

Soggetti situati

a cura di

Anita Fabiani, Stefania Arcara, Manuela D'Amore

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Introduzione

«S'io m'intuassi, come tu t'inmii»: traduzione, identità, alterità¹

Anita Fabiani, Stefania Arcara, Manuela D'Amore

1. *Essere nel mondo*

La premessa a queste pagine sui soggetti situati, sul loro manifestarsi e rifrangersi attraverso la lingua – secondo la modalità indicata da Ricoeur² – nell'opera letteraria, è che l'Io non è più quello saturo del *conatus essendi*, ontologicamente confinato in una soggettività che prelude al «compiacimento del Medesimo»³ e al «disconoscimento dell'altro»⁴. Chi offre il proprio contributo per questo volume parte, invece, dall'assunto che l'Altro è tanto «determinante nella costituzione dell'io e del suo mondo»⁵, quanto «refrattario a tutte le categorie che vogliono afferrare la sua alterità, estinguerla come alterità, assoggettandola così all'identità del medesimo»⁶. Ciò implica, va precisato, la messa in crisi dell'idea di relazione Io/Noi-Tu/Voi – su di essa, in ultima analisi, qui ci si interroga – come processo unidirezionale, assimilativo e fagocitante dell'alterità, e presuppone, di contro, il pensare la relazione come pratica dinamica, reversibile, orizzontale, fondata sul 'co-essere' nel mondo.

1a. *Si m'entuàs jo, sí com tu t'enmies*⁷ - *Si me entuyase yo cual tú te enmías*⁸

Un terreno fertile di indagine e, al contempo, di verifica del mutato quadro concettuale è quello della traduzione, prassi scrittoria (e creativa) che, con maggiore in-

¹ I paragrafi 1 (*Essere nel mondo*) e 1a (*Si m'entuàs jo, sí com tu t'enmies - Si me entuyase yo cual tú te enmías*) sono stati redatti da Anita Fabiani. Il paragrafo 2, *If I in-you'd me as you in-me'd you (I)*, invece, è stato redatto da Stefania Arcara, e il paragrafo 3, *If I in-you'd me as you in-me'd you (II)*, da Manuela D'Amore.

² Cfr.: «C'è prima l'essere nel mondo, poi il comprendere, poi l'interpretare, poi il dire. [...] [...] il linguaggio è fatto in modo tale da essere capace di designare il terreno d'esistenza da cui procedere e di riconoscere se stesso come un modo dell'essere di cui parla», P. Ricoeur, *Le Conflit des interprétations*, Éditions du Seuil, Paris 1969 (trad. it. di R. Balzarotti, F. Botturi, G. Colombo, *Il conflitto delle interpretazioni*, prefazione di A. Rigobello, Jaca Book, Milano 2007⁴, p. 281).

³ A. Ponzio, *Fuori luogo. L'esorbitante nella riproduzione dell'identico*, Meltemi, Roma 2007, p. 81.

⁴ *Ibidem*.

⁵ Ivi, p. 80.

⁶ *Ibidem*.

⁷ D. Alighieri, *Divina Comèdia*, versió catalana d'A. Febrer, a cura d'A. Gallina, Barcino, Barcelona 1983, volum V: *Paradís*, 1^a part, p. 120.

⁸ D. Alighieri, *Divina Comedia*, versión poética y notas de A. Echeverría, prólogo de C. Alvar, Alianza, Madrid 2013, p. 471.

Análisis de *Fifty Love Poems* de Montserrat Abelló a la luz de la tipología propuesta por Josep Miquel Ramis en su obra *Autotraducció. De la teoria a la pràctica*

Marina Bernardo¹, Caterina Riba²

A pesar de tener una larga tradición en todos los géneros literarios, es en las últimas décadas cuando se empieza a prestar especial atención a la autotraducción, posiblemente debido al papel cada vez más relevante que desempeñan los contextos híbridos y las consideraciones entorno a la identidad y la alteridad dentro de un mundo globalizado. Asimismo, cabe destacar que a partir de los años noventa, con el llamado *cultural turn* ('giro cultural'), en el ámbito de los estudios de traducción, se irá más allá del análisis de la transferencia de textos de una lengua a otra, para ampliar el campo de estudio a la transferencia de ideas y de entes culturales entre distintas comunidades lingüísticas, así como para cuestionar la invisibilidad del traductor o la falta de originalidad del texto traducido³.

