

**THE ITALIAN RETRANSLATIONS OF  
VIRGINIA WOOLF'S *TO THE LIGHTHOUSE*:  
A CORPUS-BASED LITERARY ANALYSIS**

Anna Maria Cipriani

Submitted in accordance with the requirements for the degree of  
PhD

Centre for Translation Studies (CenTraS)

University College London

2022

Blank page

## CONTENTS

<b>Contents</b>	3
<b>List of Figures, Tables, and Boxes</b>	5
<b>List of Appendixes</b>	7
<b>Abstract</b>	8
<b>Impact statement</b>	9
<b>Declaration</b>	11
<b>Acknowledgements</b>	12
<b>Abbreviations</b>	13
<b>Introduction</b>	16
Research questions	20
Studying retranslations empirically	23
<i>To the Lighthouse</i> as the object of analysis	24
The empirical approach	26
Thesis structure	27
<b>1. Literature review</b>	30
1.1 Retranslation studies	32
1.1.1 <i>The RH background</i>	32
1.1.2 <i>'Nails in the coffin' of the Retranslation Hypothesis?</i>	33
1.1.3 <i>The weakness of Deane-Cox's (2014) refutation of the RH</i>	34
1.1.3 <i>The wave of literature on the RH after Deane Cox (2014)</i>	36
1.1.4 <i>Retranslation studies at work</i>	38
1.2 Detecting the translator's presence	39
1.2.1 <i>Translation as a windowpane</i>	40
1.2.2 <i>The translator's visibility</i>	41
1.2.3 <i>The translator's voice</i>	42
1.2.4 <i>The translator's thumb-print</i>	44
1.3 Translating style	45
1.4 Rendering Virginia Woolf	50
1.4.1 <i>Woolf's biographical note</i>	50
1.4.2 <i>The Victorians and the Post-Victorians</i>	53
1.4.3 <i>The meaning of time for Virginia Woolf</i>	58
1.5 The modernism of <i>To the lighthouse</i>	59
1.6 The analysed literary features	65
1.6.1 <i>Stream of consciousness</i>	68
1.6.2 <i>Indirect interior monologue</i>	70
1.6.3 <i>Free indirect discourse</i>	72
1.6.4 <i>Distinguishing the author's voice from the intention</i>	74

1.7 What lies ahead	75
<b>2. The reception of <i>To the Lighthouse</i> in translations</b>	<b>76</b>
2.1 The reception of Virginia Woolf in Europe	76
2.2 The eleven Italian retranslations of <i>To the Lighthouse</i>	80
2.3 Giulia Celenza (1934) TT1: The first translation	82
2.4 Nadia Fusini (1992) TT2, (1998) TT7, (2012) TT9	85
2.5 Further retranslations	86
2.5.1 Lucia Cucciarelli (1993) TT3	87
2.5.2 Anna Laura Malagò (1993) TT4	87
2.5.3 Anna Luisa Zazo (1994) TT5	88
2.5.4 Luciana Bianciardi (1995) TT6	88
2.5.5 Luce De Marinis (2012) TT8	89
2.5.6 Anna Nadotti (2014) TT10	90
2.5.7 Paola Artioli (2017) TT11	91
2.6 The Italian target context	92
2.7 Modernism and post-modernism in neo-idealist Italy	96
2.8 Motivating the research questions on the target texts as narrative literature	98
<b>3. Methodology and methods</b>	<b>100</b>
3.1 Translation studies	104
3.2 The link between DTS and theoretical translation studies	108
3.3 Developing the digital humanities beyond corpus linguistics	112
3.4 Corpus translation studies of style: present limitations	115
3.5 Upgrading the corpus approach to translation studies	119
3.6 Implementing the enhanced CTS approach with a focus on literary features	126
3.6.1 <i>Text management stage</i>	128
3.6.1.1 <i>Stage 1: Acquisition the digital texts</i>	128
3.6.1.2 <i>Stage 2: Encoded annotation</i>	129
3.6.1.3 <i>Stage 3: Extraction of segmented texts</i>	136
3.6.1.4 <i>Stage 4: Alignment of segmented texts</i>	139
3.6.2 <i>Text processing stage</i>	141
3.6.2.1 <i>Descriptive statistics</i>	143
3.6.2.2 <i>Inferential statistics</i>	146
3.6.3 <i>Application of quantitative indicators</i>	153
3.6.4 <i>The analytic stage of mixed-method research</i>	154
<b>4. Empirical analysis</b>	<b>155</b>
4.1 'Distant reading' in macro-level comparisons	155
4.2 'Meso reading': Quantitative analysis of literary features	167
4.3 'Close reading' for qualitative analysis at micro-level	169
4.3.1 <i>Semantic variation</i>	169
4.3.2 <i>Stream of consciousness, interior monologue (SC-IIM)</i>	171
<i>Example 1: Rendering the SC</i>	171
<i>Example 2: Rendering the IIM</i>	175
<i>Example 3: Rendering the IIM</i>	177
4.3.3 <i>Free indirect discourse</i>	181
4.4 Diachronic comparisons: The case of Fusini's TTs	183
4.4.1 <i>Variations in Fusini TT2, TT7, TT9</i>	184
4.4.1.1 <i>SC-IIM – Example no. 1</i>	184

4.4.1.2 <i>SC-IIM – Example no. 2</i>	186
4.4.1.3 <i>FID – Example no. 1</i>	187
4.4.1.4 <i>FID – Example no. 2</i>	188
4.4.2 <i>Retranslation as ‘creation of values’</i>	189
4.4.2.1 <i>Evidence of translator’s visibility</i>	189
4.5 The target texts’ modernist orientation	191
<b>5. Conclusion</b>	194
5.1 Answering the research questions	195
5.2 Methodological innovation	198
5.3 Implications of the empirical results	198
5.4 Limitations of the present study and recommendations	200
<b>References</b>	203

## List of Figures, Tables, and Boxes

### A. Figures

Figure 3.1a. Outline of methodology and methods (First Part)	101
Figure 3.1b. Outline of methodology and methods (Second Part)	104
Figure 3.2. Holmes’ map	106
Figure 3.3. The relations between DTS and translation theory	107
Figure 3.4. ‘Gartner hype cycle’ of technology expectations	120
Figure 3.5. Screenshot image of the XML/TEI tagged ST	133
Figure 3.6. Screenshot of the XML/TEI tagged	134
Figure 3.7. Screenshot of the schema of the XML/TEI tagged ST	135
Figure 3.8. Screenshot image of the dialogue screen of the <i>VW-CP</i>	138
Figure 3.9. Screenshot image of the first aligned ST and TTs	141
Figure 3.10. Regression functions	152

Figure 4.1. Modernist features in <i>TTL</i> in the ST and TTs	156
Figure 4.2. Actual and predicted occurrences of the literary features	159
Figure 4.3a. <i>Types</i> plotted over <i>Tokens</i> (with stopwords)	161
Figure 4.3b. <i>Types</i> plotted over <i>Tokens</i> (without stopwords)	161
Figure 4.4a. The <i>type-token ratio</i> (with stopwords)	162
Figure 4.4b. The <i>type-token ratio</i> (without stopwords)	163
Figure 4.5. Relative word frequency distribution	165
Figure 4.6. Average frequency variation of repeated words	166
Figure 4.7. Lighthouse-shaped word clouds	167
Figure 4.8. Extraction and alignment of segmented text	170
Figure 4.9. Occurrences of all modernist literary features	192

## **B. Tables**

Table 1 The eleven Italian retranslations of <i>To the Lighthouse</i>	16
Table 3.1 Fragment of paragraph concordance	131
Table 3.2 Example of extraction of the segmented text	138
Table 3.3 Map of the digital text processing stage	142
Table 3.4 Key concepts of the Sample Regression Function	151
Table 4.1 Number of occurrences of literary and stylistics features	157
Table 4.2 Statistical test of temporal trend in rendering the ST's modernist features in the TTs	158
Table 4.3. Average lexical frequency in the whole text of the novel	165
Table 4.4 The <i>type-token ratio</i> of text with the literary features	168
Table 4.5 Segmented text extracted from ST's paragraph 7	174

Table 4.6a Segmented text extracted from ST's paragraph 19 (1 <sup>st</sup> Part)	176
Table 4.6b Segmented text extracted from ST's paragraph 19 (2nd Part)	177
Table 4.7 Variations in rendering IIM in ST's paragraph 27	180
Table 4.8 Variations in rendering FID in ST's paragraph 5	182

### **C. Boxes**

Box A1.1 Stream of consciousness in ST's paragraph 7 and parallel TTs	234
Box A2.1 Stream of consciousness – Indirect interior monologue in ST-P009	242
Box A3.1 Stream of consciousness – Indirect interior monologue in ST-P027	246
Box A4.1 Free indirect discourse in ST's paragraph 78 and parallel TTs	251
Box A5.1 Free indirect discourse in ST's paragraph 148 and parallel TTs	261
Box A6.1 Long sentence in ST's paragraph 9 and parallel TTs	259
Box A7.1 Unusual punctuation in ST's paragraph 17 and parallel TTs	271

### **List of Appendixes**

- Appendix 1: Stream of consciousness, segmented text
- Appendix 2: Indirect interior monologue, segmented text
- Appendix 3: Stream of consciousness-interior monologue
- Appendix 4: Free indirect discourse, segmented text
- Appendix 5: Free indirect discourse, segmented text
- Appendix 6: Long sentence, segmented text
- Appendix 7: Unusual punctuation, segmented text
- Appendix 8: Paragraph correspondences between ST and TTs

## ABSTRACT

The research goal is to clarify how and to what degree the modernist style and features of Virginia Woolf's *To the Lighthouse* are rendered in the eleven retranslations into Italian of this novel and whether these can be characterised as modernist novels themselves. A suitable methodology has been developed, which is drawn on the existing corpus methods for descriptive translation studies. Empirical evidence of the differences between target texts have been found, which in many cases have been interpreted as due to the translators' voice or thumb-prints. The present research carries out a systematic literary comparison of the retranslations by adopting a mixed-method and bottom-up (inductive) approach by developing an empirical corpus approach. This corpus is specifically tailored to identify and study both *linguistic* and *non-linguistic* modernist features throughout the texts such as stream of consciousness-indirect interior monologue and free indirect speech. All occurrences will be analysed in this thesis in the computations of inferential and comparative statistics such as lexical variety and lexical frequency. The target texts were digitised, and the resulting text files were then analysed by using a bespoke, novel computer program, which is capable of the mentioned functions not provided by commercially available software such as *WordSmith Tools* and *WMatrix*. Not only did this methodology enable performing in-depth explorations of micro- and macro-textual features, but it also allowed a mixed-method approach combining close-reading qualitative analysis with systematic quantitative comparisons. The obtained empirical results identify a progressive source-text orientation of the retranslations of Woolf's style in a few aspects of a few target texts. The translators' presence affected all the eleven target texts in terms of register and style under the influence of the Italian translation norms usually attributed to the translation of literary classics.



## IMPACT STATEMENT

The corpus approach used here to study multiple literary retranslations proved to be a useful methodology providing quantitative evidence for qualitative interlingual and monolingual comparisons of source and target texts. The present research focused on how modernist (linguistic and non-linguistic) features of Virginia Woolf's *To the Lighthouse* are rendered in numerous retranslations into Italian has called for a particular innovative methodology. The traditional corpus linguistics methods had to be complemented with non-linguistic analytical tools capable of quantitative and qualitative assessment of a high number of occurrences of blending voices and intended ambiguity in the modernist use of literary features of the novel such as the stream of consciousness (SC), indirect interior monologue (IIM), and free indirect discourse (FID). These literary (linguistic and non-linguistic) features were identified by manually encoding the annotations of the digital texts following the XML/TEI rules to be processed with a bespoke computer program. The non-linguistic literary techniques as fundamental narrative tools had been clearly emphasized, among others, by Scholes *et al.* (2006 [1966]: 160-206). Independently of them, Even-Zohar and Toury (1981) and Lefevere (1992a, 1992b) had 'helped translation researchers expand their horizon from linguistic level to a wider social context' within descriptive translation studies (Shuping, 2013: 55). The empirical methodology developed here draws upon Zanettin's (2013b) seminal article titled 'Corpus Methods for Descriptive Translation Studies', suggesting the idea of enriching the corpus with interpretative annotations. The textual processing developed here allowed for interlingual and monolingual textual comparisons to extract and align segmented units of texts in parallel sub-corpora. The resulting quantitative indicators (descriptive and inferential statistics) on the use of those literary features with high interlingual comparability complement the more familiar indicators derived from corpus linguistics (*i.e.*, type-token ratio, lexical frequency). The proposed methodological innovation impacts the area of textual investigation and will hopefully stimulate similar studies in the more general field of digital humanities.

A second methodological innovation regards the identification of modernist features of the source text in the various retranslations. The number of annotated occurrences of modernist literary features was used to derive quantitative inferential statistics about a trend of successive target texts towards Woolf's modernist style. This is the first attempt to identify a retranslation trend using statistical methods. However, since the result of this test is of inferential type, the analysis is integrated with descriptive statistics and qualitative close-reading analysis of selected and aligned portions of parallel texts. A further important innovation regards the increased informative capacity of the proposed integration between distant reading with quantitative macro-level analysis and close reading with the qualitative micro-level study. The informative value-added that has been obtained using a computer program by scanning through the entire texts from cover to cover has turned out to be not negligible.

## **DECLARATION**

The candidate confirms that the work submitted is her own and that appropriate credit has been given where reference has been made to the work of others. This copy has been supplied on the understanding that it is copyright material and that no quotation from the thesis may be published without proper acknowledgement.

## ACKNOWLEDGEMENTS

I would like to thank Professor Federico M. Federici for his support and invaluable advice as the first supervisor. I would also like to thank Professor Christophe Declercq for commenting on individual chapters and giving me precious advice and information in his role as the second supervisor. My profound thanks are to Professors Jorge Díaz-Cintas and Mark Shuttleworth for having assessed my research proposal. Without all these positive contributions, this thesis would have never existed. However, all the remaining mistakes and lacunas are only mine.

The final version of this thesis has also benefited from comments and stimulating observations received by Professors Kathryn Batchelor and Geraldine Horan, whom I thank very much for showing strong interest during the upgrade session.

I thank Federico Milana, a PhD candidate in Human-Computer Interaction (HCI) at the Division of Psychology and Language Sciences, University College London, for writing the bespoke computer program *VW-CP* exclusively for the computations required in this research.

I am indebted to the Italian Ministry of Defence for allowing me, as a civil servant, a three-year leave under the law to attend doctoral studies at University College London. I am grateful to my superiors, particularly Lieutenant General Roberto Nordio in his capacity as Deputy Chief of Defence Staff and Lieutenant General Roberto Comelli, for positively considering this research project. I also thank all my colleagues for bearing my leave constructively.

Finally, I am also indebted to my husband and children for supporting me during the whole period dedicated to this thesis.

## ABBREVIATIONS

ALF	Average Lexical Frequency
ASCII	American Standard Code for Information Interchange
BCS	British Cultural Studies
CBA	Corpus-Based Analysis
CDA	Corpus-Driven Analysis
CL	Corpus Linguistics
CLS	Computational Literary Studies
CTS	Corpus-based Translation Studies
D1	<i>The Diary of Virginia Woolf. Volume I: 1915-1919.</i> Ed. by A. Olivier Bell, London: The Harcourt Press, 1977.
D2	<i>The Diary of Virginia Woolf. Volume II: 1920-1924.</i> Ed. by A. Olivier Bell assisted by A. McNeillie, London: The Harcourt Press, 1978.
D3	<i>The Diary of Virginia Woolf. Volume III: 1925-1930.</i> Ed. by A. Olivier Bell, London: The Harcourt Press, 1980.
DD	Direct Discourse
DH	Digital Humanities
DTS	Descriptive Translation Studies
E4	<i>The Essays of Virginia Woolf. Volume IV.</i> Ed. by A. McNeillie. London: The Hogarth Press, 1986.
ETS	Empirical Translation Studies
FID	Free Indirect Discourse
ICT	Information and Communication Technologies
ID	Indirect Discourse
IM	Interior Monologue
IIM	Indirect Interior Monologue
LS	Long Sentences
NCE	Non-Conforming Expressions
NCP	Non-conforming Punctuation
OCR	Optical Character Recognition
PI	<i>Philosophical Investigation</i> by Ludwig Wittgenstein

RH	Retranslation Hypothesis
RW	Repeated Words
SC	Stream of Consciousness
SL	Language of the source text
SQL	Structured Query Language
ST	Source Text
STTR	Standardized Type/Token Ratio
TD	Translation Description
TEI	Text Encoding Initiative
TL	Language of the target text
TT	Target Text
<i>TTL</i>	<i>To the Lighthouse</i>
TTR	Type/Token Ratio
TS	Translation Studies
UP	Unusual Punctuation
VW-CP	<i>Virginia Woolf - Corpus Processor</i>
XML	Extensible Mark-up Language

Blank page

## INTRODUCTION

The first Italian translation of Virginia Woolf's (1927) *To the Lighthouse* (*TTL*) was published in 1934, seven years after the original English version. Multiple translations followed in the 20<sup>th</sup> and the 21<sup>st</sup> century. This study considers eleven published retranslations released in three waves of retranslations during the ninety years after the publication of the source text (ST) in 1927. The first wave of retranslations started in 1992. After the copyright period was later extended from fifty to seventy years, the second wave of retranslations started in 2012 with different publishers (Table 1).

**Table 1.** The eleven Italian retranslations of *To the Lighthouse*

TT	Translator	Date	Title	No. of pages	Publisher	Edition	Place of publication
TT1	Giulia Celenza	1934	<i>Gita al faro</i>	227	Treves Garzanti	1934 4 <sup>th</sup> ed. 2000	Milan
TT2	Nadia Fusini	1992	<i>Al faro</i>	182	Feltrinelli	1992	Milan
TT3	Lucia Cucciarelli	1993	<i>Gita al faro</i>	194	Thema editore	1993	Bologna
TT4	Anna Laura Malagò	1993	<i>Gita al faro</i>	187	Newton Compton	1993	Rome
TT5	Anna Luisa Zazo	1994	<i>Gita al faro</i>	210	Mondadori	1994	Milan
TT6	Luciana Bianciardi	1995	<i>Gita al faro</i>	260	R.C.S. Libri	1995	Milan
TT7	Nadia Fusini	1998	<i>Al faro</i> 1 <sup>st</sup> revision	186	Feltrinelli	1998	Milan
TT8	Luce De Marinis	2012	<i>Gita al faro</i>	253	Baldini Castoldi	2012	Milan
TT9	Nadia Fusini	2012	<i>Al faro</i> 2 <sup>nd</sup> revision.	176	Feltrinelli	2012	Milan
TT10	Anna Nadotti	2014	<i>Gita al faro</i>	211	Einaudi	2014	Turin
TT11	Paola Artioli	2017	<i>Gita al faro</i>	191	Rusconi Libri	2017	Milan

Such an abundance of retranslations is almost a *unicum* in the Italian context concerning Woolf's novels as only translated classics of literature typically exist in so many versions. The uniqueness of this scenario represents an opportunity to conduct a robust investigation through the lens of literary translation studies. The most compelling questions addressed in this dissertation are whether, how, and to what degree the modernist features of *TTL*



are rendered in the eleven retranslations into Italian and which of these, if any, can be characterised as modernist novels themselves. Such an amalgamation of questions is notoriously complex, having engaged literary critics since the beginning – soon after the first translation by Giulia Celenza appeared in 1934. However, systematic critical readings of the entire texts and comparative analyses across the various retranslations have been sketchy and unsystematic. It is encouraging that new methods allow for the use of computer-based technologies developed in the digital humanities. These technologies grant the rise of new perspectives for qualitative and quantitative research concerning the entire body of the focused text from a widened spectrum of different points of view. In this dissertation, a systematic stylistic comparison of eleven retranslations has been conducted. A mixed-method approach has been used, through which an appropriate empirical methodology which applies the digital corpus approach to methods of descriptive translation studies was developed.

The term retranslation appertains to the act of retranslating a ST that has been previously translated into the same language, usually by different translators (Tahir Gürcağlar 2020 [2009]). This act is sometimes done to improve the existing translation (or additional versions) with the hope of rectifying it (or them). However, there are cases where different translations of the same text coexist diachronically and synchronically without collision ‘having relatively little disturbing influence on each other’ (Pym, 1998: 82), which — as demonstrated in this dissertation — is the case with some Italian versions of *TTL*.

Retranslation is a phenomenon as old as the translation itself, but there has been a lacuna of studies discussing it until some years ago. This lacuna of studies was defined as the ‘paradox of retranslation’ by Deane-Cox (2014: 1). However, conspicuous literature on retranslation is now spurred by the debate on the so-called ‘Retranslation Hypothesis’ (RH) and related questions (see section 1.1 for detailed accounts). The present research contributes to retranslation studies for the first time through use of a wide-spectrum case study of a high number of retranslations of a ST in the same target culture.

Baker’s (2000a: 261) proposal is quite explicit in indicating the difficulties of retranslation studies: ‘Instead of analysing several translations by the same

translator, should we perhaps be comparing different translations of the same ST into the same target language, by different translators, thus keeping the variables of the author and source language constant? This is one option, but it is beset with difficulties.' Munday (1998: 4) warns about how the 'comparative length of the ST and TT [target text] may depend on many variables, and seems to be an area far more complex than previously thought and worthy of careful future investigation on other texts.' Baker (1996: 183) herself, mentioning the problem of identifying punctuation shifts in a translated text, observes the following: 'Shifts of this type, which involve subtle changes in the placement of a punctuation mark, may well prove difficult to investigate using the current techniques of corpus analysis.' However, '[d]ifficult as it may seem, it is the task of the analyst to develop a coherent methodology for capturing this imprint.'

One of the main tasks of this research has been to develop a coherent methodology to investigate how the modernist literary features of *TTL* are translated into Italian. These features include stream of consciousness (SC), indirect interior monologue (IIM), and free indirect discourse (FID), as well as the following regarding Woolf's narrative techniques: (exceptionally) long sentences (LSs), (emphatic) repeated words (RWs), and (highly) unusual punctuation (UP). It is argued here that, using the proposed research model, Baker's problem in finding suitable 'techniques of corpus analysis' seems now to be more addressable than when she first expressed these considerations. As proposed here, the approach of this study hinges upon enriched digital texts manually annotated with additional information about literary annotations to be processed and studied using a bespoke computer program. It turns out that the 'non-linguistic' modernist literary features are more interlingually comparable in their quantitative occurrences than traditionally-defined linguistic features, which notoriously vary significantly across different languages. Therefore, the identification and study of modernist literary features may increase the areas of comparison between Woolf's ST and TTs in their respective languages and cultures.

In one of the few previous empirical studies about retranslation, Bosseaux (2004, 2007) analyses a corpus of four French translations of Woolf's *TTL* and *The Waves* using digital linguistic techniques. Other empirical studies include the following: Paloposki and Koskinen (2010) study the Finnish retranslations of

Hugo's *Les Misérables*, Gogol's *Dead Souls*, and Lagerlöf's *Gösta Berling*. O'Driscoll (2011) examined excerpts from six target texts (TTs) out of twelve English translations of Jules Verne's *Le tours du monde en quatre-vingts jours* (1873), aiming to discover translation strategies and causes. Munday (2012: 131–54) examines seventeen English translations of an excerpt from the short story *Emma Zunz* by Jorge Luis Borges. Two of them were from published translations, and fifteen were commissioned from volunteers among MA students at the University of Leeds in 2007. Examples of other studies of retranslations of literary works over a long period are provided by Deane-Cox (2014), who compares eight English retranslations of Flaubert's *Madame Bovary* over 135 years and seven retranslations of Sand's *La Mare au Diable* over 159 years. Another study by Cadera (2017b) focuses on thirty-one Spanish versions of Kafka's *Die Verwandlung* [*The Metamorphosis*] (1915). The object of Cadera's analysis comprises the impact and relationship between these translations and the target cultural system by considering 'contextual situations and specific comments in newspapers at the time of publication. A further example of a multi-retranslation analysis is Cheesman *et al.*'s (2017) investigation of 7,000-word chunks of forty German versions of Shakespeare's *Othello*.

As noted by Massardier-Kenney (2015: 73), the existing studies about the phenomenon of retranslation of literary texts concentrate on a small number of recurrent questions or themes. They investigate, for example, why retranslations occur for specific texts; how retranslations differ from the first translation; and why translations get old, whereas – according to critics – (Berman, 1990: 1-2; Gambier, 1994: 414-415; Chesterman, 2000, 2004, 2010, 2011) the source texts do not. The RH implies that generally the first translation lacks in some areas and then decays over time. In contrast, successive retranslations tend to be more source-text oriented have been debated (see, for example, Deane-Cox, 2014 reports on studies in support, against, or partial confirmation of the RH) and remain at the centre of recent discussions on retranslations (e.g., Cadera, 2017a: 6-8; Koskinen and Paloposki, 2019: 25-26; Van Poucke and Gallego, 2019; Alshehri, 2020 among the latest ones).

Fewer retranslation studies focus on literary style beyond linguistic style (by distinguishing between the two types of style – linguistic and literary styles – as

clarified in section 1.3). Among these, Bosseaux (2004, 2007) analyses the style of French retranslations of Woolf's *TTL* and *The Waves* primarily from the viewpoint of narratology. Venturi (2009a, 2011) and Morini (2014) discuss some examples of stylistic features found in the early Italian retranslations of Woolf's *TTL*. Furthermore, two preparatory works of the present research, now published in the journal *Translation Matters* and forthcoming in *Corpora* (see Cipriani, 2020, 2022), have found that 'the translator's presence' in these TTs could not elude various forms of censorship and different kinds of intellectual dictatorship. The present report extends a full-length comparative corpus approach to empirically assess the permanence of *TTL*'s original modernist features in all the focused eleven Italian retranslations published across more than eighty years.

### **Research questions**

The aim of this study is to answer the research questions through postulating that an empirical close-text reading, stylistic analysis, and interpretation of choices in each retranslation can answer the research questions. It is also postulated that the most effective and suitable means to conduct such an analysis is based on mixed-methods of analysis that intertwine elements of literary stylistics analysis with corpus-based translation studies. The primary research question is as follows:

#### **RQ1: To what extent are the modernist features of the literary features of *TTL* preserved in the eleven Italian retranslations?**

The RQ1 concerns 'translating modernist style', that is *whether* and *how* Woolf's modernist use of the literary features of stream of consciousness (SC), indirect interior monologue (IIM), and free indirect discourse (FID), Woolf's narrative techniques such as (exceptionally) long sentences (LSs), (emphatic) repeated words (RWs), and (highly) unusual punctuation (UP) are rendered in the examined retranslations. The concepts of the style adopted in the present research refer to a personal way of using the linguistic and non-linguistic

features of FID, SC, and IIM literary techniques used by Woolf in *TTL*. A precise definition of ‘translating style’ appears problematic in the relevant literature. In section 1.3 (Translating style), the definition of style is presented from a historical perspective and in the context of endless discussions.

The RQ1 is discussed in detail in section 2.8 (Motivating the research questions and the target texts as literature). Based on the empirical results analysed in Chapter 4 (Empirical results) and summarized in section 4.5 (The target text’s modernist orientation), RQ1 is answered in section 5.1 (Answering the research questions). The resulting implications of the RQ1 and the answers provided through the present research are outlined in section 5.3 (Implications of the empirical results).

Secondary questions have emerged regarding the suitable methodology. The second research question is as follows :

**RQ2: Which methodology can be developed and used to describe the stylistic differences between the Italian versions of *TTL* to address the RQ1?**

Based on available knowledge, this study is the first to focus on the relatively high number of Italian retranslations of *TTL* and, thanks to the digital technologies, the only one to compare and contrast them in fine detail through use of the entire texts. The corpus is used to derive the needed quantitative and qualitative information to describe the rendering of modernism in translation both quantitatively (based on their occurrences), and qualitatively (based on literary forms and structure, e.g., Lewandowska-Tomaszczyk, 2012 on an interplay of the quantitative and qualitative approaches to translation).

The methodology developed in Chapter 3 clarifies how the ambiguity in Woolf’s discourse has been handled with in a different cultural context. A mix of inductive quantitative and qualitative methods are used to conduct a text-oriented study (in contrast with author-oriented investigations). This begins with an empirical analysis using no testing of a priori translational hypotheses and ends up with hypothetical interpretations to be tested partly in the present research itself and partly in future descriptive translation studies (DTS) in Toury’s (1995: 15) tradition.

The RQ2 is discussed in detail in sections 2.8 (Motivating the research questions and the TTS as literature) and 3.6 (Implementing the enhanced CTS approach with a focus on literary features). Based on the results of this research, as described in chapter 4 (Empirical results) and summarised in section 4.5 (The target text's modernist orientation), the RQ2 is answered in section 5.1 (Answering the research questions). The resulting implications are outlined in section 5.2 (Methodological innovation).

The empirical evidence regarding similarities and dissimilarities between the ST and TTs considering the discussions about semantic shifts (*e.g.*, van Leuven-Zwart, 1989; Zare, 2015; and Vandervoorde, 2020) has prompted the third research question as follows:

**RQ3: Can the stylistic differences between the TTs be interpreted as the translators' 'thumb-prints'?**

The present research regards the interlingual and monolingual comparisons of stylistic features between the ST and TTs (and among the TTs themselves). These comparisons are dissimilar to those concerning Baker's (1993) 'thumb-prints' (mainly of linguistic types) that distinguish translated texts from untranslated texts in the same language. As mentioned, the aim in this study is to answer the research questions by postulating that an empirical close-text reading, stylistic analysis, and interpretation of choices in the translation can answer the research questions. It also postulates that the most effective and suitable means to conduct such an analysis is through use of a mixed-method analysis while considering intertwining elements of literary stylistics.

The RQ3 is discussed in detail in sections 2.8 (Motivating the research questions and the target texts as literature) and 3.6 (Implementing the enhanced CTS approach with a focus on literary features). Based on the empirical results analysed in Chapter 4 (Empirical results) and summarized in section 4.5 (The target texts' modernist orientation), the research question RQ3 is answered in section 5.1 (Answering the research questions). The resulting implications of the RQ3 and the answers provided for through the present research are outlined in section 5.3 (Implications of the empirical results).

These interrelated research questions are contextualised in the current state of retranslation studies. Recently, there has been a revival of interest in

the translator's visibility, which mainly focuses on the information gained from text-based empirical methods (Hermans, 1996b, Leech, 2005; Dam and Korning Zethsen, 2008, Giannosa, 2012). Venuti (2008a [1995]) discusses the concept of translator's (in)visibility, which has triggered many critical reactions. By advocating for visibility, he claims that the TT would inevitably bear differences compared with the ST in terms of culture:

A translated text should be the site where linguistic and cultural differences are somehow signalled, where a reader gets some sense of a cultural other, and resistancy, a translation strategy based on an aesthetic discontinuity, can best signal those differences that sense of otherness, by reminding the reader of the gains and losses in the translation process and the unbridgeable gaps between cultures (*Ibidem*: 264).

As recalled by Hammond (2016: 101) '[c]omputational analysis of individual literary texts has the power of reorienting our understanding by exposing patterns invisible to 'analogue,' human methods of reading'. By analogy, the term distant reading is used here to mean the computer-aided search for certain features of the individual text.

### **Studying retranlations empirically**

The numerous Italian versions of *TTL* are examined to constitute a rich dataset of more than 900,000 words. They emerged at different times, over a period where exponential changes in the target language were witnessed. Language resulting from such changes became widely spoken – and not just by diplomats and intellectuals (De Mauro 1972 [1963]; Marazzini 2013). The present study extends the empirical methods of corpus translation studies (CTS) (Bernardini and Kenny, 2020) within the framework of DTS. Section 3.2 of Chapter 3 contains a detailed description of the methodology devised for this study.

Drawing on Zanettin's (2013b) 'Corpus Methods for Descriptive Translation Studies' article and Zubillaga *et al.*'s (2015) 'Building a Bilingual Parallel Corpus To Analyse Literary Translations from German into Basque' essay, the corpus of the present research was constructed by collecting and processing the digital texts (enriched with interpretative annotations based on pre-coded tags) to identify the total occurrences of relevant literary features. Once digitised and

compiled in a single corpus, the TTs and ST were analysed with the aid of a bespoke computer program. Established to complete linguistic investigations while drawing from corpus linguistics (CL), corpus-based translation studies (CTS) has mainly focused on linguistic connotations since the beginning (Baker, 1996, introduced the term CTS; see also e.g., Munday, 2016, and Hu, 2016 for a brief history of the field). This thesis presents a corpus-based study of literary translation, with a focus on specific literary features. The analysis starts by considering *what* is narrated to study *whether* and *how* it is proposed in retranslations. The methodological section 3.6 presents the qualitative and quantitative corpus tools to identify their presence and measure their occurrences (Zanettin, 2011a and Kotze, 2020 suggest combining the study of whether and how to find *why*).

### ***To the Lighthouse as the object of analysis***

The novel *TTL* is a fictional biography of Woolf's family, who spent the holidays at St. Ives, Cornwall, when Virginia Woolf was a child. The novel is described as 'the storyless story of a trip untaken to a Hebridean lighthouse' (Bradbury, 1994: 141). Woolf wrote about her family and childhood on different occasions, but she was particularly anxious to exorcise the memory and feelings of loss surrounding her parents' death (*D3*: 123).

As Cowley (2000:7) notes, 'the novel does not lend itself readily to summary. Its interest resides as much in the way it is written as in what it is about'. It is not entirely true that there is no plot in *TTL*. Indeed, the plot consists of a sequence of a few essential fictional facts. As Flynn (2018: 105) describes, 'The plot is de-emphasized as the narration is mainly about interiority'. In a tripartite time, the narration develops around the plan of a trip to the lighthouse promised by Mrs Ramsay to her six-year-old son James. For various reasons, the trip can happen only ten years later, after Mrs Ramsay's death. It is considered an autobiographical and psychological memory of Woolf's family, with Mrs Ramsay resembling Julia Stephen, the author's mother. The resulting portrait of a family's life becomes the primary artistic value of *TTL*, whose particular modernist features became the real challenge for translators.



Virginia Woolf has typically been considered a 'lyrical' novelist (Freedman 1963, Troy 1967). As McNichol (1990: vi) claims, 'Woolf is a poet who used prose fiction as her medium.' In the same vein, Woolf wrote the following in her diary on 3 November 1918:

I was led into trying to define my own particular search — not after morality, or beauty or reality — no; but after literature itself' (D1: 213-214).

Reflections about literature and the relationship between prose and poetry are expressed in Woolf's *Poetry, Fiction and the Future* (1927):

It may be possible that prose is going to take over [...] some of the duties discharged by poetry. [...] That cannibal, the novel, which has devoured so many forms of art will by then have devoured even more' (E4: 434-435).

The novel, *TTL*, is regarded as one of the most acclaimed literary works of the twentieth century. It is often cited by modernist writers such as Joyce and Proust (Dick, 1994; Caws and Luckhurst, 2002: 3-4; Kern, 2011; and Pease, 2015). It has been claimed that 'Woolf's two greatest works *Mrs Dalloway* (1925) and *TTL* (1927) mark the most successful and better-balanced moments of Woolf's creativity.' (My translation from Bertolucci, 2000: xi).

In *TTL*, Woolf developed innovative literary techniques in her writing while providing a picture of the inner lives of her characters, echoing Sigmund Freud's theories of the time (Caws and Luckhurst, 2002: 340; Ellmann, 2010: 62-92; and Meisel, 2012). She mainly uses modernist literary features such as *interior monologue* and *free indirect discourse* under the so-called 'stream of consciousness' representation to capture her characters' thoughts and feelings. In a description of an intimate family environment at specific time, she represents the universal aspects of the human soul.

The narrator's voice moves in and out of her characters' minds expressing *different points of view* even in the same sentence, demanding great effort from her readership. As she advocates, 'The writer must get into touch with his reader by putting before him something which he recognizes, which therefore stimulates his imagination, and makes him willing to cooperate in the far more difficult business of intimacy' (Woolf, 1924: 82).

Throughout the last two decades, studies of translations of Woolf's literary works in various languages include those by Caws and Luckhurst (2002);

Bantzinger (2004); Chung (2004); Minow-Pinkney (2004); Park (2004); Bosseaux (2004, 2007); Rubenstein (2009); Beasley (2011, 2013); Hayman (2012), and Pihl (2013). The intensive use of the literary techniques of stream of consciousness, interior monologue, and free indirect discourse is recognized to characterize *TTL* (e.g., Fernihough, 2007; Whitworth, 2010; Levenson, 2015, Mills, 2015; Flynn, 2018). These techniques are also considered as challenges for translators (e.g., Minow-Pinkney, 2004: 86-89; Palacios, 2002: 292-295; Perosa, 2002: 207-208; Pihl, 2013; Brassard, 2016: 443-445).

### **The empirical approach**

The empirical approach of this research allows the texts to be considered as computable data. From this data, information can be extracted to complement the traditional descriptive approach. The quantitative analysis of all occurrences of the named literary features is integrated with a qualitative description of the translations. The ‘empirical translation studies’ approach that focuses on the ‘text as data’ (Hammond, 2016: 127-130) minimizes ‘external’ information such as para-text, extra-text, and meta-text. By contrast, as described in detail below, the methodology derived from DTS considers the main text as the only object of inquiry. It is developed as an extension of the corpus translation studies drawing on Zanettin’s (2011a, 2013b) and Hammond’s (2016: 119-130) use of the XML/TEI annotation framework to enrich the digital texts with analytical information that can be processed and computed electronically (see section 3.6.1.1). In Zanettin’s (2011a: 120) words, this framework ‘provides a sound scheme for annotating *extra-linguistic* information’. The aim is to put all the occurrences of manually annotated features in evidence and extract, align, and study them in the final stage using a computer-aided procedure that would be prohibitively costly if created manually. The corpus functionality was put to work by using a bespoke computer program that is capable of performing all the numerous computing functions required in the present research, including extracting and aligning all the occurrences of the literary features in Woolf’s novel and its translations. Based on their nature, the interpretative annotations are to be conducted manually (Zanettin, 2013b). Nonetheless, the bespoke software, which is tailored to recognise and organise them could do the job in a

few seconds and much more efficiently and easily than existing pre-packaged commercial programs available on the market (the methodological Chapter 3 provides more information). Under pre-ordered queries, computer-assisted comparisons and descriptive textual analyses can finally be conducted through use of both distant and close reading. The multiple Italian translations of *TTL* are investigated to determine whether they can be characterised as modernist novels themselves.

An overall bird's-eye view is made possible with macro and micro indicators that have become familiar in translation studies (Mellinger and Hanson, 2017) and have been used under the names of distant and close reading in the field of digital humanities (Hammond, 2017). This kind of analysis, which is relatively new in literary translation studies (Jones, 2020 [2009]), has been necessary to use in identifying whether successive retranslations tend towards the ST modernist style. Moreover, the understanding of similarities and shifts in the compared segmented texts has been facilitated by searching and aligning functions, which have helped to put the norms in evidence (Zwischenberger, 2020).

### **Dissertation structure**

The structure of the present dissertation is similar to that of the most common 'focus down model', which follows more or less the order in which the research work has happened. In *Authoring a PhD*, Dunleavy (2003: 53-59) warns about the pitfalls of such a model:

The focus down model starts with a very broad literature review [...]. A set of related big themes are raised initially, discussed superficially but then often set to the side one by one, or discarded as unmanageable. Gradually a focus on something resembling the much narrower final topic is reached (*Ibidem*: 55-56).

To avoid the main drawbacks of this model which relegate the research value added to the final sections of the dissertation, hints about the innovative research facts of the present study are dropped throughout all the chapters. Moreover, contrary to the standard 'focus down model', the core and analytical

parts of the report are the largest ones. Furthermore, occasional literature reviews and references are present in the introduction and throughout all other chapters, whose innovations are proposed to fulfil the PhD requirements. The structure of the dissertation is organized as follows:

In Chapter 1 (Literature review) the main issues discussed in retranslation studies are reviewed and great attention is paid to the RH. Attention is also provided to stylistic issues and literary comparisons, which are the focus of this thesis. Time-bound normative conditions are mentioned to motivate retranslations. The key concepts of universals or norms are widely considered in descriptive retranslation studies and are therefore also discussed in this chapter. The translator's voice and visibility are also addressed. The literary and stylistic features of *TTL* discussed in the literature are also the main objects of the present research.

Chapter 2 (The Reception of *To the Lighthouse* in translations) focuses on the reception of Woolf's works in Europe. This contextualization is necessary to showcase how the authors of the eleven Italian retranslations of *TTL* responded to different waves of reception and appreciation of Woolf's literary style. This chapter details essential information about the Italian translations, starting with Celenza's TT1 (1934) to reach Fusin's TT2 (1992), TT7 (1998), and TT12 (2012) via introductions to the specifics of the intercurrent Italian TTs. The historical and cultural contexts, in the meantime, were characterized by rich modernist and post-modernist literature in Italy before and after World War II.

Chapter 3 (Methodology and methods) addresses the digital descriptive corpus-based and corpus-driven approaches to translation studies developed and implemented in the present textual analysis. These approaches are extended to study the rendering of literary features using digital corpus-based and corpus-driven analyses.

In Chapter 4 (Empirical results) the ST and TTs are described and analysed according to their stylistic and literary features, which are presented in Chapter 1 as distinct characteristics of *TTL*. The report identifies the trend of the Italian TTs in rendering the original modernism in translation. Each translator's visibility and voice are identified using the techniques and tools of the methodology

developed here. A computer-aided close reading of all texts completes the analysis.

In Chapter 5 (Conclusion) the key findings of the present investigation are discussed. The translator's visibility is investigated concerning its effects on the TT in terms of register and style. The chapter also focuses on the innovative aspects of this research, which are considered in three main areas: *(i)* Methodology's focus on the literary features, *(ii)* ST-orientation of the TTs in rendering the original modernist style, and *(iii)* Literary translations studies. Future extensions of the methodology of this study can place the present research in a broader perspective of translation studies.

The Appendixes contain supplementary data and analyses as references for the present dissertation. The last Appendix includes the table of paragraph correspondences between the ST and TTs used in the corpus computational processes.

## Chapter 1

### LITERATURE REVIEW

#### 1.1 Retranslation studies

After centuries (and millennia) of studies of multiple retranslations of the same ST in the same target language of religious sources (Long, 2013), retranslations have been recently studied in the field of literary works (Munday, 1998, 2008; Aaltonen, 2003; Bosseaux, 2004, 2007; Monti and Schnyder, 2011; O'Driscoll, 2011; Deane-Cox, 2014; Munday and Blakesley, 2016; Cadera, 2017a; Mastropierro, 2018). A new wave of retranslation studies is documented by Koskinen and Paloposki (2019), Van Poucke and Gallego (2019), Bert Albachen and Tahir Gürçağlar (2019, 2020), Sanatifar and Etemadi (2021). Among these initiatives, a journal special issue titled 'Retranslation, thirty years later' and guest-edited by Peeters and Van Poucke is planned to be published in the Spring 2023 edition of *Parallèles* focused on 'one of the issues Berman raised in his seminal 1990 paper, concerning the (alleged) tendency of retranslations to be 'closer' to the original than the first translations and later developed into the 'Retranslation Hypothesis' (Chesterman, 2000)' (Peeters and Van Poucke's, 2021).

Back thirty years ago, Gambier (1994) claimed that little attention was usually given to issues related to retranslation. Susam-Sarajeva (2003: 2) remarks that 'theoretical discussions on the subject are rather rare.' A decade ago, Monti (2011: 10) could still claim that the Shuttleworth and Cowie's (1997) *Dictionary of Translation Studies* and the first edition of Baker's *Routledge Encyclopaedia of Translation Studies* (1998) did not even have the entry word 'retranslation.'<sup>1</sup> However, Brisset (2004), and Susam-Sarajeva (2006) emphasize that retranslation had received interest in the intervening decade since Gambier's (1994) comments.

Vanderschelden (2000b: 6) and, more recently, Massardier-Kenney (2015: 73) argued that a reason for retranslation is due to the vital role of the translator considered as an author of the TT, whose 'different interpretation of the ST

---

<sup>1</sup> Shuttleworth and Cowie (1997: 76), however, mentioned indirect translation (intermediate translation, mediated translation, second-hand translation), whereas the latest editions of *The Routledge Encyclopedia of Translation Studies* did include the entry word 'Retranslation' by Tahir Gürçağlar (2020 [2009]).

justifies a new translation.’ Specific texts are retranslated more than others for various reasons.

Kujamäki (2001: 65) claims that the reasons for retranslation are mainly due to ‘the context of time-bound normative conditions’. Brownlie (2006) argues that changes in social contexts and translation norms are essential factors that fuel the need for retranslation. Pym (1998: 82-83) proposes a range of explanations of the retranslation act from ‘different pedagogical functions of texts to rivalry in possession of the knowledge contained in the document to be translated.’

Furthermore, a text could be retranslated for commercial reasons (Venuti, 2000). For instance, the costs of new retranslations of classics are relatively low, yet they give substantial prestige to a publisher. As for retranslations of a text published in different versions, Venuti (2004b: 25) argues that they ‘justify themselves by establishing their differences from previous versions’.

The ambiguity of voices in the narrative, which often changes or is lost in translation, calls for different interpretations (Bassnett (2014 [1991]: 124). In particular, Woolf’s ambiguity of characters’ voices creates difficulties in translation (Pihl, 2013), which the Italian retranslations often tend to resolve by adhering to the typical universal feature of ‘explicitation’ of translation at the level of grammar, semantics, or discourse. Retranslations can be studied comparatively from the perspective of the different universal features or norms followed by translators.

The concepts of universals were originally defined in Chomsky’s (1965: 30) translation theory and Levý (1969). Even-Zohar (1978a) defined ‘universals of literary contacts’, complemented with Toury’s (1980a: 130) ‘translation universal’. Toury (2004: 29), however, preferred his terms of ‘laws’ or ‘norms’ to that of ‘universals’ because it has ‘the possibility of exceptions built into it’ within the polysystem theory (see also Toury, 1991b: 51, 1999, 2012 [1995]: 226-227).<sup>2</sup>

---

<sup>2</sup> The concept of norms is further discussed by Hermans (1991, 1996a, 2014 [1999]), Schäffner (1998), Brownlie (1999), Baker (2009a), Munday (2016: 176-191), and Enríquez-Aranda (2016), among others. Historical accounts of universals and norms in polysystem theory include Baker (1993: 242), Gentzler (2001 [1993]: 120, 129), Toury (2004), Munday (2016: 184). New discussions on these concepts are reviewed by Van Poucke’s and Gallego (2019: 29) in the special issue on ‘Retranslation in Context’ of the journal *Cadernos de Tradução*, and Berk Albachten and Tahir Gürçağlar (2020: 1) in the introduction to the special issue on ‘Retranslation and Multimodality’ of the journal *The Translator*.

Although norms are prescriptive within a social community, they are described and analysed by the DTS researcher. Toury distinguishes three main categories of translational norms : (1) *preliminary norms*, which regard the overall translation strategy and the choice of texts to be translated, (2) *initial norms*, which regard the translator being primarily source text-oriented or target culture-oriented, and (3) *operational norms*, which regard the single decisions made during the act of translation (Schäffner, 1998: 6). The initial and operational norms are those that are relevant for the descriptive translation study of the present research.

Baker (1993: 244; 1996: 180) classifies Toury's (1980a: 130; 2004) universals/norms into four categories: *explicitation* of what is implicit in the ST, *disambiguation* and *simplification* of the source text, *normalization* by 'grammaticising' ungrammatical utterances in the source language and avoiding repetition of words, and *levelling out* by bringing the text 'to gravitate around the centre of any continuum rather than move towards the fringes'.

Toury (1995: 16) claims that

the cumulative findings of descriptive studies should make it possible to formulate a series of coherent laws which would state the inherent relations between all the variables found to be relevant to translation [...] To be sure, the envisaged laws are everything but absolute, designed as they are to state the *likelihood* that a kind of behaviour or surface realisation would occur under one set of specifiable conditions or another. (Italics in the original).

Toury (2004: 24) himself clarifies his concept of probabilistic universals/norms: 'For me, the issue [of probabilistic universals] is not one that could be resolved by saying either "yes" or "no"'. Moreover, Toury (1995: 192) claims that 'any *falsification* of a hypothesis would shed considerable light on its validity' (emphasis in the original). The methodology of DTS is free from a priori hypotheses but usually ends with ex-post hypotheses based only on purely text-oriented observations.

### **1.1.1 The RH background**

---



The link between subsequent translations of the same ST in the same TL was discussed by Antoine Berman (1990) in the *Palimpsestes* special issue) following his previous essays (Berman, 1984, 1985). He laid the foundations of his famous proposition (later named ‘the so-called Retranslation Hypothesis’ (RH) by Chesterman, 2000: 23) starting from the observation that retranslation as a phenomenon is almost as ancient as the translation itself.

The original retranslation hypothesis (RH) by Berman (1990) and Chesterman (2000) resembles Toury’s (1980: 130) probabilistic universal norms or laws in translation studies, which by nature give space to possible exceptions (see also Chesterman, 2014: 86-87).

The contention that the first translation is TL-oriented and later translations are SL-oriented is shared by Chesterman (2000: 23), who uses the term ‘the so-called Retranslation Hypothesis’ as a descriptive hypothesis and claims that it pertains ‘to translation types (not all translation) or translator types (not all translators) or text types. [...] there seems to be evidence both for and against [the RH]. Much depends on how ‘closeness’ is to be measured.’ By admitting the existence of the evidence for and against, Chesterman (2000) appears to agree on the original Berman’s (1990) notion of a *general* tendency of retranslations, rather than on the subsequent literature aimed at testing a *re-interpreted RH* as a deterministic and linear progression admitting no exceptions. Within Toury’s classification of norms just recalled, Berman’s-Chesterman’s original RH can be considered as a descriptive operational norm which needs several multiple cases to be validated. In contrast, following a well-known Popperian principle, the re-interpreted RH as a deterministic universal with few or no exceptions can be falsified with few counter-examples.

### **1.1.2 ‘Nails in the coffin’ of the Retranslation Hypothesis?**

Berman’s (1990) and Chesterman’s (2000: 20) RH has been reported with modified meanings in second- or further-hand citations in the ensuing literature leading to its frequent transformation into a deterministic law of **linear progression** of later retranslations towards a source-text orientation with no exceptions. Examples can be found in Susam-Sarajeva (2003) and Deane-Cox’s (2014). These writers claim respectively:

The discussions about retranslations are often based on a **linear idea of progress**. (Susam-Sarajeva, 2003: 3; emphasis added).

There is always the chance that a given retranslation has been carried out without a priori knowledge of an antecedent, or that actual translation choices will contradict this theoretical blueprint for advancement at any given moment; both scenarios will create a chink in the **deterministic and linear chain of the Retranslation Hypothesis**' (Deane-Cox, 2014: 5; emphasis added).

In a short comment on the back cover of Diane-Cox's (2014) book, Tom Cheesman contends that this author 'conclusively demolishes the "Retranslation Hypothesis" of Antoine Berman' (emphasis added). In the same vein, on the back cover of the same book, another comment by Şebnem Susam-Sarajeva concludes that 'Deane-Cox's compelling and detailed study [...] puts the final nail in the coffin of the Retranslation Hypothesis'. These words are clearly in sharp contrast with the caveat expressed by Diane-Cox (2014: 190) herself: 'Of course, the present study is unavoidably partial, restricted as it is in scope and by the subjective evaluation of the researcher'. Her non-digital research has considered retranslations of only two source texts and examined only very small parts of those selected retranslations. Diane-Cox's judgement comes after she reports previous studies showing evidence against, in partial confirmation, or support of the RH (clearly classified in her book's Index).

In a book review of Deane-Cox (2014), Hewson (2015: 97-98) observes her misunderstanding of the original RH:

*There is a partial misfit between what Berman actually wrote and the retranslation hypothesis such as we understand it today. Berman's main concern was to explain the phenomenon of the "Great" translation, which he pointed out, is virtually always a retranslation. (Emphasis added).*

### **1.1.3 The weakness of Deane-Cox's (2014) refutation of the RH**

Further critical remarks on Deane-Cox's (2014) interpretation can be added. It is self-evident that increasing from one to two the number of case studies as done by Deane-Cox (2014) does not meet the requirements of carrying out multiple-case studies, where 'multiple' refers to a very high number of cases (Susam-Sarajeva, 2001: 175; 2009: 43-44; Koskinen and Paloposki, 2019: 25). Any generalisation is false if applied to a few non-representative cases since any norm

has exceptions (Toury, 1985). Moreover, the complexity of the phenomenon at hand should not be an excuse for declaring it 'intractable', as Dean-Cox (2014: 190) claimed. As Chesterman (2014, 87) writes:

Our mistake has been to assume too quickly that the tendencies or regularities we have found might really be 'universal'. True, to state a hypothesis in maximally general form exposes it rapidly – and usefully – to the risk of counterevidence, which should then lead to the increasing limitation of the scope of the hypothesis, or indeed to its rejection.

The 'misfit' between Berman's (1990) contention and what is attributed to his proposition can be found in Dean-Cox's (2014: 4): 'The rationale of Goethe, and then of Berman, has since found itself condensed into the laconic Retranslation Hypothesis (RH) that 'later translations tend to be closer to the source text (Chesterman 2004: 8)'. The careful reader of Berman's and Chesterman's articles will not miss the inaccuracy of this passage and in those that follow.

Firstly, Berman-Chesterman's proposition is not 'laconic': it is developed throughout dense articles. Secondly, and more importantly, Dean-Cox (2014: 4) starts, in the introductory pages of her book well ahead of her textual investigation, by outlining 'to what extent the reasoning behind the Retranslation Hypothesis is flawed'. As Hewson (2015) noted, her discussion of the RH is critically founded on the *re-interpretation* that 'all retranslations tend to be necessarily closer to the source text'. By contrast, the original Berman's (1990: 3) proposition recognizes that *not all* the retranslations are great translations, but rather 'all the great translations [defined as translations that are impactful to the target culture and, at the same time, intensely linked to the source text] are retranslations.'

Chesterman (2000: 23) describes the 'so-called retranslation hypothesis' as a 'descriptive hypothesis' at a lower level of generality than usually understood, *i.e.* not about all translation, all translators, all texts (see his proposition quoted in section 1.1.1 on the RH background).

The original descriptive RH does not refer to all the retranslations and subordinates the empirical results to how TTs 'closeness' to ST is measured. This distinction is crucial since it could invalidate any 'mechanist' re-interpretation of the RH. Concerning the original Berman's-Chesterman's 'probabilistic' RH, the same counterexamples could be viewed as part of the 'law'. In other words, while

an individual case study could be sufficient to disprove the former re-interpretation of the RH, many individual case studies are instead necessary to validate the original Berman's-Chesterman's conjecture.<sup>3</sup>

The particular results obtained by Deane-Cox (2014) on the RH can instead be viewed more constructively *à la* Toury (1995: 192), who claimed that 'any *falsification* of a hypothesis would shed considerable light on its validity' (emphasis in the original). Just as a counter-example interpreted against the RH, Deane-Cox's finding can be either an exception or just one of the contrary cases consistent with the theory in question.

#### **1.1.4 The wave of literature on the RH after Deane-Cox (2014)**

Research never ends, and the RH debate seems more than alive today than ever. The recent literature on retranslation studies has been spurred by the continued production of empirical evidence against or in support of the general validity of the RH while evolving towards more appropriate and tractable approaches. No evident example in the empirical literature can however be found about the use of the original probabilistic RH as a template (regardless of its general validity) for a description of individual cases.

As declared by Berk Albachten and Tahir Gürçağlar (2020: 1) in the introduction to the special issue on 'Retranslation and Multimodality' of the journal *The Translator*, 'the so-called retranslation hypothesis (Berman, 1990) was, and perhaps remains, one of the main points of departure for research on retranslation'. Especially after Deane-Cox (2014), several inquiries on the RH have followed and are still going on. Among many initiatives in progress, Koskinen and Paloposki (2019: 24-25) refer to Berman's (1990)–Chesterman's (2000) proposition as 'a cornerstone constantly referred to in retranslation literature even today' and describe new promising directions for retranslation research aimed at reaching more definite conclusions than those available today.

---

<sup>3</sup> By rephrasing the famous Popper's (1995 [1934]: 27) proposition, it is sufficient to find one single non-white swan to falsify the hypothesis that *all* swans are white, but many observations are necessary to claim that swans are *generally* white.

Several studies find evidence in support of the RH. Kitanovska-Kimovska (2017) compares the retranslations of Shakespeare's *Hamlet* into Macedonian and finds that her 'results confirm the Retranslation Hypothesis' (*Ibid.*: 210). Oyali (2018) confirms the validity of the hypothesis 'in relation to the representation of certain Biblical concepts in the Igbo<sup>4</sup> translations of *The Bible*' (*Ibid.*: 85). Vraneković (2018) examines the case of the only two translations of William Faulkner's *The Sound and the Fury* into Croatian and confirms the RH under the socio-cultural constraints defined by Gideon Toury (1980, 1995) influencing the translation of a modernist style. Sanatifar and Etemadi (2021) revisit the RH 'by examining the Persian re-translations of the novel *The Little Price*, and finding results largely in line with the [retranslation] hypothesis' (*Ibid.*: 75). Canli and Karadag (2018) compare Turkish translations of William Faulkner's (1931) *Sanctuary* and aim to review the assumptions of literary translation by Berman's 'retranslation hypothesis' and 'deforming tendencies'. They conclude that 'just as Berman emphasized, these examples of deforming tendencies deprive the target text reader of the essential discussions within the source text' (*Ibid.*: 183). Michjlova and Rubtsova (2019) examine three early translations of Ivan Turgenev's novel *Fathers and Sons* in Dutch. They claim that the obtained results 'prove the Retranslation Hypothesis' (*Ibid.*: 160).

Evidence in partial confirmation is found in another group of studies. Bolanos-Cuéllar (2018) examines the Russian retranslations of *One Hundred Years of Solitude* (Spanish original *Cien años de soledad*) by Gabriel García Márquez and finds 'that RH was confirmed in the foreignizing narrative mode of the retranslation, but disproved in its domesticating dialogic mode' (*Ibid.*: 278). Alshehri (2020) examines the retranslation hypothesis within the Saudi literary system in a case study of three short stories and their re-translations and concludes that 'it is fair to say that the retranslation hypothesis is not a fixed approach in the Saudi literary system' (*Ibid.*: 68). Sayn (2020: 70) notes that 'the literature is conspicuously inattentive to the major paradigms of translation studies'. Instead of looking for the solution to test the retranslation hypothesis, he considers 'the case when the symbolic capitals do not serve for the proper

---

<sup>4</sup> Igbo is a language spoken in South-Eastern Nigeria.

functioning of the established system and when the system is not stable enough to provide for meaning-making (cf. Even-Zohar 2020, 246–247)'.

Mousavi Razavi and Tahmasbi Boveiri (2019) perform a meta-analytical investigation of several empirical studies of the type endorsed by Koskinen and Papoloski (2019) mentioned above. They find that 'roughly 60% of the studies have refuted [the RH] while the remaining 40% have lent support to it' (*Ibid.*: 21).

Evidence against the RH is found in further studies. These studies include Prinzi (2016), who examines what happens in the retranslation of Thomas Mann's neologisms of *Der Tog in Venedig* (1912). Using a digital corpus composed of the complete set of English retranslations and a corpus-based methodology, the research concludes that translators treat neologisms uniformly, and nearly always obliterated the neologisms through normalisation, raising questions about the RH. Another study by Hoevenaar (2017) examines four children's picture books, each of them retranslated only once. It was found that TT1 was less distant than the TT2 in the 'overall style' from the ST. Bywood (2019) investigates the retranslation hypothesis for audiovisual translations by examining the English subtitles for two German films. The results suggest that 'for this particular corpus, the retranslation hypothesis does not apply' (*Ibid.*: 827). Saeedi (2020) considers four Iranian retranslations of *Animal Farm* (Orwell 1945) following Deane-Cox's (2014) method based on Bourdieu's concept of capital and field and confirming that 'Retranslation in Iran is a distinctively social phenomenon' (*Ibid.*: 43).

### **1.1.5 Retranslation studies at work**

The debate regarding possible tendencies to correlate successive TTs to ST should not overshadow the richness of synchronic and diachronic variety in translation. Lefevere (1991: 130) used to stress that comparisons of 'older and/or different translations of one and the same text can be very illuminating.' Attention coming from diverse research fields would also lead us to think that retranslation involves many genres of texts. There is more than one way of translating a text, and having different versions is always possible. Moreover, since translations can be done differently, many texts are retranslated. However, specific works are retranslated more than others for various reasons.

In the 1980s, Holmes (2004 [1988]) had already argued that every new generation of readers should have a new translation of canonical literature. For the Finnish researchers Koskinen and Papoloski (2003: 34), the existence of multiple translations does not entail that the earliest translation is no longer valid: 'the existence of any retranslations cannot be straightforwardly attributed to assumed datedness of the previous version.' While Venuti (2004b: 30) claims that the decision of retranslation 'may be motivated by no more than the retranslator's appreciation and understanding of the foreign text, regardless of transindividual factors,' Koskinen and Papoloski (2003: 31) put a lot of emphasis on the translator's subjectivity described as 'sign of idiosyncratic constraints,' defined as 'catalyst for retranslation' by Dean-Cox (2014: 14).

Two volumes edited by Kahn and Seth (2010) and Monti (2011) stimulated more extensive discussions with their case studies on literary texts retranslated from French. These publications have contributed to the discussions and renewed interest in retranslation while trying to fill the lacuna of retranslation studies. Nevertheless, early investigations failed to resolve whether and how the proposed retranslations relate to the literary context of the target culture and whether they try to provide an informative service to the readers by orienting themselves towards the source texts. One part of the debate in translation studies is centred on the key concept of balancing the 'translator's presence' and the 'original narrator's voice' in literary retranslation under Toury's (1980, 1995) laws or norms of historical, cultural, and social polysystems. The following section briefly recalls the main concepts of the translator's presence highlighted in the critical literature that will be used in the empirical descriptive analysis of this research branch.

## **1.2 Detecting the translator's presence**

In his 1980s works, Berman (1985: 17) criticizes early translations for being 'ethnocentric' by 'deforming' the ST and assimilating it to the target language and culture. He proposed 'to examine [...] the textual deformation that operates in every translation and prevents it from being a "trial of the foreign"'. Moreover, Lefevere (1992a: 7) points out that any translation is a (re)interpretation. In another work, Lefevere (1992b: *vii*) suggests that '[a]ll rewritings [...] reflect a

certain ideology and a poetics and as such manipulate literature to function in a given society'. He stresses how, in translation, linguistic aspects are overwhelmed by non-linguistic ones. (*Ibid.*: 39; see also Scholes *et al.*, 2006 quoted in section 1.1.3). These considerations are particularly relevant in the present case study. One of the main challenges that *TTL* poses to the translator concerns rendering the original modernist features that are mainly non-linguistic to a predominantly pre-modernist target culture of TT1 in 1934 and a post-modernist target culture hosting the TT2 sixty years later (Cipriani, 2019).

Venuti (2004b: 25) claims that even when aiming at a translated text that should not seem to be translated, there are various ways for the translator to remain visible, for example, by complementing the translation with forewords, afterword, and footnotes. Furthermore, he reinforces this claim regarding retranslations: [They] 'justify themselves by establishing their differences from one or more previous versions' (*Ibidem*). The following sub-sections provide a glimpse of the development of the concept of the translator's presence from viewing it like a windowpane imperfection to intentionally made visible in 'foreignizing translation' where literature can be seen as a socio-cultural system, or as the translator's voice conditioned by the local norms, as a kind of thumb-print of the translator's style.

### **1.2.1 Translation as a 'windowpane'**

In an interview by Kratz (1986: 27), the respected American translator Norman Shapiro declares that translation is like a pane of glass in a window on a source text:

I see translation as the attempt to produce a text so transparent that it does not seem to be a translation. A good translation is like a pane of glass. You only notice that it's there when there are little imperfections — scratches, bubbles. Ideally, there shouldn't be any. It should never call attention to itself.

The concept expressed here is the possible presence of little imperfections, which ideally should not be there. However, just these imperfections could be removed later with revisions:



Whenever I see something, I've translated I want to make at least minor changes, not because what I've done was bad, but because in the meantime I've thought of something better. It seems to me the worst failure of a translator would be to be always perfectly satisfied with his translation (*Ibid.*:28).

The translator's self-indulgence about the possibility of leaving 'scratches and bubbles' on the windowpane of translation consists of 'a very satisfying compromise between two extremes – complete restraint on the one hand and complete freedom on the other. In that regard, the act of translation serves as a microcosm of the human condition, but without all the heavy considerations that this implies' (*Ibid.*: 28).

In the following interview by Kates (2007: 69) more than twenty years later, Shapiro reaffirms this concept making the critical distinction between the translator's *total unfreedom* of changing the meaning of the received ST and the translator's *total freedom* of choosing the style of the created target text:

We [translators] seem to be suspended between being totally independent or totally dependent [...] a polarity. [...] You get a text. There are innumerable ways that you can treat that text—maybe an infinite number of ways—but the one thing the translator can't do is change the text. [...] Total freedom with total 'unfreedom'. It's a wonderful compromise between the two extremes of total responsibility and total freedom. You're totally responsible to the text because you can't write a different text, but you're totally free within the responsibility, which is why there are many translations of the same work. No two are the same.

In Shapiro's polarity of 'total unfreedom of changing the ST' and 'total freedom of choosing the style of the TT,' which appear to be mutually consistent, Venuti's concept of translator's visibility can find full meaning.

### **1.2.2 The translator's visibility**

Venuti (2008a [1995]: 7) cites Shapiro from the abovementioned interview by Kratz:

I guess I consider myself in a kind of collaboration with the author. This is another aspect of the compromise that I was talking about. Certainly, my ego and personality are involved in translating, and yet I have to try *to stay faithful to the basic text in such a way that my own personality doesn't show* (Kratz, 1986: 27).

Venuti used this citation to argue that translation is at least partly responsible for its propensity to disappear as a profession. He observes that translators tend to translate 'fluently' in the target language to create an 'illusion of transparency' (Venuti, 2008a [1995]: *xiii*). Consequently, their translations 'are rarely considered a form of literary scholarship' (Venuti, 1998: 32). However, while the translator has the responsibility to preserve the semantic meaning of the ST, the total freedom mentioned by Shapiro in the creation of the target text offers a vast space for the total freedom of the translator's visibility in a sense explicated in Venuti (2008a [1995]), who emphasizes the influence of the target culture:

A translated text should be the site where linguistic and cultural differences are somehow signalled, where a reader gets some sense of a cultural other, and resistancy, a translation strategy based on an aesthetic of discontinuity, can best signal those differences, that sense of otherness, by reminding the reader of the gains and losses in the translation process and the unbridgeable gaps between cultures (*Ibid.*: 264).

With his central notion of 'foreignizing translation,' the differences between the target and source texts are intentionally visible. Venuti (2008a [1995]: 267-268) implicitly claims that the translator's visibility could be detected following Venuti's (2003, 2004b, 2008b) theories of the translator's 'creation of value' and the translator's 'unconscious'.

### **1.2.3 The translator's voice**

As early as 1766, the concept that 'the best translator must be the best critic' was introduced by Johan Gottfried von Herder, a leading figure of the so-called *Sturm und Drang* movement, in his *The Ideal Translator as a Morning Star* (1766). When rendering literature, the translator has to handle the 'heart of poetry' to reflect the

soul of the author's writing style. However, von Herder admits that this practice is far from the ideal:

Most translators want to add their own two bits to the translation, in the practice, in the critical notes, in the writer's biography; most laud the writer in their preface, or list the various editions of their author. Then they clutter up the notes with tedious explanations that underestimate the reader's intelligence, or else with quarrelsome attacks on other scholars that the reader couldn't care less about, or a junk drawer full of philological pedantry. Then they crown all this with a translation of the author's life, and the book is finished: for the translator, his daily bread; for the publisher, a product; for the book buyer a book in his library. But for literature? Nothing! Or a crying shame. Zero or negative volume.

(von Herder, 1766, reprinted in  
Robinson's 2002 [1997]: 207-208 anthology)

These concepts are further developed under the Descriptive Translation Studies (Toury, 1985, 2012 [1995]) and system-oriented approaches. Hermans (1996b) introduces the concept of the 'translator's voice' in the translated narrative and concludes that '[t]ranslation is irreducible: it always leaves loose ends, is always hybrid, plural, and different' (*Ibid.*: 45). This conclusion comes from recognising that 'the original Narrator's voice is not the only which comes to us' (*Ibid.*: 23). Similarly, 'the translator, in re-enacting another utterance, does not speak in his or her own name only, which results in translations possessing a *hybrid discourse subject*' (Hermans, 2014 [1999]: 142). Moreover, if literature can be seen as a polysystem (*Ibid.*: 32), translated literature should also be seen as part of the target polysystem conditioned by its laws or norms.

According to traditional conceptualization, the term 'voice' refers to the ensemble of stylistic literary devices that translators employ to convey the source author's voice through recognizable, unique turns of phrases, using the translator's voice as a 'transparent vehicle.' By contrast, in Hermans' perspective, the translator's voice works in a non-transparent manner inside and outside the target text through added footnotes, endnotes, para-text intervention, and other explicit communication channels.

The claim, then, is that translated narrative discourse always contains a 'second' voice, to which I will refer as the Translator's voice, as an index of the Translator's discursive presence. The voice may be more or less overtly present. It may remain entirely hidden behind that of the Narrator, rendering it impossible to detect in the translated text. It is most directly and forcefully present when it breaks through the surface of the text speaking for itself, in its own name, for example, in a paratextual Translator's Note employing an autoreferential first person identifying the speaking subject. And then there are shades and degrees in between (Hermans, 1996b: 27).

Hermans' concept of the translator's 'voice may be more or less overtly present,' but consciously expressed in various 'shades and degrees' of intensity depending on the message and the chosen medium of communication.

#### **1.2.4 *The translator's thumb-print***

Baker (2000a) observes that a translator's style inevitably leads to leaving traces in the TT that ensure his or her visibility in some way:

[I]t is impossible to produce a stretch of language in a totally impersonal way as it is to handle an object without leaving one's thumb-print on it. Moreover, several theorists of translation have been calling in relatively recent years for more visibility for translators [...] And yet these calls have not been accompanied by any attempt to demonstrate that a translator does indeed leave his or her imprint on every text they produce (Baker, 2000a: 244).

She compares the TTs by two British translators and demonstrates how their personal styles and backgrounds accounted for much of the noted differences. Her statement focusing on the translator's 'original writing' appears as an extension of Hermans's (1996b: 23-48) concept of *the translator's voice*, which can be found in the translator's comments and extratexts and paratexts:

I understand style as a kind of thumb-print that is expressed in range of linguistic — as well as non-linguistic — features. As such it covers the notion of 'voice' as defined by Hermans, but also much more (Baker, 2000a: 245).

In doing so, she offers

a first attempt in corpus-based approach to outline a methodological framework for investigating the question of style in literary translation — not in the traditional sense of whether the style of a given author is adequately conveyed in the relevant translation but in terms of whether individual literary translators can be shown to use distinctive styles of their own. (Baker, 2000a: 241).

Before Baker's investigation, previous studies of translation style have included work by May (1994) and Gullin (1998). Even when the translator aims at a TT text that does not resemble a translation, there are various ways to remain visible, for example, through applying the 'universal' modalities of 'simplification' and 'explicitation' (Baker, 1993, 1996; Toury, 2004) of the translation (described below) and complementing the resulting TT with a foreword, an afterword, and footnotes. Baker (1996: 176) defines 'simplification' as 'the idea that translators unconsciously simplify the language or message or both' and 'explicitation' as 'the tendency to spell things out in translation including, in its simplest form, the practice of adding background information.' Venuti (2004b: 25) claims that retranslations would create 'double domestic values' inscribed in both the ST and in the corpus of previous translations: translations justify themselves by establishing their differences from one or earlier versions.' The translator can be seen as a cultural mediator negotiating the meaning and style between the ST and TT (Snell-Hornby, 1990; Bedeker and Feinauer, 2009; Bassnett, 2011).

