"' (Bocci: 2016: 174)

freedom of movement among institutions in the wake of the *Erasmus* programme are, in the majority of cases, too young and unconnected to consistently reach stable positions in a highly conservative academic system.

Although the number of academic courses in translation, including literary translation, is increasing, the academic system does not seem flexible enough to offer a well-rounded preparation for translators (Duranti 2008: 90). The inadequacy of translator training in higher education institutions has also been remarked upon by Bernascone (2008: 127), and it is worth noting that although there are a number of academic courses in translation, few of them focus specifically on translation as opposed to interpreting, and even fewer address *literary* translation specifically. Indeed, of the 12 courses in translation offered by Italian universities listed in the 2014 CEATL *Rapport sur la formation à la traduction littéraire*, a comparative survey on literary translation education practices in Europe (Groupe de Travail 'Formation à la traduction littéraire' 2014), only one is specifically and exclusively devoted to literary translation (the Laurea Magistrale in Traduzione Letteraria e Saggistica from the University of Pisa). Among the other institutions which offer more generic translation courses (occasionally literary translation is explicitly mentioned in the title of the qualification, but always alongside technical or specialist translation), only a few have core modules in literary translation (the Magistrale in Traduzione Specialistica at IULM and the Magistrale in Traduzione from the Civica Scuola Altiero Spinelli). Paola Brusasco, Maria Cristina Caimotto and Aurelia Martelli, teachers in the Foreign Languages and Literature Faculty at the University of Turin, have also commented on the less than ideal conditions for teaching translation in Italian Universities (2011). They point out that, except for institutions that have a School of Translation Studies and Interpreting, translation is normally taught within language modules as part of degrees in Modern Languages and Literature and not separately as a translation module. This highlights the fact that translation is often considered a discipline which has no autonomous status, as is also confirmed by teacher and translator Bruno Osimo (Informalingua 2016). In addition, there are logistic issues which hinder the effective teaching of translation. The Italian system rarely has a strict selection process for student admission (particularly in Humanities faculties) and often students are not obliged to attend classes (as is the case in the institution Brusasco, Caimotto and

Martelli speak about). The first aspect means that class numbers are extremely high (the teachers mention figures of 200 students per class), the second factor means that there is no guarantee of continuity within the course and that the difference in level among students, who already have very different levels of competence due to the lack of a selection process, often increases rather than diminishing throughout the teaching process.

The difficult situation of translator training in Italy is not necessarily an isolated case. The CEATL *Rapport* shows that many European countries have their own issues as far as this discipline is concerned. The section 'Informations et réflexions complémentaires' in the CEATL *Rapport sur la formation à la traduction littéraire* is a precious tool for gaining a general picture of how the different European countries fare. It has to be noted that this section did not ask for specific information. Contributors included whatever information they felt was most relevant to their country. It is therefore impossible to use these remarks for a systematic comparison of European countries. However, it is possible to extract one significant piece of information. While each writer felt the need to highlight a deficient aspect or, at the very least, to suggest some kind of improvement for their own country, the UK section is the only one that paints a picture of complete success and harmony, with a strong academic model and a single organization, the BCLT, which functions as the main point of reference for everything to do with literary translation (Whiteside 2014). Italy might not be the only country that is lagging as far as the teaching of literary translation is concerned, however it joins some of its neighbours in being a significant number of steps behind the United Kingdom. Since this is a study which takes place within the British academic system but refers to the Italian literary translation context, the difference in the development of the discipline in these two countries is an important factor to bear in mind.

On the whole, as far as current debate about translation and translator training is concerned, the Italian environment still has a lot of catching up to do and, consequently, issues that are old and stale in some countries are barely starting to emerge or have yet to appear at all in Italy. As section 2.4 will explain, a strong national literary tradition and linguistic pride may also contribute to isolate the Italian

literary world from its neighbours. Therefore, taking into considerations all the factors described in the last two sections, we can say that translation is currently less visible in Italy than it is in the UK (despite there being more of it on paper). This is not just because Venuti's 'call to action' (2008: 265) has yet to have its full impact but, more simply, because there is less said, written, done and taught about translation altogether. Translation itself may indeed be a crucial contributor in this unbalanced situation, as academics of any nationality are more likely – and simply able – to write in English than they are in Italian, paradoxically raising the issue of the lack of translations of works *on* translation in Italy today. In fact, if, Venuti's *The Translator's Invisibility,* has been translated into Italian and appears frequently on translation courses' reading lists,[14] many other well-known names which normally form the core of literary translation reading lists in the British academic system are not available in Italian translation (from Gutt to Toury, from Tymoczko to Boase-Beier just to mention a few). In addition, Italian translation journals which might offer translation of extracts of foreign works or indirect access to some of the ideas contained in such works are very few. Dealing specifically with literary translation are the well-established *Testo a fronte*, created in 1989 and published by Marcos y Marcos, and the more recent addition *Tradurre: pratiche, teorie, strumenti*, an online journal set-up in 2011 by some of the translation staff at the Agenzia Formativa Tuttoeuropa in Turin. *Intralinea*, run by the Department of Interpreting and Translation of the University of Bologna deals with translation in general, not specifically literary. In 2011, *Between*, which deals with comparative literature rather than translation specifically, was set up at the University of Cagliari and in 2014 staff at the University of Trento created *Ticontre* with the three Ts in the title referring to theory, text and translation.

2.3.2 Private training and prescriptiveness

The disproportion in the percentage of translated texts in Britain and Italy which has already been mentioned (between 2.5 % and 4.5 % in Britain vs 22% in Italy) is perhaps another reason why the world of translation in Italy seems to show a

[14] For more details on this see section 2.6.

greater focus on the professional aspects of translation, rather neglecting theoretical issues. The few universities which offer courses in various branches of translation (literary as well as technical translation, subtitling or interpreting) are less active in organizing conferences, events and open lectures on the subject than British institutions and the inadequacy of the academic system in providing an effective and up-to-date preparation in translation has already been mentioned above as has the general tendency to conservatism of the Italian academic world. Together, all these elements create a situation which hinders the full development of this still relatively young discipline within Italian academia.

The situation is not necessarily better outside of the academic world. In fact, despite a vast number of long-term courses, seminars and workshops in literary translation being offered by private bodies (typically private educational institutions, literary agencies and publishing houses),[15] which are free from the constraints that plague the academic context, these non-academic bodies have their own issues to take into consideration. Private educational institutions that organize courses in literary translation, in fact, must necessarily take a practical angle to differentiate themselves from generally much cheaper academic courses (with the exception of the Tuttoeuropa specialization course, which benefits from European funding and is available at no cost to the 15 students per language per year who pass the selection process). As active businesses in the publishing industry, literary agencies and publishing houses also naturally tend to favour practical aspects over theoretical ones. This is due partly to the reason described above, but also because of their own interest in creating a network of professionals who are familiar with the business' way of working, as well as a potential pool of talented collaborators. Consequently, the only alternative to the less than adequate academic courses are practical ones which are limited to offering translation do's and don'ts, legal and financial advice and accounts by well-established translators of their own professional journey. Although a great part of this content may be of significant value, it does not encourage translators and

[15] Private educational institutions offering courses in literary translation include the Agenzia Formativa Tuttoeuropa in Turin or IULM in Milan, literary agencies which have the same kind of offering are Herzog and Oblique and examples of publishers are Leconte and Voland.

students of translation to think about, and be aware of, the full implications of the activity they have chosen and its significance.

All these elements combined suggest that the academic system is inadequate to adapt to as new a discipline as literary translation and provide its students with high-quality and up-to-date all-round preparation, and that private bodies, which might have the flexibility and funds to create a more varied and self-rejuvenating debate, do not necessarily have a strong enough interest in doing so and tend to favour practice and prescriptiveness, with critical debate suffering as a consequence. A case in point is Franca Cavagnoli's 2012 book *La voce del testo – l'arte e il mestiere del tradurre*. Cavagnoli is a writer and translator as well as a professor of translation at the University of Milan, and since its publication, *La Voce del testo* has become an extremely popular text which, as well as being very accessible to the general public, has been adopted by many Universities and private institutions as suggested reading for aspiring translators. Translation modules at the University of Pisa,[16] of Rome 3,[17] at the Agenzia Formativa Tuttoeuropa of Turin,[18] and *Books in Italy* (Marchi and Carmignani 2014), the website dedicated to the promotion of the Italian publishing industry, language and culture, all recommend Cavagnoli's book. Although Cavagnoli sets out, from the very start, to be critical rather than prescriptive, informing us that it is not her intention to dispense norms to be followed,[19] such an objective is very rapidly contradicted by consistent use of extremely prescriptive vocabulary including expressions like 'bisogna' (one must), 'è necessario' (it is necessary), 'è opportuno' (it is desirable).The prescriptive nature of the text has already been remarked upon, to some extent, by Bibbò (2012: 2). As a result, Cavagnoli's popular text, is a collection of do's and don'ts, which, although supported by a variety of examples, create an 'instruction manual'[20] for a specific kind of translation rather than promoting a critical approach to translation as a whole.

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[16] See http://polo4.elearning.unipi.it/extra/index.php?c=H15_5791

[17] See http://host.uniroma3.it/docenti/antonucci/regole_tesi.html

[18] Personal correspondence with Professor Giulia Baselica dated 16th January 2014

[19] She says 'i criteri non vogliono essere affatto normativi o prescrittivi', (these criteria are not intended to be normative or prescriptive', Cavagnoli 2012:10).

[20] For example, when discussing Maggie Shayne's novel *Twilight Illusion* she writes that it is appropriate, it is desirable ('è opportuno'), to translate it in a specific way (2012: 20-33), namely in a way that focuses on action and erases any elements that slow it down, such as long sentences, refined vocabulary and

Even the more text-based public workshops, seminars and other educational events about translation that take place in Italy each year fail to look at translation as little more than one of the possible career outcomes for humanities graduates today. Reflection on what translation actually is, on its value as a tool for cultural exchange or as a creative activity is supplanted by prescriptive lectures on how to do translation in today's market. A brief look at the programme of translation events across the country (a good selection of which is collected on the website of AITI[21] - the Italian Association of Translators and Interpreters) confirms this. Of all the training events dealing with translation rather than interpreting sponsored by AITI in 2016, the vast majority focuses on practical strategies for translating a specific genre (advertising, fantasy literature, medical texts etc.) or a specific author, or occasionally on presenting a published translation, on teaching how to use a specific tool (for example CAT tools or social media) or on presenting connected activities such as editing and proofreading. In 2016 only one event programme mentions translation theory as having any space within one half of the seminar (Professor Nasi's seminar on 'extreme translations')[22] and one other specifically addresses the idea of creativity in translation (the conference *Creativity in Translation/Interpretation and Interpreter/Translator Training* organized by the Università Suor Orsola Benincasa in Naples).[23] Looking further back in the events archive, a similar situation can be observed for previous years. In 2015, there is no mention of creativity in relation to literary translation and Nasi's seminar, still on 'extreme translations', this time does not mention theory at all.[24] For 2014 no event explicitly mentions translation theory or creativity as linked to translation in a context that is not related to children's literature or copywriting.

Examining past programmes of the AutoreInvisibile Literary Translation seminars at the Turin Book Fair a very similar picture emerges. Even the title given to the series of events on translation, AutoreInvisibile ('InvisibleAuthor') seems a

repetition ('**bisogna** lavorare sull'azione e eliminare sistematicamente tutto ciò che la rallenta: frasi troppo lunghe, parole troppo ricercate, fenomeni di ridondanza' my emphasis).

[21] For a list of the events see http://www.aiti.org/news-formazione-eventi

[22] The event programme is available at http://pvda.aiti.org/news-formazione-eventi/corsi-eventi/torino-28-maggio2016-vincoli-svincoli-e-liberta-vigilate-sulla

[23] The event programme is available at http://www.aiti.org/news-formazione-eventi/corsi-eventi/evento-patrocinato-da-aiti-napoli-5-e-6-maggio-2016-creativity

[24] The event programme is available at http://friulivg.aiti.org/news-formazione-eventi/corsi-eventi/udine-18-aprile-2015-traduzioni-estreme-e-traduzioni-per)

testament to the reductive perception of the activity it is meant to celebrate. Whereas some years ago such a title might have been provocative, forcing people to engage with a controversial issue and acknowledge a presence they were normally free to ignore while at the same time acknowledging the status of the translator as 'author', now that the translator's invisibility is a familiar concept, it simply seems to reinforce a widespread conception and seal the doom of translators as invisible and unacknowledged professionals. In addition, over the last three years, this sector of the Fair has failed to promote a broader debate around the act of translation, although opportunities were not lacking. The account Stefano Bordiglioni provided at the 2013 Fair of his experience translating Rodari's rhymes into song and introducing them into the primary and secondary school classroom is a case in point. Some children were present during Bordiglioni's presentation, creating the perfect scenario for Bordiglioni to show his audience how children reacted to his activities and their willingness (indeed eagerness) to become rhyme or song writers and create new words for the music or new versions of Rodari's stories. The event was not part of the AutoreInvisibile series, presumably because it did not deal explicitly with interlingual translation, however it would have provided a perfect opportunity for translators to reflect on alternative functions of translation and on how it may be used as an educational tool to foster literacy and creativity. The organisers of the AutoreInvisibile seminars have shown a lack of willingness to create a modern and eclectic event, presenting the same speakers and similar topics again and again. Popular seminar formats are: a discussion between source text writer and translator (this format is called 'Lo scrittore e il suo doppio', the writer and his double), discussion between translator and editor or discussion of the difficulties of translating specific genres (see Salone Internazionale del Libro 2016 and 2017). The theoretical, creative and critical aspects of translation find little space within this event. These are problems that are not absent from the Anglophone context. Venuti, in fact, has commented extensively on the negative effect of the lack of theoretical engagement and excess of prescriptiveness on translator's understanding of their own and their colleagues' work (2013: 242-243). However, if we look at the programme of Anglophone events comparable to the Italian one previously mentioned, it appears that the issue is present to a different degree in the two countries.

If we compare the events offered by the Translation Centre at the London Book Fair to the ones on offer at the Turin Book Fair a significant difference does emerge.

Though many events are similar, the London event shows a greater willingness to include a wider range of topics, including those linked to academic and theoretical issues. The 2016 edition, for example, featured a seminar on Translation as Research, in which translation is discussed as a form of creative writing, critical reading and valuable academic contribution and one on Translator as Activism *[sic]*, in which the wider social and political impact of translation is discussed (Literary Translation Centre 2016 and 2016a).

Whereas practical tips on how to be a successful translator are, of course, useful, it seems very surprising and worrying that aspiring translators should be sent into the publishing world with all the practical tools to carry out the profession in the generally accepted way and none of that 'theoretical self-consciousness that might allow translators to criticise and improve their own work' (Venuti 2013: 235). What is more surprising is that articles and other texts of various kinds highlighting the value of translation are written and enthusiastically shared on websites and social media by many translation associations and forums, but the ideas they put forward are rarely seen as worthy of discussion at organised events.[25] In short, the value that an awareness of different theories has – regardless of whether one agrees with the view expressed in such theories or not – for the constant development of new and different ways of thinking about translation (see Boase-Beier 2007: 48) is even less appreciated in Italy than it is in the Anglophone world. This is not to say that experimentation and creativity cannot occur without engagement with translation theory but simply that, at the moment, they are rarely conceptualised in the Italian context. Such conceptualisation would be desirable since as Wright puts it, when informed by

[25] A case in point is the article by Luciano Canfora which appeared in the *Corriere della Sera* in October 2013 and immediately bounced off the Facebook and Twitter feed of translation forums and associations. The article's title compared the act of translating with the act of [critical] thinking and defined translations as the motor of civil progress (Canfora 2013). A similar case is that of Simone Giusti's 2015 article *Le potenzialità della traduzione a scuola* which states and documents the need for a greater visibility of translation in order to promote multiculturalism in schools, but which failed to create a response within the translation community (Giusti 2015).

theory, practice 'can become less intuitive and more considered, less in thrall to convention and more open to innovation' (2016: 2).

Despite openly fighting for the visibility of translation, translation practitioners (who in most cases run translation events of the type mentioned above)[26] seem unable to take in the full dimension of the translation world today, shining the spotlight on prescriptive aspects of current translation practice and confining the deeper exploration of the nature of translation itself to the shadows. By refusing to look towards less conventional aspects of the translation world, by refusing to engage with work carried out either in a more academic environment or within the framework of a completely different discipline, those in charge of organising the sort of event which should promote the visibility and development of translation are, paradoxically, hindering it.

2.4 Pride and Prejudice: the question of insularity

A further aspect to take into consideration when forming a general picture of literary translation in Italy is the extent to which the Italian world of literary translation engages in dialogue with other realities, comparing not only professional and contractual conditions, but also ideas of what translation is and how it is carried out. Unfortunately, the condition of translation in Italy is quite insular. Foreign speakers on translation rarely take part in the most popular seminars and events about translation. In recent programmes of the AutoreInvisibil*e*, the series of literary translation seminars and events at the Turin Book Fair, and of the Giornate della Traduzione Letteraria in Urbino, foreign participants are almost completely absent, and the few who are present usually participate either as authors of foreign texts who, alongside their translator into Italian, comment on the source text or on their relationship with their translator, or as collaborators of international organisations (such as CEATL) presenting specific projects and initiatives (competitions, training programmes, translation residences). Translators into other languages, or translation theorists who would be

[26] Both the translation section of the Turin Book Fair (l'AutoreInvisibile) and the Giornate della Traduzione Letteraria of Urbino, for instance, are organized by Spanish >Italian translator Ilide Carmignani.

able to offer alternative points of view on the theory and practice of translation in general, rarely figure in the programmes of the most popular translation events. The main reasons behind this failure to engage with what might be going on beyond the national boundaries are two-fold:

1) Translation theory, which can influence areas of study that are not specific to a single language, is vastly undervalued and underdeveloped in Italy. Often, it is translators themselves who are unable to see how even a practitioner has a professional duty to be aware of all aspects of their chosen field. Paola Mazzarelli, who is a translator and teacher of translation within a non-academic context , has given proof of this inability by suggesting that translating as a job has no connection to theory ('The job [of translating] is something else altogether and it has nothing to do with theory', Mazzarelli 2012c). This is a view shared by many of her teacher and translator colleagues, including Rossella Bernascone, who considers theory either too abstract or too prescriptive to be of any use to practitioners (2008: 127). In a context in which practice is considered the most useful tool for translators, it is only natural that translators into the national language will be seen as individuals who are able to offer the most valuable contribution for aspiring Italian translators at translation events. Consequently, those most likely to gain an invitation to speak at seminars and talks on translation in Italy are translators into Italian, most of whom are found within the national boundaries and might have little awareness of discussion topics on translation beyond those boundaries. This is not to say that there are no brilliant Italian researchers in translation, however it is significant that a vast number of them work and publish in English for an Anglophone audience. Eugenia Loffredo, Manuela Perteghella and Stefania Taviano are just a few examples.
2) There exists a very strong form of national pride when it comes to the Italian language and literature. This is not necessarily a feature which is exclusive to the Italian context, but it can definitely be considered one that marks a difference from Anglophone contexts. The Italian language is protected by an Academy, the 'Accademia della Crusca' and the idea that the language and

> literature of Italy are a national treasure has deep roots. Many types of publications, from newspapers to magazine and books, address the beauty, uniqueness and value of the Italian language and one of the main national newspapers, *Repubblica*, is now offering in collaboration with the 'Accademia della crusca" a series of publications on the 'formidable' Italian language.[27]

The lack of development and appreciation of a theoretical framework for the work of the translator has already been analysed in section 2.3, consequently in this section I will focus on point 2) above. As far as literary and linguistic pride goes, while the idea of safeguarding a language and its literary production is commendable, it can be taken too far and turn into a refusal to engage with foreign neighbours or to acknowledge the fact that other linguistic and literary realities might have something to contribute to the Italian one. Indeed, in some cases Italian translators, intellectuals and critics, do appear to become blinded by pride in their language and, in some instances, voice the dangerous idea that Italy has nothing to learn from anyone as far as writing, translating and critiquing literature goes. Emblematic are the following lines by Petruccioli (2014: 60-61):

> Well, if there is one thing that in this wretched and miserable peninsula we are not just good at, but the very best at, it is the effective use our own language. It is something we invented, something others have been copying from us for nearly a thousand years. And about 500 years ago, we were so universally emulated that half the vocabulary of Europe was contaminated by italianisms. Microchips and computers didn't do it, and neither did wine bottles. It happened through metre and use of adjectives; through the rhythm of syntax and lexical euphony. In other words, through the harmonics of spoken language, the music of telling stories.
>
> Our translators are the best, if not in the whole world, at least in the West. If the British – in the few titles that they translate – cut and adapt everything they can't quite understand (…); and the French embellish freely and then swear that their translations are the most beautiful (…); if the

[27] See http://temi.repubblica.it/iniziative-biblioteca/2016/10/20/litaliano/?refresh_ce

> Germans re-write everything from scratch because they believe they are the only ones who fully understand; if, basically, others try to find themselves, we Italians – with the mimetic spirit that sets us apart, with the light-hearted histrionics that we put into every sentence, with our ability to love our own language, not for how it is but for how it promises to be, and for its ability to change and adapt – we Italians are better than anyone else at conveying the scent of difference through the warm and ancient material at our disposal. Nobody better than Italian translators can handle their linguistic tools to cradle, scare, fascinate and invent, as well as to disown, desecrate, deconstruct, and then soothe with a pinch of the good old operatic arias.

Petruccioli, who in the rest of his book appears able to consider different factors within each issue he examines, here provides no alternative point of view, no proof for what he claims, no comparison with the other languages and literatures – and this is no small oversight, considering he is claiming outright that Italians are the best at something which is very difficult to judge. However, he is in not the only one among translators or intellectuals to be subject to this blind form of pride. Similar sentiments for the language and literary tradition of Italy can be traced in the words of many translators who see themselves as defenders of a true and pure Italian (Vigliani 2016, Mazzarelli 2012d) ostensibly against forms of lexical impoverishment and translationese, but in practice against any form of unconventional or experimental language. Mazzarelli, for instance, is against changes that take away, rather than add value (2012d). But who decides, and on the basis of what criteria, what kind of changes add value, or indeed what value is? These are questions that neither Petruccioli nor Mazzarelli ask. And although 'fluent' translation practices do not automatically exclude aspects of creativity – as is the case of Maurizia Balmelli's translation of Cormac McCathy's *Suttre* (see Mazzarelli 2011)[28] – this does not automatically mean that translators are aware of the creative aspect of the work they carry out and that they

[28] See the discussion between the two translators initiated by the word 'updrafts' in McCarthy's text. It is worth noting that despite admiration being expressed for Balmelli's work, 'creativity' is never mentioned in relation to it, the focus being on the dogged, meticulous, exhausting and time-consuming nature of the work.

have the ‘conceptual resources’ that are necessarily to critically discuss translations and ideas about translation (Venuti 2013: 243).

If translating means defending an idea of ‘pure’ Italian, then it makes sense that translators would not think of turning their gaze abroad to learn about their chosen activity. This blind pride may well have given rise to the prejudicial idea that, when it comes to languages and literature, Italy has little to learn from its neighbours but rather should be taken as a model of excellence. This pride, as well as the disturbing idea expressed by Petruccioli regarding the superiority of Italian translators, and the consequent refusal to engage critically with the translation debate beyond national boundaries, must be at least in part accountable for the slow development of this discipline in Italy.

2.5 Culture and politics: historical embargo and censorship

Another reason for the lack of engagement with specific aspects of translation, in particular its ethical and political dimension, which is at the root of Venuti’s discussion of textual invisibility, may well be found in the still emerging nature of postcolonial studies in Italy (Lombardi-Diop and Romeo 2012). Although the postcolonial debate in this country is not completely absent (see, among others, Mellino 2005 and Pompeo 2009, who have written, in Italian, about different aspects of postcolonial culture), it has not yet been systematically developed (Mellino 2007: 462, Ponzanesi 2014). Mellino (2007) identifies multiple causes of this situation, first and foremost the myth of Italian colonialism as atypical and less brutal, an idea willingly encouraged by the post-war government in an attempt to identify colonial expansion with the fascist regime, thus preserving the image of an essentially peaceful and meek country whose focus was to help and improve the life of people in the colonies (Macchi 2011: 9; 10).

Macchi highlights further details of the complex political dynamics that characterized post-war Italy, including the need to avoid weakening the Italian government in order to present a united front against Communism during the Cold War and the fact that the loss of its colonies was, for Italy, the result of the defeat in

the Second World War and not the consequence of wars of liberation and a process of decolonisation. These factors resulted in active censorship, throughout the whole of the 20th century, of the atrocities committed by Italian troops in the colonies. As a consequence, Italy's colonial past has been almost removed from collective memory and engagement with, and public debate about, the misdeeds of Italian colonialism is lacking. Mellino speaks about 'colonial amnesia' (2012: 91) and quotes Labanca who suggests that 'There is an embargo in public opinion and, more generally, in the press and the media, against free and critical historical research on Italian colonialism. This critical historical research has been accused of denigrating the activities of "italiani brava gente."' (quoted in Mellino 2012: 92).[29] Labanca provides the examples of the 1989 BBC documentary *Fascist Legacy* and the 1979 American film *The Lion of the Desert* as cases in point (quoted in Mellino 2012: 92). In fact, despite broadcasting rights for the former having been initially acquired by RAI, the national broadcasting company, fragments of the documentary were only shown in 2003, and in an abridged version, by a small private channel as part of a history show (Macchi 2011: 12). As Macchi comments, the presenter and co-creator of the programme, historian Sergio Luzzatto, was then removed from the position after the episode in which parts of the film were broadcast (Macchi 2011: 12). The 1979 film *The Lion of the Desert* has faced the constant censorship of the Italian government and was broadcast by the private broadcasting company Sky only in 2009 on the occasion of Colonel Gaddafi's visit to Italy (Castelnuovo 2009).

Macchi also reports that, as late as 2004, Gianfranco Fini, at the time deputy Prime Minister, minimised the disastrous effects of Italian expansion in Libya and highlighted the beneficial effects of having improved the social, cultural and economic conditions for the people of Libya. In reality, as Macchi is quick to point out, at the end of Italian occupation all statistics relating to mortality rates, education and employment in Libya were catastrophic (Macchi 2011: 8). But Fini's minimising attitude is far from being an isolated case. In her analysis of postcolonial studies in Italy Ponzanesi (2012) echoes Macchi in speaking about outright 'denial' of Italy's colonial past and of 'historical oblivion' (Ponzanesi 2012: 52, Macchi 2011: 9; 12). Mellino's

[29] English translation by Mellino (2012: 92).

work on the reasons for this delay in engaging in postcolonial studies goes further and identifies other significant factors such as the limited influence of post-structuralism and post-modernism on Italian intellectuals (2007: 467), the modest impact, and late translation into Italian, of Said's work (2007: 468) and the particularly conservative and nepotistic nature of the recruiting system in Italian universities (2007: 467). Whatever the causes of this situation may be, if we consider the extent to which postcolonial studies have contributed to research in translation in the Anglophone world (see for example the collected works in Bassnett and Trivedi 2002), we can presume that the late development of this field of study in Italy has resulted in a more limited engagement with the ethical and political aspects of translation and in a less developed appreciation of the implications of adopting foreignizing or domesticating strategies. In this light, presenting a foreignizing translation also serves to highlight an area of debate around translation which so far as deserved limited consideration in the Italian context, as well as to offer an interesting option for the translation of post-colonial literature into and out of Italian.

Another reason for the late development of translations studies in Italy may be found in the fascist regime heritage. As section 3.6 explains in more detail, the regime kept the publishing industry in check, exercising a form of covert manipulation first, and outright censorship later, of translated literature in Italy. Initially elements which contrasted with the regime's ideals were removed or toned down (suicides, abortions, negative depictions of Italians), but soon it became clear that translation into Italian contradicted the nationalistic ideology of the regime and was equated with a form of cultural invasion (Rundle and Sturge 2010: 8). The regime, therefore, tried to stifle the receptiveness of the publishing industry, by manipulating, censoring and limiting translation practices. As a result of such policies publishers were limited in what they could print but, as was in their economic interest, continued to publish making sure translated texts were altered in a way that made them acceptable to the regime. It is possible that such pervasive negative propaganda around translation still has a hold on the current publishing industry and readership. The high level of government manipulation of translated literature may have created a distrust of translation practices and of translators the effects of which might still linger today. It is possible that the choices translators were *forced* to make may have had a negative impact on

the readers' evaluation of their ability, and of the value of their activity, particularly if we bear in mind that, due to the covert and pre-emptive form of censorship carried out, awareness of the constraints imposed on the translators' work may not have been widespread among those not directly involved in the publishing industry.

2.6 Textual visibility: the question of responsibility

Unlike social invisibility, the other side of the issue described by Venuti, textual invisibility (i.e. the invisibility of translators who deliberately hide their presence in the text by creating a fluent translation) is far from being considered an issue of great significance. Indeed, Petruccioli, whose already mentioned *Falsi d'autore* (2014) addresses the issue of social invisibility by providing a rather insightful picture of the 'submerged' publishing world, does not waste even a paragraph on textual invisibility.

Talks and seminars at translation events throughout the country, as well as articles and interviews with Italian practitioners, in fact, show that the invisibility of the translator within the text is a condition which is generally advocated as a desirable feature in a translation. Anna Mioni, translator of over 60 titles into Italian and teacher of translation for several literary translation courses and seminars (RAI 2015), gives voice most clearly to this contradictory way of seeing the role of the literary translator. In a 2015 video interview for the literature web portal of the national television and radio broadcasting company (RAI 2015), she says that translators should remain invisible within the translation, because a translation is good when you cannot tell that it comes from a text written in a different language. She also says, however, that translators' work should be recognised, because without it the foreign writer would not have an Italian voice. The possibility that such recognition might be impossible to achieve so long as we perceive the act of translation as one that has to be concealed, does not appear to occur to her.

Ideas of invisibility, servility and self-annihilation, as well as less than flattering depictions of the translator's artistic and creative abilities, are recurrent in the public words of Italian translators. Renata Colorni affirms that translators should annul themselves and their own ability of expression in order to serve the source text and author (2008: 22) and even suggests that translators are failed writers unable to create

their own imaginary worlds (2008: 23). Petruccioli himself, despite his attempt to spread awareness among readers about the translator's work, consistently refers to translation as something which is complex work but nevertheless still linked to ideas of obscurity, falsehood, transfer and illusion, rather than an authorial and creative activity. Indeed, the idea of falsehood is prominent from the very title of his 2014 book, *Falsi d'autore* (Autorial fakes).

These views on translation are by no means exclusive to the Italian context. Perhaps one of the most famous advocates of textual invisibility in the Anglophone world is Anthea Bell (2004). However, the pervasiveness of ideas of invisibility, servility and obscurity sustained by the majority of Italian translators and rarely counterbalanced by a clear awareness of the critical and creative value of the translatorly activity and by a lively debate, is a fundamental factor in the slow development of translation as a respected profession and academic discipline in its own right. Indeed, even the collaboration between the prestigious writing school Scuola Holden, two well-known translators into Italian and the publisher Bompiani, failed, in the description of its costly literary translation training event, to come up with anything more innovative, interesting or inspiring than the title 'Bella e Fedele' (Beautiful and Faithful).[30] Because most of the teaching staff on literary translation courses are made up of professional translators (Petruccioli, and Mioni among them), not only is this a-critical point of view the only one to which aspiring translators are regularly exposed, but ideas of servility, passivity and self-annihilation take on the connotations of a prescriptive requirement for getting a translation contract and producing 'good' translations.