La autotraducción, entendida como la traducción llevada a cabo por el propio autor o autora del original, supone un reto a las definiciones convencionales de traducción y a la dicotomía original-traducción. No son pocos los celebrados escritores y escritoras que han traducido su propia obra, entre ellos, Samuel Beckett, Vladimir Nabokov o Marina Tsvetayeva. En el caso de la literatura catalana se han llevado a cabo numerosas autotraducciones al español a causa del dominio de ambas lenguas que la peculiar situación lingüística en Cataluña ha permitido. Algunos ejemplos son Carme Riera, Josep Pla, Pere Gimferrer y Olga Xirinacs. No obstante, la autotraducción del catalán al español no se debe únicamente al bilingüismo, sino que es un fenómeno complejo en el que intervienen múltiples e intrincadas causas⁴.

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³ A. Cordingley, *Self-translation, going global*, en A. Cordingley (ed.), *Self-Translation: Brokering Originality in Hybrid Culture*, Bloomsbury, Londres 2013, pp. 1-10.

⁴ J.M. Ramis, *Aproximación teórica a la traducción y la autotraducción. A propósito de las literaturas catalana y española*, en «Revista de Filología Románica» (Anejo IX: Literaturas ibéricas. Teoría, historia y crítica comparativas) (2015), pp. 59-72; J.M. Ramis, *The failure of self-translation in Catalan literature*, en O. Castro, S. Mainer, S. Skomorokhova (eds.), *Self-translation and Power: Negotiating Identities in European Multilingual Contexts*, Palgrave MacMillan, Londres 2016.

Teatro y traducción al catalán en el exilio de Buenos Aires¹

Montserrat Bacardí²

1. *Antes de 1939*

Desde mediados del siglo XIX el gobierno de Buenos Aires hizo reiterados llamamientos para poblar aquellas tierras infinitas, vírgenes y fértiles, o para erradicarse en la capital, destinada a convertirse en la gran metrópoli del país. Numerosas olas de inmigrantes europeos, superados por la falta de perspectivas, probaron fortuna y se embarcaron. El caso es que, en poco tiempo, la faz del vasto territorio cambió radicalmente: se convirtió en «sólo dos generaciones, hasta fines de siglo, en uno de los estados más ricos del mundo»³.

Dichas comunidades pronto sintieron la necesidad perentoria de aglutinarse y organizarse, tanto desde un punto de vista práctico como «sentimental». Porque la fortuna no conseguía mermar la añoranza, la nostalgia por lo perdido, y tampoco el extrañamiento ante el nuevo mundo. En el mejor de los casos, los expatriados habían conseguido montar un negocio, establecerse en una profesión liberal o trabajar en una industria, pero era en el otro hemisferio, de una lejanía inabordable física y espiritualmente. El asociacionismo servía para mitigarla, para crear la ilusión – momentánea – de reintegración a la patria.

La primera institución constituida por catalanes y baleares en Buenos Aires, en 1857, la *Associació Catalana de Socors Mutuals Montepio de Montserrat*, todavía hoy sigue en pleno funcionamiento. El doctor Antoni de P. Aleu fundó el primer periódico catalán de América del Sur, *L'Aureneta* (1876), y una de las primeras sociedades recreativas, el *Club Català* (1877), que tuvo continuidad y una larga vida con el *Centre Català* (1886), bajo los auspicios de «una elite comunitaria que buscaba dar lustre social y cultural a su reciente ascenso económico»⁴. La falta de posi-

¹ Este artículo se inscribe en el Grup d'Estudi de la Traducció Catalana Contemporània (GETCC) (2014, SGR 285), reconocido por la Agència de Gestió i Ajuts Universitaris de la Generalitat de Catalunya (AGAUR), y en el proyecto «La traducción catalana contemporánea: censura y políticas editoriales, género e ideología (1939-2000)», (FFI2014-52989-C2-1-P), financiado por el Ministerio de Economía y Competitividad.

² Universitat Autònoma de Barcelona.

³ H.M. Meding, *Conflictos lingüísticos lejos de la patria. La colectividad catalana de Buenos Aires entre preservación lingüística y aculturación*, en P. Arnau i Segarra, P. Joan i Tous, Manfred Tietz (ed.), *Escribir entre dos lenguas / Escriure entre dues llengües*, Reichenberger, Kassel 2002, pp. 45-57, p. 45.