### 1.3 Translating style

As noted by Boase-Beyer (2020) in *Translation and Style*, writers about issues regarding translation and style have generally not described in detail what they mean by style:

Those writers who have made some attempt to explore these issues as they relate to the translation of style, such as Baker (2000a), or Parks (2007), or Munday (2008) have generally not described in detail what they mean by style. (*Ibid.*: 4)

Boase-Beyer turns to Wales's (2011) *Dictionary of Stylistics* for a basic definition of the term as a prerequisite for any further discussion, defined as 'the perceived

distinctive manner of expression' (*Ibid.*: 397). Boase-Beyer (2020: 4) considers this definition as 'a very good starting point' as it 'hides many complexities.' The reality is that the term 'style' has typically been difficult to define and the 'relation between definitions of style in established linguistic or literary stylistics, and definitions of style in computational or corpus stylistics has not, however, been systematically assessed' (Herrmann *et al.*, 2015: 25; see also Li, 2017: 103 among the latest overviews).

This uncertainty about the meaning of style is not new. Enkvist's (1965) essay 'On Defining Style' posits that 'The style of a text is the aggregate of the contextual probabilities of its linguistic items' (*Ibid.*: 28), but recognizes that 'style has proved notoriously hard to [connect with] a stringent definition' (*Ibid.*: 54). In another paper, the same author claims that 'style is a concept as common as elusive. Most of us speak about it, even lovingly, though few of us are willing to say what it means' (Enkvist, 1973: 11). Those who attempt to define style in literature end up with a loophole concept. In their *Handbook to Literature*, Holman and Harmon (1986: 487) (cited by Weixiang, 1996: 138) define 'Style' 'as a combination of two elements: the idea to be expressed and the individuality of the author'. Saldanha (2011: 26) recalls how its theoretical values as a concept are denied: 'Style is a notoriously vague concept, to the point that theorists such as Fowler (1996) claim it has no theoretical value'. A similar conclusion was previously reached by J.M. Ellis (1970: 78),

We shall no doubt continue to use the concept of style in ordinary discourse; however, its use as a basis for linguistic and literary study should, if I am correct, cease.

However, such extreme conclusions of there being no theoretical value to the concept of style can be compared with its interpretation as an individual art form similar to that brought forward by the influential Italian philosopher Benedetto Croce. At the turn of the twentieth century, (Croce, 2017: 65) wrote that: [in poetry,] 'style is nothing but the expression of the poet and his very soul' and, in fiction, is

a concept more properly literary because in literature there are as many styles as there are individuals and things (hence the debate about whether style is the 'man' or the 'thing'). (*Ibid.*: 13).

In both narrative literature and translation studies, the search for stylistic forms is mainly focused on linguistic style, even though the form and structure of fiction are not exclusively in the linguistic domain. Halliday (1971: 330) takes distance from this tendency and claims that ‘it is no new discovery to say that pattern in language does not by itself make literature, still less ‘good literature’ [...] [We] lack general criteria for determining whether any particular instance of linguistic prominence is likely to be stylistically relevant or not.’ Moreover, Diller (1998: 155) claims the following:

Most people would probably distinguish between literary and linguistic stylistics. That distinction is so straightforward that it is almost embarrassing to spell out its criteria: linguistic is practice by linguistics, whereas literary stylistics is the domain of literary scholars.

*Linguistic stylistics*, which usually constitutes the backbone of CTS, should complement *literary stylistics*. The modernist form and structure of Woolf’s *TTL* is characterized using non-linguistic techniques of blending the narrator’s and character’s voices, the use of FID and SC-IIM to attain a shift in perspectives, and the emphatic repetition of concepts. Interlingual transfer of this form is not so much affected by the idiom used as it is by the feelings and state of mind.

In the article ‘Towards a Methodology for Investigating the Style of a Literary Translator’, Baker (2000a: 245) proposes a realistic approach:

The notion of style is very difficult to define even in established disciplines such as literary criticism and stylistics (Wales, 1990: 435). [...] I understand style as a kind of thumb-print that is expressed in a range of linguistic—as well as non-linguistic—features.

In the seminal book *Corpus Stylistics*, Semino and Short (2004: 8) suggest a cooperative mix of corpus linguistics and literary stylistics. In a review article, Mahlberg (2016: 147-148) recalls that:

Semino and Short’s (2004) work is a corpus study into register variation. The features that they quantify and compare across registers are the categories of the speech and thought representation. [...] Methodologically, the study required a large effort of manual annotation. [...] [C]orpus stylistics research can focus on lexical

aspects derived mainly using corpus linguistic methods, or on *interpretative* categories that might be less easy to operationalize.

Additionally, Herrmann *et al.* (2015: 44) propose the following definition:

Style is a property of texts constituted by an ensemble of formal features which can be observed quantitatively or qualitatively.

The definitions of style proposed by Baker (2000a: 245), Semino and Short (2004), and Herrmann *et al.* (2015: 44) seem to be similar. Although they may be too general, they fit well with the present research. Each of these three writers mentions 'features' or 'categories' as objects of stylistic analysis although in general terms and/or through presenting few non-representative examples. Moreover, they present their own specific aspects which are worth considering.

For Baker (2000a: 245):

A study of a translator's style must focus on the manner of expression that is typical of a translator, rather than simply instances of open intervention. It must attempt to capture the translator's characteristic use of language, his or her individual profile of linguistic habits, compared to other translators. Which means that style, as applied in this study, is a matter of patterning: it involves describing preferred or recurring patterns of linguistic behaviour, rather than individual or one-off instances of intervention.

The translator's style is seen in the recurring patterns of their manner of expression, their characteristic use of language, and their personal linguistic habits that can be distinguished from those of other translators. The strength of Baker's (2000a) definition is its ability to expand the domain of corpus stylistics from its traditional linguistic field to consider non-linguistic features. However, the weakness of this proposal is that it remains confined to the generality of style without going beyond some non-representative examples.

Semino and Short (2004) define the corpus-based approach to the study of narrative style and thought presentation. An updated account by Semino (2007: 157, 166-167) claims the following:

The growth of corpus linguistics over the last few decades has provided new opportunities and tools for the linguistic study of literature, particularly with respect to the study of the systematic linguistic patterns that can contribute to the projection of mind style. Corpus based techniques can be exploited both to



test the analyst's intuitions and to identify patterns that might have otherwise been missed.

The focus is the 'mind style' of the narrator and the way the character's direct or indirect monologue and free indirect speech are represented. 'Mind style' is, for them, a keyword which is synonymous with a subjective world view (*Ibid.*: 153). Semino and Short (2004) focus on linguistic and non-linguistic features which can be examined, respectively, with consideration of corpus linguistics and interpretative categories. Semino (2007) focuses on the subjectivity of the narrator's 'mind style' to identify their subjective 'world view'. The strength of her definition is that it can be operationalized with the corpus computations of the quantitative aspects of the stylistic features – in full integration with qualitative analyses. The weakness of this stylistic vision is that it does not address the problem of rendering the ST style in translation.

Herrmann *et al.* (2015: 44) contend that style is a complex system with unnecessarily coherent linguistic features:

Style is constituted by the combination of many possible features and should be seen as a complex system, with features situated at different linguistic levels. Such an ensemble does not necessarily exhibit a coherent unity; rather, it can have various degrees of unity or harmony, or, on the contrary, contrasts or incoherence. In this respect, our definition differs from more normative views of style which see coherent style as a sign of aesthetic quality'.[...] we differ from some previous definitions in that we conceive of stylistic features as explicitly defined and clearly identifiable. Features relevant to style are not limited to deviations from grammaticality or some supposedly neutral norm.

Moreover, they clarify what it means to observe stylistic features quantitatively and qualitatively:

Finally, by 'quantitatively or qualitatively', we mean that a certain style can be described using methods based on computing frequencies, relations, and distributions of features and relevant statistics, as well as methods based on precise observation and description of individual occurrences. In fact, most actual research is likely to practice a mixed method, in which the direction of research may vary: Qualitative observations may be confirmed by quantitative ones, after careful modeling on a larger amount of material, but quantitative

findings may as well be followed up by qualitative analyses of smaller samples, be they considered representative or atypical (*Ibid* : 45).

Herrmann *et al.*'s (2015) definition of style refers to systems of features that are not necessarily coherent. It lends itself to the computational operability of a corpus approach to make an integrated quantitative and qualitative assessment. Moreover, different from some previous definitions, they 'conceive of stylistic features as explicitly defined and clearly identifiable' (*Ibid.*: 44). The weakness is in remaining limited to 'linguistic features at the level of characters, lexicon, syntax, semantics, but also features going beyond the sentence, such as narrative perspective or textual macro-structure' (*Ibid.* : 44).

All three approaches recognise that style is difficult to define. Features or systems of categories that characterize a text can be considered part of a 'style' when compared with others. Some of them are difficult to examine. Interpretative categories such as those considered in DTS are less easy to operationalize than linguistic features.

The main problem is to find a unifying approach which considers the various translation aspects of linguistic and non-linguistic types. Schäffner (2004: 1254), for example, suggested to unify the subdisciplines of applied linguistic and cultural studies.

## **1.4 Rendering Virginia Woolf**

### **1.4.1 Woolf's biographical note**

Biographical literature on Virginia Woolf represents an invaluable source of information that assists in interpreting and comparing her original expressions within the context of having to read them to render in different cultures. It includes Daiches (1945), the biography by Woolf's nephew Quentin Bell (1974), followed by Gordon (1984), King (1994), Lee (1996), Reid (1996), Webb (2000), Harris (2013), Lounsberry (2015, 2016, 2018), and Gristwood (2018). Two collections of volumes containing her *Diary* edited by Bell (1980) and her *Letters* edited by Nicholson (1980) are also relevant here. The autobiography by Virginia's husband, Leonard Sidney Woolf (1967,1970), is also essential. Woolf's popularity in continental Europe during the 1960s brought about biographies written in other languages, including Italian by Amoruso (1968) and Billi Manciola (1975).

She was born in London as Adeline Virginia Stephen on 25 January 1882. She was the second daughter of Leslie Stephen, a prominent Cambridge-based historian and literary critic, who had become a widower in 1875. Virginia's mother, Julia Prinsep Stephen, was Leslie's second wife. She was an Anglo-Indian who was herself in the second marriage after becoming the widow of her first husband, Herbert Duckworth. Virginia's parents formed a middle-upper class family with their previous children and those born from the Stephen-Prinsep marriage. Woolf accounts for her personal life and family in her memoir *A Sketch of the Past* (1939). Woolf appreciated being born 'into a very communicative, literate, letter-writing, visiting, articulate, late-nineteenth-century world' (Woolf, 1976b: 79). Her family was also blessed with summer holidays in Tolland House overlooking St Ives Bay in South-Western Cornwall. Since Virginia's birth, the whole family visited it for a dozen years, from June to October. Her father Leslie Stephen described those years later as 'a long series of scenes of intense domestic happiness' (Stephen, 1977: 62), which was terminated early by the tragedy of the loss of his wife Julia in 1895 when Virginia was thirteen years old. Later, she wrote in her essay *Reminiscences* that it was 'the greatest disaster that could happen' (Woolf, 1976a: 11). Her mother's death and the subsequent events had left Virginia struggling with a nervous breakdown, followed by moments of depression that would recur during her life. Lee (1996: 175) recalls that Woolf wrote in her Diary that those events 'had formed my mind and made it apprehensive.' Lingering memories and tensions reverberated in her autobiographical *TTL* (1927), where the parental figures and the time spent in St Ives Bay are re-evoked with the characters of Mr and Mrs Ramsay and their family holidays on the Isle of Sky.

Virginia spent her infancy and adolescence between her father's intellectualism and Victorian moral principles and her mother's altruistic and compassionate attitude. Such contrasting postures are reflected in the characters of *TTL*. On the verge of writing this novel, she annotated in her Diary on Thursday 14th May 1925 (*D3*: 18):

I'm now all on the strain with desire to stop journalism & get on to *To the Lighthouse*. This is going to be fairly short: to have father's character done complete in it; & mother's; & St Ives; & childhood; & all the usual things I try to put in life, death &c. But the centre is father's

character, sitting in a boat, reciting *We perished, each alone*, while he crushes a dying mackerel.

For her, writing the novel was a sort of liberation, something similar to a confession of hidden feelings and scars deriving from an unresolved contrast with her father. On Wednesday 28th November 1928, more than one year after the publication of *TTL* (which occurred on 5th May 1927, on the anniversary of her mother's death), she noted in her *Diary* (D3: 208):

Father's birthday. [...] I used to think of him & mother daily; but writing *The Lighthouse*, laid them in my mind. And now he comes back sometimes, but differently. (I believe this to be true that I was obsessed by them both, unhealthily; & writing of them was a necessary act.)

The biographer Webb (2000: 78) recalls that 1926 was marked as 'a season of profound despondency' of Virginia. She felt unwell, suffering from German measles and periodic uncertain health while writing the novel and several articles. Notwithstanding her physical weakness, she produced a narrative that impressed her husband and her closest siblings. In her *Diary* (D3: 123), on Sunday 23rd January 1927, Virginia wrote: 'Well Leonard has read *To the Lighthouse*, & says it is much my best book, & it is a "masterpiece." He said this without my asking'. Her sister Vanessa (cited in Webb, 2000: 78) wrote to her: 'in the first part of the book you have given a portrait of the mother which is more like her to me than anything I could ever have conceived of as possible. [...] So, you see as far as portrait painting goes, you seem to me to be a supreme artist.' Publishing *TTL* with their Hogarth Press ended up with an economic success that enabled the Woolfs to acquire a car. In her *Diary*, on 23rd July 1927 (D3: 147), she noted: 'the World gave me this [car] for writing *The Lighthouse*, I reflect, a book which has now sold 3,160 (perhaps) copies: will sell 3,500 before it dies, & thus far exceeds any other of mine'.

Webb (2000: 78-79) stressed that *TTL* was much more than an evocation of childhood. The novel represents the eternity of art, overcoming time and death. It was art and artistry that Virginia was dealing with in her narrative. In depicting her parents and their friends, she became a painter, just like Lily Briscoe, another character of the novel, who struggles as a real painter to express herself through her piece of art. With her words, *TTL* ends: 'It was done; it was finished. Yes, she

thought, laying down her brush in extreme fatigue, I have had my vision' (Woolf, 2004: 198).

#### **1.4.2 The Victorians and the Post-Victorians**

The Victorian age officially ended on 22 January 1901 with the passing away of Queen Victoria when Virginia was a nineteen-year-old girl. Its influence on her novels is present directly and indirectly in various fictional contexts and situations in her writings: dialogues, monologues, and even implicit behaviour shaped by her character's educational and cultural formation. The so-called Victorians continue to exist and impose their values long after 1901, even though counter-cultural changes were already present before that date. The Victorian era lasted 63 years, with the reign of Queen Victoria starting on 20 June 1837. It witnessed the completion of the first industrial revolution around the early 1840s, the expansion of urbanization at the expense of the rural life, regimented factory organizations with long working hours, the establishment of the British empire around the globe, and the start of the second industrial revolution (the so-called technological revolution) from the late 19<sup>th</sup> century into early 20<sup>th</sup> century with standardization of mass industrial production. All these rapid changes had strong and differentiated socio-economic, cultural, and psychological impacts on society as a whole single individual. The Victorians valued factualism, productivity, place, and time while favouring social responsibility against individualism and 'amoral behaviour'. Woolf's father, a Cambridge academic, 'enforced these values and her mother added traditional femininity, physical beauty, and social role-playing' (Steinfeld, 1985: *ii*).

The post-Victorians lived the end of the so-called *Belle Époque* before WWI and then were shocked by the global conflict and its prolonged aftermath. Unlike the Victorian age, this period was characterized by technological modernity with rapid innovations. New artistic movements were born in part as a reaction. In particular, modernism identified itself as a culture entering a new critical relationship with modernity. In Picchione's (2012: 17) words, '*Detto molto sinteticamente, il modernismo rappresenta le varie reazioni delle arti alle condizioni materiali e psicologiche della modernità*' ['Synthetically, modernism

represents the various reactions of the arts to the material and psychological conditions of modernity'] (among many others, see for example Calescu, 1993, and Probst, 2008).

In this cultural and social milieu, 'Woolf's Victorian background made her ambivalent towards the external world of time, place, history, society, physical phenomena, and language [...] Woolf's Modernist novels rebel against this heritage but also demonstrate her attraction to it' (Steinfeld, 1985: *ii*). In *Virginia Woolf and the Victorians* published by Cambridge University Press, Ellis (2007: 79) writes:

*To the Lighthouse* (1927) works out her vision of the post-Victorians — which is Lily Briscoe's at the end of the novel (*TTL*, p. 226) — most fully. While it is to date Woolf's most explicit critique and rejection of Victorian patriarchy and the toll it takes on the women and children of the Victorian family, and thus sits alongside the intensifying feminist concerns of Woolf's writing at the end of the 1920s [...] it is also keenly nostalgic for a set of values associated with Victorian culture.

The translator has to be familiar with these critical factors in the ST. Woolf's family was an environment where she could meet and become accustomed to Victorian authors who were friends or relations of her parents. The British culture was characterized by a series of moral principles and rigid rules concerning social and sexual behaviour. The individual values stemmed from personal engagement within communities, institutions, and families to pursue social utility and respectability. The distinction of the gender roles in society brought Virginia's brothers to form their high education at Cambridge University.

In contrast, she remained at home, spending most of her time reading books in her father's library, where she had unlimited access. As Homans (2012: 411) remarks: 'To think about Woolf and the Victorians is to consider not just a part of her rich literary heritage but also a social formation, the one in which her character and her principles as an artist were formed.' Moreover, Homans observes that Virginia Woolf cannot coherently confront the Victorian past and the modern present in her novels. Homans recalls Virginia showing 'how difficult it was [...] to come to a conclusion about the Victorians and the values and social practices they represented for her' (*Ibid.*: 420).

For Homans, *TTL* contains Virginia's critique of the Victorian patriarchal family with the 'angelic' Mrs Ramsay incarnating the feminine qualities of the Victorian woman who, besides her dedication to her family, is involved in charity to the poor (*Ibid.*: 412). The Ramsays, being 'Victorian philanthropists', as Lee (1994: 740) remarks, refer to the ordinary people in the novel's backgrounds 'as individuals, not as a class, and Mr Ramsay (like Scot) admires and envies their simplicity.' Ellis (2007: 80) observes: 'The ambivalent response of new to old permeates the novel, announced at the outset in the younger generation's questioning of their mother's code of "deference and chivalry"'. He also underlines the Victorian influence: 'Woolf's identification of the Victorian past with a romance lacking in modernity is illustrated in *TTL* [107, 110] by the love between Minta and Paul that is staged in the first part of the novel, investing the two of them with a 'golden haze' and a 'glow' (*Ibid.*: 83). These contrasting elements are an essential part of the cultural environment where the protagonists have different thoughts and feelings. Homans (2012: 412) observes how in *the Room of One's Own*, Virginia praises the creative power of both Mrs Dalloway and Mrs Ramsay's sympathetic quality. In a Victorian scene, she writes

He would open the door of drawing-room or nursery [...] and find her among her children perhaps, or with a piece of embroidery on her knee – at any rate, the centre of some different order and system of life, and the contrast between this world and his own [...] would at once refresh and invigorate.

Blair (2007: 187) points out that in her domestic novels, 'for all her ambivalence, Woolf does not treat this gift ironically.' Whereas, in examining the three of Virginia's most famous essays, *Modern Fiction*, *Mr Bennett and Mrs Brown*, and *Profession of Women*, Blair shows the merge of modernism and feminism through a dialogue between the Victorian ideals and conventions and Woolf's intention 'to kill the Angel of the House' (*Ibid.*: 45). Ellis (2007: 4-5) observes that she often praised the female creative power in fiction, although she used to condemn it sharply.'

Considering Victorians and their cultural values in Woolf, Beer (1989: 139) argues that 'the Victorians are not simply represented (or represented) in her novels [...] the Victorians are also *in* Virginia Woolf. They are internalized,

inseparable, as well as held at arm's length.' At the same time, Woolf and the other Bloomsbury members were ambivalent by rebelling against this heritage through their avant-gardism (see, among many others, Steinfeld, 1985; Froula, 2005; Ellis, 2007). As for Woolf's modernism, Lee (1996: 55) proposes a balanced assessment: 'Woolf was "modern." However, she was also a late Victorian. The Victorian family past filled her fiction, shaped her political analyses of society, and underlay the behaviour of her social group. And it was a powerful ingredient, of course, in her definition of herself.'

From the social point of view, some modernist aspects of her life, such as her being a feminist, a socialist and her being against the Victorian concept of patriarchal marriage, were causes for concern. More recently, along with some critics, Ellis (2007: 3-4) highlighted her ambiguity with discussions between Quentin Bell, who was convinced that Virginia was a Victorian and Jane Marcus, who stressed the importance of her being against Victorian traditions. In examining Woolf's relation with her historical period, Ellis remarks, 'it remained a major presence to her throughout her writing career, the inseparable "shadow" of modernity inevitably seen in relation to it' (*Ibid.*: 10). However, this 'shadow' is considered a 'starting point' of a 'trajectory for which the term 'post-Victorian' seems the apt designation, and in this sense, more appropriate for her and arguably more serviceable to us than the standard term 'modernist.'

The translators of Woolf's work generally did have access to numerous sources of information about her reflections on the events of her life as a novelist in the collections of her diaries and innumerable letters. Blyth (2012) stresses the importance of her letters and diaries in Virginia's life. In Leonard Woolf's (1953: vii) words, the diaries are 'a record of what she did, of the people whom she saw, and particularly of what she thought and felt about those people, about herself, about life, and about the books she was writing or hoped to write.' They span from 1915 until 1941 and cast an attractive light on her writing methods and her intention of change. Blyth contends that they offer new insight into her writing experience from within, being an intimate portrait of her inner psychological life. By Leonard's words, Blyth reminds us that her diaries were an essential source of information for Virginia when writing her books. The diaries are full of considerations by the author herself about *Mrs Dalloway*, *TTL*, and *The Waves*. The letters and diaries are precious sources allowing the reader to enter Woolf's



intimacy. However, the biographer Lee (1996: 7) warns us that '[t]he letters are full of exaggerations and invention, and so too, sometimes, is the diary.' The translations of these novels could be even more accurate if these invaluable sources became available much earlier than TTL's retranslations. An example regards the translation of the novel's title. A hint could have been drawn from Woolf's *Diary* where, on June 27 1925, she declared

I am making up *To the Lighthouse*—the sea is to be heard all through it. I have an idea that I will invent a new name for my books to supplant "novel". A new ----- by Virginia Woolf. But what? Elegy?

Fusini's word-by-word translation of the title (*Al faro*) [To the Lighthouse] implies, in contrast with the other TTs, an *elegy* to the lighthouse (not a *Gita* or *Promenade*) (Fusini, 1998b: 1312).

Woolf's writing life is built on a tension between private and public dimensions, with her political and social life playing an important role. Jessica Berman (2012: 461) observes that the essay *A Room of One's Own* is a clear example of how writing for the public sphere much depends on the private life, especially for a woman writer. Berman contends that Woolf's private and public spheres where her works and life developed are inextricably interconnected. 'Woolf's focus on the private sphere, family life, and matters of intimate relationship in her work gestures insistently and irrevocably back towards the public sphere and especially towards matters of ethics and politics' (*Ibid.*: 461). The discussion on 'the importance of private sensibilities to the arena of public affairs' is still open (*Ibid.*: 471).

Along the same argumentative line, Snaith (2000: 41) observes how 'the larger pattern of her life [...] parallels the smaller daily oscillations between society and solitude'. In Woolf's life, the experience as a publisher played a 'unique conjunction' of the private and public sphere while working at home, where The Hogarth Press was established in 1917. Snaith considers free indirect discourse in Woolf's novels as a technique to mediate the public and private sphere relying on the narrative voices of her characters. Also, Snaith points out how 'Woolf began to blur the clear distinction between public and private posited by her liberal inheritance' (*Ibid.*: 13) when she and her husband moved from 22 Hyde Park Gate to 46 Gordon Square, Bloomsbury in October 1904. The use of this

house gave her new possibilities, 'writing Bloomsbury itself as a site of liberation and feminism' (*Ibid.*: 27). Snaith (2000) notes that Virginia wrote in a letter that she moved to 'a private room of one's own' (*Letters*, 1: 26), and 'those upstairs rooms in Bloomsbury became textual space for her' (*Ibid.*: 31) (see also Froula, 2005 on Virginia Woolf and Bloomsbury avant-garde).

Virginia Woolf transferred the personal experience of her private life to some characters in her novels, including the autobiographical *TTL*. The typical author's synthetic expression of complicated feelings and memories about her family's past has influenced her narrative style. In this view, the empirical analysis proposed here will also clarify whether the choices of the Italian translators of *TTL* made the novel more readable, reduced the ambiguity of the ST, and changed the ST orientation of the TTs.

### **1.4.3 The meaning of time for Virginia Woolf**

Woolf was particularly sensitive to the English language and her chosen form, free of the rigid literary canon as a literary vanguard. Goldman (2015: 30) describes *TTL* as

highly stylized and playful formal patterns, constructed through rhythmic repetition of multivalent images and words; its richly allusive, citational, fragmentary textures; and its teeming collations of lyric exclamations with historical material facts. *To the Lighthouse*, at every turn, sets in play this complex coding while simultaneously self-consciously mocking the pursuit of its own systematic hermeneutical and epistemological ordering into hierarchies of meanings.

As Sheehan (2015: 49) notes, the conception of time was one of the significant factors affecting Woolf's style: 'Bertrand Russell was Bloomsbury's presiding philosophical authority; and it was Russell who mediated for Woolf the three modern philosophies of time that most influenced her writing.' These were: continental philosophy, Cambridge time philosophy, and Einstein's theory of relativity, which became popular immediately after its publication in 1905. These philosophical views of time as a relative component of reality were brought to Woolf, respectively, by her favourite explicator Henri Bergson, Ann Banfield, and her friend Bertrand Russell with his *ABC of Relativity* (1925).

These concepts profoundly influenced Woolf's novels, particularly *TTL*. Sheehan (2015: 51) observes: '[i]f narrative can be seen as a form of time, as congeries of events regulated by specific temporal agencies, then the units that it produces vary greatly. [...] [T]he model for *To the Lighthouse* [is reworked] by staging two of its three sections in diurnal time spans separated by a decade-long "nocturnal" time span.' One of the Italian translators of *TTL* considered here, the scholar Nadia Fusini (1998: XLIX), notes that Woolf aims to reach an instantaneous language as she wishes to move towards symbolism. Her writing is made of words without lexical definition: personal pronouns, prepositions that become meaningful only when, in the tale, a voice animates them. Woolf's 'lyric method' proceeds by images, repetitions, returns, cadence by evoking the pace of verses more than the pace of prose (*Ibidem*).

### 1.5 The modernism of *To the Lighthouse*

Woolf was aware of being within a contemporary literary movement, but "she did not habitually write of the movement as 'modernism' or its literary attitude as 'modernist'" (Whitworth, 2010: 107-8). Instead, she referred to the 'moderns' and 'modern novels' while comparing the Georgian and Edwardian generations. A difficulty in translating Woolf's works stems from her ideas about contemporary narrative literature, as pointed out in her essay *Modern Fiction* (1925b [1919]). Here she claimed that attempts of making literary comparisons in the world of fiction are

futile, save as they flood us with a view of infinite possibilities, assures us that there is no bound to the horizon [...] '*The proper stuff of fiction*' does not exist; everything is the proper stuff of fiction, every feeling, every thought; every quality of brain and spirit is drawn upon; no perception comes amiss' (*Ibid.*: 153).

Moreover, Scott (2010: 22) observes, 'In *Modern Fiction* (1925b), she identifies qualities that have become standard in defining the modernist novel'. Moderns no longer find the 'proper stuff of fiction' in familiar places like plot, comedy, 'tragedy, love interest or catastrophe.' She looks instead at 'an ordinary mind on

an ordinary day' as it 'receives a myriad impression' that were reshaped into 'the life of Monday or Tuesday.'

The stance taken by Woolf was influenced by the international modernist and postmodernist movements from the end of the nineteenth century, reaching a wide diffusion in all the creative arts during the early twentieth century (Butler, 2002, 2010; Picchione, 2012). The modernist narrator ceases to be omniscient in front of the complexity of life and the human soul. Instead, he/she and the characters do not have the key to interpreting reality and follow different and often inconsistent subjective points of view. In the narration, there is no plot (Woolf, 1925b [1919]: 149). The forms of the narrative were in tune with the revolution of the impressionists and post-impressionists (this last term was coined by Woolf's close friend Roger Fry, who organized an art exhibition in London in 1910) and from Cubism to Futurism.

Subsidiary movements included the so-called avant-garde, which in turn subdivided into an 'old' avant-garde (e.g., the French symbolist poets) and a 'new' avant-garde evolved later into the so-called postmodernism and the *nouveau roman* (Butler, 2002, 2010; Cuddon 2014: 442). Within this last movement, taking the name from jargon in France from a series of critical essays and Robbe-Grillet's (1963) *Pour un nouveau roman*, the traditional elements of fiction such as plot, action, narrative, and analysis of characters are not considered to be essential in the 'new novel' form. Joyce demonstrated that the plot was unnecessary, Kafka dispensed depicting characters, while Proust, Faulkner, Beckett, and Camus broke several other canonical rules. It should be noted that most of the French intellectuals operating within this literary avant-gardism were under the influence of the Marxist paradigm, which led them to philosophical, political, and sociological criticism (Butler, 2002: 7). These movements became later known under the general name of 'critical theory' (Bronner, 2011), while some influenced the philosophy of language and 'translation theory' (Reynolds, 2016).

As Butler (2002: 7-8) noted,

This was not 'theory' as it might be understood in the philosophy of science (in which theories are tested, and so verifiable or falsifiable) or in Anglo-American, broadly empiricist philosophy. It was a far more self-involved type of discourse, which adapted general

concepts derived from traditional philosophy to literary, sociological, or other material, which was thereby given a modernist twist.

Woolf as a modernist writer and a daughter of the British culture of her time, had been exposed only marginally to the early postmodernist evolution, let alone becoming an avant-gardist with a Marxist slant as other intellectuals did in the post-war period with the British cultural and literary studies.

Indeed, from the ex-post view of recent critics, Woolf's reluctance to give credit to just one method of writing fiction is often seen as a kind of 'inconclusiveness' (Marcus, 2002: 353; Goldman, 2008: 47-8; Lee, 2010: 95). She recognizes 'a view of infinite possibilities' for writers who should write without following any method but their inspiration. She believed in getting away from constrictions or impositions of publishers with their dictations about their idea of society. The cultural aspects that affected her language, style, and the new organization are essential for any translation and transposition of her texts in a different time and spatial context. In what follows, will be recalled various internal and external factors of Woolf's intellectual world to proceed in an effective analytical direction.

When *TTL* was published in 1927, Woolf was already considered an innovator, following the exploits of her two novels *Jacob's Room* (1922) and *Mrs Dalloway* (1925). Her reputation could not help her from worrying about criticism (Mills 2015, 158-9). From its appearance until the 1950s, *TTL* was continuously reviewed, focusing on style, forms, characters, and plot. When the novel was published, critics were perplexed and struggled to define their judgments. They found it challenging to categorize it even in the modernist world of fiction as the novel distinguished Woolf not only from the Edwardian writers she defined as 'materialist' like H. G. Wells, Arnold Bennett, and John Galsworthy but also from the modernist avant-garde movement. More recently, regarding *TTL* in particular, Mills (2015: 161) has observed that Woolf's literary challenges could eventually be 'hailed as essential reasons for its brilliance by a later cadre of critics – postmodernists. 'She was considered as a "vanguard of a modern movement"' (Ellis 2007: 1) (see also, among others, Froula, 2005).

Another critical position coming from the Marxist field concerning modernism was that of the Hungarian critic Georg Lukács, a Woolf's contemporary. Minow-

Pinkney (2004: 86) recalls his condemnation of the modernist literary form, 'leading only to a further decadence of the modern society in which separation and isolation were the norms.' Lukács, in fact, 'championed realism as the only credible novel form that could demonstrate a higher mode of the individual's original unity.' Interestingly, Minow-Pinkney (2004) notes that both Lukács' *The Theory of the Novel* (1971 [1920]) and Woolf's *The Russian Point of View* (1925a), published almost contemporarily, 'admire the same great achievement of Tolstoy although from almost opposite perspectives.'

During the nineties of the last century, modernism was revalued, and Lukács' view has become 'obsolete.' Faulkner (2004: 86, citing Jackson, 1994) claims that he was reinterpreted as 'one of the first critics to read realistic fiction in a modernist way'. Referring to Levenson's (1999) *Cambridge Companion to Modernism*, Faulkner (2004) argues: 'A coarsely understood Modernism is at once a historical scandal and a contemporary disability' (*Ibid.*: 1). He asked relevant questions such as 'Was Woolf's feminism ensnared within a deep class snobbery?' and claimed that the modernist had to respond to 'the pressure of an ugly age' (*Ibid.*: 7). As mentioned, in the post-modernist age, Woolf's and other Bloomsbury members' works mainly were appreciated in their fields. Over the last three decades, they encountered a new wave of interest while their retranslations soared in a number across cultures and languages in many countries and across the continents. See, for example, the collections of essays dedicated to Woolf's novels, edited by Caws and Luckhurst (2002). Perosa (2002) accounted for the Italian retranslation, which started in 1992, Caws (2002: 64) referred to Nathan (1956), which gives an idea of the various kinds of approaches, and the continuing enthusiasm for Woolf testified by the French associations devoted to the analysis and criticism of her work. Also, in Germany during the early 1990s, an interest in Woolf's works has developed under the title of the 'German Woolf criticism' (Nünning, 2002: 69-70; see also Reinhold, 2004; Sellers, 2010; Palusci, 2012; Randal, 2012, and more specifically on *TTL*, Pease, 2015).

The psychological portrait of family life becomes the principal artistical value of the novel, whose particular modernist features, deemed indispensable by the author for her descriptive purposes, later become the real challenge for translators across many cultures. Psychoanalysis (together with the arts) was, in fact, one of the subject matters that Woolf debated most in the Bloomsbury

Group. Her novel can be seen as part of the tradition of the psychological novel. As Palmer *et al.* (2005: 474) recalled, 'the term [of the psychological novel] can be applied to the tendency of the nineteenth-century omniscient narrator to delve extensively into characters' mind.' They also recall that the 'consciousness novel' tradition dates back to Aphra Behn in the seventeenth century (Fludernik, 1996).

The term 'interior monologue' was coined by Larbaud in an essay on Joyce translated into French (Humphrey, 1954, 24). As Cuddon (2014, 364) adequately describes it, interior monologue 'refers to an uninterrupted flow, in which logic, conventional syntax and even at times punctuation are abandoned.' It involves 'the recording of the continuum of impressions, thoughts, and impulses either prompted by the conscious experience or arising from the well of the subconscious.' Direct and indirect forms of verbalization qualify this literary feature.

In *TTL*, the narrator's voice suddenly introduces the reader to the characters' inner thoughts to change points of view while avoiding interfering with them. One example can be drawn from the passage reported in Box A6.1 below, containing Mrs Ramsay's reflections on getting older and her daughters' criticism of traditional values. It is not clear whether the free indirect discourse refers to the narrator's or Mrs Ramsay's point of view. Another example is Mrs Ramsay's protective stance towards her youngest son James wishing to go to the lighthouse and face their guest Mr Tansley's negative weather forecasting. The narrative develops into the following statement: 'It was odious of him to rub this in, and make James still more disappointed' (*TTL*: 5). Again, it is uncertain whether the autobiographical narration in free indirect discourse suddenly becomes the narrator's or Mrs Ramsey's thought.

Ambiguity about the presence of the author's voice and its distinction from a character's voice is purposely obtained using free indirect discourse. Woolf uses this literary technique to blur the boundaries of merging voices. It uses no inverted commas and employs the past tense combined with adverbs of present space and time related to the character's immediate experience. It is often challenging to identify free indirect discourse, but this elusiveness is very much part of Woolf's stylistic effect.

As often noted, the characters' and author's voices in Woolf's modernist novels are not always clearly distinct so the interpretation is left to the reader's

perception and participation. Woolf's intended use of ambiguity is also created through the non-traditional use of punctuation, syntax, and structure in addition to mixing voices in an unclear fashion (as shown in the empirical results reported in Chapter 4). For instance, May (1997) and Minelli (2005) have stressed how translations often gain readability by losing the original stylistic character of the ST. In the case of Woolf's *TTL*, Pihl (2013) has stressed:

a tendency of translators, regardless of target language, to use punctuation marks with a stronger function than what is used in the source text. [...] The syntax and structure in Woolf's modernist novel *To the Lighthouse*, however, do not consistently follow the contemporary source language norms. [...] Focus on readability may seem warranted in the process of translating Woolf's novels, but without the translator's attention to the relationship between single units and the whole novel, the ambiguity Woolf creates in the source text is at risk.

However, as recognized by Totò (2014: vi), '[a]lthough stream of consciousness novels by different English-speaking authors have been examined together linguistically before (e.g., Humphrey 1954, Dahl 1970, Cohn 1978), no translation study of this kind has yet been attempted.' The translation studies regarding the rendering of the literary features still lack discussions of linguistic aspects and punctuation in translated free indirect discourse by Pihl (2013). The present research aims to fill this gap by focusing primarily on the essential characteristics of these techniques, which are primarily based on a particular use of narrative structure. The following section recalls the details of such literary features.

## **1.6 The analysed literary features**

The interchange between the private and public dimensions of *TTL* is well represented in new ways of expression, stylistic rules, and the literary features of the stream of consciousness, indirect interior monologue, and free indirect discourse. Although these terms were sometimes used interchangeably, a distinction has been provided by noting that the interior monologue can be defined as a verbal flux of thoughts. In contrast, the stream of consciousness is



a mix of emotions, sensations, and feelings superimposed on the inner flux in the process of release. The stream of consciousness and interior monologue often considered synonyms, differ in their accent: the former puts it in the general reference to a stream of sensations and feelings, whereas the latter put in an explicit accent to a monologue. While the former is a psychic phenomenon, the latter is a physical phenomenon (Edel, 1955: 83; Souvage, 1965: 46; Steinberg, 1969: 185).

Moreover, Scholes *et al.* (2006: 178) point out the difference in indirect monologue between modern and ancient literature. While modern literature employs this technique 'widely and without specific occasion', it was used 'sparingly and fairly well specified situations' in ancient times. Moreover, they note:

As a narrative device, interior monologue has a history much more ancient than stream of consciousness, but because we find the two devices combined in modern writers like Joyce and Virginia Woolf, we often fail to distinguish between them, and hence remain unaware of their quite separate and different histories.

This conclusion had precursors like Humphrey (1954: 29-30), who stated: 'In practice, indirect interior monologue is usually combined with another of the techniques of stream of consciousness—especially with description of consciousness. [...] Virginia Woolf, among the stream-of-consciousness writers, relies most on the indirect interior monologue'. Therefore, irrespective of the different histories of the stream of consciousness and indirect interior monologue, these two literary devices are identified separately in this research but counted together to avoid imposing unduly subjective interpretations. Woolf used free indirect discourse to capture her characters' thought processes. She admirably represented the universal features of the human soul and feelings in her description of an intimate family environment during a specific time. However, because of her particular use of literary features, this work faced immediately the classic problems of interpretation posed by emotional prosodies (Delorey, 1996; Stevenson and Goldman, 1996; Adolphs and Carter, 2002; Goldman, 2015, Caballero, 2017). Rendering those emotions made the translator's action even more challenging.

Strongly related to these features is FID, which represents the narrator's and a character's speech or thought (Fludernik, 2005). It is distinct from the direct and indirect forms of discourse, although whether it can be derived from them is controversial (McHale, 2005). The following three sections offer further details about these three literary features that will be referred to in the empirical analysis.

Woolf's style uses a fluidification of the writing rigid forms to narrate subjective experience using new literary techniques. It consisted of 'smashing and crashing' of traditional writing rules as Woolf (1924 [2008]: 84) explicitly explained to represent characters' inner world without formal stylistic constraints. Her frequent use of long sentences (for example, in long and convoluted one-sentence paragraphs as shown in the examples reported in sections 4.3.2 and 4.4.1.4), repetition of words, unusual punctuation (for example, semicolons used to separate single words), verbal ambiguity, and *lacunae* was extensively reviewed in the critical literature including (McLaurin, 1973, Yanovskaya, 2004, Goldman, 2015). The new literary forms of modern fiction of the first half of the century, such as the direct and indirect interior monologue and the stream of consciousness, were also critically reviewed by many studies, including Scott (2010), Whitworth (2010), Mills (2015), and Flynn (2018).

In the second and third decades of the 20th century, the whole literary world was in ferment with new trends and ideas breaking the long-endured rules and structures. The second decade, celebrated as the 'roaring twenties' were also defined as the 'exciting age' in literature by Bradbury (1994: 137-202). However, as noticed, 'it is one of the paradoxes of modernist writing that in its self-conscious efforts at making it 'new,' writers from across its experiment repeatedly turned to the past' (McIntire, 2007: 101). In the late autobiographical *A Sketch of the Past* (1939), Woolf herself recounted this paradox: 'But while we looked into the future, we were completely under the power of the past.' New artistic and philosophical ideas inspired the new rules of literature, but it was from psychology that they were mainly influenced. Woolf used the narrative techniques of the new modernist literature to represent the inner world of her characters belonging to her familiar past. The challenges of rendering these features were only marginally of linguistic type.

The non-linguistic characteristics of the modernist features of *TTL* are recognized by Goldman (2015: 30), who claimed: 'One of the reasons *To the*

*Lighthouse* is a modernist “monument” is its virtuoso use of form and poetic language.’ Moreover, ‘the armature of Woolf’s design is most starkly available in the stylised, self-conscious repetition of forms that are not strictly verbal’ (*Ibid.*: 39). Rundquist (2014: 159) analyses a passage from *TTL* (paragraph 142) where he uses semantic categories rather than strictly verbal forms for identifying consciousness aspects and argues ‘in favour of the continued relevance of consciousness presentation categories for narrative analysis’ (*Ibid.*: 172). This evolution is surprisingly detached from older discussions in traditional literary studies (e.g., Mounin, 1965: 73, who mentions the ‘literary deviation’ and ‘linguistic deviation’ of translation studies, which condemned each other).

The particular challenge that the modernist literary features of *TTL* pose to the translators also extends to the current translation studies, which mainly focus on linguistic features. Studies of multiple retranslations of a common ST into Italian in the Italian system are given by Venturi (2009a) and Morini (2014). They compare the translations of *TTL* into Italian, while Mastropierro (2018) offers a study of multiple translations of Joseph Conrad’s *Heart of Darkness* into Italian. They all remained focused on studying the translator’s style by focusing on linguistic features. They have left critical questions unanswered regarding the literary analysis of the retranslations of this novel, such as how and in what measure the modernist use of features of stream of consciousness, indirect interior monologue, free indirect discourse as well as repeated words, long sentences, and unconventional punctuation in the ST is rendered. The very few corpus-based investigations made so far on literary translations can produce only propaedeutic results if seen from the complex operation of the foreignisation of Woolf’s writings. The translator’s choices cannot be accounted for outside a widely comprehensive approach. Previous attempts in this direction include the descriptive translation studies by Snell-Hornby (1988) and, more recently, by Cadera (2017a), where style, meaning, and semantics are analysed simultaneously. The following sections highlight the main characteristics of the modernist features of the stream of consciousness, indirect interior monologue, and free indirect discourse used in *TTL*.

### **1.6.1 The stream of consciousness**

In the *Principles of Psychology*, William James (1890: 226), Henry James' brother, had coined the term 'stream of consciousness', which later became an established literary keyword indicating the uninterrupted flow of thoughts, impressions, and sensations within the human mind. In this definition, it is possible to see the impact of Freud's and Bergson's theories on the subjective perception of time in literature, giving rise to a new way of writing fiction.

Although it is controversial whether the stream of consciousness or interior monologue is a generalization of the other (Cuddon, 2014: 364), relevant differences between the two terms were noted:

1. The sensations described in SC tend to be less structured than expressions in IM.
2. SC is about memories and feelings with no beginning and no end.
3. SC is more profoundly related to psychology than IM.

Humphrey (1954: 62) stated that '[t]he greatest problem of the stream-of-consciousness writer is to capture the irrational and incoherent quality of private unuttered consciousness and in doing so still to communicate to his readers.' Moreover, Friedman (1955: 10) stressed that this technique presumes a particular concept of psychic life. The narrator is compelled to go well beyond the study of the writing procedure. Using this literary device, the narrator has to represent the actual texture of consciousness. In the case of Dorothy Richardson and Woolf, it has to 'distil some meaning from it for the reader through techniques of author interference. This fashion makes the text more readable than other modernist narrations such as James Joyce and William Faulkner' (*Ibid.*: 63-64).

The literary form of a stream of consciousness, influencing modernist fiction, originated in dramatic poetry and some novels of the 19th century. The French author, Dujardin (*Les Lauriers son coupés*, 1888) had an immense impact. Several writers followed in various countries: Marcel Proust (*A la recherche du temps perdu*, 1913-1927) in France, Dorothy Richardson (*Pilgrimage*, 1915-1967), James Joyce (*A Portrait of the Artist as a Young Man*, 1916), Virginia Woolf (*Mrs Dalloway*, 1925, and *TTL*, 1927) in Britain, Italo Svevo (*La coscienza di Zeno*, 1923) in Italy. Others (for example, Henry James, Dostoevsky, and Pirandello) used this feature independently.

Central to all the narrative production of Woolf is the idea that the conscious self is continuously moulded by experience. The new vision of the mind's activities at different levels of consciousness reinforced the experimentations in the literature of that time, defined as modernist, where the depiction of inner states could enrich fictional art. Psychoanalysis, together with the arts, was one of the subject matters that Woolf debated in the Bloomsbury Group since the beginning. It is interesting to follow Butler's (2010: 50) introduction to modernism, putting quotations from Woolf's *Modern Fiction* (1925b) in sequence:

Let us examine for a moment an ordinary mind on an ordinary day ...  
Let us record the atoms as they fall upon the mind in the order in which they fall, let us trace the pattern, however disconnected and incoherent in appearance, which each sight or incident scores on the consciousness (*Ibid.*: 149).

The flows of these 'atoms' in the 'pattern' of the inner world of the human mind were developed into the homonymous writing technique. It depicts the thoughts and feelings of characters relying on their self-oriented thoughts and monologues. The modern narrative of life is then addressed to 'consciousness':

Life is not a series of gig lamps symmetrically arranged; life is a luminous halo, a semi-transparent envelope surrounding us from the beginning of consciousness to the end (*Ibid.*: 149).

The major problem of the author of modern fiction is to use techniques that are effective and, at the same time, understandable by readers. For example, Humphrey (1954: 62) suggests that '[t]he greatest problem of the stream-of-consciousness writer is to capture the irrational and incoherent quality of private unuttered consciousness and in doing so still to communicate to his readers.' Woolf's loose definition of a proper fictional model did not prevent a transparent scheme of her stream-of-consciousness techniques, which can be taken into account for the literary evaluation of the ST and assess how and in what measure the translations render her modernist features. Linguistic idiosyncrasies in the receiving culture conditioning the translated stream of consciousness have been discussed by Talebinezhad and Alirezazadeh (2012). However, there is no consensus on the distinction between the SC and interior monologue. As noted by Cuddon (2014: 364), 'there is, however, some dispute as to which of the two

is the larger term.' However, following a longstanding tradition (for example, Humphrey, 1954), it is agreed here that stream of consciousness comprehends all the imitations of the interiority, while interior monologue is only one of the techniques among many.

### **1.6.2 Indirect interior monologue**

The representation of the inner world of the human mind has developed into the well-defined writing technique of 'indirect interior monologue', which has become a keyword of literary studies. It depicts the speech or thoughts of characters relying on self-oriented monologues. Cuddon (2014: 364) adequately describes it as 'referring to an uninterrupted flow, in which logic, conventional syntax and even at times punctuation are abandoned.'

As already said in section 1.5, the key term 'interior monologue' has been generally attributed to Larbaud (1922) (*Ibid.*: 364), who has used it in an essay on James Joyce published on *La Nouvelle Revue Française*, the most celebrated cultural journal in France during the interwar period edited by Jacques Révère between 1919 and 1925. Larbaud himself attributed interior monologue as a literary device to Paul Bourget, who had used it in his novel *Cosmopolis* (1889). However, others traced it back to earlier authors. Schwartz (1948) and Struve (1954: 1102), for example, found it in Alexandre Duma-père (1845), whereas Scholes *et al.* (2006: 177-203) dated it back to Homer, Vergil, Ovid, and many other authors, but giving no evidence of their conscious use of interior monologue as a literary device. To the available knowledge, the famous Russian critic Nikolay Gavrilovich Chernyshevsky provided the earliest recognition of *vnutrenniy monolog* [inner monologue] as a literary device in Tolstoy (Struve, 1954: 1102; Wellek, 1965: *iv*, 244, 563; Lillyman, 1971: 46).

The interior monologue has the connotative advantage of distinguishing itself from the conventional discourse. In Humphrey's words:

It is true that one of the primary differences between direct and indirect interior monologue is the use of the first-person pronoun in the one, and third- or second person in the other. But the third person is certainly not a 'disguise' for the first person. The techniques are far different, both in the way they are manipulated and in their possible effects.

The basic difference between the two techniques is that indirect monologue gives to the reader a sense of author's continuous presence; whereas direct monologue either completely or greatly excludes it. This difference in turn admits of special differences, such as the use of third-person instead of first-person point of view.

[...] [I]t is Virginia Woolf among the stream-of-consciousness writers who relies most on the indirect interior monologue—and she uses it with great skill. (*Ibid.*: 29-30)

In the indirect interior monologue, the description is used when the author's voice is intentionally present from the complete knowledge of the character's mind. Woolf was fully aware of her choice when she wrote:

With their simple tools and primitive materials, it might be said, Fielding did well and Jane Austen even better, but compare their opportunities with ours! (Quoted by Humphrey, 1954: 23).

Bickerton (1967) underlined that the adoption of the technique of indirect interior monologue was in general due to the necessity of revealing the characters' inner speech satisfactorily and credibly, rather than just to innovate their style of writing:

[I]ndirect interior monologue developed not because writers were seeking new means to express their characters' viewpoints, but because the gradual and at first largely accidental discarding of reporting material lent a progressively more subjective colouring to the inner speech, of which the more perceptive writers were quick to take advantage (*Ibid.*: 239).

The characters' inner world is brought to the forefront and becomes the novel's real protagonist. The action is devalued in favour of the attention to the psychopathology of everyday life. In the writer's interpretation, the mind is so receptive that the human being lives mechanically immersed in a flow of various thoughts or on a series of other things belonging to the own private association (Marucci, 2011: 698).

### **1.6.3 Free indirect discourse**

Free indirect discourse (FID) is a technique that allows the narrator to mix her voice with the voice of a character. As concisely explained by McHale (2005),

free indirect discourse is *indirect* because it conforms to the form of indirect discourse (without using the inverted commas or other graphical signs of the direct form), but *free* because it does not follow grammatically a verb of saying or thinking, such as 'he said that'. In this fashion, it allows embedding the narrator's voice into the voice of the character (McHale, 1978; Fludernik, 2001; Mauter, 2007; Copley, 2014: 77-78).

Based on a sentence from Joyce, McHale (2005) compared FID with the direct and indirect discourse:

1. Direct discourse (DD): He said, 'I will retire to the outhouse.'
2. Indirect discourse (ID): He said that he would retire to the outhouse.
3. FID: He would retire to the outhouse.

In this example, FID represents the character's thought *expressed in the third person* and 'embedded' in the narrator's voice while it is not grammatically subordinated to a reporting clause. Therefore, FID is different from DD and ID, where the narrator's voice that is *expressed in the first person* remains distinct from the character's voice and, at the same time, it is subordinated to a reporting clause (Banfield, 1973 on the grammar of direct and indirect discourse). Similarly, Rundquist (2017: *xiii*) defines FID as 'most basically, a formal linguistic construction in narrative discourse in which verb tense and personal pronouns oriented to the narrator are combined with other subjective features oriented to a character, without subordination to a reporting clause.' As mentioned above (in section 1.5.1 on the stream of consciousness), all these devices are also used in other languages, including Italian (see section 2.7 on modernism and post-modernism in neo-idealist Italy).

Such 'embedding' of the character's voice into the narrator's voice often becomes problematic for the reader to discern who is talking or thinking. As recalled above, Woolf (1924: 82) was aware of this difficulty when she expressed the necessity to make the reader be 'willing to cooperate in the far more difficult business of intimacy.' (McHale, 1978; Ron, 1981). As Eckardt (2015) demonstrated, the semantics of FID can be found in how texts allow us to mind-read and eavesdrop on the narrator's and characters' minds.

The difficulties often encountered in detecting and understanding the FID have been controversial since the turn of the twentieth century when German and



French linguistics started mentioning the FID (Fludernik, 2009; Rundquist, 2017: *xiii*). However, such controversies regard the relative importance of FID in the economy of narration rather than its existence and effects. Moreover, such a literary device 'is an empirical grammatical construction providing a context where linguistic forms can be linked to literary effects' (*Ibid.*: *xiii*). Being *empirical* means that the FID construction exists. It can be objectively observed, analysed, counted and measured in its number of occurrences, frequency, and quality from the linguistic, literary, and psychological points of view. The literature has provided valuable tools to distinguish the voices in FID from the use of grammar to intonation, context, idioms, register, and content and to discern which parts of the discourse belong to the narrator and the character (McHale, 1978; Ron, 1981; Sotirova, 2013: Ch. 5; Rundquist, 2014; 2017: Ch. 2).

The FID turned very handy to Woolf in expressing herself in memories and autobiographical novels. Her narration (and voice) is often intimate with the characters, particularly in *TTL* (Rundquist, 2017: 65-96). Woolf uses this literary technique to blur boundaries and let voices merge. It has no inverted commas and uses the past tense combined with adverbs of present time and place related to the character's immediate experience. It is often challenging to identify FID, but this elusiveness is very much part of its stylistic effect. Ambiguity about the presence of the author's voice and its distinction from a character's voice is purposely obtained by using this technique. The Italian translators' choices in rendering Woolf's ambiguity are part of the empirical investigations of the present research. They are presented and discussed in Chapter 4 and Appendixes.

#### **1.6.4 Distinguishing the author's voice from the intention**

Since Wimsatt and Beardsley's (1946) first influential claim that a literary work is self-contained and its meaning is determined only by the text itself, the author's intention was irrelevant. Roland Barthes (1967) claimed, in his *Death of the Author*, that 'it is the language which speaks, not the author: to write is to reach [...] that point where language alone acts, "performs" and not "oneself"'. He cited

examples where 'entire poetics consists in suppressing the author for the sake of the writing (which is [...] to restore the status of the reader).' Barthes argued against the literary criticism that relies on the supposedly objective aspects of the author's personality and life to identify significance and meaning from the examined text. However, authors remain present in the text, at least in personal style and emotions, which is reflected in certain textual features. As Seymour (2017: 11) writes, 'Reading *The Death of the Author* is a good way to think more critically about how we perform literary analyses. More specifically, it prompts us to evaluate when and why we bring information about an author's life and personality to bear on our understanding of their texts. It also prompts us to question the usefulness of doing so.' In *What is an Author*, Foucault (1969) underlined the difficulty of establishing the author's intention, even for the authors themselves, and meaning can change over time along with the culture in which they function.

Barthes' (1967) challenged the idea that the author as '*scriptor*' is central to textual meaning. He claimed that 'linguistically, the author is never more than the instance writing' (*Ibid.*: 145). He also did not think of the reader as a real person. Instead, he defined the reader as a conceptual space of all possible meanings of a text. The text study is founded on the *text-centric literary analysis* away from the *author-centric literary criticism*. However, although all data external and deviant from the object of analysis should be excluded, Barthes did not seem to exclude the information on the author's flesh and blood from the literary analysis, but he reversed the direction of influence on the text. As Seymour (2017: 28) recalls, '[w]hen it comes to Proust, Barthes makes the astounding claim that Proust's work did not imitate his life and times. Rather, Proust's life and times imitated his work.' However surreal this statement may appear, the key message is that 'texts generate and transmit meaning.' Today, it is generally accepted that texts can reveal a great deal of information directly without intermediaries.

Moreover, Burrows (1995) demonstrated how an author could be distinguished from another using quantifiable features extracted from the text itself with computer-aided technology. Revealing authorship by extracting information from text alone using digital technologies is now an established field of research (Stock and Trebbi, 2003). These conclusions led to the empirical inductive approach to literary translation studies, where the examined text is the

sole fundamental source of information. Those translation studies that follow these guidelines are complementary to Scholes *et al.*'s (2006 [1966]) descriptive literary studies and Toury's (1981, 2012 [1995]) descriptive translation studies of literary texts on which the present research is based.

### **1.7 What lies ahead**

In this literature review, retranslation studies and the background assumptions of Berman's (1990)-Chesterman's (2000) Retranslation Hypothesis is critically recalled to position the research proposed here in the broad field of literary translation studies with the ambition to improve, at the same time, knowledge of the case of multiple retranslations of Woolf's *TTL* into Italian. The specificity of the object of analysis and the necessity of developing an appropriate methodology requires that the literature review covers both the fields of literary retranslation studies and the methodology of corpus translation studies. Before delving into these two fields, the next chapter will focus on the reception of Woolf's works in Europe and the multiple translations of *TTL* into Italian. Also, it is recalled how the modernist and post-modernist literary movements affected the Italian historical and cultural contexts before and after WWII.

## Chapter 2

### THE RECEPTION OF *TO THE LIGHTHOUSE* IN TRANSLATIONS

#### 2.1 The reception of Virginia Woolf in Europe

Virginia Woolf is considered today an indisputably classic and iconic English writer. Though her position in world literature is firmly established as a modernist author, she remains one of the significant contributors to the British literature of the first half of the twentieth century, calling for repeated retranslations of her works worldwide. Her writing remains a challenge for the translator. Concerning the translations of Woolf's works in many languages, Brassard (2016: 441) claims,

Woolf's modernist style travels poorly, for reasons ranging from linguistic limitations or idiosyncrasies in the target languages to translators' desire to render Woolf more accessible to their readers, while her themes, especially her deep commitment to a transnational humanism, her ability to understand and reproduce interiority, and her feminist stance, attract readers across language barriers.

During the 1930s, in Fascist Italy, Cecchi (1934: ix-x) reviewed the first Italian translation of *TTL*, praising Woolf for having '*la leggerezza del tocco*' [the lightness of touch] in the same matter of Joyce or Proust with '*l'avvampante colore delle miniature, il brio degli aneddoti, cedono a una musicale malinconia*' [the blazing colour of miniatures, the brio of anecdotes, yield to a musical melancholy]. Soon after the war, in a different political climate, Cecchi (1946) returned to Woolf's works and defined *TTL* 'a masterpiece of psychological counterpoint.' He later translated two essays by Woolf, 'Dr. Burney's Evening Party' from the *Common Reader, Second Series* (1935), and the 'Letter to a Young Poet' in the collected essays published under *The Death of the Moth* (1942). However, he mentioned neither Woolf's informal style nor her techniques of SC and IIM that made *TTL* so distinct. Such oversight occurred in a time when literary translations were seen, in Italy, primarily as adaptations to the norms prevailing in the target culture.

Brassard (2016: 441) highlights a contrast between Woolf's 'translational humanism themes' and their many domesticated translations. The translators generally favour 'her themes' at the expense of her 'linguistic limitations or idiosyncrasies', also noting the paradox that even the most ST-oriented translations manage 'to convey the richness and complexity of Woolf's vision to non-English readers.' This phenomenon would demonstrate the power of the translators in influencing the reception of her writing in international contexts. However, some translators have gone too far, being their texts barely recognizable by bilingual readers familiar with the English language (*Ibid.*: 442). Other translators in various European languages have managed to keep the modernist style of *TTL*, as in the case of Palacios's (2002) translation into Galician, so that the reader has to undertake the same kind of decoding efforts required for reading the source text. In such cases, Brassard (2016: 443-445) emphasized the translator's role as a guide and a collaborator in giving the original style direction and making it readable to foreign readers.

In this vein, Perosa (2002: 201) observes how the earlier Italian translations of Woolf's novels followed the domestication rule: 'editorial conventions, or fears, and imperfect knowledge, were responsible for a high degree of "regularization": free indirect speech [...] was made explicit with the insertion of arbitrary inverted commas denoting direct speech, or turned into straight third-person narratives.' He cites the counterexample of Fusini's translation of 'introducing and applying new principles of translation to Virginia Woolf's texts' (*Ibid.*: 204), which was made with a scholarly knowledge of English and a particular sensibility for writing.

Minelli (2006: v), for example, underlines that Woolf's modernist novels *Mrs Dalloway*, *To the Lighthouse*, and *The Waves* 'lend themselves to an interdisciplinary study as they bring together elements of femininity/feminism, modernist experimentalism and biographical aspects of Woolf's life.' Minelli (2007) also recalls that Fusini declared that her interest in feminism, literature, and psychoanalysis had led her to consider Virginia Woolf both as an exciting subject to study and a challenging case for a translator. However, in her translation, Fusini downplays the salient traits of Woolf's experimental writing and privileges 'a psych-biographical reading of her novels' (*Ibidem*: 5). Similar comments reported below suggest how the reception of Woolf's narrative in other

cultures is exposed to subjective interpretations that are interesting in their own right.

Reviewers of the reception of Woolf in Italy have not deemed it so differently from that received elsewhere. In a comprehensive overview of Woolf's reception throughout Europe, Luckhurst (2002: 1) claimed that 'even in those countries where censorship was not enforced, 'the dynamic of cultural exchange was significantly diminished.' In Italy, until 1934-35, political censorship was anything but strict or widespread and not only upon the most literary periodicals. As Rundle and Sturge (2010b: 7) point out, 'the phenomenon of censorship in translation is far from unique to Fascist or other totalitarian regimes.' The operation of literary translation was affected by cultural, social, and historical factors that often impose their type of censorship and self-censorship. Italian censorship was initially quite loose, incompetent, and often individually and locally enforced (Ferme, 2003). However, as noted by Bonsaver (2007: 95), Mussolini established increasingly active censorship of literature, but the number of solutions tailored to each case was such that the system was unpredictable (Cipriani, 2020).

The first receptive European country was France. At the end of 1926, Woolf proposed a French translation of a preliminary version of the second part of *TTL* under the title *Le temps passe* to the Provençal writer and translator Charles Mauron. The publication occurred in the French journal *Commerce*. In a letter dated January 1927, Woolf showed her surprise at the positive reception of the manuscript.

In contrast with Woolf's general views on translation recalled above, the translation function of improving the narrative has been often recognized in the circle of Woolf's friends. In a letter dated 21st December 1926, Woolf's friend Roger Fry of the Bloomsbury Group wrote to Marie Mauron: 'Several times I felt it was better in the translation because in translation everything is slightly reduced, less accentuated and in general better' (Fry, 1972: 598). Moreover, notwithstanding the reserves, the anxiety, and difficulties, the French publication is still appreciated on the market. Woolf's first partial publication in France was then followed by four French translations of the full version of the novel when these became available. However, questions remained open on their added subjectivity and meaning.

Bosseaux (2004, 2007) analysed three French translations of the version of *TTL* — Maurice Lanoire's *Promenade au Phare* (1929), Magali Merle's *Voyage au Phare* (1993) and Françoise Pellan's *Vers le Phare* (1996) — along with two translations of the *Waves*. The notion of point of view is crucial to determine whether and how the translator's choice affects the transfer of narratological and stylistic features. The importance of the perspective applies to both the microstructural deixis, modality, and transitivity, and the macrostructural modernist features. Both types of analyses indicate that Lanoire's translation gives less direct access to the characters' thoughts than Merle's and Pellan's, with Pellan's translation being the closest to the original. The macrostructural analysis, in particular, confirms that Merle and Pellan reproduce more closely the hybridity of free indirect discourse and the voices of the characters and that of the narrator. Bosseaux (2004, 2007) considered these results in line with Berman's (1990) Retranslation Hypothesis.

The first French translation by Maurice Lanoire, with all its characteristics of being the first of the full *TTL*, had a crucial role in diffusing the fame of Woolf as a writer throughout continental Europe, helped by the French language itself, which was, at the time, the diplomatic *lingua franca* all over the world. Luckhurst (2002: 10) compiled a list of the first translations of Woolf's works in the European languages. The reception of Woolf in Europe and elsewhere was related to different and social tempos in the receiving cultures. The worldwide evolution of democratic rights, and notably women's emancipation, coupled with cultural interconnections with art, psychological issues, and self-consciousness, have increased the interest in her writings during the first two decades of the twenty-first century. With all their limits and betrayals, translation and retranslations have worked as communication channels meeting the interests of growing portions of humanity not yet touched by the globalization of English as the new *lingua franca*. This fact seems to be in harmony with Woolf's own (1938: 187) thought in her late years expressed in her words (cited by Luckhurst, 2002: 18):

As a woman, I have no country. As a woman I want no country. As a woman my country is the whole world.

The international orientation of Woolf as a writer reflected in her popular essays on female and peace maintenance conditions, respectively *A Room of One's Own*

(1929) and *Three Guineas* (1938), contributed to making her a famous author also in Italy. The numerous retranslations of *TTL* are, therefore, not surprising. However, as this research shows, unexpected misalignments of those multiple translations can be found not only between each other and the ST but also concerning the target culture. The rest of this chapter presents the eleven translators. It describes the evolution of the hosting cultural context and the literary movements that have characterized the so-called modernist and postmodernist Italy as a framework in which the *TTL* was rendered.

## 2.2 The eleven Italian retranslations of *TTL*

Virginia Woolf's (1927) *TTL* has been retranslated into Italian ten times starting from 1992, sixty years after the first translation by Celenza TT1 had appeared in 1934 during the Fascist period (Table 1 in the introduction). So many retranslations in one single language represent an exceptional case.

Giulia Celenza made the first Italian translation of *TTL* in 1934, seven years after the publication of the source text. A second translation by Nadia Fusini TT2 was published after almost sixty years in 1992, which was revised twice in 1998 and 2012. Lucia Cucciarelli TT3 and Anna Laura Malagò TT4 in 1993, Anna Luisa Zazo TT5 in 1994, and Luciana Bianciardi TT6 in 1995 appeared in rapid succession. Another wave of retranslations followed twenty years later, starting with Luce De Marinis TT8 in 2012, Anna Nadotti TT10 in 2014, and Paola Artioli TT11 in 2017. For a comprehensive overview of the whole publishing context, it is interesting to note that none of these translations has ever gone out of print. Multiple reprints of Celenza TT1 are still available on the market, while Malagò TT4 is in the 3<sup>rd</sup> reprint (2010), and Zazo TT5 has reached the 13th reprint. It is even more significant that, after decades, the first translation is still being acclaimed in the Italian culture being continuously reprinted as a bestseller.

These waves of numerous translations of *TTL* in Italy might be accounted for by considering the evolution of the copyright law in the UK. Until 1995, the copyright term was defined over the author's life plus 50 years. From the 1st January 1996, this term was extended to 70 years after the author's life by the UK Duration of Copyright and Rights in Performances Regulations 1995. The



decision was taken in conformity with the Council Directive 93/98/EEC of 29 October 1993 for harmonizing the legislation of all EU country members.

As Virginia Woolf died in 1941, the copyright of *TTL* expired in 1991 under the previous law. The interval period of 1992-1995 of expired copyright might help explain the timing of the first wave of retranslations by Fusini (1992) TT2, Cucciarelli (1993) TT3, Malagò (1993) TT4, Zazo (1994) TT5, and Bianciardi (1995) TT6 whereas Fusini (1998) TT7 was just a revised version of Fusini (1992) TT2. The new law extended the copyright expiration to 70 years from the author's death—in this case, from the 1st January 1996 to the end of 2011. Then, the second wave of retranslations was followed by De Marinis (2012) TT8, Fusini (2012) TT9, Nadotti (2014) TT10, and Artioli (2017) TT11.

The present study was driven by the anomaly of a high number of retranslations but was further stimulated by a second anomaly about the substantial hiatus between the first translation and the mid-1990s wave of retranslations. This long hiatus of about sixty years has coincided with an increased interest in critical and comparative studies of translations of foreign literature in Italy, in particular, Woolf's novels and, more in general, the British and American literature (in chronological order: Vittorini, 1941 [2012]; Perosa, 2002; Billiani, 2007; Bolchi, 2007; Cattaneo, 2007; Cadioli and Vigni, 2018). However, there is still a well-known 'mercurial inconsistency concerning frequency, behaviour, and motivation of *literary retranslations*' (Deane-Cox, 2014: 1; emphasis added). Historical, social, and cultural changes should be factored in to account for variations in literary retranslation (for example, O'Driscoll, 2011; Cadera, 2017a).

Cultural movements and policies conditioned literary works and translations in Italy during the Fascist period (Rundle, 2010a; Calvani, 2018; Esposito, 2019) and post-war (Perosa, 2002; Sullam, 2012). However, as to the Italian translations of Woolf's works, the mutual impacts on and from the target culture are far from being fully clarified. It is possible to describe whether and how various cultural factors, norms, and policies have affected the different translations. In the next section, each of the TTs is introduced with a succinct overview of their peculiar characteristics representing macro-textual translation strategies observable at first glance. The cultural context in which they have been proposed is also briefly recalled in this chapter before presenting the study's methodology with the obtained empirical results presented in Chapter 4.

### 2.3 Giulia Celenza (1934) TT1: The first translation

On 31st December 1929, Woolf granted the Italian Treves publisher in Milan the rights for translating *TTL* two years after publication by the Hogarth Press. The publication was expected on the 31st March 1931, but it took three additional years for Celenza TT1 to print in 1934 because of her health problems and, ultimately, her passing away in 1933, just after ending her work (Bolchi 2007: 46). Giulia Celenza was an Anglicist, a 'faithful friend' of the Italian poet Aldo Palazzeschi, and an acclaimed translator of Shakespeare, Stevenson, and Swinburne (Pancheri, 1999-2001: 265).

Celenza TT1 was an effectively fluent 'domestication.' She refrained from adding informative footnotes, introductions, or a preface. Her translation dismisses 'foreign' aspects of the source text, letting the reader have the impression that the novel had been written directly in Italian (Cecchi, 1964 [1946]) on the Italian translation of *TTL*). The translator minimizes foreign aspects, arguably to avoid any contrast with the Fascist regime of the 1930s. Although there is no recorded evidence about Celenza's translation, it is easy to think that the censorship of the time played a role in the first version of *TTL* guiding the translation toward a domestic flavour. Almost likely, by the norm of any Italian literary translation, domesticating a foreign work was, at that time, mandatory, not a choice (Jones, 2020 on literary translations in general).

Celenza TT1 is still reprinted as a bestseller after decades, while the successive retranslations differ significantly even at first glance. A critical account by Venturi (2009a) compared Celenza's target text with the retranslations proposed by Fusini in 1992, two revisions in 1998 and 2012, and those by Malagò and Bianciardi, respectively in 1993 and 1995.

Venturi's analysis focused on their diversity in the register and the use of linguistic and literary techniques. In her research, Venturi (*ibid.*) noted that later translations tend to be more oriented to Woolf's register and literary style. The notable differences were mainly due to the Italian cultural context. All novels canonized as foreign classics should always exhibit a high formality expected from the 'grand books' of world literature. The domestic norm never completely changed in time '[d]espite the lesson of authoritative masters like Italo Calvino or

Primo Levi advocating a less magniloquent approach to fiction' it is still valid today. Consequently, 'all translators resort to systematic register elevation, which works both at a lexical and social level' (Venturi, 2009b: 240).

'A few Italian scholars, mainly in the linguistic field (Mengaldo 1991, 1994, 2008; Testa, 1997, Colletti, 1993) have pinpointed 'the preference of Italian novelists for a lofty style as opposed to a simpler one modelled upon spoken forms. The translating norm seems to follow in the line of an 'ossified *systeme d'antan*' mentioned by Even-Zohar (2004 [1990]: 202) which shows a distinct preference for a high, sometimes rhetorical, "written" style' (*Ibid.*: 240).