As already mentioned, the influence of Venuti's work has hardly gone beyond the financial and contractual side of things. Venuti's name is perhaps one of the most well-known among students, professionals, amateur and aspiring translators, and *The Translator's Invisibility*, in particular, has figured on the reading list of many academic or vocational courses in foreign languages and translation, including the University of

[30] The programme of the training event can be viewed at: http://scuolaholden.it/bella-e-fedele/

Milan,[31] the University della Tuscia,[32] the University of Rome Lumsa[33] and the Agenzia Formativa Tuttoeuropa of Turin.[34] Indeed, despite the focus of Venuti's work being primarily on textual visibility as an ethical choice, it is the last chapter of his book, the 'Call to action' focusing on cultural visibility (i.e non-text-related) which has had the greatest resonance in the world of translation, highlighting the unappreciated status of a whole professional category (as opposed as the unappreciated status of the translation process itself). The ethical domestication/foreignization binary, which Venuti describes in the rest of his book, is often considered only as a modern reinvention of the old free/literal opposition. In fact, even the prestigious intellectual figure of Umberto Eco, in his analysis of the foreignization/domestication binary, failed to take into consideration the ethical dimension Venuti ascribes to the opposition and instead related it exclusively to issues of readability and fluency (Eco 2007: 172-181). The significance of suggesting, as Venuti does drawing on Schleiermacher's (1992) and Berman's (2012) earlier considerations, that the translator may carry out 'an ethnocentric reduction of the foreign text to target-language cultural values' or put 'an ethnodeviant pressure on those values to register the linguistic and cultural differences of the foreign text' (Venuti 2008: 15) and the consequence such considerations might have on translators' understanding and performing of their own work, seems so far not to have been fully appreciated. The ethical dimension ascribed by Venuti to textual invisibility is easy to see as abstract and idealistic and difficult to reconcile with the practical demands of the publishing market and has thus had less influence on the general translation scene. Even if the issue were to gain consideration, the particularly wide gap between theory and practice, the causes of which (inadequacy of the academic system, insularity of the Italian translation world, the late development of translation studies) have been described above, would

[31] Suggested reading for this course available at: http://www.studiumanistici.unimi.it/CorsiDiLaurea/2013/C74/pianoStudi/curriculum/C-393/C-393.13.1/index_ITA_HTML.html

[32] Reading list available at: http://offertaformativa.unitus.it/it/didattica/insegnamento.php?id=13028&aa_offf=2016

[33] Venuti figures among the suggested reading for a German language module, available at http://www.lumsa.it/sites/default/files/didattica/scieclinpol/16-17/programmi_LM52_aa16-17.pdf

[34] Personal correspondence with Giulia Baselica, professor of Translation Theory at the Agenzia formative Tuttoeuropa, dated 16th January 2014.

probably result in their rapid dismissal as another theoretical dilemma with no definitive solution and little effect on practice.

My contention is that it is in fact impossible to consider textual and non-textual invisibility separately as each is linked to the other in a vicious circle of cause and effect. A textual strategy which involves translators purposefully hiding their work – and consequently themselves both as individuals and professional entities – must have a consequence for the translators' own perception of their work (and, of course, for other people's perception of the translators' work). In this light, the translator's unappreciated social status, i.e. non text-related invisibility, may be seen as partly self-imposed by the adoption of a fluent and domesticating strategy (i.e. text-related invisibility). By adopting such a strategy translators make themselves invisible within the text, performing an act of 'weird self-annihilation' (Venuti 2008: 7). The target text that is thus created reads as though it had been written in the target language, leaving the reader no reason to assume they are not reading the 'original'. Chesterman has effectively summed up this situation by pointing out that 'Invisible translators, who seek to efface themselves textually, also tend to get effaced socially' (2000: 169).

I do not wish to suggest that there is no value in domesticating translation strategies and that foreignization is always the better choice. Indeed, critics of Venuti have pointed out many situations in which foreignization may be detrimental. As far as translation from minority languages into dominant ones is concerned, for instance, domestication may actually represent the only way in which the foreign culture can survive and a foreignizing strategy may have an exoticising effect, i.e. it might reinforce target culture prejudices and moral complacency against the source culture (Shamma 2014: 78). As for translation *into* minority languages from dominant ones, foreignization may allow elements of the dominant language to seep more and more into the receiving language thus causing minority languages to 'succumb at lexical and syntactical levels so that over time they become mirror-images of the dominant language' (Cronin 1998: 147). I do, however, wish to suggest that the translator's choice of strategy should be a conscious one, not one determined exclusively by a superficial understanding of translation itself, by prescriptive norms or by the demands of the publishing industry. Most of the translators who regularly speak and write about

translations and who are extensively quoted in this thesis, translate from one dominant language into another and therefore concerns such as those raised by Cronin and Shamma are not necessarily relevant. Most of these translators do not question widespread 'fluent' practices and speak of themselves and of their work in term of subordination and servility, thus reinforcing the translator's status of invisibility.

If we consider their failure to question the nature of their professional role and the activity they perform, invisibility is indeed self-imposed. In order to be appreciated and valued by others, translators should learn to appreciate and value themselves and their work, and this cannot happen if they keep talking and thinking about themselves and their work in negative terms rather than engaging in the full spectrum of the debate (both practical and theoretical, local and foreign) regarding the multiple qualities, uses and peculiarities of their particularly rich and complex discipline.

In this context, translation associations, which have already done much to reinforce the translator's legal and social condition, still have a lot to do. Little, in fact, is being done to reinforce translators' appreciation of their role and self-confidence in their ability as writers or their awareness of their cultural contribution or their thorough understanding of the potentialities of the translatorly activity. As pointed out by Venuti 'if translators want to change the cultural marginality of translation, they need to change the ways in which they themselves think about and represent their work' (2013: 248).

So, as well as the need for readers to become conscientious (Petruccioli 2014: 93), it appears that translators themselves still need to become fully conscious of the importance and potentialities of their own job, and of their own responsibility for the way they practise it, speak and think about it. Whereas readers, critics, publishers and associations may play a part in raising the status of translation, the first individuals to hold responsible are translators themselves. Translators, first and foremost the ones that have some amount of visibility derived from being regular speakers or interviewees at translation seminars and literary events, and teachers of translation courses all have a double responsibility. First of all, to be fully aware of the different aspects of their area of expertise, including issues discussed and researched in other countries even if they do not appear to have any immediate influence on Italian

practice, and secondly to try to spread a similarly aware and conscious attitude among people within and without the world of translation. As things stand at the moment, it seems paradoxical that a work as influential as Venuti's, which is present and well-known in the Italian context, should not be fully exploited by educational institutions and seminars and events on translation. Despite the criticism his book has undergone it cannot be denied that 1) its controversial nature has sparked debate, response and action all over the world[35] and would consequently draw any readers into a wider discussion about translation and encourage them to provide their own criticism, 2) it affirms the political and ethical responsibility of the translator, thus conferring greater cultural agency on this professional figure, 3) it is one of the few works of this kind available in Italian translation.

2.7 Way forward

Despite the delay in the development of translation in Italy, particularly as far as certain aspects of the discipline are concerned, the overall picture is not exclusively of gloom. Although creativity and experimentation in translation may rarely be conceptualised, they are not entirely absent from the Italian literary context, as the works of Malerba and Baricco (discussed more in detail in section 6.1), or Maurizia Balmelli's previously mentioned translation of McCarthy's *Suttre* (see section 2.4), show.

Training courses are increasing in numbers as are translation associations, translation journals, and books written by translators on translation. Degree courses in literature now offer modules in postcolonial studies. Voices offering more critical perspectives on the discipline are occasionally emerging: Bruno Osimo has challenged the instrumental model of translation, pointing out the wide range of processes that the word 'translation' spans (2010: 10); Giusti (2015), Benvenuti (2012) and Morini (2007) have engaged with the ethical aspects of the translator's invisibility; Rebonato (2001) has demonstrated how translation can contribute to literary criticism and

[35] Vocabulary related to invisibility has been rapidly taken up in the titles of events and publications (the literary translation section of the Turin Book Fair is called AutoreInvisibile, and the Arc Publications translated poetry series established in 2000 has been named 'Visible Poets')

Ferme (2002) has analysed the cultural and ideological power of translation[36] (these two latter contributions are analysed more in detail in the Chapter 3). These are still minority voices in the Italian context, but greater contact with the work of foreign scholars and translators (perhaps through translation into Italian) could contribute to making these voices less lonely, to enlivening the debate around translation or even just to creating greater awareness of how others think about translation in other parts of the world. Some points of view might be particularly helpful in challenging dominant ideas about translation in Italy. Clive Scott, for example, believes that the insistence on the substitutive aspect of interlingual translation – similar to what Venuti calls the 'instrumental model' of translation which, as we have seen, is typical of the Italian scenario – distracts us from one of the key values of translation, i.e. its potential to promote awareness of the multiplicity of languages and cultures among the readers of translation (2012: 14). In addition, Scott identifies a highly personal dimension in the translatorly activity, a dimension which he names 'psycho-existential' (Scott 2010: 13). This dimension sees a translation as 'part of the spiritual autobiography of a relation with the ST' (Scott 2010: 181), an account of the translator's reading of the source text. In this way, the translator becomes an active agent who claims possession of his/her work even if this means 'textual intrusion' (Scott 2010: 2) and who 'does not draw meaning out of the ST and embody it in another language but instead confers meaning on the ST by using another language' (Scott 2010: 177). The picture of translation that emerges from Scott's words is clearly very different from the standard view of translators and translation in Italy. Scott proposes a translator whose agency is deliberately made visible in the target text, whose agency is in fact one of the main points of translation. Boase-Beier and Holman (1999) have reflected on the creative aspect of translation, a point of view which, if we consider the constant reference on the part of Italian translators and teachers of translation to ideas of inferiority,

[36] Despite the book itself pointing out that translation is much more than a means of transfering a specific content from one language to another, its title (presumably assigned by the publisher), by using another familiar cliché, 'Tradurre è tradire', offers a very immediate picture of translation as something negative. Only the reader who goes beyond those first three words to the smaller print of the subtitle and then to the actual content of the book realises that the clichéd opening leads to something more interesting.

modesty, falsehood and mechanical imitation, might prove useful for challenging commonly accepted views of the translator's role.

Unfortunately, neither Scott's nor Boase-Beier's works, alongside those of many other academics, have been translated into Italian. Their translation would indeed present many difficulties, foremost of which, from the financial point of view of the publisher, is the fact that they are not generally included on any education institution reading lists, and are therefore not very likely to sell.[37] However, one would expect that translation and cultural associations who are truly interested in the development of the discipline would see it as their duty to take an interest in, encourage and fund, the translation of key academic texts.

What the work of translators and academics like Scott, Boase-Beier and, indeed, Venuti shows is that there are ways of thinking about the translator as an active agent and creator of a text as opposed to a mere copyist; in short, ways of thinking of the translator not just as a visible professional entity but also as a visible literary, cultural and creative one. Whether the translator's agency is of a political or personal kind, whether we can expect Italian translation students and practitioners to share the views of Venuti or Scott is irrelevant. To engage with works of this kind and encourage reflection on the non-linguistic aspects of translation is essential to overcome the unbalanced and unilateral picture of translation which emerges in Italy today. In addition, scholars like Scott and Venuti propose a textual form of visibility which is completely alien to translation practice or even, in most cases, to theoretical discussion in Italy. An emphasis on textual visibility, which should originate from translators themselves, is here seen as an essential step to achieving the greater visibility of translation in general (as detailed above). In fact, until translators themselves appreciate the key role translation plays in human existence and the importance of their role as translators, it will be impossible for readers, critics and publishing houses to do so either.

[37] Jean Boase-Beier does make a brief appearance on the suggested reading list for a German language module at the University of Rome LUMSA for the academic year 2016/2017, though both her name and the title of the publication are inaccurately reported. The full list of University module programmes is available at: http://www.lumsa.it/sites/default/files/didattica/scieclinpol/16-17/programmi_L11_aa16-17.pdf

A further area of study, which appears particularly suited for development in the Italian context, is the field which examines the interactions between translation and other areas of study (Boase-Beier et al. 2014). In a context in which practice is the dominant force and in which there does not exist a 'cultural category of translation' (Osimo in Informalingua 2016), studying how translation can offer practical contributions to other, more authoritative fields of study, may not only help translators to become more aware of the many benefits and applications of their own discipline, but may also encourage non-specialists to come into contact with, and learn to appreciate, this discipline and see how it actually impacts a number of different aspects of human existence. For this reason, the interactions between translation and a select number of other disciplines will be analysed in the next chapter.

Chapter 3

Embracing Hybridity

3.1 Introduction

The Italian context of translation described in Chapter 2 denotes a widespread monolithic view of what translation is and does, a view which, despite the gradual emerging of more diversified voices such as those mentioned in section 2.7, is unlikely to undergo any rapid change. This is due primarily to the long-standing social and historical factors identified in the previous chapter, including cultural heritage, insularity, conservatism of the academic system and economic interests which create a tangle of opposing forces in which translation finds itself trapped. Petruccioli's 2014 work *Falsi d'autore*, discussed in the previous chapter, paints a clear picture of a situation in which a number of translators demonstrate a true will to empower translation and a belief that it is a valuable and worthwhile activity but, at the same time, an inability to fully distance themselves from the pre-conceived and superseded ideas which placed it in the shadows to start with. For the type of experimental translation that I will propose in Chapter 5 to be understood and appreciated, translation itself must be understood as more than an instrumental activity but as a process with inherent value and potential. From this point of view, I believe it is highly important not only, as pointed out in the previous chapter, to consider the textual side of the invisibility of the translator and its causes and consequences, but also to recognise and discuss the multiplicity, complexity and value of literary translation from all perspectives. To think about translation as a mechanical operation of 'transfer' is both an outdated point of view and one which actually hinders the development not only of translation but also of other, more high-profile disciplines. This chapter proposes a conceptual shift in how translation is thought about, practiced, taught and consumed in Italy, from the idea of a mechanical, 'service' transfer operation, to the idea of a hybrid discipline which is valuable *per se*. The contribution that translation can make to traditionally more prestigious and visible disciplines, such as philosophy or literary theory, is a key element for translation to achieve a higher status.

Worldwide, many translators have looked at translation from a broader perspective, describing it as much more than the interlingual transfer of a clearly identifiable content. Paz (1992) and Hermans (2003) and more recently Apter (2006) and Grossman (2010) have all highlighted the relevance of translation processes in fostering an awareness of the 'other' and facilitating processes of critical enquiry and meaning construction. Grossman has attempted to define the contribution of translation to the modern world by stating that:

> Translation always helps us to know, to see from a different angle, to attribute new value to what once may have been unfamiliar. As nations and individuals we have a critical need for that kind of understanding and insight. The alternative is unthinkable. (2010: x-xi)

Emily Apter elaborates similar ideas, although her words seem charged with a greater political and social force if we consider that her study is informed by her own experience of 9/11. For her, translation acquires a more disturbing dimension, forcing individuals to abandon their natural complacency, the comfort of their own unquestioned beliefs, and to engage with the difficult reality that surrounds them. Not surprisingly she speaks of translation as a means of 'denaturalizing citizens' (Apter 2006: 6).

The practitioners and academics mentioned above consider translation as more than a simple interlingual transfer of content and reach the conclusion that translation is a key process in the development of intercultural understanding, self-awareness and self-knowledge. Other scholars or practitioners, not necessarily in the field of translation, have taken a step further, explicitly considering how translation interacts with other disciplines and what it can lend to or borrow from them. As we shall see, in most cases this involves both translators and experts of other disciplines challenging the boundaries of their own area of knowledge and expertise. Although a high cultural value is often attributed to translation also in the Italian context, it is usually in very vague terms rather than as a specific topic of academic investigation. As detailed in Chapter 2, debate around translation rarely goes beyond linguistic issues, and the value attributed to the discipline normally lies in its function as a tool for the diffusion of literary works (Petruccioli 2014:9), and thus of culture. More detailed analysis of

how translation interacts with specific areas of human activity would, I believe, help in shifting the way of thinking about translation in countries such as Italy, where reductive ideas are still dominant. However, for this change to occur, these perspectives must gain visibility in the Italian context. The responsibility for this lies with translators themselves. In fact, despite Petruccioli's call for reader awareness and greater institutional interest in translation via the financing of cultural projects (2014: 82), I believe that any change in the current situation must originate first and foremost from those who practice, think and speak about translation.

The Petra-E framework of reference for the education and training of literary translators identifies 8 key competences and 5 levels of proficiency – LT1 to LT5 – for literary translators (PETRA-E Network 2016). As the framework specifies, a translator 'does not need all the competences', however 'ideally, an expert literary translator will combine all the competences'.

This must be all the truer if we are talking about translators who not only teach translation but who are also in charge of planning and organising training events or even translation courses. If, that is, they are actively shaping the understanding of future translators and the discipline itself (as is the case, for example, of Ilide Carmignagni, in charge of the AutoreInvisibile events at the Turin Book Festival or Paola Mazzarelli, academic coordinator of the Tutteuropa post-graduate course in literary translation). As shown in Chapter 2, many other figures of this kind in Italy fail to satisfy some of the descriptors in the framework which, considering the Italian condition of ongoing development of the discipline, are particularly crucial ones. This is the case of some of the descriptors for 'Professional competence' and 'Research competence' at levels LT3, 4 and 5 (specifically, keeping up with the translation debate and making original, complex and innovative contributions to it) and, in some cases, even of the LT1 descriptor for 'Professional competence', specifically the awareness of literary criticism in the target culture (PETRA-E Network 2016). With reference to the framework then, the Italian context can be seen as extremely unbalanced, with the first three competences listed in the document (the more strictly linguistic ones) being more developed than the bottom three.

The presence of a network like PETRA-E (to which the Italian Fondazione Universitaria San Pellegrino participates) and the existence of a collaborative document like the framework, which makes it easier to identify this type of unbalance and tries to guide translators in their ongoing development, leaves little room for excuse for Italian translators, particularly those who are involved in educating the new generations. The tools for constructive exchange with other European translators on the development of the discipline, on necessary competences and skills, training, ideas and strategies are there and this type of exchange is precisely the goal of the PETRA-E Network. Despite specific cultural, historical and social issue which may have affected the development of translation so far, translators in Italy have no excuse for not comparing their own situation with their neighbours', for not seeking to learn from, and discuss with, each other. Translators, particularly those who shape the future of the discipline through their own visibility, have a duty to recognise the full scope of their chosen activity and to develop their skills accordingly, and now they even have a document to remind them of that. For if translators themselves are not able to recognise the true value, potentialities and complexity of what they do, why should others?

Although there are many areas of research concerning translation which are currently marginal in Italy and which could help to broaden and rejuvenate the debate in that country, I will focus on the area of study which concerns itself with the interaction between translation and other disciplines, and consider what each may gain from or contribute to the other. Developing this specific area of study might be particularly helpful in the Italian context. It has, in fact, very self-evident practical implications, not just for translation but also for disciplines with a higher status than translation. This could make stepping away from standard linguistic approaches to translation more acceptable in a context as practice-driven as the Italian one. Additionally, the reputation of translation may well benefit from being associated with more mainstream and high-status disciplines. As shown by Boase-Beier et al. (2014) and Bowker et al. (1998), translation overlaps with a wide range of other disciplines and, when experts from those disciplines are alert enough to notice translation and engage with it, they are often rewarded with valuable insights into their own field. The link to some of these disciplines, for example literary theory and pedagogy, is more

evident and has already been at the centre of research to varying degrees, whereas for other disciplines the connection has only more recently been established.

In the paragraphs that follow, a number of disciplines are taken into consideration as fields to which translation may contribute in different ways, as well as fields which might inform translation practice. Although the interaction between translation and some of these disciplines has, to some extent, already been the subject of research in the English-speaking world, it is still almost completely ignored in Italy, due to the situation detailed in Chapter 2. The question of what the Italian cultural context specifically has to contribute to and gain from the study of the interaction of translation with other disciplines has yet to be addressed.

To offer an example of how translation issues may be relevant in a number of different situations, I have selected five disciplines to analyse in their relation to translation and these are: literary criticism, philosophy, pedagogy, psychology and politics. This does not mean, however, that there are no other disciplines which could be the object of similar analysis. With the aim of encouraging a radical change in how translation is practiced, perceived, consumed and taught in Italy, I have selected disciplines which, for specific cultural or historical reasons, are particularly relevant in the Italian context, or which touch on key themes of the texts I will translate, thus shaping my own translation approach.

Literary criticism and philosophy have been selected because they are subjects with a strong academic tradition, standing and authority in Italy. The pride Italy takes in its own literature and in the classical texts that have shaped it has already been described in Chapter 2. A similar status is held by philosophy, also strongly associated with classical literature. Like classical literature (and language), philosophy still forms the core of traditional education curricula and has just as strong an academic standing. The idea, put forward in sections 3.2 and 3.3 below, that translation may make a significant contribution to the development of these prestigious disciplines is a point worth considering if one wishes to improve the status of translation itself. References to classical literature and philosophy are, moreover, abundant in Wertenbaker's two texts and the presence of such familiar and canonical themes might also serve to

soften the controversial aspects of the experimental translation presented in Chapter 5 more acceptable in the Italian literary context.

As far as pedagogy is concerned, its connection to translation has always been exploited in the Italian education system, albeit somewhat implicitly. 'Versioni' are the translations from Latin or Greek that students produce in classics classes and, for students of 'Liceo Classico' – the humanities-oriented high school – a 'versione' is the subject of the second written test (set by the Ministry of Education at national level) in the final examination process. Although the exercise being performed is essentially an interlingual translation, the word 'translation' is never actually used to refer to it, thus allowing Italian students to get used to engaging in translation activities without actually realising it. Even without resorting to the area of foreign language learning, translation is therefore a key but somewhat concealed element in well-established educational practices. The interaction between pedagogy and translation might, therefore, be one which Italian academics could recognise more easily as they would realise that it has always, albeit implicitly, been part of accepted teaching practices for one of the most traditional academic subjects.

The interaction between translation and politics also has particular relevance in the Italian context. Given Italy's colonial past, its experience of political manipulation of art and the media during the fascist regime, its historic role as threshold to Europe and, more importantly, its current role as preferred destination for mass migration movements (see section 3.6), it is difficult to imagine how debates about translation in that country could not strongly gravitate around political issues. Because of the specific situation it finds itself in, Italy could provide useful insights into, and strategies for responding to, the social, cultural and linguistic changes arising from the recent increase in migration flow.

The links between pedagogy and psychology and different forms of translation described below in sections 3.4 and 3.5, as well as that with politics just mentioned, embody key ideas which are recurrent in Wertenbaker's works (the two I am concerned with here, but also in general) where they appear sometimes explicitly and sometimes more indirectly. The very source material of these texts, Greek myth, suggests a keen interest in finding out how human beings work. Indeed, in her 2007

paper *The Voices We Hear*, Wertenbaker she suggests that it is precisely because of the Greeks' interest in human psychology that Greek drama remains so popular today.

In *The Love of the Nightingale*, there are some rather explicit examples of the relationship between translation and, in particular, psychology and politics. Procne finds herself having to translate intralingually to communicate with the chorus of Thracian women. Although the language is the same, Procne uses it very literally whereas the Thracian women use it metaphorically (see also section 4.4). Procne's inability to understand what the chorus means, i.e. to translate, is directly linked to the concept of empathy in Hero's line 'images require sympathy' (Wertenbaker 1996a: 317).[38] Physically silenced through the cutting out of her tongue (see section 4.1.2), Philomele carries out a form of intersemiotic translation by communicating with her sister through the staging of a human puppet show. Philomele's translation is at once a deeply identity-affirming and political act. Reduced to 'No one. No name. Nothing' when she loses the ability to speak (1996a: 342), she restablishes her own identity and becomes Philomele again by gaining her sister's recognition through the puppet show (1996a: 343), which, at the same time, is also an act of political dissent, exposing the tyrant Tereus for the criminal he really is. Ideas of translation as an essential tool in an individual's formal and psychological education, as a tool for developing empathy and understanding, as an identity-shaping tool and as one for overcoming violence, and also as a highly political activity are constant elements of Wertenbaker's works and the connection between these dimensions and translation is therefore essential and has informed my reading and my own translation of Wertenbaker's texts. It has been my intention to translate them in a way that highlights these issues and that offers an example of a translation which is not a merely linguistic act, but an affirmation of personal identity as well as a deeply political act.

[38] Although Hero talks about 'sympathy' rather than 'empathy', the two concepts are similar. According to Keen, sympathy is the ability to react to someone's feeling (2007: 5), a definition which has much to share with definitions of empathy (see section 3.5 for more details on notions of empathy and sympathy).

3.2 Literary Criticism

Literary translation, and in particular the close, attentive form of reading of the target text that literary translators perform, is a good example of how translation can – and should – be seen as something that has other uses beyond the transfer of texts from one language to the other.

It would appear to be an obvious fact that, during the process of reading, translators engage with the text in a deeper and more intense manner than the average reader. Grossman has called the translator 'the most penetrating reader and critic a work can have' (2010: 73), Cavagnoli (2012) dedicates the whole of the first chapter of *La Voce del Testo* to the reading process.

In *Translating Style*, his study of translations into Italian of English Modernist writers, Tim Parks has effectively shown how a close reading of the source text and its translation can give deeper insights into literary works (Parks 2007: 14), an idea already explored by Gaddis Rose (1997: 55). Jean Boase-Beier has also worked along similar lines, albeit with a focus on poetry. In her 2014 article 'Using Translation to Read Literature', she states that:

> Particularly with literary translation, we want to know how texts can lead to different interpretations, how they achieve their effects, what different readerly contexts will mean for possible readings. And the fact that it is the linguistic detail of the text which gives rise to such interpretations, effects or ways of reading is thrown into sharp relief by the confrontation of two different languages and the exploration of how original and translated text work in these different languages. (Boase-Beier 2014: 242)

In the same article, she delivers a very detailed analysis of some poems by Welsh poet R.S. Thomas and Kevin Perryman's translation into German of them. The commentary on stylistic features of the source text and their rendering in the target text gives rise to a discussion about the poet's life and thoughts, and for a moment we might be inclined to think that Boase-Beier finds in the stylistic features of the poems the confirmation of details about the poet's life and thoughts of which she was already aware. This is not, however, what happens. The stylistic analysis precedes the knowledge of aspects of Thomas' life and thoughts. Boase-Beier does not notice the

effectiveness of stylistic features because she knows everything about the poet, rather she assures us that the stylistic features tell her, just as they tell the attentive reader, ‘where to explore and search further’ (2014: 249). A detailed reading of the text, combined with an analysis of its stylistic elements, points the reader towards specific lines of enquiry which, if followed, will help him/her understand the work in question more fully.

The kind of research carried out by Boase-Beier and Parks has a series of direct implications for translation. In the above-mentioned article, Boase-Beier highlights a number of ambiguities present in the source text. Such ambiguities are present to start with but become more obvious to a bilingual reader when faced with source text and translation side by side. Following the paths along which such ambiguities lead, Boase-Beier is able to delve deeper into the poet’s work and unveil new elements about it. An example Boase-Beier gives is that of the expression ‘life’s conscientious objector’ (2014: 245). When we compare the English expression used to describe somebody who objects to taking part in a war, ‘conscientious objector’, with the German one used by Perryman, ‘Kriegsdienstverweigerer’, which Boase-Beier glosses as ‘war-service refusers’, it becomes obvious that the English expression is much less explicit (2014: 245). It contains no direct reference to war – and yet it is normally understood as referring to war. The German translation, therefore, reveals an ambiguity in Thomas’ poem. Thomas speaks of objecting to life, however he uses an expression which usually refers to war, effectively conjuring up both ideas simultaneously. Not surprisingly, as Boase-Beier points out, for Thomas ‘being a pacifist and being one who withdraws from life were connected’ (2014: 245). Without the difference in the German expression, which underlines the vagueness in the English one, the reader might not have stopped to consider that a conscientious objector normally objects to war and would have thus missed the ambiguity in Thomas’ line. It is the parallel reading of source text and translations which can provide a greater insight into Thomas’ work.

Along similar lines to Boase-Beier, Parks demonstrates how specific stylistic choices by the source text authors lead the reader towards themes that are central to the authors’ work and how certain translations invariably shut down the path to finding those themes (Parks 2007: 12-13). The comparison between translation and

source text, however, is particularly useful because the points where the two diverge most greatly are usually points of crucial importance within the texts (Parks 2007: 14), an idea also put forward by Boase-Beier (2009) in relation to 'the eye of the poem'.

Arguably, readers of the source text might not necessarily see and follow the paths of enquiry laid out by the writer; however, both Parks and Boase-Beier prove that those paths are there, the exploration is possible. Translation can help make those paths visible for both source and target text readers, opening up the paths for the process of exploration and discovery that Boase-Beier describes and which constitutes one of the reasons why reading is enjoyable regardless of the kind of work we are reading. As Boase-Beier points out (2015: 124) even poetry dealing with a topic as tragic as the Holocaust can create a sense of enjoyment, of a cognitive kind, originating in new discoveries and insights and the very reshaping of our own cognitive models. Translation therefore has the power to enhance this type of enjoyment of literary froms (not exclusively poetry).

Far from suggesting that something is always lost in translation, the stylistic analyses of Parks and Boase-Beier suggest that, if we refrain from thinking of translation exclusively in terms of product and think of it as a process which includes source text, target text and everything that occurs in between, then a translation is much more than the source text. In fact, it is thanks to the process of translation, i.e. by comparing source and target text, that both Boase-Beier and Parks obtain significant new insights for their literary, stylistic and cognitive analyses.

A slightly different way in which translation may contribute to the field of literary criticism is described by Alessandro Rebonato in relation to the works of Italian poet Eugenio Montale (Rebonato 2001). In this case, it is the translations by one specific translator which are seen to contribute greatly to literary criticism and to the study of the Nobel-prize winning poet's work. Rebonato analyses the translations produced by American scholar Irma Brandeis and suggests that, because of the close relationship between the American woman and the Italian poet (the two were lovers) and because of their shared literary and philosophical interests, specific choices in Brandeis' translations shed new light on Montale's work and reveal facts, allusions and references which another reader or translator would not have had access to. Indeed, he describes Brandeis' translations as an interpretative act which reveals and

intensifies aspects of Montale's hermetic works (Rebonato 2001: 119). According to Rebonato, thanks to Brandeis' translations – Brandeis' specifically – we know more about Montale's work than we could have possibly known by studying the source texts and the translations by other translators less closely acquainted with the poet. Rebonato's analysis is, of course, much narrower than Boase-Beier's and Parks' as it can only be true for a limited number of very specific translations. However, it does suggest another way in which translation can contribute to literary criticism. It is also encouraging that it is an Italian offering this point of view on Brandeis' translations, although we must consider that the article and the volume it is published in sprang from a series of seminars organised by the University of Chicago rather than an Italian institution and that the subject of the seminar, as well as Rebonato's area of expertise, is not specifically translation but Romance Languages and Literature (Nasi 2001: 171).

3.3 Philosophy

Philosophy is referred to by Venuti as one of the 'traditionally defined areas of thinking about language and culture' (2012: 4) and particularly since the 15th century (Pym 2007: 26) philosophers have focused their attention in that direction. From Schopenauer to Heidegger, from Gadamer to Ricoeur, just to mention a few, there have not been many philosophers who have failed to find an interest in translation, to the extent that a number of their writings, for example Schleiermacher's 'On the Different Methods of Translating' (1992), have become landmark texts in translation studies. Whether their interest lies in the enquiry into the nature of language and meaning, or into the nature of art or power, the relationship between translation and philosophy is not a novel one. Pym (2007: 24) identifies three different ways in which the two disciplines are linked:

(1) Philosophers of various kinds have used translation as a case study or metaphor for issues of more general application.
(2) Translation theorists and practitioners have referred to philosophical discourses for support and authority for their ideas.
(3) Philosophers, scholars and translators have commented on the translation of philosophical discourses.

Benedetto Croce’s ideas about art and its untranslatability (Jervolino 2002: 432-435) and Nietzsche’s reflection on translation as a tool for conquest (Nietzsche 1974: 137) may be seen to belong to the first category. The second category may include Tymoczko’s application of Wittgenstein’s ‘open concepts’ or ‘cluster concepts’ to the field of translation in order to achieve a deeper understanding of it (2007: 83-90), or indeed Schleiermacher’s application of the principles of hermeneutics to translation, as described by Hermans (2015).

As far as Pym’s third category is concerned, Batchelor reports on David Charlston’s analysis of Hegel’s *Phenomenology of Mind,* with particular focus on the translation of ‘Geist’, discussing how ‘the various solutions adopted are deeply influenced not only by the translator’s private preferences, but also (…) by the prevailing philosophical views of the time’ (Charlston in Batchelor 2013: 123). Similarly, Hermans (2003: 380) reports on John Jones’ ground-breaking 1962 work on Aristotle’s *Poetics*, which argues that Aristotle thought of tragedy in situational terms and not in individualised ones. Such a conclusion sprang from considerations about the translation of Aristotle’s works, and Hermans gives the example of the Greek term ‘philia’, commonly translated as ‘love’ but actually meaning “the objective state of being [*philoi*], ‘dear ones’, by virtue of blood ties.” (Else quoted in Hermans 2003: 381). Venuti and critics of the time (Pippin Burnett 1963), however, see Jones’ considerations on Aristotle’s *Poetics* as a reflection of the existentialist ideals popular at the time.