⁴ S. Jensen, *La comunidad catalana en Argentina al arribo de los exiliados de 1939: tensiones y debates*

La parodia del metatesto: negoziare e (non) tradurre. I casi di *¡Ay Carmela!* e *Venecia*

Marco Ottaiano

Tradurre da una lingua straniera verso la propria presuppone sempre la difficoltà (oltre che la suggestione) di doversi muovere fra due diversi mondi culturali, di comprendere gli effetti che la lingua di partenza produce nel lettore che in quella lingua legge, di dover ricreare quegli effetti nella lingua d'arrivo. Cosa accade però quando è proprio la lingua d'arrivo in quanto tale, con il suo suono diverso e straniero, a produrre effetti determinati nel testo di partenza? Cosa fare quando sono proprio questi effetti a conferire originalità all'opera, a contribuire a veicolare l'effetto comico e, in taluni casi, a dare struttura, ragione artistica e nervo narrativo al testo in oggetto?

Esaminiamo, in questo articolo, due casi assai peculiari del teatro contemporaneo in lingua spagnola. Il primo di essi riguarda *¡Ay, Carmela!*, una ben nota opera teatrale del 1987 scritta dal drammaturgo valenciano José Sanchis Sinisterra (1940) di cui esiste una fortunata versione cinematografica realizzata nel 1990 dal regista Carlos Saura. La storia, ambientata nella seconda metà degli anni Trenta del Novecento, durante la Guerra Civile spagnola, ruota intorno ad una compagnia di teatro di varietà, composta da Carmela e Paulino, che per errore attraversa il confine che separa le due fazioni in guerra. I due si troveranno così nella piccola località di Belchite, in provincia di Saragozza, proprio nel momento in cui le truppe nazionaliste del Generale Franco hanno conquistato la cittadina aragonese. Una volta lì, saranno costretti dai fascisti italiani che controllano la zona a improvvisare uno spettacolo parodico che si prenda gioco della Repubblica. A questo spettacolo, concepito in onore della fazione vincitrice, assisterà il generale Franco in persona oltre che gli stessi prigionieri delle Brigadas Internacionales, che saranno poi fucilati all'alba. Carmela, a differenza del remissivo Paulino, durante lo spettacolo proromperà in un grido in favore della Repubblica e contro i fascisti, i quali finiranno col fucilarla assieme ai prigionieri. Paulino aveva invece fatto di tutto per soddisfare le richieste del tenente fascista Amelio Giovanni di Ripamonte sforzandosi fra l'altro, in un italiano improbabile e maccheronico, di spiegare al militare (che per tutta la durata della *pièce* non prende mai la parola) le scelte relative alla messinscena di cui lo stesso gerarca è in qualche modo il regista.

L'italiano di Paulino («menos mal que aprendí algo de italiano en el Conservatorio, que si no, no sé qué hubiéramos hecho» rivela a Carmela in uno dei passaggi iniziali del testo) è una lingua mutuata per metà dai libretti d'opera e per un'altra

Musica ‘de otros’: poeti traduttori di poeti

Pietro Taravacci

A mi parecer tan dificultosa cosa es
traducir bien un libro como hacelle de nuevo
Garcilaso de la Vega¹

Ningún problema tan consustancial con las letras
y con su modesto misterio como el que pone la traducción
Jorge Luis Borges²

Entrambe le affermazioni in epigrafe, con le quali ho scelto di introdurre l’argomento di queste pagine, nonostante la distanza di tempo che le separa, o forse grazie ad essa, sono due inequivocabili ed efficaci esempi di una precisa realtà: ovvero che la traduzione è vincolata all’amore per la parola letteraria e in particolare alla natura più profonda della poesia.

È da qui, infatti, che voglio partire, e qui intendo ritornare, con l’occhio attento all’orizzonte più vasto e squisitamente moderno della traduzione come scrittura, alla traduzione poetica come processo intimamente ed essenzialmente creativo. In tempi recenti, tanto i critici quanto i poeti hanno guardato alla traduzione poetica non più come realtà paraletteraria, ma come peculiare genere letterario³, un’altra occasione di scrittura – benché sottoposta a peculiari regole –, un altro tentativo di «abitare davvero la lingua»⁴.