Cecchi (1934) wrote a preface to Treves's first Italian edition of *TTL* of 1934. He praised the first translation considered as one of the most challenging works: '*Forse, in To the Lighthouse, la Celenza affronta il compito più difficile, per la stessa natura riflessa e composita della scrittura della Woolf*' [Perhaps, in *To the Lighthouse*, Celenza faced the most challenging task due to the reflected and composite nature of Woolf's writing style] (Cecchi, 1934: xi). In his preface, he defined the novel as '*l'opera più alta di Virginia Woolf*' [Virginia Woolf's highest work] (*Ibid.*: v; see also *Ibid.*: ix-x), but ended saying '*noi vogliamo che To the Lighthouse parli da sé al nostro lettore*' [we want that *To the Lighthouse* talks on its own to our reader] (*ibid.*: ix). It seems that the reviewer is lost when he comes to highlight the qualities of the novel ironically:

*Ma in To the Lighthouse, il talento opera in una sfera così misteriosa e segreta che quasi non si sente. Si vorrebbe dire che il libro cresce su se stesso, con una sorta di fatalità vegetale.*

[However, in *To the Lighthouse*, the talent operates in such a mysterious and secret sphere that it cannot almost be felt. It could be said that the book grows on itself, with a sort of vegetal fatality] (Cecchi, 1946: 25).

Cecchi (1946) wrote a similar but more extended review article '*La Woolf e il "personaggio"*' [Woolf and the 'character'] in his edited collective book *Scrittori Inglesi e Americani* [English and American Writers]. However, such a claim appears to be very distant from that he expressed a few years later, this time referring to the Italian version of *TTL*:

*Gita al faro: romanzo e poema quest'ultimo, fra i più alti di tutta la letteratura del secolo*

[*To the Lighthouse*: novel and poem, which is among the highest of all the literature of the century] (Cecchi, 1950: 41).

In the introduction to Celenza TT1 reprinted later by Garzanti publisher, the poet Attilio Bertolucci (1982: *xiv*) equally praised the *bellissima* [very beautiful] Celenza's translation while defining *TTL* as 'il capolavoro della Woolf [...] un libro unico' [the Woolf's masterpiece... a unique book]. Calvani (2018: 65) argued that Cecchi 'does not talk about *To the Lighthouse* [...], but he focused on other Woolf's works, particularly *Orlando* and *Flush* published by Mondadori a short time earlier.' That is why Cecchi's immediate attention on Woolf's well-accepted publications regarded the economic strategy that could open the novel's way into the market. However, it is hard to think that Cecchi had some economic interests beyond cultural ends involved in promoting the publication and diffusion of *TTL*. Instead, it might be more likely that the Italian critics were at first unprepared for the reception of the original style of *TTL*. As Rundle (2010a: 75) argued, 'in Cecchi's view, the publisher had an aesthetic and cultural responsibility first and commercial one only second.' Cecchi might have some concerns about the modernist literature spreading across Europe. Despite the interventions by translators and editors in Italy, this literature could be difficult to accommodate because of the political climate, which was alien to certain cultural currents. In this view, it could be argued that he preferred to avoid facing the topic of modernism in literature.

According to Bolchi (2007: 46-47), the critics Cecchi and Paolini praised Celenza's translation for rewriting Woolf's concepts in her own words. Perosa (2002: 201) stated that Woolf was appreciated in Italy through translations, which altered her style, transforming her experimental writing into more reassuring prose. The letters between Moretti and Palazzeschi were more explicit in a collection edited by Pancheri (1999-2001). On 19 August 1934, Moretti wrote about the newly published translation of *TTL* as one of the most challenging works he had ever seen before and considered Celenza an excellent translator while expressing his '*ammirazione incondizionata*' [unconditioned admiration] for her. However, at the same time, Moretti found that the source text '*è la cosa piu' inconsueta che si possa immaginare e lascia — direi che deve lasciare — perplessi. Giudica tu*' [is the most unusual thing that one might imagine and

leaves—I would say it *should* leave—one perplexed. See it for yourself] (Emphasis in the original). These opposite views of the TT1 and ST make this case emblematic. Exponents of the target culture show dichotomic reactions under the influence of historical, political, and social conditions.

#### **2.4 Nadia Fusini (1992) TT2, (1998) TT7, (2012) TT9**

The 58 years separating Fusini (1992) TT2 from Celenza (1934) TT1 have witnessed a substantial historical change in the target culture. The first retranslation belonged to Fusini's translations of Woolf's novels, including *Mrs Dalloway* in 1993, *The Waves* in 1995, and other writings. Fusini tried to restore the original modernist style to fulfil the author's sentiment. Changes in social and cultural factors, including publishing, offered Woolf's experimental prose a new place by giving the Italian readership the possibility of enjoying her style, which remained almost hidden in previous versions. Far away from the 1930s, Fusini could easily accommodate the modernist novel and poetic form into the contemporary Italian culture. The translator's aim becomes visible starting from the title *Al Faro* [*To the Lighthouse*], which replaced Celenza's (1934) *Gita al faro* [*Excursion to the Lighthouse*]. Fusini interpreted the title where the preposition 'To' serves the dative case rather than the ablative case consistently with the perception of Woolf's intention of writing the novel as 'an elegy.' However, the translation of the title remained controversial so that the many successive retranslations all bear the same title as Celenza's.

In Fusini's TTs, the translator's voice can be perceived in several informative elements that complemented Fusini's three retranslations. As a renowned English Language and Literature scholar at the 'La Sapienza' University of Rome, Nadia Fusini published commentaries on Woolf's literary works. These works were reprinted in 1998 and collected in two volumes of the high-quality book series *I Meridiani Mondadori*. In this publication, Fusini added forewords, comments, and a biographical note on Woolf's translated works, including *TTL*, with a complete chronology of all her literary productions. Scholarly erudite in her knowledge of English literature and particularly gifted in creative writing – authoring original fiction as well as non-fiction - Fusini aimed at applying 'new principles of translation' to Virginia Woolf's texts consisting in 'a less poetic, more

direct approach, the search for the right, expressive word, not for the blurred murmur, a more immediate, fluent rapport with language, privileging a crystal-clear, rather than poetically suffused style' (Perosa, 2002: 204). Her two successive versions published in 1998 and 2012 seem to follow these new principles to bring her translation progressively closer to the source text. Such a process has the purpose of obtaining a source-text orientation as much as possible.

Fusini TT2 and the other retranslations considered in this research appear, at first sight, more ST-oriented than Celenza TT1. Nonetheless, a 'sense of otherness' (Venuti, 2008a [1995]: 264) still reminds the reader of the translator's presence, both consciously and unconsciously. The foreignness in Fusini's retranslations of *TTL* is intentionally shown. In this case, the translator takes on the role of a mediator in highlighting the breadth and depth of Woolf's background and emphasizing the novel's value by explaining the quotations from English classics that are disseminated throughout the source novel.

## 2.5 Further retranslations

The subsequent translations of *TTL* did not enjoy similar popularity as Celenza TT1 and Fusini TT2. However, the group of translators of the first wave in 1990s such as Cucciarelli TT3, Malago' TT4, Zazo TT5, and Bianciardi TT6 were mentioned by Venturi (2011). They compared them with Celenza TT1, whereas Morini (2014) focused only on Celenza TT1 (mentioning Fusini TT2 only cursorily).

The other retranslations by De Marinis TT8, Nadotti TT10, and Artioli TT11, together with Fusini TT7 and TT9, belonged to the second wave in the 2010s. They failed to attract the attention of reviewers, confirming Vanderschelden's (2000a: 282) general claim on the reviews of literary translations: '[T]he reviews themselves tend to follow certain patterns, which do not promote the translator's visibility. The overwhelming majority of reviews of translated literature do not comment on the translation since it is generally considered as the source text.' On that issue, Munday (2016: 245) concluded that 'translator and reviewer are on different wavelengths in a "discussion" which the translator can hardly win.' Moreover, 'the reviews show that the translator's role, while not "invisible", is

rarely highlighted' (*Ibidem*). It can be assumed that it is also the case when the work is a retranslation.

The Italian reader has an opportunity to choose a variety of versions of *TTL*, although without sufficient external guidance and even with clues on the existence of this high number of alternative translations, hardly ever displayed all together in the same bookshop or even on *Amazon's* web pages.

### **2.5.1 Lucia Cucciarelli (1993) TT3**

The retranslation by Lucia Cucciarelli (1993) TT3 shortly followed Fusini TT2. While Fusini TT2 is entitled *Al faro* [To the Lighthouse], Cucciarelli restored the old title *Gita al Faro* [Excursion to the Lighthouse] of Celenza TT1. All the successive translators followed this example so that Fusini's ST-oriented attempt to restore the original title remained isolated.

Cucciarelli TT3 published by *Thema*, a minor Italian publisher, offers the readers a guide to Woolf's narrative with a detailed introduction describing the author's modernist style. Unlike information on historical context and bibliography commonly found in almost all publishers, these guidelines add an introduction to the peculiarities of Woolf's writing. Being the second retranslation in such a short time, Cucciarelli TT3 was one of the contemporary options other than the most celebrated Fusini TT2. This retranslation appears to be more ST-oriented than Celenza TT1, although several ST's 'modernist' literary features are not reproduced.

### **2.5.2 Anna Laura Malagò (1993) TT4**

The retranslation by Anna Laura Malagò TT4 was published during the first wave of retranslations in the 1990s. It is complemented by the introduction of a literary critic and the writer Armanda Guiducci, an *auctoritas* who published forewords and commentaries on Woolf's works, confirming the prestige of the great book of literature.

Also, Malagò's TT4 is subjected to the heightening of the register. Grammatical forms and lexical adherence to the Italian rule of translating the classics in the '*registro aulico*' [highest poetic register] are applied. This process

ends up interfering with the narrative techniques of the ST while comprising different registers of social classes to which the various characters belong.

The inverted commas are sometimes restored by changing certain occurrences of the free indirect discourse into direct discourse. The attempts to distinguish the character's thoughts from the narrator failed to reproduce the distinctive blurring voice where the narrator speaks with the character's voice. However, there are fewer occurrences of inverted commas than the complete restoration in Celenza TT1 and De Marinis TT8, where the voice of the narrator and that of a character are separated. Here, the canonizing thrust proves to be a priority.

### **2.5.3 Anna Luisa Zazo (1994) TT5**

Anna Luisa Zazo is an accomplished translator who rendered Shakespeare, Anne Bronte, Jane Austen, and Georgette Heyer into Italian. She is also a writer who, under the pseudonym of Elinor Childe, has written historical novels, reaching much more visibility as an author than as a translator of classics.

Published in 1994, Zazo TT5 belonged to that crowded group of retranslations that characterized the literary market in the 1990s. A concise and unsigned introduction is provided with few comments on Woolf's life and works and no explanatory footnotes. The inverted commas missing in the ST are not restored in Zazo TT5, confirming the new attitude after Celenza TT1 (except for De Marinis TT8) and occasional occurrences in Malagò TT4. At the same time, also Zazo used a high register shared by all retranslations by the perceived status of Woolf's novel as a classic. The direct discourse is subordinated to unnatural literacy, as in the dialogue of the fisherman Macalister who, in Zazo TT5, uses elegant words. Often, sentences that draw on the colloquial language are rephrased in formal Italian language.

### **2.5.4 Luciana Bianciardi (1995) TT6**

Luciana Bianciardi followed her father's footsteps as the daughter of Luciano Bianciardi, a famous Italian writer and a translator himself. Her retranslation was published in 1994 and reprinted during the 2000s. The book contains a concise introduction to the novel features by Viola Papetti, an essayist and translator



herself, who focused on the literary analysis of *TTL* but overlooked Woolf's modernist style.

Bianciardi TT6 preserves the sociolect of the characters, so the expressions of low-class characters tend to be rendered in suitable registers in Italian (see the full discussion of the empirical results (Chapter 4). By contrast, in Fusini TT2, Cucciarelli TT3, Malagò TT4, Zazo TT4, and Celenza TT1, the fisherman speaks an unrealistic elegant and formal language in contrast with an original low-register language in the ST. In general, however, Bianciardi TT6 used a high register when translating elements of the medium-lower register present in the ST, as in the other TTs. There are some deliberate stylistic choices when it comes to syntax and punctuation. In a seamless narration, the translator does not restore inverted commas — as done by Celenza TT1, De Marinis TT8, and in some cases Malagò TT4 — to facilitate the reader. Similarly, the repetition of words used in this target text mimics the flow of the characters' thoughts. As a result, Bianciardi TT6 oscillates between compliance with the conventional formal norm and adherence to Woolf's narrative rhythm with looser original forms.

Also, Bianciardi TT6 has many word repetitions that avoid using synonyms, not completely complying with the domestic norm on translating the classics discussed below in section 6 on the Italian target context and section 2.7 on modernism and post-modernism in neo-idealist Italy.

### **2.5.5 Luce De Marinis (2012) TT8**

A version of *TTL* by Luce De Marinis TT8 (2012) appeared during the second round of retranslations, which prompted Nadia Fusini to publish her third retranslation in the same year. Apart from a few bibliographic information commonly shared by the other versions, the book contained a short introduction but no explanatory footnotes.

From a close reading, De Marinis TT8 shares many similarities with Celenza TT1. For unknown reasons, De Marinis seems to follow Celenza's footsteps in producing the least ST-oriented retranslation. The restoration of the inverted commas in translating free indirect discourse and the elimination of Woolf's splitting paragraphs were similar to those noted in Celenza TT1. One difference emerges in the target language with expressions and colloquial words in use in

the millennium's second decade, very much away from the early 1930s, when the first translation was written. A high lexical register is still used, complying with the domestic norm of 'translating the classic to highlight its nature as a classic' (Venturi, 2009a: 336).

Since the beginning of the text, the similarities between De Marinis TT8 and Celenza TT1 can be noted. In idiomatic phrases such as '*bisognerà che ti levi al canto del gallo*' [You'll have to get up with the cockcrow] rather than with the 'lark' referred to the original English idiom. Furthermore, in other scenes such as that of the reddish-brown stocking Mrs Ramsay was knitting in the opening scene of the first part *The Window*, De Marinis' TT8 choice is the same as Celenza's TT1 rendering '*calzerotto rossiccio*' [reddish stocking] and ignoring the different options in the many previous translations.

Again, the expression '*Boldly we rode and well*' (a literary quotation from Alfred Tennyson's *The Charge of the Light Brigade* by Woolf in ST), is similarly translated with '*Arditi cavalcammo*', as well as another Tennyson's expression '*Someone had blundered!*' with '*Quale funesto errore!*' De Marinis' TT8 shares these out-of-date expressions with Celenza TT1, which is strikingly significant considering the temporal distance. However, De Marinis TT8 shows a lower frequency of preserved literary features of the ST than Celenza's TT1 – this aspect is the focus of the empirical analysis (chapter 4). The impact of 'domestication' is visible in vocabulary richness like all Italian translations, but De Marinis TT8 presents the richest vocabulary after Celenza TT1 and Nadotti TT10.

### **2.5.6 Anna Nadotti (2014) TT10**

The second round of retranslations comprises Anna Nadotti TT10. She is an acclaimed translator of English literature, a literary critic, and an editorial consultant of *Einaudi editore*, the publisher of her translation. She translated many books into Italian, including Woolf's *Mrs Dalloway* in 2012. Her *Gita al faro* [*Excursion To the Lighthouse*] contains an introduction written by Hisham Matar, a Pulitzer British-Lybian. This introduction comprised references to Woolf's works and Joyce's *Ulysses* in describing her modernist style. Such a wide range of analyses helps understand the author and her time.

Like Fusini TT2, TT7, TT9, and the subsequent Artioli TT11, this translator added several informative footnotes about the many literary sources used by Woolf with the ‘explicitation’ that was theorized by Toury (1980a), Even-Zohar and Toury (1981) and Baker (1993) concerning Even-Zohar’s (1978a) polysystem theory within the framework of the universals of literary translation (Jones, 2020). Nadotti TT10 shows aspects of a more recent retranslation than the first group in the 1990s. The high register employed complies with the domestic norm of translating the classics and proved to be a recurring attitude shared by the other translations that are ‘translating the classic to highlight its nature as a classic’ (Venturi, 2009a: 336).

Nadotti TT10 shows the highest number of occurrences of translated literary features. This top performance is the closest to the occurrences of modernist literary features in the ST. Nadotti TT10 and Bianciardi TT6 present the higher number of the word types and the lower number of tokens (*i.e.*, text length in terms of word number), concluding that this translator used synthetic expressions close to Woolf’s narration in terms of vocabulary richness.

### **2.5.7 Paola Artioli (2017) TT11**

Paola Artioli TT11 (*Gita al faro [Excursion to the Lighthouse]*) is the last of the existing retranslations of *TTL* into Italian. She has recently retranslated also Woolf’s *Night and Day* (2018) and *Flush* (2019). Unlike the other translators, Artioli wrote an introduction to her translated version of *TTL*, which contains a descriptive literary account. It is also enriched with citations from Woolf’s letters and diary, Marguerite Yourcenar’s works, and Auerbach’s *Mimesis* supporting Artioli’s analysis of Woolf’s narrative style. The reader is introduced to the novel with the interpretative position of the translator.

There are significant differences between Artioli TT11 and Celenza TT1. At the surface level, these differences were expected as the translations were completed almost a century apart. They are evident effects of the translators’ voices, and the differences pertain to both language and formal style. An extended period of eighty-three years separates these two translations with so many historical, social, and cultural changes that are reflected in literary traditions. The distance between the aulic and sophisticated language used in the

first translation during the 1930s and the language in the second decade of the new millennium used in Artioli TT11 is striking. However, the other TTs share the high lexical register in this last translation. It shows the usual tendency towards the 'ennoblement' of the text due to the domestic norm about translating the 'classics.' The elevation in register generally hinders the immediacy, particularly in the case of direct discourse, when this feature is still often translated with formal words overlooking the orality of the ST. Artioli TT11 scores a relatively high number of occurrences of the translated literary features and the highest number of words repetition.

## 2.6 The Italian target context

The evolution of language is a critical factor that *may* have influenced the Italian literary retranslations of *TTL*, which will be taken into account in the diachronic comparison of Celenza's TT1 and the rest of TTs that followed between sixty and eighty years later (see in particular the discussion of the empirical results reported in Chapter 4). The language was affected by the industrial transformation of the country and the consequent social changes. The necessities of war and post-war times, the political regimes, and related ideologies led to profound cultural transformations. Historical, social, and cultural changes are reflected in the linguistic evolution where some peculiarities in spoken and written language were evident.

The Italian literature governed by rhetorical rules with their selective and aristocratic forms had been elitist for centuries. Consequently, the number of cultivated people in the country was relatively low, while the audience of readers had been somewhat limited (Marazzini, 2013: 197). It is estimated that, during the early 1920s, about 35 per cent of adult citizens were illiterate. In percentage terms, the illiterate population in Italy was twice as large as that of France. Significantly, this percentage was ten-fold that of Britain in the decades that followed the industrial revolution of half a century earlier<sup>5</sup>. Moreover, contrary to the French language, the Italian national language did not fit consistently with the pleasant popular literature just because of its unpopular aristocratic features (Borghi, 1971 [1855], cited in *ibidem*), which were perceived as being affected

---

<sup>5</sup> See, for example, <http://www.storiologia.it/tabelle/popolazione04.htm>

and unnatural. The Italian prose hardly met a broad audience of readers outside a coterie of literates.

Notwithstanding the significant contributions of Alessandro Manzoni and other few writers, including Giuseppe Giusti and Giovanni Faldella, addressing the low popularity of the Italian literature due to the 'excessive literacy of the Italian language' (Marazzini, 2013: 198), the narrative was still unpopular in early twentieth-century Italy. After Manzoni's linguistic innovations, some of the few novelties were the so-called Verism style with its highest exponent Giovanni Verga and the Neapolitan writer Matilde Serao, Capuana, and De Roberto. Their style consisted of using different linguistic levels, making a literary work effective and accessible (*Ibid.*: 199-200).

The 'classical' language was seen as unnatural, stilted, and inadmissible in communication to a broad audience. The local dialects were also criticized because they were considered obstacles to super-regional communication. Pirandello inverted the causal effect between the language and literature in a famous critical remark, '*se letteratura, o meglio, la tradizione letteraria ha mai fatto impedimento al libero sviluppo d'una lingua, questa più di ogni altra è l'italiana.*' [If literature or, better said, the literary tradition has ever hindered the free development of a language, this is, by all means, the Italian language]. The potential role of literature in shaping language development through popular writing is clearly stated here. The path discovered by the Verism literature goes through constructing a language from existing dialects to describe life realistically.

The Fascist regime has arguably disregarded the construction of popular literature while promoting an Italian national language. Giovanni Gentile initiated its educational policy as a well-known philosopher not involved in a political movement. He had shared with his colleague Benedetto Croce the development of the Hegelian notion of idealism into Italian neo-idealism. Gentile's educational policy left a marked imprint on the teaching of the Italian language to Italians. His conceptualization of the Italian education system shaped his long-standing reform of the Italian school endured until the 1980s. He was the first minister of public education under Mussolini's government and the designer of a new school system introduced in 1923 and maintained during the post-war period. A model of national language was pursued since the beginning of the Fascist era and was followed long after its demise until the 1980s when the socio-economic and

technological changes of the country imposed a more robust international integration with linguistic fallouts, primarily within the European context (Vitiello, 2018).

Giovanni Gentile, the minister of the Fascist government, envisioned an educational system to train the ruling élite, which was rigidly separated from the education of the working class. Only primary education was free and compulsory for all school-age children (6-11 years), secondary education (divided into two tiers, *Medie* [middle] and *Superiori* [superior]) age 12-14 then 15-19 created parallel pathways, with limitations on the paths that led to tertiary education, university-level degrees. In turn, during the regime, the school system was progressively conditioned under the government's xenophobic attitude and the historical need to militarise the country-oriented toward an imperial policy. The linguistic influence of Rome as the country's capital was recognized and sustained by the classist and 'idealist' precepts of education, which privileged scholarly erudition and acquisition of knowledge in terms of the number of notions that could be remembered, rather than the acquisition of knowledge leading to understanding and problem-solving. Therefore, the Italian language was taught to Italian students as a second language (Carrannante, 1978; Berruto, 1998). This approach created a sense of distance between the regional varieties of Italian and the written varieties; therefore, using literary and 'aulic' varieties of the register indicated implicit choices regarding the *TL* readership. Moreover, foreign words were first contrasted with the *Accademia d'Italia* (Academy of Italy) of various lists of proscribed words and their substitutes (now collected in Raffaelli, 2010). However, the only published volume of the vocabulary produced by the same institution under Mussolini's directives still included many foreign words (Marazzini, 2013: 207).

Sharp criticism of the concept of the model language was put forward by the dominant philosopher Benedetto Croce, a colleague and former friend of Gentile, but with increasingly anti-fascist views. In his famous work *Aesthetics*, Croce (1902) had already written '*Cercare la lingua modello è, dunque, cercare l'immobilità nel moto.*' [Looking for a model language is, therefore, looking for immobility in the motion]. In his work, later known under 'aesthetic expressivism,' he viewed the linguistic problem as dissolved into the more general concept of aesthetics. In Part I of the final chapter, Croce's criticism was synthesised, entitled

*Identità di linguistica ed estetica [Identity of Linguistics and Aesthetics]*. He considered grammar a didactic instrument but unsuitable for defining a model language, just because the grammatical norms could not be fixed forever.

Croce expressed his preference for harmonious and non-decadent forms of arts, which were far from those proposed by many modernists and avant-gardists in literature and figurative arts. More specifically, he found that there is no crucial difference between prose and verses from the artistic point of view as long as poetry is still present, which should be distinguished from all the technicalities and features of the product. The author's language is part of the individual creativity and aesthetics, which could be altered or constrained by the imposition of pre-established models. As noted by Marazzini (2013: 202),

*Croce aiutò dunque gli scrittori italiani a liberarsi dal timore di "scrivere male", li aiutò a cercare il proprio stile individuale con maggior sicurezza e fiducia.*

[Croce, then, helped the Italian writers free themselves from their fear of 'writing badly', and helped them search for their style with greater self-confidence and trust.]

However, the historical, social, and cultural evolution of the country towards a progressive opening to the European culture had to come to terms with the strong attachment to the national 'values.' It was noted that, in the first half of the twentieth century, the traditionalist intellectuals generally ignored the antipositivist crisis of reason. Its epistemological propositions were brought about by international scientific and cultural developments. As Stacchini Gazzola (1985: 51) observes:

*L'arte d'avanguardia [...], quella di un autore come Pirandello, coloro che non disdegnarono la lettura 'decentrante' della psicoanalisi e tutte quelle forme che in modi diversi rappresentavano delle risposte alla crisi delle forme conoscitive che si è venuti dicendo fin qui, dovettero passare attraverso gli sbarramenti della filosofia idealistica, e non ebbero vita facile.*

[The avant-garde art [...], that of an author like Pirandello, those who did not disdain the 'decentralized' reading of psychoanalysis and all those forms that in different ways represented responses to the crisis of cognitive forms that has been said since here, they had to go through the barriers of idealistic philosophy, and they did not have a comfortable life.]

This description of the Italian cultural context in the 1930s shows that a successful reception of a modernist novel like *TTL* in its Italian translation required a double operation from both sides of the linguistic and stylistic form.

With the only aulic language available to the general public of literature readers, the medium level of language of the source text should be transformed into a high-level language expected by aristocratic readers. Moreover, the psychological work required from the readers to understand the unannounced shifts of the characters' points of view could hardly be understood, let alone appreciated.

## 2.7 Modernism and post-modernism in neo-idealist Italy

Under the dominant Croce's (1902) aesthetic expressivism, modernism had a restricted diffusion among the intellectual readers in the Italian cultural world, notwithstanding significant contributions by artists and writers (Picchione, 2004; 2012; Luperini, 2018). While the term 'Modernism' acquired a broad meaning encompassing all the avant-gardists of the first decades of the twentieth century (Butler, 2010: 90-102; Rasula, 2017), in Italy, the term has been mainly used to identify the movement of Catholic groups that tried to reform the Church and its doctrines in the light of the scientific and philosophical thought (Vian, 2012).

It is no exaggeration to say that writers and translators were subject in Italy to a *de facto* triple system of political, moral, and a kind of literary censorship respectively by a 'pervasive' system of control by the State, the Catholic Church, and the anti-modernism criticism of the liberal philosopher Croce. The latter exercised a proper 'intellectual hegemony' with the aesthetic norm of '*bello scrivere*'<sup>6</sup> [beautiful writing] in the Italian cultural world, where authors 'pick up on and challenge traditional literary forms, develop their style from received conventions of beauty, elegance and literariness' (Gordon, 2005: 58). Croce opposed the literary novelties even from significant poets and novelists in Italy and other European countries (Croce, 1902, 1935, 1949). In the first fifty years of the twentieth century, Italian culture was dominated by the philosophical current of neo-idealism. The sense of Croce's research was in tune with a general need for balance in arts coupled with the official negative position of the Catholic Church towards the modernist tendencies inside the Catholic world itself (Vian,

---

<sup>6</sup> *Bello scrivere* [beautiful writing] is a very old keyword dating back to the great rhetoric authors of ancient Rome and the *Dolce Stil Novo* of Dante, Petrarca, and Boccaccio (Fornaciari, 1839: 11-12).



2012; Luperini, 2018).<sup>7</sup> Croce, who opposed the Church's policy in many other aspects, was, in this case, aligned with it and became influential worldwide, especially in Europe and America (Greenberg, 1995). The co-founder of the Italian Communist Party, Antonio Gramsci, in his *Letters from Prison* (1932), writes:

*Il Croce già prima della [prima] guerra [mondiale] occupava un posto molto alto nella stima dei gruppi intellettuali di tutti i paesi. Ciò che è interessante è che, nonostante l'opinione comune, la sua fama era maggiore nei paesi anglosassoni che in quelli tedeschi: le edizioni dei suoi libri sono numerosissime, più che in tedesco e più che in italiano. [...] Mi pare che la più grande qualità di Croce sia sempre stata questa: di far circolare non pedantesca la sua concezione del mondo [...] Così le soluzioni di tante quistioni finiscono col circolare divenute anonime, penetrano nei giornali, nella vita di ogni giorno e si ha una grande quantità di «croceiani» che non sanno di esserlo e magari non sanno neppure che Croce esista [Ibid.: 213-215].*

[Even before WWI, Croce was highly esteemed by the intellectual groups of all countries. Interestingly, despite the common opinion, his fame was more significant in the Anglo-Saxon countries than in the German countries: the [English] editions of his books are very numerous, more than in German and more than in in German Italian. [...] It seems that Croce's most outstanding quality has always been this: to make his conception of the world circulate in a non-pedantic way [...]. Thus, the solutions to many issues end up spreading anonymously, penetrate in the newspapers, in everyday life, and there are many «Croceans»' who do not know to be Croceans and perhaps do not even know that Croce exists.]

This excerpt offers a vivid description of the dominance of neoclassicism in Italian culture. It clarifies how authors and translators need not be knowingly Croce's followers to be neoclassicists. This cultural influence endured well beyond the end of WWII and outlasted the turn of the century. Celenza TT1 and the two waves of retranslations were all affected, in various degrees, by Croce's legacy (see Cipriani, 2020 for a more extended discussion on Croce's anti-modernist influence on the Italian humanities, in general, and the Italian translations of *TTL*, in particular).

Many critics, including Greenberg, have recognized how the avant-garde modernists have managed to avoid contamination with the so-called 'low' culture and the later Postmodernists. In Italy, literary translations of foreign modernist

---

<sup>7</sup> Only in June 1966, did the Congregation for the Doctrine of the Faith of the Catholic Church notify that the world-wide known *Index Librorum Prohibitorum* [*List of Prohibited Books*], no longer had the force of ecclesiastical positive law with the associated penalties.

works were generally driven towards 'domestication' with the 'high' register of the Classics (Perosa, 2002; Venturi, 2009a).

All the literary features of Woolf's narration can also be found in some Italian writers such as Maria Grazia Deledda and Luigi Pirandello, both winners of the Nobel prize in literature, respectively in 1926 (one year before the publication of *TTL*) and 1934 when the first translation of *TTL* by Celenza appeared. Deledda widely used narrative points of view with deixis, modality, transitivity, and free indirect discourse (Johnson, 2011), while Pirandello is well known for the subjectivity of his characters with their fragile identities and challenging relativism in their perception of reality (Picchione, 2012: 110-112).

In the Italian cultural world, modernism and postmodernism had a restricted diffusion among intellectual readers and significant avant-garde artists and writers (Picchione, 2004, 2012; Robert Gordon, 2005; Luperini, 2018). Woolf's way of representing the consciousness of her characters is comparable not only to Svevo's modernist style but also to the modernism of other Italian precursors between the late nineteenth and early twentieth centuries, such as Giovanni Verga, Antonio Fogazzaro, Giovanni Pascoli, and Gabriele D'Annunzio. The immediate question is how they compare to the translated literature and the prevailing aesthetic principles in the system of narrative literature in the target culture.

## **2.8 Motivating the research questions on the TTs as narrative literature**

The research questions regarding whether and how the distinctive literary features of the ST have been rendered in the Italian retranslations of *TTL* can be addressed concerning the existing narrative literature of the target culture. As effectively stressed by Cheesman *et al.* (2017: 739), variation among translations in the humanities is usually invisible and under-valued, particularly when the source text is focused on subjective emotions, ideology, and attitude. Understanding how and why those translations vary stylistically with the ST and between each other and concerning the current literary trends of the target culture is essential for the cultural research itself, translation quality assessment, and translation values. The analytical tools of digital humanities, such as those described in the following chapter, allow qualitative mapping annotations

regarding the stylistic features of the source and target texts onto quantitative metrics in a corpus of parallel translations. The relevant textual units of target and source texts can be extracted and aligned using a correspondence table for exploring textual variations and turning authors' thumb-prints into visible traces using the bespoke computer program.

Variation among multiple translations can be assessed over the entire course of the texts from cover to cover. The author's and translators' styles can be explored through lexical variation, word frequency, word choice, and semantic meaning. Their style can also be explored from the points of view that are non-linguistic regarding the narrative choices of representing the inner psychological and emotional aspects of the human soul such as the stream of consciousness, through indirect interior monologue, and free indirect discourse rather than, for instance, direct monologue and direct discourse. The choice of these literary features can be identified and registered with annotations and then quantified in their occurrences and displayed in aligned segmented texts for a close-reading analysis. The following chapter presents the methodology that has been developed here to carry out the empirical analysis of these features.

### Chapter 3

## METHODOLOGY AND METHODS

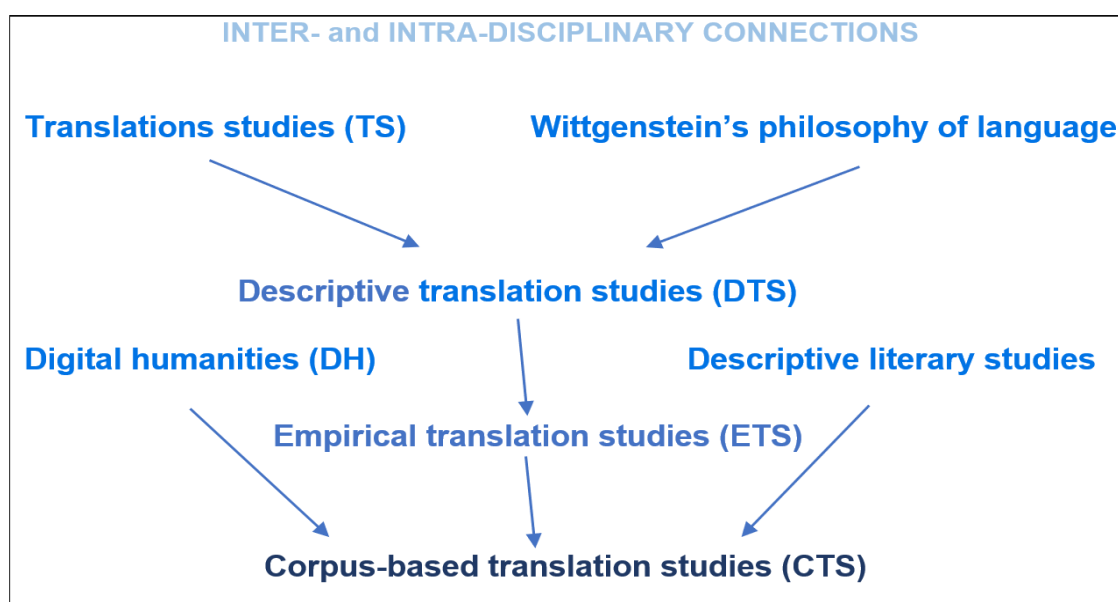
The study of the multiple literary retranslations in this research requires an approach capable of accounting for literary features in both qualitative and quantitative terms. The paradigm of descriptive translation studies is applied to answer the research questions empirically. This information could also help seek and point out the translators' presence. The literary features observed in the source text are compared with those rendered in translation and quantified in their occurrences. For this purpose, appropriate methods were defined and used within the chosen methodological strategy. To proceed to the description of the various steps of the proposed approach, a brief digression about the meaning of the term 'methodology' and what is that of the term 'methods' used here is helpful to avoid misunderstanding and increase clarity.

In *An Introduction to the Philosophy of Methodology*, Howell (2013: 1) warns about the importance of clarifying the difference between methodology and methods: 'These terms are regularly used to denote methods when the term methodology is required or methodology when the writer means methods'. This text defines the methodology as 'the research strategy' that outlines how research is undertaken. In contrast, methods identify means or modes of data collection. Similarly, for other authors, methods are the 'practical tools to make sense of the empirical reality' (Saukko, 2003: 8, cited by Saldanha and O'Brien, 2013: 13) while methodology 'refers to a wider package of both the tools and a philosophical and political commitment that come with a particular research approach' (*Ibid.*). Olohan (2004: 5-9) considers the connection of theoretical approaches, methodological issues, and conflicting viewpoints in translation studies. She notes that 'the issue of research models and methodology is important and has attracted increasing attention within translations studies in recent years. This may be seen as part of a general trend in humanities (Simeoni, 2000: 337; Baker, 2001: 8) but is also very much a direct result of how translation studies has developed as an academic discipline' (*Ibid.*: 6).

The corpus-based translation studies (CTS) is a subfield of translation studies that use methods derived from those employed in the fields of corpus linguistics (e.g., McEnery and Hardie, 2012) and digital humanities (e.g., Hammond, 2016) aiming to study texts as data in digital format.<sup>8</sup> The recent survey article by Sun and Li (2020) accounts for the historical developments of digital humanities approaches and their applications to translation studies.

As Malamatidou (2018: 33) explains, ‘corpus-based translation studies focus on the use of a specific methodology, *i.e.*, corpora, for the study of translation, and as a result are more concerned with *data* and methods.’ She stresses how ‘the criticism addressed towards corpus-based approaches in the 1990s when the focus was mostly on quantitative methods [has led to] a growing number of corpus-based studies, which combine quantitative and qualitative methods’ (*Ibid.*:17-18).

The methodology developed for the present research derives from descriptive translation studies as an interdisciplinary connection between the experience of translation studies, philosophy of language, digital humanities, and literary studies leading to descriptive translation studies, empirical translation studies, and CTS (**Figure 3.1a**).



**Figure 3.1a.** Outline of methodology and methods (part 1).

<sup>8</sup> On CTS, see Olohan (2004), Tahir Gürçağlar (2020 [2009]), Zanettin (2011a, 2013b, 2014b), Fantinuoli and Zanettin (2015), Hu (2016), Munday (2016: 291-301), Van Poucke (2019), Bernardini and Kenny (2020).

The study of literary translations that was developed into a polysystem theory was built on Ludwig Wittgenstein's philosophy of language where the concept of a 'correct' translation is meaningless (Even-Zohar, 1978a; Even-Zohar and Toury, 1981, 1985, 2012 [1995]). Such an approach found a natural interchange of concepts and tools of analysis with the descriptive literary studies (Scholes *et al.*, 2006 [1966]; van Peer, 1989, Rommel, 2004; Hall, 2008, Kimmel, 2008), along with the corpus linguistics started by Busa (2004) in the early 1950s, and the digital humanities (Jockers, 2014, Hammond, 2016, Nyhan and Passarotti, 2019), ultimately leading to empirical translation studies (Tognini-Bonelli, 2001; Zanettin, 2014b; Laviosa *et al.*, 2017) and corpus translation studies (Baker, 1993, 1996, 2000b; Laviosa, 1998, 2002, 2010; Olohan, 2004; Zanettin, 2000, 2011a, 2013b). Baker's (1993) seminal paper 'Corpus Linguistics and Translation Studies. Implications and Applications', published in the collective book *Text and Technology. In Honour of John Sinclair* (the leader of the Cobuild project), started the field of CTS by arguing that

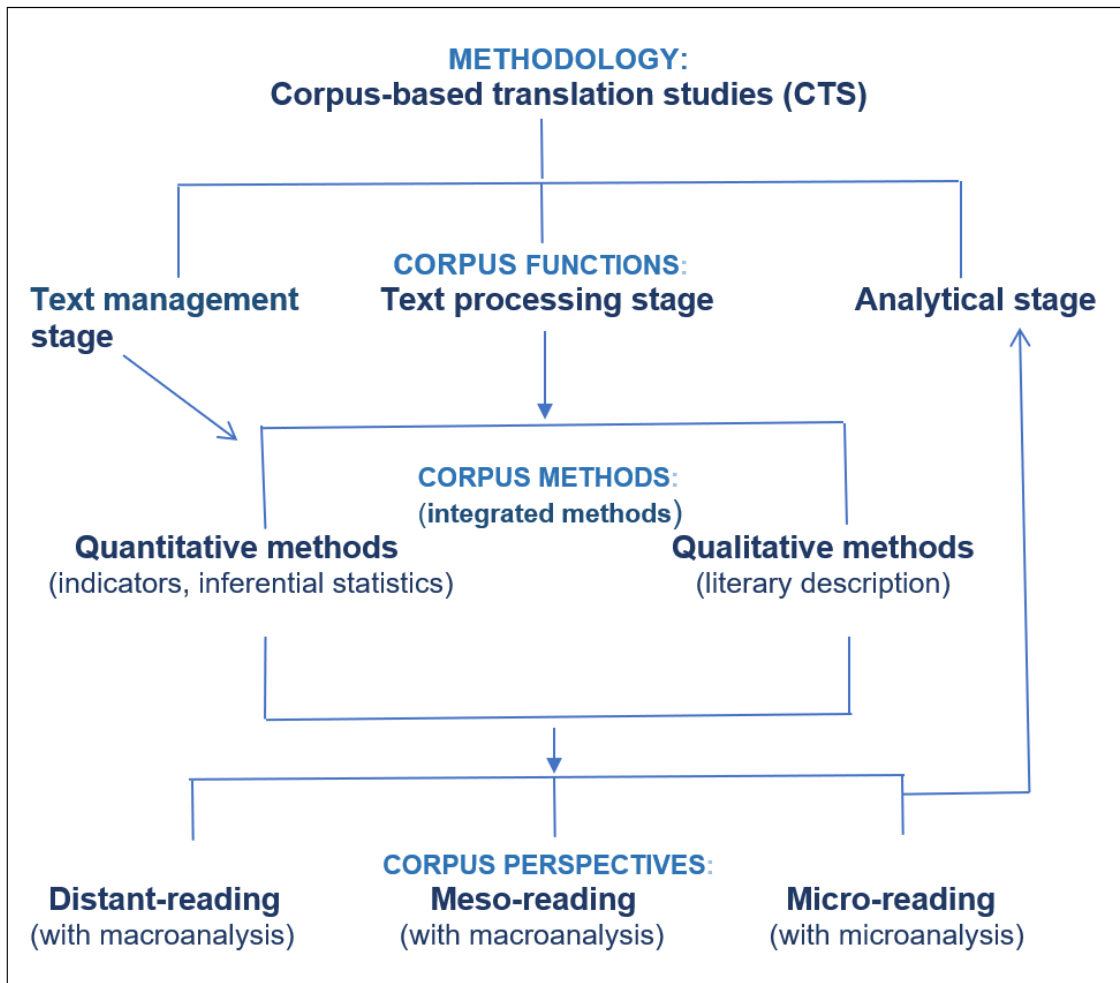
the techniques and methodology developed in the field of corpus linguistics will have a direct impact on the emerging discipline of translation studies, particularly with respect to its theoretical and descriptive branches. (*Ibid.*: 233).

The analysis is carried out at macro and micro levels, with some explorations at meso-level. In the process, the qualitative description of the stylistic features is corroborated by the quantitative data aimed to address the research questions. As anticipated in the previous chapters, the methodology devised here innovates the CTS by shifting the focus from linguistic to the non-linguistic characteristics of Woolf's modernist features for their rendering in the corresponding multiple Italian retranslations.

All literary features of stream of consciousness, indirect interior monologue, and free indirect discourse are identified and manually annotated in XML/TEI code in the digital source and target texts. A bespoke computer program is used to extract and align all tagged occurrences of the literary techniques in the source text and its translations for comparative analysis to assess the degree of the translator's presence. The results are then presented in preliminary examples showing how the translators' presence can be found in both 'distant' and 'close

reading' with some instances of source text-orientation in the later retranslations. This approach can be applied to the broader field of digital humanities, where the corpus applications have been confined thus far primarily to linguistic aspects.

The present chapter is organized as follows: Sections 3.1, 3.2 and 3.3 describe, respectively, the inter and intra-disciplinary interconnection that gave rise to the CTS with some review of the literature on the developments that took place in this sub-field of translation studies (not covered in Chapter 1), while sections 3.4, 3.5, 3.6 explain the limitations of the state of the art of CTS and how the proposed upgrading can be extended to the literary translation studies. Section 3.6 describes the three functional stages (text management, text processing, and analytical stage) of the corpus study to produce and analyse the empirical results (Figure 3.1b). The extended CTS approach can be described as integrating quantitative and qualitative methods leading to the construction of statistics to serve the macro- and micro-analysis of the literary translations. The final section concludes.



**Figure 3.1b.** Outline of methodology and methods (part 2).

### 3.1 Translation studies

Literary features such as those considered here (described in section 1.5) are proven to be a significant challenge for translation in contexts dominated by different literary and cultural movements. The empirical evidence that certain translated features of the (literary) source text cannot be fully understood in a foreign culture has progressively put aside the principle of ‘equivalence’ (Jakobson, 1959) in favour of the principle of ‘norms’ (Toury, 1978, 1980a, 2005 [1995]; Chesterman, 1993, 1997; Hermans, 1996a; Baker, 2000b: 244, 2009b; Zwischenberger, 2020), literary polysystem (Even-Zohar, 1978a, 1990b) and descriptive and system-oriented approaches (Hermans, 2014 [1999]).

The principle of norms in TS can be dated back to McFarlane (1953). He distinguished the *prescriptive mode* using diagnostic means based on



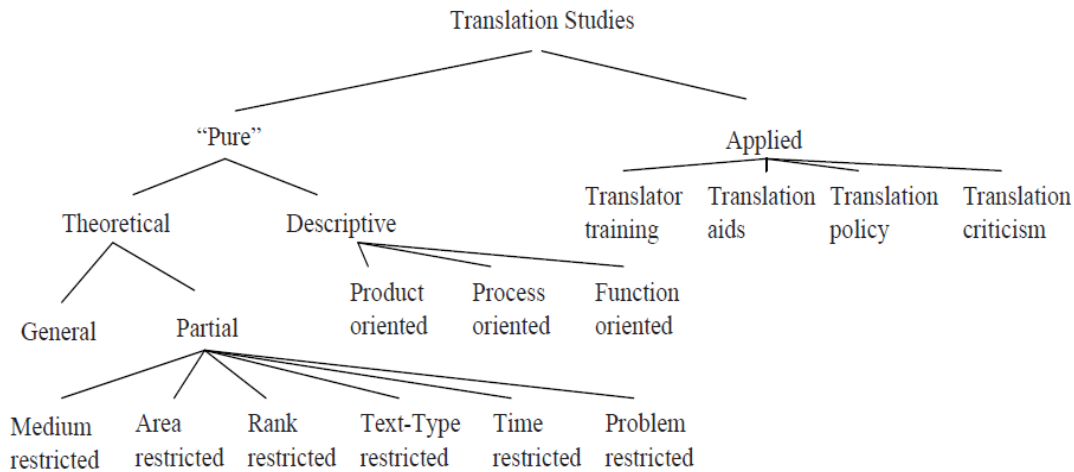
*equivalence* from the *descriptive mode* using advisory means based on *norms*. Holmes (1972, 2004 [1988]) coined the name of Translation Studies (TS) to define an 'empirical discipline' that describes 'the phenomena of translating and translation(s) as they manifest themselves in the world of our experience' (*Ibid.*: 176). In a section entitled *The Holmes/Toury 'map'*, of the well-known guide *Introducing Translation Studies. Theories and Applications*, Munday (2016: 16-21) recalls that

'Holmes put forward an overall framework, describing what translation studies covers. This framework was subsequently presented by the leading Israeli translation scholar Gideon Toury' (2005 [1995]: 10).

The objectives of 'pure' areas of research of TS in this framework are (i) the description of translation as a phenomenon and (ii) the general principles of the translation theory. Holmes (1972, 2004 [1988]) defined the descriptive branch as 'descriptive translation studies (DTS)' or 'translation description (TD)' (*Ibid.*: 187). The discipline of TS 'should emerge as an empirical science' (Toury, 1995: 9). Citing Hempel's (1952: 1) *Fundamental of Concept Formation in Empirical Sciences*, Toury (1995, 9, fn. 3) recalled two major objectives of empirical science: *to describe* particular phenomena in the world of our experience; and to establish general principles *to explain* and *predict* those phenomena. The product-oriented DTS, conceived as a sub-branch of the empirical discipline of TS, is directly aimed at the first of these two objectives by identifying and describing all the key elements of the translated text empirically by hypothetically identifying certain regularities or laws. The second objective of TS, which is that of formulation of the general principles of translation theory, is beyond the scope of the DTS that, strictly speaking, can only provide empirical information for the theoretical formulation of a series of coherent laws. Citing Toury's (1995: 16) own words:

[T]he cumulative findings of descriptive studies should make it possible to formulate a series of coherent *laws* which would state the inherent relations between all the variables found to be relevant to translation. Lying as it does beyond descriptive studies as such, the formulation of these laws may be taken to constitute the ultimate goal of the discipline in its theoretical facet.

This distinction has become famous in a diagrammatic form such as that reported in **Figure 3.2**, which has circulated in many publications such as Toury (1995: 10), Chesterman (2009: 14), Malmkjaer (2017):



**Figure 3.2.** Holmes' map (based on Holmes, 1988, reported by Toury (1995: 10), and completed by Chesterman, 2009: 14).

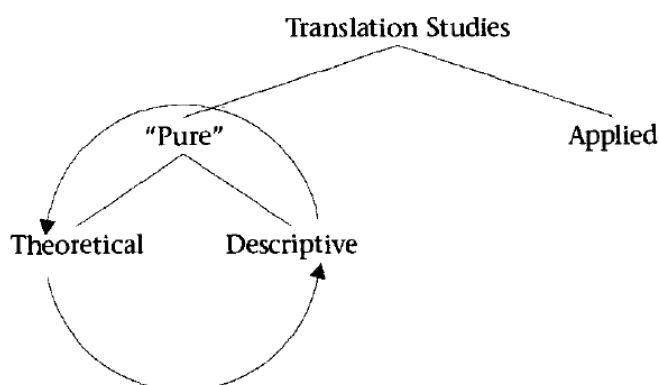
As recalled by Toury (1995: 9), Holmes (2004 [1988: 78]) proclaimed: 'descriptive, theoretical, and applied translation studies have been presented as three fairly distinct branches of the entire discipline, and the order of presentation might be taken to suggest that their import for one another is unidirectional'. Moreover, Toury (1995: 15) stresses that

it is a fact that the findings of well-performed studies *always* bear on their underlying theories'. [... However, the formulation of the laws] 'requires the establishment of *regularities of behaviour*, along the maximal control of the parameters of function, process and product (*Ibid.*: 15-16; italics in the original.)

A clarification should be made to avoid confusion between the acronyms used here. CTS is the acronym of corpus-based translation studies, where the empirically oriented corpus-based methods are considered in the broadest sense (including corpus-based in a strict sense and corpus-driven methods as stated in section 3.4 at pp. 118-119) and intended to be applied to the subset of TS known as descriptive translations studies (DTS) as shown in Figure 3.1a and Figure 3.2. In this thesis, to avoid confusion, the DTS is often explicitly mentioned following the literature at least from a series of Zanettin's (2012, 2013a, 2013b) seminal papers on 'Corpus Methods for Descriptive Translations Studies'. The terms 'corpus approach to DTS'

and ‘corpus methods for DTS’ are used in this thesis as part of the methodology of CTS.

Theory-relevant implications of the empirical results ‘contribute to the verification or refutation of general hypotheses and their modification in particular. The bi-directional relationships between DTS and Translation Theory are represented by [the following] **Figure 3.3**’ (*ibid.*: 15).



**Figure 3.3.** The relations between DTS and Translation Theory (Toury, 1995: 15)

In Toury’s view, the bi-directional relation between the ‘descriptive’ and ‘theoretical’ translation studies occurs empirically in a circular way starting from one of two alternative points of departure, that is either (i) from the ‘pure’ observation and description of textual data to conclude with the formulation or modification of theoretical hypotheses to be tested regarding a series of coherent laws, or (ii) from a pre-defined theory to validate or refute general hypotheses empirically and to conclude with a description and explanation of the focused case. However, the DTS should not be seen as completely detached from theoretical hypotheses, but on the contrary, they bear on underlying theories and also inevitably affect the whole discipline of translation studies. Toury (1995: 15) stresses the interdependence between DTS and Translation Theory explicitly:

Whether theory-relevant implications are drawn by the researcher themselves or by some other agent, most notably empirically minded theorists, they contribute to the verification or refutation of general hypotheses, and to their modification in particular. The bi-directional relations obtaining between DTS and Translation Theory are represented by Figure 4 [Figure 3.3 above]

A series of caveats regards the individual case study. An individual case study should not be considered as valid evidence for formulating general laws and, conversely, a general rule of validating theoretical hypotheses in the general case is not to rely on individual case studies unless their representativeness has been established: 'a seeming verification by just one case has very limited value. Individual cases should not be taken to simply validate a hypothesis' (*Ibid.*: 192). Conversely, any falsification of a hypothesis that is still retained to be generally valid could be helpful to find particular circumstances to explain the exception to the general norm: 'any falsification of a hypothesis would shed considerable light on its [general] validity' (*Ibid.*: 192).

However, as shown in the present research (section 4.1), even in the lack of representativeness of an individual case, the available sample data can be studied in their conformity to certain theoretical predictions (valid or not) for descriptive and explicative purposes.

### **3.2 The link between DTS and theoretical translation studies**

Holmes (1972, 2004 [1988]: 187) defines *descriptive* translation studies by distinguishing a further subdivision of functions

as the branch of the discipline which constantly maintains the closest contact with the empirical phenomena under study. There would seem to be three major kinds of research in DTS, which may be distinguished by their focus as product-oriented, function-oriented, process-oriented' (*Ibid.*: 187; emphasis in the original).

[...] *Product-oriented DTS*, that area of research which describes existing translations, [...] the starting point of this type of study is the description of individual translations, or text-focused translation description. A second phase is that of comparative translation description, in which comparative analyses are made of various translations of the same text, either in a single language or in various languages.

[...] *Function-oriented DTS* [...] is a study of contexts rather than texts. [...] this area is one that had attracted less concentrated attention.

[...] *Process-oriented DTS* concerns itself with the process or act of translation itself. The problem of what exactly takes place in the 'little black box' of the translator's mind. (Emphasis in the original.)

As noted by Chesterman (2009: 16), Holmes' map does not cover 'author-oriented' or 'actor-oriented' DTS by focusing on the translators and publishing actors as in recent discussions of translator's and publisher's presence (see, for example, Cipriani, 2022) and those based on Bourdieu's concepts of translator's habitus (Bourdieu, 1977: 78-87; Simeoni, 1998, 2000; Gouanvic, 2005, Gelernter and Silber, 2009) and publishing field (Bourdieu, 2008 [1999], Marin-Lacarta, 2019).

The product-oriented DTS, which is followed in this research, was instead born during the 1980s from 'taking the translation as it is' and analysing its distinctive features (Hermans, 1985: 12-13) to its pivotal relations to Toury's (1985, 2005 [1995]) literary translation analysis based on Even-Zohar's (1978a, 1979) *polysystem theory*. The concept of polysystem was, in turn, initially inspired by the Russian literary theorists in the early twentieth century with their notion of systems including literature, originally defined by Tynyanov (1929) as a multilayered structure, and Wittgenstein's (1953) philosophy of language considering literature and literary translation within a socio-cultural-historical framework.<sup>9</sup> Accounts of DTS in its relations with the polysystem theory are given by Gentzler (2001 [1993]: 126), Gorlée (2012), Hermans (2014 [1999]: 7-16, 2020a), Hu (2016: 4-5), Munday (2016: 174-191), Rosa (2016 [2010]), Moi (2017).

Notwithstanding some criticism, the polysystem theory is now considered

a flexible research framework capable of being adapted as the need arises. [...] It has been discussed in detail by various scholars and it seems that the theory possesses sufficient rigour and flexibility to continue to serve as a powerful tool of research. As long as it is viewed as such, it is likely to continue to give rise to fruitful investigations of both a theoretical and a descriptive nature (Shuttleworth, 2020 [1998]: 423).

---

<sup>9</sup> Even-Zohar (1990), Lambert (1995), Hermans (2014 [1999]: 102-119), Munday (2016 [2001]: 170-174), and Shuttleworth (2020 [1998]: 419-423) provide detailed accounts of the polysystem theory.

The polysystem theory approach operates in literary translation studies in three phases: the translated text is situated in the target culture; textual analysis is made of each 'coupled pair' of corresponding segments of ST and TTs; the results obtained are tentatively generalized over all the ST-TT pairs. The replicability of these phases over other pairs of similar texts allows for identifying the norms specific to a culture, society, and time. In turn, DTS taking into multiple exam cases (Stake, 2006) as those advocated by Koskinen and Paloposki (2019) in retranslation studies can help the identification of general *translation norms* (laws of translational behaviour) and *translation universals* as features of translated texts. Genzler (2001 [1993]: 129) dates back the concept of universals of translation to Toury (1980a), who is cited extensively by Baker (1993: 239-246), and links them to his concept of *norms* in literary translations. Toury (1980a: 72) writes: 'I would claim that the occurrence of the interlingual forms in translation follows from the very definition of this type of activity/product, thus being a formal "translation universal"' (*Ibid.*). In turn, he appealed to Chomsky's (1965: 28-29) definition of formal types of universals and Even Zohar, who, in the essay 'Universals of Literary Contacts' (1978a), lists thirteen universals, of which the first one introduces his theory of literature stating 'all literary systems strive to become polysystemic' (*Ibid.*: 43)<sup>10</sup>. However, Toury (2004) argues that the concept of 'norms' is more general and flexible with its exceptions than the concept of universals of translation, which cannot cover all the acts of translation<sup>11</sup>.

The polysystems theory fits the late Wittgenstein's (1953 [2009]) philosophy of language, which was cited explicitly by Toury (1980a: 17-18) as a source for empirical translation studies. Genzler (2001 [1993]:126-127) describes Toury's project relating to Wittgenstein in the following passage cited by Wilson (2016):

Toury suggests a different theoretical framework in which to conceptualise phenomena regarded translation. Borrowing from Ludwig Wittgenstein the

---

<sup>10</sup> Munday, (2016: 182-186) provides an excursion on the developments of the recent discussions of Toury's work. In particular Chesterman (2004) introduced a further distinction of 'universals of translation' in 'S-universals' regarding 'universal differences between translations and their source texts' (*ibid.*: 39) and T-universals characterizing translated language without reference to the STs.

<sup>11</sup> On universals of translation, Baker (1993: 238-246) and Genzler (1993, 2001: 119-120) cite Even-Zohar (1978,1979) and Toury (1978,1980a) extensively.

concept of family resemblances, Toury now views 'original' texts as containing clusters of properties, meanings, possibilities. All translations privilege certain properties/meanings at the expense of others, and the concept of a 'correct' translation ceases to be a possibility (Toury, 1980a: 18). Toury successfully pushes the concept of a theory of translation beyond the margins of a model restricted to faithfulness to the original, or of single, unified relationships between the source and target texts. Translation becomes a relative term, dependent upon the forces of history and the semiotic web called culture.

The following considerations show why Wittgenstein's concepts influencing Toury's approach to DTS are needed for the present research. As Wilson (2016) reports,

Any attempt to describe translation from a Wittgensteinian point of view will investigate the language-games played by ST and TT as well as the 'particular historical and cultural context of any translator, any translation event, and any translation movement' (Tymoczko, 2007:41), *i.e.*, the form of life that produces the artifact.

Even if different historical, social, and cultural contexts are not fully comparable, they can be described, while a description is already a partial explanation. More importantly, as Wilson (2016: 81) claims:

Any description will contribute to our understanding. [...] Wittgenstein maintains that philosophy cannot give any foundation and stresses instead looking at practices (*PI* 124). Monk (2007: 278) accordingly describes him as a "methodological anarchist". It would analogously be an error to search for a rule to enable me to translate this joke into German. What is possible, however, is to describe the ways that people do translate a joke (a poem, a play, a novel).

The contention that words and phrases can be understood only in their particular context with their use expressed in the Preface of *Investigations* started a revolution in linguistics focusing on the context-related meaning, which soon influenced the realms of Even-Zohar's and Toury's DTS and literary studies as well as Pierre Bourdieu's (1977 [1972]) sociological theory of the practice of social sciences and arts, Bruno Latour's actor-network theory, and Luhmann's social system theory (on the relation between these theories, see, for instance, Munday and Blakesley, 2016: 1).

As for the translator's style, Huang (2015) presents several models followed in translation studies on the stylistic equivalence from the rhetoric, linguistic, and narrative views. In an account of translational corpus-based studies, Hu (2016: 158) reports Chinese translations, where 'a comparable corpus proved to be useful in the assessment of translator quality.' This experience is driven by Toury's (1980a) concept of translational norms as 'internalized rules which manifest the constraints of shared social values on translational behaviour' (Hu, 2016: 138). More recent contributions, such as those of Cushing and Clayton (2018), Huang and Jaszczolt (2018), consider socio-cultural changes in the interpretation of linguistic studies.

### **3.3 Developing the digital humanities beyond corpus linguistics**

In his account of the history of digital humanities, Hammond (2016: 83-89) recalls that studies in linguistics using a corpus can be dated back to the *Index Thomisticus* project of the Jesuit priest Roberto Busa in the early 1940s. The *Index* project entailed the compilation of a corpus stemming from the philological research following Busa's doctoral dissertation on the notion of 'presence' in the works of St Thomas Aquinas. The diversity, range, and sheer huge textual size of Aquinas' writings, comprising more than ten million words, led Busa to seek and gain support from IBM to build a corpus. IBM also provided instructions on how to digitalize texts into a monolingual corpus (mainly in Latin) on punch cards. After twenty-five years of technological progress in hardware and software, its publication started in 1974 to be completed with a free online version in 2005.

The developments that followed Busa's experience created the corpus linguistics (CL) from which the corpus translation studies (CTS) were born. A brief description of the developments of CL can help to describe why DH and CTS have remained mainly confined to the use of the linguistic techniques and why the present research distinguishes itself from CL by extending its focus to the domain of literary (linguistic and non-linguistic) analysis.

Since the start of Busa's project, other initiatives have followed. Structured corpus linguistics became a collection of English texts in the electronic format, the so-called *Brown Corpus*, set up during the 1960s in the US by W. Nelson Francis and Henry Kučera at Brown University, Rhode Island (Francis and



Kučera, 1964). During the same period in Britain, the linguistic tradition was continued in computer-aided inquiries (Hammond 2016: 85). Moreover, following a collection of spoken British English since the late 19th century, the *Diachronic Corpus of Present-Day Spoken English* was developed at the University College London starting in the 1960s (Aarts and Wallis, 2006).

In the 1980s, other monolingual corpora were launched. These included the Lancaster-Oslo-Bergen corpus initiated by Geoffrey Leech at the University of Lancaster to study British English (Beale, 1985). The monolingual British National Corpus was created in 1989 by an industrial-academic consortium led by Oxford University Press to study language, lexicology, and literature (British National Corpus, 1991). Another inspiring project aimed to investigate word forms, concordances and collocations led to the compilation of COBUILD English Dictionary, which John Sinclair and his team developed in the early 1980s at the University of Birmingham (Sinclair, 1991). Stig Johansson has developed another similar project in Oslo (Munday, 2016: 291-292). As stressed by Hermans (2020b: xi) referring to Sinclair, without the aid of digital technologies, certain linguistic studies similar to those that are corpus-based become 'prohibitively costly':

[a]s a linguist he was interested in language as it occurs, and hence in empirical approaches that worked with authentic material, including electronically stored data that could be analysed by harnessing the power of computer technology. This is where, for linguists, the origin of corpus studies lay. In pursuing these objectives, it had become evident that certain linguistic studies would be prohibitively costly without the aid of digital technologies.

The early years of the second decade of this century were marked by increasing criticism of DH with a series of detracting comments about charlatanism in the proposed digital studies (Da, 2019). However, the recent criticism about their failure to deliver significant results can be mainly due to the confinement of the actual applications to linguistics aspects. It turns out that the criticism was, in fact, due to the narrow focus of certain DH studies. Those studies limiting the scope of the analysis rather than addressing the literary stylistics and narrative features were to fall short of initial expectations of 'great results' (Williams, 2015; Hammond, 2016: 82-89, 2017, and Da, 2019).

In a collective book published in honour of Sinclair, Baker (1993) proposed that the CL approach had to be extended to translation study. Her idea of corpus-based translation studies is intended to pursue an evidence-based quest to identify the universal features of translation. The corpora constructed in the context of the translation studies are parallel and multilingual, aiming at comparative analysis of translations regarding the source and retranslated texts. At the methodological level, Baker's original contribution envisioned the CTS as a convergence between research in *linguistic theory* providing the means for carrying out the empirical investigations and studies in *translation theory* identifying the areas of inquiry and elaborating operational hypotheses. Her pioneering paper of 1993 was soon followed by numerous methodological and empirical contributions (Baker, 1995, 1996, 2000b; Laviosa, 1998, 2002; Zanettin, 2000, 2002; Kenny, 2001; Tognini-Bonelli, 2001) clarifying the objectives of the CTS and putting forward empirical results.

It should be noted that corpus studies proposed by Baker were of monolingual types (comparison of translated vs non-translated corpora). As recalled above, Baker (2000b: 261) is explicit in pointing to the difficulties of interlingual retranslation studies, which require methodological innovations to circumvent the linguistic obstacles that have prevented the proliferation of studies similar to the present one.

A further motivation for using the DH techniques in the corpus approach in the present case study is highlighted by Crystal Hall (2019) in the recent article 'Digital Humanities and Italian Studies', which accounts for the compatible roles of these two fields started by 'two scholars from Italy frequently cited as founders of the field of DH': Jesuit Father Roberto Busa's *Index Thomisticus* and Franco Moretti's study of European literature [...] with his conceptualization of "distant reading" and subsequent work with Stanford Literary Lab' (*Ibid.*: 98). The work proposed here might fit well in the subject matter of 'DH and Italian Studies' in the specialization area of translation studies not cited in Hall's article. Moreover, as Ross and Sayers (2014) have pointed out in their article 'Modernism Meets Digital Humanities', DH computational methods are particularly useful for studying certain literary strategies adopted by modernist authors like Samuel Beckett and James Joyce and Virginia Woolf (*Ibid.*: 625).

The case of Woolf's *TTL* studied in digital humanities is accounted for in the recent literature under the conceptual name of 'digital Woolf.' For example, Hussey's 'Digital Woolf' (2016) surveys several projects devoted to Woolf within the modernist studies in the context of digital humanities (see also Wilson, 2014). Hussey himself was involved in one of these projects called *Woolf Online*, which includes all seven editions of *TTL* published in Woolf's lifetime. This author stresses the distinctive analytical functions of the DH tools, which are particularly suitable to deal with modernist studies. Hammond (2016: 94-98) provides various examples of the application of DH approach to the study of literature by comparing texts quantitatively from the 'classic' literature with implications for qualitative evaluations: one of these examples compares Woolf's *TTL* with other seven texts, while another examines texts from eight selected novels by Virginia Woolf.

An innovative methodological contribution to DH and CTS of the present research is to the extension of the qualitative and quantitative methods to the modernist literary features characterising the novel. This innovative approach builds on some anticipatory suggestions by Zanettin (2011a, 2013b) and Hammond, 2016 (119-130), using the annotation framework to enrich the digital texts with interpretative annotations. The present research develops a methodology to study the modernist features such as SC, IIM, and FID that can be computationally processed and analysed systematically throughout the whole text.

### **3.4 Corpus translation studies of style: present limitations**

The path-breaking essay 'Corpus Linguistics and Translation Studies' by Baker (1993) was published in the collective book *Text and Technology. In Honour of John Sinclair* (edited by Baker, Francis, and Tognini-Bonelli), the experience and techniques of corpus linguistics could be applied to the study of literary translation to sharpen investigations with quantitative indicators that could be otherwise prohibitively costly using manual methods. The techniques and experience accumulated in corpus linguistics appear to be ready to use in translation studies that are aimed at analysing translated and non-translated texts in monolingual comparisons in terms of word frequency and sentence length. However, Baker's

(1993) idea of the corpus-based translation study is intended to pursue an evidence-based quest to identify the universal features of translation.

A further influential paper by Baker (2000b) is the first step towards devising a corpus-based study of the *translator's style*. (Olohan, 2004: 23-34, Huang, 2015: 1-83, and Hu, 2016: 14 provide updated reports on further developments following those guidelines). This innovation opens the way to apply the quantitative measures complementing qualitative analyses that are typical with the corpora-based studies in social sciences and digital humanities (Wiedermann, 2015; Hammond, 2016, 2017).

Furthermore, a corpus approach adopting the 'empirical linguistic method based on observed data' (McEnery *et al.*, 2006: 3) is developed within the tradition of empirical translation studies (ETS) (Tognini-Bonelli, 2001; Zanettin, 2011b, 2012; Ji, 2015, 2019; Laviosa *et al.*, 2017: 54; De Sutter *et al.*, 2017; Vandervoorde *et al.*, 2020). This method is called corpus-driven literary analysis (CDA) after Francis (1993) and Tognini-Bonelli (2001). This last author writes: 'where you start from the text material without theoretical assumptions, and after generating a keyword list, the study will continue based on assumptions arising from the research material' (*Ibid.*: 84). The approach is inductive, wherein a literary translation can be described and evaluated using the methods of the descriptive literary studies (*e.g.*, Scholes *et al.*, 2006: 5) in contrast with literary criticism based on a theory (*e.g.*, Eagleton, 1977, 1996; Klarer, 2011). The proponents of descriptive translation studies mentioned above generally accept the inductive approach. Klitgård (2008: 253), for example, recognized that 'we have to resort to the 'classical discipline of practical literary analysis and interpretation' (see also Bush, 1998; Lambert, 1998; Hermans, 2007; initially inspired by Even-Zohar, 1978a and Toury, 1980a).

A distinction between the corpus-driven and corpus-based methods is clarified by Francis (1993), and Tognini-Bonelli (2001). The corpus-driven method, starting theory-free, inductively builds up the theory 'step by step' by observing specific patterns of the corpus data. In contrast, the corpus-based approach is used to expound, test, or exemplify a pre-existing theory or description deductively. The corpus data are used to test the theoretical hypotheses about the translation features (Saldanha and O'Brien, 2013: 61-64). Paul Baker (2010: 95) synthetically distinguishes them in these terms:

corpus-driven linguistics tend to use a corpus in an inductive way in order to form hypothesis about language, not making reference to the existing linguistic framework. However, corpus-based linguistics tend to use corpora in order to test or refine existing hypothesis taken from other sources. [...] Mc McEnery *et al.* (2006: 8) argue that the distinction is somewhat 'overstated' and these positions should be viewed as extremes.

An alternative description has been given by Storjoham (2005: 5,9):

The corpus-driven analysis is a methodology whereby the corpus serves as an empirical basis from which lexicographers extract their data and detect linguistic phenomena without prior assumptions and expectations (Tognini-Bonelli, 2001) [...] The corpus-based analysis uses an underlying corpus as an inventory of language data. From this repository, appropriate material is extracted to support intuitive knowledge, to verify expectations, to allow linguistic phenomena to be quantified, and to find proof for existing theories or to retrieve illustrative samples. It is a method where the corpus is interrogated and data is used to confirm linguistic pre-set explanations and assumptions.

However, the corpus-driven approach cannot be completely theory-free using specific literary characteristics to identify certain stylistic features (Mahlberg, 2013: 13).

Baker (2000b) proposes a further step towards devising a corpus-based study of the translator's presence. After noting that 'the notion of style is complicated to define even in established disciplines such as *literary criticism* and *stylistics* (Wales 1989: 435)', Baker claims: 'I understand style as a kind of thumb-print that is expressed in a range of linguistic — as well as non-linguistic — features' (Baker, 2000b: 245). Such a broad definition of style implicitly comprising all types of 'features' is soon restricted *de facto* only to the linguistic field in her application to the examined corpus. She recognizes:

I am particularly interested, at this stage, in linguistic features, which are probably more in the domain of what is sometimes called 'forensic stylistics' than literary stylistics (Leech and Short, 1981: 14). Traditionally, literary stylistics has focused on what are assumed to be conscious linguistic choices on the part of the writer, because literary stylisticians are ultimately interested in the relationship between linguistic features and artistic function, in how a given writer achieves certain artistic effects (*Ibid.*: 246).

The leading strand in translation studies is focused on translations of literary works (see, for example, Bjornson, 1980; Lefevere, 1978, 1982, 1992a, 1992b who are followed by others, including Brownlie, 2006). However, virtually all the empirical corpus-based studies of literary translations broadly remain in the linguistic area, except for some exceptions probing into some narrative aspects (e.g., Baker, 2000a).