In the context of this study the examples of cases 1) and 3) described by Pym are of the greatest interest as they highlight what translation can ‘lend’ to philosophy, i.e. how translation may provide a valuable contribution to a high-profile discipline and attract the attention of a number of philosophy academics, students and enthusiasts who would not necessarily actively engage with issues of translation otherwise. In the examples described above, new insights into philosophical questions (be it Aristotle’s poetics or the issue of how current prevailing philosophical trends influence the perception and understanding of past philosophical works) have been provided by examining issues relating to translation. These insights would have been impossible to reach had Charlston or Jones not been aware of the translation issues involved.

3.4 Pedagogy

In the field of education, translation has been used in schools to promote the development of literacy skills and creativity as well as of self-knowledge and self-confidence among students. Sarah Ardizzone (2012) and Rohini Chowdury (2013) have written about their involvement with, respectively, the *Translation Nation* and *Pop Up* fusion projects set up in British primary schools, and in 2013 the *Translators in Schools* project was also set up.[39] These initiatives highlight the benefits of translation processes for the children's familiarity with literature and storytelling, as well as for their confidence in their own creativity and awareness of their own, often multicultural and multilingual, backgrounds. Others have used non-interlingual translation forms to achieve similar goals. Evelyn Arizpe and Julie McAdam used the wordless picture book *Flotsam* to explore issues relating to storytelling, family history, culture and photography (2011). Zipes has carried out a similar operation through storytelling and drama (Zipes 1995), and, as mentioned in section 2.3.2, Bordiglioni has used music and song to promote literacy and creativity by encouraging children to create new versions of well-known rhymes, fairy tales or proverbs (see Bordiglioni 1998 and 2005, and the song 'Raccontala giusta').[40]

While all the British and American examples above (with the exception of Zipes, whose work in schools is somewhat older) have taken place within the framework of a sponsored educational or multicultural project for the development of specific skills in schoolchildren, the Italian example springs from the individual creativity, passion and a certain amount of bravery of a solitary schoolteacher with a guitar. The reluctance to adopt the unorthodox teaching method these projects involve is evident in the lack of institutionally-sponsored examples in the Italian context[41] and, as far as the British and American examples are concerned, in the fact that the initiative was taken by a body external to the school in which the activities were to take place. Although such a situation is understandable as it limits the risk for the school if the project should

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[39] For details about the project, see http://translatorsinschools.org/

[40] The song lyrics are available from: http://www.bordiglioni.com/raccontala_giusta.htm

[41] The case of Gianni Rodari, who in 1972 was invited by the local council of Reggio Emilia to hold a series of seminars aimed at providing primary school teachers with basic strategies for fostering creativity and storytelling skills in their pupils (Rodari 2010: 9), represents an exception, but we must bear in mind that Rodari was, at the time, a well-established and famous writer (one of his most succesfull stories, *La Freccia Azzura*, for instance, had been published in 1968).

prove to be a failure, it is also testimony to the fact that there is a fear of this unorthodox kind of activity. The success of such workshops, however, may pave the way for a more active role for translation in the educational curriculum.

In the context of higher education, Alison Cook-Sather, Professor of Education at Bryn Mawr College, has carried out an operation similar to those described above, although in her case the intervention comes from within the educational institution and occurs in the context of a prestigious private college. Along with some colleagues, Cook-Sather put together a course entitled 'Finding the Bias: Tracing the Self Across Contexts', which aimed at promoting the students' understanding of their own cultural bias and background, to help them in their understanding of self and other. In her book *Education is Translation,* Cook-Sather takes Lakoff and Johnson's contention that our conceptual system is metaphorical in nature (2003: 6) and that metaphors highlight certain aspects of a concept and hide others (2003: 10), as a starting point to develop a new and more helpful metaphor for education. After analysing the detrimental aspects of common metaphors for education (2006: 33), and basing herself also on her own experience of learning German, she suggests reconceptualising education through translation. In the same book she provides an account of how the course 'Finding the Bias' course at Bryn Mawr College was put together and of the activities it involved, as well as of the students' reaction and development over the period of the course. Cook-Sather's main concern is to illustrate how 'all meaning-making – both the deepening or complicating of previous understanding and the generating of new insights – is a process of discerning differences and trying to make connections' (Cook-Sather 2006: viii). The most obvious example of this is metaphor itself, a tool we often use to gain a better understanding of complex concepts and ideas (Guldin 2010: 162). As suggested by Stockwell, metaphor changes our understanding of the source as well as the target element (2002: 111); Cook-Sather draws on this idea suggesting that by juxtaposing seemingly unrelated terms, metaphor 'prompts us to rethink both terms, to re-conceptualize both spaces' and construct meaning through the relationship between them (2006: 31). This is a process which has been extensively used in translation studies to try to define and describe this hybrid and complex field (see St. André 2010, Hermans and Stecconi 2002).

Indeed, some have gone so far as to suggest metaphor itself as a metaphor for translation (Guldin 2010), which does not seem far from Cook-Sather's ideas.

Cook-Sather is careful to point out that the connecting process she envisions is not fixed but on-going and constantly developing. Instead of sharing what she sees as the underlying belief of educational practices, i.e. that connections can be 'established and then permanently fixed', she challenges this idea, maintaining that education should be seen as an ongoing process of change in which the individual constantly adapts to new stimuli (2006: vii). The role of the teacher is to 'create a context in which she can facilitate, support and encourage the students' translation of themselves' (Cook-Sather 2006: 37). Therefore, although metaphorical images relating to the bridge and the process of 'carrying across' are often present in Cook-Sather's discourse about translation (2006: viii, 36), her understanding of the process is far removed from what Martín de León treats as transfer metaphors (2010: 82-90) and may actually be compared to the more elaborate projection metaphor (2010: 101-103). For this latter category, Martín de León draws on the work of Holz-Mänttäri, where the idea of transfer is still present but not linked to the transfer of information (as implied in what Martín de León calls transfer metaphor). In what Martin de Léon calls the projection metaphor translators transfer *themselves* into worlds they have mentally constructed, a process which is not spontaneous but needs to be learnt (Martín de León 2010: 103), exactly like the process described by Cook-Sather. Essentially, the projection metaphor sees translators, like the students in the educational process described by Cook-Sather, translate *themselves*.

In the context of academia, Anna Magyar and Anna Robinson-Pant have commented on the relevance of issues related to intercultural communication and translation for the carrying out and sharing of intercultural academic research and for policy development in British Higher Education institutions (2011), while Robinson Pant and Wolf and the contributors to their 2014 volume have explored the importance of the ethics of translation and the role of the translator in intercultural and multilingual research practice more in detail.

The work of the translators and teachers presented above demonstrates that translation has a huge potential for use in an educational context, a potential which is gradually starting to be realised, at least in the Anglo-American world. It is significant

that, while processes of translation are to varying extents central to all these examples, at least two of them, the Translation Nation project and Cook-Sather's account of her own experience in *Education is Translation*, make a direct reference to translation, placing this discipline in full view of the pedagogical world. In section 6.6 and in Chapter 7 I provide a detailed analysis of the ways in which my translations of Wertenbaker's works could be used for pedagogical purposes in Italian schools.

3.5 Psychology

Cook-Sather's description of education through translation seems particularly effective and bears a remarkable resemblance to some of the concepts expressed by David Foster Wallace in his 2005 commencement speech delivered to the Graduates of Kenyon College. In this speech, Foster Wallace tried to provide a definition of the 'liberal arts education' the students were now supposedly equipped with. He started by giving a rather unforgiving example of man's supposed 'hardwired' self-centredness:

> Everything in my own immediate experience supports my deep belief that I am the absolute center of the universe, the realest, most vivid and important person in existence.
>
> (...)
>
> We rarely think about this sort of natural, basic self-centeredness, because it's so socially repulsive, but it's pretty much the same for all of us, deep down. (2009: 37)

According to Foster Wallace, this aspect of human perception is difficult to identify and even more difficult to overcome, precisely because it is so natural and 'hardwired'. For this reason, it is all the more important that the graduates should attempt to become aware of it and challenge it, hopefully at least occasionally overcoming it, thus engaging with the otherness that surrounds them.

Out of context Foster Wallace's claim that man is absolutely self-centred may seem rather extreme and debatable. In fact, a number of studies have proved that, contrary to what Foster Wallace seems to be affirming, empathy, altruism and

cooperation are essential components in human life (see Baron-Cohen 2012, De Waal 2009 and Sussman and Cloninger 2011). A more detailed analysis of research in this field, however, suggests that Foster Wallace's words may be more than a personal opinion. Studies on altruism and empathy highlight the fact that man has become a cooperative, social creature despite 'primitive tendencies' to aggression and self-preservation (Sussman and Cloninger 2011: viii). Altruism and cooperation have been identified as 'essential ingredients in evolution, ecology, and development' (Sussman and Cloninger 2011: viii) and empathy as a tendency that is almost as natural as the instinct to survive. In *Zero Degrees of Empathy* Baron-Cohen gives a double definition of empathy, which he sees as something that 'occurs when we suspend our single-minded focus of attention, and instead adopt a double-minded focus of attention' (2012:11), as well as the ability to 'identify what someone else is thinking or feeling, and to respond to their thoughts with an appropriate emotion' (2012:12). However, Baron-Cohen also puts forward the idea that empathy can become 'eroded' in some people, leading even to its total absence, a condition that we normally define in terms of cruelty and evil (2012: 5). This can be a temporary status, which subsides once the situation that caused it no longer persists, or a long-term condition (the causes of which can be varied, see Baron-Cohen 2012). Whether it is a temporary or a long-term status, lack of empathy results in the individual seeing, and consequently treating, other people as mere objects. The examples given by Baron-Cohen of situations in which people have displayed a total lack of empathy and a perception of other human beings as objects include the treatment of the inmates of concentration camps by Nazi scientists performing experiments (2012: 2) and the case of a woman in a Nairobi supermarket whose finger was cut off by a thief in order to steal her ring (2012: 7). These are of course very extreme examples, by which anyone with some degree of empathy would be horrified. But, as Baron-Cohen points out, 'when a person is solely focused on the pursuit of their own interest they have all the potential to be unempathic' and this is something that could happen to anyone (2012: 6). To most people this occurs in much less extreme and more day to day situations than those described above. Empathy may be switched off when, for example, 'you are rummaging through your belongings' and your attention is focused exclusively 'on your current goal of urgently finding something' (2012: 13). In such a situation, single-

mindedness takes over and the ability to perceive and react in response to others around us is limited. As Baron-Cohen goes on to point out, ‘if someone interrupted you to ask you what you were doing, your narrative would be one-sided: a report of your own current preoccupation. The language you would use to describe this state would be totally self-focused.’ (2012: 13). In his speech, Foster Wallace is talking to the graduates about their future, rather normal, presumably dull and, at times, frustrating working life (2009: 63-73). Indeed, the repetitiveness of the ‘day in, day out’ routine is something he is careful to stress (2009: 73-74). Situations of obvious or extraordinary chaos and distress (accidents, terrorist attacks, natural disasters) are not part of the picture he is painting. The situations to which he refers are, in fact, very similar to the ‘rummaging through your belongings’ example and involve trivial, everyday actions like queuing at a crowded supermarket checkout at the end of a long working day or sitting in traffic on the way home from work. In these situations, Foster Wallace argues, we tend to think that the crowd in the supermarket is in *our* way, that we are more in a hurry than everyone else and we do not see the other shoppers as people who are as tired, stressed and hungry as ourselves but, in the selfish conviction that our need is greater than theirs, as simple obstacles to our own goal (2009: 77). In other words, we see other people as objects, finding ourselves in the temporary state of ‘empathy erosion’ described by Baron-Cohen.

Foster Wallace’s harsh statements are not, therefore, as far-fetched as they may initially seem. As we have seen, Baron-Cohen allows for the possibility (indeed, probability) that people may temporarily display complete selfishness (lack of empathy), causing them to overlook other people in their concern for their own problems. In such a state, it is not difficult to envision the self-centredness Foster Wallace describes, and his exhortation to make a ‘conscious effort’ to think differently about the world that surrounds us is endowed with even greater value. However naïve or clichéd his speech may appear, what he was trying to convey was the need to overcome arrogance and single-mindedness (as individuals and as a people), to develop the critical awareness and thinking that is the aim of a liberal arts education by choosing to think differently about the world around us. He was, in a way, asking the graduates to be more empathic, to learn to translate.

Indeed, translation and empathy have often been seen as linked in some way. The word empathy has appeared often in discourses on translation, however it has rarely been used to refer to anything more than the simple idea of some sort of affinity between the translator and the text or author s/he is translating. Boella has commented on the impossibility of describing the relationship between translator and author, source text and target text without resorting to the vocabulary of empathy (2007: 115) and Newmark went as far as to say that 'a successful translation is probably more dependent on the translator's empathy with the writer's thought than on affinity of language and culture' (1981: 54). Venuti mentions the advice of an unnamed but renowned translator who recommends translating authors and texts which the translator finds 'simpatici'[42] (2008: 237). Although Venuti does not use the word 'empathy', we cannot ignore the fact that the word 'simpatico' is etymologically linked to 'empathy' (simpatia – empatia, n.; simpatico – empatico, adj.). Suzanne Keen states that in psychology and philosophy to show sympathy means offering emotional support or feeling pity for someone else's (presumably painful) feelings (2007: 5). According to such definition, what Keen calls sympathy is nothing other than the 'response' component in Baron Cohen's idea of empathy ('recognition' being the first one). So, Venuti's notion of 'simpatico' on the whole does not appear to differ very much from the concept expressed by Newmark.

According to such definitions, however, empathy (or sympathy) is simply a condition of affinity which either exists, or does not exist between two elements (the translator and the text/author). However, if we think of empathy in Baron-Cohen's terms, as the ability to 'suspend our single-minded focus of attention' and adopt a double-minded one instead (2012: 11), indeed the ability to create the kind of condition that Venuti and Newmark describe, then we open up a whole new way of thinking about translation. If we think of double-mindedness as a central feature, then the translation process mirrors the empathizing one. Constantly juggling two languages and cultures in one's head, the mind of the translator inhabits two different worlds all

[42] Venuti does not decline the Italian adjective in its plural or feminine form and always uses the masculine singular adjective 'simpatico' regardless of context. Here, the word has been modified according to the requirements of its context.

the time. Translation (performing it, reading it or merely thinking about it) therefore, may provide a valuable tool for exercising the 'double' focus of attention so important in empathic processes.

Far from contradicting each other, Foster Wallace and Baron-Cohen seem to agree on a real need for the fostering of empathy. To this end, translation can be seen not only as a tool to help achieve the goals of a liberal arts education (or, presumably, any kind of education) but also, very simply, a means to becoming better, more empathic, human beings. Indeed, Baron-Cohen believes empathy to be the 'most valuable resource in our world' and laments its lack of prominence in the 'school and parenting curriculum' (2012: 107). Empathy not only defines how we interact with others in our everyday routines as well as in more extreme situations, but it can have global consequences as well, as when the people involved in the empathizing process are political leaders who hold the fates of whole countries in their hands (Baron-Cohen 2012: 107). In this light, anything that can help us to exercise our ability to empathize represents a valuable resource, something which is just as important as empathy itself. My suggestion is that to perform acts of translation, or merely to be aware of and to think about translation, is particularly apt for such a task in virtue of the fact that it mirrors the empathizing process. Any kind of translation, even intralingual, involves, by its very nature, the adoption of the 'double focus of attention' that Baron-Cohen sees as central to the empathising process, just as the mind of the empathizer inhabits two different experiences at the same time. Translation, therefore, may provide a valuable tool for learning to exercise the double focus of attention so important in empathic processes. Perhaps if psychologists turned their attention to translation, they would be able to use it in their study of empathy and consider its use in relation to the treatment of forms of zero degrees of empathy in a similar way to the role games Baron-Cohen mentions (2012: 105). However, until translators themselves start to uncover the potentialities of translation and to challenge the boundaries of what translation is commonly seen to be and do, we cannot expect experts from other fields to turn to translation for solutions.

3.6 Politics

In the early 1990s Bassnett and Lefevere had already lamented the narrow and linguistically centred perspectives on translation that dominated discussion around it. Translation, they argue in *Translation, History, Culture*, occupies a central position in cultural history because of, among other things, its high political and ideological relevance. Most interestingly, they backed up their claims with a range of historical texts, from Cicero to Voltaire and Martin Luther, demonstrating that translation has always been a 'shaping force' whether we treat it as such or not (2003: xi-xii). The connection between translation and power and politics has been at the centre of the work of many academics, particularly in a postcolonial context (Spivak 2012, Tymoczko 2002), where it is seen as a way to impose the coloniser's institutions and beliefs or as a way for the colonised to express dissidence and safeguard their own identity. The late and slow development of postcolonial studies in Italy, already mentioned in Chapter 2, must be once again called upon to explain why this connection has so far been largely overlooked in the Italian context.

The idea that language is an instrument of political power has indeed been remarked upon and debated in Italy, but its relevance to translation has so far not caused the same engagement. In 1965, Italo Calvino wrote an article called *L'antilingua* ('anti-language') in which he denounced the use of an incomprehensible form of Italian as a long-standing and undemocratic feature of the nation's bureaucratic system and public institutions (Calvino 1995). Similar considerations have been made, more recently, by the novelist and former judge and lawyer Gianrico Carofiglio, who comments at length on the power and democratic relevance of the language of institutions (Carofiglio 2015). The online petition and social media trend *#dilloinitaliano* (say it in Italian), which was set up by journalist Annamaria Testa in 2013, protests against the extensive use of English terms in business, the media, and particularly in politics and public institutions (a case in point is the *Jobsact* passed by the Renzi government) declaring that extensive use of such practices when perfectly adequate Italian terms exist, defies clarity, transparency and democracy (Testa 2013). But even the huge success of this petition, which explicitly engages with issues linked to the Italian language in relation to a foreign one, to political institutions, to

institutional transparency and citizens' rights, has failed to kick-start a critical debate on translation as an instrument of political dominance or dissidence. Indeed Valerio Ferme, author of one of the few Italian-language works that look at translation as a political and ideological force, laments the lack of consideration which this aspect of translation has so far obtained (2002: 14; 20).

If the present does not appear to offer enough stimuli for the Italian intellectual world to extensively and systematically tackle the political relevance of translation, Italian history does have at least one blatant example of how translation and politics are closely linked, and it is this example upon which Valerio Ferme (2002) builds his study of translation as a political force. Cultural censorship in the fascist era is a well-documented fact (see archival research in Cembali 2006 and Rundle 1999) and the different degrees of control that the government exercised over the publishing industry in relation to works translated into Italian – mild or even symbolic up to the mid-1930s, more extreme later and very strict after 1938 (Rundle 1999: 434-435) – are a clear example of how translation can be a tool of dissidence against dominant power structures or a tool of perpetuation of those structures.

Although there are a number of studies on fascism and censorship, few of them engage satisfactory with both the translatorly and political element. Spurio (2011), who offers many textual examples from Agatha Christie's work and its translations into Italian published during the fascist regime, simply comments on small variations from the source text which, he admits, are probably due to 'lack of tools for the comprehension of everyday English' (Spurio 2001: 6). He fails to engage with translation during fascism from a political perspective and to offer an analysis of the type of manipulations which were carried out by the regime and of the translators' reaction to it. He also fails to consider that the examples he takes are from Mondadori's series *Libri Gialli*, a periodical publication in magazine format, which Mondadori himself defined as 'ephemeral' (Rundle 1999: 435) and decided, at his own risk, not to include in the list of translated publications he was required to submit to the fascist government (Rundle 2004: 72; 1999: 435). Mondadori may have played a smart trick in order to present a better image of himself to the fascist authorities, however those authorities accepted, at one stage at least, such justification, revealing

that they too perceived a difference between a traditional book and periodicals like the *Libri Gialli* series. In my opinion, most of the textual examples Spurio quotes can be simply ascribed to less than thorough translation work, probably due to the less prestigious nature of a magazine-type publication which was designed to be a cheap, mass-market product (Rundle 2004: 65), as well as to the lack of tools Spurio himself mentioned, rather than to the interference of the regime's political agenda. This does not mean that such a political agenda did not exist; indeed, Rundle and Barale's citations of government documentation, of correspondence between publishers and the Ministry, or publishers and the readers they employed to comment on the 'suitability' of possible publication projects (Rundle 2000, Barale 2011) confirm that it was quite the contrary. It is Spurio who decides to focus on less significant extracts, missing the chance to offer a critical commentary on the type of intervention the regime required, or the publishers felt was needed, and its possible effects on the reader, on the regime's authority or on popular consent. Instead, he offers little more than an attack on a single translator's specific choices and alleged incompetence. Both Barale (2011) and Cembali (2006) provide a more satisfying picture of how translations were manipulated and, although neither of them quotes extracts of the texts directly, they do cite private correspondence between publishers and their staff which makes it clear what elements were deemed unsuitable and what kind of interventions were carried out. Barale's work, however, focuses on the fortunes of a specific literary genre in Italy, women's popular fiction, and on the idea of woman in 1930s Germany and Italy, rather than on translation itself, and Cembali focuses primarily on the very peculiar type of censorship exercised by the regime (rather mild and indirect, at least up until the introduction of anti-semitic laws in 1938).

If we consider the relevance of fascism in Italian and world history in general, and the wealth of archival documentation (archival correspondence cited at length by Rundle 1999 and Barale 2006) on the censorship and other forms of manipulation of published literature and translations, there do seem to be rather few studies on the subject which focus specifically on translators and the translation process in relation to political consent or resistance. Indeed, Ferme has remarked that studies on translation during the fascist era focus on the influence of thematic elements of the source texts, failing to take into close consideration the interaction between translator, text, and

the surrounding cultural environment (2002: 20). Most works focus on censorship in general (in all forms of media), the publishing industry in general (original works also had to be monitored and approved by the regime) or leading publishers of the time. The only works which focus specifically on issues of translation, politics, ideology and subversion are that of Ferme himself (2002) and the works of Rundle. Rundle explicitly suggests that, during the fascist period, translations of literature into Italian was perceived as a form of cultural pollution and invasion (2010: 8). Particularly with the war in Ethiopia, designed to place Mussolini's Italy alongside the other colonial superpowers, translation became 'a sensitive political issue'. What caused problems was not so much the content of what was translated (even though this was constantly monitored and manipulated, if not by government bodies, pre-emptively by publishers), but the fact that more titles were translated into Italian than out of it. This situation of 'translation deficit' (Rundle 1999: 431) did not match fascist ideals, according to which the expansion of Italy's geographical boundaries was to be matched by a form of cultural conquest, to be obtained via translation of Italian literature into other languages. In this context, the high number of translations into Italian represented a 'threat to the integrity of the national culture and language' and 'glaring evidence of the failure of fascist culture to expand and of its low status abroad (Rundle and Sturge 2010: 8).

To what extent the heritage of fascist regime policies still influences the Italian cultural environment today is hard to determine. But perhaps, just as with the colonial experience, which is also linked to fascism (see Chapter 2), there is here too an unwillingness to admit or remember how easily Italian citizens were seduced and hoodwinked into consent (Rundle 2000: 68) by Mussolini's tools of propaganda and cultural manipulation, and thus the full power of those tools of seduction, translation among them, has still been only partially explored and demystified. What is obvious, however, is that more extensive study of translation in relation to politics, particularly at a time when it was overtly used as a political tool, would offer new insights into past and present translation practices as well as political scenarios and historical events.

The fascist regime offers an extremely emblematic example of the relevance of translation in politics, both in general and in Italian history in particular. It is not,

however, the only example of how issues of language and translation have had, and still have, an important role in the country's political life. Linguistic diversity, an issue which has been identified as particularly relevant both in a postcolonial context (Venuti's ethnocentric and ethnodeviant practices) and in the light of the contemporary migration flows (Cronin 2006), was a controversial point in Italy even before the 20th century. It is a question which has been historically at the centre of a heated debate among Italian cultural and political institutions. In fact, as Senator Consiglio put it to his colleagues in 2013 when suggesting an amendment to the 1999 law on linguistic minorities, 'Our country has the highest number of dialects per surface area' (Consiglio 2013). It is unclear what the terms of Consiglio's comparison are (in Europe, in the world?), but a millennial history of linguistic diversity (De Mauro 2016: 25-33), combined with the very recent formation of a nation state (1861) and an even later definition of current national boundaries, are undeniable facts which have resulted in a particularly high number of identified native idioms (35 compared to the world average of 31, De Mauro 2016: 36). But the high number of language varieties is not the only thing to consider. It is worth noting the widespread and regular use among Italians, even in contemporary times, of non-standard varieties of the national language. According to Istat, the Italian National Institute of Statistics, whose findings are quoted by linguist Tullio De Mauro (2016: 113), as recently as 2006, 44.1 % of the Italian population alternated between the use of standard Italian and a local dialect, while 5.4 % still spoke exclusively in dialect (2016: 113). The multilingualism of the Italian peninsula is stronger than that of other modern European countries not just because of the variety of idioms but also because of the distance between them (De Mauro 2016: 36-40). This complex linguistic situation has been an ongoing source of controversy, inviting the intervention of political bodies which have defined, at various stages in the country's history, leading policies on the subject. After the Second World War, the need to safeguard linguistic minorities was clearly expressed in Article 6 of the Republic's fundamental document, the Constitution, which became effective in the years immediately following the war. And yet, the indications on linguistic diversity contained in it did not have effective practical application (De Mauro 2006: 4). Since the Constitution there have been a number of laws, or law proposals, at European, national and regional level, addressing the same question and its increasing relevance

in the light of constantly more globalising trends and migration movements. Such awareness culminated in the 1999/842 law which explicitly set out a list of 12 minority languages to be safeguarded in Italy, and provided for, among other things, their presence in education and public offices in the interested regions (Parlamento Italiano 1999). The languages identified were either a) historical minorities, present in small communities in many areas of the country due to past migrations or settlements, as is the case of Albanian, Occitan, and Catalan speaking minorities; b) those which are present in border areas due to political boundaries not matching linguistic ones, such as German, Slovenian and patois-speaking minorities along the northern borders, or c) regional varieties which, because of extreme insularity, present particularly significant differences from standard Italian, like Sardinian (Morelli 2006: 6-7). However, as the unheeded amendment proposal put forward by Senator Consiglio points out, the languages included in the law were only a small part of those which exist in the Italian territory. The majority of the country's local dialects did not feature in the list, giving rise to the very kind of linguistic discrimination phenomenon that the law set out to counteract. Indeed, in the report presented for the 6th year of the 1999 law's application in the journal of the Ministry of Education, De Mauro himself highlighted the dignity and value of all languages, including the incredible variety of dialects which, since the 500s, have marked the linguistic history of Italy (De Mauro 2006). But the 1999 law had identified only 12 minority languages as being worthy of extra attention, extra funding, extra promotional initiatives and extra legislation. Most local dialects had not been given that privilege. Consiglio's amendment proposed to put an end to such discrimination by suggesting that individual regional administrations be given the authority to apply the steps contained in the approved law, at their discretion, to any language they deemed historically significant for their region. Although Consiglio's proposal is understandable and quite logical, it can easily be seen why it was rejected. It is not difficult to see how the changes that the approved law put into place would be impossible (from a financial and organisational point of view) to put into practice on a greater scale and how no region could satisfactorily safeguard one variety of its regional dialect over the others without causing further controversy and discontent. Additionally, far-right parties opposed to the idea of a centrally organised government and promoting autonomist aspirations, such as the Lega Nord (to which Consiglio

belonged), could easily take advantage of such a law not so much to protect a specific minority, but to alienate and discriminate those who did not belong to it.[43]

Despite the 1999 law, therefore, the problem of linguistic minorities in Italy is far from settled and there still remains the issue of whether the use of dialects, with their historic and cultural value, colour and emotional value, should be protected in the name of diversity or discouraged as an obsolete form of expression, an obstacle to mutual intelligibility and equal education practices remains. Recently some regions have taken, or proposed to take, steps towards greater institutional bilingualism, with the region of Veneto approving in 2016 a regional law which grants its people the same rights as recognised linguistic minorities. The question of local dialects and whether and how they should be safeguarded in the cultural, educational and media system is still a very controversial one, but it does invite reflection on issues of translation, identity and political power. If, on the one hand, it is commendable to defend the cultural and linguistic identity of a people, how it can be done in practice, and with what linguistic and educational tools, is not as clear. What is even less clear is how to prevent unscrupulous political parties from turning a people's will to see their identity recognised into a sense of entitlement and prejudice against those who do not share that identity.

At present, however, there are also newer reasons why the link between translation and politics is particularly evident in the Italian context. The country has always been a major destination point for migration flow out of the African continent, but this position has become even more evident, and dramatically so, with the latest developments in world politics and the increase of migration flow over the last few years. If Italy is a country that is used to a large presence of migrants, it will have to

[43] Indeed, from its very creation in the early 1980s, the Lega Nord (Northern League), by opposing government intervention in the historically less industrialised southern regions of the country (intervention which was seen as 'stealing' resources from the North), effectively encouraged the rise of discriminatory and prejudicial attitudes towards Southern Italians (see Umberto Bossi's first manifesto in the party document CRONISTORIA DELLA LEGA NORD *DALLE ORIGINI AD OGGI Prima Parte 1979 – 1987,* pp. 33-34, in particular points 3 and 6, downloadable from http://www.leganord.org/il-movimento/la-nostra-storia/la-storia-della-lega).
In more recent times, the current members of the party, including leader Matteo Salvini and Luca Zaia, have repeatedly proven that the same kind of attitudes are now more frequently reserved for European Institutions and foreign migrants (Kirchgaessner 2015 and 2016).

become even more so and this requires very practical steps in the field of translation and interpreting. As Cronin points out, 'the condition of the migrant is the condition of the translated being' (2006: 45). As the number of migrants increases dramatically, so will the necessity to be able to understand and respond to 'the condition of the translated being'. This involves not only the need for interpreters, but also the need for a targeted system which is able to provide interpreting services in a range of sectors, from medical to education and childcare, to the justice system. The importance of such services in the light of the developing political situation is paramount as, in the words of Sonja Pöllabauer, 'The consequences of misunderstandings here are thus not merely damage to the asylum seeker's personal image, misleading information or a financial loss, as in many other fields of community interpreting but, in the worst-case scenario, are tantamount to a death sentence.' (2004: 143-4)

Remarkably, Wertenbaker's works frequently revolve around the issues mentioned in the section above presenting translation as a highly political activity which truly shapes human interactions. As will be examined more in detail in Chapter 6, many events in *The Love of the Nightingale* and *Dianeira* comment on the political power of language and translation. In the first play, the discussion of the meaning of the word 'myth', which, in the context of the story of a king taking advantage of a young girl, has gone from meaning 'speech' to meaning 'an unlikely story' (Wertenbaker 1996a: 315), hints at political and historical manipulation. In *Dianeira*, the narrator Irene's assumption that the figure of the violent hero Heracles will be familiar to a modern audience, while the quiet Dianeira will have been forgotten by history has similar significance. Procne's long exchanges with the female chorus (to be examined more in detail in Chapters 4 and 6), as well as the figure of Iole and her silence, are powerful reflections on issues of identity, language and dispossession. Tereus's mutilation of Philomele is carried out in the attempt to suppress political dissidence; it is a most extreme form of censorship imposed by the dominant power structure. The choice of translating these two texts is, then, a way to bring the interactions between translation and politics to the forefront, first of all by presenting a text which deals with them, and secondly by translating it in a way which attempts to highlight these issues (as explained more in detail in section 6.4).