In epoca moderna postromantica, che ancora ci riguarda, la traduzione poetica è un processo ermeneutico che, a differenza della critica propriamente detta, non può mai rinunciare alla componente estetica, a quello che, facendo eco a Paul Ricoeur è un ‘movimento poetico-creativo’. E, ovviamente, proprio questa sua collocazione, in equilibrio tra un processo critico-interpretativo – con tutto quello che ciò comporta – e un processo creativo e ri-creativo, ha portato a una infinita varietà di approcci alla teoria e alla pratica della traduzione. Ricchissima è ormai, infatti, la

¹ *Carta-prólogo* di Garcilaso de La Vega alla traduzione di Boscán del *Cortegiano* di Castiglione.

² J.L. Borges, *Las versiones homéricas* (1932).

³ Cfr. J. Talens, *El sujeto vacío. Cultura y poesía en el territorio de Babel*, Cátedra, Madrid 2000; si veda il cap. 14 (pp. 321-343) e in particolare il paragrafo 2. *La traducción como escritura*, e J.F. Ruiz Casanova, *Dos cuestiones de literatura comparada: Traducción y poesía. Exilio y traducción*, Cátedra, Madrid 2011, e il più recente contributo di J. Silés, *La traducción poética como proceso creativo*, in «Anthropos. Cuadernos de cultura crítica y conocimiento», 242 (2014), pp. 195-205.

⁴ Prendo a prestito l’espressione da un breve e intenso articolo, intitolato *Tra una lingua e l’altra*, che Jacqueline Risset ha pubblicato nella pagina culturale de «Il Manifesto» (3 maggio 2012, pp. 10-11), in occasione di un incontro dedicato al tema della traduzione di poesia organizzato a Roma, il 3 e 4 maggio dello stesso anno dalla American Academy e dalla Casa delle Letterature.

Translation as interpretation: creating poetic identities in the Old English *Wulf and Eadwacer*

Concetta Sipione¹

Translating from Old English: a scholar's or a poet's task?

Over thirty years ago the scholar S.B. Greenfield and the poet and translator B. Raffel disputed on their different views regarding translating from Old English. According to Greenfield, a translator's task should be:

[...] the total relationship of esthetics to meaning, and the possibility of reconstituting that relationship in modern poetic translations of Old English poetry [...] the esthetics of a poem cannot be separated from its meaning and the closer attention to esthetics can often help clarify even the literal meaning of words in their contexts².

The ideas expounded by Greenfield in his essay reveal his balanced approach, which is respectful and aware both of the source text and of the target text. He considers accuracy in translation as a primary requirement, together with an appropriate verbal-stylistic choice. A translator must not produce a text which is only a line-by-line or verse-by-verse rendering of the source text, but also proceed word-by-word or sense-by-sense within the syntactic or rhetorical unit, with a feeling for «the poem's total configuration». A good translator «must try to unlock the meaning hidden in Old English images, but not at the expense of falsifying the meaning and esthetic contour of the original»³.

As Greenfield heavily criticized Raffel's translation of the Old English elegy *The Seafarer*, on the ground of the latter's "recreative" freedom and, ultimately, lack of accuracy, a couple of years later Raffel felt himself compelled to answer to Greenfield's paper in a most passionate and polemic way. In his reply, Raffel insisted on the main difficulty in translating elegies, which in his opinion consists in trying to capture the "elegiac" tone and transferring it to a new language and a new culture; he affirms the almost total freedom of the translator in "recreating" the original poem, thus disregarding the scholar's efforts to reproduce the esthetics of the Old English poetry:

¹ Università degli Studi di Catania.

² S.B. Greenfield, *Esthetics and Meaning and the Translation of Old English Poetry*, in D.G. Calder (ed.), *Old English Poetry. Essays on Style*, University of California Press, Berkeley et al. 1979, pp. 91-110, p. 92.

³ Ivi, pp. 100-101.

***The Economic Parasitism of Women* by Vernon Lee in an Italian translation**

Sole Alba Zollo¹

1. *Introduction*

The present essay deals with three women writers: Charlotte Perkins Gilman Stetson, American, author of the book *Women and Economics* (1898); Vernon Lee, born Violet Paget, English, who reviewed the book in a long essay *The Economic Dependence of Women* (1902) and Carolina Pironti who translated Lee's review into Italian with the title *Il parassitismo della donna* (1912).

The leading idea in *Women and Economics* is that the economic independence and specialization of women is essential to the improvement of marriage, motherhood, domestic industry, and racial improvement.