The innovation of the methodology developed here can be understood and appreciated if described in the context of its historical evolution. As noted, Laviosa (2002: 5; 2004) clarifies how the CTS is a 'marriage' between CL and DTS. Huang (2015: 2-19) reports the practical experience in the literature following this definition and the developments of CTS into three periods identified by Laviosa (2011: 14) herself: 1993-1995, with the dawn of CTS; 1996-1999, with the establishment of corpora in translation studies; and since 2000, with corpora across languages and cultures, the concepts of translation universals, style, norms, and linguistic indicators derived from text mining. Ke (2012), Ji and Oakes (2012), Oakes (2012), Berry (2014), Jockers (2014), Jockers and Underwood (2016), Mellinger and Hanson (2017) account for the analytical tools employed in this field. The evolution of CTS towards the focus centred on style in translation has gone hand in hand with DH development, as described in the following section. However, the study of literary and linguistic elements to investigate authorship or style dates back to the mists of times in India, China, and Greece (e.g., Beecroft 2010: 1-25; Bod, 2013: 13-71). The history of The Bible and its translation includes stories of the application of linguistic tests dating back to the first millennium BCE (e.g., De Troyer, 2013).

Among the most recent accounts for the tools closely related to the methodology developed here, Mellinger and Hanson (2017: 70-71) describe quantitative research methods in translation and interpreting studies by distinguishing them under the two broad headings of descriptive statistics and inferential statistics. The former type is used to summarise and describe a corpus of texts viewed as a (large) sample of data. In contrast, the latter type is mainly used to analyse textual differences and possible trends. Ji and Oakes (2019) and Oakes (2019) distinguish the quantitative indicators between those used in corpus-based and corpus-driven linguistic variations analyses in empirical translation studies. But given that the distinction of these two approaches is

generally blurred to some degree as argued by Mc McEnery *et al.* (2006: 8), in this thesis the acronym CTS is intended in a broad sense to comprise both the corpus-based translation studies in a strict sense and corpus-driven translations studies.

The integration of quantitative and qualitative methods can be performed with the so-called corpus triangulation consisting of integrating different methods and using quantitative indicators to assist qualitative textual analysis. However, some limitations are promptly recognized. Baker (1996) herself observes that certain literary features are difficult to investigate:

subtle changes in the placement of a punctuation mark may well prove difficult to investigate using the current techniques of corpus analysis. But there are other expressions of simplification which lend themselves particularly well to corpus analysis. These include lexical density and type-token ratio' (*Ibid.*: 182).

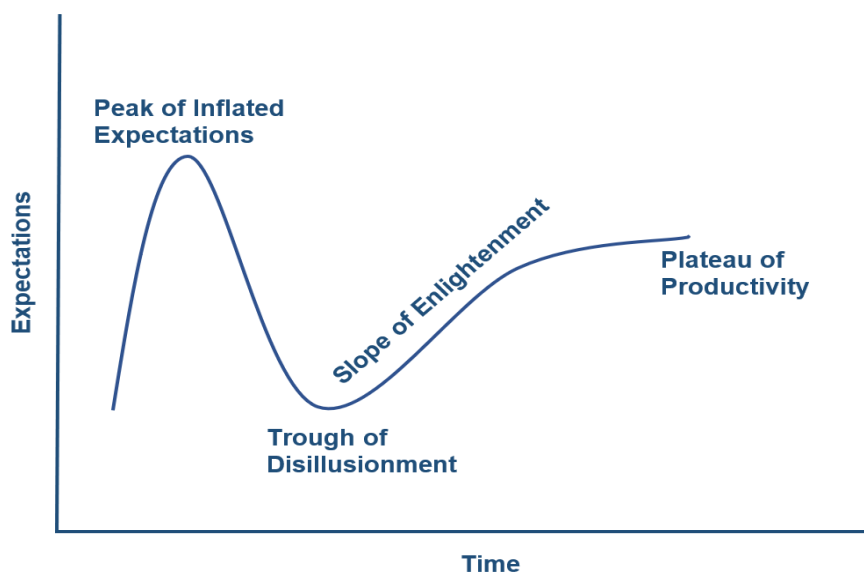
The evolution of CTS towards the complete descriptive study of literary translations seems still wanting adequate methods. Morini (2014: 128), for example, claims: 'Scholars in Descriptive Translation Studies and other areas of translation theory have often employed "style" as a term, but have rarely expanded their stylistic reflections beyond the level of impressionistic description. In the last decade, however, a small number of articles and monographs have advocated or attempted a fusion of stylistics and translation studies, into something that Kirsten Malmkjær (2004) has aptly termed "translational stylistics"'.

### **3.5 Upgrading the corpus approach**

The recent development of information and communication technologies (ICT), and the so-called new media, employed in natural language processing, artificial intelligence, and machine learning is considered the new frontier for further advances in the humanities and translation studies (Hoover *et al.*, 2014; Huang, 2015; Wiedermann 2015: 49-54; Hammond, 2016: 169-70, 2017: 234; Hu, 2016; Cheesman *et al.*: 2017; Kwartler, 2017: 20). By observing studies, projects, and investigations carried out under the cross-disciplinary umbrella of DH, some considerations emerge to clarify the necessity of the methodological development of the present research.

Hammond (2017) suggests that studies conducted in DH might be susceptible to the tech-world model of the 'hype cycle,' which is the model 'developed by the consulting US firm Gartner, Inc.<sup>12</sup> to describe the vacillating fortunes of new technologies' (*Ibid.* :1). A visualization of the life cycle of a typical technology or innovation as proposed by Gartner, Inc., is reported in Figure 3.4.

An initial unproductive innovation trigger is generally followed by a phase characterized by a peak of inflated expectations inspired by prospects of future great results. Later, as many experiments fail to deliver, another phase takes over, with expectations descending into a trough of disillusionment. In a successive stage, new positive expectations climb the slope of enlightenment as surviving providers manage to fine-tune the technology and start earning rewards while conservative incumbents remain cautious. Finally, a stabilized payoff from mature products causes mainstream expectations to enter the phase, which involves a plateau of productivity where the technology is clearly defined and widely understood. The technology of CTS, now consolidated, can be further fine-tuned to the object of the present study. This story is essential as it suggests that the approach developed here can be viewed prospectively to take part in the last mature stage of the 'plateau of productivity.'



**Figure 3.4.** 'Gartner hype cycle' of technology expectations. Source: Manually reproduced by the author of this research from <https://www.gartner.com/en/research/methodologies/gartner-hype-cycle> (downloaded on August 31st, 2019).

<sup>12</sup> <https://www.gartner.com/en/research/methodologies/gartner-hype-cycle> (retrieved on August 31st, 2019).



Studies located within digital humanities, in general, and within digital CTS, in particular, are under discussion in the literature on the actual delivery of relevant results (e.g., Smithies, 2014; Williams, 2015). Many reviews regarding the usefulness of the digital humanities fail to recognize that their conclusions were tautological being negatively affected by the irrelevance of the chosen research questions. The present study contributes to the digital corpus approach as advocated by Rieder and Röhle (2012, 2017), Jänicke *et al.* (2015), Eve (2019), and Youdale (2019).

In the DH, there is a consensus to date the peak in inflated expectations in 2009 touched by 'distant reading' before falling into the trough of disillusionment in the following years (Hammond, 2017: 9). Moretti (2000; 2013) coined the term 'distant reading' defines digital large-scale computational analyses of millions of narratives published over the centuries. This approach is opposed to 'close reading' used in literary studies and humanities tradition. Although the original aim of distant reading was to provide a general map to orient the readers of world literature across space and time, specific promises of 'relevant results' were typical of inflated expectations to attract 'public attention, limitless funding, and a steady stream of tenure-track lines to a discipline starved of all three' (Hammond, 2017: 2). The early years of the second decade of this century were marked by increasing criticism of the discipline with a series of detracting comments speaking of charlatanism plaguing the proposed digital studies (Da, 2019).

After all, the very nature of Moretti's 'distant reading' is that of providing a general map of world literature to orient traditional 'close reading.' When seen in contrast to alternative computational literary studies (CLS), the pros and cons of the two approaches have been pondered (*Ibidem*). Far from this Manichaeic view of mutually excluding polar approaches, surveys including Jänicke *et al.* (2015) cover studies combining distant and close reading approach with digital literary studies. It turns out that most critical remarks concerning the irrelevance of results applied to literary texts, in general, are due to the narrow focus of DH studies that are failing to deliver 'great results'. The analyses limited to linguistic features, lexicography, and logico-semantics rather than addressing stylistic and narrative features are doomed to fall short of initial expectations of 'great results.'

One of the reasons for this apparent demise may be found in how the DH was born. As recalled above (section 3.3), DH was formed soon after the Second World War from a marriage of traditional humanities and digital linguistics and has primarily developed alongside this field. Within the paradigmatic ‘hype cycle’ outlined above, the ‘slope of enlightenment’ phase of DH starts with the actual engagement of digital literary studies. As a representative example of recent contributions, Brooke *et al.* (2017) examined the literary feature of free indirect discourse (FID) used in the modernist novels *TTL* and *The Dead* by Joyce. However, since Brooke *et al.* (2017) was explicitly organized as a collaboration of humanists and experts in digital linguistics, it is no wonder that its scope remained limited to the lexical dimension of the examined features rather than expanding the analysis to a full evaluation of the literary character of those novels.

The field of CTS has witnessed an evolution similar to that of the DH dominated, as mentioned above, by digital linguistics under the initial influence of John Sinclair. Bernardini and Kenny (2020) documented that the present state of the art of CTS applied to the literary translation is not very distant from that discussed by Kenny (2006). After recognizing the potential of the corpus-based approach to lead to new insights into specific fundamental categories in translation studies, she claims that ‘it is not evident that this has actually happened’ (*Ibid.*: 49) and, hence, she tries to identify ways to exploit such potentials. According to her:

parallel corpora (*i.e.*, collections of source texts alongside their translations) can be based on ‘Toury’s (1995) “coupled-pair” approach that might best suit a humanities-oriented corpus-based translation studies. Toury’s couple pairs (*Ibid.*: 78-79) refer to mappings between segments of source texts and segments of target texts for which it is possible to claim that there are “no leftovers” outside the target text segment to the solution of translation problem presented by the source text segment’ (*Ibidem*).

Aiming to a ‘quantitative shift’ leading to a ‘qualitative shift, as Tognini-Bonelli (1996) has argued in the case of linguistics in general’, Kenny’s (2006: 43) suggestion is to adopt two analytical categories: Sinclair’s (1996: 94) linguistic concept of ‘units of meaning’ (summarized in Kenny, 2001: 99-104) to be identified in source texts together with Vinay and Darbelnet’s (1995 [1958]: 21)

concept of 'translation units', defined as 'the smallest segment of the utterance whose signs are linked in such a way that they should not translate individually'. The aim is to perform comparative linguistic analysis in corpus-based translation studies. In a further article titled 'Translation Units and Corpora', Kenny (2011: 87-98) applies this methodology to small text segments extracted from the German-English Parallel Corpus of Literary texts (Kenny, 2001). Her proposal 'draws on corpus linguistic research into units of meaning in an attempt to show how source and target text segments can be mutually defining' (Kenny, 2011: 86). The limits of this approach are evident when the research aim is not to study translation as an activity but to focus on specific literary translations requiring fine-tuning of an appropriate approach (Even-Zohar, 1978a, 1978b; Toury, 1981; Lefevere, 1992a, 1992b; Bush, 1998; Lambert, 1998; Hermans, 2007; Klitgård, 2008; Kolehmainen *et al.*, 2016; Wright, 2016; Jones, 2020 [2009], Sun and Li, 2020). The perspective can be further distorted by studying translation as an activity through the prism of linguistic aspects with the non-linguistic literary features unduly left out of sight and, therefore, leaving much of the relevant quantitative *and* qualitative analysis undone.

By contrast, as noted by Lefevere (1992a), and literary translation is a (re)interpretation that involves both linguistic and non-linguistic aspects of the source text, but ultimately '[w]ith hindsight, linguistics-based translation thinking could never fully satisfy translators and translation scholars' (*Ibid.*: 7). Moreover, in another work, Lefevere (1992b) stresses how, in translation, linguistic aspects are overwhelmed by non-linguistic ones: 'on every level of the translation process, it can be shown that, if linguistic considerations enter into conflict with consideration of an ideological and/or poetological nature, the latter tends to win out' (*Ibid.*: 39). Nevertheless, although non-linguistic elements are generally recognised to characterise narratological phenomena, the corpus-based studies of literary translation have remained confined to linguistic features as they were born, together with digital humanities, from the experience and tools of corpus linguistics. (Laviosa, 2002: 5, 2004, 2013; Olohan, 2002, 2004: 37; Hammond, 2016: 83-85).

Few authors (*e.g.*, Bode, 2017; Eve, 2019; Underwood, 2019; Youdale, 2019) have indeed brought narrative features to the fore of digital literary studies. The present study aims to go forward along this line of research and on the same

wavelength as Baker's (2000b: 245), considering 'style as a kind of thumb-print expressed in a range of linguistic—as well as non-linguistic—features'. It places the modernist linguistic and non-linguistic features characterising the ST and rendered in the TTs in the central focus of a descriptive translation study with the corpus methodology developed in section 3.7 of this chapter and the empirical results reported in Chapter 4. The methodology devised here draws on Zanettini's proposals (2011a, 2013b) to incorporate 'a sound scheme for annotating extralinguistic information' into the examined electronic corpus (2011a: 120). The digital technologies developed here offer powerful and accessible tools for collecting, searching, assembling, and filtering data from lengthy texts. The methodology also integrates distant reading with close reading. The recent survey article by Sun and Li (2020) claims that

DH approach provides us with a more systematic and graphic understanding of the various interlocking factors [...] than traditional methods (such as close reading) (*Ibid.*: 651).

The extended DH methodology developed here aims to make a further important step by integrating close reading with distant reading within the digital corpus approach using interpretative annotations in the digital ST and TTs to be processed using a tailor-made computer program. Previous attempts to do a close reading with computers combined with distant reading are confined to the linguistic micro-analysis (Hammond *et al.*, 2016; Eve, 2017, 2019; Taylor *et al.*, 2018). In the present research, segmented texts containing specific linguistic and non-linguistic stylistic features can be searched, extracted, and aligned for comparative textual analysis. Tags made of interpretative annotations make it possible to identify, compute, and investigate the single modernist features of the ST and their rendering in TTs for direct comparison in all their occurrences in close reading. Since the modernist features (such as interior monologue in indirect form of discourse, ambiguity in shifting points of view, and 'unusual punctuation') are typically non-linguistic, the research questions call for a significant fine-tuning of the traditional corpus approach to translation studies, which have been born and remained linguistic-oriented to the present day.

The methodology developed here draws on Federico Zanettin's two seminal methodological papers respectively titled 'Hardwiring Corpus-Based Translation

Studies: Corpus Encoding' (2011a), providing a 'sound scheme for annotating non-linguistic information' (*Ibid.*: 120), and 'Corpus Methods for Descriptive Translation Studies' (2013b) 'making a distinction among descriptive features, linguistic indicators, and computational operators (*Ibid.*: 20) and mentioning that 'the analysis of occurrences of non-linguistic, interpretative categories such as translation shifts or translation errors [which] presupposes accurate and consistent manual annotation implemented by a human encoder'. The present study's novelty consists of encoding the digital texts for the first time with a new type of tags made of particular 'interpretative annotations' identifying the modernist stylistic features of *TTL*.

The present novel corpus-based method is developed within the wide area of 'literary *operational norms* known as "*modernist*" [drawing on Toury's (1995: 193)] illustration of the methodological claims concerning the use of interim solutions in the tentative reconstruction of a translation process' (*Ibidem*). His case study of a Hebrew translation of Hamlet's monologue can serve as a template for the present study of the Italian TTs of Woolf's modernist literary features of IIM, SC, and FID as well as the modernist linguistic use of lexical frequency and variety in *TTL*. By adopting 'contrastive analysis' (Munday, 2016: 295), the annotated corpus texts can be extracted, aligned, and compared to highlight differences or similarities of the translators' solutions as described in section 3.6.4. Major cultural and social constraints to which translators subjected themselves in their translations can be also uncovered 'to demonstrate the richness and stylistic elevation in their literary and linguistic choices as well as in their organization into a higher-level segment, especially in terms of sound orchestration' (Toury, 1995: 203).

Within Toury's literary and linguistic operational norms, 'the most dramatic developments in this area are those that are producing practical results in the form of new statistical tools [...], there is continued interest in the ways in which the corpora approach can assist translation theory' (Munday, 2016: 295). Adopting a standard database as a systematically organized corpus enables this project to shift regularly and methodologically the focus from linguistic to non-linguistic literary aspects and back to linguistic hallmarks. The translator's presence is interpreted in the same theoretical framework used to identify a possible temporal trend in rendering the original modernist features of the source

text following a pattern similar to that depicted by Toury (1995: 15) and shown in Figure 3.3.

Through an extensive corpus, the literary features are, obviously, easier to categorize, tag, and organize to recognize the prominent characteristics of any literary text. Following the systematic cataloguing and storage in a corpus, these features can be better highlighted and assessed, combining the qualitative interpretation given by close reading and quantitative information emerging from advanced queries to the datasets.

This project contends that new perspectives brought forward by these quantitative methods provide evidence-based answers that may go beyond the long-standing controversies on quantitative approaches to literature (see Hammond, 2016: 85-89; Ji and Oakes, 2019 for their historical accounts). The present study contends that looking at quantitative evidence on repetitions, recurrences, and consistency in translation solutions may help isolate and identify the evasive ‘translator’s voice.’ (See forthcoming Cipriani, 2022 on the translator’s voice and target-culture orientation co-existing with some instances of source text-orientation in the later retranslations).

Located in digital humanities (DH), the methodology proposed here can contribute to interpreting texts, especially literary texts and creative writing. Literary translations are literary text types and forms of creative (re)writings that can be studied using CL and DTS methods to interpret retranslations as manifestations of translators’ voices. The next two subsections briefly account for the innovative development of the CTS used in this research stemming from merging the methods belonging to CL and DTS.

### **3.6 Implementing the enhanced CTS approach with a focus on literary features**

In this study, the quantitative and qualitative analyses are organized in different stages regarding digital text management and processing, as described in detail throughout this chapter. The methodological innovation in CTS and DH regards the identification, annotation, and extraction of the linguistic and non-linguistic features of the examined digital texts and bringing them into the focus of the qualitative analysis using a series of computer programs. The list of these

programs includes *EViews* for quantitative inferential statistics, *Textbridge* for the acquisition of digital texts, *Microsoft Visual Studio 2005*, for tagging and validation of annotated digital texts, the bespoke *VW Corpus Processor (VW-CP)* computer program for the various stages of text processing and computation of quantitative descriptive statistics described in section 3.6 (Implementing the enhanced CTS approach with a focus on literary features). The *VW Corpus Processor* software was designed by the author specifically for this research. It has been written in *Java* computer language by Federico Milana, a PhD candidate in Human-Computer Interaction (HCI) at the Division of Psychology and Language Sciences of University College London, BSc in Computer Science from King's College London and MSc in HCI. Alternative computer programs can be constructed using platforms such as NLTK with Python.

In particular, all the occurrences of the relevant literary features are identified, selected, quantified in numerical data in terms of occurrences and, then extracted to be aligned across the TTs and ST for direct textual comparison. The numerical data are used to construct quantitative indicators on word frequency and sentence length and to identify trends in rendering the original modernist features of the ST across the TTs.

The methodology carries out the descriptive study of the literary retranslations within the corpus-based approach. It allows describing interpretations analytically using quantitative and qualitative indicators. The proposed triangulation of integrated methods is applied by considering the type-token ratio (TTR) and the associated average lexical frequency (ALF), which have become standard descriptive statistics in CTS studies and literary features at various levels of extension of the TTs and the ST such as single text unit, all occurrences of a single feature, and whole text. The quantitative measures are constructed to complement the descriptive analysis. This methodology is developed in the spirit of authors who, like Zanettin (2011a, 2011b, 2013b, 2014b, 2019), Friginal and Biber (2018), and Malamatidou (2018), encourage combinations of data and methods in translational corpus studies. Also, Malamatidou distinguishes between methods belonging to the same paradigm (*i.e.*, quantitative *or* qualitative) and methods belonging to different paradigms (*e.g.*, qualitative *and* quantitative).

The terminology of triangulation can be dated back at least to Denzin (1989 [1978, 1970]: 307-308), who introduced triangulation of methods in qualitative research. Denzin (2012), and Flick (2018a: 191-195; 2018b, 2018c) accounted for historical antecedents of the application of triangulation of different methods in qualitative research. The triangulation of qualitative and quantitative methods using corpora draws upon examples of mixed methods considered in cultural and social studies (Vogt *et al.*, 2014, Heyvaert *et al.*, 2017; Creswell and Creswell, 2018; Denzin and Lincoln, 2018; Saukko, 2018; Kahwati and Kane, 2020).

In the current tradition of qualitative research (*e.g.*, Saldaña, 2016; Hennink, 2020; Ward and Shortt, 2020), the corpus approach is organized here in the three primary stages of text management, text processing, and text analysis. The *text management stage* consists of acquiring and organising the files containing all texts in digital format, encoded annotation of linguistic and literary features, extraction, and alignment of segmented texts. The *text processing stage* consists of constructing the quantitative indicators used in distant- and meso-reading to complement the central functions of qualitative analysis. Finally, the *analytic stage* is made of a series of sub-stages of 'distant,' 'meso', and 'micro' analysis where the mixed qualitative and quantitative data obtained with the processing methods. The following three sections will describe these functional stages in more detail.

### **3.6.1 Text management stage**

Four distinct stages of text management followed, which are typical of digital corpus-based studies (*e.g.*, Simard and Plamondon, 1998; Olohan, 2004; O'Donnell, 2008; Lambert *et al.*, 2005; Lardilleux *et al.*, 2013; Luz, 2013: 133-141; Zubillaga *et al.*, 2015: 80-84; Hu, 2016: 16-17). They consist of *acquisition*, *annotation*, *extraction*, and *alignment* functions of the analysed texts in digital format.

#### **3.6.1.1 Stage 1: Acquisition and organization of the digital texts**



The digital ST in a machine-readable *txt* format is freely available on the Gutenberg project.<sup>13</sup> Regarding the Italian TTs, these are not available in electronic form. Therefore, they were obtained by scanning the printed material with the aid of the *Scansoft Textbridge Pro 11* and correcting the obtained files, in a first step, with the assistance of the Optical Character Recognition (OCR) function of the same software. In a second step, the resulting digital texts were manually cleared from unrecognized machine-generated misprints, and, in the final step, the resulting cleared text files were saved in *txt (Extended ASCII)* format making up a corpus of more than 900,000 words.

### 3.6.1.1 Stage 2: Encoded annotation of linguistic and literary features

All the obtained *txt* files were further enriched with added information on the structure and semantic meaning of their contents using encoded annotations by annotation with encoded tags (Vogt *et al.* 2014, Pierazzo, 2016; Saldaña, 2016). As described below, the encoding process was performed in this research by following the *Text Encoding Initiative* recommendations (TEI, 2019) for literary analysis under the chosen criteria of classification using the *Extensible Markup Language* (XML) established by the World Wide Web Consortium (W3C)<sup>14</sup>. The XML/TEI is a widely recognized *lingua franca* for constructing self-described digital texts. It has, therefore, the very convenient property of allowing the users complete freedom and flexibility in making up their tags under simple syntax rules. Those structures' names and other details are left to the users who can create their XML vocabularies. The TEI recommendations help the construction of those tags in hierarchical structures. These tasks are performed using the methodology proposed here, which is derived from previous methodological contributions to corpora-based translation studies (*e.g.*, Zanettin, 2011a: 110-114, 2013b: 29-30, 2014a, Luz, 2013: 127-135; Zubillaga *et al.*, 2015: 80-89) and adapted to the

---

<sup>13</sup> Woolf's *To the Lighthouse* in machine-readable *txt* (ASCII) format can be freely downloaded from the URL <http://gutenberg.net.au/ebooks01/0100101.txt>. Some differences between this digital version and the original Hogarth Press edition of *To the Lighthouse* published by Leonard and Virginia Woolf on 5<sup>th</sup> May 1927 were corrected to make the source text used here totally consistent with the official one.

<sup>14</sup> XML is the mark-up language utilized to encode data and make the digital text self-described for the purpose of electronic processes.

specific characteristics of the digital *literary* study of retranslations.<sup>15</sup> The system enables future replications of the assessments and reusability of the digitized texts.

In the present context, the encoded annotation is made in two different layers: the first layer of encoded annotation defines paragraphs by assigning them consecutive cardinal numbers referred to as basic text units. All the TTs and ST are segmented, identified, and aligned. The second layer of annotation identifies the single literary features using acronyms to annotate them within the primary text units where they occur. In this study, the *Microsoft Visual Studio 2005* software program was used to annotate and then upload and save the digital annotated ST and TTs in machine-readable format into corresponding files. This second type of annotation is aimed at two different analytical purposes. The first one is of analytical type aimed at enabling rapid computations of all the occurrences of certain specific literary features present in the examined texts. In Zanettin's (2011a: 109) words,

A lot of fruitful investigations can be pursued using so called 'plain text corpora', by using information derived from word list and keywords, by using collocational information and by conducting pattern searches for words or phrases with the help of a concordance. However, other types of investigation may require further level of encoding.

The second analytical purpose of the literary annotation is of organizational type, aimed at selecting and extracting all the segmented texts that contain the focused literary features. Again, in Zanettin's (2011a: 109) words,

Information about text structure concerns its subdivision into shorter units such as parts, chapters, paragraphs and sentences. As far as parallel corpora are concerned, aligning text pairs means, in fact, encoding segmentation units and creating bitextual correspondences between them. Alignment maps can be derived from parallel corpora with the aid of aligning.

Table 3.1 shows a fragment of the list of single paragraphs of ST and the corresponding paragraph(s) of the TTs used in *the first layer of encoded annotations*. Paragraphs of the ST and TTs are linked by one-to-one, or one-to-

---

<sup>15</sup> The contributions collected by Hoover *et al.* (2014) offer examples of the practical aspects of this relatively new approach to the case of literary studies.

many, or many-to-one correspondence relations. The whole paragraph concordance is reported in Table A8.1 of Appendix 8.

**Table 3.1** Fragment of paragraph concordance.

ST VW 1927	TT1 CEL 1934	TT2 FUS 1992	TT3 CUC 1993	TT4 MAL 1993	TT5 ZAZ 1994	TT6 BIA 1995	TT7 DEM 2012	TT8 NAD 2014	TT9 ART 2017
P001	P001	P001	P001	P001	P001	P001	P001	P001	P001
P002	P002	P002	P002	P002	P002	P002	P002	P002	P002
P003	P003	P003	P003	P003	P003	P003	P003	P003	P003
P004	P004	P004	P004	P004	P004	P004	P004	P004	P004
P005	P005	P005	P005	P005	P005	P005	P005	P005	P005
----	P006	----	----	----	----	----	P006	----	----
P006	P007	P006	P006	P006	P006	P006	P007	P006	P006
P007	P008	P007	P007	P007	P007	P007	P008	P007	P007
----	----	----	----	P008	----	----	----	----	----
P008	P009	P008	P008	P009	P008	P008	P009	P008	P008
P009	P010	P009	P009	P010	P009	P009	P010	P009	P009
P010	P011	P010	P010	P011	P010	P010	P011	P010	P010
----	P012	----	----	----	----	----	----	----	----
P011	P013	P011	P011	P012	P011	P011	P012	P011	P011
----	P014	----	----	P013	----	----	P013	----	----
----	P015	----	----	P014	----	----	P014	----	----
----	P016	----	----	----	----	----	P015	----	----
P012	P017	P012	P012	P015	P012	P012	P016	P012	P012
P013	P018	P013	P013	P016	P013	P013	P017	P013	P013
P014	P019	P014	P014	P017	P014	P014	P018	P014	P014
P015	P020	P015	P015	P018	P015	P015	P019	P015	P015
P016	P021	P016	P016	P019	P016	P016	P020	P016	P016
P017	P022	P017	P017	P020	P017	P017	P021	P017	P017
P018	P023	P018	P018	P021	P018	P018	P022	P018	P018
P019	P024	P019	P019	P022	P019	P019	P023	P019	P019
P020	P025	P020	P020	P023	P020	P020	P024	P020	P020
P021	P026	P021	P021	P024	P021	P021	P025	P021	P021
P022	P027	P022	P022	P025	P022	P022	P026	P022	P022
P023	P028	P023	P023	P026	P023	P023	P027	P023	P023
P024	P029	P024	P024	P027	P024	P024	P028	P024	P024
P025	P030	P025	P025	P028	P025	P025	P029	P025	P025
P026	P031	P026	P026	P029	P026	P026	P030	P026	P026
P027	P032	P027	P027	P030	P027	P027	P031	P027	P027
P028	P033	P028	P028	P031	P028	P028	P032	P028	P028
P029	P034	P029	P029	P032	P029	P029	P033	P029	P029
P030	P035	P030	P030	P033	P030	P030	P034	P030	P030

The user-defined tags established in the *second layer of encoded annotations* refer to the literary characteristics of the ST and TTs, which are the object of study of this research. Every occurrence in the digital texts of ST and TTs of critical narrative and stylistic features discussed in sections 1.6 ‘The analysed literary features’ and 3.6 ‘Implementing the enhanced CTS approach with a focus on

literary features' and referred to by the research question RQ1 is annotated with the following tags:

- DD: Direct discourse
- FID: Free indirect discourse
- IIM: Indirect interior monologue
- SC: Stream of consciousness

Moreover, the expressions and typical sentence and punctuation style in the original ST are marked with the following tags:

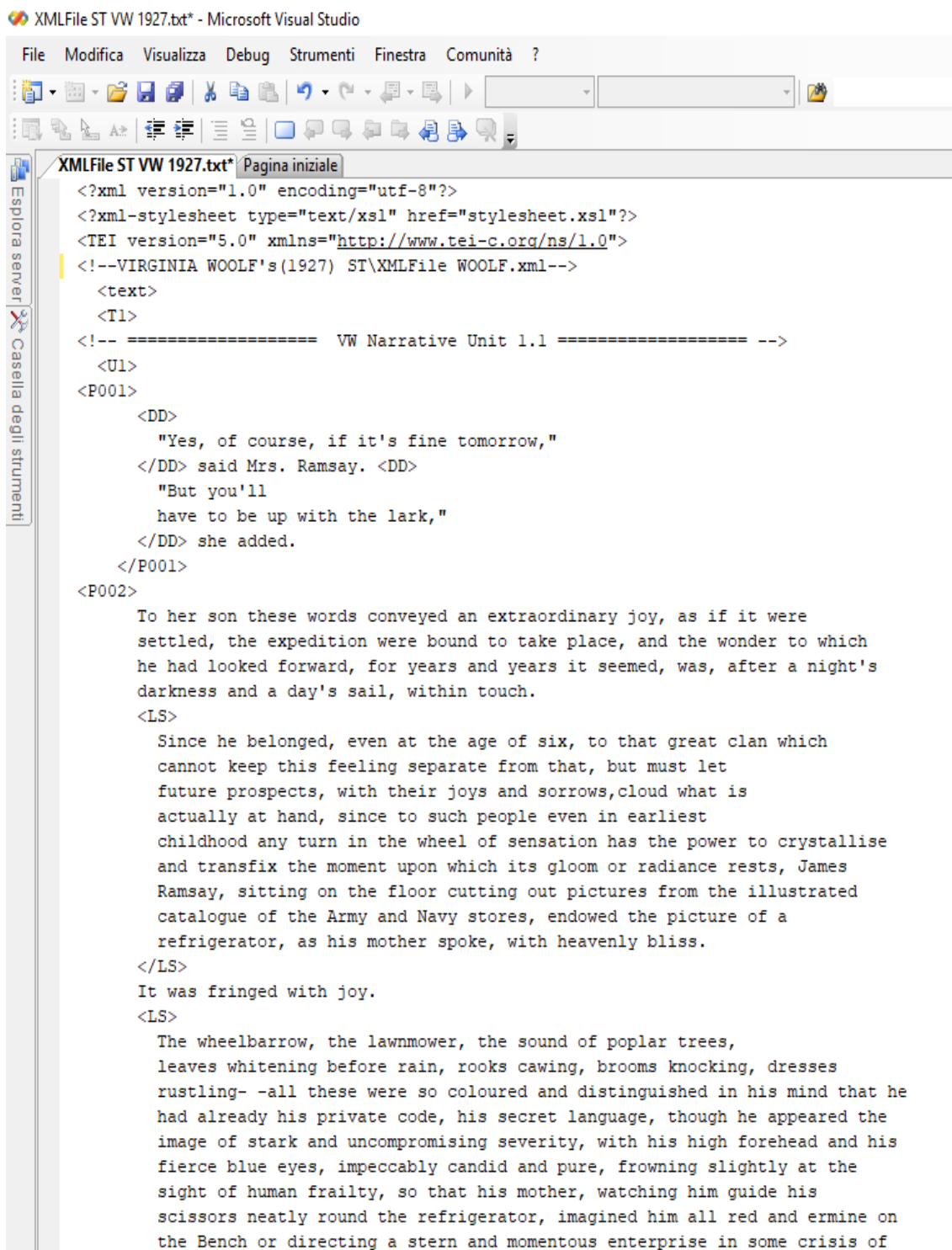
- LS: Long sentence
- RW: Repeated words
- UP: Unusual punctuation

Regarding the TTs, the abovementioned elements are complemented with two additional elements identified with the following tags:

- NCE: Non-conforming expression
- NCP: Non-conforming punctuation

'non-conforming' expression or punctuation refers to the different semantic meaning of corresponding expressions or used punctuation in the ST and TTs as it will become apparent in the respective examples provided in the empirical results shown in the following chapter 4.

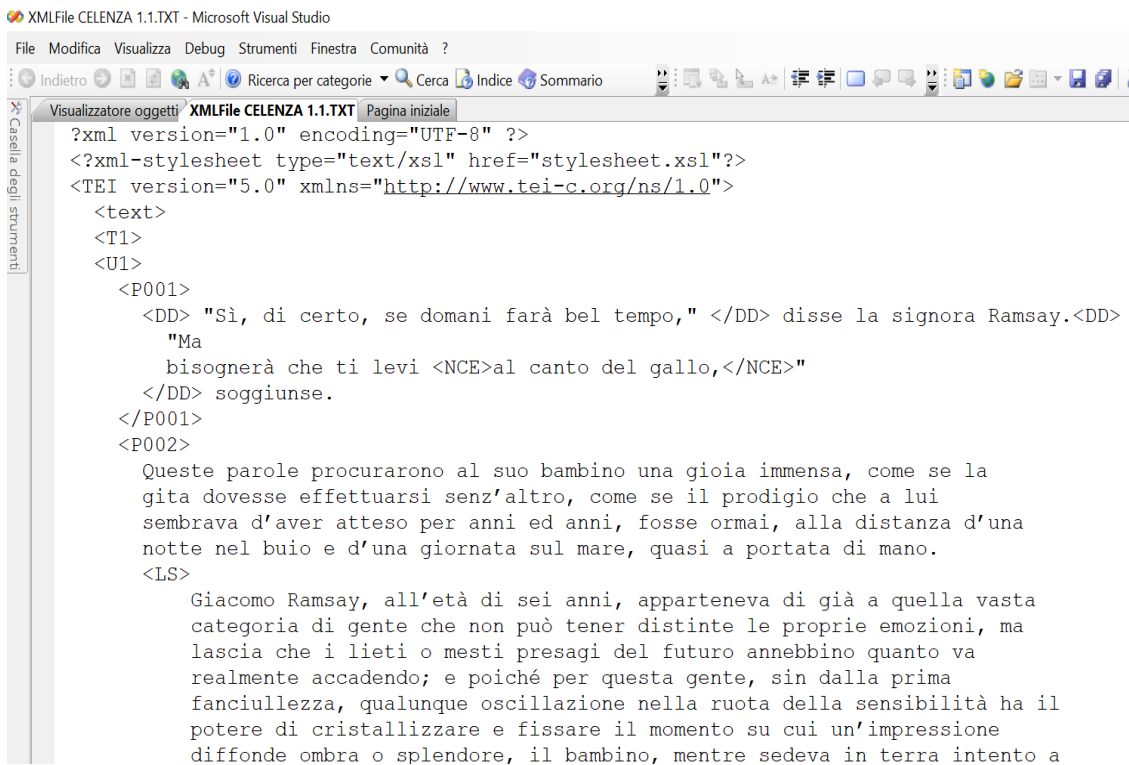
As illustrations, Figures 3.5 and 3.6 show the screenshot images of the fragments of tagged texts, respectively, in Virginia Woolf's ST and Celenza TT1 obtained using *Microsoft Visual Studio 2005*. They display the annotations of DD and LS tags encoded following the XML/TEI rules.

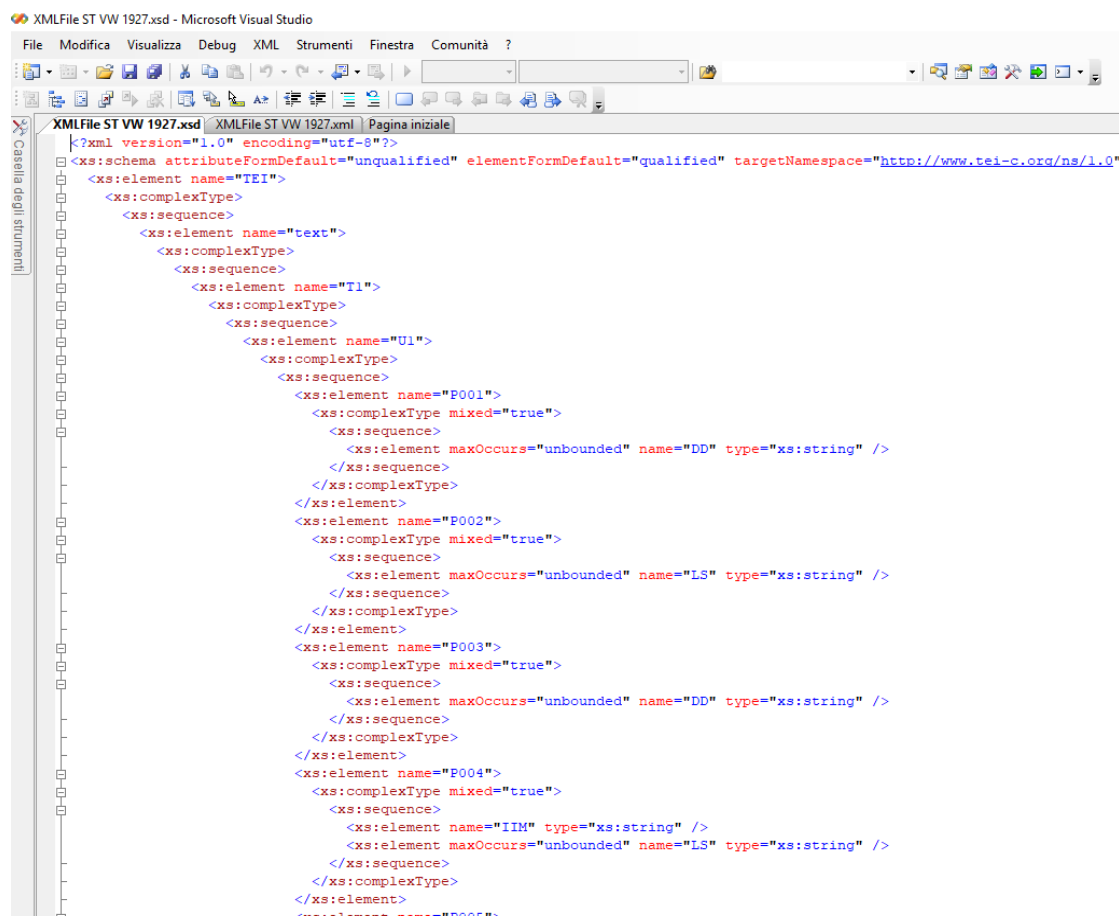


```

XMLFile ST VW 1927.txt* - Microsoft Visual Studio
File Modifica Visualizza Debug Strumenti Finestra Comunità ?
<?xml version="1.0" encoding="utf-8"?>
<?xml-stylesheet type="text/xsl" href="stylesheet.xsl"?>
<TEI version="5.0" xmlns="http://www.tei-c.org/ns/1.0">
<!--VIRGINIA WOOLF's(1927) ST\XMLFile WOOLF.xml-->
<text>
<T1>
<!-- ===== VW Narrative Unit 1.1 ===== -->
<U1>
<P001>
<DD>
    "Yes, of course, if it's fine tomorrow,"
</DD> said Mrs. Ramsay. <DD>
    "But you'll
    have to be up with the lark,"
</DD> she added.
</P001>
<P002>
    To her son these words conveyed an extraordinary joy, as if it were
    settled, the expedition were bound to take place, and the wonder to which
    he had looked forward, for years and years it seemed, was, after a night's
    darkness and a day's sail, within touch.
<LS>
    Since he belonged, even at the age of six, to that great clan which
    cannot keep this feeling separate from that, but must let
    future prospects, with their joys and sorrows, cloud what is
    actually at hand, since to such people even in earliest
    childhood any turn in the wheel of sensation has the power to crystallise
    and transfix the moment upon which its gloom or radiance rests, James
    Ramsay, sitting on the floor cutting out pictures from the illustrated
    catalogue of the Army and Navy stores, endowed the picture of a
    refrigerator, as his mother spoke, with heavenly bliss.
</LS>
    It was fringed with joy.
<LS>
    The wheelbarrow, the lawnmower, the sound of poplar trees,
    leaves whitening before rain, rooks cawing, brooms knocking, dresses
    rustling- -all these were so coloured and distinguished in his mind that he
    had already his private code, his secret language, though he appeared the
    image of stark and uncompromising severity, with his high forehead and his
    fierce blue eyes, impeccably candid and pure, frowning slightly at the
    sight of human frailty, so that his mother, watching him guide his
    scissors neatly round the refrigerator, imagined him all red and ermine on
    the Bench or directing a stern and momentous enterprise in some crisis of
  
```

**Figure 3.5.** Screenshot image of the XML/TEI tagged ST's narrative unit I.1 using *MS Visual Studio*.





**Figure 3.7.** Screenshot of the schema validating the XML/TEI tagged ST, using *MS Visual Studio 2005*.

The textual encoded annotation of the type used here is still a labour-intensive stage. With present-day technology, it can be done only by manual qualitative analysis to be carried out in the stage of 'close' reading of the entire corpus. It is done to enrich the original text (already saved in digital format) with additional information by encoded annotation using an enhanced word processor such as that embedded in Microsoft's *Visual Studio* to produce textual output files to be computationally processed analysed in later stages. More than twenty years ago, Garside and Rayson (1997: 179-180) noted:

the annotation process needs to be an appropriate division of labour between manual and machine processing. In our research at UCREL we have been concerned with the optimal interaction between manual skills and automated processing, and have developed a series of 'intelligent editors' to aid the annotation of texts.

In another contribution to the corpus annotation toolbox, McEnery and Rayson (1997: 194) stress the distance between the ‘extremely limited capability of software tools, in comparison with what we would like them to be able to do in terms of the intelligence, comprehensive modelling of language.’ At present, no significant progress has been achieved in the automated tagging of literary texts. Zanettin’s (2013b: 30) description of literary corpus alignment as a typical manual process of preliminary interpretative annotation is still one-hundred-per-cent valid today:

[B]y interpretative annotation, I refer to all other layers of based on non-linguistic categories which can be superimposed to a text and which require close human supervision and manual coding. [...] The creation of robust and reliable parallel corpora for descriptive translation studies is demanding and laborious work. The high quality needed for descriptive translation research can only be obtained through manual alignment editing, as opposed to corpus- based machine (assisted) translation, which relies on automation and data quantity and for whose purposes automatic alignment techniques provide viable results. This is especially true for corpus-based studies of genres such as fiction and news writing, whose language is often rather ‘noisy’, that is resistant to automatic alignment.

As also stressed by Hammond (2016: 127), ‘until techniques of artificial intelligence advance to the point where machines can encode literary texts with the same fabulous precision as human annotators, Moretti’s dream of “distant reading” in the “Great Unread” will remain incompatible with the dream of universal TEI encoding.’

### 3.6.1.3 Stage 3: *Extraction of segmented text*

The extraction of segmented text is necessary to isolate single literary features and perform specific comparative analyses. The presentation of parallel texts for comparison will follow the technique of text segmentation. Jockers (2014: 120-124), for instance, writes: ‘Instead of treating every novel as a single text [...], here you will first break each text into segments.’ In the present research, Segmented texts are the paragraphs as basic text units numbered progressively after the TEI code ‘P’ such as P001, P002. All paragraphs that, in the ST, contain the annotations in XML/TEI code of the literary feature of interest are extracted

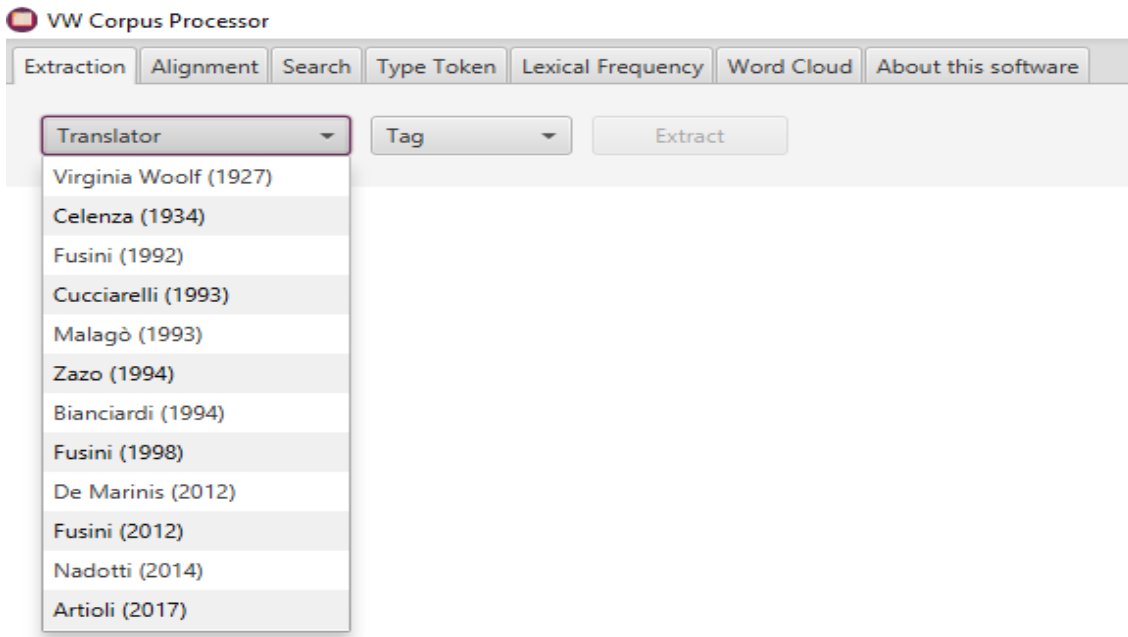


along with the corresponding paragraphs of all the TTs. Then all these corresponding texts units are aligned to form parallel corpora ready to be analysed.

A computer program, such as the bespoke *VW-CP*<sup>16</sup>, performs quantitative and statistical computations using the digital files containing the annotated TTs and ST. This software writes the resulting computations in separate output files in *extended-txt* format, which could be immediately analysed. The dialogue screen of the *VW-CP* software is displayed in Figure 3.8. This snapshot illustrates how the dialogue box opens a complete list of functions regarding the extraction, alignment of text, search of words or sentences, the type-token and lexical frequency indicators, word cloud of all TTs and ST, and information about the software. The author and translators' names are listed on the left to be chosen individually or together while tags refer to the literary and stylistic features. The extraction of segmented texts is obtained following the indications of the chosen tags. The alignment function extracts and aligns each occurrence of a tagged feature in the selected TTs and/or ST. The search function extracts and aligns each paragraph containing the chosen word or sentence in all the selected TTs and/or ST.

---

<sup>16</sup> See footnote 15 for details and references on the creation of the *VW-CP* computer program.



**Figure 3.8.** Screenshot image of the dialogue screen of the *VW-CP*.

In the extraction stage, the extracted segmented texts are stored in *txt* (Extended ASCII) format to render them universally machine-readable. As an illustration, a fragment of the segmented text containing indirect interior monologue (IIM) of TT1 is shown in Table 3.2. In this example, the extracted text of the narrative unit I.1 in P019 of TT1 containing the IIM literary feature corresponds to P014 of ST. The texts yield separate output files, the cross-classification of the nine literary features (DD, FID, IIM, SC, LS, RW, UP, NCE, NCP) of the ST and eleven TTs.

**Table 3.2** Example of extraction of the segmented text of indirect interior monologue (IIM) in TT1 P019 corresponding to the narrative unit ST P014.\*

Paragraph ST	Paragraph TT1	Text extracted from TT1
14	19	<IIM> Sembrava così assurdo a lei quell'inventar differenze,
14	19	quando le persone, lo sa il Cielo, sono
14	19	già disparate abbastanza. Di differenze reali, ella pensava sostando
14	19	presso la finestra del salotto, ce n'è abbastanza, proprio abbastanza.</IIM>

\* Extraction obtained using *VW-CP*.

The text in each of these tables is sorted in correspondence of the ST paragraphs. Each of the ST's paragraph numbers is associated with the corresponding paragraph number of the compared TT.

#### 3.6.1.4 Stage 4: Alignment of segmented text

The alignment stage of text data is required for the efficient and time-saving consultation and comparative analysis of the ST and TTs for each literary or stylistic feature. Text alignment can be performed using standard off-the-shelf relational database software, software available on the market such as *WordSmith Tools version 8* (M. Scott, 2020) and *WMatrix* (Rayson, 2005). Previous studies have reportedly used relational database software extracting segmented texts on queries (e.g., Bosseaux, 2004: 122, 2007, 75-79; Zubillaga *et al.*, 2013: 85; Cheesman *et al.*, 2017: 6).

A bespoke computer program, such as *VW-CP* constructed and used for the present research purposes, is necessary for extending computations and analysis to non-linguistic features not performed by the above-mentioned pre-packaged computer programs. Search and sort engines embedded in *VW-CP* can directly organize the selected texts according to syntactic, semantic, and stylistic criteria adopted here.

At the end of this stage, the resulting subsets of the combined ST-TT data are transferred into tables for comparisons. A bespoke computer program such as *VW-CP* is much more efficient, time-saving, and comprehensive than ready-to-use software packages available on the market for linguistic computations by providing all the functions needed to meet the research aims.

From the point of view of the present research, using a pre-defined commercial software designed for *linguistic* computations appears to be a somewhat limiting second-best solution compared to the first-best choice of tailoring a bespoke computer program to fit *all* the needs of this research, including the study of *non-linguistic* features. The existing pre-packaged commercial programs such as *Multiconcord*, *WordSmith Tools 8*, and *WMatrix* confirm this view.

For example, Bosseaux (2007: 78) explains that '[t]o run the Multiconcord program, texts have to be saved in a specific format. Once the texts are converted, another piece of software, *Minimal Mark Up (Minmark)*, is used to mark them. [...] A manual editing then has to be performed because of mismatches. [...] These are normally the reasons for a lower success rate in the

text alignment and the only way to overcome such problems is to compare the paragraphs in the source and target texts.'

By contrast, no similar problems are met in my computer program, which is constructed from scratch to be internally consistent with all the computing functions required in this research. The various types of marking used in my research go well beyond the capabilities of *Minmark*. No updated commercial program goes in the unexplored territory of interpretative annotations (proposed in the literature by Zanettin, 2013 and Hammond, 2016 and put into practice in my research with my computer program).

The multilateral literary comparisons start from aligning the selected XML files of ST and all TTs. Each of these files corresponds to a pre-defined narrative feature of the novel. Specific searches responding to queries construct sub-corpora with the required information in the form of a report or table.

The bespoke *VW-CP* program having all the needed relational functions dealing with queries makes the search, extraction, and alignment easy to use in quick runs. To save time and improve flexibility, the analytic technology set up in this research is endowed with the digital corpus with ordinary *txt* files to be read and computed directly using *VW-CP* itself. Jockers (2014: 120-124), for instance, writes: 'Instead of treating every novel as a single text [...], here you will first break each text into segments.' In the present research, Segmented texts are the paragraphs as basic text units numbered progressively after the TEI code 'P' such as P001, P002. All paragraphs that, in the ST, contain the annotations in XML/TEI code of the literary feature of interest are extracted along with the corresponding paragraphs of all the TTs. Then all these corresponding texts units are aligned to form parallel corpora ready to be analysed.

An example of an alignment of segmented text performed by this software is shown in Figure 3.9.

WV Corpus Processor

Extraction Alignment Search Type Token Lexical Frequency Word Cloud About this software

<DD> Align

Virginia Woolf (1927)

Virginia Woolf (1927)  
 Celenza (1934)  
 Fusini (1992)  
 Cucciarelli (1993)  
 Malagò (1993)  
 Zazo (1994)  
 Bianciardi (1994)  
 Fusini (1998)  
 De Marinis (2012)  
 Fusini (2012)  
 Nadotti (2014)  
 Artioli (2017)

1 1 <P001>  
 1 1 <DD>  
 1 1 "Yes, of course, if it's fine tomorrow,"  
 1 1 </DD> said Mrs. Ramsay. <DD>  
 1 1 "But you'll  
 1 1 have to be up with the lark,"  
 1 1 </DD> she added.  
 1 1 </P001>

Celenza (1934)

1 1 <P001>  
 1 1 <DD> "Sì, di certo, se domani farà bel tempo," </DD> disse la signora Ramsay. <DD>  
 1 1 "Ma bisognerà che ti levi <NCE>al canto del gallo,</NCE>  
 1 1 </DD> soggiunse.  
 1 1 </P001>

Fusini (1992)

1 1 <P001>  
 1 1 <DD> "Sì, certamente, se domani è bello," </DD> disse la signora Ramsay. <DD>  
 1 1 "Ma ti dovrai svegliare con l'allodola,"

**Figure 3.9.** Screenshot image of the first aligned ST and TTs containing the direct discourse (DD) using *VW-CP*.

### 3.6.2 Text processing stage

The descriptive literary study of the ST and the TTs is performed by integrating quantitative and qualitative analyses. Table 3.3 synthesizes the types of text processing of the ST and TTs at different objects and levels. The text processing is based on indicators that are broadly grouped in different layers of analysis at the micro- and macro-level (e.g., Jockers, 2014) and different perspectives of distant, meso- and close-reading (e.g., Hammond, 2017). The single features characterizing a source text can be critically studied and compared. The concept of the level of reading is considered to distinguish specific characteristics of the literary text.

**Table 3.3.** Map of the digital text processing stage.

	<b>Macro-level</b>	<b>Meso-level</b>	<b>Micro-level</b>
<b>Perspective of analysis</b>	<i>Distant-reading</i>	<i>Meso-reading</i>	<i>Close-reading</i>
<b>Object of analysis</b>	<i>Whole texts of the novel</i>	<i>Literary features</i>	<i>Segmented and aligned texts</i>
<b>Type of analysis</b>	<i>Quantitative (Descriptive statistics, inferential statistics)</i>  <i>Qualitative (stylistic)</i>	<i>Quantitative (descriptive statistics)</i>  <i>Qualitative (DTS Approach)</i>	<i>Qualitative (DTS approach)</i>

The macro-level analysis of the entire original or translated text has the perspective known as ‘distant reading’, a term Moretti (2013) coined to define his study of world literature. This type of analysis is quantitative and qualitative. Quantitative research methods in translation studies distinguish descriptive statistics from inferential statistics to perform different types of the analytical task. As Mellinger and Hanson (2017: 70-71) recall descriptive statistics are used to summarise and describe a corpus of texts viewed as a (large) sample of data, whereas inferential statistics is mainly used to analyse textual differences and model simulations for predictions (as will be seen in the empirical analysis of this research and reported in Chapter 4). More specifically, the translation analysis uses descriptive statistics on words, their repetition, and stylistic features such as the lexical diversity, measured by the type/token ratio, the average lexical frequency defined in the next section. As a quantitative instrument, the inferential statistic is used to identify a trend in the presence of the original modernist features in the successive multiple translations. The macro-level analysis is also qualitative in deriving specific characteristics of the examined texts from the quantitative indicators as hints for searching and describing narrative and literary features.

The meso-level analysis has the perspective of meso-reading concerning all occurrences of a single literary feature in the ST and the TTs. This type of analysis is quantitative and qualitative, based on the evaluation of the use of words, their repetition, and stylistic features such as the average lexical frequency and the average sentence length in each literary feature, following the guidelines of the DTS approach (referred to in section 3.2).

The micro-level analysis closely reads the segmented and aligned texts in the ST and TTs. This type of analysis is mainly qualitative. It is based on the DTS approach regarding words, semantic and stylistic meaning, ST-orientation of translation, and the translator's presence.

### 3.6.2.1 Descriptive statistics

#### *Lexical diversity (or variety), the type/token ratio*

The *lexical diversity (or variety)* measures the vocabulary richness reflecting its intensity in the use of synonyms. Vocabulary richness can be measured by the *type/token ratio* (TTR), the indicator of the *vocabulary size* used in comparative linguistics and CL in terms of a percentage of the number of unique word *types* (*V*) to the total number of word counts, called *tokens* (*N*) (e.g., Baker, 1995: 236; 1996: 182; 2000b: 250; Jockers, 2014: 59, Oakes, 2012: 133-137):<sup>17</sup>

$$TTR = \frac{\text{The number of unique word types (V)}}{\text{Text length in terms of total number of words counts (N)}} = \frac{\text{Types}}{\text{Tokens}}$$

The TTR can be computed by excluding the so-called stopwords, defined in the present research as grammatical words and other non-lexical words, such as characters' names. The higher the type/token ratio, the richer the vocabulary relative to the text length. The software *VW-CP* used in this research does not limit the computation at a standardized text length. The algorithm of this software computes the TTR every time it adds a single word during the full reading stage. The type/token ratio figures of the single texts can be displayed in tables or visualized in a graph for comparison.

As Baker (1995: 236) observes, the use of TTR 'capture global patterning that contributes to the identification of translations as translations' in comparative corpora of translated texts [...] A high type-token ratio, for instance, may be interpreted as a consequence of the process of lexical simplification'. Moreover, as Baker (2000b: 250) explains, 'type/token ratio is a measure of the range and diversity of vocabulary used by a writer or a given corpus. It is the ratio of different

---

<sup>17</sup> Mitchell (2015) recalled that the unique words used in the text have been called 'types' and the total words have been called 'tokens' by Peirce (1906) inspired by Plato (c360 BC).

words to the overall number of words in a text or collection of texts.’ It is obtained by dividing the number of types by the number of tokens of considered text length. ‘A high type-token ratio means that the writer uses a wider range of vocabulary. A low type-token ratio means that a writer draws on a more restricted set of vocabulary items’ (*Ibidem*). Moreover, as Hammond (2016: 94) more synthetically clarifies, ‘[w]hat TTRs measure, quite simply, is lexical diversity—a text’s “wordiness”. The principal application of TTRs is comparative: they allow us to sort texts with rich vocabularies from those with more restricted vocabularies.’

However, the well-known difficulties of interlingual comparisons of quantitative measures such as the type-token ratio, even after corrections for structural linguistic differences with stemming and lemmatisation of the examined texts, prevent a meaningful comparison between the source and target texts (see, for example, Baker, 1996: 183, and Munday, 1998: 4 for discussions of such difficulties). On the other hand, it is also known how Woolf’s *TTL* scores a particularly low TTR in various monolingual comparisons with other English novels (Hammond, 2016: 97-98). The obtained high figures in the translated texts may be affected by some translation universals such as ‘explicitation’ and ‘simplification’ in rendering the original text using a rich vocabulary, which can be explored in close reading as it will be shown below in some examples.

All the retranslations in the same target language of a single source text may be compared in terms of vocabulary richness, which can be affected by the chosen processes of ‘simplification’ and ‘normalization’. The variation across the TTs in the TTR and, in general, all the indicators defined in this research are relevant to compare the translators’ style jointly with the qualitative literary analysis to address the research questions. The empirical results of the present research concerning the Italian retranslations of *TTL* are dealt with in chapter 4.

#### *Average lexical frequency*

The average lexical frequency (ALF) affects readability with repeated words. The more frequently the words are used, the larger they appear in the visualization, even though they are randomly distributed in the figure space. In particular, Hammond (2016: 93) comments on this way of presentation:



I like to think of word clouds as a kind of aerial photography for literary texts. Just as an aerial photography can reveal features in the landscape that we might not notice passing through on foot — a slight ridge, a glacial moraine, a crop circle — a word cloud can reveal large-scale patterns that we might not perceive as we move from word to word and page to page, drawn by the narrative threads that compel us forward.

Indicators of word frequency and repeated words are constructed in this research using the functions of the program *VW-CP*. The average lexical frequency (*ALF*) is computed by dividing the *text length* in word tokens (*N*) by the *vocabulary size* in terms of the number of unique word types (*V*), corresponding to the inverse of the TTR computed without stopwords (grammatical words and other non-lexical words, such as character's names):

$$ALF = \frac{\text{Text length in terms of total number of words counts } (N)}{\text{The number of unique word types } (V)} = \frac{\text{Tokens}}{\text{Types}} = \frac{1}{TTR}$$

The lexical frequency function computes the average occurrence number of single types of words. This function provides the relative dispersion of words around the average frequency, called 'coefficient of variation', as a quantitative indicator of the degree of similarity in the word repetition across the used vocabulary in the examined text. In other words, such descriptive statistics can be used to compare texts in terms of the concentration of repeated words.

In order to measure the average frequency of *repeated words*, the computation can be replicated by excluding the word types that occur only once. The same indexes are applied to all text units (paragraphs) containing the modernist literary characteristics such as *word repetition*, which is Woolf's stylistic peculiarity as recalled in section 1.5 describing the modernist literary features of *TTL*. Therefore, the measured *ALF(RW)* is also adapted to the 'repeated words' using the following definition:

$$ALF(RW) = \frac{\text{Tokens of repeated words}}{\text{Types of repeated words}}$$

This indicator allows this study to discuss Woolf's modernist style of using repeated words and quantify their frequency, as shown in Chapter 4.

### *Word clouds*

The writing style of ST and TTs can also be reflected in word clouds, where the most repeated words are put in evidence. Hammond (2016: 93) describes the use of word clouds in digital humanities as a helpful method of visualizing the most frequently used words in a text:

I like to think of word clouds as a kind of aerial photography for literary texts. Just as an aerial photograph can reveal features in the landscape that we might not notice passing through on foot — a slight ridge, a glacial moraine, a crop circle — a word cloud can reveal large-scale patterns that we might not perceive as we move from word to word and page to page, drawn by the narrative threads that compel us forward.

As shown, for example, by Kwartler (2017: 116), it could be possible to construct sentiment-based word clouds as in the examples considered here of translations using emotional categories. Differences in highly repeated words across the TTs and the ST can be immediately put in evidence graphically in the computer outputs in the form of cloud-shaped images.

The word cloud function constructs a visual representation of the most frequently used terms among the first 100 more words in each TTs and ST. The size of the fonts of each word is proportional to its frequency. As it will turn out in the empirical results reported in section 4.1, this is a distant-reading technique that can provide preliminary information for a descriptive study.

### *3.6.2.2 Inferential statistics*

In the present research, inferential statistics is aimed at identifying a temporal trend of the Italian retranslations of *TTL* towards the original modernist features of the source text, based on the sample of the eleven target texts considered in this case study. The adopted method of inferential statistics is that of the standard linear regression that attempts to determine the strength and character of the relationship between a dependent variable (the total number of occurrences of modernist features) and an independent variable (time measured in years). The

numerical logarithmic values taken by the dependent variable are regressed on the time variable to check whether the null hypothesis of the absence of a modernist progression of the focused Italian retranslations is statistically significant. 'Linear regression is the statistical procedure to find the equation of a line that best fits a set of [sample] data' (Mellinger and Hanson, 2017: 215).

The regression model is constructed to describe the set of available data on the total number of modernist literary features occurrences, shown in Table 4.1 of Chapter 4 as a constant function of time. It can be aimed at two primary goals. First, it can be used to assess the positive trend in the population of successive Italian retranslations of *TTL* towards rendering the original modernist characteristics of the source-text based on the available sample data. Second, once the unknown parameter is estimated, 'the regression model can be used for simulating the dependent variable, based on available data of the independent variable' (*Ibid.*: 215).

The model's dependent variable  $N_i$  (called the regressand) consists of the total number of occurrences of a literary feature of  $TT_i$ , (for  $TT_i = TT_2, TT_3, \dots, TT_{11}$ ). It refers to the total occurrences of SC, IIM, FID, or SC+IIM+FID) of the  $TT_i$ . The main research question is whether  $N_i$  varies across the population of successive Italian retranslations of *TTL* by following a time trend<sup>18</sup> with a constant rate of change. The 'population function' is specified as:

$$N_i = N_1 \cdot (1 + r)^{t_i} \cdot \eta_i \quad \text{for } i = 2, 3, \dots, 11 \quad (1)$$

where subscript 1 refers to the first translation, the subscript  $i$  refers to the  $i$ th retranslation  $TT_i$ .

The equation (1) is a function of four multiplicative components:

1. The independent known variable  $t_i$  (called the regressor) representing the number of years separating  $TT_i$  from Celenza (1934)  $TT_1$  and taking

---

<sup>18</sup> The rendering of original modernist features of *TTL* in the Italian TTs over eighty years can be described 'in terms of the variety of behaviours' (Toury, 1995: 192; 2004: 24 cited in section 1.1.1). A tendency (*trend*) over time (and hence the expression 'time trend') of their presence in the TTs can be found empirically using the quantitative tools of corpus-based methods for Descriptive Translation Studies. The regression log-linear model is used to find the best (maximum likelihood) numerical value of the slope parameter of the time-trend line.

the numerical values between 58 = (1992-1934) with Fusini (1992) TT2 and 83 = (2017-1934) with Artioli (2017) TT11;

2. The known starting point represented by  $N_1$  (the number of occurrences of the same literary features in TT1);
3. The unknown parameter of annual rate of constant change  $r$ , which is to be estimated;
4. A stochastic 'disturbance' term  $\eta_i$ , which can also be described as the unexplained variation (*i.e.*, the random or systematic component equal to the ratio of the actual value of the dependent variable to the model's prediction).

The equation (1) has a *non-linear* form in the independent variable  $t_i$ , which means that, as it changes, the dependent variable  $N_i$  changes in a non-proportional way. Appropriate 'data transformation' (*Ibid.*: 226) must use the *linear* regression model having the following *additive* form (*Ibid.*: 218). Taking the logarithm of both sides of equation (1) yields

$$\ln N_i = \ln[N_1 \cdot (1+r)^{t_i} \cdot \eta_i] \quad \text{for } i = 2,3, \dots, 11 \quad (2)$$

which, after applying the logarithm rule, transforming the multiplicative form into an additive one and rearranging terms, yields the linear PRF,

$$\ln N_i = \ln N_1 + \ln(1+r) \cdot t_i + \ln \eta_i \quad \text{for } i = 2,3, \dots, 11 \quad (3)$$

that is, in the standard notation of the regression model,

$$y_i = \beta_0 + \beta_1 \cdot x_i + \varepsilon_i \quad \text{for } i = 2,3, \dots, 11 \quad (3')$$

The regressand  $y_i$  represents  $\ln N_i$ , *i.e.* the regressand is the natural logarithm of  $N_i$ , while the regressor  $x_i$  is the independent time variable  $t_i$  (see also Gujarati, 1995: 169);  $\beta_0 = \ln N_1$ , *i.e.*  $\beta_0$  is a *known* parameter constrained to be equal to the natural logarithm of the total number of occurrences of the literary features (SC, IIM, and FID) in the first translation TT1 (Celenza, 1934);  $\beta_1 = \ln(1+r)$  is the *unknown* parameter to be estimated, so that  $(1+r) = \exp(\beta_1)$ . Finally, the logarithmic variable  $\varepsilon_i = \ln \eta_i$  is the  $i$ th 'disturbance' term, assumed to have a normal 'white noise' behaviour. The equation (3') is called the 'population regression function' (PRF) (*Ibid.*: 36). The relationship between the independent

and dependent variables is linear and remains constant over the relevant range of the independent variable’.

In practice, the PRF is not directly observable for the simple reason that only a subset of population data is observed (in the present case study, only eleven TTs are ‘observed’). Citing Gujarati (1995: 52), ‘our task is to estimate the population regression function (PRF) based on the sample regression function (SRF) as accurately as possible. [...], the method that is used most extensively is the method of ordinary least squares (OLS). The PRF (2) is estimated from the SRF by minimizing the sum of squared sample errors ( $\hat{\varepsilon}_i$ ):

$$y_i = \beta_0 + \hat{\beta}_1 \cdot x_i + \hat{\varepsilon}_i \quad \text{for } i = 2, 3, \dots, 11 \quad (4)$$

Equation (4) is the regression model that is estimated (Figure 3.10). The computations of the parameter estimation can be performed using a computer program such as *EViews* used in the present research.

Suppose the inferential (probabilistic) statistics complementing the point estimate of the rate of change  $r$  using the sample data corroborates the so-called ‘null hypothesis’. In that case, the ‘true’ value of  $r$  of the entire population of Italian retranslations is inferred to be equal to zero.

In particular, the null hypothesis on the absence of a trend in the ST-orientation of the modernist characterization of the Italian retranslations of *TTL* is not rejected when the  $t$ -statistic (and related  $p$ -value) is lower than a critical probabilistic level. The  $t$ -statistics are constructed as  $(\hat{\beta}_1 - \beta_1) / se(\hat{\beta}_1)$  where  $se(\hat{\beta}_1)$  refers to the estimated standard error of  $\beta_1$ . But, as stressed by Mellinger and Hanson (2017: 6),

a null hypothesis’ [in the present case, the hypothesis of ‘negative result’ that is  $\beta_1 = 0$ , indicating no statistically significant relationship between the dependent and independent variables], can never be proven or accepted as true. Failure to reject a null hypothesis represents a lack of evidence against it, which is not the same thing as evidence for it. An analogy is often drawn to the legal system, in which lack of conviction in a court of law does not constitute proof of innocence, merely lack of enough evidence for conviction. The same idea is expressed in the pithy saying that absence of evidence is not evidence of absence. Being bult upon probability theory, mathematical statistics is not

designed to generate conclusive proofs and always contains a probability of error. Therefore, particular language must be employed in reporting statistical test results to portray the evidence correctly.

As also clarified by Gujarati (1995: 129),

[i]f on the basis of a test of significance, say, the  $t$ -test, we decide to “accept” the null hypothesis, all we are saying is that on the basis of the sample evidence we have no reason to reject it; we are not saying that the null hypothesis is true beyond any doubt.