3.7 Hybridity in practice

As will be explained in the next chapter, despite being generally considered 'original works', all of Wertenbaker's texts are actually translations which exemplify the work of a self-conscious translator who takes apparently distant stories, myths and events and links them to a variety of human activities, inviting the reader to discover how translation is linked to all aspects of human life. Both the plays I will examine here draw on classical myths to comment on a number of aspects of human life, linked to philosophical, psychological, pedagogical, and political, dimensions. Issues of ethics and gender, alienation and identity, language and power, self-knowledge and compassion, anger and violence, consent and rebellion abound in all her works. Indeed, some have even defined her plays as didactic (Bush 2013: 62) and moral (Winston 1995: 518), though it must be pointed out that if they are, they are so indirectly because they focus on raising questions and problems and encouraging audiences to seek answers rather than offering those answers readymade. Wertenbaker uses translation to create her own idea of theatre as a 'difficult' dramatic or literary place (in Kirkpatrick 1988: 553-53), and by making sure that translation is visible enough to catch the readers' attention she invites them along a path of questioning and self-discovery.

Thinking of, and practising, translation as Wertenbaker does, i.e. as a discipline which interacts with, and contributes to, a range of other disciplines and therefore as something important and interesting *per se*, not just from the point of view of the content it is able to communicate in another language, is a key step in creating self-aware and self-conscious translators in a context, like the Italian one, where translation is still often thought of in terms of a necessary evil or loss. My translation attempts to embody such an idea in preserving the multiple paths of questioning and discovery created by Wertenbaker and in multiplying them further by highlighting the interdisciplinarity of translation and experimenting with issues of hybridity and multiplicity via the adoption of a multilingual translation strategy. Before my translation is presented, the next chapter will address in greater detail Wertenbaker herself, her work in general, and *The Love of the Nightingale* and *Dianeira* specifically,

in order to provide a clearer picture of how translation as an interdisciplinary and hybrid activity informs her work as a whole.

Chapter 4

Making Translation Visible: Two Plays by Timberlake Wertenbaker

4.1 Introduction

As demonstrated in Chapter 2, the context of translation into Italian is one in which there is a general tendency to think of translation principally as an instrumental activity. A look at the type of seminars and workshops offered by translators' associations and cultural bodies in recent years demonstrates that there appears to be a reluctance to think about translation in all its aspects. A prescriptive approach, primarily based on the demands of publishers, is widespread in non-academic contexts, as demonstrated by the insistence, on the part of influential translators, editors and teachers of translation, that fluency is the 'right' way to translate (Mioni in RAI 2015 and Testa 2008) or indeed that there is a 'right' way to translate, as the prescriptive approach adopted by Franca Cavagnoli in her popular book *La voce del testo* (2012) seems to indicate (see section 2.3.2 on Cavagnoli's text). In the academic context, an extremely conservative system, the ageing of teaching staff (Stella 2015) and the emerging nature of postcolonial studies (Mellino 2007) mean that the debate around translation is not as rich and varied as it is in the English-speaking world. As explained in Chapter 2, in Italy, the ethical and political significance of translation is particularly neglected in favour of financial and contractual issues. I am referring, for example, to the programme of the AutoreInvisibile sections on translation at Turin Book Fair,[44] to list of seminars at recent editions of the Giornate della traduzione letteraria of Urbino,[45] and to the list of translation events and seminars provided on the AITI website.[46] Consequently, it appears that the vast majority of translation

[44] The programme for the current edition, 2017, is available at http://www.salonelibro.it/it/programma/show.html?bind_to_category=content:294&cp_saloneoff[0]=salone&cp_saloneoff[1]=saloneoff&cp_text_search=l%27autoreinvisibile&limitstart=0

[45] The programmes for each year are available at: http://traduzione-editoria.fusp.it/giornate-traduzione-letteraria/archivio

[46] The AITI event list is available at http://www.aiti.org/news-formazione-eventi/corsi-eventi?page=1

professionals and academics, as well as the general public, may have very little sense of how important translation is in its own right.

As far as translation strategies are concerned, fluency – i.e. the search for readability and transparency (Venuti 2008: 1) – is still the main governing principle, as the words of some of the best-known translators into Italian confirm (see Testa 2008, Ferrero 2008, Mioni in RAI 2015). What Venuti identified as the most common governing principle of translation into English in the mid-90s appears to be the governing principle of translation into Italian today. Whereas the unethical dimension of the regime of fluency governing translation into English is linked to the imperialistic dimension of this language, the same cannot necessarily be said of other languages. Indeed, it is definitely not said of Italian, although, perhaps, it could be. As explained in the previous chapter, in fact, Italy does have a colonial past, although it is not necessarily actively present in this country's collective memory (Macchi 2011, Mellino 2007). Censorship and mystification, as well as a conservative system of academic appointments, are in fact elements which constantly hold back the development of postcolonial debate in Italy (Mellino 2007).

Is fluency, then, unethical in translating into languages other than English? I wish to argue that it is, because fluency implies concealing the fact that translation has occurred, thus perpetrating a form of deception against the reader, the same deception that Petruccioli denounces in his already mentioned text (2014). As I hope the previous chapter, with its analysis of the interaction between translation and a variety of fields of knowledge, has demonstrated, translation is a valuable tool for fostering critical thinking, self-knowledge and tolerance. This chapter will further demonstrate the power of translation to promote all of the above through the presentation of the work of a playwright, Timberlake Wertenbaker, whose texts embody the idea of translation as a complex and hybrid discipline which influences all aspects of human life, from literary production to psychological development. In fact, as detailed below, all of Wertenabaker's texts can be themselves considered translations. The general aim of empowering translation and revealing some of its potential is further pursued in the two following chapters, the first of which presents my own translation of two of Wertenbaker's plays, *The Love of the Nightingale* and

Dianeira, while the other analyses the translations in detail. The process of translation and the agency of the translator will, therefore, be deliberately made visible through the adoption of a multilingual translation strategy. To hide the fact that a translation process has occurred, in fact, would be to deprive readers of an opportunity for self-development and perpetuate widespread ideas of translation as a mechanical and 'service' operation.

In this chapter I will present the two works I have selected for translation, Timberlake Wertenbaker's 1988 play *The Love of the Nightingale* and her 1999 radio drama *Dianeira*, and I will give some background information on the playwright herself and on the extent to which translation has been a constant theme throughout her life and works. Both works considered here deal with the issue of silencing and 'the voicing of the silenced' (Williams 1997: 19), although this element is particularly evident in *The Love of the Nightingale* which is based on the Philomela myth. In the light of the situation in the Italian context explained in the previous chapter and summarised above, translators themselves can be currently considered a silenced category in Italy, where their voice is rarely more than a whisper as regards fair working conditions and where the lack of engagement with the postcolonial debate (Mellino 2005 and 2007, Lomabrdi-Diop and Romeo 2012) means that the ethical and political relevance of translation are barely considered a worthy topic for debate. The myth of Philomela and of Dianeira, therefore, also seem ideal mediums through which a translator into Italian may find a voice.

As well as offering an overview of Wertenbaker's work and of the plot of the two plays, I will present the different levels on which the texts engage with issues which are relevant for translation. First and foremost, I will explain why Wertenbaker's texts can themselves be considered translations (Roth and Freeman 2008: 13), and how Wertenbaker adopts a translation strategy which, despite some elements of domestication, makes extensive use of foreignization to create two texts which force the reader to engage critically with the ethical, psychological and political issues present in the plot. Secondly, the texts are also, self-reflexively, *about* translation, which figures as a major thematic element particularly in *The Love of the Nightingale*. Both texts, in fact, engage with issues of translation from multiple perspectives,

presenting it not only as a linguistic issue but, from a more multi-layered perspective, alternatively as a form of dissidence, self-affirmation, oppression or redemption.

Because of their engagement with translation issues which are not normally taken into consideration in the Italian debate in this field, I believe that these texts, if translated, and particularly if translated in a way that highlights the ethical and political dimension of translation as well as its pedagogical and critical potential, will contribute to challenging current translation theory and practice in Italy and to initiating a debate about issues which I see as crucial for the development of translation in general, and in my country in particular. By presenting the translator as a visible and active factor in the target text I believe discussion about issues of textual invisibility may also be fostered. Additionally, both these texts engage with general topics and works of literature which are central in the Italian high school curriculum (Greek and Latin Literature, history, philosophy), thus providing a renewed and translation-centred view of classical texts and standard academic subjects and presenting critical reflexion on translation in a form that may realistically seem appealing to the Italian school system. For these reasons a translation of these texts into Italian (in the case of *The Love of the Nightingale* in a more readily accessible form than the existing translation by Sara Soncini and Maggie Rose)[47] would represent an operation that would make a significant contribution to translation studies in Italy and in general.

Unlike Soncini and Rose's translation of *The Love of the Nightingale*, which conforms to the popular view of what translation is and should be in Italy, my translations of the Philomela-based play and of *Dianeira* will take a more unconventional path. Whereas Soncini and Rose present Wertenbaker's text in Italian, in a text that could be read as though it had originally been written in Italian, with no need for the readers to be aware that they are engaging with a translation, I wish to actively challenge this conception of translation, creating a text in which source and target language coexist, forcing readers to consider the translatorly nature of the text, and of human interactions in general, the nature of the translation process itself, and

[47] The translation by Soncini and Rose was published in 1997 in the drama magazine *Sipario* (back issues of which are not readily accessible to the public and must be specifically requested by phone or email - see http://www.sipario.it/).

encouraging them to engage in constant processes of translation – including, but not limited to, the interlingual kind (Jakobson 2012: 127).

4.1.1 The playwright

Stephenson and Langridge have described Timberlake Wertenbaker as ‘one of our greatest contemporary playwrights’ (1997:136), and of her work they have said:

> [it] explores a huge variety of subjects and has asked some of the most important questions of our time, encompassing the value of and meaning of art, the quest for power and the seductive appeal of corruption, the effects of enforced silencing, the definition of crime and civilization (1997: 136)

An early awareness of issues relating to linguistic and cultural differences can be traced in Wertenbaker’s biographical details. As mentioned in the Introduction, she was born of Anglo-American parents and raised in the French Basque Country and thus is most commonly described as ‘Anglo-French American’ (Carlson 1993: 267). As well as speaking English and French she absorbed the Basque language and culture and experienced its enforced silencing by the French government. After moving to the United States, she studied at St. John’s College in Annapolis, a school with a strong focus on philosophy and classical literature. She subsequently lived in Greece for some time, where she became familiar with the modern culture and language of the country and began to write her first plays (Sage 1999: 659, Bush 2013: 7). Due to her varied background, therefore, linguistic and national labels are inapplicable to Wertenbaker and, as we shall see shortly, to her work (Bush 2013: 1). Multiculturalism and multilingualism, constant drawing from multiple and varied sources, are key features of her writing, so much so that to say, as does Bush (2013: 1), that Wertenbaker’s is a floating (cultural, linguistic, creative) identity is perhaps the only label we can safely assign. Perhaps because of the fragmentation of her linguistic and cultural identity, language is a constant concern in all of Wertenbaker’s playwriting, as remarked by Bush (2013: 97) and Carlson (2000: 134), and it is particularly prominent in *The Love of the Nightingale*.

4.1.2 *The Love of the Nightingale*

The Love of the Nightingale (1988) retells the myth of Philomela, renamed Philomele by Wertenbaker, which was told in the form of a tragedy by Sophocles, although only a few short fragments of the ancient Greek texts have survived (Lloyd-Jones 2003: 291-301). For this reason, it is also possible to consider the text an 'original' work. The story has, however, been told many times, most famously, as Wertenbaker mentions, by Ovid and Robert Graves (Wertenbaker 2008: 39). These texts, as well as some fragments from Sophocles which appear as a prologue to the dramatic action, form the basis for *The Love of the Nightingale*. Other sources, such as Euripides' *Hippolytus* and *Bacchae*, the myth of Echo and Narcissus, and ancient Greek philosophy are woven into the main storyline (the first two appearing in sc. 5, pp. 300-07 and sc. 19, pp. 344-8 respectively and the other two throughout the whole play, particularly in the lines of Philomele and Echo, a member of the female chorus).

The plot of the myth, as told by the ancient sources, can be summarized as follows: Procne, Athenian princess and older sister of Philomela, marries Tereus, the Thracian king who has aided Athens in war. Procne leaves for her new home in Thrace, and Philomela promises she will go and visit her sister if Procne ever asks her to. In due course Procne has a son, Itys. However, she feels lonely and estranged in her new home and asks Tereus to travel to Athens and bring Philomela back to Thrace. Tereus goes, but during the journey back to Thrace he becomes enamoured of Philomela. When the girl rejects him, he rapes her and cuts out her tongue so that she will not tell her story. He then imprisons her in a hut not far from his palace in Thrace, goes back to Procne and tells her that Philomela has died on the journey. As time passes the dumb Philomela weaves her story into a tapestry and sends it to Procne. When she sees this, Procne rushes to the hut to free her sister. Together, they take revenge on Tereus by killing Itys and serving him to his father as a meal. When the truth is revealed, Tereus chases the two sisters, intending to kill them. Before he reaches them, all three characters are transformed into birds. Tereus becomes a hawk (or hoopoe in some versions) and Philomela and Procne respectively a nightingale and a swallow. Wertenbaker's play makes a few key alterations to the traditional mythical storyline, as well as to Sophocles' reconstructed tragedy, the significance of which shall be

examined either in the following sections or in the more detailed discussion of the texts in Chapter 6.

4.1.3 *Dianeira*

Dianeira is a 1999 radio drama which closely follows the plot of Sophocles' *Women of Trachis* (1978), retelling the story of Dianeira who is married to the great hero Heracles. Heracles returns home from his travels, bringing with him a group of women he has enslaved after conquering the city of Oechalia. Among them is Iole, beautiful daughter of Eurytos, king of Oechalia, with whom Heracles has fallen madly in love. It was his desire for Iole that pushed him to attack her city. When she learns the truth about the sacking of Oechalia and the presence of Iole in her household, Dianeira realizes she now has a rival in love and resorts to using a potion, given to her by the centaur Nessos after he was mortally wounded by Heracles. According to the centaur, the potion would restore Heracles' love for Dianeira. Dianeira dips a robe into the potion and has it sent to Heracles as a gift from her. When Heracles puts on the robe, however, the potion is revealed to be poison; the fabric starts smoking and cannot be removed from Heracles's back, causing the hero terrible pain. Learning of the true effects of her gift, Dianeira kills herself in shame. On his deathbed, Heracles makes Hyllos, his son, promise to marry Iole. Whereas in Sophocles' tragedy the episode of Nessos is narrated by Dianeira, in Wertenbaker's text it appears in the form of a flashback. A similar technique is used to relate a prophecy made about Heracles' future, which is also retold by Dianeira in Sophocles' play. In addition, Wertenbaker sets the myth of Dianeira within a distinctly modern framework. In this framework a character named after herself, Timberlake, who is visiting Greece with a group of friends, asks a blind storyteller by the name of Irene to tell them a story about anger. The myth of Dianeira is what Timberlake and her friends hear.

4.1.4 Page or stage

The Love of the Nightingale and *Dianeira* are both dramatic texts and, in the context of their translation, the issue of text and performance needs to be addressed,

although ‘performance’ carries a slightly different connotation for each of the two texts, given that *Dianeira* is a radio drama rather than a stage play.

My translation of both texts is aimed at the written page rather than at a performance. In fact, although text and performance are generally considered two inseparable aspects of drama (Bassnett-McGuire 1985: 97, Zuber-Skerrit 1984: 5), and although performance offers many opportunities for foreignization through non-textual elements, studying performance over texts entails several significant problems (McIntyre 2006, Short 2002)– namely that each production of a play, and each performance of a particular production, is different from the others (Short 2002: 8) – and that indications about how the text should be performed are contained within the text itself and therefore reading alone does allow for ‘sensitive understandings’ of plays (Short 2002: 7). Another of Short’s arguments that is particularly relevant to Wertenbaker’s works relates to the understanding process itself, which, when reading, can be facilitated by the possibility of going back to specific parts of the text as many times as necessary (Short 2002: 9). A similar point is also made by Redmond (1991: 57) and, due to the deliberately complex and challenging nature of Wertenbaker’s plays (see section 4.5), this seems a particularly desirable advantage. In addition, the aim of my translation is to enhance the ‘demanding’ aspects of the text, by introducing elements such as extensive use of the source language and Greek vocabulary, making the possibility of slowing down or re-reading parts of the text essential. Finally, some of the reasons for translating these texts relate to their relevance to the Italian high school curriculum – in this context, the widespread practice of reading dramatic texts (Short 2002: 6-7), rather than performing them or seeing them in performance, also needs to be taken into consideration. Although dramatic performance has often been remarked upon as a useful pedagogical tool (Hertzberg 2001; Arts Council England 2003), translation for performance in an educational context would involve a complicated process of negotiating times, approval, budgets and appointments of drama professionals with schools. Additionally, presenting a text for performance might actually limit the ways in which a class could engage with it. Translation is also an established pedagogical tool (Ardizzone 2012, Chowdury 2013) and to offer a permanent text with which classes are free to engage in a variety of ways (structured performance, translation, rewriting, spontaneous performance) and from the point of

view of different academic subjects (performing arts, literature, English language, history, philosophy) may offer more flexibility for a variety of learning strategies than a text designed exclusively for performance. Teachers and students are thus given the raw material through which to develop the learning strategy that best suits their own pedagogical context.

Short's numerous arguments in favour of the 'adequacy (even necessity) of reading play-texts' (2002: 6) led McIntyre to structure his analysis of viewpoint in drama by basing it on the play-text rather than a specific performance of it (McIntyre 2006: 13). The complex interplay between text and performance becomes even more complicated when we consider the issue of translating drama. In the complex process of taking a play from the page to the stage, through the medium of a new language, the very role of the translator may need redefining in relation to other figures 'described as that of adaptor, dramatist or by any other creative term' (Hardwick 2013: 322). This appears impossible to do in the absence of a planned performance and for this reason, to consider issues relating to performance does not seem sensible where there is no specific production in mind. In this case, no specific production has been envisaged because the aim of this thesis is not to address issues specific to the translation of drama, but rather to show how a multilingual translation strategy may prove not only a possible one, but one that is particularly suited to the translation of revisionist texts built on principles of questioning and subversion. The translation strategy adopted in Chapter 5, which relies heavily on the use of the source language in the target text, wants to suggest a possible way of highlighting the subversive elements of the source text while challenging the world of literary translation in Italy to engage with different ways of understanding the process and function of translation. For general readers, it offers the possibility of finding out much more about the source text and language, about translation and about themselves than they would be able to through a more traditional type of translation. Although this strategy may seem particularly apt for texts similar in nature to Wertenbaker's, there is no reason for it not to be adopted for the translation of any kind of text (examples of how this strategy may be used in the translation of other types of text are given in Chapter 7).

For all of the reasons outlined above, I will use the terms 'play' (*The Love of the Nightingale*), 'drama' (*Dianeira*) and 'text' (both) to indicate Wertenbaker's works and 'audience' to indicate their recipients. When referring to my own translations of Wertenbaker's works I will use 'text' and 'reader'.

4.2 Defining *The Love of the Nightingale* and *Dianeira*

A fundamental difficulty emerges in talking about Wertenbaker's works in relation to translation, namely that different notions of translation are present within her works, often overlapping with each other within the same work. Interlingual translation, intralingual translation and intersemiotic translation (Jakobson 2012: 127) all feature within her works, as does the 'specialised kind of translation' that Zuber-Skerrit calls 'dramatic transposition' (1984: 8) and as do the much vaguer notions of transformation, rewriting and adaptation (Bastin 2011: 3). Indeed, Wertenbaker has produced plays that have generally been labelled as either translations, adaptations or 'original' works, but in point of fact a lot of her plays contain elements of all three in varying proportions (see the description of *Our Country's Good* which follows in this section), and *The Love of the Nightingale* and *Dianeira* are no exceptions. Both plays are generally considered original works, as is evident from the fact that they appear in the collected volumes of her original plays and do not bear any formal acknowledgement of their sources on their title page (Wertenbaker 1996a and 2002). Wertenbaker herself, however, comments on the fact that, despite happily signing her name to both plays, the nature of these works is rather ambiguous (Wertenbaker 2008: 39). In this section, I will try to unravel the complexity of overlapping concepts of translation, adaptation, original and rewriting present in Wertenbaker's works and attempt to give a sense of the kind of texts that I will be translating in Chapter 5.

The playwright has declared that when not writing an 'original' her favourite way of working is by basing a work on another and gives *Our Country's Good* as an example of this process (Wertenbaker 2008: 39). We can conclude, therefore, that she does not regard *Our Country's Good* as an original, but, most probably, an

adaptation.[48] In fact, in being commissioned to write *Our Country's Good*, Wertenbaker reports being explicitly asked to 'write something based on Thomas Keneally's *The Playmaker*' (Wertenbaker 1996: viii). *Our Country's Good* therefore shows great similarities with *The Love of the Nightingale*, as both plays are explicitly based on a number of different sources. The novel *The Playmaker*, in fact, portrays a group of Australian convicts staging Farquhar's Restoration comedy *The Recruiting Officer* and, drawing on factual elements from accounts of the first British settlements in Australia, such as Robert Hughes' *The Fatal Shore* (Bush 2013: 118), it intertwines them with literary sources. It is logical to conclude, then, that if *Our Country's Good* cannot be considered an original play, then neither can *The Love of the Nightingale*. Wertenbaker herself, however, is adamant that the play cannot be considered an adaptation either as there was 'no "original" work to adapt' (Wertenbaker 2008: 39). Perhaps it would be more accurate to say that there was no *single* original work to adapt, but there were many. The crucial point is not so much the absence of one identifiable 'original', but whether the myth is in fact adapted. Wertenbaker herself reminds us that to adapt means to change something so that it is more suitable for new conditions (Wertenbaker 2008: 36). In literature, this can mean adapting to suit a different culture and context, a different genre or a different age category (Bastin 2011: 4), or indeed relocating the cultural or temporal setting entirely (Sanders 2006: 20). However, Wertenbaker carries out operations of this kind only to a limited extent. The myth on which *The Love of the Nightingale* is based, in fact, presents many elements pertaining to some of the factors which generally cause the need for adaptation, in particular those which Bastin (2011: 5) calls 'situational or cultural inadequacy' (consisting in the absence, in the target culture, of the context referred to in the original text) and the 'disruption of the communication process' (consisting in 'the emergence of a new epoch' or 'need to address a different type of readership'). Despite the presence of such elements, Wertenbaker purposefully avoids adapting many of these factors in her play. *The Love of the Nightingale* is distinctly Greek in its dramatic elements (it even includes a male and female chorus) and content and no attempt is made to adapt the myth to contemporary dramatic conventions or the expectation of a modern audience. Wertenbaker's engagement with the myth is such

[48] Sanders (2006: 31), gives this play as an example of adaptation.

that she wishes to preserve its distance and foreignness while presenting it to a modern public. On the other hand, she creates much more rounded and fully-fledged characters than in the ancient sources, particularly when it comes to the two female protagonists. The greatest change occurs in Philomele, who is presumed to have been a mute character in Sohocles' *Tereus* (Monella 2005: 98). In fact, the play is believed to have started *in medias res*, after the rape and mutilation of Philomele, the backstory being widely known by the Greek audience and summarised in a prologue (Monella 2005: 107). Philomele has no lines in Ovid's text either and, as Bush points out, she 'is described only by her outward appearance' (2013: 10). Wertenbaker, however, focuses heavily on the feelings and sensations of Philomele, as well as those of her sister, inserting, at the very beginning of the play, an intimate exchange in which the two sisters discuss their own feelings and sensations while watching two soldiers fight. The result is a scene in which the female point of view and emotions are foregrounded and the male body is objectified (Bush 2013: 101).

Itys is another character that 'grows' in Wertenbaker's play. Also presumed to have been a mute character in Sophocles, in *The Love of the Nightingale* he is first a replica of Tereus' violent and selfish personality and later, in the final scene of the play, a beacon of hope for the future as he gradually learns to ask questions.

Dianeira proves just as difficult to define as *The Love of the Nightingale*. Although the play closely follows a single main source, Sophocles' *The Trachiniae*, Wertenbaker herself admits that, despite taking Sophocles as a starting point, she 'then went somewhere else' (Wertenbaker 2008: 39). In this case too, she rules out the term 'adaptation' arguing that her play 'does not make *The Trachiniae* more accessible – more fit' (Wertenbaker 2008: 39). In fact, just as in *The Love of the Nightingale*, the Greek elements of Sophocles' tragedy are preserved in *Dianeira*, including a chorus.

Thus, hesitant to call *The Love of the Nightingale* and *Dianeira* original texts and unsure whether they can safely be defined as adaptations, we are still at a loss to find a convincing categorization for them. My suggestion is that we may safely call both works translations. As Boase-Beier points out (2011: 5), there is a lack of clarity as to what translation actually involves, despite Jakobson's (2012: 127) apparently strict

definition of translation types. Boase-Beier's solution to Jakobson's inexhaustive categorization is to think about translation in terms of a process of 'transferring one section of language into another', thus suggesting the possibility that 'any reformulation is a translation' (2011: 7). Although, in these terms, 'translation' may be applied very loosely (as in Boase-Beier's example 'A: I don't quite, well, maybe, you know . . . B: Let me translate: no.', 2011: 7), in the case of Wertenbaker's works the playwright is consciously reformulating material from the past in order to present crucial issues to a modern audience, an element which has already led Roth and Freeman to consider Wertenbaker's work in its entirety in terms of translation (2008: 13). In their monographic study of the playwright's work, in fact, Roth and Freeman suggest that *The Love of the Nightingale*, *Dianeira* and indeed all of Wertenbaker's plays, may be considered translations. This is not as far-fetched a proposition as it may seem if we consider the lack of defining qualities of translation pointed out by Boase-Beier (2011: 5), which may lead us to safely consider adaptation as a form of translation. A number of theorists, in fact, believe that the types of processes which are normally defined as adaptation can be, and at different stages in literary history have been (Venuti 2011: 230), encompassed in the concept of translation (Bastin 2011: 5). Roth and Freeman seem to share this view and they motivate their claim by pointing out that all of Wertenbaker's plays either draw on other material, transforming it 'across media and forms' (Roth and Freeman 2008: 13) or engage in a critical transposition of the past, through which universal issues of power, self-knowledge, crime and punishment, marriage, silence and identity are addressed (Roth and Freeman 2008: 13-33, Roth 2009). Analyzing archival material, Sophie Bush (2013) was able to show how even Wertenbaker's very early work already demonstrated a deep interest in the past, particularly Greek myth, as well as a desire to use those well-known stories to say something new. Among the earliest materials Bush discusses is the synopsis for a play entitled *The Upper World*, which revisited the myth of Orpheus and Eurydice in reverse form, with the woman descending into a symbolic Hades to rescue the man (Bush 2013: 32). Similarly, *Agamennon's Daughter* (c. 1978) revisits the plots of Sophocles' *Electra* and Aeschylus' *Libation Bearers* through the eyes of the female characters, Electra and Clytemnestra (Bush 2013: 48), while *Monads*, although set in a modern context, references the mythical and philosophical concepts of the

Apollonian and Dionysian man (Bush 2013: 57) as well as Euripides' *Bacchae* (Bush 2013: 58). As argued by Hall (2004: 2-8), engaging with Greek myth was not an unusual practice in post-60s drama,[49] and indeed recastings of Greek myth are abundant in other literary genres too (such as Boland or Duffy's poetry). Wertenbaker's work, however, shows a predilection for engaging with past sources of other kinds too. *New Anatomies* (1981) draws on the journals of the historical figure of Isabelle Eberhardt, who is at the centre of the play (Wertenbaker 1996: vii), *Inside Out* (1982) draws on the legend of the beautiful Japanese Courtesan Ono Komachi (Bush 2013: 78), and although the title character in *The Grace of Mary Traverse* (1985) is fictional, her character is inspired by the figure of Faust and she speaks lines from Tom Paine (Wertenbaker in Stephenson and Langridge 1997: 139). All three of these plays use legendary and historical figures to challenge stereotypical views (past and contemporary) of female passivity (Bush 2013: 94). As already mentioned, *Our Country's Good*, to date Wertenbaker's most famous play, shares with *The Love of the Nightingale* a reliance on a number of earlier sources of different kinds. The same trend continues with more recent plays including the 1998 play *After Darwin*, in which we witness two actors, a writer and a director working on a play about Darwin and the development of his theories, the 2000 play *The Ash Girl*, based on the fairytale of Cinderella, or in the more recent *Our Ajax* and *My Father, Odysseus* (first performed in 2013 and 2016 respectively) which go back to Sophocles and Homer. The two plays this study is concerned with are among those which engage most deeply and explicitly with mythical sources and, in this case, the interlingual aspect of the transposition (both texts being based on Greek and Latin sources) must also be considered.

Roth and Freeman point out that even those of Wertenbaker's plays which engage less explicitly with previous texts still 'orbit around complex cultural translations navigated by immigrants and diverse Brits crossing borders of language, nation and culture in England, having to contend equally with social inequities and adaptive renewal' (2008: 14). In his contribution to Roth and Freeman's book, Jay M. Gipson-King focuses on three of Wertenbaker's plays which draw on historical or mythical sources (*The Grace of Mary Traverse*, *The Love of the Nightingale* and *After*

[49] Hall (2004) also offers an interesting and detailed analysis of this Greek revival and its causes.

Darwin). He remarks on the similarity between recent approaches to translation and history, pointing out the fact that both activities have been described as highly manipulative and shaped by ideology (Gipson-King 2008: 224). In his view, Wertenbaker's historical or mythical plays are translations of history which reveal history itself to be a deliberate construction, just as translation is (Gipson-King 2008: 224).

Wertenbaker has defined translation as a process which 'not only changes something but it also moves it, displaces it. It then makes us ask all sorts of questions' (Wertenbaker 2008: 35). In the light of the new and multiple perspectives they offer on the ancient mythical material and in the light of their highly interrogative nature, *The Love of the Nightingale* and *Dianeira* both fit their author's definition of translation perfectly. I will therefore consider these plays as translations, thus agreeing with the view suggested by Roth and Freeman in their lengthy study (2008). This view, however, is not shared simply because of a process of exclusion of other terms such as 'original' and 'adaptation', but through the desire to take a broader perspective on translation, one which, similarly to what is suggested by Boase-Beier (2011: 7), sees translation as a term which is able to encompass both Jakobson's ideas of interlingual, intralingual and intersemiotic translation (2012: 127) and processes such as writing and re-writing. Such a view, in fact, seems the most suited to fully engage with the multi-faceted nature of Wertenbaker's texts. In addition, stretching the boundaries of what we consider a translation beyond the common idea of interlingual translation is a way of initiating controversy and debate in the Italian intellectual environment, where, despite broader notions of translation occasionally being briefly addressed (Osimo 2010, Giusti 2015), translation is still, almost exclusively, 'translation proper' (Jakobson 2012: 127). This does not mean that no form of experimental translation takes place in Italy. As analysed more in detail in section 6.1, in fact, experimentation occurs regularly in popular fiction, drama and, as the example of Stefano Bordiglioni in section 2.3.2 has shown, in children's literature too. As in the case of Bordiglioni, however, the translatorly nature of these works is rarely recognized.

4.3 Wertenbaker as visible translator

These two plays combine some elements of domestication[50] with more extensive use of foreignization strategies, use which will be analysed below. They are deliberate recontextualizations of two ancient myths which present timeless issues of brutality, silence, identity and anger to a modern audience while at the same time preserving their ancient Greek setting. In such a process of recontextualization, Wertenbaker makes an effort to create direct lines of communication between herself and the audience, making them aware, primarily through the means of 'metatheatre and shifting frames of narrative styles', of the different layers of translation being negotiated in her work (Roth and Freeman 2008: 23).