In *The Economic Dependence of Women* published in «The North American Review» in 1902, Vernon Lee expresses her ideas on crucial points strictly connected with the socio-economic-political issues debated in England at the end of the 19th, beginning of the 20th century, arguing that women must change their cultural identities. In her words: «I believe that *Women and Economics* ought to open the eyes and, I think, also the hearts, of other readers, because it has opened my own to the real importance of what is known as the Woman Question»².

English by nationality, French by birth, Italian by choice, Vernon Lee, born Violet Paget in 1856 (died in 1935) to English parents who lived on the continent, bridged two worlds and had a highly cultured, aristocratic, European background. She believed that it was her misfortune to have been born before her time, a Victorian who should have been a modern: in fact, she well represents a transition from the Victorian to the modernist period. She is an incredible figure showing a depth in the knowledge of humanities, politics and art, covering a wide range of interests from psychology to economics and social sciences. Vernon Lee wrote on the entire range of intellectually and morally challenging issues of her time and published an impressive number of books, novels, short stories, travel essays, studies on Italian art and music. She knew everybody and had close friendships with the major writers and intellectuals of her time: Robert Browning, Walter Pater, Henry James, Bertrand Russell, Mario Praz.

¹ Università di Napoli Federico II/L'Orientale.

² V. Lee, *The Economic Dependence of Women*, in «The North American Review», 175 (1902), n. 548, p. 71.

How many pieces out in the world? Tracing the political dimension of Jane Auer Bowles's imagination

Fabiola Marassà¹

This side of the psychosis of patriotic fervour, I like to think, there is overwhelming evidence of a more transnational and translational sense of imagined communities.

Homi K. Bhabha, *The Location of Culture*

If there is a universal principle it is in the incessant renegotiation of difference [...]. It is better to keep working away at the impossible, than to make things seem possible by way of polarizations.

Gayatri C. Spivak, *Outside in the Teaching Machine*

This is her home this thin edge of barbwire.

Gloria E. Anzaldúa, *Borderlands/La Frontera*

The question of how Jane Auer Bowles's writing suggests new fascinating perspectives to resist those prevailing cultural and literary forces imposed by the post-war American canon in the late 1940s and 1950s is strictly linked to the necessary revision of her intellectual development within a context shadowed by the patriarchy, and to her incessant transitioning through different cultures, nations, languages, borders and subjectivities.

Some of my questions are part of a conscious attempt to define a transatlantic area of contact between words and worlds crossing the American Maghrebi intersection². Within a plurality of methodologies causing contaminations we suggest ways in which these concerns universalize experience beyond American paradigms. We intend to examine what is at stake in Bowles's transformations, to understand the dynamics between artistic/linguistic depiction and the ways by which the linguistic, geographical and cultural Other is spoken for, which also means the extent to which violence and oppressive powers in patriarchal gender relations enact the impossibility of articulation/expression and agency.

My aim is to explore images of displacement which help us to rethink geopolitical relationalities and call for a new mode of locating oneself in what Paola Zaccaria calls the *not-all*, one of the words to name transnationalism, in opposition to the

¹ Università di Catania.

² B.T. Edwards, *Morocco Bound: Disorienting America's Maghreb, from Casablanca to the Marrakech Express*, Duke University Press, Durham 2005.

Disciplining the female body: discourse and agency in Silvina Ocampo's tales

Raisa Gorgojo Iglesias¹

This paper aims to explore the relationship between body and discourse in Silvina Ocampo's short stories. Her characters (often women or people with no specific gender characteristics) do not have the freedom to build their own identity or to define the limits of their personal space. An external authority has already decided their place, coercing their agency and their speech. In that context, the characters use their body as a medium to build their own discourses: not only body language itself but also involuntary movements and physical reactions are the tools used to translate the patriarchal code. In addition to the body, the characters are able to show the contradictions of the system by interpreting literally its code and rules: wordplays and twirls are very usual in Ocampo's poetics, so frequently her characters misunderstand on purpose what stated by the system, creating grotesque and comical situations.

Nonetheless, most of the time that authority ignores or reformulates and reinterprets the discourses, so they can be assimilated into the system. When words and actions do not work out, the body translates the non-articulated discourses through anomalies such as psychopathies, metamorphosis or, eventually, death. For this reason, in order to completely understand what is happening in the story, the reader has to interpret both the discourse of the system and the translation performed by the characters, reading beyond a fantastic or grotesque story and penetrating into the ultimate message.