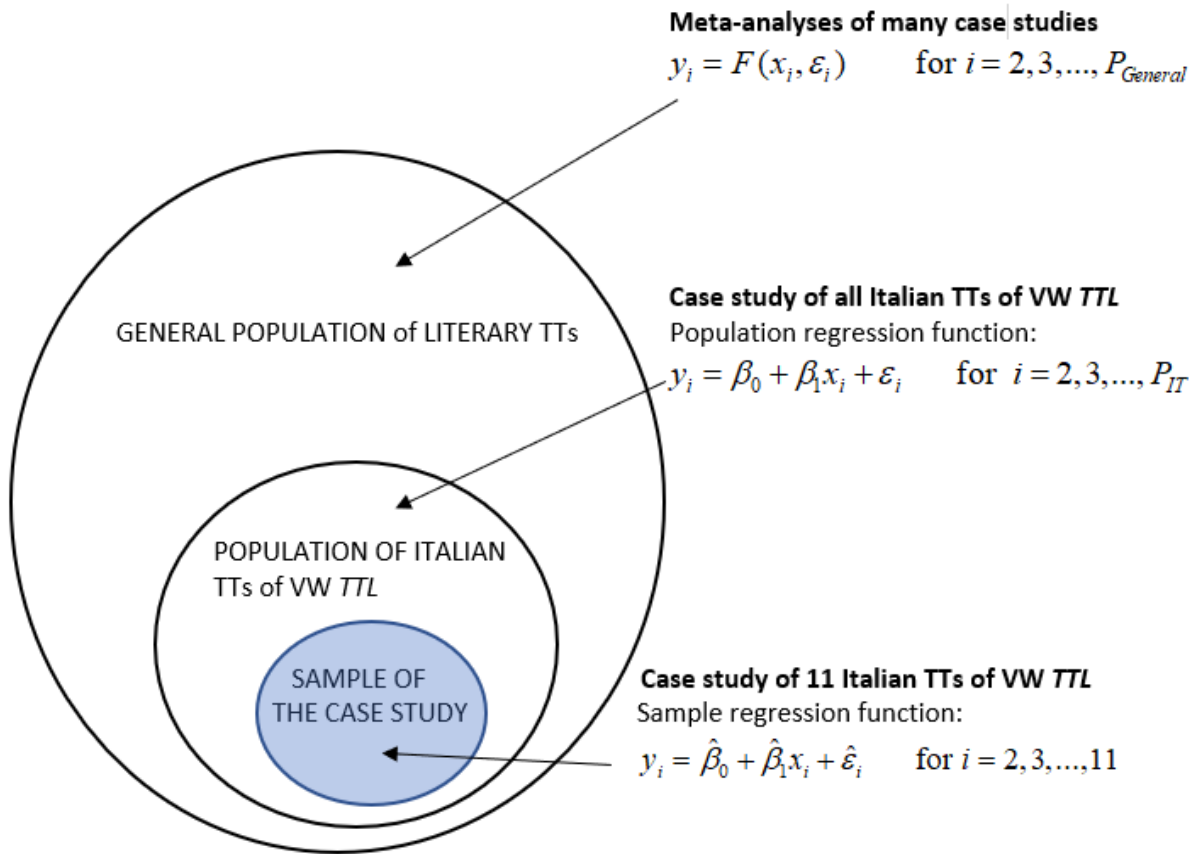
Symmetrically, suppose the null hypothesis is statistically rejected. In that case, the alternative hypothesis of ‘positive result’ regarding a statistically significant relationship cannot be considered as proven or accepted as true, but merely not rejected on a particular chosen level of statistical confidence. The  $p$ -value (probability value) is the exact lowest probability of committing the ‘false positive’ error (the so-called ‘Type- $I$  error’) by rejecting the null hypothesis. Table 3.4. sums up the key concepts of the regression model.

**Table 3.4.** Key concepts of the Sample Regression Function

<b>Linear Regression: Overview</b>
<i>Purpose:</i> To determine whether there is a statistically significant, linear relationship between one or more independent variable and a continuous dependent variable.
<i>Null hypothesis:</i> There is no linear relationship between the independent and dependent variables.
<i>Alternative hypothesis:</i> A linear relationship exists between the independent and dependent variables.
<i>Experimental designs:</i>
<ol style="list-style-type: none"> <li>1. One or more independent variables are manipulated by the researcher and a resulting dependent variable is measured;</li> <li>2. Some independent variables are manipulated by the researcher while other blocking variables are outside of the researcher's control, and a resulting dependent variable is measured;</li> <li>3. Independent and dependent variables are measured in an observational study.</li> </ol>
<i>Parametric tests:</i> F-test, t-test.
<i>Effect size:</i> $R^2$

Source: Christopher D. Mellinger and Thomas A. Hanson. 2017. *Quantitative Research Methods in Translation and Interpretative Studies*. London and New York: Routledge, 216.

Moreover, it is worth recalling that the inferential statistics obtained here on the observed sample data regard the existence of an increasing temporal trend of the original modernist features rendered in successive retranslations (with  $r > 0$  being statistically significant) in the particular Italian population of retranslations of *TTL*. It is possible to infer the statistical significance of the unknown parameter  $\beta_1$  of the PRF from the estimated parameter  $\hat{\beta}_1$  of the SRF.



**Figure 3.10.** Regression functions

As recalled earlier, Mellinger and Hanson (2017: 2015: 215) have stressed that, beyond assessing the statistical significance of the relationship between the independent and dependent variables, the estimations of the regression model can be used for predicting the theoretical values of the dependent variable  $\hat{y}_i$ , based on the available data of the independent variable net of the ‘observed’ ‘errors  $\hat{\varepsilon}_i$  in the following equation

$$\hat{y}_i = \beta_0 + \hat{\beta}_1 \cdot x_i \quad \text{for } i = 2, 3, \dots, 11 \quad (5)$$

Modelling the response of the dependent variable based on equation (5) rather than equation (4) is equivalent to strengthening the case for causation by excluding the effect of external conditions and disturbance (*ibidem*). Taking the antilogarithms (exponentials) of (5), and obtaining, in particular,  $1 + \hat{r} = \exp(\hat{\beta}_1)$ , the estimated theoretical numbers  $\hat{N}_i$  of the occurrences of literary features in retranslations distributed *over time* are then given by



$$\hat{N}_i = N_1 \cdot (1 + \hat{r})^{t_i} \quad \text{for } i = 2, 3, \dots, 11 \quad (5')$$

where  $t_i$  represents the year of publication of the  $i^{\text{th}}$  retranslation. The proportional discrepancy  $\eta_i$  is accounted for in view of (1) and (5'):

$$N_i / \hat{N}_i = \eta_i \quad \text{for } i = 2, 3, \dots, 11 \quad (6)$$

Each  $i^{\text{th}}$  triplet  $N_i, \hat{N}_i, \eta_i$  is a relevant piece of information that complements the summary inference about the statistical significance of the regression estimates. The individual discrepancy  $\eta_i$  denotes the distance of the  $i^{\text{th}}$  observed points from the simulated numerical value signalling, where present, outliers and detecting conditions that are to be further investigated. All the components  $N_i$  and  $\hat{N}_i$  can be compared to identify and assess differences in rendering the original features of the source text in translation.

### **3.6.3 Application of quantitative indicators**

As mentioned above, this research focuses on the literary features of the translated literary text, which are identified using corpus annotations. Quantitative indicators based on the annotations concerning the specific stylistic characteristics are used to enforce the qualitative evaluation of translated narrative features in Virginia Woolf's novel. Translations are studied by taking account of the historical, social, and cultural contexts, following Even-Zohar (1978a) and Toury's (1985, 2005 [1995]) polysystems theory. The points of view of linguistic and translation theories can also be considered in the more specific domain of the literary features. An exhaustive study with fully integrated methods is expected to offer new quantitative and qualitative insights.

The first important information regards the text length and the degree of preservation of the main features of the ST in translation. Regarding the literary features, diachronic and synchronic dissimilarities between retranslated texts may show the presence or absence of the modernist literary features relative to those of the source text. The TTs are compared with the ST in rendering the original literary features. The empirical results may unveil contrasts that remain hidden in the traditional descriptive analysis. Venturi (2009a) and Morini (2014)

noted that the first Italian translations indeed differ in reproducing *some* literary and stylistic features. Differently from the anecdotal descriptions using analogue means, the analytical tools of the digital corpus-based analysis facilitate the accounting for all the occurrences of the examined literary features in the compared texts.

#### **3.6.4 *The analytic stage of mixed-methods research***

The encoded textual annotation allows the computer program *VW-CP* to survey the examined ST and TTs through close reading. The program can also identify single words, search for the segmented text of interest, extract relevant paragraphs, and align selected texts across focused ST and TTs. This function provides a powerful service in terms of efficiency, completeness, and simplification of close reading. The typical digital functions of the corpus-based approach can manage and process single extracted portions of texts (Saldanha, 2012; Saldanha and O'Brian, 2013: 80-108).

The corpus triangulation of integrated methods in translation studies (Flich, 2018b, 2018c; Friginal and Biber, 2018; Malamatidou, 2018) is performed using various functions. Firstly, the corpus approach extracts and aligns ST's literary and stylistic features with TTs' corresponding subsets. The quantitative measures outlined above provide empirical evidence on the relative importance of each feature to support evidence-based qualitative analysis. The integration of quantitative and qualitative methods is applied to three levels of analysis by unifying the information obtained in close-reading, meso-reading, and distant reading. The inferential statistics at the macro-level can be complemented and checked against the evidence obtained at micro-level.

## Chapter 4

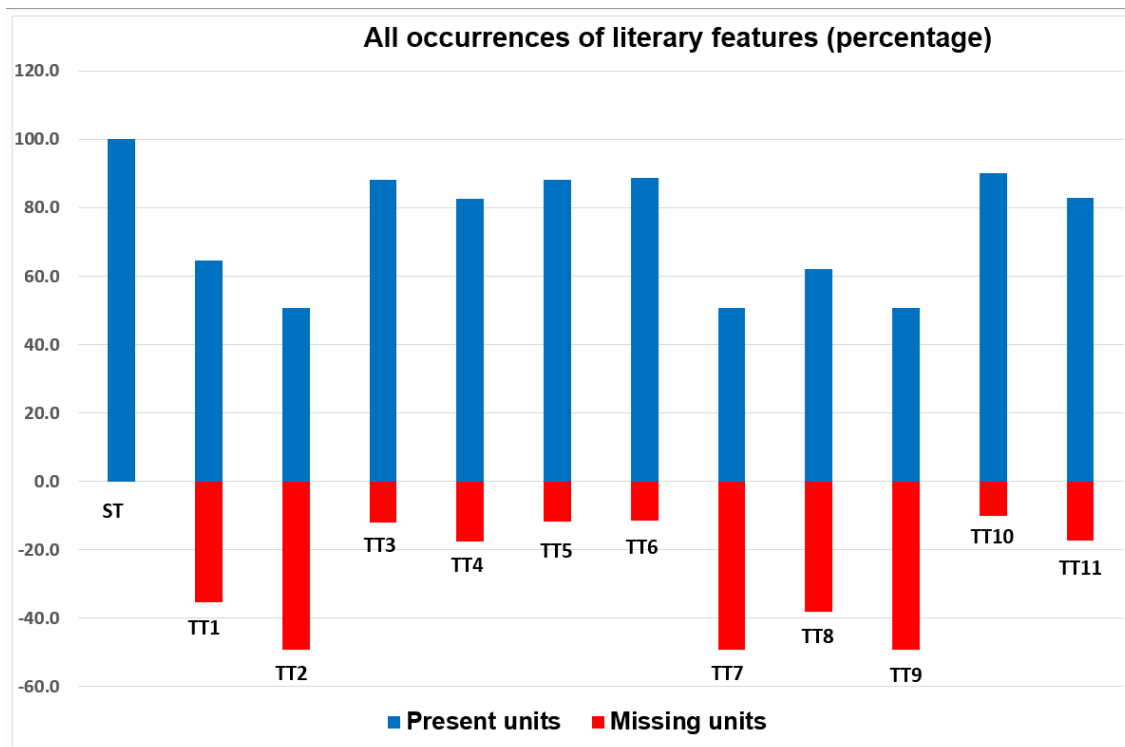
### EMPIRICAL ANALYSIS

The quantitative and qualitative comparisons of the narrative features between source text (ST) and target texts (TTs) are performed at the macro-, meso- and micro-levels, based on the methodology developed in Chapter 3. This chapter starts with the findings of ‘distant reading’ in macro-level comparisons presented in section 4.1. Quantitative analysis of literary features in meso-reading follows in section 4.2. Close-reading for qualitative analysis at micro-level is discussed in section 4.3. Diachronic variations between Fusini’s retranslations TT2, TT7, TT9 are discussed in section 4.4. Finally, an overview of the evidence on the modernist ST-orientation of the TTs is presented in section 4.5.

#### 4.1 Distant reading in macro-level comparisons

As described in Chapter 3, the macro-level analysis uses inferential and descriptive statistics to identify the existence of a time trend in the ST orientation of rendering the modernist style in multiple retranslations in the case of *TTL*. The inferential statistics of the regression model are constructed using the computer program *EViews*, whereas descriptive statistics such as TTR, ALF and RW are constructed using the bespoke *VW-CP* program. Both inferential and descriptive statistics are constructed exclusively from the corpus data.

Figure 4.1 reports the proportion in percentage shares of the original literary features of the ST that are rendered in the individual TTs (with ST = 100 per cent). The features rendered are represented with blue-coloured bars, whereas those missing in the translated texts are represented with red-coloured bars. Nadotti TT10, Zazo TT5, Bianciardi TT6, Cucciarelli TT3, and Artioli TT11 can be ranked in descending order by the occurrences of SC-IIM and FID features. However, even Nadotti TT10 and Bianciardi TT6—the top performers in this area—exhibit significantly less literary forms than the ST.



**Figure 4.1.** Modernist features in *TTL* in the ST and TTs.

The corpus-based *quantitative* indicators are constructed by counting the occurrences of *qualitatively* encoded annotations. Variations in the total number of occurrences of the literary features observed between the ST and the TTs and between TTs are the primary evidence on which this research is founded.

The SC-IIM and FID are strikingly frequent in the ST, amounting to 330 and 180 occurrences, respectively (**Table 4.1**). They are, however, translated in different proportions among the TTs. Nadotti TT10 preserve 90 per cent of the original occurrences of both SC-IIM and FID, whereas Fusini TT2, TT7, TT9 and De Marinis TT8 render only 46 and 59 per cent of the original occurrences of these literary features, respectively. In general, even the top performers in this area use these forms much less frequently than the ST.

The existence of the time trend of the original modernism in multiple retranslations is tested on the quantitative data obtained by counting the occurrences of rendered original modernist features in the multiple TTs. These data may be immediately tested to infer the increasing trend of modernist features of the ST in successive retranslations using the standard regression method as described in section 3.7.2.2.

**Table 4.1.** Number of occurrences of literary and stylistic features.

Author or Translator	Code	Year	SC-IIM	FID	All occurrences of literary features (SCIIM+FID)	UP	RW	LS	NCE
Woolf	ST	1927	330	180	510	16	75	57	-
<u>Celenza</u>	TT1	1934	217	113	330	3	45	47	11
<u>Fusini</u>	TT2	1992	153	106	259	0	32	28	8
<u>Cucciarelli</u>	TT3	1993	296	153	449	6	43	51	5
<u>Malagò</u>	TT4	1993	284	137	421	5	44	43	3
<u>Zazo</u>	TT5	1994	297	153	450	15	48	52	3
<u>Bianciardi</u>	TT6	1995	305	147	452	12	51	49	4
<u>Fusini</u>	TT7	1998	153	106	259	0	32	28	8
<u>De Marinis</u>	TT8	2012	205	111	316	3	51	43	9
<u>Fusini</u>	TT9	2012	153	106	259	0	32	28	8
<u>Nadotti</u>	TT10	2014	297	162	459	6	53	50	2
<u>Artioli</u>	TT11	2017	283	139	422	12	55	35	2

*Note:* SC-IIM: Stream of consciousness-Indirect interior monologue; FID: Free indirect discourse; UP: Unusual punctuation; RW: Repeated words; LS: Long sentence; NCE: Non-corresponding expression.

The dependent variable is each TT's translated literary features (fifth column of Table 4.1). It is regressed on the time variable to check whether the temporal relation of the modernist progression of successive retranslation is statistically significant. Using *EViews* computer program, the regression of the total number of occurrences of literary features is performed against the number of years separating the successive TTs from Celenza TT1 (see Gujarati, 1995: 169-171; Gries and Wulff, 2012; Ji, 2012: 58-66; Mellinger and Hanson, 2017: 95 on the standard procedure of the regression method).

The estimated results are reported in Table 4.2. The null hypothesis regarding the statistical significance of no time trend of the successive Italian TTs towards the ST modernist orientation is accepted. The statistical rejection of a trend of the increasing presence of modernist features in later TTs would corroborate similar conclusions reached in previous descriptive translation studies suggesting concomitant determinants other than the time factor. However, caution is due regarding this type of conclusion given the possibility of insufficient statistical evidence and the low degree of representativeness of the examined sample.

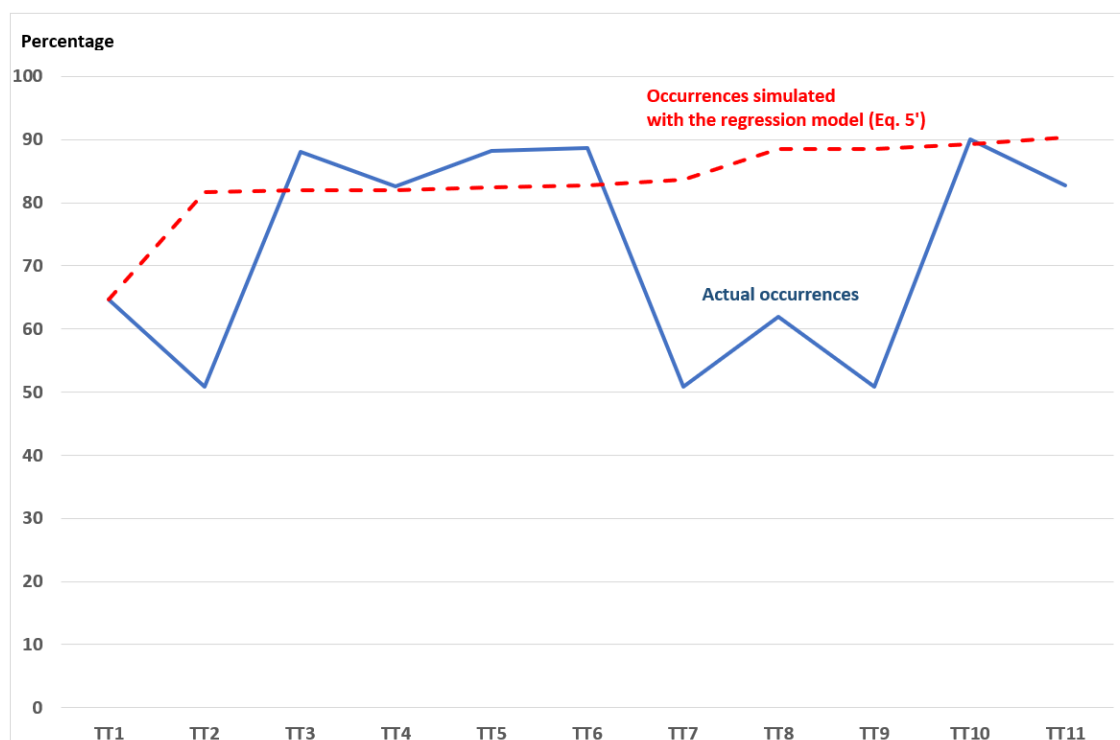
**Table 4.2.** Regression model estimates of the ST-orientation parameter of the TTs

Inferential statistics	SC- IIM	FID	All literary features
Estimated coefficient of time ( $c$ )	0.01239	0.01277	0.00402
Standard error of coefficient	0.01291	0.00823	0.01015
$t$ -statistic	0.95974	1.55199	0.39622
$p$ value	0.36230	0.15510	0.70120
Standard error of regression	0.32015	0.20409	0.25160
Log likelihood	2.27307	2.22952	0.13668
Durbin-Watson $d$ statistic	1.39978	1.30571	1.84413

Note: Estimated equation  $\ln y(t) = \ln y(1) + c \cdot \text{year}(t)$ , where  $y(t)$  and  $y(1)$  are the number of observed occurrences of the literary feature at current and initial year respectively,  $c \equiv \ln(1+r)$  is the estimated coefficient of time which is approximately equal to the annual rate of change  $r$ , that is  $c \sim r$ . Degrees of freedom: 8. SC: Stream of consciousness; IIM: Indirect interior monologue; FID: Free indirect discourse.

The regression model simulation based on equation (5') of section 3.7.2.2 along with the parameter estimate reported in Table 4.2 allows simulating occurrences of the total number of literary features, which are plotted with the dashed red line in Figure 4.2 (see, for example, Mellinger and Hanson, 2017: 70-71 on this procedure). In the same graphical representation, the actual total occurrences of all rendered literary features that are reported in Table 4.1 are plotted for comparison with the solid blue line. As confirmed by the inferential statistics of Table 4.2, the actual occurrences poorly fit the simulated trend. It is also striking that the early retranslations by Cucciarelli TT3, Zazo TT5, and Bianciardi TT6 are the best performers relative to the simulated trend. The later Nadotti TT10 ranks near the TT5 and TT6, slightly below the trend. Fusini TT2, TT7, TT9 are below the trend due to choices in translation that will be described extensively in section 4.4.

As for *type over tokens* and *type-token ratio* indicators, the first overall picture has been derived from counting the unique word types constituting the vocabulary size of the text and the word tokens measuring the whole text length in terms of total word counts. Figures 4.3a and 4.3b show the observed word types over the corresponding word tokens, respectively including and excluding the 'stopwords' (grammatical words such as articles, prepositions, and other non-lexical words, such as character's names). The horizontal axis of these two figures measures



**Figure 4.2.** Actual and 'simulated' occurrences of the literary features in the TTs relative to the ST (ST = 100).

the cumulated number of words as the computer program reads the texts from the first word to the last one. The vertical axis measures the number of unique word types (words occurring only once, that is, the vocabulary size in terms of word types) encountered in the text during reading. As the computer program reads word after word, the frequency of meeting a new word type tends to decrease as the repetition of words increases. For the ST and each TT, the *VW-CP* re-calculates the numbers of types and tokens at every word that is met while going through the text. The curves in the graphs for the ST and each TT show how the number of types (unique words) grows less and less than the tokens.

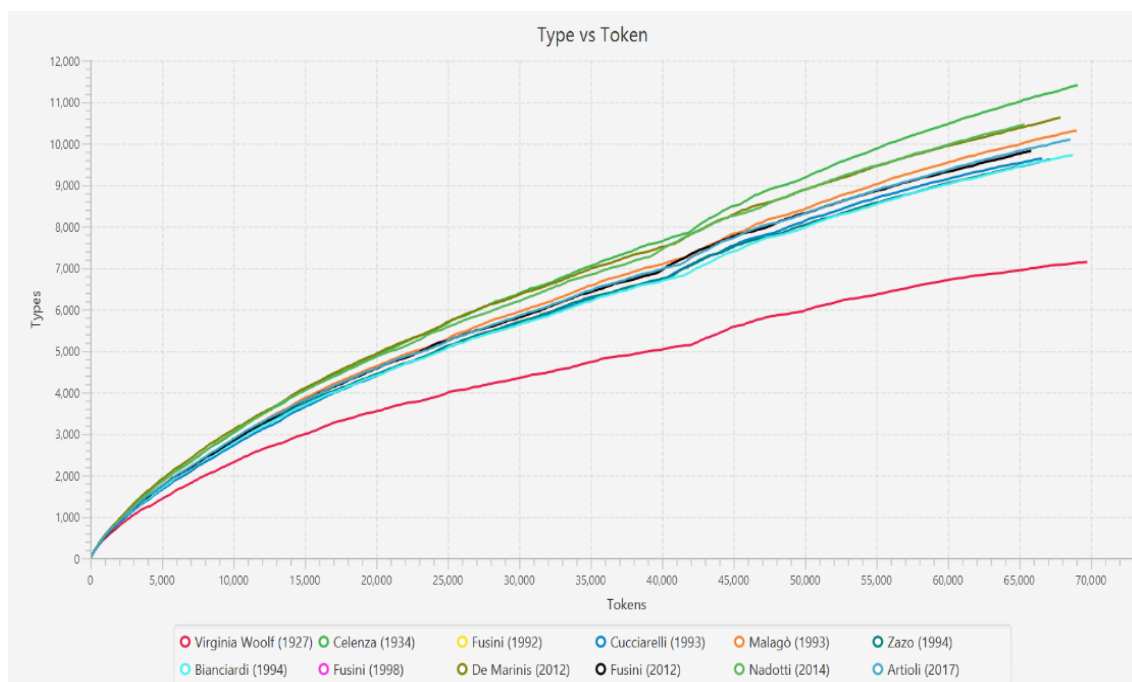
The curves obtained from the observed data convey valuable information that cannot be immediately obtained through manual reviews. Firstly, Figure 4.3a (with stopwords) shows no significant difference in text length in all TTs and ST, contrary to the assertion that the TT usually is longer than the ST (Munday, 2012: 89, 284). Figure 4.3b (without stopwords) shows notably lower textual length in all the TTs and ST in Figure 4.3a (with stopwords). While several difficulties beset the meaning of these direct interlingual comparisons between of ST and TTs, the monolingual comparisons represented graphically here reflect the noted difference between Celenza TT1 and Bianciardi TT5: the former shows a type-

token ratio 17.0 per cent higher than the latter mainly due to its high-level style, while remaining one of the most ST-oriented among the TTs (Venturi, 2009a, and Morini, 2014).

Secondly, both Figures show a pattern change with an evident downward kink from the end of Part I (*The Window*) to the start of Part II (*Time passes*), at the level of 42,500 tokens in Figure 4.3a and 13,500 tokens in Figure 4.3b. At the points of change in pattern, the introduction of a higher number of new words is usually associated with the change of contents and discourse related to the sudden modification of the narration in Part II of the novel. This structural change in narrative style is reflected in the continuous graph of types vs tokens obtained by re-computing them at every additional word read by *VW-CP*. This phenomenon remains unobservable with the discrete results obtained with pre-packaged computer programs such as *Multiconcord*, *Wordsmith Tools 8*, and *WMatrix*, which perform TTR computations for the first 1000 words or more and then again at every additional 1000 or more words until the end of the text is reached.

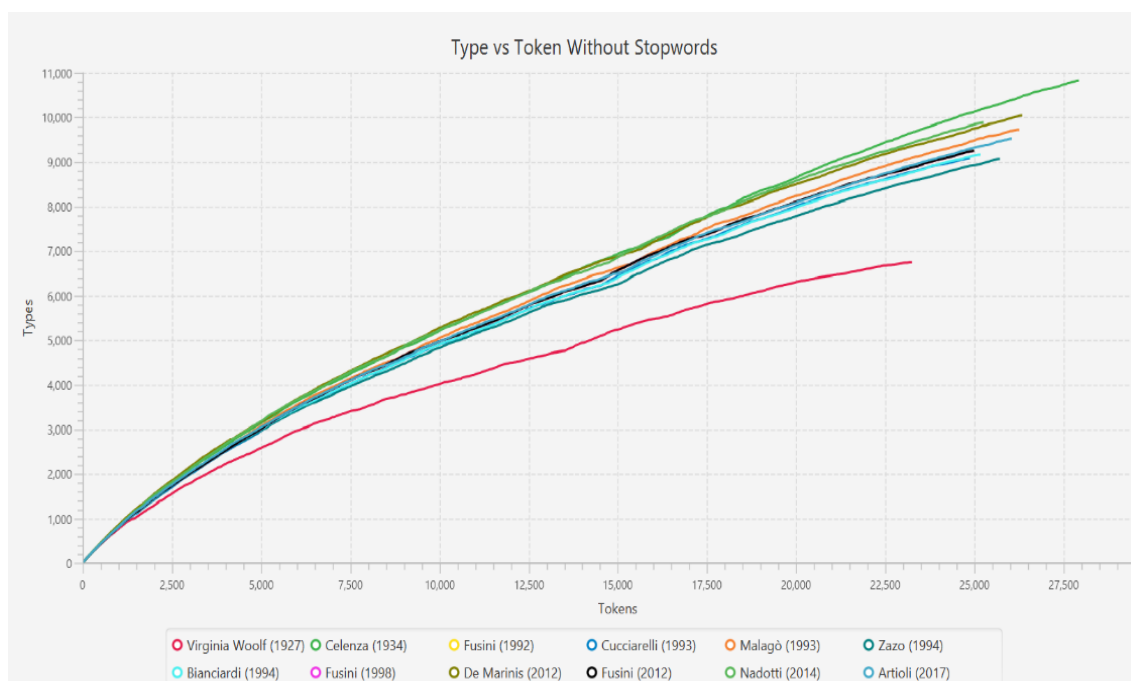
Such computational capability is one of the exclusive keys of the bespoke computer program *VW-CP*. This capability makes a substantial difference in computing capabilities as only the latter can precisely visualize the textual point where changes in the relative use of vocabulary occur in the examined texts. This advancement can be significantly valued as it provides precise quantitative elements to the analysis. In short, the characteristics of completeness, simplicity, and efficiency of a bespoke computer program such as *VW-CP* tailored expressly to the needs of the present research are distinctly higher than the pre-packaged and general-purpose commercial software remaining, however, limited to corpus linguistic analysis.





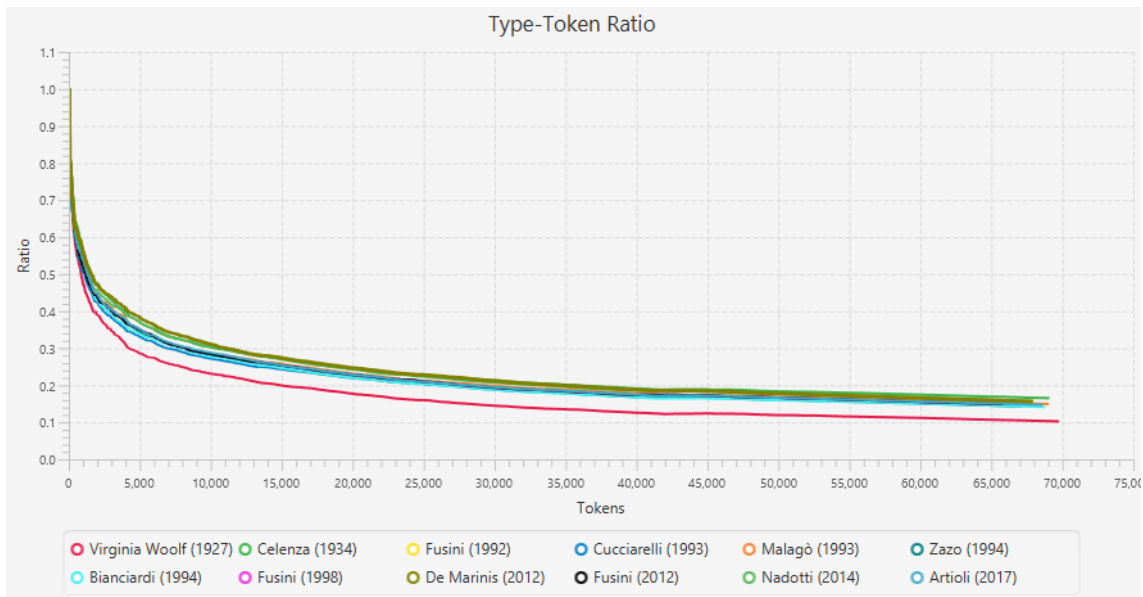
**Figure 4.3a.** *Types* plotted over *Tokens* (with stopwords)

*Note:* The downward kink of the continuous TTR curves between 40,000 and 43,000 tokens reveal, at a glance, the change in style and lexical pattern from the end of Part I (*The Window*) to the start of Part II (*Time passes*) of *TTL*. This change cannot be captured so clearly with the discrete TTR computations made every 1000 words or more by commercial computer programs such as *WordSmith Tools*.



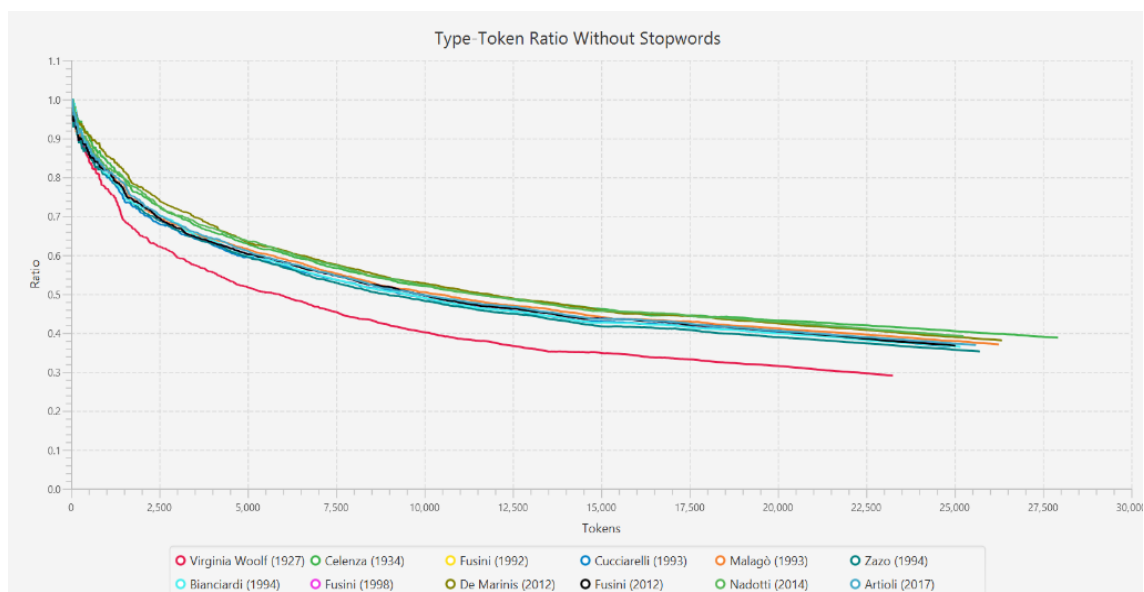
**Figure 4.3b.** *Types* plotted over *Tokens* (without stopwords)

**Figures 4.4a** and **4.4b** show the type-token ratios (TTRs) of ST and all TTs, with and without stopwords, respectively.



**Figure 4.4a.** The complete and continuous curve of the type-token ratio (with stopwords). *Note:* the TTR is recalculated every time the computer program *VW-CP* reads an additional word while going through the entire novel. If compared on any fixed token along a fixed vertical line, the TTR assume the meaning of standardized token-ratios (STTR).

The type-token ratios computed without stopwords vary between 0.39 in Celenza TT1 and Nadotti TT10 and 0.35 in Zazo TT5 with an average of 0.37. As no significant time-related TTR variations across the TTs are noted, no support of hypothetical differences in type/token ratio can be found among the TTs.



**Figure 4.4b.** The complete and continuous curve of the type-token ratio (without stopwords).

Both figures show a visible gap between the ST (red) and the TTs in other colours. The differences in these results might be the consequence of the use of synonyms in Italian to avoid repetitions, but also to the lexical simplification process (requiring a richer vocabulary) often carried out in translation as Baker (1995: 236) claims (by referring to Blum and Levenston's, 1978 concept of universal of lexical simplification): 'the translator faced with a lexical void in the target language use various strategies to fill the semantic gap' (*Ibid.*: 401). These strategies include the use of synonyms, circumlocutions, and paraphrases.

Woolf's intentional 'smashing and crashing' (Woolf, 1924: 84) of traditional writing norms also relied on repeated verbs, nouns, and even sentences to produce sounds and assonances. In contrast, the Italian translators put much effort into 'adjusting' the prose using synonyms to avoid word repetition wherever possible, following the domestic norm of 'translating the classic to highlight its nature as a classic' (Venturi, 2009a: 336) in a process defined by Berman (1995: 53) as textual '*ennoblement* of the first translation.'

Intentional repetitions of words may seem a sloppy narration in the Italian context still embedded in the Italian philosopher Croce's (1902) aesthetic principles. The modernist feature of repeated words (RW) was tagged in ST and TTs. Table 4.1 (reported at the start of this section) shows 75 occurrences of RW in the ST against an average of 49 occurrences of RW in the TTs, with the lowest

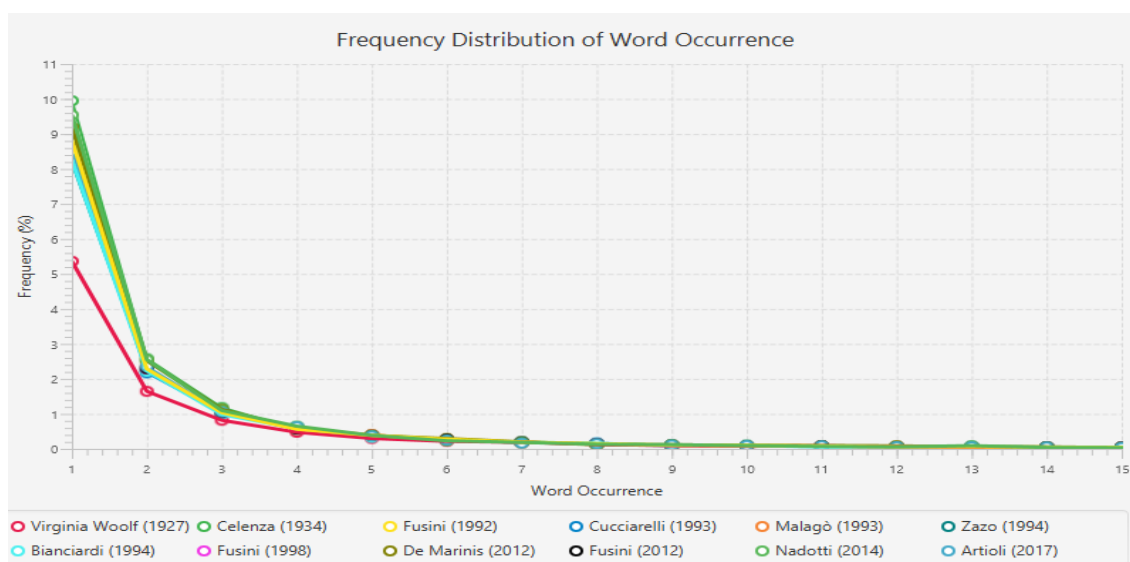
level of 32 in Fusini TT2, TT7, TT9 and the highest levels of 53 and 55 of Nadotti TT10 and Artioli TT11.

However, direct bilingual comparisons of text length of ST and TTs can be objectionable as the two languages differ in structure and inflected forms. Even after stemming and lemmatization, TTRs can still be interlingual-comparable as different linguistic and cultural features may affect the text length. Nevertheless, a monolingual comparison of the ST or the TTs with other texts in the same language can hint at the relative positions in lexical diversity of ST and TTs. Hammond (2016: 97-98) argues that Woolf's *TTL* scored a remarkably low STTR in a monolingual comparison with different groups of novels, including other Woolf's works<sup>19</sup>.

The overall frequency distribution is shown in Figure 4.5, where the TTs appear to have a low frequency of word occurrences than the ST. Table 4.3 shows the average lexical frequency and coefficients of variation. The TTs are found with an ALF that is 20-25 per cent lower than the ST. The relatively high frequency of repeated words shown in Figure 4.6 helps to explain why this source novel scores the lowest TTR in various monolingual comparisons with other works. Among the TTs, the lowest ALF are found in Nadotti TT10 and Celenza TT1, respectively 74.2 and 74.9 per cent of the ST's ALF. The higher scores are those of Zazo TT5 and Bianciardi TT6, respectively 82.3 and 79.7 per cent. Therefore, the latter two translations are closer to the ST than the other TTs in the use of lexical repetition. Slightly lower is the variability around the average frequency level in all TTs, just above 84 per cent of that in ST. Hence, these results imply many word repetitions in the ST, while the TTs are generally relatively homogeneous.

---

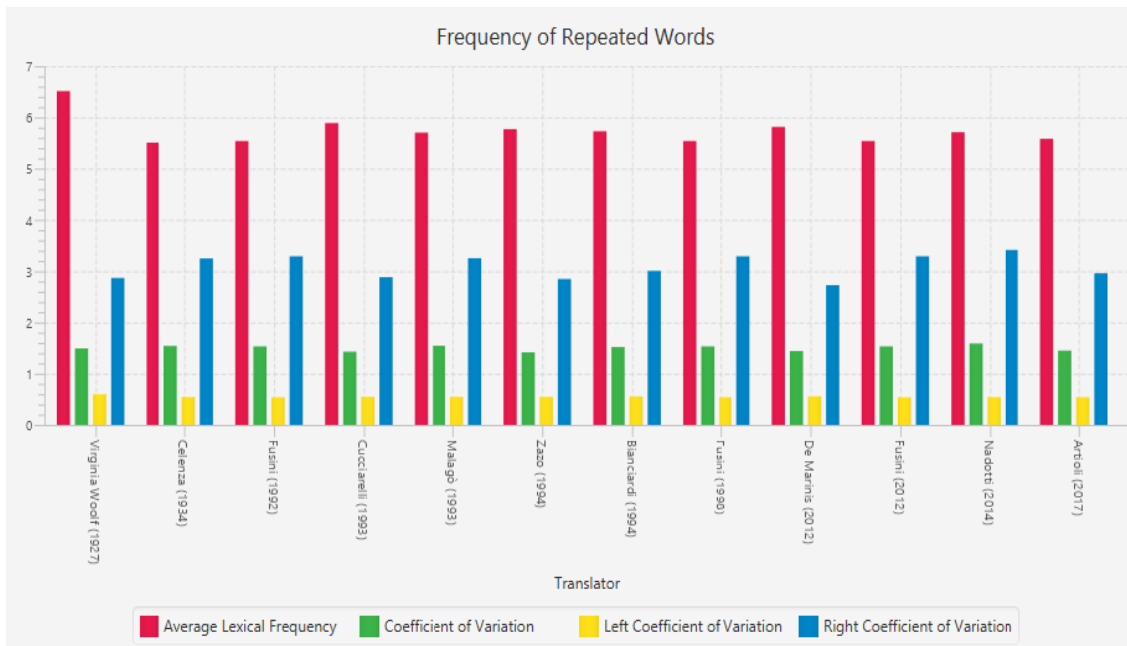
<sup>19</sup> Hammond (2016: 97-98) finds that the original *To the Lighthouse* ranks the lowest position in two groups of different monolingual STTR comparisons by scoring a value of 9.9 per cent against the maximum value of 12.6 per cent in a group of selected best-selling novels, and the maximum value of 16.3 per cent among four modernist classic novels. It also ranks the lowest-but-one position in a monolingual STTR comparison by scoring 11.7 per cent against the maximum value of 15.6 per cent among eight Woolf's novels.



**Figure 4.5.** Relative frequency distribution of word occurrences computed using *VW-CP* (in percentage).

**Table 4.3** Average Lexical Frequency in the whole text of the novel.

Author or Translator	Average Lexical Frequency (ALF) (1)	Coefficient of variation (CV)			Index Number	
		Overall (2)	Left-hand side (3)	Right-hand side (4)	ALF (5)=(1) %	CV (6)=(2) %
Virginia Woolf <i>ST</i> (1927)	3.44	2.14	0.62	4.58	100.0	100.0
Celenza <i>TT1</i> (1934)	2.58	1.97	0.56	4.14	74.9	92.1
Fusini <i>TT2</i> (1992)	2.72	2.01	0.58	4.10	79.0	94.0
Cucciarelli <i>TT3</i> (1993)	2.74	1.95	0.58	3.91	79.5	91.3
Malagò <i>TT4</i> (1993)	2.70	1.97	0.57	4.01	78.4	92.3
Zazo <i>TT5</i> (1994)	2.83	1.98	0.59	3.89	82.3	92.3
Bianciardi <i>TT6</i> (1994)	2.74	2.01	0.58	4.08	79.7	93.9
Fusini <i>TT7</i> (1998)	2.70	2.01	0.57	4.11	78.4	94.0
De Marinis <i>TT8</i> (2012)	2.62	1.95	0.56	4.02	76.2	91.1
Fusini <i>TT9</i> (2012)	2.72	2.01	0.58	4.10	79.0	94.0
Nadotti <i>TT10</i> (2014)	2.55	1.91	0.55	4.01	74.2	89.3
Artioli <i>TT11</i> (2017)	2.71	1.96	0.57	3.97	78.7	91.5



**Figure 4.6** Average frequency and coefficients of variation of repeated words computed using *VW-CP* (without the stopwords).

The occurrences of the most frequent words in the ST and each of the eleven TTs are visualised in the lighthouse-shaped word-clouds of Figures 4.7. Conceptual differences emerge at first sight: the ST is linguistically concentrated in concepts of *actions* ('looked') and *persons* ('man'), where the TTs are more focused in parts of the *body* ('occhi' [eyes]), and *family roles* ('marito' [husband]) while Zazo TT5 emphasises the action '*sguardo*' [glance] more in tune with ST. The difference in the frequency of semantic words may reflect the cultural impact (action vs family environment) and sentiment effects (persons vs bodies) on what can be described as different kinds of domestication in translation between TTs.



The impact of time on the progressive ST-orientation seems to be insignificant in terms of the TTR. Varying TTR performance can be noted from diachronic comparisons of the literary features. Synchronic dissimilarities are also evident between Fusini TT2, Cucciarelli TT3, Malagò TT4, Zazo TT5, and Bianciardi TT6. These results may remain hidden when conducting anecdotal descriptive analyses.

**Table 4.4** The type-token ratio of all paragraphs containing the literary features

Author or translator	Whole text	SC-IIM	FID
Woolf ST (1927)	0.103	0.135	0.188
Celenza TT1 (1934)	0.165	0.204	0.269
Fusini TT2 (1992)	0.149	0.201	0.274
Cucciarelli TT3 (1993)	0.145	0.176	0.237
Malagò TT4 (1993)	0.149	0.187	0.251
Zazo TT5 (1994)	0.143	0.177	0.236
Bianciardi TT6 (1995)	0.141	0.188	0.241
Fusini TT7 (1998)	0.149	0.201	0.274
De Marinis TT8 (2012)	0.157	0.195	0.261
Fusini TT9 (2012)	0.149	0.201	0.274
Nadotti TT10 (2014)	0.160	0.198	0.262
Artioli TT11 (2017)	0.147	0.186	0.255

The source narrator moves in and out of the characters' minds using FID and SC-IIM. Although some attempt to translate them, the Italian translators' attitude is 'to restore' the direct speech from FID using inverted commas and sometimes converting this feature into a traditional direct discourse. Celenza's TT1, in particular, changed quite a few FID in 'direct discourse.' Arguably, she put much effort into 'normalising' modernist prose considering the context of the Italian regime's propaganda against foreign influences on the Italian culture (Calvani 2018: 63, 64; Cipriani, 2020). However, De Marinis TT8 reflects, unexpectedly for her time, the same attitude of normalization as Celenza's while the other translators are found to strike a balance between source and target texts.



### 4.3 'Close reading' for qualitative analysis at micro-level

#### 4.3.1 Semantic variation

This section presents some examples out of many semantic variations in translation. The first example of semantic lexical diversity is found at the start of the novel, where the scene quite abruptly starts the novel with Mrs Ramsay stating 'you'll have to be up with the lark' to her child James in response to his wish to go to the lighthouse the following day. In Celenza TT1 (1934), this expression becomes

*'bisognerà che ti levi al canto del gallo'* [You'll have to get up with the cockcrow]<sup>20</sup>

There is an echo of a biblical phrase used in Christian culture to refer to the early hours of the morning with the cock's crowing. Malago TT4 and De Marinis TT8 also preferred to stay within the domestic tradition following Celenza TT1 rather than translating 'lark' literally as *allodola*. The other translations prefer the latter choice, which is expressed in singular form by Fusini TT2/TT7/TT9 and Bianciardi TT6 and in plural form by Cucciarelli TT3, Nadotti TT10, and Artioli TT11. Zazo TT5 refers to *all'alba* [at dawn]. The use of the Italian idiom by Celenza TT1, Malagò TT4, and De Marinis TT8 is mainly target-culture-oriented.

The second example of aligned extracted text regards the dialogues between Mrs Ramsay and her child and husband while knitting a 'reddish-brown stocking' for the sick son of the lighthouse keeper. This scene inspired Auerbach's chapter 'The Brown Stocking' (1946), which accounted for the use of free indirect discourse in modernism from this scene. 'Stocking' has been translated as *calzerotto* [anklet] in Celenza TT1, Fusini TT2/TT7/TT9, De Marinis TT8 and Nadotti TT10; *calzettone* [knee sock] in Bianciardi TT6, and *calza* [sock] in Malagò TT4, Cucciarelli TT3, Zazo TT5, and Artioli TT11. Apart from the generic word *calza*, which is often used to refer to a woman's stocking, the other two words have more or less the same meaning, referring to a long or short stocking generally made of wool.

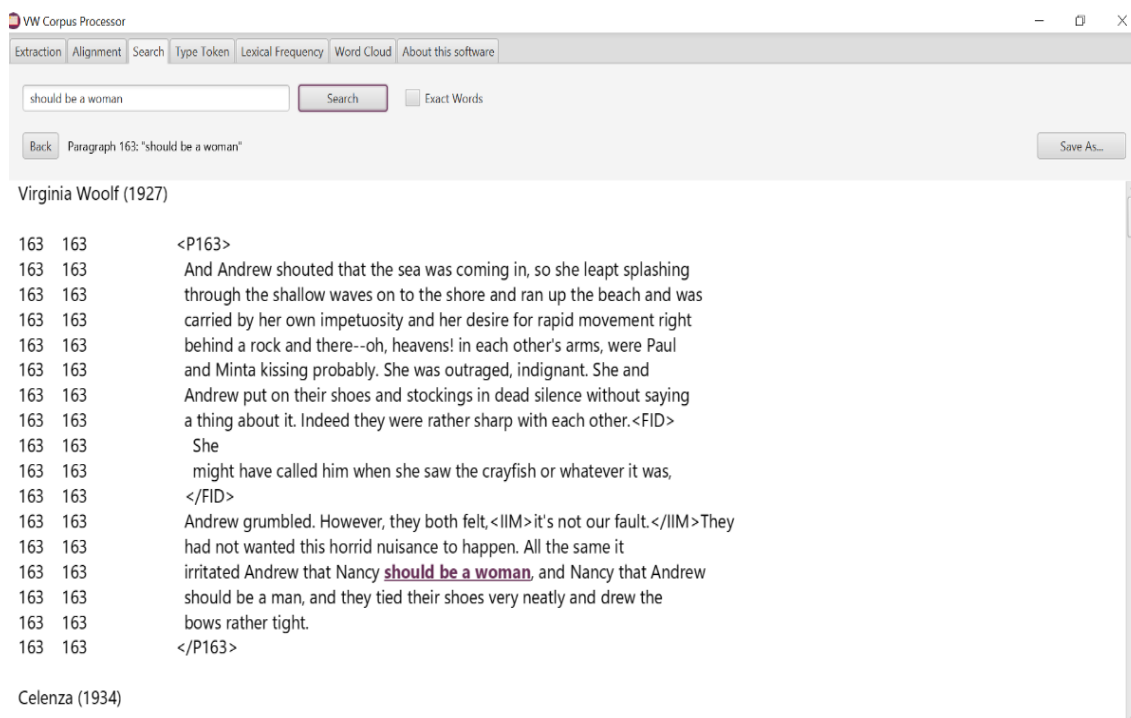
The colour 'reddish-brown' is translated in Celenza TT1, De Marinis TT8, and Nadotti TT10 as *rossiccio* [reddish], or the feminine *rossiccia* referring to *calza* in

---

<sup>20</sup> All back translations are made by the author of this study and provided between square brackets.

Malagò TT4 and Zazo TT5, where the accompanying adjective 'brown' is missing. This second part of the colour is translated in the remaining versions of Fusini TT2/TT7/TT9 and Cucciarelli TT3 as *marrone* [brown]. Artioli TT11 translated *calza marrone rossiccio* literally as 'reddish-brown stocking'. Bianciardi TT6, diverging from the other translators, referred to this colour with *rosso brunastro* [brownish red], an example of higher ST-orientation than the other TTs.

A further notable example of semantic lexical diversity can be found in expressions containing the so-called 'hermeneutic lacunae' with the effect of 'blocking the implied semantic signals, which in turn results in the deformation of the reader's cognitive response' (Yanovskaya, 2004, 121). In *TTL*, such an effect can be found in Woolf's colloquial expressions of the family's everyday life. Figure 4.8 reports a partial view of aligned texts of the source paragraph with the sentence 'it irritated Andrew that Nancy should be a woman and Nancy that Andrew should be a man'. The expression 'should be' has been rendered with semantically diverse expressions ranging from *fosse* [were] in Celenza TT1, Fusini TT1/TT7/TT9, and De Marinis TT8 to *sarebbe diventata* [would become] in Cucciarelli TT3; *era* [was] in Malagò TT4; and *fosse* [were] in Zazo TT5, Bianciardi TT6, Nadotti TT10, and Artioli TT11. The computer-aided analysis of the variety of 'interpretations' provided in the source text can help identify all cases involving the above-mentioned 'deformation of the reader's cognitive responses' and corresponding effects on its orientation concerning the source text.



**Figure 4.8.** Screenshot of extraction and alignment of segmented text (the expression ‘should be a woman’ in the ST and TTs). Partial view of the output file.

In the rest of this section, the presentation of the parallel texts for comparison will follow the technique of text segmentation.

The close reading analysis that follows here is carried out on the ‘parallel’ text files as reported in the rest of this section. Examples of segmented texts containing the literary features of SC-IIM, FID, and UP are provided as they come out of the print-outs by the computer program *VW-CP*.

### ***4.3.2 Stream of consciousness-Indirect interior monologue (SC-IIM)***

The following three examples or parallel texts are extracted by the computer program *VW-CP* to study the variations of SC and IIM between the TTs.

#### ***Example 1: Rendering the stream of consciousness (ST, paragraph 7 and parallel TTs)***

The excerpt taken from ST, paragraph 7 in Box A1.1 of Appendix 1 and reported in Table 4.5 is an example of how Woolf introduces the reader to Mrs Ramsay’s thoughts using long sentences. The novel’s reader can follow the character’s

mind going from an exterior event to her reflections. Mrs Ramsay's thoughts move from some considerations on her 'habit of exaggeration', noted by her children, by inviting 'too many people to stay at the house' to her observation that 'she cannot bear incivility to her guest.' As a middle-aged woman, she admits to being protective of her guests, who are young men meant to become in charge of the future society. In Mrs Ramsay's mind, her daughters are the object of her concern, for they are not willing to appreciate the guests' chivalry and confidence with their mother.

#### *Variations between the TTs*

All TTs tend to use a high lexical register, although with stylistic differences. In the example reported in Table 4.5, Woolf's sentence '**exceptionally able, her husband said, his great admirers**' is rendered by Celenza's TT1 using formal expressions such as *d'ingegno straordinario, a detta di suo marito, e grandi ammiratori di costui* [of great intelligence, according to her husband, and great admirers of this man]. The other TTs avoid using outdated words such as *costui* [this man] but still use quite a high register compared to the ST. The result is that the Italian reader faces a pompous sentence rather than a straightforward expression like that of Virginia Woolf.

#### *The translator's thumb-print*

In this excerpt, Mrs Ramsay is concerned about her children's hostility towards her young guests, who were great admirers of their father. Mrs Ramsay's thought '**she could not bear incivility from her children**' is translated following regularization. Perosa (2002: 201) observed that Woolf was appreciated in Italy through translations that altered her style, transforming her experimental writing into reassuring prose. In Celenza TT1 and De Marinis TT8, the regularization is performed by changing the direct into indirect thought reported by the explicit narrator's voice: '*ella dichiarò che non tollerava mancanze di riguardo*' [she declared she would not tolerate any lack of respect]. This choice reflects the translator's propensity to avoid ambiguity in translating the interior monologue. The thought is rendered with an outspoken declaration of intolerance of any lack of respect for the family guests. Cucciarelli TT3 proposes a somewhat different

version: '*non poteva essere scortese*' [she could not be unkind], thus putting herself alone in the scene by charging herself of any possible unkindness of her children. This thought is somewhat at variance with the corresponding passage in the ST. By contrast, Fusini TT2, TT7, TT9 are the closest to the original ST in this passage, which is rendered with '*non poteva sopportare la minima scortesia*' [she could not bear the slightest unkindness]. In Malagò TT4, the latter form includes naming the protagonist: '*Mrs Ramsay non sopportava la scortesia*' [Mrs Ramsay did not bear unkindness]. Zazo TT5, Bianciardi TT6, and Nadotti TT10 used the same form but did not name the subject. Finally, Artioli TT11 seems to return to the original style: '*non poteva sopportare che si trattassero con maleducazione*' [she could not bear that they are treated impolitely].

#### *Trend in literary translation*

The interior monologue narrative reuses only a few particular words more frequently than in the Italian translations due to the domestic norm of 'translating the classics to highlight its nature as a classic' (Venturi, 2009a: 336). Maybe for this reason and strict rules, Woolf's informal writing style is not fully rendered in Celenza's TT1. The reader of TTs is confronted with a more formal style and higher register than those of the ST, resulting in a generally less ambiguous narrative than the original text.

Apart from Celenza TT1 and De Marinis TT8, all the successive translators try to mimic Mrs Ramsay's thoughts but could not go beyond certain Italian norms of translating the classics. Woolf's narrative reflecting Mrs Ramsay thoughts is enriched, enlarged, and explained in Celenza TT1 and, partially, De Marinis TT8 with unnecessary words.

**Table 4.5.** Segmented text extracted from ST's paragraph 7 and parallel TTs.

ST and TTs	First sentence	Second sentence
VW ST	she could not bear incivility from her children	'exceptionally able', her husband said, his great admirers
CEL TT1	<i>ella dichiarò che non tollerava mancanze di riguardo verso chi veniva ricevuto in casa sua</i> [she stated that she did not tolerate any lack of respect toward those who were welcome in her house]	<i>"d'ingegno straordinario", a detta di suo marito, e grandi ammiratori di costui,</i> ['of extraordinary intelligence', according to her husband, and great admirers of him]
FUS TT2, TT7, TT9	<i>non poteva sopportare la minima scortesia verso quei giovanotti</i> [she could not stand the least discourtesy towards those young men]	<i>'eccezionalmente bravi', come diceva suo marito, suoi grandi ammiratori,</i> ['exceptionally good', as her husband said, his great admirers]
CUC TT3	<i>non poteva essere scortese con i suoi ospiti</i> [she couldn't be rude to her guests]	<i>'incredibilmente bravi', diceva suo marito, e suoi grandi ammiratori</i> ['incredibly clever,' as her husband said, and his great admirers]
MAL TT4	<i>la signora Ramsay non sopportava la scortesia nei confronti degli ospiti</i> [Mrs Ramsay did not stand discourtesy towards her guests]	<i>'eccezionalmente capaci', secondo il marito di cui erano grandi ammiratori</i> ['exceptionally capable', according to her husband, of whom they were great admirers]
ZAZ TT5	<i>non tollerava scortesie nei riguardi degli ospiti</i> [she did not tolerate discourtesy towards her guests]	<i>'eccezionalmente capaci' diceva suo marito, e lo ammiravano molto</i> ['exceptionally capable' her husband said, and they admired him a lot]
BIA TT6	<i>non tollerava scortesie nei confronti dei suoi ospiti</i> [did not tolerate discourtesy towards her guests]	<i>'eccezionalmente capaci', come diceva suo marito, grandi ammiratori di lui</i> ['exceptionally capable', as her husband said, great admirers of him]
DEM TT8	<i>lei dichiarò che non poteva tollerare alcuna mancanza di riguardo per chi era ricevuto in casa sua</i> [she declared that she could not tolerate any disrespect for those who were welcome in her house]	<i>'straordinario ingegno', come diceva suo marito, e suoi grandi ammiratori</i> ['exceptionally talented', as her husband said and who were his great admirers]
NAD TT10	<i>non tollerava scortesie verso gli ospiti</i> [she did not tolerate discourtesy towards her guests]	<i>'eccezionalmente dotati', secondo suo marito, di cui erano grandi ammiratori,</i> ['exceptionally gifted', according to her husband, of whom they were great admirers]
ART TT11	<i>non poteva sopportare che si trattassero con maleducazione i suoi ospiti</i> [she could not bear her guests being treated with rudeness]	<i>'eccezionalmente capaci', diceva suo marito, suoi grandi ammiratori</i> ['exceptionally talented,' her husband said, his great admirers]

**Example 2: Rendering the indirect interior monologue (ST, paragraph 19 and parallel TTs)**

The excerpt from ST, paragraph 19 reported in Box A2.1 of Appendix 2 is an example of indirect interior monologue. Tansley is one of Mr Ramsay's students who was invited to stay at the house on the Isle of Skye for the summer. Because he is atheist, egoistic, and rude, he is considered an unpleasant young man and unpopular among Ramsays' children. He likes Mrs Ramsay very much. As Woolf writes just a few lines above, 'she made him feel better pleased with himself than he had done yet' so much so that he considered an honour to be at her side. Mrs Ramsay was the evident object of his thought. He would like to be seen by her as an academic while 'walking in procession' after defending his thesis. Walking beside her, Charles Tansley felt able to obtain a fellowship or a professorship, but a change in Mrs Ramsay's attitude watching 'a man pasting a bill' disturbed him. He suddenly felt no longer at the centre of her attention in a merciless comparison.

*Variation between the TTs*

The first and second sentences of paragraph 19 of the ST are isolated in Tables 4.6a and 4.6b. The comparison reveals that there are some substantial differences among the TTs. Except in Cucciarelli TT3 and Zazo TT5, the verb 'felt' in the first sentence has been translated with different verbs such as '*intendeva*' [meant], '*aveva capito*' [had understood], '*provò questa sensazione*' [had this feeling], and '*aveva intuito*' [had sensed]. Except for Bianciardi TT6, whose rendering is close to the ST, all TTs change the original meaning by missing to render 'in her' (in the sentence '**he felt that in her**'). Moreover, Zazo TT5 and Bianciardi TT6 are ST-oriented in the translation of the second sentence.

*The translator's thumb-print*

A translator's thumb-print can be found in Celenza's TT1 expression '*intendeva codesto*' [meant that] in the first line of the paragraph. The term '*codesto*' [that] used to render 'felt that' is a non-colloquial and ancient word still used in Tuscany. All the other TTs differ significantly. Starting from Fusini TT2 and her successive renderings in 1998 and 2012, the data partially conform to the prediction of retranslation hypothesis in this example. An inevitable progression among the

successive retranslations is evident in Table 4.6a. Bianciardi TT6 is once again the most ST-oriented.

### *Trend in literary translation*

The first sentence of the last line ‘**but what was she looking at?**’ shown in **Table 4.6b** was rendered with ‘*ma cosa stava guardando?*’ by Cucciarelli TT3, Bianciardi TT6 and Artioli TT11, in the most ST-oriented way among all the TTs. The second sentence ‘At a man **past**ing a bill’ is rendered in all TTs with three variants corresponding to ‘At a man **who was past**ing a bill’, introducing the defining clause ‘che’ [who] to make it more readable in Italian but changing somewhat its original semantics. Similar linguistic problems — which are almost impossible to resolve in the text transposition over different linguistic contexts — were pointed out in the late Wittgenstein’s *Investigations* (1953) on language, as recalled in Chapter 1.

**Table 4.6a** Segmented text extracted from the last line of ST’s paragraph 19 (1<sup>st</sup> part).

ST and TTs	First sentence	Second sentence
VW ST	<b>Yes, he felt that in her.</b>	<b>He felt many things,</b>
CEL TT1	<i>Già, egli intendeva codesto.</i> [Yes, he meant that.]	<i>Intendeva molte cose,</i> [He meant many things,]
FUS TT2, TT7, TT9	<i>Sì, l’aveva capito.</i> [Yes, he understood it.]	<i>Capiva molte cose,</i> [He understood many things,]
CUC TT3	<i>Sì, lui provò questa sensazione.</i> [Yes, he had this feeling.]	<i>Aveva una strana impressione,</i> He had a strange feeling,]
MAL TT4	<i>Lui sentì che era vero.</i> [He felt it was true.]	<i>Molte cose sentì,</i> [He felt many things,]
ZAZ TT5	<i>Sì, Tansley lo sentiva.</i> [Yes, Tansley felt it.]	<i>Sentiva molte cose,</i> <b>[He felt many things,]</b>
BIA TT6	<i>Sì, questo lo avvertiva, in lei.</i> <b>[Yes, he felt that in her.]</b>	<i>Avvertiva molte cose,</i> <b>[He felt many things,]</b>
DEM TT8	<i>Già, lui aveva inteso.</i> [Yes, he had sensed.]	<i>Intendeva molte cose,</i> [He sensed many things,]
NAD TT10	<i>Sì, l’aveva intuito.</i> [Yes, he had sensed it.]	<i>Intuiva molte cose di lei,</i> [He sensed many things about her,]
ART TT11	<i>Sì, lui lo intuiva.</i> [Yes, he sensed it.]	<i>Intuiva molte cose,</i> [He sensed many things,]



**Table 4.6b** Segmented text extracted from the last line of ST's paragraph 19 (2<sup>nd</sup> part)

ST and TTs	First sentence	Second sentence
VW ST	<b>but what was she looking at?</b>	<b>At a man pasting a bill.</b>
CEL TT1	<i>ma che s'era messa a guardare?</i> [But what had she started to look at?]	<i>Un attacchino <b>che incollava un manifesto.</b></i> [At a man who was pasting a bill.]
FUS TT2, TT7, TT9	<i>ma che cosa s'era messa a guardare, lei?</i> [But what had she set herself to look at? ]	<i>Un uomo <b>che attaccava un manifesto.</b></i> [At a man <b>who was pasting</b> a bill.]
CUC TT3	<i>ma lei cosa stava guardando?</i> <b>[But what was she looking at?</b>	<i>Un uomo <b>che stava incollando un manifesto.</b></i> [At a man <b>who was pasting</b> a bill.]
MAL TT4	<i>ma cosa s'era girata a guardare?</i> [but what had she turned to look at?]	<i>Un uomo <b>che stava incollando un manifesto.</b></i> [At a man <b>who was pasting</b> a bill.]
ZAZ TT5	<i>ma lei che cosa guardava?</i> [but what did she look at?]	<i>Un uomo <b>che incollava un manifesto.</b></i> [At a man <b>who was pasting</b> a bill.]
BIA TT6	<i>ma che cosa stava guardando, lei?</i> <b>[but what was she looking at?]</b>	<i>Un uomo <b>che attaccava un manifesto.</b></i> [At a man <b>who was pasting</b> a bill.]
DEM TT8	<i>ma su cosa era caduto lo sguardo di lei?</i> [but what had her gaze fallen on?]	<i>Su un uomo <b>che incollava un manifesto.</b></i> [On a man <b>who was pasting</b> a bill.]
NAD TT10	<i>ma che cosa stava guardando la signora Ramsay?</i> [but what was Mrs Ramsay looking at?]	<i>Un uomo <b>che incollava un manifesto.</b></i> [At a man <b>who was pasting</b> a bill.]
ART TT11	<i>ma cosa stava guardando, lei?</i> <b>[but what was she looking at?]</b>	<i>Un uomo <b>che incollava un manifesto.</b></i> [At a man <b>who was pasting</b> a bill.]

**Example 3: Rendering the indirect interior monologue (ST, paragraph 27 and parallel TTs)**

The excerpt reported in Table 4.7 contains IIM in paragraph 27 of the ST (see Box A3.1 in Appendix 3 for a more extended comparison). In line with a re-adjustment of the novel to the Italian literary classics, Calvani (2018: 81) argues that 'the intense lyricism' of *Gita al Faro* noted by Rosati (1933: 638) is reflected in Celenza's translation of Woolf's sentences by echoing neoclassical poems praised by Croce (1902). For example, the original poetic expression 'With stars in her eyes and veil in her hair' (ST: Part I, Narrative unit 1, par. 27) is translated with '*cogli occhi stellati e veli alle chiome*' echoing Carducci's (1875) '*stellati*

*occhi* [starry eyes]<sup>21</sup> and Gian Pietro Lucini's (1908) '*veli alle chiome*' [veils on her hair]<sup>22</sup>. Using literary expressions by neoclassic poets would make the reader associate the translated text with the Crocean tradition.

This excerpt is another example of Tansley's interior monologue while he was walking with Mrs Ramsay. The text quoted above informs that 'she was the most beautiful person he had ever seen, he thought.' This sentence explains his feeling about her and gives sense to his image of her walking across flowery fields described with poetic words in his inner monologue. The other TTs use fewer poetic expressions than Celenza TT1.

### *Variations between the TTs*

There are differences among all TTs in rendering Tansley's image of Mrs Ramsay, which is expressed poetically in the ST. In Celenza TT1, some archaic words are derived from the Italian poetry of the twentieth century as, for example, '*bocciuoli recisi*' [cut buds]. Relying on some domestic poems, she tried to replicate the ST's poetic style. Zazo TT5, Bianciardi TT6, De Marinis TT8, and Artioli TT11 use the verb 'Camminando' [walking] to translate 'stepping'. Still, they differ in rendering 'fields of flowers', 'her breast', 'buds that had broken', and 'lambs that had fallen'. The rest of TTs differ in all these phrases while using a less poetic language than Celenza TT1.

### *The translator's thumb-print*

The translator visibility can be noted in the simplification of the prosodic expressions. As noted, Celenza TT1 uses the most poetic words in this passage. 'The wind in her hair' in the ST is translated with 'hair in the wind' by Celenza TT1, Malagò TT4, and De Marinis TT8 in search of an expression that is more familiar to the target language. All the other TTs are ST-oriented in literary

<sup>21</sup> See the 38<sup>th</sup> verse of the poem to a woman '*Alla stazione in un mattina d'autunno*' in Carducci's *Odi barbare* (1875): '*oh stellati occhi di pace, oh candida*' [oh **starry eyes** of peace, oh candida].

<sup>22</sup> See the 1<sup>st</sup> strofe of Lucini's (1908) poem '*Il carne di angoscia e di speranza*': '*Mi stanno a lato le Grazie/ non piangono, ma fremono/han neri i veli alle chiome*'. [On my side, are the Graces/they do not cry, but quiver/black are the **veils on their hair**.]

translation. The image of the ST '**wind in her hair**' (**Table 4.7**) is rendered with '*vento nei capelli*' in Cucciarelli TT3, Zazo TT5, Bianciardi TT6, Nadotti TT10, and Artioli TT11. By contrast, Celenza TT1, Fusini TT2, TT7, TT9, Malagò TT4, and De Marinis TT8 use the expression '*chiome al vento*' [head of hair in the wind]. This expression is close to some Italian poems, as mentioned earlier. The frequent use of the poetic word '*chiome*' [heads of hair] could support this interpretation.

#### *Trend in literary translation*

In this example, the latest retranslations lean towards the ST-orientation except for De Marinis TT8.

**Table 4.7** Variations in rendering IIM in ST's paragraph 27

---

VW ST	Stepping through fields of flowers and taking to her breast buds that had broken and lambs that had fallen; <b>with the stars in her eyes and the wind in her hair.</b>
CEL TT1	<i>Andando su prati fioriti e stringendo al seno bocciuoli recisi e agnelli smarriti; cogli occhi stellati e le chiome al vento...</i> [Going on flowery meadows and tightening to her breast cut buds and lost lambs; with starry eyes and head of hair in the wind...]
FUS TT2, TT7, TT9	<i>Attraversando i prati in fiore, stringendo al petto bocciuoli recisi, e tra le braccia agnellini caduti, con negli occhi le stelle e le chiome al vento –</i> [Crossing blooming meadows, tightening cut buds to her chest, and in her arms fallen lambs, with stars in the eyes and head of hair in the wind - ]
CUC TT3	<i>Correndo per i prati di fiori e stringendo al seno bocciuoli recisi e agnelli smarriti; con le stelle negli occhi e il vento nei capelli -</i> [Running through meadows of flowers and tightening cut buds to her breast and lost lambs; <b>with stars in her eyes and wind in her hair -]</b>
MAL TT4	<i>Sui prati in fiore, portava al seno bocciuoli recisi e agnelli caduti; negli occhi le stelle, i capelli al vento...</i> [On flowering meadows, she took cut buds to her breast and fallen lambs; <b>the stars in her eyes, her hair in the wind ...]</b>
ZAZ TT5	<i>Camminava, per campi fioriti e si portava al seno fiori recisi e agnellini caduti; con le stelle negli occhi e il vento tra i capelli –</i> [She walked across flowery fields and took cut flowers and fallen lambs to her breast; <b>with stars in her eyes and wind in her hair -]</b>
BIA TT6	<i>Camminando tra prati in fiore e portandosi al petto bocciuoli appena fioriti e agnelli caduti; con le stelle negli occhi e il vento nei capelli...</i> [Walking through blooming meadows and taking freshly blooming buds and fallen lambs to her breast; <b>with stars in her eyes and wind in her hair ...]</b>
DEM TT8	<i>Camminando sui prati fioriti, stringendo al seno bocciuoli recisi e tra le Braccia agnelli smarriti; con gli occhi stellati e le chiome al vento...</i> [Walking on the flowery meadows, tightening to her breast buds and lost lambs in her arms; with starry eyes and her head of hair in the wind ... ]
NAD TT10	<i>Attraversava prati in fiore stringendosi al petto bocciuoli che si erano spezzati e agnelli che erano inciampati; con le stelle negli occhi e il vento tra i capelli...</i> [She crossed meadows in bloom, tightening to her breast buds that had broken and lambs that had stumbled; <b>with stars in her eyes and wind in her hair...</b> ]
ART TT11	<i>Camminava tra prati in fiore e stringeva al seno bocciuoli recisi e agnellini malfermi; con le stelle negli occhi e il vento nei capelli...</i> [She walked across blooming meadows and tightened to her breast cut buds and shabby lambs; <b>with stars in her eyes and wind in her hair]</b>

---

### **4.3.3 Free indirect discourse**

This excerpt reported in Table 4.7 contains an example of rendering the FID in paragraph 5 in the ST. It is extracted from the long fifth paragraph of the novels' first narrative unit. Here, Mrs Ramsay talks about the lighthouse-keeper and his family living in a tiny space while planning an excursion up there, which would almost certainly be postponed due to bad weather. She displays her usually protective mother's wings to the keeper's eight children by expressing words of concern about staying for extended periods isolated in a confined place. In fact, in the previous scene, she was knitting socks to be brought as a present to the keeper's ill son, together with some other things aimed to alleviate their solitude and boredom.