In *The Love of the Nightingale* Wertenbaker has the Queen tell us that we must 'Listen to the chorus. The playwright always speaks through the chorus.' (1996a: 304) Although the Queen is speaking to Tereus in relation to the chorus in a play-within-the-play representation of *Hippolytus*, her warning resounds throughout, so that the words of the two main male and female choruses in the main play are loaded with extra significance. In fact, it is precisely the two main choruses who make explicit reference to modern times, thus performing a very visible type of recontextualization (a point also remarked upon by Roth and Freeman, 2008: 12). In sc. 20, for example, the female chorus opens a direct window onto the present by asking: 'Why do white people cut off the words of blacks? Why are little girls raped and murdered in the car parks of dark cities?' (Wertenbaker 1996a: 349), and in sc. 8 the male chorus reminds us that the word 'myth' has been decontextualized and recontextualized through the centuries and that, regardless of the meaning we give to it now, 'the first, the Greek meaning of myth, is simply what is delivered by word of mouth, a myth is speech, public speech.' (Wertenbaker 1996a: 315)

In *Dianeira*, Wertenbaker actually appears as a character ('Timberlake', played by Wertenbaker herself in the 1999 BBC Radio 3 broadcast) in the modern framework of the drama. The character Timberlake speaks the 'Introduction' to the play, in which

[50] Namely the explicit links drawn in both works between myth and the contemporary world, but also the creation of very familiar and 'domestic' scenes, such as scene 2 of the Love of the Nightingale, in which two young sisters discuss sex (in direct opposition to the previous scene in which two soldiers engage in a ritualistic exchange of insults.

she explains how she and a group of friends came to meet Irene, the Greek storyteller who narrates Dianeira's story to them. Wertenbaker becomes, therefore, not just an agency whose presence behind the play can be sensed if not seen, but she also has an active and visible role within the drama itself. Irene, the narrator of the story, could be compared to another chorus (there is a main chorus within the 'ancient' part of the story) and, just like the female chorus in *The Love of the Nightingale*, by reflecting on anger, identity and disappointment, she re-contextualizes events from the past for the modern audience as, for example, in the lines:

> What is worse than to feel you've been lied to? Who doesn't revile the man who goes on television and appeals for the discovery of the child he has himself killed? We feel such fury when our politicians deny all wrongdoing the day before their crimes are revealed. (p. 340)

The deliberate presentation of contemporary and mythical elements side by side forces the audience to consider the process of translation which puts them in direct contact with the ancient mythical source of the drama, but also the way in which the mythical material relates to current times. Contemporary events can thus be re-examined in the light of mythical ones and vice versa, creating the kind of critical engagement which not only drama but literature in general, including translation, aim to foster (see section 4.5).

The Love of the Nightingale and *Dianeira* are both full of elements which make them unmistakably and visibly a very personal account of Wertenbaker's relationship not just with a text but rather with a whole culture. Issues of silencing, brutality and identity, which are most typically embodied in the female figures of Procne, Philomele, Niobe, Dianeira and Iole, are not just central to these plays, but also to Wertenbaker's personal life. The impossibility of labelling Wertenbaker's provenance, her belonging to one culture, one country, one language, in short her state of 'countrylessness', have already been mentioned in section 4.1.1, and Wertenbaker herself, in introducing the first volume of her collected plays, has said, specifically of *The Love of the Nightingale*:

> I was actually thinking about the violence that erupts in societies when they have been silenced for too long. Without language, brutality will

> triumph. I grew up in the Basque country, where the language was systematically silenced, and it is something that always haunts me. (Wertenbaker 1996: viii)

Dianeira, which Wertenbaker describes as being about anger (2007: 367), is more specifically about voiced or unvoiced anger. As remarked by Pedrick (2008: 46-47), one of the boldest alterations[51] made by Wertenbaker to the Sophoclean text is Dianeira's speech at the moment of her death. Unlike Sophocles' character, Wertenbaker's Dianeira gives voice, before the end, to the anger which she has nursed silently for years. It is anger for having always been left in the shadows while Heracles went on his adventures and for having been finally replaced despite her years of faithfully waiting and looking after Heracles' house and children. And as well as admitting her anger she also admits that deep down she knew what Nessos' potion would do ('I felt no surprise. I knew it was poison, would kill him. I knew…' p. 359).

Greek myth in general has also been central in Wertenbaker's life and thinking (Wertenbaker 2004), and although both plays draw on Greek sources, *The Love of the Nightingale* in particular seems to celebrate this centrality through a structure based on several overlapping layers of Greek myth. As remarked by Shmit (1989) and as made evident by the use of formulaic epithets such as 'rosy-fingered' in reference to the dawn (sc. 6, p. 308) and 'wine dark sea' (sc. 13, p. 326 and 327), the language used by Wertenbaker has Homeric resonances. The Phaedra and Hippolytus myth is used to foreshadow the events of *The Love of the Nightingale* and is tightly woven into Wertenbaker's work through direct citation of Euripides' *Hippolytus*. The attentive audience will identify, in the well-known tale of Phaedra and Hippolytus, a gender-inverted version of Philomele and Tereus' story. A connection between Phaedra and Hippolytus and Philomele and Tereus is first suggested by Philomele during the

[51] Pedrick fails to consider a key point here. Her claim is that, after Hyllos' grave accusations, Wertenbaker's Dianeira, unlike Sophocles' one, does not remain silent because a modern audience would not understand the ominous significance of a woman walking off stage (2008: 46). That might be so, however, we must also bear in mind that *Dianeira* having been written for radio, its audience would not have been able to see a character's exit. Despite what Pedrick claims, therefore, Wertenbaker's Dianeira, *must* speak at this point. What is of course significant, as Pedrick does recognise, are the words she says.

performance of the play-within-the play. ‘But Father, I’m not Hippolytus’, she says to Pandion to convince him to send her to Thrace, followed by ‘and Tereus isn’t Phaedra, look.’ (p.306). Her denial of the connection has nevertheless suggested it, and later, in sc. 13, Tereus confirms that the two stories are indeed similar by referencing the Hippolytus play when he declares his feelings to Philomele. ‘The play. I am Phaedra. *(Pause.)* I love you. That way.’ (p. 328). The audience’s experience of Greek myth is further amplified when, as well as the direct quotations from Sophocles and Euripides and the main storyline of Philomele and Procne, a scene based on *The Bacchae* appears in sc. 19 (pp. 344-8). In addition, the members of the female chorus – with the exception perhaps of Helen – seem to have preserved part of the character of their eponymous heroines. When the women sense danger and discuss it among themselves, it is Iris, traditionally messenger of the Gods, who finally communicates the chorus’ concerns to Procne (sc. 9, p. 316). And when Procne wants to know if Tereus is alive (sc. 14, p. 331), it is once again Iris who she addresses to ask for information about her husband. In the same scene, Procne threatens to commit suicide and informs the woman that ‘when I kill myself, it will be for you to bring news of my death, Iris’ (p. 331). In a similar way, the foreboding line ‘the sky was so dark this morning’ in sc. 9 (p. 317) is pronounced by Hero, traditionally the priestess of Aphrodite who, according to Ovid’s account in *Heroides*, waited for her lover to swim to her under the cover of night, watching the sea and the sky for any signs of the bad weather that would prevent him from coming to her. But perhaps the most significant figure among the women of the chorus is Echo, whose significance in the play has been analyzed in detail by Monrós Gaspar (2006). According to Ovid’s account, Juno had deprived Echo of most of her speaking ability as a punishment for using her words to trick the goddess. Echo is left unable to utter independent speech and only capable of repeating the last part of the words she hears (Ovid 2001: 95-100). She has, therefore, much in common with Philomele, deprived of a voice by Tereus’ brutality. As the extracts below show, the character of Echo in *The Love of the Nightingale* exhibits similar linguistic limitations to the nymph of the same name:

> Procne: Where have all the words gone?
>
> Echo: Gone, Procne, the words?
>
> (…)

Procne: How we talked. (…) Where is she now? Who shares those games with her? Or is she silent too?

Echo: Silent, Procne, who?

(…)

Procne: Tereus could bring her, she'll be safe with him.

Echo: Tereus.

Helen: Dangers on the sea, he won't want you to risk them.

Procne: He can go alone. I'll wait here and look after the country.

Echo: Tereus.

(1996a: 298-300)

Procne: Enough of your nonsense. Be silent.

Helen: Silent.

Echo: Silent.

(1996a: 318)

June: We show you a myth.

Echo: Image. Echo.

(…)

Iris: Such a transformation.

Echo: Metamorphosis.

(1996a: 349; 352)

As Monrós Gaspar has pointed out, Echo's lines either repeat the words pronounced by someone before her or they 'echo' their meaning and her communicative limitations are mirrored in the constant use of broken nominal constructions (Monrós Gaspar 2006: 6). But just as Philomele finds an alternative means of communication by making three life-size dolls to animate, Echo too is able to find a way out of her linguistic constraints by imbuing 'with extra meaning the utterances she repeats from others' (Monrós Gaspar 2006: 7). Monrós Gaspar has found further proof in the play of the correspondence between the Echo of the female chorus and the mythical figure of the same name in an apparent identification of Tereus with Narcissus.

('Procne: (…) If you bend over the stream and search for your reflection, Tereus, this is what it looks like.' sc. 20, p. 351).

Wertenbaker's constant reference to secondary myths throughout the main plot of *The Love of the Nightingale* can be interpreted as the playwright's way of providing the attentive audience with hints about the extent to which the Greeks had studied human nature. Her interest in what Greek literature has to say about humanity is evident not only in the choice of source materials for her plays and in the themes that her plays address, but also in her interviews and other writings. From this point of view, most significant among them is, perhaps, *The Voices We Hear* (Wertenbaker 2004), in which she discusses the understanding the Greeks had of human nature. Greek antiquity, therefore, is not merely a personal interest and the source of a plot line for Wertenbaker, but a true source of understanding and self-discovery. In *The Love of the Nightingale* the references to Echo provide further confirmation that the ability to express ourselves is one of the things that makes us human and that those deprived of this ability must either find alternative ways of expression or risk descending into a feral condition. The playwright's references to contemporary elements encourage the audience to consider the extent to which issues of this kind have never stopped resurfacing throughout history and are still relevant today.

A translation that wishes to underline the plurality of sources and factors at work in this play must consider how to deal with Wertenbaker's close links to ancient Greece, particularly in the context of a target readership which has – through linguistic, cultural and historical ties as well as educational policies – a much closer link to Greek antiquity than the source text audience. As will be explained in detail in Chapter 6, I have attempted to enhance the link to the mythical world by expanding on some of the minor references and introducing words in ancient Greek – a strategy in some ways similar to the one used by Wertenbaker herself for some of the lines of the choruses in her translations of *Oedipus Tyrannus, Oedipus at Kolonos* and *Antigone* (1991).

The issue of silencing portrayed in *The Love of the Nightingale* and highlighted by the figure of Echo and the references she carries with her are also central in *Dianeira*. In this text, silence and voicelessness are to some degree seen as the cause of the anger

that Wertenbaker's Dianeira is finally able to express before taking her own life. In her interactions with Heracles, Dianeira shows similar communicative limitations to Echo, but in her case these limitations are imposed by Heracles' arrogance and self-absorption. The relationship between the two main characters is entirely shown through flashbacks, rather than being narrated by one of the characters as in Sophocles' play, so that the only scenes in which Heracles and Dianeira appear together are set in the past. In both flashback scenes (the first relating to the prophecy about Heracles' future, the second showing the crossing of the river and the death of Nessos) the only word Dianeira seems able to speak to Heracles is the hero's name. There are two attempts to cut into his 'monologue' in the first flashback scene, 'Heracles…' and 'Heracles – ' (p. 332 and 333), that go unheeded, and the second flashback scene contains the frightened shout of 'Heracles!' and a worried, and once again unheeded, 'But – Heracles' (p. 346 and 347). Such limited utterances are in sharp contrast with the rest of the drama, in which Dianeira is often engaged in lengthy monologues or in deeply emotional conversations (such as the one with Hyllos – pp. 331-2 – or the dying Nessos – pp. 348-50).

The multi-layered experience of Greek myth that *The Love of the Nightingale* offers is augmented by smaller details, such as the constant references to classical philosophy (which will be discussed more thoroughly below) or the repeated line 'a beating of wings' (Echo in sc. 4, p. 300 and Philomele in sc. 5, p. 307) to invoke a feeling of foreboding which takes us back to the tradition of omen-reading in bird flight (Padel 2012: 34). Echoes of this are also present in *Dianeira*, where birds are also associated with a feeling of foreboding (p. 333).

In a way not dissimilar to Scott's operation in translating Baudelaire, Wertenbaker includes a number of sources, or 'ancestors', of the Philomela story (Sophocles' *Tereus* and Ovid's *Metamorphoses*) which make her individual intervention clearly visible within the play. She then further extends her primary sources by making them interact with other Greek myths (*Hippolytus*, *Bacchae*, the tale of Echo and Narcissus) and by adding further imagery related to Greek tradition (such as the Homeric epithets mentioned above). Although *Dianeira* is more consistently based on a single source, Wertenbaker's intervention is just as clearly visible in the modern framework in which the play is set, in the words of the character Timberlake and of the

narrator Irene, in the adoption of the flashback to foreground two particular scenes, and in the changes to Dianeira's deathbed monologue.

In the case of both plays, the result may indeed be defined as 'a spiritual autobiography of a relation with the ST' (Scott 2010: 181) and if looking at the plays as translations (as suggested in section 4.2) in relation to a literary context, the Italian one, where translators are still commonly referred to as a ferrymen or faithful servants of the author (Colorni 2008: 22; Bortoli 2008: 56), they are endowed with an even greater element of novelty and controversy and have the potential to originate discussion around the role of the translator as an active and visible agent within the target text. In addition, by openly recontextualizing the myths, Wertenbaker is further challenging the instrumental model of translation described in Chapter 2 and suggesting that, instead of just being a way to transfer content from one language to another, translation may be able to offer a source of critical understanding not only of the source text, but also of the cultural and social context of the source text and target text (Venuti 2009: 165).

4.4 Translation, politics and polyphony

Wertenbaker's plays are not just translations, but self-reflexive translations. In fact, in *The Love of the Nightingale*, through the careful selection and transformation of a plurality of source texts, Wertenbaker opens up multiple perspectives on the Philomela myth, creating a play which encourages reflection on translation as an element of political significance. First of all, she presents translation as a means through which oppressed categories can regain a voice to subvert the dominant power structure, as when Philomele manages to act against Tereus, regaining some kind of voice through intersemiotic translation (Jakobson 2012: 127) and communicating with her sister. Secondly, she suggests that translation is a tool that can be used to maintain and reinforce existing power structures by influencing the transmission of knowledge - as exemplified by the discussion in sc. 8 (p. 315), where the male chorus invite reflection on how a story of rape and dispossession may be turned from an 'unwanted truth', but a truth nonetheless, into an 'unlikely story' (Monrós Gaspar 2006: 3).

The multiple and contrasting points of view presented in Wertenbaker's play create a polyphonic text, in the sense described by Keyssar – and remarked upon by Winston (1995: 518) in relation to *The Love of the Nightingale*. Keyssar takes Bakhtin's controversial view of polyphony in drama as a starting point (Keyssar 1996: 110) and applies the term to plays which present a 'refusal to finalise or assert dominant ideologies' and 'resistances to patriarchical authority and to a unified field of vision' (Keyssar 1996: 121). Just like the feminist and black American plays Keyssar is referring to, Wertenbaker's plays mediate, rather than resolve, differences by allowing diverse discourses to 'interanimate' each other (Keyssar 1996: 122). Wertenbaker achieves this polyphonic aspect by carefully selecting, transforming and weaving into her play intertextual elements drawn from different sources, as described in detail in section 4.3 above (the myth of Echo, Phaedra and Pentheus among them). This effect is not dissimilar to the one Burian comments on in relation to Sophocles' *Ajax*, in which, he argues, intertextual elements (specifically Homeric scenes and lines) add voices from 'off-stage' to the text (Burian 2012: 71). This feature of Wertenbaker's work has been picked up on by Roth and Freeman who, despite not using the term 'polyphonic', have commented on Wertenbaker's commitment to 'hearing the multivocality of traditions and sources' as well as 'the multivocality of language and identity, the plurality of culture and history.' (2008: 12).

As mentioned in section 4.2, the most striking transformation in comparison with ancient sources occurs in the character of Philomela, who is presumed to have been mute in the only known dramatic source of the myth, Sophocles' *Tereus* (Monella 2005: 98). By giving this character a strong and insistent physical voice (Philomele is constantly 'grilling' the other character with questions during the play, as in sc. 7, pp. 309-10), Wertenbaker not only highlights her enforced silence after the mutilation in sc. 15, she also creates a painful counterpoint to Procne's metaphorical silence and alienation, providing a parallel perspective on the issue of voicelessness. Procne, in fact, although physically whole, is silenced by her uprooted condition. When she arrives in Thrace she finds that, although the Thracian women (the chorus) speak the same language as she does, they use it very differently. Procne uses language literally and favours clarity. The women of the chorus, on the other hand, speak more metaphorically with 'meanings half in the shade, unclear' (Wertenbaker 1996a: 298).

In scene 9 the chorus try to communicate a sense of foreboding, but do so in the allusive language they favour:

> Hero: The sky was so dark this morning
>
> Procne: It'll rain. It always rains.
>
> Iris: Again.
>
> Hero: I was not talking metereologically. Images require sympathy.
>
> (1996a: 317)

Procne is unable to understand the chorus' allusive language and this contributes to isolating her ('she is not one of us' says June, p.298). This feeling of isolation leads her to wish for her sister's company, setting the wheels of the play in motion. In the extract quoted above, the two distinct ways of communicating are evident. Procne takes the chorus' words literally and thus their warning (which here is referring to what might be happening to Philomele while she is in Tereus' care) goes unheeded, with tragic consequences.

The figure of Niobe adds yet another perspective by bringing whole countries and the postcolonial dimension into the picture (see Roth 2009: 48, Bush 2013: 102-3). The fate of the women in the play who are sold to, or captured by, a foreign power and forced to live in a land that is alien to them, acts as a parallel to the fate of colonized countries, which are obliged to submit to a foreign military and political force and adopt its language and culture. As is often the case in postcolonial texts, translation is a central element which allows authors to re-appropriate and subvert the language and literary canon of the colonizers, enabling them to find a language in which to 'write back' (Ashcroft, Griffiths & Tiffin 2002:7-8). In the case of *The Love of the Nightingale*, translation and drama are showcased in sc. 18 (pp. 342-3) as a way for Philomele to break free of her powerless and silent condition and reveal the truth to Procne. The Hippolytus metadrama, as 'the most famous violent incest narrative in Western drama' (Roth 2009: 45), offers yet another perspective on the issue of rape and violence by presenting a similar story with gender-inverted roles and raising the

issue of blame and responsibility (Winston 1995: 502 and Roth 2009: 45), both in *The Love of the Nightingale* and as traditionally attributed in Greek classical drama.

Dianeira can also be considered, though perhaps to a lesser degree, a polyphonic text. As already mentioned, it draws on a more limited number of sources, but the context of a modern framework involving Wertenbaker, a group of friends and the storyteller Irene, contributes to presenting the story from more unusual perspectives. Irene herself comments on the fact that although Timberlake and her friends will definitely have heard of Heracles, they most probably will not know anything about Dianeira, touching yet again on the issue of how histories may be manipulated and mediated by male discourse as they are passed down to present-day audiences. Wertenbaker's play explicitly presents the heroine's point of view in a way that the source text did not. This is evident not only in the title chosen by Wertenbaker, but also in Dianeira's monologue before committing suicide (pp. 359-60), in which, as mentioned in the previous section, the anger we can only imagine her to have felt in Sophocles' play is finally given full expression. Throughout the drama, Irene's interventions continue to offer alternative views on specific key themes such as father and son relationships, fear, identity, anger, revenge and deception. The presentation of flashback scenes in which Heracles and Dianeira appear together but are unable to interact with each other also effectively contributes to opening up specific perspectives on the life of the two main characters, whereas the dense interaction between Dianeira and Nessos in the river crossing scene means that three different perspectives (Dianeira's, Nessos' and Heracles') are presented on the centaur's death. The intensity of communication between the pairs Nessos / Dianeira and Hyllos / Dianeira is also in sharp contrast with the lack of communication, or the one-sidedness of communication, between these same characters and Heracles. Like the figure of Niobe in *The Love of the Nightingale*, the character of Iole in *Dianeira* offers a different perspective on a story that is very similar to Dianeira's. Just like the play's title character, Iole has been cursed by her own beauty, but the young girl chooses to express her anger by refusing to speak at all so that, in time, anger and hatred become a way of life and she ignores Hyllos' final plea to put an end to all the ugliness his father has caused (p. 373).

By giving voice to the myths, and their key themes, from a plurality of perspectives, in *The Love of the Nightingale* and in *Dianeira*, Wertenbaker, therefore, succeeds in creating a dramatic environment which fosters 'critical engagement with the world' (Freeman 2008: 280), and keeps audiences 'moving alternately, and simultaneously, in plural directions' (Roth and Freeman 2008: 23). The numerous perspectives through which translation features in both these texts, which are not only translations but a reflection on translation as a powerful political and psychological element, contribute to rendering any translator wishing to approach them particularly self-conscious about the task ahead of them. Assuming that even the average reader will be made more sensitive to issues of translation by the content of the plays, the translation strategy adopted is certain to be put under closer scrutiny than usual and also to be endowed with a greater significance than usual. An invisible translation that seeks to hide the presence of a source text and that focuses on readability or 'flow' – in other words a 'fluent' translation (Venuti 2008: 1-4) – would contradict the very themes of the text as well as the perceived need, described in Chapter 2, to expand the boundaries of the Italian translatorly panorama. In an attempt to broaden those boundaries, I have aimed at creating a translation in which source and target language coexist, enhancing the polyphonic element of the source text and highlighting issues of meaning, communication (and miscommunication), rebellion against, and acceptance of, predetermined power structures, while at the same time reinforcing specific dramatic and thematic elements of the play.

4.5 Wertenbaker beyond translation

A central theme in all of Wertenbaker's work is that of dislocation and questioning as a source of knowledge. The pedagogical function of drama has been widely recongised and documented (Arts Council England 2003, Teoh 2012: 7) and Wertenbaker, therefore, is not alone in her view that the theatre is a 'difficult place', the aim of which is to foster the imagination, to challenge assumptions, to 'disturb' (Kirkpatrick 1988: 554) rather than simply to entertain. Such qualities, however, are not exclusive to drama. Literature more generically is considered as key to pedagogical practices (Cliff Hodges 2010) because of its ability to foster imagination, discovery,

empathy, self-knowledge and the understanding of otherness, and Cliff Hodges provides a well rounded account of how a number of theorists, from Iser to Heaney, have analysed the critical and creative function of literature and reading (2010: 63-65).

In Wertenbaker's texts, by being put into contact with different times, peoples and places the audience engage in a critical, ongoing process of enquiry through which they attempt to make sense of the world on stage as well as of their own world. Wertenbaker uses the term 'emotional intelligence' to describe the ability to question and to engage with this 'difficulty'. For her, theatre revolves around emotional intelligence and all her plays show a constant effort to engage with it:

> It seems to me that the history of playwriting is probably the struggle of "emotional intelligence" against the "dumbing down" of whoever felt like "dumbing down" society at the time. Emotional intelligence is defined in many ways, but it is essentially the ability to make links, the ability to find the relationships, and I think that is what the theatre is about: it is the ability to make links between people, between past and present, to draw out, to come to a revelation about something. (Wertenbaker in Edgar 1999: 76)

One of the main ways through which Wertenbaker encourages the audience to exercise emotional intelligence is through translation. Indeed, as pointed out by Roth and Freeman (2008: 23-24), translations of different kinds (they include transformation and adaptation in this definition) are the chief means through which Wertenbaker's plays achieve dislocation, questioning of common assumptions and a general 'disturbing' effect. This raises the question of how translation into other languages may be used to re-create and possibly enhance the dislocating factors in Wertenbaker's plays.

Emotional intelligence, which is fostered by the translatorly and transformative nature of Wertenbaker's texts, seems, in Wertenbaker's description reported above, very similar to what Foster Wallace envisioned when asking the graduates of Kenyon College to challenge their 'default settings' (2009: 37). Both concepts involve being able to translate, process and accept potentially disturbing realities. The theatre is a 'difficult place' precisely because it asks the audience to perform this kind of complex

and disturbing operation. Embodying translation in her plays, Wertenbaker facilitates this process by stimulating thought and critical engagement with crucial issues of human existence while at the same time pre-figuring it, in a sense leaving a trail for her audience to follow, if they wish. Theatre becomes a place of translation: Wertenbaker translates (myth, newspaper material, novels), the actors translate her text into a live performance and the audience is invited to translate their pre-determined understanding of the events they witness.

Wertenbaker's 'emotional intelligence' (Edgar 1999: 76) also shares many aspects of what Baron-Cohen calls empathy (Baron-Cohen 2012: 11 - 12). A single, clear definition of emotional intelligence still eludes the community of psychologists who have tackled the subject (Matthews, Zeidner and Roberts 2004: 4 - 20). Matthews, Zeidner and Roberts define it as 'the competence to identify and express emotions, understand emotions, assimilate emotions in thought and regulate both positive and negative emotions in the self and in others' (2004: 3). As mentioned in the previous chapter, Baron-Cohen's definition of empathy speaks of something that 'occurs when we suspend our single-minded focus of attention, and instead adopt a double-minded focus of attention' (2012: 11) as well as of the ability to 'identify what someone else is thinking or feeling, and to respond to their thoughts with an appropriate emotion' (2012: 12). The similarities between Matthews, Zeidner and Roberts' definition of emotional intelligence and Baron-Cohen's definition of empathy are striking. Many other existing definitions of emotional intelligence feature significant resemblances to Baron-Cohen's definition of empathy. Daniel Goleman includes the ability 'to empathize' among the abilities which he believes to be fundamental aspects of emotional intelligence (2006: 34) and Bar-On also identifies empathy as one of the key components of emotional intelligence (Bar-On 2000: 385). Like empathy, therefore, emotional intelligence involves the identification of, and response to, the emotional condition of others.

Wertenbaker's thoughts on the value of theatre and her constant use of translation to achieve what she considers the aim of drama suggest that translation and drama may both be seen as pedagogical tools that work in similar ways to each other. Roth and Freeman confirm the link between the workings of drama and those of translation by commenting on how notions of theatre inform discourse on translation

in the whole of Wertenbaker's oeuvre (2008: 11). In Wertenbaker's plays, translation (whether it is translation between languages, between different media, between perspectives) is the main tool for creating the dislocating environment that fosters critical enquiry. Wertenbaker's works, and particularly those which, like *The Love of the Nightingale* and *Dianeira*, draw more explicitly on translation, represent an ideal setting for exploring the value of translation in foregrounding and developing emotional intelligence and empathy, which are seen as essential elements of human existence not just by Wertenbaker and Baron-Cohen, but by institutional bodies such as the Arts Council England (Arts Council England 2003). Indeed, the recent educational projects carried out in schools and focusing on translation, already mentioned in Chapter 2, incorporate significant elements of drama (see *Translation Nation*, Ardizzone 2012, and *Pop up Fusion*, Chowdury 2013, and even the more spontaneous work of Bordiglioni 1998, 2005), confirming how the two things can be successfully used as closely linked pedagogical tools.

In addition, *The Love of the Nightingale* and *Dianeira* are texts which would fit in particularly well as an educational resource in Italian high schools, in particular those classed as 'licei'.[52] The texts not only present topics (Greek and Latin language and literature, English language and literature, philosophy) which are central to the Italian high school curriculum[53] but, more importantly, through translation and dislocation, they do something which original Greek or Latin texts, or textbooks purposely written for use in schools, are rarely able to do: they present the relevance of Greek myths in today's world as well as the myths themselves. These texts represent a novelty and texts which are not part of the literary canon (be it Greek, Latin, Italian or English) are rarely introduced into the curriculum but the strong link of *The Love of the Nightingale* and *Dianeira* to one of the most traditional elements of the curriculum (Greek and

[52] Traditionally, schools which focused on preparation for further academic study rather than on entering the professional environment. The curriculum in such schools includes more traditional subjects such as philosophy, Greek and Latin (language and literature) or just Latin (language and literature).

[53] In addition, it presents such topics in connection to each other, an issue which is of further importance in an academic system which values interdisciplinarity, itself at the centre of the brief for the short dissertation to be presented during the final examination. Despite the lack of specific official instructions on the nature of the dissertation – official documents only state that is should be multidisciplinary – the informal guide to the final exam prepared by Prof. Pernigotti's states that educational practice requires the work to span at least three subjects, though more are preferable (Pernigotti 2012: 4).

Latin literature) may well be sufficient to make such a proposition a realistically viable possibility. For these reasons, *The Love of the Nightingale* and *Dianeira* are here considered as plays that have a concrete chance of contributing significantly to the Italian cultural context, both in terms of their educational potential as 'study texts' (see section 6.6) and in terms of the discussion they could promote, both inside and outside state institutions, with regard to translation as a visible and ethically and politically driven process.

4.6 Translating Timberlake Wertenbaker

The aim of the translation presented in the next chapter is to demonstrate that, regardless of the languages involved, when it is visible, translation can enhance the very qualities that are considered most valuable in literature, i.e. the fostering of imagination, empathy and self-knowledge (Cliff Hodges 2010: 62) – despite the subordinate position that it is often seen to hold generally, and in Italy in particular, in comparison with original writing (Colorni 2008: 22; Bortoli 2008: 56). If the inherent value of drama, and literature in general, is that it does not 'make things easy' for its audience, translation should also not try to 'make things easy', but rather exploit its own potential for adding new questions and perspectives to the source text. Translation that is visible allows the reader to come into closer contact with the source text, and to experience, at least to some extent, what it means to translate. Bearing in mind the points made in these first four chapters, I would suggest that to translate means many valuable things: not only to discover and make sense of linguistic and cultural differences, but also to learn to understand oneself and to learn to empathise.

For this reason, I have adopted multilingualism as a translation strategy in my translations of *The Love of the Nightingale* and *Dianeira*. A similar strategy was adopted, to a lesser extent, by Wertenbaker herself in her 1991 translation of the Theban plays, in which both text and performance include some Greek, with the aim of enhancing the foreignness of the play and challenging 'anglophone cultural expectations' (Hardwick 2013: 327). Constant switching between two languages does not just encourage engagement with a foreign language and with the problem of translation itself, but also engagement with different perspectives on the events that

the text portrays. In a target culture which is used to translators deliberately working towards concealing their own work (see Testa 2008 and Ferrero 2008), my aim is to make it impossible for readers to ignore the fact that they are reading a translation and to make it almost as impossible for them not to actively engage in different forms of translation as part of their reading experience.

Chapter 5

Translations of *The Love of the Nightingale* and *Dianeira*

Section Unavailable

Chapter 6

Multilingual translation: visibility, polyphony and provocation

6.1 Introduction

As argued in Chapter 2, translation in Italy is seen primarily as a purely instrumental activity in the commercial context of the publishing industry. This is almost the only view of translation that exists, the academic world being characterised by extremely conservative policies and influenced by an intellectual debate which, for various reasons, excludes many of the topics that would normally lead to discussion about issues also relevant to translation (see Chapter 2). Professional schools and associations, as well as cultural bodies, are thus the main driving forces behind the debate on translation in Italy and their focus is almost exclusively on the practical side of things. Translator Federica Aceto (2015) has lamented translators' lack of engagement with the artistic, experimental and creative side of their activity, while at the same time betraying her own limited perception of the world of translation today. In fact, although she suggests that a limited form of experimentalism, including small incursions of the source language in the target text should be acceptable, and would indeed be a sign of faith in the reader's intelligence and receptiveness, rather than a breaking of a spell, she also says that translation, unlike any other art form, has never engaged in meta-narration and experimentalism.

I believe the two works by Wertenbaker examined and translated in this thesis suffice to undermine that claim. The claim itself, however, is proof of the fact that most discourse on translation in Italy is limited to the perception of translation as the transfer of a text from one language into another, aimed at the general publishing market. A broader perspective of what translation is would have forced Aceto to consider a number of works, even in the limited circle of Italian literature, including, among others, Malerba's *Itaca per sempre* and Mabiala Gangbo's *Rometta e Giulieo*. The first is a 1997 re-writing of the events in the final part of *The*

Odyssey with a shift – or rather a split – of perspectives. The voices of Penelope and Ulysses, in fact, alternately narrate events from their own point of view and Penelope's role is strengthened and made less passive (despite immediately recognising Ulysses, she fools him, the cleverest of heroes, into thinking she does not know him in order to punish him for taking his time on his journey back from Troy and for not trusting her enough to reveal his identity). Mabiala Gangbo's 2001 novel is a postcolonial work which draws on Shakespeare's *Romeo and Juliet* to tell a story of migrant identity in modern Italy, examining the relationship between language and identity and resorting to formal and linguistic experimentalism (Orton and Parati 2007: 18).