In other words, those characters refuse to subject their bodies to an *ultradiscipline*, commanded by the patriarchy, not to question the system, but to find their place in it: the bodies and not the minds are the ones that react against the oppression, acting out of control and highlighting its inner flaws. It is an apparently silent but constant rebellion which does not go after a change in the system, but works towards a redefinition of its boundaries, extending the periphery of the acceptable and thus, including the Other in the mainstream. In that context, the death or metamorphosis suffered by many characters is their last rebellion, the prove that the system is not able to control the bodies and therefore, the individuals: the oppressed minds always find a way of escape and the bodies are the ideal tool for it, overcoming the limits of the language and the speech.

¹ Universidad de Oviedo.

La rappresentazione femminile della divinità: su una canzone di Isabella Morra

Agnese Amaduri

eum non amor sed ardor
Guglielmo di Saint-Thierry

onde, se'l ver dal falso non s'adombra,
convien dar a le donne il preggio intero
d'aver il cor più acceso e più costante
Vittoria Colonna

La religione, intesa come riflessione personale sul trascendente e non solo come adesione a una confessione di fede, è elemento basilare per la costituzione dell'identità culturale dei popoli e degli individui. Tale assunto implica anche che essa sia stata decisiva nei secoli per la costituzione dell'identità femminile, soprattutto nel Cinquecento, un periodo storico cruciale per il dibattito religioso europeo al quale le donne attivamente parteciparono, persino mettendo in discussione le loro stesse esistenze¹.

Nel panorama letterario italiano la prima metà del secolo è segnata dalla diffusione del modello lirico petrarchesco; una tendenza testimoniata dalle *Prose della volgare lingua* del Bembo, – uscite dalle stamperie veneziane nel 1525 – che indicavano in Petrarca il modello assoluto di riferimento per la poesia, e dalle numerose edizioni del *Canzoniere* pubblicate nel primo ventennio del secolo².

Contribuirono alla fortuna di questo genere personalità in precedenza tagliate fuori dai circoli letterari e che adesso, invece, figuravano nelle numerose antologie date alle stampe già dagli anni Trenta in poi. Un contributo decisivo a tale inclinazione all'accoglienza fu garantito, come evidenziato da Dionisotti, dalla vasta apertura linguistica di quegli anni, la stessa che consentì anche alle donne di trovare una nuova sistemazione nel panorama culturale, imponendo la propria scrittura non più come sporadico esercizio femminile delle lettere ma come fenomeno vero e proprio di conquista di uno spazio letterario³. Di là dalle considerazioni che riguardano la

¹ Per questo motivo il loro rapporto con la fede è «sempre stato terreno d'analisi privilegiato [...] considerato il ruolo fondamentale svolto in età moderna dalla religione» (M. Valente, *Donne che pregano, leggono e scrivono nell'Italia della prima età moderna*, in «Bruniana & Campanelliana», XIX [2013], n. 1, p. 202); all'articolo di Michaela Valente rimando anche per una analisi critica del repertorio bibliografico inerente agli studi sulle donne nella prima età moderna.

² Cfr. I. Pantani, *Libri di poesia*, Editrice Bibliografica, Milano 1996.

³ C. Dionisotti, *La letteratura italiana nell'età del Concilio di Trento*, in Id., *Geografia e storia della letteratura italiana*, Einaudi, Torino 1999, pp. 227-254.

Translating and adapting Richard Brome's plays for the Italian stage

Cristina Paravano

«Who's not familiar with the Spanish garb, th' Italian shrug, French cringe, and German hug»¹, claims Doctor Hughball in Richard Brome's *The Antipodes*. In his plays, Caroline London emerges as a cosmopolitan and multilingual metropolis, not unlike present-day London, New York, Berlin or Paris, which are actually a multilingual and multicultural crossroads of cultural experiences. The increasing importance of the issue of multilingualism at the present time makes many of Brome's plays like *The Antipodes* deeply relevant with our society and contemporary theatre, and suitable to look at the issue of alterity from a hitherto unexplored perspective.