#### *Variation between the TTs*

Here, Woolf allows the reader to listen to Mrs Ramsay's voice in free indirect discourse (FID) by omitting inverted commas. In Celenza TT1, as well as Malagò TT4 and De Marinis TT8, the inverted commas are restored as FID is transformed into direct discourse (DD). The translators could consider the restoration an external intervention to make a clear distinction between the narrator's and character's voices that often mingle in the ST. In doing so, the original modernist feature is toned down and reduced to a single voice. As already mentioned, Woolf's 'smashing and crashing' also comprises the omission of inverted commas with the narrator speaking in the third person in indirect discourse. However, the original effect of blurring voices in this passage is recovered in the other TTs.

#### *The translator's thumb-print*

In their renderings, Celenza TT1, Magalò TT 4, and De Marinis TT8 rely on DD, letting Mrs Ramsay speak with her voice without any mediation by the narrator. The other TTs, on the contrary, render the FID with the narrator speaking with the character's voice and expressing an external point of view. In such a way, Woolf's ambiguity is left untouched in their versions.

**Table 4.8** Variations in rendering FID in ST's paragraph 5

---

VW ST	<b>For how would you like to be shut up for a whole month at a time, and possibly more in stormy weather, upon a rock the size of a tennis lawn? &lt;/FID&gt;</b>
CEL TT1	<DD> <i>'A chi piacerebbe essere confinati per un mese intero, e forse piu' in tempo di burrasche sopra una roccia grande quanto un campo da tennis?'</i> </DD> [ <i>'Who would like to be confined for a whole month, and perhaps even longer in a time of stormy weather on a rock of the size of a tennis court?'</i> ]
FUS TT2	<FID> <i>A voi piacerebbe stare rinchiusi un mese intero per volta, e magari col brutto tempo, su uno scoglio non piu' grande di un campo da tennis?'</i> </FID> [ <i>Would you like to be locked up a whole month at a time, and maybe in bad weather, on a rock no bigger than a tennis court?'</i> ]
CUC TT3	<FID> <i>A chi piacerebbe esser confinato per un mese intero ogni volta, e a volte anche più a lungo con un tempo in tempesta, su una roccia grande quanto un campo da tennis?'</i> </FID> [ <i>Who would like to be confined for a whole month each time, and sometimes for even a more extended period in stormy weather, on a rock the size of a tennis court?'</i> ]
MAL TT4	<DD> <i>'Vi piacerebbe starvene rinchiusi per un mese intero, e a volte, se c'è burrasca, per periodi ancora più lunghi, in cima a una roccia grande quanto un campo da tennis?'</i> </DD> [ <i>'Would you like to be locked down for a whole month, and sometimes, if there is for even more extended periods, on top of a rock the size of a tennis court?'</i> ]
ZAZ TT5	<FID> <i>A te piacerebbe rimanere chiuso per un mese di seguito, e forse più se il tempoolgeva alla tempesta, su uno scoglio non più grande di un campo da tennis?'</i> </FID> [ <i>You would like to be locked up for a month in a row, and maybe more if the turned to the storm, on a rock no bigger than a tennis court?'</i> ]
BIA TT6	<FID> <i>Perché a voi piacerebbe star rinchiusi un mese intero per volta, e anche di più in caso di tempo cattivo, su uno scoglio grande quanto un campo da tennis?'</i> </FID> [ <i>For how would you like to be locked up a whole month at a time, and even more bad weather, on a rock as big as a tennis court?'</i> ]
FUS TT7	<FID> <i>A voi piacerebbe stare rinchiusi un mese intero, magari col brutto tempo, s scoglio non piu' grande di un campo da tennis?'</i> </FID> [ <i>Would you like to be locked up a whole month, maybe in bad weather, on a rock no larger than a tennis court?'</i> ]
NAD TT10	<FID> <i>Vi piacerebbe essere confinati ogni volta per un intero mese, e anche più i caso di burrasca, su uno scoglio grande come un campo da tennis?'</i> </FID> [ <i>Would you like to be confined every time for a whole month, and even more in the event of a storm, on a rock as big as a tennis court?'</i> ]
ART TT11	<FID> <i>Perché a voi piacerebbe restare chiusi per un mese intero alla volta, se no di più nei periodi di tempesta, su una roccia grande al massimo quanto un camp da tennis?'</i> </FID> [ <i>For how would you like to be closed up for a whole month at a time, if not more in times of storm, on a rock as big as a tennis court?'</i> ]

---

### *The trend in literary translation*

The ST-orientation trend in retranslation started with Fusini TT2 and was interrupted by Malagò TT4 and De Marinis TT8, who privileged the omitted inverted commas. The ST-orientation of the successive TTs is not confirmed in this particular case. For the other two examples of compared FID, see Appendixes 4 and 5.

#### **4.4 Diachronic comparisons: The case of Fusini's retranslations**

Fusini's retranslations offer textbook examples of foreignization of *TTL* in a progress to become more ST-oriented than Celenza TT1. However, the persistent 'sense of otherness' still reminds the reader of the translator presence. As a renowned scholar of the University *La Sapienza* of Rome in English Language and Literature, Fusini published commentaries on literary works by Woolf. These works were all reprinted in 1998 and collected in two volumes of the high-quality book series *I Meridiani Mondadori*, considered in Italy as the final editorial consecration of great works of literature. *I Meridiani* operates a form of publishing 'canonization' of *TTL*. At the same time, Celenza's first translation introduces a novelty in the literature system with the potential of financial success for the publisher and a chance to put forward further retranslations. In this book series, she added her forewords, comments, and a biographical note on Woolf with a complete chronology of all her works. Specifically, the many quotations from English classics disseminated throughout *TTL* are explained in footnotes. These citations include lines from *The Charge of the Light Brigade* (1854) by Alfred Tennyson dedicated to the battle of Balaclava during the Crimea war in 1854 and the first line of Percy Shelley's posthumous poem, (1824) *To Jane: The Invitation*. Some verses from the poem *Luriana Lurilee* by Charles Elton (1839-1900) were published in the anthology *Another World than This* by Woolf's best friend Vita Sackville West and Harold Nicholson. There are verses from the poem by William Brown of Tavistock (1591-1643) from the sonnet 98 by Shakespeare and *The Castaway* (1799) by William Cowper. Here, the translator assumes the role of the mediator in highlighting the breadth and depth of Woolf's background in her emphasizing the value of the novel.

It is worth carrying out a twofold comparison of Fusini's three retranslations TT1, TT7, TT9. They are examined here and a few representative examples are discussed in comparison with the ST; on the other hand, they also enter into a dialogue with Celenza's influential rendering, TT1. The first translation by Celenza in 1934 was fluent 'domestication.' As anticipated in Cipriani (2019), she did not add informative footnotes nor wrote an introduction or a preface. Her choice reveals 'foreign' aspects from the source text to create the same impression of an original Italian novel. Arguably, she did not mention any of those aspects to avoid possible contrast with the censorship of the Fascist regime in the 1930s (*Ibidem*). She relied instead on a 'domesticating translation.' The long temporal distance of almost sixty years that separated Fusini TT2 from Celenza TT1 is presented in the following section, where SC-IIM and FID in the source text are rendered with notable variations.

#### **4.4.1 Variations in Fusini TT2, TT7, TT9**

##### **4.4.1.1 SC-IIM - Example no. 1**

In ST's paragraph 59, Mrs Ramsay is thinking about the Swiss houseworker Marie whose carelessness attitude annoyed her:

**Scolding and demonstrating** (how to make a bed, how to open a window), with hands that shut and spread like a Frenchwoman's.

Celenza TT1 translates:

***La signora Ramsay era tutta infervorata in rimproveri e dimostrazioni*** (*sul modo di rifare un letto, sul modo d'aprire le finestre*) e s'aiutava chiudendo e spalancando le mani come una francese.

**[Mrs Ramsay was all excited in reproaches and demonstrations** (about how to make a bed, how to open the windows) and helped herself by opening and closing her hands like a Frenchwoman's.]

In this first translation, as Caws (2002: xx) reminds us, Woolf's characteristic style has been 'stressed and exaggerated,' as the first line of this excerpt shows. Also, Perosa (2002: 200) claims that 'Celenza indulged [...], even in excess over Woolf's style.'

Fusini TT2, TT7 translates:



***Era andata su per rimproverarla, e darle delle dimostrazioni*** (come si fa il letto, come si apre una finestra, e muoveva le mani come fosse una donna francese).

[**She had gone up to scold her and make demonstrations** (how to make a bed, how to open a window, and moved her hands as if she were a French woman).]

Fusini TT9 translates:

***Era andata su per farle vedere come si fa il letto, come si apre la finestra, e per dimostrarlo muoveva le mani come fosse una donna francese.***

[**She had gone up to show her how to make the bed**, how to open the window, and, to prove it, she moved her hands as if she were a French woman.]

In a shift of emphasis, the verb scolding, with which Woolf starts her sentence, in Celenza TT1 comes after a description related to Mrs Ramsay. The latter was *tutta infervorata in rimproveri* [all excited in reproches]. Also, in Fusini's three versions, there is a shift of emphasis with the first sentence starting with *Era andata su* [She had gone up], which adds a sense of movement not present in the ST. While the TT2 and TT7 versions keep the brackets, the TT9 version drops them. The outcome is that the last version appears more fluid and readable to the Italian readership than the previous ones, but away from recovering the original IIM feature in this passage. Fusini replaced Mrs Ramsay's thoughts with the narrator's voice rather than plunge into this character's mind.

Although showing several signs of age, especially in the use of dated language, Celenza's version has continued to be considered a milestone in translated literature in Italy since it was still reprinted until recently. The impersonal ST expression of simply 'scolding and demonstrating' has been personified with its attribution to Mrs Ramsay in Celenza TT1 and Fusini's TT2, TT7, TT9. The clarification achieved by adjusting the prose away from ambiguity started with Celenza's TT1. A similar clarification is also present in Fusini's, but in a less formal style confirming the observation that a previous translation could influence a translator to produce a new different version (e.g., Koskinen and Paloposki, 2015a). Both translators remain 'visible' by leaving their thumb-prints in their narrations.

#### 4.4.1.2 SC-IIM - Example no. 2

In ST's paragraph 135, Woolf writes about Mrs Ramsay's general reflections on life and how difficulties may affect her children's happiness:

And then she said to herself, brandishing her sword at life, nonsense. They will be perfectly happy. **And here she was, she reflected**, feeling life rather sinister again, making Minta marry Paul Rayley.

Celenza in 1934 translates:

*Ma subito, sguainando la spada contro la vita, ella smentiva se stessa, asseriva che tutti i suoi figli sarebbero stati felici. **Ed ora**, pur sentendo di bel nuovo la vita come una forza sinistra, ella cercava di far sposare Minta con Paolo Rayley.*

[But immediately, drawing her sword against life, she denied herself, she asserted that all her children would be happy. **And now**, while feeling life again as a sinister force, she tried to get Minta to marry Paolo Rayley.]

Celenza's translation changes Mrs Ramsay's thoughts into a feeling while describing her attempt to make Minta marry *Paolo* [Paul] Rayley.

Fusini translates in 1992 and 1998:

*Allora, impugnando la spada contro la vita, si diceva, sciocchezze. Saranno felici. **Ma eccomi qui**, rifletté, mentre penso a com'è tremenda la vita, combino il matrimonio tra Minta e Paul Rayley.*

[Then, holding the sword against life, said to herself, nonsense. They will be happy. **But here I am**, she reflected, **as I think** of how terrible life is, **I combine** the marriage between Minta and Paul Rayley.]

and in 2012:

*Allora, impugnando la spada, si diceva, Sciocchezze, saranno felici. Ed eccomi qui, rifletté, a pensare com'è tremenda la vita, e a combinare il matrimonio tra Minta e Paul Rayley;*

[Then, holding the sword, she said to herself, Nonsense, they will be happy. **And here I am**, she reflected, thinking about how terrible life is, **and combining** the marriage between Minta and Paul Rayley.]

Fusini TT2, TT7 restores the thoughts and the typical Woolf 'in and out' from the character's mind while making Mrs Ramsay speak to herself, ignoring that the narrator's voice expresses the point of view of this character. Fusini TT9 has a

further ST-orientation but uses the speaking in the first person, partially resolving Woolf's ambiguity of blending voices. This change in translation is another example of 'translator's visibility'.

As for the feature FID, it can be claimed, as already said, that it is a technique used by Woolf where a character's voice and that of the narrator are merged without using reporting clauses (Wales 2011: 164), although with introductory verbs.

#### 4.4.1.3 FID - Example no. 1

In ST's paragraph 14, Woolf writes about her children's attitude to criticism:

Strife, divisions, a difference of opinion, prejudices twisted into the very fibre of being, **oh that they should begin so early**, Mrs Ramsay deplored.

Celenza TT1 translates:

*Conflitti, dissidi, contrasti d' opinione, pregiudizi torturavano quei ragazzi nelle intime fibre dell'essere. Che guaio cominciare così presto! Deplorava la signora Ramsay.*

[Conflicts, disagreements, differences of opinion, and prejudices tortured those boys in the intimate fibres of their being. **What trouble to start so early!** Mrs Ramsay deplored.]

Fusini TT2, TT7, TT9 translates:

*Conflitti, divisioni, contrasti di opinioni, pregiudizi si insinuavano fino nella più intima fibra dell' essere; no, non si dovrebbe cominciare così presto, si lamentava la signora Ramsay.*

[Conflicts, divisions, contrasts of opinion, prejudices crept up into the most intimate fibre of being; **no, one should not start so early**, Mrs Ramsay complained.]

The sentence in the ST highlighted above reports Mrs Ramsay's vocative complaint deploring her children of contrasts and divisions so early. In all three Fusini's retranslations, this expression is translated into a seemingly *reported speech* remarking the lousy behaviour with personal adverse effects, which 'one should not start so early.'

## 4.4.1.4 FID - Example no. 2

In ST's paragraph 53, Woolf writes:

You have greatness, she continued, but Mr Ramsay has none of it. He is petty, selfish, vain, egotistical; he is spoilt; he is a tyrant; he wears Mrs Ramsay to death; but he has what you (she addressed Mr Bankes) have not; a fiery unworldliness; he knows nothing about trifles; he loves dogs and his children.

Celenza TT1 translates:

*Voi possedete un animo grande; non così il signor Ramsay. Egli è gretto, egoista, vanitoso, incapace d'astrarre da se medesimo; è viziato; è tirannico, vuol la pelle della moglie; ma possiede ciò che a voi (e si rivolgeva al signor Bankes) certo manca: un ardente dispregio d'ogni mondanità; non bada alle inezie; ama I cani e i ragazzi.*

[You have a great soul; it is not so for Mr Ramsay. He is narrow-minded, selfish, vain, unable of abstracting from himself; he is spoilt; he is tyrannical, he wants his wife's death; but he has what (and she addressed Mr Bankes) certainly you lack: an ardent contempt for every worldliness; he pays no attention to trifles; loves dogs and boys.]

Fusini's TT1, TT7, TT9 were unchanged:

*In lei, Bankes, c'è grandezza, ma in Ramsay no – continuò Lily. Ramsay è meschino, egoista, vanitoso, egocentrico, viziato, un tiranno. Farà morire la moglie. Ma ha ciò che lei non ha (si rivolgeva **sempre in silenzio** a Bankes): un fiero dispregio delle cose mondane, non si cura delle sciocchezze, ama i cani e i bambini.*

[In you, Bankes, there is greatness, but in Ramsay there is not - Lily continued. Ramsay is mean, selfish, vain, self-centred, spoiled, and a tyrant. He will cause his wife to die. But he has something you don't have (she **always** turned to Bankes **silently**): a proud contempt for worldly things, he doesn't care about nonsense, he loves dogs and children.]

In this text, Woolf made Lily speak to Mr Bankes in a thought: 'You have greatness,' comparing him to Mr Ramsay as 'he is petty, selfish, vain, egotistical; he is spoilt; he is a tyrant.' Typically, her voice is intertwined with that of the narrator's, and perhaps, for this reason, Fusini felt the need to add the adverbs

*always* and *silently* (reported above in bold) in a clear-cut definition of multiple voices to signal who is speaking and avoid ambiguity. However, the non-traditional use of punctuation in the ST as Woolf's experimental strategy also creates ambiguity. In this example, Celenza TT1 is faithfully close to the ST in the use of punctuation while diverging from it in other features more than Fusini TT2, TT7, TT9 do. Also, the unusual semicolon of the ST is retained by Celenza and replaced by Fusini with more traditional commas. According to May (1997) and Minelli (2005), generally, the overall punctuation tends to be translated with a different function regardless of its use in the target language. May (1997) defined this approach as related to the translator's 'editorial role' as a more logical construction of the sentence. In this research, the translator of a published translation is defined broadly as the association of the person authoring the target text and the publishers whose editorial policy ends up conditioning the adopted translation choices.

#### ***4.4.2 Retranslation as 'creation of value'***

Celenza and Fusini show a deferential approach to Woolf's novel considered canonical by keeping a higher lexical register than the ST, as shown in the close-reading analysis of sections 4.3.2. However, the same can be said for later TTs, although to different degrees. Fusini TT2, TT7, TT9 reveal surprising aspects when compared with each other and with Celenza TT1. Based on these close-reading comparisons, the ST-orientation is partially rejected, while the translator's visibility is always evident following Venuti's (2004b) theory of the translator's 'creation of value.'

##### ***4.4.2.1 Evidence of the translator's visibility***

The evidence produced by the empirical approach of this research strongly supports the assumed translator's visibility. The Italian translators of *TTL* are present in colloquial expressions, dialectal, stylist, and grammatical misinterpretations.

The full domestication in Celenza TT1 is probably due to the adherence to the translation rules enforced by the Fascist government. This aspect is reflected,

for example, in the mandatory translation of the characters' names in the novel, like Paul and James becoming, Paolo and Giacomo respectively. Also, the name of the British institution 'Army and Navy Stores' was translated in '*Magazzini dell'Unione Militare*' [Stores of the Military Union]. Some Tuscanisms such as '*mi garba*' for '*mi piace*' [I like it], or '*uscio*' for '*porta*' [door] and words expressed in archaic forms such as '*ell'era*' for '*lei era*' [she was] and '*pef*' ('*per il*' [for the]) are probably used to reproduce a domestic poetic effect of the ST.

Some misinterpretations are also detected. The critical observation expressed in the ST's paragraph 142, 'children never forget' in the first sentence, is reformulated at the end as 'Children don't forget, children don't forget'. This second phrase is translated into an imperative form by Fusini TT2, TT7, TT9 '*Ragazzi, non dimenticate, ragazzi, non dimenticate!*' [Boys, don't forget, boys, don't forget!]. The other translators followed the example set in Celenza TT1 where the sentence is translated as Mrs Ramsay's consideration about children and their early life experience, which they will never forget.

The translation of the ST's paragraph 353 at the beginning of the third part of the novel: 'Oh, Mr Ramsay! Dear Mr Ramsay!' is rendered in Celenza TT1: '*Povera Signora Ramsay! Povera cara signora Ramsay!*' [Poor Mrs Ramsay! Poor Dear Mrs Ramsay!]. This misinterpretation does not fit with the rest of the paragraph in terms of affecting the sense of Woolf's narration.

Partially missing translations are also noted. In ST's paragraph 108, the sentence 'he had promised to talk "some nonsense" to young men of Cardiff about Locke, Hume, Berkeley' is translated in Fusini TT9 '*avrebbe parlato agli studenti di Cardiff, di Locke e di Berkeley*' [he would talk to the students about Cardiff, Locke, and Berkeley]. Here, the ironic promise implied by 'some nonsense' in the original is dropped.

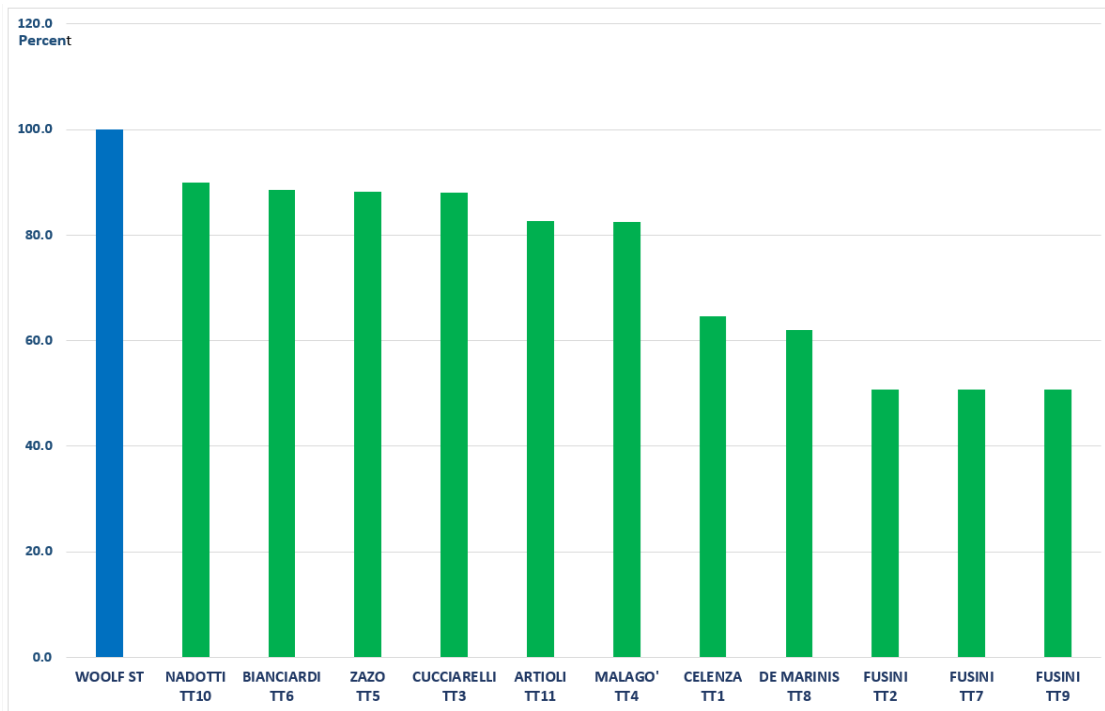
In ST's paragraph 272, the sentence "'Well?" she said, echoing his smile dreamily, looking up from her book' is missing in Celenza TT1. Such cases of misinterpretations or missing translations are just a few examples of the scratches on translation's 'windowpane' defined by Norman Shapiro (in an interview by Kratz, 1986) or translator's 'thumb-print' mentioned by Baker (2000b).

#### 4.5 The TTs' modernist orientation

The results obtained in Woolf's *TTL* in multiple Italian retranslations indicate how time has not brought about changes in the translators' style. It turns out that Celenza TT1 diverges from the ST in terms of vocabulary and register. At the same time, most of the successive retranslations were unaffected by the passage of time in translating the literary features. Some counter-examples are obtained in close reading.

The occurrence numbers of literary features of ST and TTs are shown in Table 4.1. All the empirical data of the corpus have been already used at macro-level to test them against the prediction of the retranslation hypothesis at the start of this chapter. The aggregated data in Table 4.1 were used to test whether the TTs have progressed towards the ST orientation over time. Having found that the empirical evidence did not corroborate such a trend, the research has set out to investigate stylistic variations across the multiple Italian retranslations in rendering the original modernist features. The study also has tried to verify the persistence of the translator's presence.

A summary picture is obtained confirming that a trend of the ST-orientation of the later TTs is not identified. Figure 4.9 compares all modernist literary features in the TTs in the percentage of those in the ST. This Figure shows the TTs decreasing their distance from the ST, revealing that the resulting ranking is not entirely consistent with their chronological order.



**Figure 4.9.** Occurrences of all modernist literary features of the ST rendered in the TTs in decreasing order.

The data summarize the detailed quantitative information collected through the present research. Significant variations in maintaining the original modernist style in translation can be noted between two broad groups of TTs. The first group closer to the ST include, in descending order, Nadotti TT10, Bianciardi TT6, Zazo TT5, Cucciarelli TT3, Artioli TT11, and Malagò TT4, scoring above 80 per cent of the original modernist features rendered in translation. The second group include Celenza TT1, De Marinis TT8, Fusini TT2, TT7, TT9, achieving a much lower modernist presence, where less than 65 per cent of the original features are rendered in translation.

This result indicates how lexical variation is still found between these translations of literary figures, notwithstanding the domestication of Woolf's style. Celenza TT1 and Nadotti TT10 rank first and second in the respective type-token ratios. However, Celenza TT1, De Marinis TT8, and Nadotti TT10 score the higher TTR values in the overall text than in the individual SC-IIM and FID features. These results indicate how lexical variation is still found among the translations of literary figures, and no apparent tendency to ST-orientation can be noted over time.



The impact of time on the progressive ST orientation also seems to be non-significant in terms of the lexical variety. Varying TTR performance can be noted from diachronic comparisons of the literary features. Synchronic dissimilarities are also evident. These results may remain hidden when conducting anecdotal descriptive analyses.

Moreover, the qualitative analysis in close reading confirms the translator's visibility. The translators' voices turn out to affect all the target text in terms of register and style under the influence of the Italian cultural norms for translating the literary classics.

## Chapter 5

### CONCLUSION

Eleven translations of *TTL* into Italian were extensively analysed to assess whether and how the modernist features of the ST are rendered in the TTs. This study has focused on the discussion on this by engaging in a contrastive, comparative, and stylistic analysis of all the multiple retranslations of the same ST in the same target language. Additionally, retrieval studies have been limited due to the intrinsic difficulties of conducting significant, interlingual, textual, or stylistic comparisons. Munday (1998: 4) and Baker (2000b: 261), among others, have called for methodological innovations that might provide such studies with solid bases. In this spirit, the present research has addressed the chosen case study by compiling a corpus and then devising a descriptive corpus methodology to compare all actual occurrences of modernist features in the ST and their renderings in the eleven TTs.

Drawing on Zanettin (2011a, 2013b) and Zubillaga *et al.*'s (2015) methodology, this study hinges upon enriching the examined texts with encoded annotations to signal the presence of literary and stylistic features. The empirical approach adopted is not entirely theory-free since the literary features are identified based on concepts codified in the critical literature. Still, this study firmly remains within the field of DTS defined by Toury's (2005 [1995]) research based on Even-Zohar's (1978a) *polysystem theory*, which positions a literary work within a socio-cultural-historical framework.

The new evidence achieved can be summarized as follows. All the TTs are characterized by 'naturalisation', (also termed as 'domestication'), which is defined by Berman (1985) as the way by which the translator 'brings the author back home' (reported by Venuti, 2008a [1995]: 15). These processes are considered to test opposite to 'foreignization' by which the translator 'sends the reader abroad' (*Ibidem*). Through the diachronic comparisons of eleven translations over nearly eighty years the quantitative empirical evidence needed to be considered to test the case study at hand regarding the existence of a time trend of the subsequent translations towards the source-text orientation. The second type of evidence regards the traces of the translator's presence found in

micro-reading in many instances. The methodological tools introduced have proven to be highly effective in quantifying qualitative features of the compared texts. An inferential statistical test was performed with data obtained via the bespoke *VW-CP* program and use of the statistical program *EViews*. A general temporal trend of the successive retranslations towards the ST orientation has been tested statistically. The empirical results demonstrated that the time factor did not play a vital role in dampening the formal style and high register used in the first Italian translations by Celenza.

### **5.1 Answering the research questions**

In answering the first research question (*i.e.*, to what extent the modernist characters of the literary features of *TTL* are preserved in the eleven Italian retranslations), the focus was on the occurrences of 'literary' features such as the stream of consciousness-indirect interior monologue and free indirect discourse in the light of Woolf's modernist style. Identifying all occurrences of each literary feature required preliminary work with different encoded annotations of the digital texts at a micro-level defined through close reading from cover to cover. In the first layer of annotations, all paragraphs of the ST and TTs were numbered in progressive order and tagged, considering paragraphs as basic units of the ST and TTs. Further layers of annotations regarded all the occurrences of literary features.

The resulting encoded corpus was enquired using the bespoke *VW-CP* computer program performing various functions. The basic textual units containing the required linguistic and literary features were identified throughout the corpus, and then extracted and aligned for the analyses. Moreover, the same computer software constructed various quantitative indicators (*i.e.*, average lexical frequency, frequency of repeated words, and frequency distribution of words) and graphs for the analysis of the ST and TTs.

However, in the 1992, 1998, and 2012 versions, some diachronic differences were found in the close-reading analysis, which detected subsequent changes in the source-text style. Celenza's first translation is the farthest from the ST, where the rendering of Woolf's vocabulary is mainly target-culture oriented. Close reading consistently revealed how Woolf's ambiguity was partially rendered in

various ways, which could be read as evidence of the translators' thumb-prints. The Italian retranslations, in many cases, reinterpreted and translated the source literary features in a high-level style to comply with the domestic norm of 'translating the classic to highlight its nature as a classic' (Venturi, 2009a: 336). All TTs remained distant in various degrees from the author's writing style with their 'ennoblement', 'clarification', and 'destruction of linguistic patterning' (in Berman's, 1985 terminology) observable as universal characteristics of translations (Toury, 1985; Gentzler, 1993; and Baker, 1993). In the present case study, the literary features of the ST were often changed in the TTs, and long sentences were found to be broken down into shorter sentences. The unusual punctuation was often found to be restored into the standard Italian punctuation to comply with readership expectations. Although the Italian culture increasingly became receptive to modernist and post-modernist style features, in the present study it was determined that the successive retranslations of *TTL* seemed to ignore such changes in the literary landscape. As anticipated in section 2.6, the domestic norm of translating a famous novel considered a classic in both high register and style is still deeply rooted in the Italian culture following aesthetic principles advocated by Benedetto Croce (1902), which have proven to remain in place. They have also proven to be critical cultural constraints to translators by preventing them from fully rendering Woolf's modernist style. Some relevant subtleties of the author's *modernist* prose – traceable in the stream of consciousness-interior monologue and free indirect discourse are invisible in the corresponding prose of the Italian translators.

The second research question concerns how to analyse the differences between the Italian versions of Woolf's novel and the ST in interlingual comparisons. The proposed methodology enriches the examined ST and TTs with additional information on the occurrences of literary features to be quantified and analysed. By considering the retranslations as literary works in their own right, the corpus approach has allowed direct comparisons of the retranslations between one another and the ST.

The third research question regarding what evidence can be found that might be interpreted as the translators' presence was addressed using quantitative distant-reading and qualitative close-reading approaches. Relevant traces are made visible in lexical terms. While a clear trend of the latest translations towards

the ST orientation was not found, distinct variations among the TTs were noted. Previous studies have reported variations in the translators' thumb-prints, mainly in semantic expressions. In the present research, significant variations between the TTs were found in rendering all modernist literary features of the ST. In the present case study, inferential statistics provide a clear view of how the TTs behaved erratically as to the modernist style of the ST. Although all the Italian retranslations of *TTL* are quite distant from the modernist style of the ST, variations were observed in Celenza TT1, Fusini TT2, TT7, TT9, De Marinis TT8, generally appearing as the most 'domesticated' translations. In contrast, Zazo TT5, Bianciardi TT6, Nadotti TT10, and Artioli TT11 are, in descending order, relatively the most 'foreignized' translations. Cucciarelli TT3, and Malago' TT4 were found to be in the middle position.

The translators' thumb-prints were left hidden in many expressions and unfolded in traces made visible by the corpus techniques. In many cases, they can be explained by the translator's choice or cultural orientation (described in section 1.2) and, in some other instances, by the influence of the social environment (referred to in section 2.6). Examples of the translator's voice are added as a component of translations, for example, in expressions emerging from regional varieties of Italian (see section 4.5). Sometimes, the translator's visibility was discovered in colloquialisms and regional varieties rather than in modernist forms in the rendering of the source dialogues. The translator's voice is sometimes consciously and explicitly expressed, as in explanations of Woolf's poetic quotations.

The old-fashioned and aulic words used in Celenza TT1 disappear in later translations (see section 2.3). A close reading of the same translation reveals that the translator's voice is particularly dominant because it creates the illusion of an original Italian novel. The results obtained are highly significant and appear even more salient if one considers that the present 'trough of disillusionment' with the digital humanities has indicated to the failures of this field to deliver relevant results. The present research has turned to questions regarding translated literary features, which are at the core of the DTS, obtaining results that are empirically replicable.

The processing of all digital sources and TTs using computer programs helped identify hidden aspects in previous analogue studies of the examined

texts. Many occurrences of literary features in the original text are striking, and the number of the occurrences of the literary features missing in translation is also impressive. Some differences were noted in the linguistic macro-analysis between the different parts of the novel. The lexical changes across the novel structure are first visible at the macro-level, prompting a more detailed analysis at the micro-textual level.

## **5.2 Methodological innovation**

This research has employed the consolidated fields of digital humanities, retranslation studies, and empirical corpus-based studies of literary translation. The present research innovates in methods, empirical results, and commentaries of literary retranslations. The integrated quantitative and qualitative techniques applied at the macro- and micro-levels of analyses make up the frontier corpus triangulation of methods of the type advocated recently in the field of empirical translation studies.

The methodology developed and adopted for the present investigation of literary texts has vast potential for application in digital humanities projects in general and translation studies in particular. The use of corpus stylistics for analysis can be extended from linguistics aspects to literary features. The innovation embeds the qualitative close-reading analysis performed at the micro-level in the main phases of the study into a multi-layered mixed-method approach. The quantitative distant-reading performed at the macro-level provides valuable information to direct the preliminary analysis and drive the research's final and conclusive phases. The extended digital corpus approach to DTS proposed here uses different methods to detect and investigate stylistic features comprehensively and exhaustively at both macro- and micro-levels.

## **5.3 Implications of the empirical results**

Time is a fundamental dimension that is strictly necessary for any form of energy and dynamics to exist. Retranslations can live only *after* a translation has appeared. The present case study of ten Italian retranslations of *TTL* that appeared between sixty and eighty years after the first translation by Giulia Celenza (1934) has revealed features that had remained hidden in previous

studies and reviews. The retranslations turned out to be not unidirectional in their orientation towards the ST. In this study, Fusini's three versions, (1992, 1998, and 2012) reveal some diachronic differences found in the computer-aided close-reading analysis. These differences tend to be ST-oriented while still firmly remaining generally focused on the target-culture orientation. Indeed, among the eleven retranslations, not all the recent retranslations turned out to be more source-text oriented. Through Figure 4.9 (presented in Chapter 4), percentages of the presence of modernist literary features of the ST as translated in all TTs are compared. In decreasing the order of their distance from the ST, the TTs reveal that their ranking in terms of modernist features rendered is not entirely nor significantly consistent with the chronological order.

This outcome is notable if one considers that the rendering of the modernist features of *TTL* was reduced in their number of occurrences by a quarter in the TTs relative to those in the ST, while the growth in the spread and significance of modernist and postmodernist movements – as well as of stylistic patterns influenced by these movements – was increasingly expanding in Italian literature (Robert Gordon, 2005: 43-62; Picchione, 2012: 107-187; and Luperini, 2018: 97-108). The reason why the Italian translations could not fully accommodate Woolf's modernist style in the receiving culture lies in the translation norm associated with domestication processes, according to which any novel considered a classic should be translated in a high register and literary style (Venturi, 2009a: 349-351; and Morini, 2014: 139-141).

The Italian aesthetic principles of this translation norm were established predominantly via the influence of literary studies conditioned by a kind of 'intellectual dictatorship' of *bello scrivere* [beautiful writing] through the philosopher and liberal thinker Croce (1902, 1935, 1949). As described in section 2.7, Croce's influence has been recognized by his contemporaries (for example, Antonio Gramsci, in his *Letters from Prison*, 1932, praised him for having exercised some kind of literary hegemony both at home and abroad) as well as by the posterity (for example, Bobbio, 1986: 141-150, and Gordon, 2005: 61, 174). This influence was especially marked in the first half of the twentieth century. Its impact can also be traced in the second post-war period, even in *TTL* translations by Celenza, TT1, De Marinis, and Fusini TT2, TT7, and TT9. At the same time, it has endured in the unconscious expectations of the readers until

today (Cipriani, 2019, 2020). The normative concept of classics appears to be a cultural constraint on translations, which has prevented a complete rendering of Woolf's modernist style. Historical, social, and cultural factors are essential in explaining the specific features of retranslations. Moreover, the unintended thumb-print – and even misinterpretation – are traits that can still be found depending on the translator's personal experience, sensitivity, and character.

#### **5.4 Limitations of the present study and recommendations**

This study offers an example of a significant methodological step forward in approaching retranslation studies empirically by developing and using both text-oriented corpus-based *and* corpus-driven analysis for descriptive purposes. The identification and interpretations of trends over time of certain modernist aspects in the studied retranslations have a typical probabilistic character and are, therefore, far from being an absolute and incontestable truth. The limitations of space and time of the present research have not allowed an exploration the implications of all the findings for translation theory.

The digital corpus constructed for the present research is a trove of data that has not been fully exploited in this relatively brief study report of about 200 pages with no more than 100,000 words. The limits of time and space imposed on this work have necessarily restricted the breadth and depth of the probe into a huge body of information of almost 900,000 words (*i.e.*, about nine times larger than this report). All the occurrences of the stylistic features of interest for the comparison of retranslations between them and the ST have been computed and processed as reported above in the empirical section. Numerous examples of comparative analysis have been presented in this report. However, it has not been possible to discuss each of the hundred individual occurrences of stylistic features to provide comprehensive evidence of their characteristics.

Recommendations to address the limitations of the present research are in order as follows. It is encouraging that new methods that are making use of computer-based technologies developed in the digital humanities are opening new perspectives for qualitative and quantitative research concerning the *entire* focused text from a *widened spectrum* of different points of view. Like any descriptive translation study, the present research could be explored via



consideration of its potential impact on translation theory following Toury (1995: 15) in his comment presented in Figure 3.3. From the point of view of the quantitative analysis, descriptive and inferential statistics could include indicators of external cultural and social constraints not considered in the present study. Quantitative analyses using descriptive statistics (*e.g.*, such as the widely used type-token ratio, lexical frequency, and average sentence length obtained in the examined texts) could be compared with the historical evolution of the same indicators in contemporary literature (see, for example, Moretti, 2022 for an update of this approach). Moreover, when considering inferential statistics, the temporal tendency of the presence of the modernist features of the ST in the Italian TTs can be developed using further explicative elements. Stylistic features of the TTs could be further studied with an increased explicit consideration of contemporary literary movements in the target culture.

New analytical devices could be put in place to compute the occurrences of complex subtleties of literary representations, from unusual modernist punctuation to psychological representation with interior monologue and free indirect discourse, blending voices and ambiguity about the narrator. The computer-aided textual analysis could make it possible to perform such an advanced textual work which scholars in the past could only dream of making possible. Beyond the difficulties envisioned by Baker (2000a), corpus methods needed would capture the main stylistic features of a literary text, contributing, at the same time, to the 'productivity phase' of CTS. This outcome can be achieved by digitally annotating all the examined texts in code and language suitable for reading and computing using custom-made computer software. Combining qualitative and quantitative methods would present more in-depth and nuanced interpretations of texts than the usual analysis based on simple indicators. As argued here, the proposed digital approach to DTS can play a decisive role in improving the comparative analysis of multiple literary retranslations. The sub-field of CTS is expected to generate remarkable results by filling the gaps of information that can be located in the present state of translation studies.

## References

### **Primary Sources**

- Woolf, Virginia. 1927. *To the Lighthouse*. London: The Hogart Press (reprinted by Vintage 2004).
- Artioli, Paola. 2017. *Gita al faro*. Milan: Rusconi Libri (Italian translation).
- Bianciardi, Luciana. 1995. *Gita al faro*. Milan: Mondadori (Italian translation).
- Celenza, Giulia. 1934. *Gita al faro*. Milan: Fratelli Treves Editori (Italian translation).
- Cucciarelli, Lucia. 1993. *Gita al faro*. Bologna: Thema Editore (Italian translation).
- De Marinis, Luce. 2012. *Gita al faro*. Milan: Baldini Castoldi Dalai (Italian translation).
- Fusini, Nadia. 1992. *Al faro*. Milan: Feltrinelli (Italian translation).
- Fusini, Nadia. 1998. *Al faro*. Milan: Feltrinelli (Italian translation, 1<sup>nd</sup> revision).
- Fusini, Nadia. 2012. *Al faro*. Milan: Feltrinelli (Italian translation, 2<sup>nd</sup> revision).
- Malagò, Anna Laura. 1993. *Gita al faro*. Rome: Newton Compton Editori (Italian translation).
- Nadotti, Anna. 2014. *Gita al faro*. Turin: Einaudi (Italian translation).
- Zazo, Anna Luisa. 1994. *Gita al faro*. Milan: Mondadori (Italian translation).

### **Secondary Sources**

- Aaltonen, Sirkku. 2003. 'Retraduction in Finnish Theatre'. *Cadernos de Tradução* 1(11): 141-159.
- Aarts, Bas and Sean A. Wallis. 2006. The Diachronic Corpus of Present-Day Spoken English (DCPSE). Version ICECUP 3.1. Survey of English Usage. UCL. London.
- Adolphs, Svenja and Ronald A. Carter. 2002. 'Point of View and Semantic Prosodies in Virginia Woolf's *To the Lighthouse*'. *Poetica* 58: 7-20.
- Alshehri, Fawziah Ali. 2020. 'Examining the Re-Translation Hypothesis: The Case of Three Short Stories in the Saudi Literary System'. *Athens Journal of Philology* 7(1): 51-72.
- Amoruso, Vito. 1968. *Virginia Woolf*. Bari: Adriatica Editrice [In Italian].
- Auerbach, Enrich. 1946. 'The Brown Stocking' in *Mimesis: The Representation of Reality in Western Literature*. Bern, Switzerland: A. Francke Verlag, Ch. 20, 525-553.
- Baker, Gordon P. 2004. *Wittgenstein's Method: Neglected Aspects*. Edited by K.J. Morris. Oxford: Blackwell.
- Baker, Mona 1992. *In Other Words: A Coursebook on Translation*. London/New York: Routledge.
- Baker, Mona. 1993. 'Corpus Linguistics and Translation Studies. Implications and Applications'. In Mona Baker, Gill Francis, and Elena Tognini-Bonelli (eds.), *Text and Technology: In Honour of John Sinclair*. Amsterdam: John Benjamins Publishing Company: 233-252.
- Baker, Mona. 1995. 'Corpora in Translation Studies: An Overview and Some Suggestions for Future Research'. *Target* 7(2): 223-243.

- Baker, Mona. 1996. 'Corpus-based Translation Studies. The Challenges that Lie Ahead'. In H. Somers (ed.). *Terminology, LSP and Translation*. Amsterdam/Philadelphia: John Benjamins Publishing Company: 175-186.
- Baker, Mona. 2000a. Towards a Methodology for Investigating the Style of a Literary Translator. *Target* 12(2): 241-266.
- Baker, Mona. 2000b. Linguistic Perspective on Translation. In P. France (ed.), *The Oxford Guide in English Translation*. Oxford: Oxford University Press: 20-26.
- Baker, Mona. 2001. 'The Pragmatics of Cross-Cultural Contact and Some False Dichotomies in Translation Studies'. *CTIS Occasional Papers* 1: 7-20.
- Baker, Mona. 2004. 'A Corpus-Based View of Similarity and Difference in Translation'. *International Journal of Corpus Linguistics* 9(2): 167-193.
- Baker, Mona. 2006. *Translation and Conflict: A Narrative Account*. London and New York: Routledge.
- Baker, Mona. 2009a. *Critical Concepts: Translation Studies*. London and New York: Routledge
- Baker, Mona. 2009b. 'Norms'. In M. Baker and G. Saldanha (eds.), *Routledge Encyclopedia of Translation Studies*. 2nd edition. London and New York: Routledge, 189-193.
- Baker, Mona. 2014a. 'The Changing Landscape of Translation and Interpreting Studies'. In S. Bermann and C. Porter. eds. *A Companion to Translation Studies*. Chichester, UK: Wiley & Sons, 15-27.
- Baker, Mona. 2014b. 'Translation as Re-Narration'. In Juliane House (ed.), *Translation: A Multidisciplinary Approach*. New York: Palgrave Macmillan: 158-177.
- Baker, Paul. 2010. 'Corpus Methods in Linguistics.' In L. Litosseliti (ed.), *Research Methods in Linguistics*. London: Continuum International Publishing Company, 93-116.
- Banfield, AnnM. 1973. 'Narrative Style and Grammar of Direct and Indirect Speech'. *Foundations of Language* 10: 1-39.
- Bantzing, AnnMarie. 2004. 'Holland and Virginia Woolf: The Reception of Woolf's Translated Work in the Netherlands'. In Reinhold, Natalya (ed.), *Woolf Across Cultures*. New York: Pace University Press, 131-148.
- Barthes, Roland. 1967. 'La Mort de l'auteur' [The Death of the Author]. *Aspen* 5-6. (English translation by Stephen Heath, New York: Hill and Wang, 1978).
- Bassnett, Susan. 2011. 'The Translator as Cross-Cultural Mediator.' In K. Malmkiaer and K. Windle (eds), *The Oxford Handbook of Translation Studies*. Oxford: Oxford University Press.
- Bassnett, Susan. 2014 [1991]. *Translation Studies*. Fourth Edition. London/New York: Routledge.
- Beale, Andrew David. 1985. Grammatical Analysis by Computer of the Lancaster-Oslo/Bergen (LOB) Corpus of British Texts. *ACL '85 Proceedings of the 23<sup>rd</sup> Annual Meeting on Association for Computational Linguistics*. Chicago, IL: 293-298.
- Beasley, Rebecca 2011. 'Book Review: Virginia Woolf and the Russian Point of View', by Roberta Rubenstein. *Translation and Literature* 20(3) 393-397.
- Beasley, Rebecca 2013. 'On not Knowing Russian: The Translations of Virginia Woolf and S.S. Kotelianskii'. *Modern Language Review* 108(1): 1-29.

- Bedeker, Laetitia and Ilse Feinauer. 2009. 'The Translator as Cultural Mediator.' *Southern African Linguistics and Applied Language Studies* 24(2): 133-141.
- Beecroft, Alexander. 2010. *Authorship and Cultural Identity in Early Greece and China: Patterns of Literary Circulation*. Cambridge, UK: Cambridge University Press.
- Beer, Gillian. 1989. *Arguing with the Past: Essays in Narrative from Woolf to Sidney*. London: Routledge.
- Bell, Quentin. 1972. *Virginia Woolf: A Biography*. Volumes I and II. London: The Hogarth Press.
- Berk Albachten, Özlem and Şehnaz Tahir Gürçağlar. 2019. 'Introduction.' In Ö. Berk Albachten and Ş.T. Tahir Gürçağlar (ed.), *Perspective on Retranslation. Ideology, Paratext, Methods*. London/New York: Routledge, 1-9.
- Berk Albachten, Özlem and Şehnaz Tahir Gürçağlar. 2020. 'Retranslation and Multimodality: Introduction.' *The Translator* 26(1): 1-8.
- Berman, Antoine. 1984. *L'Épreuve de l'étranger*. Paris : Editions Gallimard. (English Transl. by S. Heyvaert: *The Experience of the Foreign. Culture and Translation in Romantic Germany*. Albany, NY: State University of New York Press, 1992).
- Berman, Antoine. 1985. La traduction comme épreuve de l'étranger. *Texte* 4: 67-81 (English translation entitled 'Translation and the Trial of the Foreign', by Lawrence Venuti published in Venuti, 2012: 240-253).
- Berman, Antoine. 1990. 'La retraduction comme espace de la traduction'. *Palimpsestes*
- Berman, Antoine. 1995. *Pour une critique des traductions: John Donne*, Paris, Éditions Gallimard.
- Berman, Antoine. 2012 [1985]. 'Translation and the Trials of the Foreign.' In L. Venuti (ed.), *The Translation Studies Reader*. London: Routledge, 284-87.
- Berman, Jessica. 2012. 'Woolf and the Private Sphere'. In Randall, Bryony and Jane Goldman (eds). *Virginia Woolf in Context*. Cambridge: Cambridge University Press, 461-474.
- Bernardini, Silvia and Dorothy Kenny. 2020. 'Corpora'. In M. Baker and G. Saldanha (eds.) *Routledge Encyclopedia of Translation Studies*. 3rd edition. London and New York: Routledge: 110-115.
- Berruto, Gaetano. 1986. *La variabilità sociale della lingua [The Social Variability of Language]*. Loescher (In Italian).
- Berry, David M. 2014. *Critical Theory and the Digital*. New York: Bloomsbury.
- Bertolucci, Attilio. 2000. 'Introduzione' [Introduction]. In Virginia Woolf *Gita al Faro*. Italian translation by Giulia Celenza. Milan: Garzanti, vii-xv.
- Bickerton, Derek. 1967. Modes of Interior Monologue: A Formal Definition. *Modern Language Quarterly* 28: 229-239.
- Billi Manciola, Mirella. 1975. *Virginia Woolf*. Florence, Italy: La Nuova Italia [In Italian].
- Billiani, Elisa. 2007. *Culture nazionali e narrazioni straniere [National Cultures and Foreign Narrations]*. Florence: Le Lettere (in Italian).
- Bjornson, Richard. 1980. 'Translation and Literary Theory'. *Translation Review* 6(1): 13-16.
- Blair, Emily. 2007. *Virginia Woolf and the Nineteenth-Century Domestic Novel*. Albany: State University of New York.

- Blyth, Ian. 2012. 'Woolf, Letter Writing and Diary Keeping'. In Randall, Bryony and Jane Goldman (eds). *Virginia Woolf in Context*. Cambridge: Cambridge University Press, 353-361.
- Blum, Shoshana and E. A. Levenston. 1978. 'Universal of Lexical Simplification.' *Language Learning* 28(2): 399-415.
- Boase-Beier, Jean. 2006. *Stylistic Approaches to Translation*. London and New York: Routledge.
- Boase-Beier, Jean. 2020. *Translation and Style*. 2<sup>nd</sup> edition. London and New York: Routledge. [The 1<sup>st</sup> edition is Boase-Beyer (2006)].
- Bobbio, Noberto. 1986. *Profilo ideologico del Novecento italiano [Ideological Profile of the Italian Twentieth Century]*. Torino: Einaudi editore (in Italian).
- Bod, Rens. 2013. *A New History of the Humanities. The Search for Principles and Patterns from Antiquity to the Present*. Oxford: Oxford University Press.
- Bode, Katerine. 2017. 'The Equivalence of 'Close' and 'Distant' Reading; or, Toward a New Object for Data-Rich Literary History'. *Modern Language Quarterly* 78(1): 77-106.
- Bolchi, Elisa. 2007. *Il paese della bellezza: Virginia Woolf nelle riviste italiane tra le due guerre [The Country of Beauty: Virginia Woolf in the Italian Journals between the Two Wars]*. Milan: I.S.U. Università Cattolica (in Italian).
- Bonsaver, Guido. 2007. *Censorship and Literature in Fascist Italy*. Toronto, CA: Toronto University Press.
- Borghi, Ruggiero. 1971. *Lettere critiche. Perché la letteratura italiana non sia popolare in Italia [Critical Letters. Why the Italian Literature Is not Popular in Italy]* Milan: Marzorati (Modern edition edited by E. Villa of the original text written in Italian and published in 1855).
- Bosseaux, Charlotte Isabelle Aline. 2004. *Translation and Narration: A Corpus-Based Study of French Translations of Two Novels by Virginia Woolf*. PhD Thesis submitted to University of London, Department of Comparative Literature, University College London.  
<https://discovery.ucl.ac.uk/id/eprint/1446703/1/U602628%20redacted.PDF>
- Bosseaux, Charlotte Isabelle Aline. 2007. *How Does it Feel? Point of View in Translation. The Case of Virginia Woolf into French*. Amsterdam/New York: Editions Rodopi B.V.
- Bourdieu, Pierre. 1977. *Outline of a Theory of Practice*. Cambridge, UK: Cambridge University Press. [ Translated into English by Richard Nice from the original edition *Esquisse d'une theorie de la pratique, précédé de trois études d'ethnologie Kabyle*. Genève, Switzerland, 1972.]
- Bourdieu, Pierre. 1996. *The Rules of Art: Genesis and Structure of the Literary Field*. Cambridge, UK: Polity Press in association with Blacwell publishers. [Translated by Susan Emanuel from the original edition *Le Règles de l'art*. Paris: Editions du Seuil, 1992.]
- Bourdieu, Pierre. 2008 [1999]. 'A Conservative Revolution in Publishing'. *Translation Studies* 1(2): 123-153. Originally published in 1999 as 'Une révolution conservatrice dans l'édition'. *Actes de la recherche en sciences sociales* 126-127: 2-28.
- Bradbury, Malcom. 1994. *The Modern British Novel*. London, U.K.: Penguin Books.

- Brassard, Geneviève. 2016. 'Woolf in Translation'. In (ed.), *A Companion to Virginia Woolf*. Chichester, UK: Wiley & Sons Ltd, 441-452.
- Brisset, Annie. 2004. 'Retraduire ou le corps changeant de la connaissance. Sur l'historicité de la traduction'. *Palimpsestes* 15: 39-67.
- British National Corpus 1991. BNCW08, Written corpus design specification. BNC working paper.
- Bronner, Stephen Eric. 2011. *Critical Theory: A Very Short Introduction*. Oxford: Oxford University Press.
- Brooke, Julian, Adam Hammond, and Graeme Hirst. 2017. 'Using Models of Lexical Style to Quantify Free Indirect Discourse in Modernist Fiction.' *Digital Scholarship in the Humanities* 32(2): 234-250.
- Brownlie, Siobhan. 1999. 'Investigating norms'. In J. Vandaele (ed.) *Translation and (Re)location of Meaning*. Leuven, Belgium: CETRA, 7-21.
- Brownlie, Siobhan. 2006. 'Narrative Theory and Retranslation Theory'. *Across Languages and Culture* 7: 140-170.
- Burrows, John F. 1995. 'Computers and the Idea of Authorship.' In Deryck M. Schreuder (ed.), *Celebrating the Humanities: Jubilee Essays*. Canberra: Australian Academy of the Humanities.
- Busa, Roberto A. 2004. 'Foreword: Perspectives on the Digital Humanities.' In S. Schreibman, R.G. Siemens, and J. Unsworth (eds), *A Companion to Digital Humanities*. Malden, MA: Blackwell, xvi-xxi.
- Bush, Peter. 1998. 'Literary Translation, Practices.' In M. Baker (ed) assisted by K. Malmkjær, *Routledge Encyclopedia of Translation Studies*, London: Routledge, 127-130.
- Butler, Christopher. 2002. *Postmodernism. A Very Short Introduction*. Oxford: Oxford University Press.
- Butler, Christopher. 2010. *Modernism. A Very Short Introduction*. Oxford: Oxford University Press.
- Bybee, Joan. 2015. *Language Change*. Cambridge: Cambridge University Press.
- Bywood, Lindsay. 2019. 'Testing the Retranslation Hypothesis for Audiovisual Translation: The Films of Volker Schlöndorff Subtitled into English'. *Perspectives* 27(6): 815-832.
- Caballero, Guadalupe Nieto. 2017. 'Semantic Prosodies and Literary Translation: A Computer-Assisted Analysis of Four Spanish Translations of Virginia Woolf's *To the Lighthouse*'. *Hikma* 16: 87-109.
- Cadera, Susanne M. 2017a. 'Literary Retranslation in Context. A Historical, Social and Cultural Perspective'. In S. Cadera and Andrew Samuel Walsh (eds.), *Literary Retranslation in Context*. Oxford: Peter Lang, 5-18.
- Cadera, Susanne M. 2017b. 'Franz Kafka's *Die Verwandlung* and Its Thirty-One Spanish Translations.' In S. Cadera and Andrew Samuel Walsh (eds.), *Literary Retranslation in Context*. Oxford: Peter Lang, 169-194.
- Cadioli, Alberto and Giuliano Vigni. 2018. *Storia dell'editoria in Italia. Dall'Unità ad oggi*. Milan. Editrice Bibliografica. [A History of Publishing in Italy. From the Unification of the Country to the Present Day] (in Italian).
- Calescu, Mate. 1993. 'Modernity, Modernism, Modernization: Variations on Modern Themes'. *Symokē* 1(1): 1-20.

- Calvani, Alessandra. 2018. 'Virginia Woolf in Fascist Italy. The Italian Translations of *Flush*, *Orlando* and *To the Lighthouse*'. *Trans-com* 11(1): 63-86.
- Canli, Gülsüm and Ayşe Banu Karadağ. 2018. 'Retranslation of Faulkner's Sanctuary in Turkish Literature'. *Advances in Language and Literature* 9(3): 173-184.
- Cann, Ronnie; Ruth Kempson; and Eleni Gregoromichelaki. 2009. *Semantics. An Introduction to Meaning in Language*. Cambridge: Cambridge University Press.
- Carrannante, Antonio. 1978. 'Le discussioni sulla lingua italiana nella prima metà del novecento.' [Discussions on the Italian language during the first half of the twentieth century] *Belfagor* 33(6): 621-34.
- Cattaneo, Arturo. 2007. 'Chi stramalediva gli inglesi. La diffusione della letteratura inglese e americana in Italia tra le due guerre'. [Who Cursed the Englishmen. The Diffusion of the English and American Literature in Italy between the Two Wars.] In A. Cattaneo (ed.) *Chi stramalediva gli inglesi. La diffusione della letteratura inglese e americana in Italia tra le due guerre*. Milan: Vita e Pensiero, 17-61 (In Italian).
- Caws, Mary Ann. 2002. 'A Virginia Woolf with a French Twist'. In Mary Ann Caws and Nicola Luckhurst (eds), *The Reception of Virginia Woolf in Europe*. London: Continuum, 60-67.
- Cecchi, Emilio. 1934. 'Prefazione' in Virginia Woolf, *Gita al Faro*, traduzione di Giulia Celenza, Milan: Treves, vii-xi.
- Cecchi, Emilio. 1964 [1946]. '*Gita al faro* di Virginia Woolf'. In Emilio Cecchi, *Scrittori inglesi e americani*. Il Volume. Milan: Mondadori, 25-30.
- Cecchi, Emilio. 1964 [1950]. 'La Woolf e il "personaggio"'. In Emilio Cecchi, *Scrittori inglesi e americani*. Il Volume. Milan: Casa editrice Il Saggiatore, 39-41.
- Chalhoub-Deville, Micheline. 2006. 'Drawing the Line: The Generalizability and Limitations of Research in Applied Linguistics'. In M. Chalhoub-Deville, C. A. Chapelle, P. A. Duff (eds.), *Inference and Generalizability in Applied Linguistics: Multiple Perspectives*. Amsterdam and Philadelphia: John Benjamins Publishing Company, 1-8.
- Cheesman, Tom, Kevin Flanagan, Stephan Thiel, Jan Rybicki, Robert S. Laramée, Jonathan Hope, Avraham Roos. 2017. 'Multi-Retranlation Corpora: Visibility, Variation, Value, and Virtue.' In *Digital Scholarship in the Humanities* 32(4): 739-760.
- Chesterman, Andrew. 1993. 'From "Is" to "Ought": Laws, Norms and Strategies in Translation Studies'. *Target* 5(1): 1-20.
- Chesterman, Andrew. 2000. 'A Causal Model for Translation Studies.' In M. Olohan (ed.), *Intercultural Faultlines: Research Models in Translation Studies I: Textual and Cognitive Aspects*. Manchester: St. Jerome, 15-28.
- Chesterman, Andrew. 2004. 'Hypotheses about Translation Universals'. In G. Hansen, K. Malmkjaer, and D. Gile (eds), *Claims, Changes and Challenges in Translation Studies*. Amsterdam: Benjamins, 1-13.
- Chesterman, Andrew. 2006. Questions in the Sociology of Translation. In J. Ferreira Duarte, A. Assis Rosa and T. Seruya (eds), *Translation Studies at the Interface of Disciplines*. Amsterdam: Benjamins, 9-27.
- Chesterman, Andrew. 2009. 'The Name and Nature of Translator Studies'. *Hermes* 42: 13-22.

- Chesterman, Andrew. 2010. 'Why Study Translation Universals?' *Acta Translatologica Helsinglensia* 1: 38-48.
- Chesterman, Andrew. 2014. 'Translation Studies Forum: Universalism in Translation Studies'. *Translation Studies* 7(1): 82-90.
- Chesterman, Andrew. 2016 [1997]. *Memes of Translation: The Spread of Ideas in Translation Theories*. Revised edition. Amsterdam and New York: John Benjamins Publishing Company.
- Chomsky, Noam. 1965. *Aspects of the Theory of Syntax*. Cambridge, MA: The MIT Press.
- Chung, Myunhgee. 2004. 'Mediating Virginia Woolf for Korean Readers'. In N. Reinhold (ed.), *Woolf Across Cultures*. New York: Pace University Press, 95-110.
- Cipriani, Anna Maria. 2019. 'Retranslating Virginia Woolf's *To the Lighthouse* in Modernist and Postmodernist Italy: A Corpus-based Study'. SSRN Working paper, [https://papers.ssrn.com/sol3/papers.cfm?abstract\\_id=3496345](https://papers.ssrn.com/sol3/papers.cfm?abstract_id=3496345).
- Cipriani, Anna Maria. 2020. 'The Impact of Censorship on Translating and Publishing Virginia Woolf in Italy in the 1930s.' *Translation Matters*, 2(2): 83-96.
- Cipriani, Anna Maria. 2022. 'The Translator's Presence in (Re)translations of *To the Lighthouse* into Italian: A Corpus-driven Study. *Corpora*, 73(3) (forthcoming).
- Colletti, Vittorio. 1993. *Storia dell'italiano letterario. Dalle origini al Novecento*. Torino: Einaudi.
- Cobley, Paul. 2014. *Narrative. 2<sup>nd</sup> Edition*. Abingdon, Oxon, UK: Routledge.
- Cohn, Dorrit. 1978. *Transparent Minds : Narrative Modes for Presenting Consciousness in Fiction*. Princeton: Princeton University Press.
- Cowley, Julian. 2000. *To the Lighthouse. Virginia Woolf*. London: York Press.
- Creswell, John W. and J. David Creswell. 2018. *Research Design: Qualitative, Quantitative and Mixed Methods*. 5<sup>th</sup> Edition. London: SAGE Publications Ltd.
- Croce, Benedetto. 1902. *Estetica come scienza dell'espressione e linguistica generale*. Bari: Gius. Laterza & Figli. English translation: *Aesthetic as Science of Expression & General Linguistic*. Abingdon, Oxon, UK and New York: Routledge, 2017.
- Croce, Benedetto. 1935. *Varietà di storia letteraria e civile. Prima serie*. Bari, Italy: Laterza.
- Croce, Benedetto. 1949. *Varietà di storia letteraria e civile. Seconda serie*. Bari, Italy: Laterza.
- Croce Benedetto. 2017. *A Croce Reader: Aesthetics, Philosophy, History, and Literary Criticism*. Edited and translated by Massimo Verdicchio. Toronto: Toronto University Press.
- Cuddon, John Anthony. 2014. *The Penguin Dictionary of Literary Terms and Literary Theory*. London: Penguin Books.
- Cuéllar, Sergio Bolaños. 2018. 'The Russian Retranslation of Gabriel García Márquez's *One Hundred Years of Solitude*'. *Mutatis Mutandis* 11(2): 278-299.
- Cui, Yaxiao. 2016. *Consciousness Presentation and Shifts in Point of View in Virginia Woolf Novels: From a Linguistic Perspective*. PhD Dissertation. University of Nottingham.



- Cui, Yaxiao. 2017. 'Reader Responses to Shifts in Point of View: An Empirical Study.' *Language and Literature* 26(2), 122-136.
- Culpeper, Jonathan. 2014. 'Developing Keyness and Characterization: Annotation'. In Hoover, David L., Jonathan Culpeper, and Kieran O'Halloran (eds.), *Digital Literary Studies: Corpus Approaches to Poetry, Prose, and Drama*. New York: Routledge, 35-63.
- Cushing, Ian and Dan Clayton. 2018. *Language Change*. Cambridge: Cambridge University Press.
- Da, Nan Z. 2019. The Computational Case against Computational Literary Studies. *Critical Inquiry* 45(3): 601-639.
- Dahl, Lisa. 1970. *Linguistic Features of the Stream of Consciousness Techniques of James Joyce, Virginia Woolf and Eugene O'Neill*. Turku: Turun Yliopisto.
- Daiches, David. 1945. *Virginia Woolf*. London: Editions Poetry.
- Dam, Helle V. and Karen Korning Zethsen. 2008. 'Translator Status: A Study of Danish Company Translators'. *The Translator* 14(1): 71-96.
- De Sutter, Gert, Marie-Aude Lefer, and Isabelle Delaere. 2017. Introduction. In G. De Sutter, M-A. Lefer, and I. Delaere (eds.). *Empirical Translation Studies: New Methodological and Theoretical Traditions*. Berlin: Walter De Gruyter GmbH, 1-8.
- Deane-Cox, Sharon. 2014. *Retranslation. Translation, Literature and Reinterpretation*. London: Bloomsbury Academic.
- Delorey, Denise. 1996. 'Parsing the Female Sentence. The of Containment in Virginia Woolf's Narratives'. In Kathy Mezi (ed. by), *Ambiguous Discourse: Feminist Narratology & British Women*. Chapel Hill and London: The University of North-Carolina Press, 93-108.
- De Mauro, Tullio. 1972 [1963]. *Storia linguistica dell'Italia unita [Linguistic History of United Italy]*. Bari: Laterza editore (in Italian).
- Denzin, Norman K. 1989 [1978, 1970]. *The Research Act. A Theoretical Introduction to Sociological Methods*. 3rd edition. Englewood Cliffs, NJ: Prentice Hall.
- Denzin, Norman K. 2012. 'Triangulation 2.0.' *Journal of Mixed-Methods Research* 6(2): 80-88.
- Denzin, Norman K. and Yvonna S. Lincoln. 2018. 'Introduction: The Discipline and Practice of Qualitative Research.' In N.K. Denzin and S. Yvonna S. Lincoln (eds), *The SAGE Handbook of Qualitative Research*. 5th edition. London: SAGE Publications Ltd, 1-26.
- De Troyer, Kristin. 2013. 'Index Theologicus'. In J.C. Paget and J. Shaper (eds.), *The New Cambridge History of the Bible. 1: From the Beginnings to 600*. Cambridge, UK: Cambridge University Press, 267-288.
- Dick, Susan. 1994. 'Introduction to *To the Lighthouse*'. In Eleonor McNeese (ed.), *Virginia Woolf. Critical Assessment*. Mountfield: Helm Information, Vol. III, 756-775.
- Diller, Hans-Jürgen. 1998. 'Stylistic: Linguistic and Textual'. *European Journal of English Studies* 2(2): 155-174.
- Dujardin, Edouard. 1931. *Le monologue intérieur. Son apparition, ses origines, sa place dans l'œuvre de James Joyce*. Paris: Albert Messein.
- Dunleavy, Patrick. 2015 [2003]. *Authoring a PHD*. London and New York: Red Globe Press and Palgrave Macmillan.
- Eagleton, Terry. 1977. Translation and Transformation. *Stand* 19(3): 72-77.

- Eagleton, Terry. 1996. *Literary Theory. An Introduction*. 2<sup>nd</sup> edition. Oxford: Blackwell Publishers Ltd.
- Eckardt, Regine. 2015. *The Semantics of Free Indirect Discourse: How Texts Allow Us to Mind-Read and Eavesdrop*. Leiden, Netherlands: Koninklijke Brill NV.
- Edel, Leon. 1955. *The Psychological Novel. 1900-1950*. New York: J.B. Lippincott.
- Edmonds, David and John Eidinow. 2001. *Wittgenstein's Poker. The Story of a Ten-Minute Argument between Two Great Philosophers*. London: Faber and Faber Ltd.
- Ellis, J.M. 1970. 'Linguistics, Literature, and the Concept of Style'. *Word* 26(1): 65-78.
- Ellis, Steve. 2007. *Virginia Woolf and the Victorians*. Cambridge: Cambridge University Press.
- Ellmann, Maud. 2010. *The Nets of Modernism. Henry James, Virginia Woolf, James Joyce, and Sigmund Freud*. Cambridge: Cambridge University Press.
- Ellmann, Maud. 2016. 'A Passage to the Lighthouse'. In Jessica Berman (ed.), *A Companion to Virginia Woolf*. Chichester, UK: Wiley & Sons Ltd, 95-108.
- Enkvist, Nils Eric. 1965. 'On Defining Style'. In N. E. Enkvist, J. Spencer, and M.J. Gregory (eds), *Linguistics and Style*. Oxford: Oxford University Press.
- Enkvist, Nils Eric. 1973. *Linguistic Stylistics*. The Hague and Paris: Mouton.
- Enríquez-Aranda, Mercedes. 2016. 'Translation Norms in the Light of Practical Research in Literary Translation'. *Onomázein* 33: 88-106.
- Esposito, Edoardo. 2019. *Con altra voce. La traduzione letteraria tra le due guerre*. [With Another Voice. The Literary Translation between the Two Wars.] Donzelli Editore (in Italian).
- Eve, Martin Paul. 2017. 'Close Reading with Computers: Genre Signals, Parts of Speech, and David Mitchell's *Cloud Atlas*'. *Substance* 46(3), 76-104.
- Eve, Martin Paul. 2019. *Close Reading with Computers. Textual Scholarship, Computational Formalism, and David Mitchell's Cloud Atlas*. Stanford, CA: Stanford University Press.
- Even-Zohar, Itamar. 1971 An Introduction to a Theory of Literary Translation. PhD thesis, Tel Aviv: Tel Aviv University.
- Even-Zohar, Itamar. 1978a. 'Universals of Literary Contacts'. In B. Hrushovski and I. Even-Zohar (eds) *Papers on Poetics and Semiotics*. Tel Aviv: University Publishing Projects.
- Even-Zohar, Itamar 1978b. The Position of Translated Literature with the Literary Polysystem. In J. Holmes, J. Lambert, and R. van den Broek (eds), *Literature and Translation: New Perspectives in Literary Studies with a Basic Bibliography of Books on Translation Studies*. Leuven: ACCO, 117-127. Reprinted in I. Even-Zohar (ed.), *Papers in Historical Poetics*, Tel Aviv: The Porter Institute, 21-27. Also, in Venuti (ed.) (2012: 162-167).
- Even-Zohar, Itamar and Gideon Toury, 1981. Introduction. In Special Issue on 'Theory of Translation and Intercultural Relations'. *Poetics Today* 2(4): v-xi.
- Even-Zohar, Itamar. 1990. Polysystem Studies. *Poetics Today* (Special Issue on Polysystem Studies by Itamar Even-Zohar) 11(1): 1-268
- Even-Zohar, Itamar. 2004 [1990c]. 'The Position of Translated Literature within the Literary Polysystem'. Reprinted in L. Venuti (ed), *The Translation Studies Reader*. Third Edition. London and New York: Routledge, 162-167.