These, as well as many other works in Italian (such as Baricco's *Omero, Iliade* and Calvino's *Il castello dei destini Incrociati*), offer interesting stimuli from the point of view of the relationship between writing, translation, adaptation and creativity, but Aceto's comments testify to the general inability to see translation as something more complex than assembling linguistic equivalents (Loffredo and Perteghella 2007: 7). Aceto's point of view is not an isolated one. Malerba himself, in commenting on *Itaca per sempre*, treats the very shifts in perspective which make his text particularly interesting in an apologetic manner (2016: 180-181), confirming the general view that any change to a source text is considered, if not by the author himself, at least by the audience he addresses, a kind of violation. A similar attitude is also displayed by Baricco, whose 2004 text presents the events of the Iliad from the point of view of 17 different characters and who also treats his few very minor changes to the source test in an apologetic manner.[54]

Paradoxically, in describing the Italian translation context as one which is extremely fluency-oriented and non-experimental, Aceto highlights her own restricted view of what experimental and non-fluent translation may be – thus giving further confirmation that translators themselves need to undergo some kind

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[54] In the post-scriptum to his work, Malerba talks about the elements which 'induced him' to 'take some liberties with the Homeric text' and says that he had 'dared' to present his personal conjecture on the origin of the epic (2016: 180). In his preface to *Omero, Iliade*, Baricco similarly speaks about the very minor additions he made to the Homeric text in terms of an inability to resist temptation (Baricco 2004: 9).

of transformation (as has already been seen in the critical remarks of another Italian translator, Daniele Petruccioli, noted in Chapter 2). However, Aceto does pick up on a crucial issue, which is central to my choice of translation strategy, i.e. the idea that the reader is not a child to be babied, someone who must be patronizingly prevented from seeing the translation process behind the target text, but someone who wants to, and should be encouraged and trusted to engage critically with the text s/he is reading.

Bearing in mind this kind of context, my texts *Aedón* and *La moglie dell'eroe*, translations of Wertenbaker's *The Love of the Nightingale* and *Dianeira* respectively, aim at challenging the conservative way in which translation is carried out, studied, talked and thought about in Italy today. As pointed out in Chapter 4, the source texts themselves already challenge the general view of what translation is and does in Italy, portraying translation as something which is key to issues of identity, power and subversion. I have endeavoured to translate these texts in a way that highlights these elements and foregrounds the idea, expressed in Chapter 3, according to which translation is a process which is in itself valuable and interesting and which can contribute to processes of understanding and knowledge construction. By presenting texts which engage with issues of translation from novel points of view and by translating them in a way that pushes the boundaries of what are currently considered acceptable translation strategies in Italy, I attempt to open the doors for further development of what is still a very young discipline (Bocci 2016: 174). The various strategies adopted in my translations aim at presenting a picture of the translator as a creative and visible entity, whose own subjectivity shapes the target text, and of the translatorly activity as something which is valuable *per se* and not merely as a means to making the source text more accessible, but rather as something which the target text reader can be aware of and thus engage with critically.

The most remarkable feature of the two translations proposed here is that they rely heavily on a multilingual translation strategy. Terms such as 'multilingual', 'bilingual' and even 'translingual' have been commonly used to indicate the act of writing different works in different languages, the act of writing in a language

different from one’s mother tongue (De Courtivron 2009), the act of self-translation (Kellman 2013), the simultaneous appearance within a single volume of a source text and its translation on opposite pages and the act of writing a single work of literature in which two or more languages coexist (Kellman 2013). I will use the terms ‘multilingual’ and ‘multilingualism’ to define my translation strategy, taking as a starting point Grutman’s definition of multilingualism in literature, already quoted in the Introduction, as ‘the use of two or more languages within the same text’ in proportions which can be variable (2011: 183). The languages can be present to a similar extent or one language can form most of the text while just a ‘sprinkling’ of words appear in another language. In both *Aedón* and *La moglie dell’eroe* English and Italian have equal prominence, but in the former text a few words in ancient Greek, as well as Niobe’s regionalized Italian idiolect, are also present. The expression ‘bilingual edition’ will be used in section 6.5 to refer to an entirely different practice, i.e. the publication of a source and target text side by side on opposite pages in a single volume.

I am fully aware that the two translations presented here would not be considered commercially acceptable by most publishers and indeed by most translators in Italy. However, I believe that they showcase an alternative way of translating which reveals the fact that the text being read is the product of a process of transformation of a source text. Once this process is revealed, the reader can become aware of it and engage with it, think about it, consider how s/he would have carried out that same transformation. Additionally, although multilingualism may appear to be a particularly extreme strategy, if we consider the extent to which it occurs in modern society (in different ways and to different extents), I believe it is not as far-fetched an option as might seem at first. Indeed, in Italy like in many other countries throughout the world, the linguistic situation is more inherently multilingual than monolingual. As well as the very specific situation with regional dialects, and in some border regions other minority languages, already discussed in section 3.6, the English language is also increasingly part of the linguistic panorama. In some cases, it is even seen as shaping and moulding Italian lexis and syntax (Ottoni 2009, Testa 2013), an issue that will be addressed more in

detail in section 6.6. Additionally, in writing, multilingualism has occurred often enough in original works and examples from the works of Ariel Dorfman, Susana Chavez-Silverman, Brian Friel and Dario Fo will follow in sections 6.2.1 and 6.2.2. The existence of these examples, and many more besides, confirms that readers can be, and have been, able to process a text written in more than one language. Why is this more acceptable if done by an author than by a translator? In fact, who better than a translator can reveal the difficulties, challenges, joys and inner workings of the process of translating a text? Through multilingualism, this is exactly what I have tried to do with these translations. The coexistence of different languages is used as a way of bringing language and translation to the forefront, to foreground the translation process itself and to get the readership to engage with what it means to read an original, to read a translation, and to translate. In short, it is a way of fostering awareness of issues relating to translation and creating the condition for their discussion. As remarked by Kellman in his analysis of Ariel Dorfman's work, the presence of another language, unexplained and untranslated, works to dispel the invisibility of the translator creating a text which is foreignizing (Kellman 2013:215). The coexistence of English and Italian presented in my translations challenges conventional ideas of fluency, while at the same time representing what in today's world is a fairly common condition and which might, in a near future, be incorporated in the idea of fluency itself: that of multilingualism (Yildiz 2012: 3).

Essentially, far from being an 'admission of defeat' (Aceto 2015), the use of English within my Italian translation serves to make the translator, and the translation process, visible by reminding the readers that they are not reading a text originally written in Italian. As section 6.2.1 will explain, this strategy also represents and gives voice to my own, fragmented linguistic identity – at the same time mirroring the fragmented linguistic and cultural identity of the source text author and of some of the characters in the text. Additionally, the clash of languages mirrors and foregrounds the clash of cultures or perspectives which are portrayed in the two texts. The persistence of the source language – English – in my translation might be controversial due to the global nature of this language.

However, it is important to point out that the choice of English alongside Italian as primary language in my translations is due simply to the fact that these are the two languages which form the core of my linguistic identity. As such, there was, in fact, no choice at all. Few others might experience the same struggle between the same two languages, but many experience a similar struggle between another pair languages or between a standard variety of language and one of its dialects or among standard language and idiolect. In fact, in its many forms, multilingualism is actually a much more widespread condition than monolingualism (Trudgill and Cheshire 1998: 1) and consequently a high number of people, whether they consciously realise it or not, have to learn to reconcile and translate different cultural and linguistic experiences in their everyday life. The intent of these translations is not, therefore, to suggest a need or wish to impose English *per se* on speakers of a different language, or to reduce linguistic diversity by imposing a global language. The aim is rather to convey the difficulty of reconciling different linguistic and cultural backgrounds, the split identity of the translator which, in this particular case, is torn primarily between English and Italian, and the idea that anybody can engage with the diverse and unfamiliar and gain from the exchange.

Overcoming the instrumental model of translation that is so widespread in Italy does not mean denying the fact that translation does have practical applications. It does mean, however, suggesting that those applications are more varied than the simple act of making a text or utterance available in a language different from the one in which it was originally written or uttered. Some of the ways in which translation can give a wider contribution to a number of disciplines have been described in Chapter 3, and in the last two sections of this chapter I will provide examples of how a multilingual translation strategy may prove particularly useful in different educational contexts. In section 6.6 I will analyse practical uses of my translations within the Italian high school curriculum and in chapter 7 I will suggest further possible uses at higher and lower levels of education.

Throughout this chapter I will use ‘ST’, followed by the page number from Wertenbaker 1996a or Wertenbaker 2002, to refer to extracts from the original plays; ‘TT’, followed by the page number from this thesis, to refer to extracts from

my translation; ‘ST’ and ‘TT’ each followed by respective page numbers when the extract appears identically in both Wertenbaker’s text and my translation.

6.2 Linguistic bigamy

The idea of creating a text in which English and Italian are used together stems, first and foremost, from my own desire to give voice to a linguistic plurality which has marked my whole existence. This plurality however, is only partly due to my personal situation of having an English mother and an Italian father. It is also due to the more general linguistic situation in Italy, already mentioned in section 3.6. It is a situation which sees the coexistence of a vast number of regional dialects which are spoken alongside the standard language by a high percentage of people – 44.1 % – and as the only language by a small percentage of people – 5.4% (De Mauro 2016: 113). Additionally, as a result of the growing interaction between elements of dialectal and standard language, regionally marked varieties of Italian, called ‘italiani regionali’, have emerged (De Mauro 2016: 120; 127-132; Berruto 2010), meaning that even what is considered standard language exists in many varieties. The two following sections give an overview of my personal background and the general linguistic background of Italy in relation to the literary works I have translated and the way I have chosen to translate them.

6.2.1 Personal background

Multilingualism has been an essential part of my life and this is something which is also true for Wertenbaker, although to a much greater extent and with issues relating to governmental language policies, as described in section 4.1.1. In my case specifically, the bilingualism of English and Italian has been the central feature of my linguistic identity. My translations are therefore marked by my desire to give voice to a type of hesitation and uncertainty which mark my daily struggle to identify a single mother tongue. This is a kind of struggle which many bilingual writers have commented on. The aforementioned Ariel Dorfman effectively

described this kind of hesitation by proclaiming himself a ‘bigamist of language’ (1999: 270), while writers and translators Ilan Stavan and Edward Said both produced autobiographical texts (*On Borrowed Words*, Stavan 2002 and *Out of Place*, Said 2000) which give voice to the sense of ‘split selves’ that being a polyglot produces (Stavan 2016). In both these writers’ words, this sense of split selves seems to be linked to ideas of linguistic relativism. Popularised in the first half of the 20th century by Sapir and Whorf, this theory, based on the earlier works of Humbolt and the German romantics (Hermans 2011: 302), essentially postulates that ‘culture, *through* language, affects the way we think, especially perhaps our classification of the experienced world.’ (Gumperz and Levinson 1996: 1). Despite much discussion and criticism of ideas of linguistic relativity, it is clear from Stavan and Said’s words that their own experience of language seems to support it. Stavan believes that ‘how one perceives the world in any given moment depends on the language in which that moment is experienced’. Similarly, Said commented on his own experience as author and on the feeling of always having to try to translate experiences he had had in a remote environment and in a different language (Said 2000: XV). Like Stavan, he suggested that life is lived and experiences are had in a given language, and for people who speak more than one language fluently this causes a split when trying to describe events, which were experienced in one language, in a different one (Said 2000: XV - XVI).

For some of these writers, the way to overcome such a split has been to let the languages overlap and interact, producing multilingual texts. As already mentioned, Ariel Dorfman includes Spanish words (without explanation) in his autobiographical work *Heading South, Looking North* (1999), written primarily in English. Stavan, describes his initial wish to write different sections of his memoir, *On Borrowed Words*, in different languages – a solution he was forced to give up because of practical editorial (contractual) issues (Stavan 2016). The kind of split these writers describe is not dissimilar to the one that has characterised my life but in present day society it is not necessary to be raised bilingually to experience a similar struggle. It may also be felt by the migrant or expatriate who learns to live,

work and interact in a new language or by individuals using dialect in the personal sphere of their life and the standard language in the public one.

Although Italian/English bilingualism is the most prominent aspect of my linguistic identity, it is not the only one. My father is originally from Naples in the South of Italy, but I grew up in a village in Piedmont, in the North-West of Italy, so different varieties of Italian have always coexisted within my everyday linguistic experience: local Piedmontese regional expressions and dialect (easily heard from and used by people in the small country village in which I grew up), Neapolitan regional expressions and dialect (used by my father's family) and standard Italian (used at school and by the media). The question of a mixed cultural and linguistic background has always been of particular interest to me, especially the extent to which dialectal expressions, or 'regionalismi' (words, expressions or syntactic constructions which are typical of a specific region, Zingarelli 2012), are present in a person's idiolect, often without their awareness. This is a very elusive aspect of any linguistic identity, but I have tried to embody it in in my translation of *The Love of the Nightingale*, through the figure of Niobe (see section 6.3).

Considering the increasingly multilingual nature of modern society (see Aronin and Singleton 2012: 31-36, Trudgill and Cheshire 1998:1) and the historical diglossia of Italy (Berruto 2010, De Mauro 2016: 25-44), it seems absurd that the majority of written or spoken texts should be confined to a translation-effacing condition of monolingualism (with subtitling, bilingual editions of poetry, or scholarly bilingual editions of literary classics being exceptions). Nor would one expect multilingual texts like the ones presented here to be perceived as controversial, but perhaps just more realistic. If multilingual texts represent the linguistic condition of the majority of readers more accurately than monolingual ones, then the creation of multilingual texts is not just a way of expressing my own linguistic struggle, but a mode of representation which is more in line with reality, as well as one that has the scope to improve the visibility of translation, as we shall see below.

Furthermore, both the texts chosen for translation contain thematic elements related to displacement, alienation and loss of identity, feelings with

which many bilinguals, myself included, easily identify. As multilingual writer and translator Ilan Stavan has commented in discussing the writing of his 'memoir of language', *On Borrowed Words*, people with more than one language find themselves in a 'complicated' situation (Stavan 2016). Although they enjoy the benefit of greater 'freedom' and of 'infinite possibility', they also have to face the drawback of 'belonging nowhere in particular' (Stavan 2016). As we have seen in Chapter 4, this condition is central to Wertenbaker's life experience and in her works. Indeed, both Procne and Dianeira find themselves displaced somehow. Both women have followed their husbands away from their own home. The difference in how Thracians and Athenians use language is a determining factor for Procne's alienated state of mind, and is even the motor that sets the wheels of the plot in motion (ST pp. 297-300). Dianeira and Heracles, on the other hand, are actually in exile in Trachis, so Dianeira is twice displaced, first for having been forced to leave her childhood home to follow her new husband and then for being exiled with him to Trachis. Niobe and Iole are both slaves whose home has been destroyed by invaders. Issues of linguistic and cultural difference arise quite naturally in this context and the use of different languages in my translations stresses the displaced condition and fragmented identity of these characters (see section 6.4)

6.2.2 National context

It is not only my personal linguistic background that is fragmented. The linguistic landscape of Italy is still marked by the coexistence of multiple languages: despite the rapid growth of standard Italian, dialects are still widely spoken (De Mauro 2016: 111-117) – it is worth remembering that Italy was officially 'unified' only in 1861, and did not actually acquire its present political borders until after World War II. There also exist varieties of Italian which are marked by regional influences but are nevertheless considered part of a 'broader' standard language and not dialectal forms (Berruto 2010). Indeed, in an interview for the web portal of the publisher Mauri Spagnul, linguist Giuseppe Antonelli has remarked on the increasing percentage of words of dialectal origin included in recent editions of Italian dictionaries, due, in his opinion, to the increasingly informal quality of

communication (Ghioni 2016). De Mauro also comments on the same phenomenon, though in his opinion the literary prose of writers such as Gadda and Camilleri accounts for it (De Mauro 2016: 130-131). Multilingualism is, therefore, a natural condition on Italian territory, and one which is not exclusively confined to orality (as shown by the above-mentioned works of Gadda and Camilleri, or those of De Filippo and Pasolini) nor to the boundaries of individual regions or even to Italy itself – as De Mauro points out, some dialectal songs like the Neapolitan *O sole mio* have gained international fame (De Mauro 2016: 129). Historically stronger in border areas (in the northern regions bordering France, Austria or Switzerland varieties of French and German are also spoken), Italian multilingualism takes on an additional dimension in contemporary society where, regardless of political or physical boundaries, English is seeping more and more into everyday life (see Pulcini 2006: 313-14). Linguistic experimentalism in Italian literature has therefore always been present, indeed it is because of it that a standard Italian arose. The standard language, in fact, emerged artificially based on the language painstakingly researched and achieved by figures like Dante Alighieri, Pietro Bembo and Alessandro Manzoni (Berruto 2010) in their literary works. Forms of experimentalism and reflection on the multilingual nature of Italy have never ceased to occur, finding expression in a number of literary works. For example, the opposition between standard Italian and Neapolitan, at a time when standard Italian was growing most rapidly thanks to TV and radio (Acton 1964: 552), is central to the work of Eduardo De Filippo (Barsotti 1995), and linguistic issues are also a prominent feature of the work of Dario Fo, who targeted both the coexistence of regional varieties of Italian (in his famous 1969 work *Mistero Buffo*) and the hegemonic spread of the English language (Fo 1977). Many others, from Verga to Pirandello, also took an interest in dialectal language and incorporated it in their works.

Similar reflections on language are not absent from Anglophone works and, as we have seen, are central to most of Wertenbaker's work. The experimentations and reflections on language included by Dorfman (1999) in his own work have already been mentioned, and more extreme forms of linguistic experimentalism

also exist. In his play *Translations* (1981), a work which, like Wertenbaker's, is also extremely concerned with issues of language and identity (Pelletier 2006: 68), Brian Friel includes Irish toponyms as well as lines of ancient Greek and Latin, only some of which are followed by an explanation of their meaning in English (Friel 1981: 14, 48); while Susana Chavez-Silverman goes further in her experimentation in *Killer Crónicas: Bilingual Memoirs* (2004), creating constant destabilizing code-switching between English and Spanish, designed to 'wake readers up' and 'make them think' (Publishers Weekly 2004: 48). As far as translation is concerned, Wertenbaker herself in her translation of Sophocles' Theban plays (1997), leaves many of the lines of the chorus in Greek, albeit in roman script. My own translation starts off in a similar way, reporting the original Greek fragments of Sophocles' *Tereus* in the play's Prologue and including the Greek words for key concepts such as σωφροσύνη (measure), μῦθος (myth) and συμπάθεια (sympathy). It therefore goes further than the strategy used by Wertenbaker in her *Theban Plays*, but not as far as the works of Chavez-Silverman or Fo.

Different languages are used in my translation, but they never overlap or mould and shape each other. It has been suggested to me that characters in my translation could have been made to use an altogether different language, created by mixing elements of Italian and English. The reason against this more radical form of multilingualism is that my aim has been to encourage reflection on translation and the relationship between two languages, on how one can be understood an interpreted by speakers of another language. It seemed therefore important that the essential elements of each of the two languages remained clearly identifiable and separate. Furthermore, the presence of English words in everyday Italian conversation is widespread and often used to confer a degree of prestige to the speaker, 'to sound modern and competent' (Pulcini 2006: 313). This is an effect I wanted to avoid. Conversely, it could also have created an effect reminiscent of an 'interlangue' (Comberiati 2010: 85), a phenomenon which is generally associated with a later form of bilingualism than mine, and therefore one that it is difficult for me to identify with, but also one that would automatically lead to thinking about English as an increasingly dominant language, an issue which, as expressly stated in

section 6.1, has nothing to do with my linguistic choices. In fact, English (as a global language) is indeed perceived to be violently taking over, or indeed 'raping', Italian, as the #dilloinitaliano petition (Testa 2013) clearly proves (see section 6.6). In this context it seems important to highlight the fact that both languages can coexist and inspire reflection about one another and about the relationship between them, while at the same time preserving their individual peculiarities. To preserve the unity of a clause in a single language highlights its features and characteristics and the differences from other languages. Thus, for example, Italian can show its relentless precision of gender and number, of formal or informal mode of address, while the remarkable flexibility of English, devoid of such constraints, also shines.

6.3 Visible translation and reader language proficiency

As well as expressing a personal struggle and highlighting language as one of the central themes of the play, retaining English extracts exactly as they appear in the source text challenges common assumptions about translation by making the source text, its language, the translator and the translation process as visible as they could possibly be. As mentioned in Chapter 2, the idea of the translator's presence being visible within the target text is rather alien to the Italian context, where the debate around translation is generally limited to issues of instrumentality. My translations thus aim at introducing precisely those elements of experimentalism and metanarration that translator Federica Aceto (2015) laments the lack of (see section 6.1 above), forcing the reader to engage with them by presenting them in a way that makes them impossible to ignore. Encountering words and sentences in two or more different languages on the same page (and occasionally in the same line or even sentence) forces the reader to consider more specific issues of translation by, for example, reflecting on a specific choice and considering alternatives to the translator's solution. In my translation of *The Love of the Nightingale*, for example, I have created instances in the text in which the same line is repeated in Italian and English by two different characters. Let us look at the following extract from Sc. 5:

ST p. 302	TT. p. 126
Phaedra: Hold me, hold me, hold up my head. The strength of my limbs is melting away.	**Fedra**: Tiratemi su, reggetemi la testa. Ogni arto divien, tremando, molle.
Philomele: How beautiful to love like that! The strength of my limbs is melting away. Is that what you feel for Procne, Tereus?	**Filomele**: Che bello amare in quel modo! 'The strength of my limbs is melting away'. Is that what you feel for Procne, Tereus?

As can be seen looking at the source text lines, the same words are repeated by Phaedra in the play within the play and immediately after by Philomele. In my text, Fedra says her line in Italian and the Athenian princess repeats a part of it in English. It is as if Filomele offers Tereus her own translation of the lines, and readers are thus encouraged to think about her translation, particularly since it does not match the Italian line very closely[55]. Readers might question why Filomele chooses to translate that way and they might think of other ways in which she could have translated. They are encouraged, in short, to think about the process of translation. Something similar happens in sc. 10, where Tereus' words 'in time' are immediately echoed by the male chorus' translation into Italian 'col tempo' (TT. p. 144), or in sc. 14 where Procne translates Tereus' line 'a delay' into 'un ritardo' (TT. p. 154). In such instances, it is my opinion that it would be almost impossible for a reader with at least some understanding of both languages not to reflect on the two forms of the same line, on the translation process that has created this duality, on the effect of reading two languages in the same text or on other possible ways in which the line could have been translated.

In my translation of *Dianeira* the use of English only for the modern framework and Italian (primarily, but not exclusively) for the mythical events

[55] In this case, the unusual construction of Fedra's line was inspired by a line in Dante's sonnet *Tanto gentile e tanto onesta pare*, contained in *Vita Nuova* (2004: 200), which is generally studied in detail in high school. Dante's line, which refers to the effect Beatrice has on the ability to speak of people around her, reads: 'ogne lingua deven tremando muta' (every tongue trembling becomes silent). Tongues are substituted by limbs in my translation of Wertenbaker's line which can be back translated as 'every limb trembling becomes soft'.

highlights the fact that the subject story has to undergo a process of transformation and negotiation through the mediation of Irene before it can be taken in by the modern audience of Timberlake and her friends, whose condition as listeners mirrors that of the reader of Wertenbaker's text. The readers are therefore made explicitly aware that the story undergoes multiple layers of transformation and interpretation before they can engage with it, and this may lead them to reflect on how that process of transformation takes place and what consequences it has. In this way, readers are also reminded of the distance in time that separates them from the events of the myth, as is made evident by Irene's comments which offer tagged-on explanations for specific elements of Greek culture, such as the idea of character, the role of a house herald, or the rules of hospitality current then (see also section 6.4.1).

In both texts, it has been my intention to make sure that Wertenbaker's presence is still strongly felt within the target text, but, in my translation of *The Love of the Nightingale*, I have wanted to make sure that neither Wertenbaker's visibility, nor my own, overshadow the presence of the many other sources of the text. There are many elements of Greek language and culture present in Wertenbaker's text and I was concerned that, depending on the reader's degree of proficiency in English, the parallel use of both English and Italian might distract attention from these elements. I have therefore tried to draw further attention to such elements to make sure they are not drowned out by the use of two different main languages. Where there are references to a key concept or value of Greek culture and society, I have tried to highlight such concepts or values by inserting the Greek term for them, in Greek script. Thus, in sc. 2 of my translation, Procne uses the term σωφροσύνη (*sophrosyne*) to indicate the key value of moderation (TT p. 119). In sc.8, the discussion around the meaning of 'myth' is further deepened by the use of the Greek word μῦθος (*mythos*, TT p. 138) and in sc. 9 the word συμπάθεια (*sympatheia*) is introduced instead of 'sympathy' (TT p. 139). The presence of the Greek words, however, does not create a degree of difficulty which would be too high for readers who are not familiar with classical Greek culture and language, because they are always followed by an explanation, in Italian. In sc. 2,

Procne’s use of the word σωφροσύνη is followed by her clarification in Italian ‘misura in ogni cosa’ (‘Measure in all things’, ST p. 295). Scene 8 actually revolves around the discussion of the meaning of the word μῦθος, and although the word appears twice in its Greek form, it is accompanied by 7 instances of the Italian word ‘mito’. Hero’s use of the Greek word συμπάθεια is also followed by the explanation ‘le immagini necessitano di un orecchio simpatetico’ (‘images require sympathy’, ST p. 317).

To further highlight the presence of the Greek sources of the texts I have also, on some occasions, expanded on those sources. In sc.5 I have expanded on some of the lines spoken by the male chorus within the framework of the *Hippolytus* metadrama (TT p. 129, ST p. 306), adding the words ‘E allora vorrei essere in luoghi inaccessibili, tra montagne impervie, tramutato da un dio in un essere alato’[56] which come earlier in the play (Euripides 2005: 101). This addition is an Italian translation of lines which appear a little earlier on in Euripides’ text, but which are not included in Wertenbaker’s text (ST p. 306). I have seen fit to include these lines because they refer to a transformation into birds – therefore providing an additional foreshadowing element of the events in the main storyline.[57]

In the title chosen for the translation, the Greek word for nightingale, *Aedón*, I have attempted to set the Greek identity of the text in the reader’s mind, even before s/he reaches the two fragments of Sophocles’ tragedy *Tereus* included in Wertenbaker’s prologue, which are kept in the target text. Indeed, as well as the English translation by Sir George Young which appears in Wertenbaker’s prologue, I have added the original Greek fragments (TT p. 114). For those familiar with Greek, the title *Aedón* also raises issues of translation since, as well as ‘nightingale’, it may also mean ‘poet’ or ‘poetry’ (Williams 1997: 20). But even the reader less familiar with Greek will recognise that the word is not Italian, nor English and will thus be encouraged to question its meaning and origin. In-depth knowledge of Greek

[56] The line can be backtranslated thus: ‘and then I would like to be in inaccessible places, among steep mountains, transformed by a god into a winged creature’

[57] As mentioned in 4.3, the story of Phaedra and Hippolytus foreshadows, with gender-inverted roles, the fate of Philomele and Tereus.

language and culture is not, therefore, necessary for readers to engage with and appreciate these texts, though certainly an interest in the topics would be helpful.

As mentioned in section 5.1, the English sections of my texts are unchanged from Wertenbaker's words raising questions about how accessible such sections are for the average Italian reader. Some form of simplification of the English might have been carried out, however the nature of the source texts themselves is to constantly challenge the reader, to provide a difficult experience, but one that is all the more rewarding because of its difficult nature. To simplify the language would have toned down the challenging aspect of the experience and this was not my intention. Additionally, we must bear in mind that foreign language acquisition is a fundamental element of the Italian education system, which has been constantly re-inforced by every educational reform over the last 25 years. The teaching of at least one foreign language (English, French, Spanish or German) from primary school level onwards has been compulsory since 1991[58] and in 2004 English specifically was made a mandatory teaching subject, again starting at primary school level (Archivio Pubblica Istruzione 2004). The latest educational reform, the *Buona Scuola*, once again strengthens the importance of English Language competencies prescribing the teaching of some subjects in English (MIUR 2015). Such regulations denote the perceived value and importance of knowing English for Italians and as a result of these policies (combined with the globalising effect of internet and television) most people in Italy have at least some knowledge of English. My experience as an EFL teacher leads me to believe that readers from an intermediate level of proficiency[59] upwards would be able to engage with my translations, and gain from them, without encountering excessive difficulty. In fact, although some of the vocabulary Wertenbaker uses is complex or unusual, the syntax is in general quite simple, mainly paratactical, and the alternating of English with Italian means that in many cases the meaning of the English lines becomes clearer when reading the Italian ones close to them. The repetitions in two different languages discussed at the beginning of this section also serve this clarifying

[58] The text of the 1991 law is available at: http://www.edscuola.it/archivio/norme/decreti/dm28691.html
[59] With intermediate level I refer to levels B1/B2 on the CEFR (Council of Europe 2001: 24).

function. However, in a pedagogical context and according to a teacher's aims and the student age range, some form of simplification of the English parts of the texts could be envisioned (see Chapter 7).

In both of the texts I have presented here, the sections in Italian have been translated using a strategy which could be defined as 'faithful'. It was, in fact, my intention to recreate a crispness and clarity of language very similar to Wertenbaker's own in order to seek an effect of continuity between the English parts and the Italian ones, particularly when they appear within the same conversation or even line. The Italian in the targets text has therefore been stripped down and syntax has been simplified in an attempt to match the brief rythms and paratactical structure of the English source. In the scenes in which the same words are repeated first in one language and then in the other, this simplicity also serves to facilitate the reader who is less familiar with the English language (see the examples above in this section). If the syntactical structures of the two lines are similar, in fact, it will be easier for the reader to work out the correspondences between the two languages. In addition, it was my belief that achieving such simplicity of language would throw into greater relief the Greek words and regional expressions contained in the texts.

6.4 Polyphony and subversion: using multilingualism to multiply perspectives

Although, as argued in 4.4, in both *The Love of the Nightingale* and *Dianeira*, Wertenbaker has created polyphonic texts which challenge dominant ideologies and patriarchal authority, these elements are more evident in *The Love of the Nightingale* than in *Dianeira*. *The Love of the Nightingale,* in fact, explicitly addresses issues of silencing (whether physical, psychological, social, domestic, military or political) and ways of reacting to it, as well as drawing on a very heterogeneous array of sources, each one of which is an added voice in the chorus of perspectives that make up this play. *Dianeira*, on the other hand, despite purposefully focusing on the female, the forgotten figure (ST p. 328) associated with the myth of Heracles, is based on a single main and integral source (Sophocles'

The Trachiniae) and sees a much smaller number of characters interact (a total of 9 characters compared to the 24 speaking and 3 non-speaking ones in *The Love of the Nightingale*).

The following sections describe and analyse my translation strategy providing many practical examples from the texts. Familiarity with the plot of the myths is helpful in order to fully understand my commentary and a summary of the two myths can be found in sections 4.1.2 and 4.1.3, while the whole of Chapter 4 provides useful background information on the entirety of Timberlake Wertenbaker's work.

6.4.1 Multiplying perspectives in *Dianeira*

As already mentioned, this text is less obviously polyphonic than *The Love of the Nightingale*, but Wertenbaker's effort to multiply the different perspectives on the events presented is still evident, first and foremost in the modern framework, where the mythical events are presented through the eyes of a modern storyteller (Irene) and the reaction of modern listeners (Timberlake Wertenbaker, who thus appears as a character within her own work, and her friends), and secondly in the expansion of the subjectivities of Dianeira, Nessos, Hyllos and Iole (even though the young girl's perspective is represented through silence) as has been already discussed in section 4.4. In my translation, English and Italian are deliberately used to highlight this contrast and plurality of voices and perspectives. The modern framework is exclusively in English, while the greater part of the mythical content is in Italian. This reinforces the idea of the distance that exists between the ancient events being narrated to Timberlake and her friends and the modern context in which they are being narrated, mirroring the distance between the reader and the text. We are thus further reminded that the events being recounted are mediated by time, history, language and the storyteller Irene's own perspective and voice. Indeed, Irene often reminds us of some of the peculiarities of the mythical world, providing tagged-on explanations for concepts like hospitality ('The rules of hospitality were so stringent in those days', ST p. 338, TT p. 185) or the role of a

house herald ('A house herald, that is a messenger attached to a particular house, who brings messages back and forth, a kind of postman', ST p.337, TT p. 185). She also offers connections between what she is recounting of the mythical events and a more modern context, as for instance, when she mentions lying politicians ('We feel such fury when our politicians deny all wrongdoing the day before their crimes are revealed' ST p. 340, TT p. 187) and fake television appeals ('Who doesn't revile the man the man who goes on television and appeals for the discovery of the child he has himself killed?' ST p. 339-340, TT p. 187).