Undeservedly Brome's dramatic works have neither been translated into Italian (there is only one exception²) nor performed. The present paper discusses the early stages of a larger project³ concerning the reception of the Caroline playwright in Italy and the translation and adaptation for the Italian stage of *The Sparagus Garden* (1635)⁴, one of his most successful plays. In the comedy the dramatist cleverly uses Dutch and a south-western dialect as an important vehicle to discuss the dichotomy between national identity and otherness. Undoubtedly the recourse to multilingualism as a medium for the representation of the other represents one of the greatest challenges for a translator.

At this stage I use the label "drama translation" to define my work. The term, which «includes translation work for both the literary and theatrical systems»⁵,

¹ R. Brome, *The Antipodes*, ed. by Richard Allen Cave, *Richard Brome Online*, 1.3. speech 154, <http://www.hrionline.ac.uk/brome> (last accessed on December 15, 2015).

² The exception is the Italian scholar Anton Ranieri-Parra who made an Italian translation of *A Mad Couple Well Matched* in 2003. Even though his work was not meant for the stage, it nonetheless demonstrates that Brome's plays can be enjoyable in Italian as well.

³ The project includes a translation seminar involving students, a company of actors, a director and a creative writer/playwright for the translation and adaptation of the play for a reading, a *mise en espace* or the staging of the entire play.

⁴ We shall consider R. Brome, *The Sparagus Garden*, ed. by Julie Sanders, *Richard Brome Online*, <http://www.hrionline.ac.uk/brome> (last accessed on December 10, 2015). This online edition has a peculiar style of citation, which I shall follow: the modernized texts have speech numbers rather than line numbers (ex. 3.1. speeches 426-30); notes are identified with an n. followed by a number (ex. n. 4563); finally each edition includes a critical and textual introduction divided into paragraphs (§).

⁵ S. Aaltonen, *Time-Sharing on Stage. Drama Translation in Theatre and Society*, Multilingual Matters Ltd, Clevedon 2000, p. 33.

Reeling and writhing: a mediated discourse analysis approach to Lewis Carroll's mimesis in translation

Souâd Hamerlain

Lewis Carroll¹ (1832-1898) is *à juste titre*, among those genius-writers who teamed up with wit and wonder in a brain teasing fashion. The public circulation of his works resulted in a sprawling taking up in both linguists and translators' agendas. This was principally due, among other reasons, to the prolific use of the dichotomy word/sound play; as displayed in the proposed title (reeling/reading, writhing/writing). But should it always be mentioned in this order? Was the Duchess Carroll's mouthpiece when she announced «Take care of the sense and the sounds will take care of themselves»?² Which stratum has precedence over the other in Carroll's writings? Answering these questions will, I trust, trigger a thought provoking debate on the way translators should approach the meaning potential prevailing in his works, to eventually render it. On account of the pervasive nonsense, parodies, subversions, etc. permeating Carroll's texts, some translators' maneuvers included suppressions and omissions. Hopefully, these practices are far from gaining consensus among translation practitioners since Carroll's whole literary philosophy swivels around a 'non-orthodox' discursive leeway. Those who chose to face these intricacies found their strength in Translation Studies new line of thought, which focalizes less on the word or the sentence. It rather marshals positions championing context, culture, and action as their foci. Drawing on R. Scollon's Mediated Discourse Analysis (henceforth, MDA)³, the present paper is keyed to explicate the 'mediation turn' buttressed in Carroll's language, as it portrays his translations as an extended mimesis of a society as seen through his lens. The novelty in this work resides, perhaps, in the fact of nesting a literary genre within a sociolinguistic approach wherein MDA usually operates. I come to conclude that since from the MDA perspective *action* determines *discourse*, an *à priori* meditation on what motivated Carroll's characters would yield a *functionally-driven* translation.

When people confuse between a motionless replica and a living one, an artistic

¹ By his true name Charles Lutwidge Dodgson. His notable works include *Alice's Adventures in Wonderland* (1865), *Through the Looking-Glass* (1872), *Jabberwocky* (1872) and *The Hunting of the Snark* (1876), among many.

² See M. González Davies, *Multiple Voices in the Translation Classroom: Activities, Tasks and Projects*, John Benjamins, Amsterdam-Philadelphia 2004, p. 52.

³ See R. Scollon, *Mediated Discourse as Social Interaction: A Study of News Discourse*, Longman, London 1998, and *Mediated discourse: the Nexus of Practice*, Routledge, London-New York 2001.