- Even-Zohar, Itamar. 2020. Intercultural Competition over Resources via Contests for Symbolic Capitals. *Semiotica* 232: 235-250.
- Fantinuoli, Claudio and Federico Zanettin. 2015. 'Creating and Using Multilingual Corpora in Translation Studies'. In C. Fantinuoli and F. Zanettin (eds.), *New Directions in Corpus-Based Translation Studies*. Berlin: Language Science Press, 11-33.
- Faulkner, Peter. 2004. 'Virginia Woolf and Modernism: New Approaches'. In Reinhold, Natalya (ed.), *Woolf Across Cultures*. New York: Pace University Press, 33-46.
- Feng, Lei. 2012. 'Two English translations of the Chinese epic novel *Sanguo Yanyi*: A descriptive and functionalist study'. PhD dissertation. University of Stellenbosch.
- Feng, Lei. 2014. 'Retranslation Hypotheses Revisited A Case Study of Two English Translations of *Sanguo Yanyi* – the First Chinese Novel'. *Stellenbosch Papers in Linguistics Plus* 43: 69-86.
- Ferme, Valerio. 2003. *Tradurre è tradire. La traduzione come sovversione culturale durante il fascismo*. Ravenna, Italy: Longo Angelo Editore.
- Fernihough, Anne. 2007. 'Consciousness as a Stream'. In M. Shiach (ed.), *The Cambridge Companion to the Modernist Novel*. Cambridge, UK: Cambridge University Press, 65-81.
- Flick, Uwe. 2018a. *An Introduction to Qualitative Research*. 6<sup>th</sup> edition. London: SAGE Publications Ltd.
- Flick, Uwe. 2018b. 'Triangulation.' In N.K. Denzin and S. Yvonna S. Lincoln (eds), *The SAGE Handbook of Qualitative Research*. 5th edition. London: SAGE Publications Ltd, 444-461.
- Flick, Uwe. 2018c. *Doing Triangulation and Mixed-Methods*. 2<sup>nd</sup> edition. London: SAGE Publications Ltd.
- Fludernik, Monika. 1996. *Towards a 'Natural' Narratology*. London: Routledge.
- Fludernik, Monika. 2001. 'New Wine in old Bottles! Voice, Focalisation and New Writing'. *New Literary History* 32 (3): 619-638.
- Fludernik, Monika. 2005. 'Speech Representation'. In D. Herman, M. Jahn, and M.-L. Ryan (eds), *Routledge Encyclopedia of Narrative Theory*. London: Routledge, 558-563.
- Fludernik, Monika. 2009. *Introduction to Narratology*. London: Routledge.
- Flynn, Catherine. 2018. 'Modernism and the Novel'. In Eric Bulson (ed.) *The Cambridge Companion to the Novel*. Cambridge: Cambridge University Press, pp. 104-120.
- Fornaciari, Luigi. 1839. *Esempi di bello scrivere in prosa scelti e illustrati* [Selected and Illustrated Examples of Beautiful Writing in Prose]. Livorno: Libreria Gamba (In Italian).
- Foucault, Michel. 1979 [1969]. 'What is an Author'. In Josuè V. Harari (ed.) *Textual Strategies: Perspectives in Post-Structuralist Criticism*. London: Methuen.
- Fowler, Roger. 1996. *Linguistic Criticism*, Second edition. Oxford: Oxford University Press.
- Francis, Gill. 1993. 'A Corpus-Driven Approach to Grammar. Principles Methods and Examples'. In M. Baker, G. Francis, E. Tognini-Bonelli (eds), *Text and Technology. In Honour of John Sinclair*. Amsterdam: John Benjamins Publishing Company: 137-156.

- Freedman, Ralph. 1963. *The Lyrical Novel. Studies in Herman Hesse, André Gide, and Virginia Woolf*, Oxford University Press, Oxford.
- Friedman, Melvin. 1955. *Stream of Consciousness: A Study of Literary Method*. Oxford: Oxford University Press.
- Friginal, Eric and Doug Biber. 2018. Multi-Dimensional Analysis. In P. Baker and J. Egbert. (eds), *Triangulating Methodological Approaches in Corpus Linguistic Research*. London: Routledge, 73-89.
- Froula, Christine. 2005. *Virginia Woolf and the Bloomsbury Avant-Garde: War, Civilization, Modernity*. New York: Columbia University Press.
- Fry, Roger, 1972. *Letters of Roger Fry*. Vol.II, edited by Denys Sutton. New York: Random House.
- Fusini, Nadia.1998a. Virgo, la stella. [Virgo, the Star]. In N. Fusini (ed.), *Le opere di Virginia Woolf nei Meridiani. Romanzi*. Milan: Arnoldo Mondadori Editore: x-lxx (In Italian).
- Fusini, Nadia.1998b. 'Commento a *Al Faro*'. [Comment to *Al Faro*]. In N. Fusini (ed.), *Le opere di Virginia Woolf nei Meridiani. Romanzi*. Milan: Arnoldo Mondadori Editore: 1312-1340 (In Italian).
- Gambier, Yves. 1994. 'La retraduction, retour and detour'. *Meta* 39(3): 413-417.
- Garside, Roger and Paul Rayson. 1997. 'Higher-Level Annotation Tools'. In Garside, Roger; Geoffrey Leech; and Anthony McEnery (eds.), *Corpus Annotation. Linguistic Information from Computer Text Corpora*. London and New York: Longman, 179-193.
- Gelernter, Lior and Ilana Friedrich Silber. 2009. 'Bourdieu's Reception in Israeli Sociology. The Fragmented Imprint of a Grand Theory'. *Sociologica* 1: 1-28.
- Gentzler, Edwin. 1993. *Contemporary Translation Theories*. 1st edition. London and New York: Routledge.
- Gentzler, Edwin. 2001. *Contemporary Translation Theories*. Revised 2<sup>nd</sup> edition. Clevedon, UK: Multilingual Matters Ltd.
- Gentzler, Edwin. 2017. *Translation and Rewriting in the Age of Post-Translation Studies*. London and New York: Routledge.
- Giannosa, Leonardo. 2012. 'Text-based Approaches to Translation'. In *The Encyclopedia of Applied Linguistics*. Wiley-Blackwell.
- Goldman, Jane. 2008. *The Cambridge Introduction to Virginia Woolf*. Cambridge: Cambridge University Press.
- Goldman, Jane. 2010. 'From *Mrs Dalloway* to *The Waves*: New Elegy and Lyric Experimentalism'. In Susan Sellers (ed.), *The Cambridge Companion to Virginia Woolf*, 2<sup>nd</sup> edition. Cambridge: Cambridge University Press, 49-69.
- Goldman, Jane. 2015. '*To the Lighthouse's* Use of Language and Form'. In Allison Pease), *The Cambridge Companion to To the Lighthouse*. Cambridge: Cambridge University Press, 30-46.
- Gordon, Lyndall. 1984. *Virginia Woolf. A Writer's Life*. London: Virago.
- Gordon, Robert S.C. 2005. *An Introduction to Twentieth-Century Italian Literature*. London: Gerald Duckworth & Co. Ltd.
- Gorlée, Dinda L. 2012. *Wittgenstein in Translation: Exploring Semiotic Signatures*. Berlin and Boston, MA: De Gruyter Mouton.

- Gouanvic, Jean-Marc. 2005. 'A Bourdieusian Theory of Translation, or the Coincidence of Practical Instances'. *The Translator* 11(2): 147-166.
- Greenberg, Clement. 1995. *The Collected Essays and Criticisms. Vol. 4: Modernism with a Vengeance 1957-1969*. Chicago, IL.: University of Chicago Press.
- Gries, Stefan Th. and Stefanie Wulff. 2012. 'Regression Analysis in Translation Studies'. In M.P. Oakes and M. Ji (eds.), *Quantitative Methods in Corpus-Based Translation Studies*. Amsterdam and Philadelphia: John Benjamins Publishing Company, 35-52.
- Gristwood, Sarah. 2018. *Vita & Virginia: The Lives and Love of Virginia Woolf and Vita Sackville-West*. London: National Trust Books.
- Gujarati, Damodar N. 1995. *Basic Econometrics*. Third Edition. New York : McGraw-Hill, Inc.
- Gullin, Christina. 1998. *Översättarens röst*. Lund: Lund University Press.
- Hall, Geoff. 2008. 'Empirical Research into the Processing of Free Indirect Discourse and the Imperative of Ecological Validity'. In S. Zyngier, M. Bortolussi, A. Chesnokova, J. Auracher (eds.), *Directions in Empirical Literary Studies in Honour of Willie van Peer*. John Benjamins Publishing Company. Amsterdam and Philadelphia, 21-34.
- Halliday, Michael Alexander Kirkwood. 1971. 'Linguistic Function and Literary Style: An Inquiry into the Language of William Golding's *The Inheritors*'. In Seymour Chatman (ed.), *Literary Style: A Symposium*. London and New York: Oxford University Press, 330-368.
- Halliday, Michael Alexander Kirkwood. 1994 [1985]. *An Introduction to Functional Grammar*. Second Edition. London: Edward Arnold.
- Holman, C. Hugh and William Harmon. 1986 *A Handbook to Literature*. 5th Edition. New York: Macmillan Publishing Company
- Hammond, Adam. 2016. *Literature in the Digital Age: An Introduction*. Cambridge: Cambridge University Press.
- Hammond, Adam. 2017. 'The Double Bind of Validation: Distant Reading and the Digital Humanities' "trough of disillusionment". *Literature Compass* 14: 1-13.
- Hammond, Adam, Julian Brooke, Graeme Hirst. 2016. 'Modeling Modernist Dialogism: Close Reading with Big Data'. In S. Ross and J. O'Sullivan (eds), *Reading Modernism with Machines: Digital Humanities and Modernist Literature*. London: Palgrave Macmillan, 49-78.
- Harris, Alexandra. 2013. *Virginia Woolf*. London: Thames & Hudson.
- Hayman, E. 2012. 'English Modernism in Germany: Herberth and Marlys Herlitschka, Translators of Virginia Woolf'. *Translation and Literature* 21(3): 383-401.
- Hempel, Carl G. 1952. *Fundamentals of Concept Formation in Empirical Science*. Chicago, IL: University of Chicago Press.
- Hennink, Monique, Inge Hutter, Ajay Bailey. 2020 [2010]. *Qualitative Research Methods*. 2<sup>nd</sup> edition. London: SAGE Publications Ltd.
- Herrmann, J. Berenike, Karina van Dalen-Oskam, and Christof Schöch. 2015. 'Revisiting Style, a Key Concept in Literary Studies.' *Journal of Literary Theory* 9(1): 25-52.
- Hermans, Theo. 1985. Introducing: Translation Studies and a New Paradigm. In T. Hermans (ed.), *The Manipulation of Literature: Studies in Literary Translation*. London and Sidney: Croom Helm, 7-15.

- Hermans, T. 1991. 'Translational Norms and Correct Translations', in: Kitty M. van Leuven-Zwart and Ton Naaijken (eds.), *Translation Studies: The State of the Art*. Amsterdam: Rodopi. 155–69.
- Hermans, Theo. 1996a. Norms and the Determination of Translation: A Theoretical Framework. In R. Alvarez and M. Carmen-Africa Vidal (eds), *Translation, Power, Subversion*. Clevedon/Philadelphia/Adelaide: Multilingual Matters.
- Hermans, Theo. 1996b. The Translator's Voice in Translated Narrative. *Target* 8: 23-48.
- Hermans, Theo. 2007. 'Literary Translation', In P. Kuhiwczak and K. Littau (eds), *A Companion to Translation Studies*. Clevedon, UK: Multilingual Matters Ltd, 77-91.
- Hermans, Teo. 2014 [1999]. *Translation in Systems. Descriptive and System-Oriented Approaches Explained*. London and New York: Routledge [First published in Manchester: St. Jerome Publishing.]
- Hermans, Teo. 2020a. 'Descriptive Translation Studies'. In M. Baker and G. Saldanha (eds.) *Routledge Encyclopedia of Translation Studies*. 3rd edition. London and New York: Routledge: 143-147.
- Hermans, Teo. 2020b. Preface. In K. H. Kim and Y. Zhu (eds), *Researching Translation in the Age of Technology and Global Conflict. Selected Works of Mona Baker*. Abingdon, Oxon, UK and New York: Routledge, xi-xvi.
- Hewson, Lance. 2015. 'Book Review: Deane-Cox, Sharon (2014). *Retranslation: Translation, Literature and Reinterpretation*. Bloomsbury.' *Parallèles* 27(2): 97-100.
- Heyvaert, Karin Hannes and Patrick Onghena. 2017. *Using Mixed Method Research Synthesis for Literature Reviews*. Thousand Oaks, CA: SAGE Publications, Inc.
- Hoevenaer, Carmen. 2017. *Nijntje and Miffy. Studying the Retranslation Hypothesis of (Re)translated Children's Literature*. Thesis. University of Amsterdam.
- Holmes, James S. 1972. *The Name and Nature of Translation Studies*. Amsterdam: University of Amsterdam, Department of General Literary Studies. [Published in Holmes 2004 [1988], 81-91.]
- Holmes, James S. 2004 [1988]. *Translated! Papers on Literary Translation and Translation Studies*. 3<sup>rd</sup> Edition. Amsterdam: Editions Rodopi B.V.
- Homans, Margaret. 2012. 'Woolf and the Victorians'. In Randall, Bryony and Jane Goldman (eds). *Virginia Woolf in Context*. Cambridge: Cambridge University Press, 410-422
- Hoover, David L. 2014. 'A Conversation among Himself: Change and Styles of Henry James'. In Hoover, David L., Jonathan Culpeper, and Kieran O'Halloran (eds.), *Digital Literary Studies: Corpus Approaches to Poetry, Prose, and Drama*. New York: Rutledge, 90-119.
- Hoover, David L., Jonathan Culpeper, and Kieran O'Halloran. 2014. Introduction. In D. Hoover, J. Culpeper, and K. O'Halloran (eds.), *Digital Literary Studies. Corpus Approaches to Poetry, Prose, and Drama*. London: Routledge, 1-8.
- Howell, Kerry E. 2013. *An Introduction to the Philosophy of Methodology*. London: SAGE Publications Ltd.
- Hu, Kaibao. 2016. *Introducing Corpus-Based Translation Studies*. Berlin: Springer.
- Huang, Libo. 2015. *Style in Translation. A Corpus-Based Perspective*. Berlin: Springer.

- Huang, Minyao and Kasia M. Jaszczolt. 2018. *Expressing the Self: Cultural Diversity and Cognitive Universals*. Oxford: Oxford University Press.
- Humphrey, Robert. 1954. *Stream of Consciousness in the Modern Novel*. Oakland, CA: University of California Press.
- Hussey, Mark. 2016. 'Digital Woolf'. In Jessica Berman (ed.), *A Companion to Virginia Woolf*. Chichester, UK: Wiley & Sons Ltd, 263-276.
- Jackson, E. Tony. 1994. *The Subject of Modernism: Narrative Alterations in the Fiction of Eliot, Conrad, Woolf, and Joyce*. Ann Arbor, MI: Michigan University Press.
- Jakobson, Roman. 1959. 'On Linguistic Aspects of Translation'. In Reuben Brower (ed.), *On Translation*. Cambridge, MA: Harvard University Press, 232-239.
- James, William. 2007 [1890]. *The Principles of Psychology* Vol. 1. New York: Cosimo Inc.
- Jänicke, S., G. Franzini, M. F. Cheema, G. Scheuermann. 2015. 'On Close and Distant Reading in Digital Humanities: A Survey and Future Challenges.' In R. Borgo, F. Ganovelli, I. Viola (eds), *Eurographics Conference on Visualization. State of the Art Report*. Geneva, Switzerland: The Eurographics Association.
- Ji, Meng. 2015. *Empirical Translation Studies: Interdisciplinary Methodologies Explored*. Sheffield, UK: Equinox Publishing Ltd.
- Ji, Meng. 2019. Advances in Empirical Translation Studies. In M. Ji and M. Oakes (eds), *Advances in Empirical Translation Studies. Developing Translation Resources and Technologies*. Cambridge: Cambridge University Press, 1-12.
- Ji, Meng and Michael Oakes. 2012. 'A Corpus study of early English translations of Cao Xueqin's *Hongloumeng*'. In M.P. Oakes, and J. Meng (eds) *Quantitative Methods in Corpus-Based Translation Studies: A Practical Guide to Descriptive Translation Research*. Amsterdam: John Benjamins Publishing Company: 177-208.
- Ji, Meng and Michael Oakes. 2019. Challenges and Opportunities of Empirical Translation Studies. In M. Ji and M. Oakes (eds), *Advances in Empirical Translation Studies. Developing Translation Resources and Technologies*. Cambridge, UK: Cambridge University Press, 252-264.
- Jockers, Matthew L. 2014. *Text Analysis with R for Students of Literature*. Heidelberg, Germany: Springer.
- Jockers, Matthew L. and Ted Underwood. 2016. 'Text-Mining the Humanities.' In S. Schreibman, R.G. Siemens, and J. Unsworth (eds), *A New Companion to Digital Humanities*. Malden, MA: Wiley-Blackwell, 291-306.
- Johnson, Jane. 2011. 'The Use of Deictic Reference in Identifying point of view in Grazia Deledda's *Canne al Vento* and Its Translation into English. *Target* 23(1): 62-76.
- Jones, Francis R. 2020 [2009]. 'Literary Translation'. In M. Baker and G. Saldanha (eds.) *Routledge Encyclopedia of Translation Studies*. 3<sup>rd</sup> edition. London: Routledge: 294-299.
- Kahn, Robert and Catriona Seth, eds. 2010. *La Retraducion*. Rouen: Publications des Universites de Rouen et du Havre.
- Kahwati, Leila C. and Heather L. Kane. 2020. *Qualitative Comparative Analysis in Mixed Methods Research and Evaluation*. Thousand Oaks, CA: SAGE Publications, Inc.
- Kates, Jim. 2007. 'A Satisfying Condition: An Interview with Norman R. Shapiro'. *Translation Review* 74(1): 67-74.

- Ke, Shih-Wen. 2012. 'Clustering a translational corpus'. In M.P. Oakes, and J. Meng (eds) *Quantitative Methods in Corpus-Based Translation Studies: A Practical Guide to Descriptive Translation Research*. John Benjamins Publishing Company: 149-174.
- Kenny, Dorothy. 2001. *Lexis and Creativity in Translations: A Corpus-Based Study*. Manchester, UK: St Jerome.
- Kenny, Dorothy. 2006. 'Corpus-based Translation Studies: A Quantitative or Qualitative Development?' *Journal of Translation Studies* 9(1): 43-58.
- Kenny, Dorothy. 2011. 'Translation Units and Corpora'. In A. Kruger, K. Wallmach, and J. Munday (eds.), *Corpus-Based Translation Studies. Research and Applications*. London: Bloomsbury Academic, 76-102.
- Kern, Stephen. 2011. *The Modernist Novel: A Critical Introduction*. Cambridge: Cambridge University Press.
- Kimmel, Michael. 2008. 'Metaphors and Software-Assisted Cognitive Stylistics'. In S. Zyngier, M. Bortolussi, A. Chesnokova, J. Auracher (eds.) *Directions in Empirical Literary Studies*. Amsterdam and Philadelphia: John Benjamins Publishing Company, 193-210.
- Kitanovska-Kimovska, Sonja. 2017. 'The Retranslation Hypothesis Revisited: Shakespeare's *Hamlet* in Macedonian'. *Horizons*, Series A, 21: 201-211.
- Klarer, Mario. 2011. *An Introduction to Literary Studies*. Third edition. London: Routledge.
- Klitgård, Ida. 2008. 'Literary Translation.' In A. Schjoldager, with H. GoTTLieb and I. Klitgård (ed), *Understanding Translation*. Copenhagen: Academica, 247-300.
- Kolehmainen, Leena; Esa Penttilä; and Piet Van Poucke. 2016. 'Introduction: Literary Texts and their Translations as an Object of Research'. *International Journal of Literary Linguistics* 5(3): 1-7.
- Koskinen, Kaisa and Outi Paloposki. 2003. 'Retranslation in the Age of Digital Reproduction'. *Cadernos de Tradução* 1(11): 19-38.
- Koskinen, Kaisa and Outi Paloposki. 2015a. 'Anxieties of Influence. The Voice of the First Translator in Retranslation'. *Target* 27(1): 25-39.
- Koskinen, Kaisa and Outi Paloposki. 2015b. *Sata kirjaa, tuhat suomennosta*. [One hundred books, one thousand translations] Helsinki: SKS.
- Koskinen, Kaisa and Outi Paloposki. 2019. 'New Directions for Retranslation Research: Lessons Learned from the Archaeology of Retranslations in the Finnish Literary System'. *Cadernos de Tradução* 39(1): 23-44.
- Kotze, Haidee. 2020. 'Converging *What* and *How* to Find *Why*: An Outlook on Empirical Translation Studies'. In L. Vandervoerde, J. Daems, B. Defranq. (eds). *New Empirical Perspectives on Translation and Interpreting*. London: Routledge, Ch. 14.
- Kratz, Dennis. 1986. An Interview with Norman Shapiro. *Translation Review*, 19(1): 27-28.
- Kujamäki, Pekka. 2001. 'Finnish Comet in German Skies: Translation, Retranslation, and Norms'. *Target* 13(1): 45-70.
- Kwartler, Ted. 2017. *Text Mining in Practice with R*. Chichester, UK: John Wiley & Sons.



- Lambert, José. 1995. 'Translation, Systems and Research: The Contribution of Polysystem Studies to Translation Studies'. *TTR: traduction, terminologie, redaction* 8(1): 105-152.
- Lambert, José. 1998. 'Literary Translation, Research Issues.' In M. Baker (ed) assisted by K. Malmkjær, *Routledge Encyclopedia of Translation Studies*, London: Routledge, 136-134.
- Lambert, José and Hendrik van Gorp. 2014 [1985]. 'On Describing Translations'. In T. Hermans (ed.), *The Manipulation of Literature*. London: Routledge, 42-53.
- Lambert, Patrik; Adrià De Gispert; Rafael Banchs; and José B. Mariño. 2005. 'Guidelines for Word Alignment Evaluation and Manual Alignment'. *Language Resources and Evaluation* 39(4): 267-285.
- Larbaud, Valérie. 1922. 'James Joyce'. *La Nouvelle Revue Française (Nouvelle Series)* 9(103): 385-409.
- Lardilleux, Adrien; François Yvon; and Yves Lepage. 2013. 'Generalizing Sampling-Based Multilingual Alignment'. *Machine Translation* 27(1): 1-23.
- Laviosa, Sara. 1998. The Corpus-Based Approach: A New Paradigm in Translation Studies. *Meta* 43(4): 557-570.
- Laviosa-Braithwaite, Sara. 2001. 'Universals of Translation'. In M. Baker (ed.), *Routledge Encyclopedia of Translation Studies*. London & New York: Routledge: 288-291.
- Laviosa, Sara. 2002. *Corpus-Based Translation Studies: Theories, Findings, and Applications*. Amsterdam and New York: Rodopi.
- Laviosa, Sara. 2004. Corpus-Based Translation Studies: Where Does It Come From? Where Does It Go? *Language Matters* 35(1): 6-27. Reprinted in A. Kruger, K. Wallmach, and Jeremy Munday (eds), *Corpus-Based Translation Studies. Research and Applications*. London: Bloomsbury Publishing Plc, 2011, 13-32.
- Laviosa, Sara. 2010. Corpus-Based Translation Studies 15 Years On: Theory, Findings, Applications. *SYNAPS* (24): 3-12.
- Laviosa, Sara. 2011. 'Corpus-Based Translation Studies: Where Does It Come from? Where Is It Going?' In Alet Kruger; Kim Wallmach; and Jeremy Munday (eds) *Corpus-Based Translation Studies. Research and Applications*. London and New York: Bloomsbury Academic.
- Laviosa, Sara. 2013. 'Corpus-Based Translation Studies: Where Does It Come from? Where Is It Going?' In Alet Kruger; Kim Wallmach; and Jeremy Munday (eds) *Corpus-Based Translation Studies. Research and Applications*. London and New York: Bloomsbury Academic.
- Laviosa, Sara; Adriana Pagano; Hannu Kemppanen; and Meng Ji. 2017. *Textual and Contextual Analysis in Empirical Translation Studies*. Singapore: Springer.
- Lee, Hermione. 1994. 'To the Lighthouse: Making Shapes Square Up.' In Eleanor McNeas (ed.), *Virginia Woolf. Critical Assessments*, Vol. III. Mountfield, UK: Helm Information, 735-755.
- Lee, Hermione. 1996. *Virginia Woolf*. London: Chatto & Windus Ltd.
- Leech, Geoffrey N. and Michael H. Short. 1981. *Style in Fiction: A Linguistic Introduction to English Fictional Prose*. Harlow: Longman.
- Leech, Wendy. 2005. The Translator's Visibility: An Investigation into Public Perceptions of the Translator and How to Raise the Translator's Status in Society. *MSC thesis, unpublished*. London: Imperial College, The University of London.

- Lefevere, André. 1978. Translation Studies: The Goal of the Discipline. In J. Holmes, J. Lambert, and R. van den Broek (eds), *Literature and Translation*. Leuven: ACCO: 23.
- Lefevere, André. 1982. 'Literary Theory and Translated Literature'. *The Art and Science of Translation* 7(19/21): 3-22.
- Lefevere, André. 1985. 'Why Waste Our Time on Rewrites? The Trouble with Interpretation and Role of Rewriting in an Alternative Paradigm'. In T. Hermans (ed.), *The Manipulation of Literature: Studies in Literary Translation*. London and Sidney: Croom Helm, 215-243.
- Lefevere, André. 1991. 'Translation and Comparative Literature: The Search for the Centre. *TTR: Traduction, Terminologie, Rédaction*' 4 (1): 129-144.
- Lefevere, André. 1992a. *Translating Literature: Practice and Theory in a Comparative Context*. New York: The Modern Language Association of America.
- Lefevere, André. 1992b. *Translation, Rewriting, and the Manipulation of Literary Fame*. London/New York: Routledge.
- Levenson, Michael. 1999. *Cambridge Companion to Modernism*. 1st edition. [2011. 2<sup>nd</sup> edition.] Cambridge: Cambridge University Press.
- Levenson, Michael. 2015. 'Narrative Perspective in *To the Lighthouse*'. In Allison Pease (ed. by), *The Cambridge Companion to To the Lighthouse*. Cambridge: Cambridge University Press, 19-29.
- Levý, Jiří. 1969. *Die literarische Übersetzung – Theorie einer Kunstgattung*, translated by Walter Schamschula, Frankfurt / Bonn: Athenäum.
- Lewandowska-Tomaszczyk, Barbara. 2012. 'Explicit and tacit: An interplay of the quantitative and qualitative approaches to translation'. In M.P. Oakes, and J. Meng (eds) *Quantitative Methods in Corpus-Based Translation Studies: A Practical Guide to Descriptive Translation Research*. John Benjamins Publishing Company: 1-34.
- Li, Defeng. 2017. 'Translator Style: A Corpus-assisted Approach'. In M. Ji, L. Hereide, D. Li, and M. Oakes (eds), *Corpus Methodologies Explained*. Routledge. London and New York, 103-136.
- Lillyman, William J. 1971. 'The Interior monologue in James Joyce and Otto Ludwig'. *Comparative Literature* 23(1): 45-54.
- Long, Lynne. 2013. 'The translation of sacred texts.' In C. Millán and F. Bartrina (eds), *The Routledge Handbook of Translation Studies*. London: Routledge, 464-474.
- Lounsberry, Barbara. 2015. *Becoming Virginia Woolf. Her Early Diaries & the Diaries She Read*. Gainesville, FL: University Press of Florida.
- Lounsberry, Barbara. 2016. *Virginia Woolf's Modernist Path. Her Middle Diaries & the Diaries She Read*. Gainesville, FL: University Press of Florida.
- Lounsberry, Barbara. 2018. *Virginia Woolf, the War without, the War within. Her Final Diaries & the Diaries She Read*. Gainesville, FL: University Press of Florida.
- Luckhurst, Nicola. 2002. Introduction. In M.A. Caws and N. Luckhurst (eds), *The Reception of Virginia Woolf in Europe*. London: Continuum, 1-18.
- Luperini, Romano. 2018. *Dal modernismo a oggi. Storicizzare la contemporaneità. [From Modernism to Today. The Contemporary in the Historic Prospective]* Roma: Carocci editore. (In Italian). Lux, Saturnino. 2013. 'Web-based Corpus Software'. In Alet Kruger; Kim Wallmach; and Jeremy Munday (eds) *Corpus-Based*

- Translation Studies. Research and Applications*. London and New York: Bloomsbury Academic, 124-151.
- Luz, Saturnino. 2013. 'Web-based Corpus Software'. In Alet Kruger; Kim Wallmach; and Jeremy Munday (eds) *Corpus-Based Translation Studies. Research and Applications*. London and New York: Bloomsbury Academic, 124-151.
- Mahlberg, Michaela. 2006. Corpora and Translation Studies: Textual Functions of Lexis in *Bleak House* and in a Translation of the Novel into German. In M. Gatto and G. Todisco (eds.) *Translation. The State of the Art/ La Traduzione. Lo stato dell'arte*, Ravenna: Longo.
- Mahlberg, Michaela. 2007. 'Corpus Stylistics: Bridging the Gap between Linguistics and Literary Studies'. In M. Hoey, M. Mahlberg, M. Stubbs, and W. Teubert (eds.), *Text, Discourse and Corpora. Theory and Analysis*. London: Continuum: 219-246.
- Mahlberg, Michaela. 2016. 'Corpus Stylistics'. In V. Sotirova (ed.), *The Bloomsbury Companion to Stylistics*. London and New York: Bloomsbury Academic, 139-156.
- Malamatidou, Sofia. 2018. *Corpus Triangulation: Combining Data and Methods in Corpus-Based Translation Studies*. London and New York: Routledge.
- Malmkjaer, Kirsten. 2004. 'Translational stylistics: Dulcken's translations of Hans Christian Andersen.' *Language and Literature*13 (1): 13–24.
- Malmkjaer, Kirsten. 2017. 'Where we are? (From Holmes map until now).' In C. Millán and F. Bartrina (eds), *Routledge Handbook of Translation Studies*, London and New York: Routledge, 31-44.
- Marazzini, Claudio. 2013. *Da Dante alle lingue del Web [From Dante to the Web Languages]*. Rome: Carocci editore (in Italian).
- Marcus, Laura. 2002. 'The European Dimensions of the Hogarth Press'. In Mary Ann Caws and Nicola Luckhurst (eds), *The Reception of Virginia Woolf in Europe*. London: Continuum, 328-356.
- Marin-Lacarta, Maialen. 2019. 'Characteristics of a Digital Literary Translation Publisher: Revisiting Bourdieu's Mapping of the Publishing Field'. *The Translator* 25(1): 27-41.
- Marucci, Franco. 2011. *Storia della letteratura inglese dal 1922 al 2000. Il modernismo. [History of the English Literature from 1922 to 2000. Modernism.]* Florence: Casa Editrice Le Lettere (In Italian).
- Massardier-Kenney, Françoise. 2015. 'Toward a Rethinking of Retranslation.' *Translation Review* 92(1): 73-85.
- Mastropierro, Lorenzo. 2018. *Corpus Stylistics in Heart of Darkness and Its Italian Translations*. London and New York: Bloomsbury Academic.
- Mauter, Eva Maria. 2007. *Free Indirect Discourse in Selected Novels*. Norderstedt, Germany: GRIN Verlag.
- May, Rachel. 1994. *The Translator in the Text: On Reading Russian Literature in English*. Evanston, IL: Northwestern University Press.
- May, Rachel. 1997. Sensible Elocution. 'How Translate Works in & upon Punctuation.' *The Translator* 3(1): 1-20.
- McEnery, Anthony and Andrew Hardie. 2012. *Corpus Linguistics*. Cambridge: Cambridge University Press.

- McEnery, Anthony and Paul Rayson. 1997. 'A Corpus Annotation Toolbox'. In Garside, Roger; Geoffrey Leech; and Anthony McEnery (eds.), *Corpus Annotation. Linguistic Information from Computer Text Corpora*. London and New York: Longman, pp. 194-208.
- McEnery, Anthony; Richard Xiao; and Yukio Tono. 2006. *Corpus-Based Language Studies: An Advanced Resource Book*. London: Routledge.
- McFarlane, John. 1953. 'Modes of Translation'. *The Durham University Journal* 45(3): 77-93.
- McHale, Brian. 1978. 'Free Indirect Discourse: A Survey of Recent Accounts'. *Poetics and Theory of Language* 3: 249-287.
- McHale, Brian. 2005. 'Free Indirect Discourse'. In D. Herman, M. Jahn and M. Ryan (eds), *Routledge Encyclopedia of Narrative Theory*. London: Routledge.
- McIntire, Gabrielle. 2007. *Modernism, Memory, and Desire: T.S. Eliot and Virginia Woolf*. Cambridge: Cambridge University Press.
- McLaurin, Allen. 1973. *Virginia Woolf. The Echoes Enslaved*. Cambridge, UK: Cambridge University Press.
- McNeillie, Andrew. 2010. 'Bloomsbury'. In Susan Sellers (ed.), *The Cambridge Companion to Virginia Woolf*. Cambridge: Cambridge University Press, 1-28.
- McNichol, Stella. 1990. *Virginia Woolf and the Poetry of Fiction*, Routledge, London.
- Mcquillan, Martin. 2000. Introduction: Aporias of Writing: Narrative and Subjectivity. In M. Mcquillan (ed.), *The Narrative Reader*. London/New York: Routledge.
- Meisel, Perry. 2012. 'Woolf and Freud: The Kleinian Turn'. In Bryony Randall and Jane Goldman (eds), *Virginia Woolf in Context*. Cambridge: Cambridge University Press: 332-341.
- Mellinger, Christopher D. and Thomas A. Hanson. 2017. *Quantitative Research Methods in Translation and Interpreting Studies*. London: Routledge.
- Mengaldo, Pier Vincenzo. 1991. *La tradizione del Novecento : terza serie*. Torino : Einaudi.
- Mengaldo, Pier Vincenzo. 1994. *Storia della lingua italiana : il Novecento*. Bologna : Il Mulino.
- Mengaldo, Pier Vincenzo. 2008. *Attraverso la prosa italiana. Analisi di testi esemplari*. Rome : Carocci.
- Michajlova, Irina and Svetlana Rubtsova. 2019. 'Translation Multiplicity and Retranslation Hypothesis Revisited: 'Fathers and Sons' in Dutch (Translations of 1870-1919)'. *Scandinavian Philology* 17(1): 160-177.
- Mills, Jean. 2015. 'To the Lighthouse: The Critical Heritage'. In Allison Pease (ed.), *The Cambridge Companion to The Lighthouse*. Cambridge: Cambridge University Press, 158-171.
- Minelli, Elena. 2005. 'Punctuation Strategies in the Textualization of Femininity. Virginia Woolf Translated into Italian'. In *New Voices in Translation Studies 1*. Seoul, International Association for Translation and Intercultural Studies, Centre for Translation and Textual Studies, Dublin City University, 56-69.
- Minelli, Elena. 2006. 'The Analysis of Nadia Fusini's Translations of Virginia Woolf's Novels. An Interdisciplinary Approach.' PhD Dissertation. University of Bath, Department of European Studies and Modern Languages.

- Minelli, Elena. 2007. 'The Translation of Virginia Woolf's Multiple Consciousness in Nadia Fusini's *Al Faro*: A Multiperspective Approach'. In Monica Boria and Linda Risso (eds.), *Investigating Gender, Translation and Culture in Italian Studies*. Leichester: Troubador Publishing Ltd, 183-197.
- Minow-Pinkney, Makiko. 2004. 'The Meaning of the Far Side of Language: Walter Benjamin's Translation Theory and Virginia Woolf's Modernism'. In Reinhold, Natalya (ed.) *Woolf Across Cultures*. New York: Pace University Press, 79-94.
- Mitchell, David. 2015. 'Type-Token Models: A Comparative Study.' *Journal of Comparative Linguistics* 22(1): 1-21.
- Moi, Toril. 2017. *Revolution of the Ordinary: Literary Studies after Wittgenstein, Austin, and Cavell*. Chicago: Chicago University Press.
- Monti, Enrico and Peter Schnyder, eds. 2011. *Autour de la retraduction: Perspectives littéraires européennes*. Paris: Orizons.
- Monti, Enrico. 2011. 'Introduction: La retraduction, en état des lieux'. In E. Monti and P. Schnyder (eds), *Autour de la retraduction: Perspectives littéraires européennes*, Paris: Orizons.
- Moretti, Franco. 2013. *Distant Reading*. London: Verso Books
- Moretti, Franco. 2000. 'Conjectures on world literature.' *New Left Review* 1, 54–68.
- Moretti, Franco. 2022. *Falso movimento. La svolta quantitativa nello studio della letteratura*. Milano: Nottetempo s.r.l.
- Morini, Massimiliano. 2014. 'Translation, Stylistics and To the Lighthouse. A Deictic Shift Theory Analysis'. *Target* 26(1): 128-145.
- Mounin, George. 1965. *Teoria e storia della traduzione*. [Theory and History of Translation]. Torino: Einaudi [In Italian].
- Mousavi Razavi, Mir Saeed and Sajjad Tashmasbi Boveiri. 2019. 'A Meta-Analytical Critique of Antoine Berman's Retranslation Hypothesis'. *Translation Studies Quarterly* 17(65): 21-36.
- Munday, Jeremy. 1998. 'The Caribbean Conquers the World? An Analysis of the Reception of García Márquez in Translation', *Bulletin of Hispanic Studies* 75(1): 137–44.
- Munday, Jeremy. 2008. *Style and Ideology in Translation: Latin American Writing in English*. London and New York: Routledge.
- Munday, Jeremy. (2012). *Evaluation in Translation. Critical Points of Translation Decision-making*. Abingdon, UK and New York: Routledge.
- Munday, Jeremy. 2013. 'Looming Large: A Cross-Linguistic Analysis of Semantic Prosdodies in Comparable Reference Corpora'. In A. Kruger, K. Wallmach, and J. Munday (eds), *Corpus-Based Translation Studies. Research and Applications*. London: Bloomsbury: 169-188.
- Munday, Jeremy. 2016 [2001, 2008, 2012]. *Introducing Translation Studies: Theories and Applications*. Fourth edition. London and New York: Routledge.
- Munday, Jeremy and Jacob Blakesley. 2016. 'Poetry Translation: Agents, Actors, Networks, Contexts'. *Translation and Literature* 25: 1-9.
- Nathan, Monique. 1956. *Virginia Woolf par elle meme*. Paris: Seuil.
- Nünning, Ansgar and Vera Nünning. 2002. 'The German Reception and Criticism of Virginia Woolf: A Survey of Phases and Trends in the Twentieth Century'. In Mary

- Ann Caws and Nicola Luckhurst (eds), *The Reception of Virginia Woolf in Europe*. London: Continuum, 68-101.
- Nyhan, Julianne and Marco Passarotti. 2019. *On the Origin of Digital Humanities. Fr Roberto Busa in His Own Words*. Heidelberg: Springer.
- O'Donnell, Michel. 2008. 'The UAM Corpus Tool: Software for corpus annotation and exploration. Proceedings of the XXVI Congreso de AESLA', Almeria, Spain, 3-5 April.
- O'Driscoll, Kieran. 2011. *Retranslation through the Century: Jules Verne in English*. Bern: Lang.
- O'Halloran, Kieran. 2014a. 'Corpus-Assisted Literary Evaluation'. In Hoover, David L., Jonathan Culpeper, and Kieran O'Halloran (eds.), *Digital Literary Studies: Corpus Approaches to Poetry, Prose, and Drama*. New York: Routledge, 120-145.
- O'Halloran, Kieran. 2014b. 'Performance statistics: Deleuze and Guattari. Poetry, and (Corpus) Linguistics'. In Hoover, David L., Jonathan Culpeper, and Kieran O'Halloran (eds.), *Digital Literary Studies: Corpus Approaches to Poetry, Prose, and Drama*. New York: Routledge, 146-174.
- Oakes, Michael P. 2012. 'Describing a Translational Corpus'. In M.P. Oakes, and J. Meng (eds) *Quantitative Methods in Corpus-Based Translation Studies: A Practical Guide to Descriptive Translation Research*. John Benjamins Publishing Company: 115-148.
- Oakes, Michael. 2019. Statistics for Corpus-Based and Corpus-Driven Approaches to Empirical Translation Studies. In M. Ji and M. Oakes (eds.), *Advances in Empirical Translation Studies. Developing Translation Resources and Technologies*. Cambridge: Cambridge University Press, 28-52.
- Olohan, Maeve. 2002. 'Corpus Linguistics and Translation: Interaction and Reaction'. *Linguistica Antverpiensia*: 1: 419-429.
- Olohan, Maeve. 2004. *Introducing Corpora in Translation Studies*. London and New York: Routledge.
- Oyali, Uchenna. 2018. 'The Retranslation Hypothesis and Lexical Borrowings in Bible Translations into Igbo.' *Lebende Sprachen* 63(1): 84-100.
- Palacios, Manuela. 2002. 'A Fastness of Their Own: The Galician Reception of Virginia Woolf'. In Mary Ann Caws and Nicola Luckhurst (eds), *The Reception of Virginia Woolf in Europe*. London: Continuum, 281-295.
- Palmer, Alan. 2005. 'Psychological Novel'. In D. Herman, M. Jahn, and M.-L. Ryan (eds), *Routledge Encyclopedia of Narrative Theory*. London: Routledge, 474-475.
- Paloposki, Outi and Kaisa Koskinen. 2010. 'Reprocessing Text. The Fine Line between Retranslating and Revising.' *Across Languages and Culture* 11(1): 29-49.
- Palusci, Oriana. 2012. 'Introduction: Virginia Woolf in Many Languages'. In Oriana Palusci (ed.), *Translating Virginia Woolf*. Bern: Peter Lang AG, International Academic Publishers, 7-14.
- Park, Hee Jin. 2004. 'Translation of Virginia Woolf in Korea'. In Reinhold, Natalya (ed.), *Woolf Across Cultures*. New York: Pace University Press, 111-120.
- Park, Tim. 2014 [2007]. *Translation Style. A Literary Approach to Translation. A Translation Approach to Literature*. 2<sup>nd</sup> Edition. London and New York: Routledge.

- Pease, Allison. 2015. 'Introduction'. In A. Pease (ed.), *The Cambridge Companion to To the Lighthouse*. Cambridge and New York: Cambridge University Press, 1-5.
- Peeters, Kris and Piet Van Poucke. 2021. 'Retranslation, Thirty Years Later'. Call for papers to be published in the special issue of *Paralleles* 35:1 (Spring 2023). Available at the URL:  
[https://www.paralleles.unige.ch/files/4316/2365/5706/CFP\\_Volume\\_35-1\\_en.pdf](https://www.paralleles.unige.ch/files/4316/2365/5706/CFP_Volume_35-1_en.pdf)
- Peirce, Charles S. 1906. 'Prolegomena to an Apology for Pragmaticism'. *The Monist* 16, 492-546.
- Perosa, Sergio. 2002. 'The Reception of Virginia Woolf in Italy'. In Mary Ann Caws and Nicola Luckhurst (eds), *The Reception of Virginia Woolf in Europe*. London: Continuum, 200-217.
- Picchione, John. 2012. *Dal modernismo al postmodernismo. Riflessioni teoriche e pratiche della scrittura [From Modernism to Postmodernism. Theoretical and Practical Reflections on Writing]*. Macerata, Italy: EUM Edizioni Università di Macerata.
- Pierazzo, Elena. 2016. 'Text Scholarship and Text Encoding'. In S. Schreibman, R.G. Siemens, and J. Unsworth (eds), *A New Companion to Digital Humanities*. Malden, MA: Blackwell, 307-321.
- Pihl, Anna-Lena. 2013. 'Voices and Perspectives: Translating the Ambiguity in Virginia Woolf's *To the Lighthouse*'. In Eronen, M. & M. Rodi-Risberg (eds), *Haasteena näkökulma, Perspektivet som utmaning, Point of view as challenge, Perspektivität als Herausforderung*. VAKKI-symposiumi XXXIII, 7. VAKKI Publications 2. Vaasa, 281–291.
- Pirandello, Luigi. 1960. 'Prosa moderna' [Modern Prose]. In L. Pirandello (ed.), *Saggi, poesie, scritti vari*. Milan: Mondadori, 853-855 (in Italian).
- Plato. C360 BC. *Politeia*.
- Popper, Karl. 1995 [1959]. *The Logic of Scientific Discovery*. London: Routledge.
- Prinzl, Marlies Gabriele. 2016. 'Death to Neologisms: Domestication in the English Retranslations of Thomas Mann's *Der Tod in Venedig*.' *International Journal of Literary Linguistics* 5(3): 1-30.
- Probst, Peter. 2008. 'Modernism against Modernity. A Tribute to Susanne Wenger'. *Journal of African Art History and Visual Culture* 2(3-4): 245-255.
- Pym, Anthony. 1998. *Method in Translation History*. Manchester: S. Jerome Publishing.
- Raffaelli, Alberto. 2010. *Le parole straniere sostituite dall'Accademia d'Italia (1941-43) [The foreign words replaced by the Accademia d'Italia (1941-43)]*. Rome: Aracne Editrice (in Italian).
- Randall, Bryony. 2012. 'Woolf and Modernist Studies'. In Randall, Bryony and Jane Goldman (eds). *Virginia Woolf in Context*. Cambridge: Cambridge University Press, 28-39.
- Rasula, Jed. 2017. 'Ahead of Time: The Avant-Gardes.' In V. Sherry (ed.) *The Cambridge History of Modernism*. Cambridge, UK: Cambridge University Press, 47-63.
- Rayson, Paul. 2005. 'WMatrix: A Web-Based Corpus Environment. Computing Department. Lancaster University.
- Reid, Panthea. 1996. *Art and Affection: A Life of Virginia Woolf*. Oxford: Oxford University Press.

- Reinhold, Natalya. 2004. 'A Railway Accident: Virginia Woolf Translates Tolstoy'. In Reinhold, Natalya (ed.), *Woolf Across Cultures*. New York: Pace University Press, 237-248.
- Reynolds, Matthew. 2016. *Translation. A Very Short Introduction*. Oxford: Oxford University Press.
- Rieder, Bernhard and Theo Röhle. 2012. Digital Methods: Five Challenges. In David M. Berry (eds.), *Understanding Digital Humanities*. Houndmills: Palgrave Macmillan, 67-84.
- Rieder, Bernhard and Theo Röhle. 2017. Digital Methods: From Challenges to Bildung. In Mirko Tobias Schäfer and Karin van Es (eds) *The Datafied Society: Studying Culture through Data*. Amsterdam: Amsterdam University Press, 109-124.
- Robbe-Grillet, Alain. 1963. *Pour un nouveau roman* [For a new novel]. Paris: Les Éditions de Minuit (In French).
- Robinson, Douglas 1999. Retranslation and the Idiomatic Drift. <http://www.umass.edu/friends/people/profiles/documents/Robinson.pdf> (Retrieved 16 June 2016).
- Rommel, Thomas. 2004. 'Literary Studies'. In S. Schreibman, R.G. Siemens, and J. Unsworth (eds), *A Companion to Digital Humanities*. Malden, MA and Oxford, UK: Blackwell Publishing, 88-96.
- Ron, Moshe. 1981. 'Free Indirect Discourse, Mimetic Language Games and the Subject of Fiction.' *Poetics Today* 2(2): 17-39.
- Rosa, Alexandra Assis. 2016 [2010]. 'Descriptive Translation Studies – DTS (Revised Version)'. In Y. Gambier and Luc van Doorslaer (eds), *Handbook of Translation Studies*. Amsterdam: John Benjamins, 94-104.
- Rosati, Salvatore. 1933. 'Letteratura inglese. Virginia Woolf – Aldus Auxley.' *La Nuova Antologia*. December.
- Ross, Stephen, and Jentery Sayers. 2014. 'Modernism Meets Digital Humanities'. *Literature Compass* 11(9): 625–633.
- Rubenstein, Roberta. 2009. *Virginia Woolf and the Russian Point of View*. New York: Palgrave MacMillan.
- Rundle, Christopher. 2010a. *Publishing Translations in Fascist Italy*. Oxford: Peter Lang Publishing.
- Rundle, Christopher and Kate Sturge. 2010b. 'Translation and History of Fascism.' In Rundle C. and K. Sturge (eds.), *Translation under Fascism*. Palgrave MacMillan: 3-12.
- Rundquist, Eric. 2014. How is Mrs Ramsay thinking? The semantic effects of consciousness presentation categories within free indirect style. *Language and Literature* 23(2): 159-174.
- Rundquist, Eric. 2017. *Free Indirect Style in Modernism. Representations of Consciousness*. Amsterdam: John Benjamins Publishing Company.
- Saldaña, Johnny. 2016. *The Coding Manual for Qualitative Researchers*. 3<sup>rd</sup> edition. London: SAGE Publications Ltd.
- Saeedi, Samira. 2020. 'The Perspectives on Retranslation: The Case of Iran.' *Transcultural* 12(1): 27-46.



- Saldanha, Gabriela. 2005. 'Style of Translation: An Exploration of Stylistic Patterns in the Translations of Margaret Jull Costa and Peter Bush'. PhD Thesis. School of Applied Language and Intercultural Studies. Dublin City University.
- Saldanha, Gabriela. 2011. 'Translator Style. Methodological Considerations'. *The Translator* 17(1): 25-50.
- Saldanha, Gabriela. 2012. *Using Corpora in Translation Studies*. London: Continuum.
- Saldanha, Gabriela. 2014. 'Style in, and of, Translation'. In S. Berman and C. Porter (eds), *A Companion to Translation Studies*. Chichester, UK: Wiley & Sons Ltd, 95-106.
- Saldanha, Gabriela and Sharon O'Brien. 2013. *Research Methodologies in Translation Studies*. London/New York: Routledge.
- Sanatifar, Mohammad Saleh and Mahboobeh Etemadi. 2021. 'One Step Closer to the Theorization of Berman's Retranslation Hypothesis: Analysis of Farsi (Re)translations of *The Little Prince*'. *Journal of Foreign Language Teaching and Translation Studies* 6(1): 75-96.
- Saukko, Paula. 2003. *Doing Research in Cultural Studies: An Introduction to Classical and New Methodological Approaches*. London: SAGE Publications Ltd.
- Saukko, Paula. 2018. 'Methodologies for Cultural and Social Studies in an Age of New Technologies.' In N.K. Denzin and S. Yvonna S. Lincoln (eds), *The SAGE Handbook of Qualitative Research*. 5th edition. London: SAGE Publications Ltd, 261-274.
- Sayn, Ayşe Betül. 2020. 'Modernity Retranslated: Nationalism as a Tool of Culture in a Complex Polysystem.' *transLogos* 3(1): 70-97.
- Schäffner, Christina. 1997. 'Translation Studies'. In: J. Verschueren, J.-O. Östman, J. Blommärt, J., C. Bulcän (eds.), *Handbook of Pragmatics*. Amsterdam: John Benjamins, 1-17.
- Schäffner, Christina. 1998. 'The Concept of Norms in Translation Studies'. *Current Issues in Language & Society* 5: 1-9.
- Schäffner, Christina. 2004. 'Metaphor and Translation: Some Implications of a Cognitive Approach'. *Journal of Pragmatics* 36(7): 1253-1269.
- Scholes, Robert, James Phelan, and Robert Kellogg. 2006 [1966]. *The Nature of Narrative*. Oxford: Oxford University Press.
- Schwartz, Leonard. 1948. "'Monologue Intérieur" en 1845'. *Modern Language Notes* 63(6): 409-410.
- Scott, Bonnie Kime. 2010. 'Transforming the Novel'. In Maren Tora Linett (ed.), *The Cambridge Companion to Modernist Women Writers*. Cambridge: Cambridge University Press, 17-32.
- Scott, M. 2020. *WordSmith Tools version 8*. Stroud: Lexical Analysis Software.
- Semino, Elena and Short, Mick. 2004. *Corpus Stylistics: A Corpus-Based Study of Speech, Thought and Writing Presentation in Narratives*. London: Routledge.
- Seymour, Laura. 2017. *An Analysis of Roland Barthes's The Death of the Author*. London and New York: Routledge.
- Sheehan, Paul. 2015. 'Time as Protagonist in *To the Lighthouse*'. In Allison Pease (ed.), *The Cambridge Companion to To the Lighthouse*. Cambridge: Cambridge University Press, 47-57.

- Shuping, Ren. 2013. 'Translation as Rewriting'. *International Journal of Humanities and Social Science* 3(18): 55-59.
- Shuttleworth, Mark. 2020 [1998]. 'Polysystem Theory'. In M. Baker and G. Saldanha (eds), *Routledge Encyclopedia of Translation Studies*. Third edition. London and New York: Routledge, 419-423.
- Shuttleworth, Mark and Moira Cowie. 1997. *Dictionary of Translation Studies*. London/New York: Routledge.
- Simard, Michel and Pierre Plamondon. 1998. Bilingual Sentence Alignment: Balancing Robustness and Accuracy. *Machine Translation* 13(1): 59-80.
- Simeoni, Daniel. 1998. The Pivotal Status of the Translator's Habitus. *Target* 10(1): 1-39.
- Simeoni, Daniel. 2000. 'When in Doubt, Contextualize ...'. *Target* 12: 337-341.
- Sinclair, John. 1991. *Corpus, Concordance, Collocations*. Oxford: Oxford University Press.
- Sinclair, John. 1996. 'The Search for Units of Meaning.' *Textus* IX: 75-106.
- Smithies, James. 2014. 'Digital Humanities, Postfoundationalism, Postindustrial Culture'. *Digital Humanities Quarterly* 8(1):
- Snaith, Anna. 2000. *Virginia Woolf: Public and Private Negotiations*. Houndmills, London and Basingstoke: Palgrave.
- Snell-Hornby, Mary. 1988. *Translations Studies: An Integrated Approach*. Revised edition. Amsterdam: John Benjamins.
- Snell-Hornby, Mary. 1990. 'Linguistic Transcoding or Cultural Transfer? A Critique of Translation Theory in Germany.' In S. Bassnett and A. Lefevere (eds), *Translation History and Culture*. London: Pinter, 79-86.
- Sotirova, Violeta. 2013. *Consciousness in Modernist Fiction. A Stylistic Study*. New York: Palgrave Macmillan.
- Souveau, Jacques. 1965. *An Introduction to the Study of Novel*. Ghent, Belgium: Ghent University Press.
- Stacchini Gazzola, Vanna. 1985. *La critica italiana e le culture straniere [The Italian Critic and the Foreign Cultures]*. Milan: Giunti e Lisciani (In Italian).
- Stake, R.E. 2006. *Multiple Case Study Analysis*. New York: Guilford Press.
- Steinberg, Erwin R. 1969. 'The Steady Monologue of the Interiors: The Pardonable Confusion'. *James Joyce Quarterly* 6(3): 185-200.
- Steinfeld, Janis Paul. 1985. 'The Victorian Heritage of Virginia Woolf: The External World in Her Novels'. PhD Thesis. Houston, Texas: Rice University.
- Stephen, Leslie. 1977. *The Mausoleum Book*. Oxford: Oxford University Press.
- Stevenson, Randall and Jane Goldman. 1996. "But What? Elegy?": Modernist Reading and the Death of Mrs Ramsay'. *The Yearbook of English Studies* 26: 173-186.
- Stock, James H. and Francesco Trebbi. 2003. 'Who Invented Instrumental Variable Regression?' *Journal of Economic Perspectives* 17(3): 177-194.
- Storjoham, Petra. 2005. 'Corpus-driven vs. corpus-based approach to the study of relational patterns.' In *Proceedings Linguistic Conference 2005*. Birmingham: University of Birmingham.
- Stolze, Radegundis, 1994. *Übersetzungstheorien. Eine Einführung*. Narr: Tübingen.

- Struve, Gleb. 1954. 'Monologue intérieur: The Origin of the Formula and the First Statement of Its Possibilities.' *PMLA* 69(5): 1101-1111.
- Stubbs, Michael. 2005. 'Conrad in the computer: examples of quantitative stylistics methods.' *Language and Literature*, 14 (1): 5-24.
- Stubbs, Michael. 2007. 'On Texts, Corpora and Models of Language'. In M. Hoey, M. Mahlberg, M. Stubbs, and W. Teubert (eds), *Text, Discourse and Corpora. Theory and Analysis*. New York: Continuum, 127-162.
- Sullam, Sara. 2012. 'Le traduzioni di letteratura inglese in Italia dal 1943 ai primi anni sessanta. Una ricognizione preliminare' [The Translations of English Literature in Italy from 1943 to the first 1960's. A Preliminary Survey]. *Enthymema* 7, 131-150 (In Italian).
- Sun, Yifeng and Dechao Li. 2020. 'Digital Humanities Approaches to Literary Translation'. *Comparative Literature Studies* 57(4): 640-654.
- Susam-Sarajeva, Sebnem. 2003. 'Multiple-Entry Visa to Travelling Theory: Retranslation of Literary and Cultural Theories'. *Target* 15(1): 1-36.
- Susam-Sarajeva, Sebnem. 2006. *Theories on the Move: Translation's Role in the Travels of Literary Theories*. Amsterdam and New York: Rodopi.
- Susam-Sarajeva, Sebnem. 2009. 'The Case Study Research Method in Translation Studies'. *The Interpreter and Translator Trainer* 3(1): 37-56.
- Tahir Gürçağlar, Şehnaz. 2020 [2009]. 'Retranslation'. In M. Baker and G. Saldanha (eds.) *Routledge Encyclopedia of Translation Studies*. 3<sup>rd</sup> edition. London: Routledge: 484-490.
- Talebinezhad, Mohammad Reza, and Pooria Alirezazadeh. 2012. 'An Analytical Study of Translation of Stream of Consciousness in the Novel *The Sound and the Fury* and Its Two Persian Translations by Sholevar and Hosseini: A Hallidayan Perspective'. *Theory and Practice in Language Study* 2(10): 2168-2177.
- TEI Consortium. 2019. *TEI P5: Guidelines for Electronic Text Encoding and Interchange*. (<http://tei-c.org/release/doc/tei-p5-doc/en/Guidelines.pdf>).
- Testa, Enrico. 1997. *Lo stile semplice. Discorso e romanzo*. Torino: Einaudi.
- Teubert, Wolfgang. 2007. 'Parole-Linguistics and the diachronic dimension of the discourse'. In M. Hoey, M. Mahlberg, M. Stubbs, and W. Teubert (eds), *Text, Discourse and Corpora. Theory and Analysis*. New York: Continuum, 57-88.
- Tognini-Bonelli, Elena. 1996. 'Towards Translation Equivalence from a Corpus Linguistics Perspective'. In *International Journal of Lexicography* 9(3): 197-217.
- Tognini-Bonelli, Elena. 2001. *Corpus Linguistics at Work*. Amsterdam: John Benjamins Publishing.
- Totò, Giulia. 2014. 'Italian Translations of English Stream of Consciousness: A Study of Selected Novels by James Joyce and Virginia Woolf'. PhD Thesis, University of Edinburgh.
- Toury, Gideon. 1978. 'The Nature and Role of Norms in Translation.' In J.S. Holmes, J. Lambert, R. van den Broek (eds) *Literature and Translation*. Leuven: ACCO, 83-100. Reprinted in Lawrence Venuti (ed.), *The Translation Studies Reader*. Abingdon, Oxon: Routledge, 2012, 168-181.
- Toury, Gideon. 1980a. *In Search of a Theory of Translation*. Tel Aviv: The Porter Institute for Poetics and Semiotics.

- Toury, Gideon. 1980b 'Equivalence and Non-equivalence as a Function of Norms', in: Gideon Toury, *In Search of a Theory of Translation*. Tel Aviv: The Porter Institute for Poetics and Semiotics, Tel Aviv University. 63-71.
- Toury, Gideon. 1981. 'Translated Literature: System, Norm, Performance. Toward a TT-Oriented Approach to Literary Translation.' *Poetics Today* 2(4): 9-27.
- Toury, Gideon. 1985. 'A Rationale for Descriptive Translation Studies'. In T. Hermans (ed.), *The Manipulation of Literature: Studies in Literary Translation*. London and Sidney: Croom Helm, 16-41.
- Toury, Gideon. 1991a. 'What are Descriptive Studies into Translation Likely to Yield apart from Isolated Descriptions.' In K. M. van Leuven-Zwart and T. Naaijken (eds.), *Translation Studies: The State of the Art*. Amsterdam: Rodopi, 179-192.
- Toury, Gideon. 1991b. 'Experimentation in Translation Studies: Achievements, Prospects and Some Pitfalls'. *Empirical Research in Translation and Intercultural Studies* ed. Sonja Tirkkonen-Condit, Tübingen: Gunter Narr, 45-66.
- Toury, Gideon. 1995. *Descriptive Translation Studies – And beyond*. 1st edition. Amsterdam and Philadelphia: John Benjamins.
- Toury, Gideon. 1998. A Handful of Paragraphs on 'Translation' and 'Norms'. *Current Issues in Language and Society* 5(1-2): 10-31.
- Toury, G. 1999. 'A Handful of Paragraphs on "translation" and "norms"'. In C. Schäffner (ed.), *Translation and Norms*. Clevedon: Multilingual Matters, 9-31.
- Toury, Gideon. 2004. 'Probabilistic Explanations in Translation Studies: Welcome as They Are, Would They Qualify as Universals?' In A. Mauranen and P. Kujamäki (eds), *Translation Universals: Do They Exist?* Amsterdam: John Benjamins Publishing Company, 15-25.
- Toury, Gideon. 2012 [1995]. *Descriptive Translation Studies – And beyond*. 2<sup>nd</sup> edition. Amsterdam and Philadelphia: John Benjamins.
- Troy, William. 1967. Virginia Woolf: The Novel of Sensibility (1932), reprinted in *Selected Essays*, ed. by Stanley Edgar Hyman, Rutgers University Press, New Brunswick.
- Tyler, Thomas. 1900. 'Ecclesiasticus: The Retranslation Hypothesis'. *The Jewish Quarterly Review* 12(3): 555- 562.
- Tymoczko, Maria. 2007. *Enlarging Translation, Empowering Translators*. Manchester, UK: St. Jerome.
- Tynyanov, Y. N. 1929. *Arkhaisty i novatory* [Archaists and Innovators]. Moscow: Akademia; reprinted 1967, Munich: Wilhelm Fink. (In Russian).
- Underwood, Ted. 2019. *Distant Horizons. Digital Evidence and Literary Change*. Chicago, IL: The University of Chicago Press.
- van Leuven-Zwart, Kitty. M. (1985). 'The Methodology of Translation Description and its Relevance for the Practice of Translation.' *Babel* 31 (2): 77-85.
- van Leuven-Zwart, Kitty. M. (1989). 'Translation and Original. Similarities and Dissimilarities.' *Target* 1(2): 151-181.
- van Peer, Willie. 1989. Quantitative Studies of Style: A Critique and an Outlook. *Computers and the Humanities* 23: 301-307.
- Van Poucke, Piet. 2017. Aging as a Motive for Literary Retranslation. *Translation and Interpreting Studies* 12(1): 91-115.
- Van Poucke, Piet. 2019. 'Retranslation History and Its Contribution to Translation History: The Case of Russian-Dutch Retranslation.' In Ö. Berk Albachten and Ş.

- Tahir Gürçağlar (ed.), *Perspective on Retranslation. Ideology, Paratext, Methods*. London/New York: Routledge, 195-211.
- Van Poucke, Piet and Guillermo Sanz Gallego. 2019. 'Retranslation in Context'. *Cadernos de Tradução* 39(1): 10-22.
- Vanderschelden, Isabelle. 2000a. 'Quality Assessment and Literary Translation in France'. *The Translator* 6(2): 271-293.
- Vanderschelden, Isabelle. 2000b. 'Why Retranslate the French Classic? The Impact of Retranslation on Quality'. In M. Salama-Carr (ed.), *On Translating French Literature and Film II*. Amsterdam: Rodopi.
- Vandervoorde, Lore. 2020. *Semantic Differences in Translation: Exploring the Field of Inchoativity*. Berlin: Language Science Press.
- Vandervoorde, Lore, Joke Daems, Bart Defranq. 2020. *New Empirical Perspectives on Translation and Interpreting*. London: Routledge.
- Venturi, Paola. 2009a. 'The Translator's Immobility'. *Target* 21(2): 333-337.
- Venturi, Paola. 2009b. 'David Copperfield Conscripted: Italian Translations of the Novel', *Dickens Quarterly* 26(4): 234-247.
- Venuti, Lawrence. 1992. *Rethinking Translation: Discourse, Subjectivity, Ideology*. London/New York: Routledge.
- Venuti, Lawrence. 1998. *The Scandals of Translation. Towards an Ethic of Difference*. London and New York: Routledge.
- Venuti, Lawrence. 2000. 'Neoclassicism and Enlightenment'. In Peter France (ed.), *The Oxford Guide to Literature in English Translation*. Oxford: Oxford University Press.
- Venuti, Lawrence. 2003. Re-translations: The creation of value. *Bucknell Review* 47(1):25-39.
- Venuti, Lawrence. 2004a. How to Read a Translation. *Words without Borders. The On-Line Magazine for International Literature*.
- Venuti, Lawrence. 2004b. 'Retranslations: The Creation of Value'. *Bucknell Review* 47(1): 25-39. Published also in K. M. Faull (ed.), *Translation and Culture*. Lewisburg: Bucknell University Press.
- Venuti, Lawrence. 2005a. 'Translation, History, Narrative.' *Métra* 50(3): 800-816.
- Venuti, Lawrence. 2005b. Local Contingencies: Translation and National Identities. In S. Bermann and M. Wood (eds), *Nation, Language, and the Ethics of Translation*. Princeton, NJ: Princeton University Press, 177-203.
- Venuti, Lawrence. 2008a [1995]. *The Translator's Invisibility. A History of Translation*. Second edition. London/New York: Routledge.
- Venuti, Lawrence. 2008b. The Difference That Translation Makes: The Translator's Unconscious. In A. Riccardi (ed.), *Translation Studies. Perspectives on an Emerging Discipline*. Cambridge: Cambridge University Press, 214-241.
- Venuti, Lawrence. 2012 [2000]. *The Translation Studies Reader*. Third edition. Abington, Oxon, UK and New York: Routledge.
- Venuti, Lawrence. 2019. *Contra Instrumentalism: A Translational Polemic*. Lincoln, NE: University of Nebraska Press.
- Verhaar, Paul. 2021. *Text and Data Mining: The Theory and Practice of Using TDM for Scholarship in the Humanities*. London: Facet Publishing.

- Vian, Giovanni. 2012. *Il modernismo. La Chiesa cattolica in conflitto con il modernismo* [Modernism. The Catholic Church in Conflict with Modernism]. Rome: Carocci editore. (In Italian).
- Vinay, Jean-Paul and Jean Darbelnet (1995 [1958]). *Comparative Stylistics of French and English. A Methodology for Translation*. Translated from the original French publication in 1958 and edited by Juan C.Sager and M.-J. Hamel. Amsterdam/Philadelphia: John Benjamins.
- Vitiello, Anna. 2018. 'La riforma Gentile e la fascistizzazione della scuola. Una riforma sopravvissuta ben oltre il fascismo stesso [The Gentile's Reform and the Fascistization of the School. A Reform That Survived Well Beyond Fascism Itself]'. *Economia & Politica*, 29<sup>th</sup> May, <https://wsimag.com/it/economia-e-politica/38274-la-riforma-gentile-e-la-fascistizzazione-della-scuola> (in Italian).
- Vittorini, Elio. 1941 (ed.) *Americana* [American Anthology]. Reprinted by Bompiani editore, 2012. (In Italian).
- Vogt, W. Paul, Elaine R. Voct, Dianne C. Gardner, and Lynne M. Haeffele. 2014. *Selecting the Right Analysis for Your Data. Quantitative, Qualitative, and Mixed Methods*. London and New York: The Guilford Press.
- von Herder, Johan Gottfried. 1766. *The Ideal Translator as a Morning Star*, translated and published by D. Robinson, (ed.), *Western Translation Theory from Herodotus to Nietzsche*, 2<sup>nd</sup> ed. Manchester, UK and Northampton, MA, 2002, 207-208.
- Vraneković, Matea. 2018. 'Testing the Retranslation Hypothesis: A Case Study of William Faulkner's *The Sound and the Fury*'. Diploma Thesis. Filozofski fakultet u Zagrebu, Department of English Language and Literature.
- Wales, Katie. 2011 [2001, 1990]. *A Dictionary of Stylistics*. 3<sup>rd</sup> edition. Harlow: Longman.
- Webb, Ruth. 2000. *Virginia Woolf*. Oxford: Oxford University Press.
- Weixiang, He. 1996. 'The Style of Literary Works in Translation'. *Perspectives* 4(1): 137-144.
- Wellek, René. 1965. *A History of Criticism 1750-1950*. New Haven, CT: Yale University Press.
- Whitworth, Michael H. 2010. 'Virginia Woolf, Modernism and Modernity'. In Susan Sellers (ed.), *The Cambridge Companion to Virginia Woolf*, 2<sup>nd</sup> edition. Cambridge: Cambridge University Press, 107-123.
- Wiedermann, Gregor. 2015. *Text Mining for Qualitative Data Analysis in the Social Sciences. A Study on the Democratic Discourse in Germany*. Wiesbaden, Germany.
- Williams, David-Antoine. 2015. 'Method as Tautology in the Digital Humanities.' *Digital Scholarship in the Humanities* 30(2): 280-293.
- Wilson, Nicola, Elizabeth Wilson Gordon, Alice Staveley, Helen Southworth, and Claire Battershill. 2014. 'The Hogarth Press, Digital Humanities, and Collaboration: Introducing the Modernist Archives Publishing Project (MAPP).' In Helen Wussow and Mary Ann Gillies (eds.) *Virginia Woolf and the Common(wealth) Reader*, Clemson, SC: Clemson University Press, 223–231.
- Wilson, Philip. 2016. *Translation after Wittgenstein*. Abingdon, Oxon, UK and New York: Routledge.
- Wimsatt, William K. and Monroe C. Beardsley. 1954 [1946]. 'The Intentional Fallacy'. In W.K. Wimsatt and M.C. Beardsley (eds), *The Verbal Icon: Studies in the Meaning of Poetry*. Lexington, KY: Kentucky University Press.