In the mythical part of the text, the two languages are used to highlight the patterns of opposition already present in Sophocles' text (Williams and Dickerson 1978: 3) and highlighted by Wertenbaker. The main opposition, the one between Heracles and Dianeira, is physically obvious in the fact that the two characters never appear together in Sophocles' play (Dianeira is already dead by the time Heracles makes his appearance). In the Greek tragedy, this was not just a choice but also a necessity, the two main characters being played by the same male actor (Hicks 1992: 77).

Wertenbaker's radio drama, however, is not bound by the same rules. Indeed, Heracles and Dianeira do appear together in Wertenbaker's text in two flashback scenes added to the Sophoclean source, the prophecy scene (ST p. 332 - 333) and the river crossing scene (ST p. 346 -351). The latter is presented below, with Wertenbaker's and my own words in parallel. Despite representing direct interaction between husband and wife, these two scenes far from softening the opposition and distance between the two characters, actually foreground it. The contrast between the worlds of Heracles and Dianeira is perfectly showcased by portraying the inability of husband and wife to have a two-way conversation with each other and by presenting a passive and timid Dianeira alongside a selfish, brutal and domineering Heracles.

(ST p. 347)	**(TT p. 193)**
Dianeira: (*shouts*) Heracles!	**Deianira:** (*grida*) Eracle!

Heracles: I have to protect my bow and arrows from the water and these clubs are cumbersome. I can’t carry you myself, Dianeira.	**Heracles**: I have to protect my bow and arrows from the water and these clubs are cumbersome. I can’t carry you myself, Dianeira.
(…)	(…)
Heracles: Climb onto the back of this beast, Dianeira, he will swim you across the river.	**Heracles**: Climb onto the back of this beast, Dianeira, he will swim you across the river.
Dianeira: But – Heracles…	**Deianira**: Ma – Eracle…
Heracles: Don’t be afraid of him, he’s a centaur, a beast of burden with human pretentions. Kick him if he goes too slowly, I’ll be behind you.	**Heracles**: Don’t be afraid of him, he’s a centaur, a beast of burden with human pretentions. Kick him if he goes too slowly, I’ll be behind you.
Dianeira: What is your name?	**Deianira**: Come ti chiami?
Nessos: Nessos, my lady.	**Nesso**: Nesso, mia Signora.

As can be seen, in the source text on the left of the page, Dianeira is talked at by Heracles, and is cut off every time she tries to speak to him, hardly managing to get out more than his name (similarly, in the prophecy scene, her husband’s name is all she manages to fit in before being interrupted by Heracles’ lengthy descriptions and instructions). Lack of communication is not due to an inability on Dianeira’s part, however, because she is perfectly capable of communicating with Nessos, as is also evident in the continuation of the scene not included in the extract above (ST p. 348 – 349). In my translation, on the right-hand side of the page, I have tried to highlight the patterns of communication and lack thereof by having husband and wife speak different languages. As already mentioned, in fact, Heracles is set apart from other characters of the myth by the fact that he is the only one to speak exclusively in English. Dianeira, on the other hand, attempts to get a word in in Italian and is able to communicate efficiently with Nessos in the same language.

While Heracles and Dianeira stand in direct and unbreachable opposition to each other, Hyllos, their son, is constantly caught between the two parental figures. In my translation, this condition is mirrored in his ability to use both languages depending on the situation. Primarily associated with his mother, he speaks mainly Italian (TT p. 179-82), particularly in the first half of the text, and only switches to English when migrating towards his father's sphere of influence or adopting a similar attitude of blind anger. In the extract below, for instance, he is blinded by rage against his mother in his belief that she has deliberately set out to murder Heracles.

Primo coro: Illo, che parole orribili – rivolte a tua madre, poi!

Illo: She is not my mother, she is disgusting, she is evil.

Deianira: Illo.

Illo: Murderer!

Deianira: Illo! Come osi parlarmi in questo modo?

(TT p. 201)

Hyllos' most direct, unforgiving and raging lines are delivered in English, and the same occurs shortly afterwards, with lines such as 'All Greece will echo with your evil and I pray that the guilt and torment of all the furies of Hell will pay you back in kind for what you have done' (TT p. 203). Hyllos also switches between Italian and English in the final scenes with his father, whose only language is English. As the three extracts below show, in the exchanges between Hyllos and Heracles, the only words that Heracles actually heeds and reacts or responds to are the ones that Hyllos pronounces in English, whereas anything he says in Italian is effectively a waste of breath.

1) **Illo**: Padre, ascoltami.

Heracles: The pain roars in my ears, what did you say?

Illo: Listen.

Heracles: Be quick, before my next spasm.

Illo: My mother…

Heracles: Why isn't she here yet? You promised to bring her, why have you disobeyed?

(…)

(TT p. 209)

2) **Heracles**: How can you speak of her with that tone of voice when you stand in front of the father she murdered?

Illo: Non diresti così se sapessi –

Heracles: Am I not dying? Did she not poison me? Are you in league with her? Are you going to show yourself a murderous villain and not my son?

Illo: She is dead. Just now. Pierced by the sword.

Heracles: You did this?

(…)

(TT p. 209-10)

3) **Illo**: She knew of your unbridled lust for Iole, she wanted to apply a love charm that would turn your desires back to her. Voleva proteggere le mura domestiche dall'ombra di Iole, salvare il suo matrimonio, proteggere la nostra famiglia e anche me, padre, il tuo primogenito – nel caso avessi deciso di prendere una ragazza poco più grande di me come moglie e mia nuova madre.

Heracles: Who in Trachis is so expert in drugs?

(TT p. 210)

In these three examples from the final scenes, Heracles only really 'hears' and responds to the lines Hyllos says in English. The information expressed in Italian is completely ignored by Heracles. This is most evident in extract number 3 where Hyllos' line is half in English and half in Italian. What he says in English, the fact that Dianeira was looking for a magical potion, is the only thing that registers with Heracles, who focuses on who could have provided his wife with such a powerful potion. What drove Dianeira to resort to magic in the first place, which Hyllos explains in Italian, is of no interest to Heracles. Similar dynamics are also evident in the final scenes of the play, as shown by the following extract (in which lines have been numbered for convenience – TT p. 214-15):

1 **Illo**: Mi sento perduto, non so da che parte girarmi.

2 **Heracles**: Listen to the man who gave you life.

3 **Illo**: Tu chiedi l'impossibile, va contro ogni sentimento.

4 **Heracle**s: Obey, ask no questions.

5 **Illo**: Make an end of you with my own hands – marry in hatred.

6 **Heracles**: Don't turn over your actions so much when I am the one commanding them.

7 **Illo**: Dove sono le regole? All my life I loved you and trusted you.

8 **Heracles**: Then trust me now. Don't arouse my pains. Take me to the mountain quickly.

9 **Illo**: Father, how can I love my children if I loathe my wife?

10 **Heracles**: Love.

11 **Illo**: Didn't you love my mother?

12 **Heracles**: I hate her now.

13 **Illo**: Padre, ti prego, lasciami decidere: ridammi la mia vita.

[14] **Heracles**: We must look to my death.

As Heracles makes specific requests about his death and Hyllos' life with Iole, Hyllos uses Italian when he is voicing horror, or the impossibility of even contemplating doing what his father is asking (such as in lines 1, 3 and 13), and English when he is mulling over the requests, still horrified, but accepting the possibility of obeying them, such as in lines 5 and 9, in which he voices the significance of what he is asked to do and the consequences he expects such actions to have on his future life. Conversely, Heracles fails to recognise and address any of the objections Hyllos makes in Italian and his only response to such objections is to blindly restate his own will and insist that his orders be followed without question, as in lines 4 and 14 in the extract above. The contrast between languages becomes a way of highlighting Hyllos' condition of being torn between the compulsion to obey his father, regardless of the requests, and the knowledge that doing so will ruin his own life. This kind of dynamic is present throughout the whole of the final conversation between father and son (TT p. 208-15).

Apart from Hyllos and Dianeira, Nessos is the only other character to have direct interaction with Heracles. Heracles and Nessos do not share the same language in order to highlight the apparent opposition between the characters which, from Heracles' point of view, is that of a lowly treacherous beast (ST p. 347 and 350 -51, TT p. 193 and 196-97) and an honourable hero. In reality of course, as the story unfolds, we understand that Heracles himself is actually just as dishonourable and prone to lust as Nessos, with the only difference that he is incapable of admitting his own faults. Additionally, creating this opposition between Heracles and Nessos fortifies the connection between Nessos and Dianeira, who is also present during the river crossing scene in which the centaur dies. The centaur and the young woman both speak Italian so they are able to interact fully. Dianeira takes an interest in Nessos' fate, and the exchange between the two characters is essential for the development of the plot (Nessos' gift of the potion and Dianeira's later decision to use it). The interaction between Nessos and Dianeira also shows that the woman is not passive and unable to communicate *per se*, but that it is Heracles attitude that makes her so.

6.4.2 Multiplying Perspectives in *The Love of the Nightingale*

We cannot say much for certain about Sophocles' *Tereus,* the only dramatic source to *The Love of the Nightingale* which has survived in just a few fragments, two of which are quoted at the beginning of Wertenbaker's play. The title of Sophocles' play may lead us to believe that it was a strictly monological one, revolving exclusively around the title figure. However, considerations made about Sophocles' *Ajax*, which fortunately has reached us in more than a few fragments, may lead us to reconsider such an assumption. Burian, in fact, suggests that as obvious as it would seem to assume that *Ajax* is entirely and exclusively about Ajax, with the other characters simply serving to define the figure of the title hero by contrast, as suggested by Reinhardt (in Burian 2012: 69), such an assumption may be superficial. Burian suggests that the other characters in the play actually create a polyphony of voices which force us to consider a number of perspectives (Burian 2012: 69). Although we cannot know if such a polyphonic aspect was already present in *Tereus*, Wertenbaker's *The Love of the Nightingale* displays the kind of polyphony that Burian mentions in relation to *Ajax*. Every one of Wertenbaker's choices, be it of embracing one source over another, deviating from sources, building on them or filling them in, suggests the intention of offering different voices and perspectives on the issues examined in the play so that, even though we cannot say for certain whether *Tereus* was as polyphonic in nature as Burian suggests *Ajax* is, we can say that *The Love of the Nightingale* most definitely is, and I have tried to make it even more so through multilingualism.

In this play, the attention is directed towards the female figures of Procne, Niobe and, above all, Philomele, all of whom represent different perspectives on the issues of voicelessness, dispossession and power. In Sophocles' tragedy the character of Philomele was a weak one, indeed a non-speaking one, because the play presumably started *in medias res* after the rape and mutilation (Monella 2005: 98). In Wertenbaker's play, however, the figure of the young girl acquires a strength and importance that make her the driving force of the tragedy. Amid the array of clashing voices in *The Love of the Nightingale*, Philomele's is the main disruptive

force through which we measure all the other characters. She is physically silenced by Tereus' violence, but she is also willing and able to react. She finds an alternative way of communicating with her sister and exposing Tereus' crimes (via a form of drama). Niobe, who has also suffered rape and the conquest of her homeland by the invading Athenian army, represents a different approach to a similar condition. She is more willing to accept the violence she has suffered as part of the natural order of things, and her commentary to Philomele's rape in sc. 13 shows this ('She should have consented. Easier that way', ST p. 330). Indeed, she is also complicit in the girl's rape, as she admits to seeing where Tereus' interest would lead but deciding not to warn her because she did not believe it would make a difference ('I've seen it coming for weeks. I could have warned her, but what's the point?' ST p. 330). She also decides not to intervene in the girl's defence as the rape is unfolding offstage, despite Philomele repeatedly calling her name (ST p. 229).

Procne represents a more nuanced perspective on similar issues. Displaced and surrounded by strangers in Thrace, initially all she can do is mourn what she has lost rather than react and seek anything positive in her new environment. The women of the chorus, who are very friendly to her, offer her advice and they also offer to initiate her into Thracian rites, but Procne despises what she doesn't know and refuses to attempt to understand (sc. 4). It is only with time that she becomes more accepting, and it is her participation, finally, in the celebrations for the feast of Bacchus which allow Philomele to reveal herself to her.

Just as in my translation of *Dianeira*, the parallel use of English and Italian in my translation of *The Love of the Nightingale* serves to highlight the polyphonic aspect of the text. Equally important in achieving this goal, however, is the choice of when to use each of the two main languages present in the translation. In general, my translation sees the Athenian characters (Philomele, Procne, King Pandion and the Queen) primarily using the Italian language and Thracian characters (Tereus, the female chorus) primarily using English. Overlaps do occur, in fact a character's ability or willingness to speak in a different language at different moments is used to emphasize specific elements of their personality or condition. Some characters, such as Philomele or King Pandion, appear to be able to switch

easily from Italian to English and vice versa. Others, such as the Queen, Tereus or Procne, are more confined within the borders of a single language. Let us look at the example below, where the source text and target text of the conversation between Pandion and Tereus in sc. 3 are compared (ST p. 296 and TT p. 9).

ST p. 296	TT p. 120-21
Tereus: I have always believed that culture was kept by the women.	**Tereus**: I have always believed that culture was kept by the women.
King Pandion: Ours are not encouraged to go abroad.	**Re Pandione**: Ours are not encouraged to go abroad.
Tereus: But they have a reputation for wisdom. Is that false?	**Tereus**: But they have a reputation for wisdom. Is that false?
Queen: Be careful, he's crafty.	**Regina**: Attento, è scaltro.
King Pandion: It is true. Our women are the best.	**Re Pandione**: It is true. Our women are the best.
Tereus: So.	**Tereus**: So.
Queen: I knew it.	**Regina**: Lo sapevo.
Pause.	*Pausa.*
King Pandion: She's yours, Tereus. Procne –	**Re Pandione**: She's yours, Tereus. Procne –
Procne: But, Father –	**Procne**: Ma, padre –
King Pandion: Your husband.	**Re Pandione**: Tuo marito.
Procne: Mother –	**Procne**: Madre –
Queen: What can I say?	**Regina**: Cosa posso dire?
King Pandion: I am only sad you will live so far away.	**Re Pandione**: Mi dispiace solo che andrai a vivere così lontano.

In the translation of this extract we see King Pandion easily speaking English with Tereus and switching to Italian to address his daughter. The Queen, on the other hand, only contributes with brief Italian asides to her husband, while Tereus speaks exclusively in English. The Queen's ability to speak only Italian is used to highlight

her marginal position in any decision-making process throughout the whole play: she is a mere spectator as regards the fate that befalls both her daughters. In the extract above, when the decision is being made to marry Procne to Tereus, she can only contribute with brief asides to Pandion, and although there is no specific indication in Wertenbaker's text that her words are meant for Pandion alone, the fact that she refers to Tereus in the third person, as though he were not there ('Be careful, he's crafty'), leads us to assume that that is the case. With the Queen's lines in a different language to the one in which the main dialogue between Tereus and Pandion occurs, it becomes even more evident that the Queen's words are not meant for the ears of the Thracian king and language becomes a more explicit dramatic tool, as well as a way of highlighting the differences of culture and tradition that exist between Thracians and Athenians (particularly evident in the interaction between female chorus and Procne in scenes 4 and 9 and in the exchanges between the Athenian characters and Tereus in sc. 5). The Queen's marginal position is also evident in sc. 5, when her husband is debating whether to allow Philomele to make the long journey to Thrace to see Procne. Although present, the Queen appears to be unaware that a decision about her daughter's future is being made – 'Where is she going?' she asks, bewildered, once Pandion has already granted permission (ST p. 307). Her inability to participate in the English exchanges between Pandion, Tereus and Philomele – highlighted by the fact that she makes comments on the play, presumably addressed to the foreigner Tereus, but always in Italian – leaves her out of the loop. Although she may be presumed to understand English to a certain extent (as is evident from the asides to Pandion in sc. 3 discussed above) her inability to use it actively stresses the position of marginality and passivity to which she is confined. Tereus' monolingualism, on the other hand, is not seen as ascribable to an inability to speak another language but rather to an arrogant unwillingness to engage with otherness. Tereus, the conquering, power-wielding figure, is not so much unable as unwilling to address the Athenian characters in Italian. It is others who must adapt if they want to have a truly significant exchange with him.

Procne initially speaks only Italian, something which, in the English-speaking Thracian environment in which she is forced to live from sc. 4 onwards, can be interpreted as a sign not only of her foreignness, but also of her sense of discomfort and alienation, of her inability and unwillingness to fit in with Thracian life. Her own, initial monolingualism (Italian), coupled with that of Tereus (English) also stresses the distance which exists between the couple, married for reasons of state rather than for love. Indeed, the scenes in which they speak to each other directly are very limited in number. In their very brief exchange in sc. 14 (TT p. 154), for example, we can imagine that mutual comprehension occurs only in virtue of the very specific, emotionally intense nature of the situation. Similarly, Procne's exclusive use of Italian in the first half of the play stresses the distance that separates her from the female chorus, a distance more directly remarked upon by the women of the chorus themselves ('June: She is not one of us', ST p. 298, TT p. 122). Unlike Tereus, however, the female chorus are willing to speak a different language in order to try to interact, at least to some extent, with Procne, with the use of English reserved for conversation among themselves or between the chorus and the reader (TT p. 122-24 and 138-39). Towards the end of the play Procne becomes more resigned, at peace with her situation, conscious that the pain of Philomele's (alleged) death is fading. In sc. 17 this transformation is marked by her effort to interact with Tereus and her decision to take part in the celebrations in honour of Bacchus, as well as her admission, in English, 'you see how I become Thracian' (ST p. 340, TT p. 161). She even attempts to breach the physical and emotional distance that separates her from her husband ('I am a woman now. I can take pleasure in my husband….' ST p. 340, TT p. 162). Procne's 'becoming Thracian' is mirrored by the change in her linguistic habits, by her willingness, at this point in the text, to address Tereus in English.

Significantly, Philomele, the most curious, instinctive and adventurous character, is the one who switches with most ease from one language to another, often within the same sentence. See for example:

> Filomele: Che bello amare in quel modo! 'The strength of my limbs is melting away'. Is that what you feel for Procne, Tereus?

(TT p. 126)

Filomele: Catching the lather of the sea. Chiaro di luna, chiaro di luna.

(TT p. 149)

The ease with which she switches from English to Italian mirrors the numerous sides to her personality that we see throughout the play. Naïve younger sister in sc.2, she shows a depth of wisdom and knowledge that put Tereus to shame in sc.5; innocent maiden, oblivious to Tereus' lust during the journey to Thrace, she becomes a dangerous political threat in sc. 15. Mutilated and unable to speak, she is once again powerless but regains a voice in sc.18 and exacts her terrible revenge in sc.19. In a similar way to Philomele, Pandion's ability to switch from Italian to English highlights a flexibility of mind which lets him, the patriarchal figure *par excellence*, make at least some attempt to keep his eldest daughter from marrying Tereus in sc.3 and consider the value of drama and tragedy when faced with Tereus' rash and abrupt condemnation in sc. 5 ('Tereus: (…) These plays condone vice. / King Pandion: Perhaps they only show us the uncomfortable folds of the human heart.' ST p. 303, TT p. 126).

If most characters can be safely identified as Thracian or Athenian, one is quite explicitly neither. Despite belonging to the entourage of the Athenian monarch, Niobe actually comes from an unspecified island previously conquered by Athens in an equally unspecified past. The experience of conquest and rape she herself has endured is very similar to that endured by Philomele and is narrated through a monologue at the end of sc.13, providing a sort of indirect running commentary to Philomele's rape, which is taking place offstage at the same time (ST p. 330, TT p. 152). I have tried to give this other experience of silencing yet another linguistic identity and have drawn on a series of Piedmontese regionally marked expressions to create a specific idiolect for Niobe. The slave woman speaks an Italian which is more reminiscent of spoken language and includes some local Piedmontese expressions ('bon', 'solo più'). The frequent repetition of sentences such as 'well I know', 'I know these things', is translated with redundant forms such as 'lo so bene, io', which repeat the subject unnecessarily at the end of the

sentence ('I know well, me'), marking Niobe's belief that she knows what is best for Philomele in that situation. Despite the fact that some of these expressions are typically Piedmontese, it is important to specify that Niobe does not speak in dialect and that regionalisms in general, despite being expressions that are typical of a specific area, are not considered incorrect language and convey an exclusively geographical rather than social notion (Berruto 2010). Niobe's idiolect, therefore, does not attempt to convey any notion of class, but perhaps of register, the slave adopting a form of Italian which is slightly more colloquial, but now accepted as part of a broadened notion of standard Italian (Berruto 2010) and able to suggest the idea of someone who has a different geographical origin to the other characters and has learnt the language simply by hearing it and speaking it, rather than by being born and educated in it. As mentioned in 6.2, the choice of Piedmontese regional aspects for Niobe's more colloquial language is due to my own background and the wish to embed the different aspects of my linguistic identity in the text. Although I have also been influenced by Neapolitan linguistic variants, such influences have taken the form of pure dialect and therefore would have been more difficult to use to create a character's linguistic identity without the risk of conveying some form of social marker as well as a geographical one.

The play's two choruses, a female one and a male one, further add to the polyphonic aspect of the play. By being both characters in the play and a voice of commentary which is external to the action, they stand both within and without the narrative (Gipson-King 2008: 227). In this way they not only add the perspective of two specific categories to the events portrayed in the play (Procne's female Thracian entourage in the case of the female chorus and Tereus' men in the case of the male chorus), but they also fulfil the playwright's 'moral' intent (Winston 1995: 518) with their frequent highly anachronistic remarks (sc. 8, sc.10, sc.20), something which is pointed out to us in a very direct fashion by the Queen in sc.5: 'Listen to the chorus. The playwright always speaks through the chorus' (ST p. 304, TT p. 127).

In the female chorus, polyphony acquires a physical dimension too: unlike the male chorus, which is an indistinct collective entity, the female chorus is a

multi-voiced entity comprised of five distinct individuals, each with their own name and lines to say, but also with a mythical background which, to different extents, shines through in their role in Wertenbaker's play, as already discussed in section 4.3. Thus, Echo, the most evident instance, is not only repeating a warning to Procne when she echoes lines such as 'Tereus' or 'Silent', but she is also voicing the elements of the story of the mythical figure of Echo, elements which have much in common with the fate that will befall Philomele later in the play.

The profound difference in the way the female chorus and Procne think and interpret the world around them (see section 4.4) is highlighted in my translation by the fact that the chorus are more at ease expressing themselves in English, whereas Procne prefers Italian. This does not mean they have an unsympathetic attitude: they understand Procne's plight and attempt to engage in significant communication with her, switching to Italian when addressing her directly. However, their use of English when they speak to one another, even when they speak about Procne in her presence, constantly reasserts the divide that exists between the female chorus and their Queen.

The male chorus, on the other hand, are associated with the figure of Tereus and, like their female counterpart, they are also conflicted, though for different reasons. Bound to serve and obey Tereus, they recognise the wrongness of what they see unfolding before them, but they feel unable to act against it and choose to retell and comment on the myth rather than intervene (ST p. 308, TT p. 131). The difference in attitude between the two choruses is highlighted by the fact that, despite both being associated with the Thracian side of the story, they speak different languages. The male chorus, in fact, express themselves in Italian. In the context of their constant vicinity to Tereus, the choice of Italian, the language the king is less familiar with, helps bring across the male chorus' fearful and secretive condition and, by making them express themselves in a language that is not Tereus' chosen one, the cowardice that marks their passivity is highlighted. Additionally, each chorus acts within opposing engendered spaces: that of politics and military power for the male chorus and the domestic sphere for the female chorus (Gipson-

King 2008:228). The two languages used in the translation, therefore, also serve to highlight the different realms to which the actions of each chorus are confined.

6.5 Cognitive benefits

In this section I will argue that using two (or more) languages within the same text creates specific cognitive benefits which relate to both to Wertenbaker's view of what drama is and to the wider pedagogical and psychological issues examined in 3.4 and 3.5.

Wertenbaker's plays undoubtedly embody a didactic element (Sierz quoted in Bush 2013: 198) and indeed have been seen to share a number of aspects of Brechtian theatre. Foster (1997: 429) has remarked on Wertenbaker's use of history, and Bligh (2008: 187) on the alienation effects she creates, in relation to Brecht. Indeed, it is impossible not to see an echo of Brecht's 'epic theatre', which 'must report' (Brecht in Willet 2001: 25) and must not allow the spectator to 'submit to an experience uncritically' (Brecht in Willet 2001: 71), in the male chorus of *The Love of the Nightingale*, who stress their role as observers, recorders, 'journalists of antique world' (ST p. 308) or in Wertenbaker's words about theatre as an art form the role of which is to reveal and disturb (Kirkpatrick 1993: 553-554). As Foster remarks (1997: 428), the character of Wisehammer in *Our Country's Good* perfectly summarizes the essence of the theatre of Brecht and Wertenbaker: 'A play should make you understand something new. If it tells you what you already know, you leave it as ignorant as when you went in.' (Wertenbaker 1996b: 262).

As mentioned in section 4.5, the same principles are applicable to reading in general, and that includes reading in translation. The use of multiple languages in my translation of Wertenbaker is aimed at preserving and enhancing the alienation effect central to the playwright's work and tries to force the audience to work and learn – not just about what is represented in the text, but about the process of translation the text has undergone – rather than just sitting back and 'enjoying' a story in the more traditional sense of the word. As already pointed out in section 1, multilingualism may enhance the readers' enjoyment of the text, if we think about

the enjoyment that is gained by questioning our own cognitive models and gaining new perspective (Boase-Beier 2015: 124). If the difficulty of Wertenbaker's text is enhanced by multilingualism, so is the reward that readers gain from engaging with them and therefore, a 'difficult' text may attract readers rather than scaring them away.

The use of multiple languages is not just a way of embodying an idea of literature, of reading and of translation as a critical act. It also carries further benefits in a cognitive and pedagogical context. Throughout the rest of this section I will use the term 'bilingualism' because studies on the topic refer primarily to the use of two languages. Bilingualism, however, is by definition a form of multilingualism and so by speaking of bilingualism we are automatically speaking also of multilingualism. Despite bilingualism being originally thought of as negative for a child's cognitive development, more recent studies have overturned such claims, showing it to be beneficial for pedagogical development (Baker 2011: 140-43, Bialystok et al. 2012: 2). Specifically, it is seen as carrying a number of benefits for the child, described variously as a 'mental flexibility, a superiority in concept formation, a more diversified set of mental abilities' (Peal and Lambert 1962: 20) or a greater degree of creative thinking, metalinguistic awareness and communicative sensitivity (Baker 2011: 148-50). These new findings, combined with the increasingly multicultural nature of our contemporary society and the natural condition of multilingualism of the majority of the world population (Bialystok et al. 2012: 1) have led to the growing popularity of multilingual pedagogical programmes, from bilingual schools to translanguaging[60] and CLIL – Content and Language Integrated Learning – (Ball et al. 2015: 3). Although these types of programmes are often identified with the development of foreign language acquisition, the benefits they offer are actually more generic. Of the three points identified by Estyn (2002:2) as the main advantages of using translanguaging, only one is strictly related to foreign language acquisition. The other two points involve elements such as refining an individual's ability to think and understand, developing

[60] Translanguaging is defined by García as 'the act performed by bilinguals of accessing different linguistic features of various modes of what are described as autonomous languages, in order to maximize communicative potential (García 2009: 140).

flexibility of mind and promoting a positive approach to other cultures (Estyn 2002: 2) and can therefore be seen as more generic cognitive and pedagogical benefits. The benefits identified in the use of two languages by studies on bilingualism and on translanguaging alike, are closely related to aspects at the heart of the educational projects or personal initiatives described in 2.3.3 (*Translation Nation*, *Pop Up fusion*, Bordiglioni's musical re-castings of rhymes and proverbs), as well as relating to Baron-Cohen's empathic principle of developing a double focus of attention, described in 3.5.

My translations aim at creating a multilingual text that may foster the abilities described above. The form of multilingualism I have created is, however, different, and in my opinion more helpful, than that found in bilingual editions of poetry, where the two languages occupy well-defined, separate and parallel spaces on the page. With my translation, I have tried to create a text in which Italian and English and, in *Aedón*, Greek are not clearly separated, forcing the reader to more active engagement with the text and with a language that is not their mother tongue, presumably fostering similar cognitive processes to those observed in bilingual children or in translanguaging classrooms. Bilingual editions of works of literature, while still highlighting the presence of a source text, a source language and a translation process, offer the target text reader the option not to engage with all these things, simply by ignoring the left-hand page. If the two texts are mixed together, the reader is forced to acknowledge source text and language, translator and translation process, even if only long enough to register discomfort.[61]

If we consider what bilingualism can do for the cognitive development of children and for the prevention of cognitive decline in old age and if we bear in mind that it is anyway the condition of the majority of people, it makes more sense to read, write and translate multilingually, thus making creative use of a cognitively and physically beneficial condition. As I will explain in the following section, the use

[61] Bilingualism has also been proved to have further benefits on cognition which go beyond childhood age. It has been found, for instance to have physical effects on the brain in old age, hindering the development of age related cognitive decline (Bialystok et al 2012: 11-12).

of a multilingual strategy for the translation of Wertenbaker's two plays also has more specific practical benefits in the Italian cultural and pedagogical context.

6.6 Provocation and practical benefits

The choice of including large extracts of the source text within the target text is a controversial one. Firstly, it invites the objection that almost half the text has not been translated at all. Secondly, the status of Italian as a high-profile literary language, the existence of an Academy dedicated to its study and safeguarding (the Accademia della Crusca) and the notion of beauty and pride (Petruccioli 2014: 60-61) linked to this language – a notion which, although theoretically untenable, is historically widespread (Patota in Fuduli Sorrentino 2016) – promote a purist and conservative attitude towards the language, and consequently, any form of linguistic experimentation may incur automatic distrust and greater resistance. Indeed, the increasing influence of English vocabulary and syntax on spoken Italian and the use of English words in many sectors, most recently including public institutions, have, over the last decade, sparked different degrees of indignation and mobilisation on the part of cultural associations, intellectuals and regular citizens, in many cases conferring highly negative connotations on the idea of multilingualism. At the 2009 conference 'Multilinguismo in atto' organised by the Accademia della Crusca, Filippo Ottoni, president of A.I.D.A.C, the Italian association for dubbing and subtitling, commented on the widespread use, among younger generations, of 'doppiaggese', a form of Italian based on TV shows dubbed from the English. Doppiaggese is syntactically and lexically influenced by English, becoming almost unintelligible to those who did not grow up watching dubbed TV shows. Ottoni also presented a video created by A.I.D.A.C, which offered practical examples of 'doppiaggese' and provocatively portrayed the extent to which it has become part of everyday speech in younger generations. Moreover, the very successful online petition and social media thread *#dilloinitaliano* ('say it in Italian'), set up by journalist and copywriter Annamaria Testa (2013), sparked mass mobilisation by targeting businesses, the media and public institutions. The petition's manifesto highlights a widespread

feeling of saturation provoked by the use of foreign (more specifically English) expressions which could make the multilingual strategy I have adopted particularly irksome to the Italian readership at this time. The petition invites the Italian government, public administration and media to be more aware of the lexical variety of their own language, avoiding the use of English words when there are perfectly adequate Italian terms. Although this is an understandable phenomenon if we consider the all-pervasiveness that English has reached through the web – examples given by people signing the petition include the verb 'add' modified according to Italian morphology into 'addare' or kill into 'killare' in online gaming and social media contexts – the petition appeals specifically to figures of authority, public institutions and anyone with high visibility to set an example of grammatical correctness and clarity, while stressing each individual's freedom in a more private context. Examples provided in the petition manifesto, therefore, relate to more bureaucratic and institutional spheres and include words like 'form' and 'jobs act', used instead of the Italian 'modulo' and 'legge sul lavoro' respectively (Testa 2013). Interestingly, in the first of its 8 bullet points, the petition manifesto refers to the political relevance of language, declaring that the use of Italian within the institutions is a question of clarity and democracy. It seems impossible to disagree with this, but what is surprising is that the petition has bounced off almost every translation blog and social media page in the country, and yet still the political relevance of language has not emerged as an issue worthy of greater consideration in the context of translation. Additionally, point 1 of the manifesto fails to consider the fact that lack of transparency and clarity within governmental and public institutions exists independently of foreign language interference. As Italo Calvino already pointed out in his famous 1965 article *L'antilingua* ('anti-language'),[62] an incomprehensible form of Italian has always been a feature of bureaucracy and public institutions, even when such language remains within the boundaries of perfectly correct and 'pure' Italian. Similar considerations have been made, more recently, by the novelist and former judge and lawyer Gianrico Carofiglio, who

[62] The article, originally published in *Il Giorno*, is now available in Calvino 1995.

comments at length on the power and democratic relevance of the language of institutions (Carofiglio 2015).