«Hear wat my bredren b sayin, sala kutta?» Languaging hybridity in *Londonstani*'s Italian translation

Valeria Monello¹

After all, it's all bout what you say and how you say it.
Gautam Malkani, *Londonstani*

1. *Londonstani as vernacular literature*

Gautam Malkani's debut novel, *Londonstani*, was published in the United Kingdom in 2006². The book was well promoted, but it did not sell as expected. The title reveals the supposed³ condition of the protagonist, Jas, and his three friends, Hardjit, Amit and Ravi, second and third generation South Asian immigrants living in Hounslow, an Indian majority area in South London⁴. It is Gautam Malkani himself, from the official website advertising his novel, who explains the meaning of the word:

[...] If you defined yourself as a Londonstani, it meant you felt you belonged here and so it was an identity that transcended ethnicity. And of course, by the same logic that says you don't have to be white to be a 100 per cent native Londoner, it follows that you don't have to be Asian to be a Londonstani⁵.

The book's title and the above quotation anticipate that the characters are *in-betweeners*⁶ and describe

Those identity formations which cut across and intersect natural frontiers and which are composed of people who have been dispersed forever from their homelands. Such people retain strong links with their places of origin and their tradition, but they are without an illusion of a return to the past. They are obliged to come to terms with the new cultures they inhabit, without simply assimilating to them and losing their identities completely. They bear upon them the traces of the particular cultures, traditions, languages and histories by which they were shaped [...]. People belonging to such *cultures of hybridity* [...] are irrevocably *translated*... They are the products of the new diasporas created by the post-colonial migrations. They must learn

¹ Università di Catania.

² G. Malkani, *Londonstani*, Harper Perennial, London 2006, p. 6.

³ The plot-twist in the final pages of the book will disclose Jas's unreliability as a narrator.

⁴ The story revolves around the lives of four young men who get involved in a low-level criminal scheme reprogramming stolen cell phones while retaking their A.

⁵ See http://www.gautammalkani.com/about_londonstani.htm [last accessed 26/11/15].

⁶ H. Bhabha, *The Location of Culture*, Routledge, London-New York 1994.

Writing across languages and cultures: Nadifa Mohamed's *Black Mamba Boy*

Giovanna Buonanno

With her debut novel *Black Mamba Boy* published in 2009 to much acclaim¹, Nadifa Mohamed has articulated in the increasingly diverse and thriving landscape of contemporary multicultural English fiction a distinct British Somali voice. Mohamed was born in Hargeisa, the second largest city in Somalia and formerly part of the British Somaliland protectorate. She moved to Britain as a child in the mid-1980s, after fleeing with her family as violence escalated in her country, ravaged by civil war. As a writer, she has been concerned with exploring the fraught history of Somalia and the particular predicament of Somali in the diaspora, a comparatively recent migrant community in Britain which is part of a larger dispersed diaspora population. As Mohamed has stressed in an interview: «So many things are written about Somalis, but so few things are written by them... writing also feels like an opportunity to set the record straight»².

Her work reads therefore as an attempt to represent a community hardly ever portrayed in their own terms. In this first novel the author retraces and fictionalizes her father's extraordinary life experiences from adolescence to young adulthood in East Africa, the Middle East and finally Britain, first in Wales and then in London, over a period of 12 years during the 1930s and 40s. As she states at the opening of the book reclaiming her African oral tradition, she casts herself in the role of her father's griot/ storyteller, and aims to recover his "epic" journey, against the backdrop of World War II and European colonialism with competing European powers in the Horn of Africa.

I am my father's griot, this is a hymn to him. I'm telling you this story so that I can turn my father's blood and bones, and whatever magic his mother sewed under his skin, into history. To make him a hero, not the fighting or romantic kind but the real deal, the starved child that survives every sling and

¹ Proof of Mohamed's accomplishment is her inclusion in the Granta literary magazine's list of the 20 most promising young British novelists in 2013. On publication, *Black Mamba Boy* was very favourably reviewed in major newspapers and literary journals and in 2010 was awarded the Betty Trask Prize, a prestigious award given to first novels by writers under 35 residing in one of the (former) Commonwealth nations.

² M. Taylor, *An Interview with Nadifa Mohamed*, <http://africanarguments.org/2013/11/01/an-interview-with-nadifa-mohamed-i-dont-feel-bound-by-somaliabut-the-stories-that-have-really-motivated-me-are-from-there-by-magnus-taylor/> [last accessed 15th December 2015].

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