Language as a political instrument of power and oppression is therefore a concept which the Italian intellectual world in general has not failed to engage with. It is the world of translation more specifically which has, so far, shied away from directly and extensively tackling such issues in relation to the work of the translator. The *#dilloinitaliano* petition manifesto is a measured and well thought-out expression of the desire to safeguard the Italian language as well as the English one. Bilingualism and the evolution and interaction of languages are not deprecated but rather seen as desirable (see points 4 and 7 of the petition) as long as the identity of each one of the languages is preserved rather than 'lacerated' (Testa 2013). What occurs in my translation is not of course comparable to the phenomena such as 'addare' and 'killare'. My texts are indeed bilingual, but neither of the two languages is distorted by the other and the tension between the two is used creatively and dramatically to highlight tensions between characters. Nevertheless, and despite the reasonable and informed nature of the *#dilloinitaliano* petition, its enormous and lightning fast success might also be a reflection of the underlying conservative and purist attitude of many intellectuals in Italy.

In a sense, this present state of affairs may almost be considered an advantage. Although, as I have explained in section 6.2, the refusal to cancel the English language from my translation is linked to the impossibility for me as a bilingual speaker of cancelling it from my own mind, this is, however, only a partial explanation. Despite the strong significance that not choosing Italian over English has for me, it is also true that the impossibility of fully committing to one language may have been communicated more subtly. Bearing in mind the stale condition of the debate around translation in Italy, as well as the fervour about the interaction between Italian and English revealed by the *#dilloinitaliano* movement, my translation strategy is bound to spark some sort of controversy which, as harsh or negative as it might be, may at least provoke fresh debate. Provocation, however, is not an end in itself. Although the idea of creating a translation in which a variety of languages appear, with source and target language in similar quantities, may seem

extremely unorthodox and experimental, this solution is actually able to offer significant practical benefits, both in the general context of editorial practices and in the more specific one relating to *The Love of the Nightingale, Dianeira* and the Italian audience and educational context. On a commercial level, if we compare the coexistence of source and target language within the same text to the more traditional option of a bilingual edition, two significant advantages can be found. Firstly, costs would be considerably lower than a double length publication, and secondly it is an option that is as easy to put in practice for prose genres as it is for poetry.

If we consider this translation strategy applied to *The Love of the Nightingale* and *Dianeira* addressed to an Italian audience there are other, more specific, practical benefits that are easily identified. Although it is not my concern to engage with translation as a tool for foreign language acquisition, it appears evident that bilingual texts such as the translation I have created offer many possibilities for use within such a framework. From this point of view, it would appeal to a scholastic audience of teachers and students (both of whom may be daunted by the prospect of reading the whole text in English) as a starting point for discussing contemporary British literature, but also to a more generic readership, usually aware of the need to familiarise themselves with the English language but often scared of doing so.

Not shying away from introducing languages other than the two main ones produces further practical benefits in the Italian educational context. As mentioned in 4.5 there are specific elements in *The Love of the Nightingale* and *Dianeira* which bring to the fore important themes in the Italian high school curriculum. In *Aedón*, by further expanding the multilingualism of my translation and introducing Greek words for specific values and qualities, I have tried to highlight such elements, thus providing a clear starting point for the discussion of essential elements of ancient Greek culture and tradition. The introduction of such words offers not only the opportunity to discuss the concept itself but it also promotes familiarity with its Greek spelling – a useful benefit in a school where students are tested on their

ability to read and write in ancient Greek and to understand and translate from the language.

As far as linguistic competency is concerned, I believe the texts, as they are, can be easily used in the latter years of high school (17-19 years old), particularly in schools with a strong focus on foreign languages. As far as the focus on specific Greek words is concerned, the texts would obviously be of more interest to teachers at ‘Liceo Classico’, the humanities-focused high school. At university level, teachers of English literature, Greek literature and language and comparative literature modules may find an interesting source of material in these texts. This does not mean that through accurate preparation and adequate pre-teaching of vocabulary, the texts could not be used at lower levels too. There follow below some ideas on how these texts could be used in an educational context, though it must be understood that they are just a sketch. Depending on individual teachers’ needs, aims and creative ability, the possibilities are almost infinite.

Scenes 5 and 8 of *Aedón*, for example, would provide interesting material for the study of Greek theatre and its function and conventions, inviting discussion of Aristotle’s poetics and of the meaning of specific Greek words (as well as myth, which is the centre of the discussion in sc. 8, also tragedy, comedy, catharsis etc.). The presence of words in ancient Greek invites reflection on the origin of the words, on their significance within the cultural and ethical context of ancient Greece, on the current use of the word in modern society. The presence of these words also encourages discussion of the way in which the concept is normally translated into Italian, and students can be encouraged to experiment. Take, for example, the adoption in my translation of less conventional solutions for the two Homeric epithets which appear in Wertenbaker’s text, ‘rosy-fingered’ (for the dawn) and ‘wine-dark’ (for the sea), translated as ‘ditirosea’ and ‘purpureo’ respectively, instead of the more well-known solutions ‘dalle rosee dita’ and ‘color del vino’. A teacher of Italian, classics or English may plan a task revolving around such epithets, selecting those present in the text and asking students to create more, either giving them the original Greek and asking them to experiment with possible English or Italian translations, or giving them an Italian translation and

asking them to provide English versions. As also mentioned in section 6.2, in some instances I have slightly expanded on the source text, providing extra information – or additional extracts, or single words – from Greek texts that figure within the general framework of *The Love of the Nightingale*. Within the *Hippolytus* metadrama in scene 5, for example, I have inserted on different occasions the epithet 'inclita', commonly associated with Aphrodite in Greek literature, to create an opportunity to familiarise students with – or remind them of – formulaic elements that are often tested in the context of Greek literature classes. In sc. 17 I expanded on the very brief reference to the myth of Baucis and Philemon, creating a clearer opportunity for teachers and students to recognise, or discover, an additional Greek myth. The very title given to my translation of *The Love of the Nightingale*, *Aedón*, the Greek for 'nightingale', 'poet' and 'poetry' (Williams 1997: 20), invites reflection on what the text might actually be about, on the Greek word itself, on the concept of poet and poetry in ancient Greece as well as on translation and polysemy. A classics teacher may use it as a point of departure to discuss the concept of poetry for the Greeks or the significance of birds in Greek culture.

Large extracts of both texts invite reflection on issues of colonialism, migration and vagrancy (sc.4 and Niobe's monologue in sc. 13 in *Aedón*; Dianeira's pitying of Iole in *La moglie dell'eroe*), topics which, given the high number of migrants who every day land on southern Italian shores, are very relevant. In *Aedón* in particular (sc. 4 and 9), the use of two languages to highlight Procne's uprooted condition in her interaction with the female chorus, actively recreates, in the non-native English speaker, the condition of helplessness and incomprehension typical of the migrant. Teachers of history, geography or ethics could devise tasks to reflect on the migrant condition taking the text as a starting point, inviting any foreign students in the class to relate their experience of migration or discussing any current events or news stories linked to the issue (elections with high profile anti-migrant parties involved – at the time of writing, for example, the Le Pen-Macron fight for power in France or Trump's anti-migration policies in the United States; in a more strictly Italian context, the frequent news stories linked to the comments of Matteo Salvini or other far-right political figures).

La moglie dell'eroe, whose title was chosen because of its similarity to the Italian title of Carol Ann Duffy's poetry collection *The World's Wife* (*La moglie del Mondo*), could offer an interesting starting point for teachers to examine female perspectives in literature. Duffy's collection in fact, focuses on providing the viewpoint of the wives or partners of famous mythological or literary figures and is thus thematically connected to Dianeira. Dianeira is not one of the characters chosen by Duffy (although Eurydice, Penelope, Delilah and Circe, just to mention a few, are) but she could just as easily have been. The title *La Moglie dell'eroe* is probably not linguistically distinctive enough for an immediate association with Duffy's collection ('La moglie del' has nothing unusual about it), however the thematic links (voicing female perspectives, classical myth) and reading in an educational context might create the association in the mind of the literarily aware reader. Teachers of literature in the final years of high school or at university level may use the text to examine other famous instances of female voices in literature, be it classical literature, as in Ovid's *Heroids*, English literature as in Duffy's poetry collection, or Italian literature, as in Malerba's recounting of the Odyssey from Penelope's perspective in *Itaca per sempre* (see section 6.1).

According to each school's linguistic policies, engagement with the texts may take a different form, such as a bilingual lesson or CLIL practices, usually classified as 'soft CLIL' if foreign language development is the main aim or 'hard CLIL' if subject content is the goal, with English as the conveying language (Ball et al. 2015: 5). A more traditional approach may also be taken, with straightforward analysis of more specific elements (such as the construction of formulaic epithets mentioned above, or the discussion of specific Greek words –myth, sympathy, sophrosyne, as detailed in section 6.3).

For an Italian audience, the multilingual strategy applied to texts like *The Love of the Nightingale* and *Dianeira* contributes to the creation of a text which constantly shifts between the challenging of conventional ideas about literature and translation and the comforting familiarity of classical themes and formats that still form the basis of education in Italy. I see both elements as particularly desirable because the former forces engagement with issues of language and translation and

a rethinking of these issues, while the latter presents the former in a light that makes it appear less daunting and more practically acceptable in educational contexts

The growing popularity of multilingual pedagogical practices such as CLIL has already been mentioned in the previous section. Indeed, Italy is now one of the countries where there is a legal mandate for the introduction of CLIL in secondary schools (Ball, personal correspondence dated 14th March 2017), so it is safe to presume that CLIL's popularity is set to increase. One of the main struggles that CLIL teachers face, as teachers of a relatively new discipline, is the lack of teaching materials which often have to be created *ex novo* (Ball et al. 2015: 174). I do not wish to suggest that my translations are CLIL texts, they most definitely are not. But they are multilingual texts which deal with a number of topics central to the education curriculum (ethics and politics, history, Greek literature) as well as others which might be of interest in more specific contexts (translation, drama), thus responding to the need for multilingual didactic material in a society which is increasingly valuing multilingual pedagogical practices.

Chapter 7

Conclusion

The translation choices detailed in Chapter 6 may appear rather controversial, particularly since large portions of the source text have been left untouched and thus appear in English in the target text. Some might wonder why I did not rework the material, however lightly, perhaps simplifying the English for the Italian readership. This was an option which I consciously dismissed, as to do so would be little different, in principle, to offering a monolingual translation. It would have made things easier for readers rather than forcing them to stop and consider specific turns of phrase, the process of translation, their own knowledge of the English and Italian languages, and it would have done little to develop in readers that multilingual sensibility mentioned in section 1.4, which might lead them to understand and appreciate the value and complexity of translation processes to a greater extent. In a world in which more people are multilingual than monolingual (García 2009: 140), it does seem bizarre that literature should remain primarily monolingual and translation strategies like the one presented here could work to change this.

The choice of adopting such a controversial translation strategy also stems from my analysis of the Literary Translation context in Italy, presented in Chapter 2, which shows significant differences from the British one. These differences are important to bear in mind while considering my translations, which have been carried out for a degree course in a British University but have the Italian context as their target.

Grasping the academically less developed and more practical nature of the Italian context is also necessary for an understanding of another of my aims in adopting an extreme translation strategy. By presenting a multilingual translation that retains many extracts of the source text without any change, I wish to challenge the prescriptive and conservative way of thinking about translation in

Italy, which is still stuck on ideas of content transfer and leaves little room for creativity, experimentalism and discussion even within more academic environments. It is important to point out that the fact that translation in Italy is some steps behind its British counterpart, at least as far as status and visibility is concerned, does not mean that translation has all the attention it deserves in the U.K. Indeed, translation in the U.K. may have its own, perhaps opposite problems. Tim Parks, for example, believes in the superiority of Italian translation practice over the English one, and has confessed that when reading a German book in translation, he chooses to read the Italian translation, rather than the English one.[63] The specific problematics of the U.K. context were not, however, chosen as the focus of this study, firstly because, as already stated, it is my objective to foster a change in the Italian context, and secondly because overall the situation in the U.K. does appear more balanced, as Whiteside's contribution to the 'Informations et réflexions complémentaires' section of the CEATL *Rapport sur la formation à la traduction littéraire* (2014) seems to imply[64] and as confirmed by Wright's account of recent improvements (2016: 2-3). The Italian context, on the other hand, appears more complex and fragmented, with few people addressing its nature head-on, but only from single perspectives (the translator's professional status, translator training) and with little interest in understanding the underlying causes of any of these conditions, some of which I have identified in Chapter 2.

In this context it would be interesting to take research further, for example through direct contact with trainers and institutions, a more thorough collection of reading list data, and discussion of criteria for reading list selection. The overall widespread attitude of people involved in translation, particularly the constantly understated tone with which they refer to their own activity of choice, referred to extensively in Chapter 2, would also be an interesting topic for more in-depth analysis. If it is easy to understand how professional translators with no academic training would be content to stick to their prescriptive how-to's and insist on notions of servility and derivativeness, those who hold more theoretically complex

[63] Personal correspondence dated 27th April 2017.
[64] See section 2.3.1

backgrounds might be expected to see things differently. Even Professor Nasi,[65] however, whose position as Professor of Translation Theory at the University of Modena and whose many academic publications mark him out as a more theory-conscious figure, shows no qualms about describing translation as a secondary activity (2015: 23). Is there a precise cultural reason specific to Italy for this self-harming insistence? Is the attitude of translators a form of pre-emptive self-defence mechanism engrained in the country's translational culture by the lingering effects of fascist policies and ideals? How far did the fascist period slow down or even push back the development of translation? How long did it take for translators, publishers and intellectuals to feel free to speak about and practice translation without limitations? Answering these questions would help to further clarify the present condition of translation studies in Italy.

In discussing the interactions between translation studies and other discipline, Chapter 3 has identified specific areas of translations studies to which Italian scholars of translation and related subjects could make significant contributions, if they were more willing to think outside the boundaries of their own discipline. As far as the relationship between politics and translation is concerned, for example, Italian researchers are in a privileged position to study not only linguistic, but also cultural, social and political issues in relation to high number of immigrants who reach Italian shores from the African continent every day and their uncertain future in Italy and in Europe. The fascist manipulation of literary translation practices offers other interesting points of departure for examining how translators and readers reacted to, accepted and resisted such control, but, as detailed in section 3.6, the issue is rarely tackled from this perspective.

The engagement Wertenbaker's text show with issues of politics, psychology and pedagogy provide further reason for her work to deserve greater recognition in Italy, where it is very rarely object of study. *The love of the Nightingale* was included in Professor Angeletti's 2013/14 English Literature module on women's drama at the University of Parma and at the University of

[65] Teacher of Translation Theory at the University of Modena (http://traduzione-editoria.fusp.it/persone/franco-nasi)

Modena and Reggio Emilia,[66] Sara Soncini has published an article on the same play (1996) while Sarah Perruccio has focused on *New Anatomies* (2016). As far as I am aware, this is the extent of engagement with Timberlake Wertenbaker's work in the Italian academic world. The fact that many of her texts provide ideal material around which university modules in comparative literature, classical literature, postcolonial literature, ethics and politics could be structured seems, so far, to have gone unnoticed and the translations this study presents offer some much-needed material for developing the reception of Wertenbaker's work in Italy.

Following my own translations in Chapter 5, Chapter 6 discussed in detail the multilingual translation strategy adopted and its intended effects on the target text and on the target text reader. It is a strategy which is not only particularly suited to Wertenbaker's texts because of their content, but which also works towards posing a strong challenge to the widespread way of understanding translation in Italy, and it is my hope that this kind of translation practice, if it were to become more common and attract the attention of those involved in the field, would kickstart a livelier debate and contribute to creating a more self-conscious and innovative translation practice.

As Chapter 6, section 6.4 in particular, has demonstrated, my translations have also worked as a valuable tool for criticism of the source texts. Although some of the formal and thematic patterns highlighted through the use of two languages were evident from the start, others became clearer as the text underwent translation. Different languages could be used to highlight the different voices and perspectives present in the text, but how many exactly are those voices? Monrós Gaspar has identified in one of the members of the female chorus in *The Love of the Nightingale* a direct reference to another story of transformation, that of Echo

[66] The module description for the University of Parma is available at: http://www.unipr.it/ugov/degreecourse/120176; the module description for the University of Modena and Reggio Emilia is available at: http://www.dslc.unimore.it/site/home/didattica/insegnamento.html?P0_cds_cod=12-260&P0_aa_ord_id=2012&P0_pds_cod=12-260-2&P0_aa_off_id=2013&P0_lang=ita&P0_ad_cod=LCC-00034&P0_aa_corso=2&P0_pagpre=170009917

(2006). But careful reading of the lines of the rest of the female chorus revealed that each one of them, too, adds intertextual references to other myths.

While many other figures besides Monrós Gaspar have offered critical insights into *The Love of the Nightingale* (Bush 2013: 98-118, Roth 2009, Winston 1995 and Carlson 1993, to mention a few), no such wealth of critical material exists for *Dianeira*. In Roth and Freeman's study (2008), two chapters address this work directly but only one of them does so exclusively and offers in-depth commentary (Wilson), while the other is more interested in the Sophoclean source (Pedrick). In her lengthy study on Wertenbaker, Bush (2013) devotes only a short paragraph to this play which also makes few other appearances in literary journals and volumes on drama. It is true that the two plays have a lot in common – besides the mythical source, both are 'about women who are taken to a new country, and in the process, lose agency.' (Wilson 2008: 212) – and that therefore the extensive material on *The Love of the Nightingale* can hint at useful paths to follow in *Dianeira*. The translation process, however, has uncovered elements which, even with background knowledge of *The Love of the Nightingale* and Wertenbaker's other works, were not immediately evident, such as the way in which the conversation dynamics between Heracles and Dianeira serve to highlight the hero's selfish and self-absorbed personality, as we see that Dianeira is indeed able to interact efficiently with others, even in delicate situations (Nessos on his deathbed, Lychas caught lying to her) when she is not prevented from doing so.

The multilingual translation strategy discussed here is particularly suited to Wertenbaker's works, even the ones which are not based on Greek myth. In fact, as detailed in section 1.1 and throughout Chapter 4, most of Wertenbaker's works deal with issues of migration, politics, language and identity. With such texts, this strategy can be adopted to highlight dispossessed and uprooted conditions, issues of silencing, repression and dissent as well as to offer a pedagogical tool for schools with a focus on language and interdisciplinarity. Educational institutions of this kind might use these texts to explore subjects such as ethics or history via a foreign language. For example, in *The Ash Girl,* which is based on the fairy tale of *Cinderella*, the prince and his family are refugees who come to a new land and decide to give a

ball as a way of integrating in their new community (Wertenbaker 2002a). Cultural dislocation and racial prejudice are therefore thematic elements of the play (Bush 2013: 221). The prince, Amir, is reminiscent of Procne: he is unwilling to give his new home a chance and is focused on mourning what he has left behind. His friend Paul represents the opposite pole, cultural assimilation, as is evident from his very name (Bush 2012: 226). He is enthusiastic about his new life and is not concerned about forgetting his origins. Zehra, the prince's mother, stands in between these two opposite positions. She mourns for what she has left behind but is willing to learn to understand and appreciate the new place (Johanson 2008: 114-15). In this text too then, there is an opposition between the newcomers at the palace, and Ashgirl and her stepmother and stepsisters. Multilingualism could therefore be used to highlight this opposition and the three foreigners' different attitudes to being uprooted. Like Procne, Amir could start off by speaking only his native language and then slowly progress to using both, once he learns to love his new home, despite its being different from what he is used to. The same could be done to highlight Zehra and Paul's attitudes. Language could also be used to highlight the way in which the eight monsters in the play (seven deadly sins in the form of animals, and Sadness) represent fears and faults which are common to all humans (Johanson 2008: 117): they could, for example, be able to speak any language spoken by the human they are affecting at any one time.

It is not only Wertenbaker's texts which are suited to this multilingual strategy. Many Greek myths are based on similar oppositions to the ones we see in the Philomele and Dianeira myths. In Euripides' *Hippolytus*, for instance, we have the opposition between Phaedra's world, ruled by Aphrodite's will to which Phaedra refuses to succumb, and the world of Hippolytus', who is devoted to Artemis and has no interest in love; between the power of the gods and the power of social rules and conventions (Susanetti 2005: 8). As in *The Trachiniae*, this opposition is highlighted by the physical distance between the two characters who, just like Heracles and Dianeira, never appear on stage together (Susanetti 2005: 18). But oppositions of this kind do not exist exclusively in Greek drama. In Neapolitan playwright Eduardo De Filippo's 1946 comedy *Filumena Marturano*, a

fierce Filumena fights for the laws of sentiment and family against the superficial conventions of society, which are embodied by her young antagonist in love, Diana and, for most of the play, by her life partner Domenico. Filumena's strong emotional qualities are embodied in her use of Neapolitan dialect, whereas in the society around her standard Italian represents integrity, education and status (De Filippo 1995). Although this text has been successfully translated monolingually (among others, by Wertenbaker herself),[67] it can be easily imagined that a multilingual translation might serve to highlight the oppositions central to De Filippo's work.

Brian Friel's *Translations* (1980) would also easily lend itself to this type of strategy, as it is centred around the incomprehension between Irish and English characters and the English mapping and renaming of local Irish places. Although in Friel's play both Irish and English characters actually speak English (but the audience understands the Irish to be speaking Irish), a translation of the play which uses two separate languages can easily be envisaged. As far as the Italian peninsula is concerned, this type of translation could be a strong political message in areas, such as Valle d'Aosta and parts of Piedmont, where local *patois* which are closer to French than Italian are spoken (Morelli 2006: 9),[68] or regions with a strong independent identity and language, such as Sardinia (Morelli 2006: 12).

Drama is not the only genre to which this strategy could be applied. Many prose works would offer an interesting chance to explore the potentialities of this strategy further. In Italo Calvino's *Il visconte dimezzato*, written in 1951, Viscount Medardo of the Ligurian village of Terralba is ripped apart by a cannon ball during the Turkish wars of the 17th century (Calvino 1996: 415). Two distinct, exact halves of the man survive, one inherently good and the other inherently evil. Terralba suffers under the influence of two opposite but extreme personalities, the evil Viscount being driven by cruelty, and the good one showing excessive zeal in his benevolent practices as well as an inability to truly oppose the evil of his

[67] Published as *Filumena*, 1998.
[68] According to Morelli, there are about 90,000 speakers of *patois* in the small region of Valle d'Aosta and some parts of Piedmont.

counterpart. Calvino's text expresses unease over the great changes the world had undergone since World War II, over the tension of the Cold War and what he perceived as a torn, incomplete condition (Calvino 1996: 414-15). It does not seem far-fetched to assume that a translator might find a way to convey this kind of unease through multilingualism. Ilan Stavan, Edward Said, Ariel Dorfman, have all expressed the feeling of unease created by their split linguistic identity (see section 6.2.1). In Calvino's text the viscount's physical laceration embodies the mental and emotional laceration of Calvino and the post-war era. Perhaps the conflicted condition at the centre of the short novel could also be communicated via the alternate use of more than one language. In a recontextualization of Calvino's work, multilingualism of this kind could represent, depending on the target context, a form of linguistic and cultural laceration that non-English native speakers who are witnessing English taking over all areas of daily life – from work environments to all forms of media and advertisement and even institutional language – might feel. In Italy, for example, such unease is evident and represented in popular initiatives such as the *#dilloinitaliano* online petition discussed at length in Chapter 6.

In any of these cases, a multilingual translation strategy would cover all the translations aims mentioned above: highlight particular themes or dynamics of the source text, foreground the translation process and encourage the development of a multilingual sensitivity in the reader and, in the Italian contexts, kickstart a more varied debate about translation while offering, from the point of view of educational practice, multilingual material that is relevant to traditional aspects of the curriculum (Greek and Latin literature, history, philosophy) and to newer ones (language acquisition via CLIL).

Other types of texts, however, might offer the chance to use multilingualism to obtain just some or one of these aims. In a pedagogical context, multilingualism might be applied to children's texts, such as Gianni Rodari's or Roald Dahl's rhymes. Dahl's *Revolting Rhymes*, for instance, play on children's familiarity with conventional fairytales, subverting expectations in a fun and creative way (Dahl 2016). How much more fun could Italian children have if, as well as playing with their expectations about the stories, the texts also played with their expectations

about language? Other texts could also be translated multilingually to serve a pedagogical end, though for older readers. In Calvino's commentary to *Orlando Furioso* entitled *Orlando Furioso di Ludovico Ariosto raccontato da Italo Calvino*, for example, the Italian writer summarises, paraphrases and explains Ariosto's epic, accompanying his comments with a large number of extracts of the original in 16th century Italian text, supplemented by abundant footnotes (Calvino 2012). A translation might be devised for non-Italian native speakers studying Italian language and literature, in which Calvino's commentary and footnotes are translated into the students' native language, but Ariosto's Italian is left untouched. Students could therefore engage directly, through their teacher's guidance, with at least some parts of Ariosto's text.

Translation of more popular text genres, however, would work better towards creating discussion and debate, as the practice-driven translation world would not be able to ignore such a strategy applied to a mass-market product. Naomi Novik's fantasy novel *Uprooted* (2015), so far untranslated into Italian, may offer another chance to apply a multilingual translation strategy to a more popular kind of text. In this novel, a young girl is taken away from her family to face an uncertain fate in the tower of a strict and unapproachable wizard. Initially lonely and scared inside the tower, with the unfriendly man as her only company, she gradually learns what her role is and begins to fear him less. In this case two languages could highlight the different worlds the two characters come from: a simple, peasant life for the girl and a life that is comfortable but full of danger and responsibility for the man. They would also highlight the wizard's initial lack of interest in being friendly or accommodating to the girl and could then be further used to denote his transformation and gradual warming to her presence, as well as her increasing confidence and familiarity with him. Though these are just some examples, undoubtedly there are many other novels centred around oppositions, conflicts and transformations in which multilingual strategies could be used to a similar end. At this stage, where multilingual literature is still the exception rather than the norm, it is important to point out that, in order for this translation strategy

not to become a pointless exercise in complexity, it is advisable that it is used to highlight or develop key thematic or structural elements of the source text.

Although, for the reasons detailed in section 4.1.4, performance was not an object of this study, it can be envisioned for the translations presented, once again particularly in the pedagogical context. Indeed, drama has become a popular means for non-native speakers of English in Italy to improve their language skills in a fun and dynamic way. Many public schools, theatre companies and private language schools now offer drama workshops in English and there exist a number of English theatre companies which put on shows in English.[69] Though the oral nature of performance would add further difficulty to the foreign language element for the audience (there not being the possibility to pause on a single word, re-read it and even look it up in a dictionary), the visual and mimic side of the performance would provide an aid to understanding that the written page does not offer. In pedagogical contexts, particularly of the language learning type, the translations could be performed, with no alterations, for high school students of humanities and language-focused schools. Students in the final years (aged 17 to 19) are likely to be able to understand the whole texts unadapted without excessive struggle. Most of the linguistic difficulties of Wertenbaker's text lie in vocabulary, rather than syntax (the constructions she uses generally favour parataxis). Vocabulary contains more poetic and uncommon words which could pose greater problems, but some form of lexical preparation could be planned and carried out before the performance (it could include extracts of multiple English translations of Homer or Greek plays to familiarise students with specific elements of vocabulary or it could simply focus on the words the teacher has previously identified as problematic).

Students could also put on a performance of the play through one of the language drama workshops which are increasingly popular.[70] In this case, the

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[69] ACLE (http://www.acle.it/app/theatrino/), ETC (http://www.englishtheatrecompany.com/italiano.php) and Arcadia (https://arcadia.info/chi-siamo/) are a few examples.

[70] *NoveTeatro* (http://www.noveteatro.it/teatro-in-lingua/), *Il Palco delle Valli* (http://www.ilpalcodellevalli.com/corsi/laboratorio-di-teatro-in-inglese.html) and *Linguaggicreativi* (http://www.linguaggicreativi.it/teatro-in-inglese/) are just some of the theatres which, throughout Italy, provide English drama workshops for adults and children.

performance could be seen as a means of and reason for learning the new vocabulary, and a strong focus could be put, via acting, on pronunciation. A performance of a text of this kind would also allow for all students, even those who do not excel in English, to actively take part in the project. These students could play characters who speak mainly Italian but, through participation in general workshops, they would also take part in the discussion of the English language elements of the text, thus benefitting didactically without being pushed too far out of their comfort zone.

Naturally, the translations might also be adapted. The English parts could be simplified in order for younger audiences, or linguistically less advanced ones, to engage with them more easily. As I have said, this was not my desire, as I believe that to simplify the English parts of the texts would be to decrease the demands these texts make on their audience. As stated in the previous chapter, I believe students in schools with a good language focus and a good English teaching programme, particularly if aged 17 and upwards, would be able, with adequate guidance and preparation from their teacher, to engage with the texts as they are. However, for younger students, or for students with a lower level of language competence, teachers might want to consider adapting parts of the text to their students' linguistic ability.

Further research on the use of multilingual translation strategies would involve testing the material presented here on different readerships in the context of adult EFL classrooms. Of particular concern would be not just the level of language proficiency but also the level of interest in literature in general, and classical literature in particular. Student response is likely to provide interesting feedback on what elements of content and language are more stimulating for the reader, and on which elements, if any, prove excessively difficult or require a greater attention in the pre-teaching and preparation stage.

Collaboration with Italian, Philosophy, History and Classics teachers in high schools would be useful to help understand if there are further points of contact between the themes which are central to the two texts and the curriculum. The degree to which teachers would be interested in exploring the concept of

translation directly with their students is also of interest, as it might provide the chance to introduce reflection on the process of translation much earlier than formal education usually permits. Such collaboration would also be necessary to examine the response of a younger readership, as well as of teachers and school boards, to this type of translation, and to test the true potentialities of these texts in a CLIL classroom. It would provide a clearer idea of what the limits of these texts are as far as content is concerned, of what is most relevant to the national high school curriculum and what is more likely to interest only a limited number of teachers. The degree of collaboration required between English language teachers and subject teachers is also an interesting point of enquiry, as often subject teachers have a much lower level of language competency in English than their students.

Another crucial issue for future consideration is the question of how applicable this strategy is to translation into English. Can a similar knowledge of a foreign language be expected of the English reader as can be expected of English from the Italian reader? To what extent does the English education system focus on foreign language acquisition? From the pedagogical point of view, what age students would be most likely to benefit from this type of translation? What kind of text is likely to have similar overlaps with the British national curriculum as Wertenbaker's texts have with the Italian one? In this context, it would be interesting to translate an Italian work into English, using the same strategy presented here, but perhaps leaving a lower percentage of the text in Italian.

Though there are many questions still to answer, there are a number of certainties too: the multilingual translation strategy presented here is a useful tool for in-depth examination of the source texts; in the Italian literary translation context it is likely to be controversial enough to spark discussion; it undoubtedly poses high demands on its readers, encouraging them to develop a multilingual sensibility; it combines many topics which are central to the Italian high school curriculum and therefore could provide a valuable pedagogical tool. This thesis therefore, lays the groundwork for further research in, and experimentation with, multilingual translation strategies which could lead in a number of directions

depending on the nature of the texts translated, on the translator and on the languages involved, but each as interesting, useful and creative as the other.

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Appendix A

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Appendix B

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