- Wittgenstein, Ludwig. 1953. *Philosophische Untersuchungen*. 1<sup>st</sup> edition. Revised 4<sup>th</sup> edition 2019 by P.M.S. Hacker and Joachim Schulte, with English translation: *Philosophical Investigations*, by G.E.M. Anscombe, P.M.S. Hacker and J. Schulte. Malden, MA, Oxford and Chichester, UK: Wiley-Blackwell.
- Woolf, Leonard Sidney. 1953. *A Writer's Diary: Being Extracts from the Diary of Virginia Woolf*. London: The Hogarth Press.
- Woolf, Leonard Sidney. 1964. *Beginning Again. An Autobiography of the Years 1911 to 1918*. Orlando, FL: Harcourt Brace Jovanovich, Publishers.
- Woolf, Leonard Sidney. 1967. *The Journey, not the Arrival Matters. Autobiography of the Years, 1939 to 1969*. London: The Hogarth Press.
- Woolf, Leonard Sidney. 1970. *Downhill all the Way. Autobiography of the Years, 1919-39*. London: The Hogarth Press.
- Woolf, Virginia. 'Diary'. Posthumously publication in Anne Oliver Bell (ed.). *The Diary of Virginia Woolf, Vol. I: 1915-1919*. London: Harcourt, Inc., 1977: 213-214.
- Woolf, Virginia. 1888-1912. 'Letters'. In Nigel Nicolson and Joanne Trautmann (eds), *The Letters of Virginia Woolf, Vol.1: The Flight of the Mind*. London: The Hogarth Press, 1975.
- Woolf, Virginia. 1915. *The Voyage Out*. London: Duckworth.
- Woolf, Virginia. 1920-24. *The Letters of Virginia Woolf, Vol. 2*. (Edited by Ann Oliver Bell and Andrew McNaillie). London: The Hogarth Press, 565–566.
- Woolf, Virginia. 1924. *Mr. Bennett and Mrs. Brown*. London: The Hogarth Press. (Reprinted in Virginia Woolf, *The Common Reader*. London: The Hogarth Press.)
- Woolf, Virginia. 1925a. 'The Russian Point of View'. In Virginia Woolf, *The Common Reader*. London: The Hogarth Press.
- Woolf, Virginia. 1925b [1919]. 'Modern Fiction'. Written in 1919 and published In V. Woolf, *The Common Reader*. London: Hogarth Press. (London: Penguin Classics, 2012, pp. 145-155).
- Woolf, Virginia. 1925c. 'Diary'. Posthumous publication in Anne Olivier Bell (ed., assisted by Andrew Mc Nellie), *The Diary of Virginia Woolf, Vol. III: 1925-1930*. London: Hogarth Press, 1980: 3-53.
- Woolf, Virginia. 1927. 'Poetry, Fiction and the Future'. London: The Hogarth Press.
- Woolf, Virginia. 1928. 'Diary'. Posthumous publication in Anne Olivier Bell (ed., assisted by Andrew Mc Nellie), *The Diary of Virginia Woolf, Vol. III: 1925-1930*. London: The Hogarth Press, 1980: 171-214.
- Woolf, Virginia. 1932-1935. 'Letters'. In Nigel Nicolson and Joanne Trautmann (eds), *The Letters of Virginia Woolf, Vol. V: The Sickle Side of the Moon*. London: The Hogarth Press, 1979.
- Woolf, Virginia. 1938. *Three Guineas*. London: The Hogarth Press.
- Woolf, Virginia. 1942. 'Professions of Women'. In Virginia Woolf, *The Crowded Dance of Modern Life*, London: Penguin, 1993.
- Woolf, Virginia. 1976a. 'Reminiscences'. In J. Schulkind (ed.), *Moments of Being*. London: Pimlico, 1-30.
- Woolf, Virginia. 1976b. A Sketch in the Past. In J. Schulkind (ed.), *Moments of Being*. London: Pimlico, 78-160.

- Woolf, Virginia. 1990. *A Passionate Apprentice. The Early Journals 1897–1909* (Edited by Mitchell A. Leaska). London: The Hogarth Press.
- Wright, Chantal. 2016. *Literary Translation*. London and New York: Routledge.
- Yanovskaya, Galina. 2004. 'Hermeneutic Lacunae and Ways of Dealing with Them in Translating *Mrs. Dalloway*'. In Reinhold, Natalya (ed.), *Woolf Across Cultures*. New York: Pace University Press, 121-130.
- Youdale, Roy. 2019. *Using Computers in the Translation of Literary Style. Challenges and Opportunities*. New York: Routledge.
- Zanettin, Federico. 2000. 'Parallel Corpora in Translation Studies: Issues in Corpus Design and Analysis'. In M. Olohan (ed.), *Intercultural Faultiness: Research Models in Translation Studies I*. Manchester: St. Jerome Publishing.
- Zanettin, Federico. 2002. 'Corpora in Translation Practice'. *Proceedings of LREC 2002 Workshop: Language Resources and Translation Work and Research*. Las Palmas, 29-31 May, pp. 10-14.
- Zanettin, Federico 2011a. 'Hardwiring Corpus-Based Translation Studies: Corpus Encoding'. In A. Kruger, K. Wallmach, and J. Munday (eds), *Corpus-Based Translation Studies. Research and Applications*. London and New York: Bloomsbury Academic, 103-123.
- Zanettin, Federico 2011b. 'Translation and Corpus Design.' *SYNAPS* 26: 14-23.
- Zanettin, Federico. 2012. *Translation-Driven Corpora: Corpus Resources for Descriptive and Applied Translation Studies*. Manchester: St. Jerome.
- Zanettin, Federico. 2013a. *Translation-driven Corpora: Corpus Resources for Descriptive and Applied Translation Studies*. Manchester: St. Jerome.
- Zanettin, Federico. 2013b. 'Corpus Methods for Descriptive Translation Studies'. *Procedia – Social and Behavioral Science* 95: 20-32.
- Zanettin, Federico. 2014a. 'Corpora in Translation'. In Juliane House (ed.), *Translation: A Multidisciplinary Approach*. New York: Palgrave Macmillan: 178-199.Sources.
- Zanettin, Federico. 2014b. *Translation-driven Corpora*. London and New York: Routledge.
- Zanettin, Federico. 2019. 'Introduction.' In K.H. Kim and Y. Zhu (eds), *Researching Translation in the Age of Technology and Global Conflict: Selected Works of Mona Baker*. London: Routledge, 1-8.
- Zare, Zahra. 2015. *Loss and Compensation in Translation of Idioms*. LAP Lambert Academic Publishing GmbH KG.
- Zaro Vera, J.J. 2007. 'En torno al concepto de retraducción.' In J.J. Zaro Vera and F. Ruitz Noguera (eds), *Retraducir: una nueva mirada: la retraducción de textos literarios y audiovisuales*, 21-34. Málaga: Miguel Gómez ediciones.
- Zubillaga, Naroa; Zuriñe Sanz; and Ibon Uribarri. 2015. 'Building a Bilingual Parallel Corpus To Analyze Literary Translations from German into Basque'. In C. Fantinuoli and F. Zanettin (eds.), *New Directions in Corpus-Based Translation Studies*. Berlin: Language Science Press, 71-92.
- Zwischenberger, Cornelia. 2020. 'Norms'. In M. Baker and G. Saldanha (eds.) *Routledge Encyclopedia of Translation Studies*. 3rd edition. London and New York: Routledge.



## APPENDIX 1

## Stream of consciousness, segmented text

## Box A1.1 Stream of consciousness in ST's paragraph 7 and parallel TTs

Paragraph  
ST TT

Extracted text

*Virginia Woolf (1927) ST*

7 7

<P007>

<SC>Apart from the habit of exaggeration which they had from her, and from the implication (which was true) that she asked too many people to stay, and had to lodge some in the town, **she could not bear incivility to her guests**, to young men in particular, who were poor as church mice, "**exceptionally able**", **her husband said, his great admirers**, and come there for a holiday. <LS> Indeed, she had the whole of the other sex under her protection; for reasons she could not explain, for their chivalry and valour, for the fact that they negotiated treaties, ruled India, controlled finance; finally, for an attitude towards herself which no woman could fail to feel or to find agreeable something trustful, childlike, reverential; which an old woman could take from a young man without loss of dignity, and woe betide the girl—pray Heaven it was none of her daughters! – who did not feel the worth of it, and all that it implied, to the marrow of her bones! <LS>  
</SC></P007>

*Celenza (1934) TT1*

7 8

</P008>

<SC>Fatta astrazione dalla tendenza a esagerare che le figlie avevano ereditato da lei e dall'insinuazione (giustificata) che, invitando troppa gente, le toccava perfino di cercare alloggio in città per alcuni ospiti, **ella dichiarò che non tollerava mancanze di riguardo verso chi veniva ricevuto in casa sua**: specie trattandosi di quei giovanotti, poveri in canna, ma "**d'ingegno straordinario**", **a detta di suo marito, e grandi ammiratori di costui**, i quali andavano a trovarli in cerca di svago. <LS>In verità, ella estendeva la sua protezione all'intero sesso maschile; sia per motivi a lei inesplicabili, sia per lo spirito cavalleresco e il valore che distinguono gli uomini e per il fatto che a costoro è affidato il negozio dei trattati, il governo dell'India e il controllo delle finanze dello Stato; sia infine, per una speciale disposizione degli uomini verso di lei; una disposizione che nessuna donna avrebbe potuto considerare sgradevole: composta di fiducia e di reverenza quasi fanciullesche, tale che una madre di famiglia poteva accettarla da un giovanotto senza venir meno alla dignità; e guai alla giovinetta – c'era da pregar Dio che non fosse una delle sue figlie – la quale non sapesse pregiare nell'intimo del cuore una tale disposizione e tutto ciò ch'essa implicava</LS></SC>  
</P008>

**Box A1.1 (cont.)**

[Leaving aside the tendency to exaggerate that her daughters inherited from her and the (justified) insinuation that, inviting too many people, she even had to find accommodation in the city for some guests, **she stated that she did not tolerate any lack of respect toward those who were welcome in her house**: especially for those who were young men, extremely poor, but “**of extraordinary intelligence**”, **according to her husband, and great admirers of him**, who went to visit them looking for entertainment. <LS> In truth, she extended her protection to the entire male sex; both for reasons inexplicable to her, both for the chivalrous spirit and the value that distinguish men and for the fact that they are entrusted with the negotiation of treaties, the government of India and the control of state finances; and finally, by a special disposition of men towards her; a disposition that no woman could have considered unpleasant: made of childish trust and reverence, such that a house-mother could accept it from a young man without losing her dignity; and woe to the young girl – there was to pray God that she was not one of her daughters – who did not know how to value such a disposition and all that it implied in her heart. </LS> </SC>]

Fusini (1992) TT2

7 7

&lt;P007&gt;

<SC>A parte l'abitudine all'esagerazione che avevano preso da lei, e l'allusione (per altro esatta) ai troppi ospiti che lei invitava, che dovevano poi alloggiare in paese, **non poteva sopportare la minima scortesia verso quei giovanotti**, che erano sì poveri in canna, ma anche “**eccezionalmente bravi**”, **come diceva suo marito, suoi grandi ammiratori**, e venivano qui per riposarsi.<LS> La verità era che l'intero sesso maschile era sotto la sua protezione, per ragioni che non sapeva spiegare, forse per il loro spirito cavalleresco, o per il loro valore, perchè gli uomini negoziavano trattati, governavano l'India, controllavano le finanze; al fondo al fondo forse per l'atteggiamento che avevano verso di lei, che nessuna donna avrebbe mancato di trovare gradevole: una fiducia, un che di infantile, reverenziale, che una donna di una certa età poteva accettare da un giovane uomo senza perdere in dignità, e guai alla fanciulla – preghiamo il cielo che non fosse così nessuna delle sue figlie! – che non sapesse apprezzare fino al midollo quella cosa lì, e tutto quello che comportava.</LS> </SC></P007>

[Apart from the habit of exaggeration they had taken from her, and the allusion (however exact) to the too many guests she invited, who then had to stay in the village, **she could not stand the least discourtesy towards those young men**, who were so seriously poor, but also “**exceptionally good**”, **as her husband said, his great admirers**, and they came here to rest. <LS> The truth was that the whole male sex was under her protection, for reasons that she could not explain, perhaps for their chivalrous spirit, or their value because men negotiated treaties, they governed India, controlled finances; deep down perhaps because of the attitude they had towards her, that no woman would have failed to be agreeable to him: trust, something childish, reverential, that a woman of a certain age could accept from a young man without losing dignity, and woe to the girl – let us pray heaven that none of her daughters would be like that! – that she could not appreciate that thing to the core, and everything that involved. </LS> </SC>]

**Box A1.1 (cont.)**

Cucciarelli (1993) TT3

7 7

&lt;P007&gt;

&lt;SC&gt;&lt;LS&gt;

A parte l'abitudine a esagerare che avevano ereditato da lei, e l'insinuazione (che era vera) che lei avesse invitato troppa gente a rimanere, tanto che per alcuni doveva trovare una sistemazione in città, **non poteva esser scortese con i suoi ospiti**, in particolare con quei giovanotti poveri in canna, **incredibilmente bravi**", **diceva suo marito, e suoi grandi ammiratori**, che andavano a trovarlo in vacanza.<LS> Lei prendeva invece sotto la sua protezione tutti quelli del sesso opposto; per ragioni che lei non sapeva spiegare, per il loro spirito cavalleresco e il loro valore, per il fatto che negoziavano trattati, governavano l'India, controllavano le finanze; e infine anche per il loro atteggiamento nei suoi riguardi che nessuna donna avrebbe rifiutato o trovato sgradevole, un atteggiamento di fiducia infantile, pieno di rispetto, che una donna matura poteva accettare da un giovane senza venir meno alla propria serietà, e guai alla ragazza – pregando Dio che non fosse una delle sue figlie! – che non comprendesse nel suo intimo l'importanza di questo fatto.</LS> </SC>

&lt;/P007&gt;

[Apart from the habit of exaggeration that they had inherited from her, and the insinuation (which was true) that she had invited too many people to stay, so much so that for some of them she had to find accommodation in the city, **she couldn't be rude to her guests**, especially to those young men who were extremely poor, "**incredibly good,**" **as her husband said, and his great admirers**, who went to visit him on vacation. <LS>But she took all those of the opposite sex under her protection; for reasons that she could not explain, for their chivalrous spirit and their value, for the fact that they negotiated treaties, governed India, controlled finances; and finally also for their attitude towards her that no woman would have refused or found it as an unpleasant, an attitude of childish trust, full of respect, that a mature woman could accept from a young man without losing her seriousness, and woe to the girl – praying God that she wasn't one of her daughters! – who could not fully understand the importance of this fact. </LS></SC>]

Malagò (1993) TT4

7 8

&lt;P008&gt;

<SC>Oltre all'abitudine di esagerare, che avevano preso da lei, e all'insinuazione (veritiera) che invitava troppe persone, e finiva con il doverne alloggiare alcune in paese, **la signora Ramsay non sopportava la scortesia nei confronti degli ospiti**, particolarmente nei confronti di quei giovanotti, poveri in canna, **eccezionalmente capaci**", **secondo il marito di cui erano grandi ammiratori**, che erano venuti per una vacanza.<LS> In verità, lei teneva sotto la sua protezione l'intero sesso maschile; per ragioni che non sapeva spiegare, per la cavalleria e il valore degli uomini, per il fatto che negoziavano trattati, governavano l'India, controllavano le finanze; e infine anche per il loro spiacevole – a nessuna donna: un atteggiamento quasi infantile di fiducia, di riverenza, che una donna d'una certa età poteva accettare da parte d'un giovane senza perdere di dignità.</LS> E guai alla ragazza – e voglia il Cielo che non si trattasse mai di una delle sue figlie! – che non ne sentisse sino al midollo l'importanza e quel che implicava.</SC>

**Box A1.1 (cont.)**

[<SC> In addition to the habit of exaggeration, they had taken from her, and to the (truthful) insinuation that she invited too many people to put them up some of them in the village, **Mrs. Ramsay did not stand discourtesy towards her guests**, particularly towards those young men, very poor, “**exceptionally capable**,” **according to her husband, of whom they were great admirers**, who had come over for holiday. <LS> In truth, she kept the entire male sex under her protection; for reasons she could not explain, for chivalry and value of men, for the fact that they negotiated treaties, governed India, controlled finances; and finally, also for their attitude towards her, which could not go unnoticed – or turn out to be unpleasant – to no woman: an almost childish attitude of trust, of reverence, that a middle-aged woman could accept from a young man without losing her dignity. </LS>And woe to the girl – and pray Heaven that she was never one of his daughters! – who didn’t feel the importance to the core of what it implied. </SC>

Zazo (1994) TT5

7 7

&lt;P007&gt;

<SC>Trascurando l’abitudine di esagerare che avevano ereditato da lei, e l’affermazione implicita (e veritiera) che lei invitava troppa gente, e doveva poi ospitare qualcuno in città, **non tollerava scortesie nei riguardi degli ospiti**, soprattutto se erano ragazzi poveri in canna, “**eccezionalmente capaci**” **diceva suo marito, e lo ammiravano molto** e erano venuti in vacanza. <LS>A essere sinceri, teneva sotto la sua protezione tutti gli esponenti dell’altro sesso; per cause che non sapeva spiegare, per la loro cavalleria e il loro valore, perché negoziavano trattati, governavano l’India, controllavano la finanza; infine per un atteggiamento nei confronti di lei che nessuna donna avrebbe potuto non avvertire e non trovare gradevole, un atteggiamento fiducioso, infantile, reverente; che una donna anziana poteva accettare da un giovane senza perdere in dignità, eguagliava la ragazza – volesse il Cielo che non fosse una delle sue figlie! – che non ne apprezzava con tutta sé stessa il valore, e le implicazioni.</LS>  
</SC></P007>

[<SC>Disregarding the habit of exaggeration that they had inherited from her, and the implicit (and truthful) claim that she invited too many people, and then had to accommodate someone in the city, **she did not tolerate discourtesy towards her guests**, especially if they were poor boys, “**exceptionally capable**” **said her husband, who admired him a lot** and had come over on vacation. <LS> To be honest, she kept all exponents of the opposite sex under her protection; for reasons that she could not explain, for their cavalry and their value, because they negotiated treaties, governed India, controlled finance; finally, for an attitude towards her that no woman could have perceived and not found pleasant, a confident, childish, reverent attitude; that an elderly woman could accept from a young man without losing her dignity, and woe to the girl – pray Heaven that she was not one of her daughters! – who did not fully appreciate its value and implications. </LS> </SC>]

Bianciardi (1994) TT6

7 7

&lt;P007&gt;

**Box A1.1 (cont.)**

<SC>A parte l'abitudine di esagerare sempre, che avevano preso da lei, e l'insinuazione (corrispondente a verità) che invitava troppa gente, tanto da doverla sistemare anche in paese, **non tollerava scortesie nei confronti dei suoi ospiti**, in particolare dei giovanotti, che erano poveri in canna, **"eccezionalmente capaci"**, **come diceva suo marito, grandi ammiratori di lui**, e venivano per ritemprarsi. <LS>In realtà lei aveva preso sotto la sua protezione tutti gli uomini; per ragioni che non sapeva esprimere, per la loro cavalleria e il valore, per il fatto che essi negoziavano trattati, governavano l'India, controllavano la finanza; e infine per un atteggiamento nei suoi confronti che nessuna donna poteva non sentire o non trovare piacevole, qualcosa di fiducioso, infantile, reverenziale; che una donna anziana poteva accettare da un giovanotto senza perdere dignità, e guai alla fanciulla – c'era da pregare il cielo che non fosse una delle sue figlie – che non sentiva in cuor suo l'importanza di ciò, e tutto quel che implicava.</LS></SC></P007>

[<SC> Apart from the habit of exaggeration, which they had taken from her, and the insinuation (corresponding to the truth) that inviting too many people she had also accommodated in the village, **did not tolerate discourtesy towards her guests**, in particular the young men, who were very poor, **"exceptionally capable"**, **as her husband said, great admirers of him**, and they came to refresh themselves. <LS> Indeed, she had taken all men under her protection; for reasons she could not express, for their cavalry and value, for the fact that they negotiated treaties, governed India, controlled finance; and finally for an attitude towards her that no woman could not feel or find pleasant, something confident, childish, reverential; that an elderly woman could accept from a young man without losing her dignity, and woe to the girl – there was heaven to pray that she was not one of her daughters – who did not feel in her heart the importance of this, and all that it implied.</LS></SC>]

Fusini (1998) TT7

7 7

&lt;P007&gt;

<SC>A parte l'abitudine all'esagerazione che avevano preso da lei, e l'allusione (per altro esatta) ai troppi ospiti che lei invitava, che dovevano poi alloggiare in paese, **non poteva sopportare la minima scortesia verso quei giovanotti**, che erano sì poveri in canna, ma anche **"eccezionalmente bravi"**, **come diceva suo marito, suoi grandi ammiratori**, e venivano qui per riposarsi. <LS>La verità era che l'intero sesso maschile era sotto la sua protezione, per ragioni che non sapeva spiegare, forse per il loro spirito cavalleresco, o per il loro valore, perchè gli uomini negoziavano trattati, governavano l'India, controllavano le finanze; al fondo al fondo forse per l'atteggiamento che avevano verso di lei, che nessuna donna avrebbe mancato di trovare gradevole: una fiducia, un che di infantile, reverenziale, che una donna di una certa età poteva accettare da un giovane uomo senza perdere in dignità, e guai alla fanciulla – preghiamo il cielo che non fosse così nessuna delle sue figlie! – che non sapesse apprezzare fino al midollo quella cosa lì, e tutto quello che comportava. </LS></SC> </P007>

[Apart from the habit of exaggeration they had from her, and the allusion (however exact) to the too many guests she invited who then had to be accommodated in the village, **she could not stand the least discourtesy towards those young men**, who were very poor, but also **"exceptionally**

**Box A1.1 (cont.)**

**good”, as her husband said, his great admirers**, and they came here to rest. <LS> The truth was that the whole male sex was under her protection, for reasons that she could not explain, perhaps for their chivalrous spirit, or their value, because men negotiated treaties, they governed India, controlled finances; deep down perhaps because of the attitude they had towards her, that no woman would have failed to be agreeable: trust, something childish, reverential, that a middle-aged woman could accept from a young man without losing her dignity, and woe to the girl – let us pray heaven that none of her daughters would be like that! – that she could not appreciate that thing to the core, and everything that involved. </LS></SC>]

De Marinis (2012) TT8

7 8

<P008>  
<SC>

Fatta eccezione per la tendenza all'esagerazione che le figlie avevano ereditato da lei, e l'insinuazione (oltrerutto giustificata) che, invitando troppi ospiti, le toccava perfino cercare alloggio in città per alcuni di loro, **lei dichiarò che non poteva tollerare alcuna mancanza di riguardo per chi era ricevuto in casa sua**, soprattutto per quei giovanotti che, poveri in canna, ma **“di straordinario ingegno”, come diceva suo marito, e suoi grandi ammiratori**, andavano a fare loro visita in cerca di svago.<LS> In verità, lei estendeva la sua protezione all'intero genere maschile, per motivi che non sapeva spiegare, forse per quel suo spirito cavalleresco, o per quel suo valore, perché agli uomini era affidato il negozio dei trattati, il governo dell'India e il controllo delle finanze dello Stato; forse, infine, per una loro speciale disposizione nei suoi confronti; una disposizione che nessuna donna avrebbe potuto considerare sgradevole: un insieme di fiducia e riverenza quasi infantili, tale che una madre di famiglia poteva accettarlo da un giovanotto senza mancare di dignità; e guai alla fanciulla – c'era da pregar il cielo che non fosse nessuna delle sue figlie! – che non sapesse apprezzare nel profondo del cuore una simile attitudine e tutto ciò che essa implicava.</LS></SC></P008>

[<SC> Except for the tendency to exaggerate that her daughters had inherited from her, and the insinuation (however justified) that, inviting too many guests, she even had to seek accommodation in the city for some of them, **she declared that she could not tolerate any disrespect for those who were hosted in her house**, especially for those young men who, very poor but **“exceptionally talented”, as her husband said, and who were his great admirers**, went to visit them in search of entertainment. <LS> Indeed, she extended her protection to the entire male gender, for reasons she could not explain, perhaps because of their chivalrous spirit, or for their value, because men were entrusted with negotiation of treaties, the government of India and control of state finances; perhaps, finally, for their special disposition towards her; a disposition that no woman could have considered unpleasant: an almost childish set of trust and reverence, such that a house-mother could accept from a young man without lacking in her dignity; and woe to the girl – there was to pray heaven that it was none of her daughters! – who did not know how to appreciate such an attitude and all that is implied in the depths of his heart. </LS> </SC>]

Fusini (2012) TT9

### Box A1.1 (cont.)

7 7

&lt;P007&gt;

<SC>A parte l'abitudine all'esagerazione che avevano preso da lei, e l'allusione (per altro esatta) ai troppi ospiti che lei invitava, che dovevano poi alloggiare in paese, **non poteva sopportare la minima scortesia verso quei giovanotti**, che erano sì poveri in canna, ma anche **"eccezionalmente bravi"**, **come diceva suo marito, suoi grandi ammiratori**, e venivano qui per riposarsi. <LS> La verità era che l'intero sesso maschile era sotto la sua protezione, per ragioni che non sapeva spiegare, forse per il loro spirito cavalleresco, o per il loro valore, perché gli uomini negoziavano trattati, governavano l'India, controllavano le finanze; al fondo al fondo forse per l'atteggiamento che avevano verso di lei, che nessuna donna avrebbe mancato di trovare gradevole: una fiducia, un che di infantile, reverenziale, che una donna di una certa età poteva accettare da un giovane uomo senza perdere in dignità, e guai alla fanciulla – preghiamo il cielo che non fosse così nessuna delle sue figlie! – che non sapesse apprezzare fino al midollo quella cosa lì, e tutto quello che comportava. </LS></SC></P007>

[Apart from the habit of exaggeration they had from her, and the allusion (however exact) to the too many guests she invited, who then had to be accommodated in the village, **she could not stand the least discourtesy towards those young men**, who were very poor, but also **"exceptionally good"**, **as her husband said, his great admirers**, and they came here to rest. <LS> The truth was that the whole male sex was under her protection, for reasons that she could not explain, perhaps for their chivalrous spirit, or their value because men negotiated treaties, they governed India, controlled finances; deep down perhaps because of the attitude they had towards her, that no woman would have failed to find agreeable: trust, something childish, reverential, that a middle-aged woman of a certain age could accept from a young man without losing her dignity, and woe to the girl – let us pray heaven that none of her daughters would be like that! – that she could not appreciate that thing to the core, and everything that involved. </LS></SC>]

Nadotti (2014) TT10

7 7

&lt;P007&gt;

<SC>*A parte la tendenza a esagerare che avevano preso da lei, e insinuazione*

*(peraltro fondata) che invitava sempre troppa gente e per alcuni era costretta a trovare alloggio in paese, **non tollerava scortesie verso gli ospiti**, e meno che mai verso i giovanotti poveri in canna ma **"eccezionalmente dotati"**, **secondo suo marito, di cui erano grandi ammiratori**, e che venivano per una vacanza.<LS> A dire il vero, stendeva la sua ala protettrice sull'altro sesso senza distinzioni; per ragioni che non avrebbe saputo spiegare, per lo spirito cavalleresco e il coraggio, perché negoziavano trattati, governavano l'India, controllavano le finanze; e infine per un atteggiamento verso di lei che ogni donna avrebbe trovato piacevole, un che di fiducioso, infantile, reverenziale; qualcosa che una donna di una certa età poteva accettare da un giovanotto senza perdere di dignità, e guai alla ragazza – voglia il cielo che non fosse nessuna delle sue figlie! – che non sapesse apprezzarne il valore, e tutto ciò che comportava, fino al midollo.</LS> </SC></P007>*

**Box A1.1 (cont.)**

[<SC> Apart from the tendency to exaggerate that they had taken from her, and the insinuation (however founded) that she always invited too many people and for some of them she had to find accommodation in the village, **she did not tolerate discourtesy towards her guests**, let alone towards those poor young men but “**exceptionally gifted,**” **according to her husband, of whom they were great admirers**, and who came for a holiday. <LS>To be honest, she spread her protective wing on the opposite sex without distinctions; for reasons that she would not be able to explain, for her chivalrous spirit and courage, because they negotiated treaties, governed India, controlled finances; and finally for an attitude towards her that every woman would have found pleasant, something confident, childish, reverential; something that a middle-aged woman could accept from a young man without losing her dignity, and woe to the girl – may heaven be none of her daughters! – who did not know how to appreciate its value and all that it involved, to the marrow of her bones. </LS> </SC>]

Artioli (2017) TT11

7 7

&lt;P007&gt;

<SC>A parte la tendenza all'esagerazione che avevano ereditato da lei, e l'allusione (veritiera, peraltro) al fatto che chiedeva a troppe persone di fermarsi da loro, e aveva dovuto alloggiarne alcuni in paese, **non poteva sopportare che si trattassero con maleducazione i suoi ospiti**, soprattutto quei giovanotti che erano poveri in canna, “**eccezionalmente capaci**”, **diceva suo marito, suoi grandi ammiratori**, e che venissero lì per godersi una vacanza.<LS> In effetti, teneva sotto la sua ala protettrice l'intero sesso maschile; per ragioni che non sapeva spiegare, per la loro cavalleria e valore, per il fatto che negoziavano trattati, governavano l'India, controllavano la finanza; infine per un atteggiamento nei suoi confronti che qualsiasi donna avrebbe percepito e trovato gradevole, un che di fiducioso, infantile, reverenziale; che una donna più vecchia poteva accettare da un giovane senza perdere la dignità, e guai alla ragazza – volesse il Cielo che non fosse una delle sue figlie – che non ne comprendesse il valore, e tutto ciò che comportava – sino al midollo!</LS></SC></P007>

[Apart from the tendency to exaggerate that they inherited from her, and the allusion (truthfully, anyway) to the fact that she asked too many people to stay at the house, and she had to accommodate someone in the village, **she could not bear that her guests were addressed with rudeness**, especially those young men who were very poor, “**exceptionally talented,**” **said her husband, his great admirers**, and who came to enjoy a vacation. <LS> Actually, she kept the entire male sex under her wing; for reasons he could not explain, for their cavalry and value, for the fact that they negotiated treaties, governed India, controlled finance; finally for an attitude towards her that any woman would have perceived and found pleasant, something confident, childish, reverential; that an older woman could accept from a young man without losing her dignity, and woe to the girl – if Heaven wanted her not to be one of her daughters – who did not understand their value, and all that it entailed – to the marrow! </LS> </SC>]



## APPENDIX 2

## Indirect interior monologue, segmented text

## Box A2.1 Stream of consciousness – Indirect interior monologue in ST-P019

Paragraph ST TT	Extracted text
Virginia Woolf (1927) ST P019	
19 19	<p>&lt;P019&gt; &lt;IIM&gt; <b>Yes, he felt that in her.</b> He felt many things, something in particular that excited him and disturbed him for reasons which he could not give. He would like her to see him, gowned and hooded, walking in a procession. A fellowship, a professorship, he felt capable of anything and saw himself - <b>but what was she looking at? At a man pasting a bill.</b>&lt;/IIM&gt;</p>
Celenza (1934) TT1	
19 24	<p>&lt;P024&gt; &lt;IIM&gt;<b>Già, egli intendeva codesto.</b> Intendeva molte cose, particolarmente una che lo eccitava e turbava per motivi di cui non si rendeva conto. Egli avrebbe gradito di essere visto da lei in toga e tocco accademico prender parte a un corteo. Una libera docenza, una cattedra – si sentiva capace di qualunque cosa e ci si vedeva -, <b>ma che s’era messa a guardare? Un attacchino che incollava un manifesto.</b>&lt;/IIM&gt;</p> <p>[<b>Yes, he meant that.</b> He meant many things, particularly one that excited and troubled him for reasons which he did not realize. He would have liked to be seen by her in cap and gown, taking part in a procession. A fellowship, a professorship - he felt capable of anything, and he saw himself -, <b>but what had she started to look at? At a man who was pasting a poster.</b>]</p>
Fusini (1992) TT2	
19 19	<p>&lt;P019&gt; &lt;IIM&gt;<b>Si, l’aveva capito.</b> Capiva molte cose, in particolare una che lo eccitava e lo disturbava per ragioni che non sapeva spiegare. Gli sarebbe piaciuto che lei lo vedesse in toga e tocco accademico in corteo. Una libera docenza, una cattedra – si sentiva capace di tutto, e si vide -, <b>ma che cosa s’era messa a guardare, lei? Un uomo che attaccava un manifesto.</b>&lt;/IIM&gt;</p> <p>[<b>Yes, he understood it.</b> He understood many things, particularly one that excited and disturbed him for reasons he could not explain. He would like her to see him in his cap and gown in procession. A fellowship, a professorship - he felt capable of everything, and saw himself - <b>but what had she started to look at? At a man who was pasting a bill.</b>]</p>
Cucciarelli (1993) TT3	
19 19	<p>&lt;P019&gt; &lt;IIM&gt; <b>Si, lui provò questa sensazione.</b> Aveva una strana impressione, che lo eccitava e lo disturbava per ragioni che non sapeva spiegarsi. Avrebbe voluto che lei lo vedesse, in toga e tocco, camminare in corteo. Un dottorato, una cattedra - si sentiva capace di tutto e si vedeva - <b>ma lei cosa stava guardando? Un uomo che stava incollando un manifesto.</b></p>

**Box A2.1 (cont.)**

[**Yes, he had this feeling.** He had a strange feeling, which excited and disturbed him for reasons he could not explain. He wished she would see him, in cap and gown, walking in a procession. A doctorate, a professorship - he felt capable of everything and could see himself - **but what was she looking at? At a man who was pasting a bill.**]

Malagò (1993) TT4

19 22

<P022>

<IIM> **Lui sentì che era vero.** Molte cose sentì, una in particolare che lo eccitò e lo turbò per ragioni che non sapeva spiegarsi: gli sarebbe piaciuto che lei lo vedesse sfilare in toga e tocco. Un dottorato, una cattedra... si sentiva capace di tutto e si vide... **ma cosa s'era girata a guardare? Un uomo che stava incollando un manifesto.**</IIM>

[**He felt it was true.** He felt many things, one in particular that excited him and troubled him for reasons he could not explain: he would have liked her to see him parading in his cap and gown. A doctorate, a professorship ... he felt capable of everything, and he saw himself ... **but what had she turned to look at? At a man who was pasting a bill.**]

Zazo (1994) TT5

19 19

<P019>

<IIM> **Sì, Tansley lo sentiva.** Sentiva molte cose, qualcosa in particolare che lo eccitava e lo turbava per ragioni che non avrebbe saputo spiegare. Gli sarebbe piaciuto che lei lo vedesse, in toga e tocco, mentre sfilava in corteo. Una libera docenza, una cattedra – si sentiva in grado di fare tutto e si vedeva farlo – **ma lei che cosa guardava? Un uomo che incollava un manifesto.**</IIM>

[**Yes, Tansley felt it.** He felt many things, something in particular that excited and troubled him for reasons he could not explain. He would have liked her to see him, in his cap and gown, while parading in a procession. A fellowship, a professorship - she felt capable of doing everything, and he saw himself doing it - **but what did she look at? At a man who was pasting a bill.**]

Bianciardi (1994) TT6

19 19

<P019>

<IIM> **Sì, questo lo avvertiva, in lei.** Avvertiva molte cose, qualcosa in particolare che lo eccitava e lo disturbava per ragioni che non riusciva a spiegare. Avrebbe voluto farsi vedere da lei, con toga e tocco, in qualche cerimonia. Un insegnamento, una cattedra: si sentiva capace di tutto e si vedeva – **ma che cosa stava guardando, lei? Un uomo che attaccava un manifesto.**</IIM>

[**Yes, he felt this in her.** He felt many things, something in particular that excited and disturbed him for reasons he could not explain. He would have liked to be seen by her, in his cap and gown in some ceremony. A fellowship, a professorship: he felt capable of everything, and he saw himself - **but what was she looking at? At a man who was pasting a bill.**]

Fusini (1998) TT7

**Box A2.1 (cont.)**

19 19 <P019>  
 <IIM> **Si, l'aveva capito.** Capiva molte cose, in particolare una che lo eccitava e lo disturbava per ragioni che non sapeva spiegare. Gli sarebbe piaciuto che lei lo vedesse in toga e tocco in corteo. Una libera docenza, una cattedra – si sentiva capace di tutto, e si vide -, **ma che cosa s'era messa a guardare, lei? Un uomo che attaccava un manifesto.**</IIM>

[**Yes, he understood it.** He understood many things, especially one that excited and disturbed him for reasons he could not explain. He would like her to see him in his cap and gown going in procession. A fellowship, a professorship - he felt capable of everything, and saw himself - **but what had she started to look at? At a man who was pasting a bill.**]

De Marinis (2012) TT8

19 23 <P023>  
 <IIM>**Già, lui aveva inteso.** Intendeva molte cose, soprattutto una, che lo eccitava e turbava per motivi che non sapeva spiegare: avrebbe voluto che lei lo vedesse in toga e tocco accademico mentre prendeva parte a un corteo. Una libera docenza, una cattedra – si sentiva capace di qualunque cosa e riusciva pure a immaginarsi – **ma su cosa era caduto lo sguardo di lei? Su un uomo che incollava un manifesto.**</IIM>

[**Yes, he had intended.** He intended many things, especially one, which excited and troubled him for reasons he could not explain: he would like her to see him in his cap and gown while taking part in a procession. A fellowship, a professorship - he felt capable of anything, and he could even imagine himself - **but what was her gaze fallen on? On a man who was pasting a bill.**]

Fusini (2012) TT9

19 19 <P019>  
 <IIM> **Si, l'aveva capito.** Capiva molte cose, in particolare una che lo eccitava e lo disturbava per ragioni che non sapeva spiegare. Gli sarebbe piaciuto che lei lo vedesse in toga e tocco in corteo. Una libera docenza, una cattedra – si sentiva capace di tutto, e si vide -, **ma che cosa s'era messa a guardare, lei? Un uomo che attaccava un manifesto.**</IIM>

[**Yes, he understood it.** He understood many things, especially one that excited and disturbed him for reasons he could not explain. He would like her to see him in his cap and gown going in procession. A fellowship, a professorship - he felt capable of everything, and saw himself - **but what had she started to look at? At a man who was pasting a bill.**]

Nadotti (2014) TT10

19 19 <P019>  
 <IIM>**Si, l'aveva intuito.** Intuiva molte cose di lei, in particolare una che lo eccitava e lo turbava per ragioni che non riusciva a spiegarsi. Gli sarebbe piaciuto che lo vedesse, in toga e tocco, durante una cerimonia. Un dottorato, una cattedra – si sentiva capace di qualunque cosa e s'immaginava – **ma che cosa stava guardando la signora Ramsay? Un uomo che incollava un manifesto.**</IIM>

[**Yes, he had sensed it.** He sensed many things about her, especially one that excited and troubled him for reasons he could not explain. He would like her to see him, in his cap and gown, during a ceremony. A fellowship, a

**Box A2.1 (cont.)**

professorship - he felt capable of anything, and he imagined himself - **but what was Mrs Ramsay looking at? At a man who was pasting a bill.**]

Artioli (2017) TT11

19 19 <P019>

<IIM>**Si, lui lo intuiva.** Intuiva molte cose, una in particolare che lo eccitava e lo turbava per ragioni che non riusciva a spiegarsi. Avrebbe voluto che lei lo vedesse, in toga e tocco, camminare in corteo. Una docenza, una cattedra, si sentiva capace di qualsiasi cosa, e si vedeva - **ma cosa stava guardando, lei? Un uomo che incollava un manifesto.**</IIM>

[**Yes, he sensed it.** He sensed many things, one in particular that excited and troubled him for reasons he could not explain. He wished she would see him, in his cap and gown, walking in a procession. A fellowship, a professorship, felt capable of anything, and he saw himself - **but what was she looking at? At a man who was pasting a bill.**]

### APPENDIX 3

#### Stream of consciousness-interior monologue

#### Box A3.1 Stream of consciousness – Indirect interior monologue of ST-P027

Paragraph ST TT	Extracted text
Virginia Woolf (1927) ST	
27	<p>&lt;P027&gt; &lt;IIM&gt;With stars in her eyes and veils in her hair, with cyclamen and wild violets--what nonsense was he thinking? She was fifty at least; she had eight children. Stepping through fields of flowers and taking to her breast buds that had broken and lambs that had fallen; with the stars in her eyes and the wind in her hair - &lt;/IIM&gt;</p>
Celenza (1934) TT1	
27 32	<p>&lt;P032&gt; &lt;IIM&gt;<b>Cogli occhi stellati e veli alle chiome</b>, con ciclamini e viole – che sciocchezze gli venivano in mente? Ell'aveva almeno cinquant'anni; aveva otto figli. – Andando su prati fioriti e stringendo al seno bocciuoli recisi e agnelli smarriti; cogli occhi stellati e le <b>chiome al vento</b>...&lt;/IIM&gt;</p> <p><b>[With starry eyes and veils in her hair</b>, with cyclamens and violets – what nonsense came to his mind? She was at least fifty years old; she had eight children. - Going on flowery meadows and clutching cut buds and lost lambs; <b>with starry eyes and her hair in the wind...</b>]</p>
Fusini (1992) TT2	
27 27	<p>&lt;P027&gt; &lt;IIM&gt;<b>Negli occhi le stelle e sui capelli veli</b>, ciclamini e viole – ma che sciocchezze gli venivano in mente? Aveva almeno cinquant'anni, otto figli. Traversando i prati in fiore, stringendo al petto bocciuoli recisi, e tra le braccia agnellini caduti, <b>con negli occhi le stelle e le chiome al vento</b> – &lt;/IIM&gt;</p> <p><b>[In her eyes the stars and on her hair veils</b>, cyclamens and violets - but what nonsense came to his mind? She was at least fifty, eight children. Crossing meadows in bloom, clutching cut buds to her chest, and in the arms fallen lambs, <b>with stars in her eyes and her hair in the wind</b> -]</p>
Cucciarelli (1993) TT3	
27 27	<p>&lt;P027&gt; &lt;IIM&gt;<b>Con le stelle negli occhi e veli nei capelli</b>, con ciclamini e violette selvatiche - che stupidaggini gli venivano in mente? Aveva più o meno cinquant'anni; aveva otto figli. Correndo per i prati di fiori e stringendo al seno bocciuoli recisi e agnelli smarriti; <b>con le stelle negli occhi e il vento nei capelli</b> -&lt;/IIM&gt;</p> <p><b>[With stars in her eyes and veils in her hair</b>, with cyclamens and wild violets - what nonsense came to mind? She was about fifty years old; she had eight</p>

**Box A3.1 (cont.)**

children. Running through meadows of flowers and clutching cut buds and lost lambs; **with stars in her eyes and wind in her hair -]**

Malagò (1993) TT4

27 30 <P030>  
<IIM>**Negli occhi le stelle, e veli nei capelli**, ciclamini e violette di campo – ma che sciocchezze andava pensando? Aveva almeno cinquant'anni; aveva otto figli. Sui prati in fiore, portava al seno boccioli recisi e agnelli caduti; **negli occhi le stelle, i capelli al vento.**</IIM>

[**Stars in her eyes, and veils in her hair**, cyclamens and field violets - but what nonsense was he thinking? She was at least fifty years old; she had eight children. On flowering meadows, she brought to her breast cut buds and fallen lambs; **the stars in her eyes, her hair in the wind.**]

Zazo (1994) TT5

27 27 <P027>  
<IIM>**Con stelle negli occhi e veli tra i capelli**, conciclamini e violette selvatiche – ma che sciocchezze pensava? Aveva almeno cinquant'anni; aveva otto figli. Camminava, per campi fioriti e si portava al seno fiori recisi e agnellini caduti; **con le stelle negli occhi e il vento tra i capelli** – </IIM>

[**With stars in her eyes and veils in her hair**, with cyclamens and wild violets - what nonsense did she think? she was at least fifty years old; she had eight children. She walked across flowery fields and brought cut flowers and fallen lambs to her breast; **with stars in her eyes and wind in her hair -]**

Bianciardi (1994) TT6

27 27 <P027>  
<IIM>**Con stelle negli occhi e veli nei capelli**, con ciclamini e viole selvatiche... che sciocchezze andava pensando? Lei aveva almeno cinquant'anni; aveva otto figli. Camminando tra prati in fiore e portandosi al petto boccioli appena fioriti e agnelli caduti; **con le stelle negli occhi e il vento nei capelli...** </IIM>

[**With stars in her eyes and veils in her hair**, with cyclamens and wild violets ... what nonsense was he thinking? She was at least fifty years old; she had eight children. Walking through blooming meadows and bringing freshly blooming buds and fallen lambs to her chest; **with stars in her eyes and wind in her hair ...]**

Fusini (1998) TT7

27 27 <P027>  
<IIM>**Negli occhi le stelle e sui capelli veli**, ciclamini e viole – ma che sciocchezze gli venivano in mente? Aveva almeno cinquant'anni, otto figli. Traversando i prati in fiore, stringendo al petto boccioli recisi, e tra le braccia agnellini caduti, **con negli occhi le stelle e le chiome al vento** – </IIM>

[**In her eyes the stars and on her hair veils**, cyclamens and violets - but what nonsense came to his mind? She was at least fifty, [with] eight children.

**Box A3.1 (cont.)**

Crossing the meadows in bloom, clutching cut buds to the chest, and in the arms fallen lambs, **with stars in her eyes and her hair in the wind -]**

De Marinis (2012) TT8

27 31 <P031>  
<IIM>**Con le stelle negli occhi e sui capelli dei veli**, ciclamini e viole – ma quali sciocchezze gli venivano mai in mente? Aveva almento cinquant'anni; era madre di otto figli – camminando sui prati fioriti, stringendo al seno boccioli recisi e tra le braccia agnelli smarriti;  
**con gli occhi stellati e le chiome al vento...** </IIM>

[**With stars in her eyes and on her hair the veils**, cyclamens and violets – but what nonsense ever came to her mind? she had at least fifty years; she was the mother of eight children - walking on the flowery meadows, holding tight buds to her breast and lost lambs in her arms; **with starry eyes and her hair in the wind ...]**

Fusini (2012) TT9

27 27 <P027>  
<IIM>**Negli occhi le stelle e sui capelli veli**, ciclamini e viole – ma che sciocchezze gli venivano in mente? Aveva almeno cinquant'anni, otto figli. Traversando i prati in fiore, stringendo al petto boccioli recisi, e tra le braccia agnellini caduti, con negli occhi le stelle e le chiome **al vento –** </IIM>

[In her eyes the stars and on her hair veils, cyclamens and violets - but what nonsense came to his mind? She was at least fifty, [with] eight children. Crossing the meadows in bloom, clutching cut buds to her chest, and in the arms fallen lambs, with stars in her eyes and her hair in the wind -]

Nadotti (2014) TT10

27 27 <P027>  
<IIM>**Con stelle negli occhi e veli tra i capelli**, con ciclamini e violette selvatiche – ma quali sciocchezze andava pensando? Aveva almeno cinquant'anni, otto figli. Attraversava prati in fiore stringendosi al petto boccioli che si erano spezzati e agnelli che erano inciampati; **con le stelle negli occhi e il vento tra i capelli...** </IIM>

[**With stars in her eyes and veils in her hair**, with cyclamens and wild violets - but what nonsense was she thinking? She had at least fifty years, [with] eight children. She crossed meadows in bloom, clutching buds that had broken and lambs that had stumbled; **with stars in her eyes and wind in her hair ...]**

Artioli (2017) TT11

27 27 <P027>  
<IIM>**Con stelle negli occhi e veli tra i capelli**, con ciclamini e viole selvatiche - che assurdit  andava pensando? Aveva almeno cinquant'anni; aveva otto figli. Camminava tra prati in fiore e stringeva al seno boccioli recisi e agnellini malfermi; con le stelle negli occhi e il vento tra i capelli...</IIM>

[**With stars in her eyes and veils in her hair**, with cyclamens and wild violets - what nonsense was he thinking? She was at least fifty years old; she had eight children. She walked among blooming meadows and clutched

**Box A3.1** (*cont.*)

cut buds and shabby lambs to her breast; **with stars in her eyes and wind in her hair ...]**



## APPENDIX 4

### Free indirect discourse, segmented text

#### *Comment on free indirect discourse in ST-P078*

The author speaks with Mrs Ramsay's voice, who is complaining about her husband's expression 'Damn you'. They have just had a discussion about the excursion to the lighthouse planned for the day after, which would be postponed due to the bad weather, according to Mr Ramsay's prediction. However, her insisting on a possibility of good weather to satisfy her son James' desire to go to the lighthouse flared up the discussion ending up to his rude expression. His furious reaction provoked Mrs Ramsay's aghast question, her straight answer, and her reaffirming statement about beautiful weather the day after.

#### *Differences between the TTs*

All translators but Cucciarelli TT3 and Nadotti TT10 add the subject '*lei*' [she] to the sentence after Mr Ramsay's rude expression. However, it can be omitted in Italian being implied in the verb conjugation. However, the subject following the verb in Celenza TT1, Magalo' TT4, Bianciardi TT6, De Marinis TT8, Artioli TT11, adds an emphasis that is not present in the ST and the other TTs. Further, after the expression 'Damn you', all translators omit the subject '*egli*' [he] before the verb '*disse*' [said] or '*esclamò*' [exclaimed] as it is not strictly necessary since the context implies who is speaking. In this case, the whole paragraph containing Mr Ramsay's rude expression is aimed at describing his rage towards her wife. It could be assumed that adding the subject '*lei*' [she] was felt necessary to distinguish Mr Ramsay's voice from that of Mrs Ramsay.

#### *The translator's thumb-print*

Fusini TT2 translates the sentence '**But what had she said?**' with the past progressive '*Che stava dicendo?*' ['What was she saying?'] but without the subject '*lei*' [she], thus raising a certain ambiguity on whether it is Mr Ramsay's or Mrs Ramsay's voice. Arguably, in this case, the translator preferred to let the reader 'undertake the work traditionally entrusted to the narrator' (Morini, 2014: 134).

*Trend in literary translation*

Mrs Ramsay's words '**Simply that it might be fine tomorrow**' are translated by Fusini TT2 and Artioli TT11 with '*Che domani poteva essere bello*' [That tomorrow it might be fine] rendering a certain immediacy since they both use the future in the past and kept the word 'domani' [tomorrow]. The rest of translators chose the indirect discourse form such as '*avrebbe potuto fare bello*' [it could be fine] or '*sarebbe stato bello*' [it would be fine]. In the former case, Mrs Ramsay's voice can be heard directly, whereas, in the latter, the narrator's voice is heard reporting Mrs Ramsay's thought in indirect discourse. The first and successive retranslations by Fusini TT2, TT7, TT9 were more ST-oriented, but the trend was contrasted by the following TTs, except Artioli TT11.

**Box A4.1** Free indirect discourse in ST's P078 and parallel TTs

Paragraph ST	TT	Extracted text
Virginia Woolf (1927) ST		
78		'Damn you,' he said. <FID> <b>But what had she said? Simply that it might be</b>
78		<b>fine tomorrow.</b> So it might. </FID>
Celenza (1934) TT1		
78	86	'Al diavolo,' esclamò.<FID> <b>Ma che aveva detto lei? Soltanto che poteva far</b>
		<b>bello il giorno dopo.</b> E poteva anche darsi.</FID>
		[‘The hell with you!’ he exclaimed. <b>But what had she said? Just that it might</b>
		<b>be fine the day after.</b> And it might be so.]
Fusini (1992; 1998; 2012) TT2,TT7,TT9		
78	77	'Maledizione' esclamò. <FID> <b>Che stava dicendo? Che domani poteva</b>
		<b>essere bello.</b> Poteva darsi. </FID>
		[‘Damn!’ he exclaimed. <b>What was (she) saying? That it might be fine</b>
		<b>tomorrow.</b> It might be so.]
Cucciarelli (1993) TT3		
78	74	'Al diavolo', disse. <FID> <b>Ma lei cosa aveva detto? Solo che forse il giorno</b>
		<b>dopo sarebbe stato bel tempo.</b> Forse. </FID>

**Box A4.1 (cont.)**

['The hell with you!', he said. **But what had she said? Just that maybe it would be fine the day after.** Maybe.]

Malagò (1993) TT4

78 79 'Va' al diavolo!', esclamò <FID>**Ma cosa aveva poi detto, lei? Semplicemente che forse domani avrebbe potuto fare bel tempo.** E non era forse così? </FID>

['Go to hell!', he exclaimed. **But what had she said, then? Simply that, perhaps, it might be nice weather tomorrow.** And, by any chance, was it not so?]

Zazo (1994) TT5

78 77 'Maledizione', disse. <FID>**Ma che cosa aveva detto? Soltanto che domani avrebbe potuto essere una bella giornata.** E non era così? </FID>

['Damn!', he said. **But what had (she) said? Just that it might be a beautiful day tomorrow.** And was it not so?]

Bianciardi (1994) TT6

78 78 'Va' al diavolo!', disse.<FID>**Ma che cosa aveva detto lei? Semplicemente che l'indomani avrebbe potuto far bello.** In effetti poteva darsi. </FID>

['Go to hell!', he said. **But what had she said? Simply that it might be fine the day after.** It could have been.]

De Marinis (2012) TT8

78 80 'Maledizione' esclamò. <FID>**Ma cosa aveva detto lei? Soltanto che l'indomani avrebbe potuto essere bello.** Poteva darsi. </FID>

['Damn!', he said. **But what had she said? Just that it might be fine tomorrow. might have been.**]

Nadotti (2014) TT10

78 78 'Andate al diavolo', disse.<FID>**Ma lei cos'aveva detto? Solo che forse sarebbe stato bello.** Forse. </FID>

['Go to hell all of you! He said. **But what had (she) said? Just that perhaps it might be fine. Perhaps.**</FID>

Artioli (2017) TT11

78 78 'Dannazione', disse.<FID>**Ma cosa aveva detto in fin dei conti, lei? Solo che domani poteva essere bello.** E poteva, infatti. </FID>

['Damn!' he said. **But what had she said after all? Just that it may be fine tomorrow.** And it might, indeed.]

## APPENDIX 5

### Free indirect discourse, segmented text

#### *Comment on FID in ST-P148*

The narrator drifts in and out of Mrs Ramsay's mind using both free indirect discourse and direct discourse in the same sentence. In the sentence '**would they plant them, then?**', the narrator speaks through Mrs Ramsay's voice, whose attention was on some plants in the garden, whether the bulbs would be planted at all. Just a few lines before, the narrator uses the subordinate clauses making her voice clear and uses Mr Ramsay's direct discourse to distinguish this character's voice from the narrator's and Mrs Ramsay's voices.

#### *Differences between the TTs*

It is noteworthy that Celenza TT1 uses inverted commas to restore the distinction between the characters and the narrator, which are instead missing in the ST. She often relied on that change in helping the leadership of the time to distinguish the voices. The inverted commas are not to be found in the rest of translations where this aspect of modernist style is rendered. However, the FID expressed in the past tense is translated in both Celenza TT1 and Zazo TT5 with '*li piantavano?*' ['did they planted them?'], whereas all the TTs used forms that are more customary in reported speech such as '*li avrebbero piantati?*' ['would they plant them?'].

#### *The translator's thumb-print*

In the last phrase '**She knew all about THAT, said Mrs Ramsay,**' the pronoun in uppercase is translated by Fusini TT2, TT7, TT9, Cucciarelli TT3, De Marinis TT8 with different words written in italic but having more or less the same function. The other TTs rendered 'THAT' by incorporating it in the sentence, and translated it neither literally nor in capital letters.

#### *Trend in literary translation*

In rendering the literary figure FID, the trend unusually starts with Celenza's TT1 being close to ST and is not followed by Fusini TT2, TT7, TT9, Cucciarelli TT3, and Malagò TT4. Zazo TT5 picks up the trend and translates the examined

sentence again with the past tense, whereas the rest of the translators do not catch the trend.

### Box A5.1 Free indirect discourse in ST's P148 and parallel TTs

Paragraph ST TT	Extracted text
Virginia Woolf (1927) ST	
148	<p>She supposed it was all right leaving him to his own devices, Mrs.Ramsay said, wondering whether it was any use sending down bulbs; <b>&lt;FID&gt;did they plant them? &lt;/FID&gt;</b> &lt; DD&gt;'Oh, he has his dissertation to write,'&lt;/DD&gt;said Mr. Ramsay. <b>She knew all about that, said Mrs Ramsay.</b></p>
Celenza (1934) TT1	
148 160	<p>&lt;DD&gt;«A me pare che sarebbe meglio non occuparsi di quel giovanotto.»&lt;/DD&gt; disse la signora Ramsay, domandandosi se giovasse mandar bulbi alla villa; <b>&lt;FID&gt; li piantavano poi? &lt;/FID&gt;</b>&lt;/DD&gt; «Oh, deve scrivere la sua <b>dissertazione,</b>» <b>disse il signor Ramsay. Lei era informatissima a proposito di cotesto, disse la signora Ramsey.</b></p> <p>[&lt;DD&gt; 'It seems that it would be better not to take care of that young man,' &lt;/DD&gt;Mrs Ramsay said, wondering if it would help to send bulbs to the villa; <b>&lt;FID&gt; would they plant them? &lt;/FID&gt;</b>&lt;DD&gt; «Oh, he has to write his dissertation,'&lt;/DD&gt; Mr Ramsay said. <b>She was very well informed about that, said Mrs Ramsay.]</b></p>
Fusini (1992) TT2	
148 148	<p>Immaginava fosse meglio lasciare fare a lui, disse la signora Ramsay, incerta se spedirgli o meno i bulbi:<b>&lt;FID&gt;li avrebbe piantati? &lt;/FID&gt;</b>&lt;DD&gt;'Deve scrivere la sua tesi,'&lt;/DD&gt;disse Ramsay. Lo sapeva <i>anche</i> lei, disse la signora.</p> <p>[She imagined it was better to leave it to him, said Mrs Ramsay, unsure whether or not to send him the bulbs: <b>:&lt;FID&gt;would he plant them? &lt;/FID&gt;</b>&lt;DD&gt; 'he has to write his thesis,'&lt;/DD&gt; Ramsay said. <b>She knew it too, said the lady.]</b></p>
Cucciarelli (1993) TT3	
148 146	<p>Pensava che fosse giusto affidarsi alle sue iniziative, disse Mrs Ramsay, chiedendosi se fosse mai utile spedirgli giù dei bulbi; <b>&lt;FID&gt;li avrebbero piantati?&lt;/FID&gt;</b>&lt;DD&gt;«Be', deve scrivere la sua tesi»,&lt;/DD&gt;disse Mr Ramsay. <b>Lei rispose che sapeva tutto di quel fatto.</b></p>

**Box A5.1 (cont.)**

[She thought it was right to rely on his initiatives, said Mrs Ramsay, wondering if it was ever useful to send bulbs down to him; **<FID> would they plant them? </FID>** <DD> 'Well, he has to write his thesis,' </DD> Mr Ramsay said. **She answered that she knew everything about *that fact*.**]

Malagò (1993) TT4

148 152

Secondo lei era meglio che facesse di testa sua, disse la signora Ramsay, domandandosi se avesse senso spedire i bulbi; **<FID>li avrebbero poi piantati?</FID>**<DD>'Oh',</DD> disse Ramsay,<DD> 'deve scrivere la sua dissertazione.'</DD>**Già, sapeva tutto in proposito, disse la signora Ramsay.>**

[ In her opinion, it was better he did it himself, said Mrs Ramsay, wondering if it made sense to send the bulbs; **<FID> would they plant them in the end? </FID>**<DD>'Oh,' </DD> Ramsay said,'<DD>'he has to write his dissertation.'</DD>Indeed, **she knew all about it, said Mrs Ramsay.]**

Zazo (1994) TT5

148 150

Immaginava non ci fosse nulla di male a lasciare che se la cavasse da solo, disse la signora Ramsay, chiedendosi se potesse essere utile mandare dei bulbi; **<FID> li piantavano?</FID>**,<DD> «Oh, deve scrivere la sua tesi»</DD>disse Ramsay. **Di questo sapeva proprio tutto, disse la signora Ramsay.**

[He imagined there was nothing wrong with letting him get away on his own, said Mrs Ramsay, wondering if it would be useful to send bulbs; **<FID> would they plant them? </FID>**<DD> 'Oh, he has to write his thesis,' </DD> Ramsay said. **About that, she knew everything, said Mrs Ramsay.]**

Bianciardi (1994) TT6

148 150

Meglio lasciarlo fare come gli pareva, disse la signora Ramsay, chiedendosi se valesse la pena mandare i bulbi;**<FID>li avrebbe piantati?</FID>** <DD>'Oh, lui deve scrivere il saggio' </DD>disse, il signor Ramsay. **Sì, quello lo sapeva, disse la signora Ramsay.**

[Better let him do as he pleased, said Mrs Ramsay, wondering if it was worth sending the bulbs; **<FID> would he plant them? </FID>**<DD> 'Oh, he has to write the essay,' </DD> Mr Ramsay said. **Yes, she knew that, said Mrs Ramsay.]**

Fusini (1998) TT7

148 149

**Box A5.1 (cont.)**

Immaginava fosse meglio lasciare fare a lui, disse la signora Ramsay, incerta se spedirgli o meno i bulbi:<FID> **li avrebbe piantati?**</FID><DD>'Deve scrivere la sua tesi,'</DD>disse Ramsay. **Lo sapeva anche lei, disse la signora.**

[She imagined it was better to leave it to him, said Mrs Ramsay, unsure whether or not to send him the bulbs: <FID> **would he plant them?** </FID><DD> 'He has to write his thesis,'</DD> Ramsay said. **She knew it too, said the lady.**]

De Marinis (2012) TT8

148 152

Pensava che sarebbe stato meglio non occuparsi di quel giovanotto, incerta se fargli o meno avere i bulbi alla villa;<FID>**poi li avrebbero piantati?** </FID><DD>'Oh, deve scrivere la sua tesi', </DD>' disse Ramsay. **Lei era molto aggiornata in proposito, rispose Mrs Ramsay.**

[She thought it would have been better not to take care of that young man, uncertain whether or not to let him have bulbs at the villa; <FID> **would they plant them?** </FID><DD> 'Oh, he has to write his thesis,' </DD> Ramsay said. **She was very up to date, replied Mrs Ramsay.**]

Fusini (2012) TT9

148 147

Immaginava fosse meglio lasciare fare a lui, disse la signora Ramsay, incerta se spedirgli o meno i bulbi:<FID>**li avrebbe piantati?**</FID><DD>'Deve scrivere la sua tesi,'</DD> Ramsay said.Lo sapeva *anche* lei, disse la signora.

[She imagined it was better to leave it to him, said Mrs Ramsay, unsure whether or not to send him the bulbs: <FID> **would he plant them?** </FID><DD> 'he has to write his thesis,'</DD> Ramsay said. **She knew it too, said the lady.**]

Nadotti (2014) TT10

148 151

Probabilmente era meglio lasciare che si facesse gli affari suoi, disse la signora Ramsay, mentre si chiedeva se fosse il caso di mandare dei bulbi.<FID>**Li avrebbero piantati?**</FID><DD>- Oh, ha la sua tesi da scrivere, </DD> - disse il signor Ramsay. Sì, sì, disse lei, di *quella* sapeva tutto?

[It was probably best to let him do his own business, said Mrs Ramsay, wondering if it was appropriate to send bulbs.<FID>**Would they plant them?**</FID><DD> - Oh, he has his thesis to write,</DD> - Mr Ramsay said.<FID>**Yes, yes, she said, about that, she knew everything.**</FID>.]

Artioli (2017) TT11

148 150

Probabilmente era il caso di lasciare che si arrangiasse per conto proprio, disse la signora Ramsay, chiedendosi se servisse a qualcosa inviare i bulbi; **li avrebbero piantati, poi?** «Oh, ha la sua tesi

**Box A5.1 (cont.)**

da scrivere», disse il signor Ramsay. **Su quella di sicuro lei sapeva tutto, disse la signora Ramsay.**

[Probably it was the case to let him get by on his own, said Mrs Ramsay, wondering if it was of any use to send the bulbs; **would they plant them, then?** 'Oh, he has his thesis to write,' Mr Ramsay said. **About that, she certainly knew everything, said Mrs Ramsay.**]



## APPENDIX 6

### Long sentence, segmented text

#### *Comment on LS in ST P009*

This ninth long paragraph of the novel contains an example of a long sentence (LS). Woolf often uses extended sentences going beyond the accepted English usage, which characterize her experimenting writing. Woolf's 'smashing and crashing' of conventional writing rules, as already pointed out, takes into account also the construction of sentences not separated by full stops, which are replaced by semicolons, commas, and dashes used in plenty. In the longest sentence of this paragraph, Mrs Ramsay and her daughters' thoughts are depicted in a very long uninterrupted flow of words. Virginia Woolf uses words with the help of commas, semicolons, and dashes in a kind of creation of images where the rigid logic of punctuation may not be applied. As May (1997: 5) recalls, 'Woolf favour contrasts between a very short sentence, usually a simple statement of fact or comment from a character, followed by an extremely long, complex sentence' such as in this example.

#### *Differences between the TTs*

In this paragraph, Fusini TT2, TT7, TT9 breaks the long sentence in two parts (reported above within tags in red colour), in an effort of simplification. Most of TTs rendered Woolf's long sentence without breaking it into shorter sentences. Celenza TT1 rewrote the text by keeping the original sense and its meaning as already discussed in this study. The same could be said for Zazo TT5, Bianciardi TT6, De Marinis TT8, Nadotti TT10, and Artioli TT11, while Cucciarelli TT3, Fusini TT2, TT7, TT9, and Malago' TT4 prefer to shorten the original long sentence without segmenting it into separate propositions.

#### *The translator's thumb-print*

Cucciarelli TT3, Malago' TT4, and Fusini TT2, TT7, TT9 do not break the original long sentence in the same point. In Cucciarelli TT3: *Una vita più libera a Parigi forse* [A freer life in Paris peraphs]. Fusini TT2, TT7, TT9 maintained her same pattern in all three versions: *Perché c'era in mente loro un muto sospetto* [Since

there was a silent suspicion in their minds]. In Malago' TT4: *Con il pensiero mettevano in tacita discussione il concetto di deferenza* [With the thought, they put into silent discussion the concept of deference].

### *Trend in literary translation*

In rendering the stylistic feature of LS, the trend starts with Celenza's TT1 being close to ST, followed by Fusini TT2, TT7, TT9, Cucciarelli TT3, and Malagò TT4 using short sentences, away from the ST style. The rest of TTs pick up back the trend to continue to translate the examined sentence with a long sentence towards the ST-orientation.

### **Box A6.1** Long sentence in ST's P009 and parallel TTs

Paragraph ST TT	Extracted text
Virginia Woolf (1927) ST 9	When she looked in the glass and saw her hair grey, her cheek sunk, at fifty, she thought, possibly she might have managed things better--her husband; money; his books. But for her own part she would never for a single second regret her decision, evade difficulties, or slur over duties.<LS>She was now formidable to behold, and it was only in silence, looking up from their plates, after she had spoken so severely about Charles Tansley, that her daughters, Prue, Nancy, Rose--could sport with infidel ideas which they had brewed for themselves of a life different from hers; in Paris, perhaps; a wilder life; not always taking care of some man or other; for there was in all their minds a mute questioning of deference and chivalry, of the Bank of England and the Indian Empire, of ringed fingers and lace, though to them all there was something in this of the essence of beauty, which called out the manliness in their girlish hearts, and made them, as they sat at table beneath their mother's eyes, honour her strange severity, her extreme courtesy, like a queen's raising from the mud to wash a beggar's dirty foot, when she admonished them so very severely about that wretched atheist who had chased them--or, speaking accurately, been invited to stay with them--in the Isle of Skye. </LS>
Celenza (1934) TT1 9 10	Quando si guardava allo specchio, vedendosi a cinquant'anni con le gote infossate e coi capelli grigi, pensava che, forse, avrebbe potuto ricavare maggiore profitto da ogni cosa: da suo marito, dai libri di lui, dai denari. Ma, d'altronde, lei per conto suo non si sarebbe pentita mai, neppure per un momento, delle proprie decisioni, né mai avrebbe evitato difficoltà o trascurato doveri. <LS>Nel proferire così austere opinioni a proposito di Carlo Tansley, ell'era divenuta formidabile a contemplare, così che le sue

**Box A6.1 (cont.)**

figlie - Prudenza, Nannina e Rosa - quand'ebbe terminato, non riuscirono che in silenzio e sollevando gli occhi dal piatto a distrarsi in eretiche fantasticherie intorno a una vita diversa dalla sua: a Parigi, forse; più libera, senza la briga di dover sempre accudire a questo o a quell'uomo; perchè v'era nella mente di tutte loro un dubbio inespresso circa la deferenza e la cavalleria, la Banca d'Inghilterra e l'Impero Indiano, l'anello nuziale e il velo di sposa; ad ogni modo per tutte loro codeste idee contenevano l'essenza del bello, ridestavano le ambizioni del loro cuore fanciullesco, così che allora, sedendo a tavola sotto gli occhi della madre, esse onorarono la strana austerità, l'estrema cortesia di lei, pari, invero, a una sovrana che sollevasse dal fango, per lavarlo, il piede insozzato d'un mendicante, mentre così austeramente le ammoniva proposito dello sciagurato ateista che le aveva perseguitate, o, per parlare più propriamente, che era stato invitato con loro nell'isola di Skye. </LS>

[When she looked in the mirror, seeing herself in her fifty with her sunken cheeks and grey hair, she thought that, perhaps, she could have made more profit from everything: from her husband, from his books, from the money. However, on the other hand, she would have never regretted her decisions, even for a moment, nor would she have avoided difficulties or neglected duties. <LS>In uttering so austere opinions about Carlo Tansley, she had become formidable to contemplate, so that her daughters - Prudenza, Nannina and Rosa - when she was finished, succeeded only in silence and by lifting their eyes from the plate to distract themselves in heretical fantasies around a life different from her own: in Paris, perhaps; freer, without the trouble of always having to look after this or that man; because there was an unspoken doubt in their minds about deference and chivalry, the Bank of England and the Indian Empire, the wedding ring and the bride's veil; in any case all of these ideas contained the essence of beauty, reawakened the ambitions of their girlish hearts, so that then, sitting at the table under their mother's eyes, they honored the strange austerity, the extreme courtesy of her, equal indeed, to a sovereign who raised a dirty beggar's foot from the mud to wash it, while so austere admonished them about the wretched atheist who had persecuted them, or, to speak properly, who had been invited by them to the island of Skye. </LS>]

Fusini (1992) TT2

9 9

Quando si guardava allo specchio e si vedeva a cinquant'anni, coi capelli grigi, le guance scavate, pensava che forse avrebbe potuto fare di più - per suo marito, coi soldi, coi libri. Ma da parte sua neppure per un istante rimpiangeva le decisioni prese; non avrebbe voluto evitare le difficoltà, né trascurava i suoi doveri. Faceva paura a guardarla, ora, e fu solo in silenzio, alzando lo sguardo dal piatto, dopo che con tale severità s'era espressa a favore di Tansley, che le figlie - Prue, Nancy e Rose - ripresero a trastullarsi con l'idea di tradimenti che s'immaginavano, di sogni di una vita diversa dalla sua, forse a Parigi, una vita più libera, non sempre a pensare a quell'uomo o a quell'altro. <LS> Perché c'era in mente loro un muto sospetto riguardo la deferenza e la cavalleria, la Banca d'Inghilterra e l'Impero Indiano, dita inanellate e pizzi, anche se in tutto questo c'era pur sempre qualcosa di bello, che destava virtù virile nei loro cuori di ragazze, e faceva sì che ammirassero, sedute lì a tavola, sotto gli occhi della madre, la strana severità e l'estrema cortesia di lei,

**Box A6.1 (cont.)**

che pareva una regina che sollevi dal fango il piede sporco di un mendicante per lavarło, quando così le ammoniva severa a proposito di quell'ateo sciagurato che le aveva inquisite. O per parlare più propriamente che era stato invitato da loro - nell'isola di Skye. <LS>

[When she looked in the mirror and saw herself in her fifties, her grey hair, hollow cheeks, she thought that perhaps she could have done more - for her husband, with money, with books. But for her part, she did not regret the decisions made for a moment; she did not want to avoid difficulties, nor did she neglect her duties. It was frightening to look at her now, and it was only in silence, looking up from the plate, after she had expressed herself so favorably for Tansley, that her daughters - Prue, Nancy, and Rose - started messing around with the idea of betrayals that were imagined, of dreams of a life different from hers, perhaps in Paris, a freer life, not always thinking about that man or another. <LS> Because there was a silent suspicion in their minds about deference and cavalry, the Bank of England and the Indian Empire, ringed fingers and lace, even though in all this there was always something beautiful, which aroused virile virtue in their hearts of girls, and made them admire, sitting there at the table, under the mother's eyes, the strange severity and extreme courtesy of her, who seemed like a queen who lifted the dirty foot of a beggar from the mud to wash it, when she warned them so sternly about that wretched atheist who had chased them. Or to speak properly, that he had been invited by them - on the Isle of Skye. <LS>]

Cucciarelli (1993) TT3

9 9

Quando si guardava allo specchio e vedeva i suoi capelli grigi, le guance cadenti, a cinquant'anni, pensava che forse avrebbe dovuto trattare le cose in modo diverso - suo marito; i soldi; i libri. Ma da parte sua non si sarebbe mai pentita neppure per un attimo di una sua decisione, né avrebbe mai evitato una difficoltà o trascurato dei doveri. In quel momento mostrava tutta la sua potenza, e fu solo in silenzio, alzando gli occhi dai loro piatti, dopo che lei aveva espresso quel giudizio così severo su Charles Tansley, che le sue figlie - Prue, Nancy, Rose - poterono scherzare con quelle strane idee di una vita diversa dalla sua che in fondo avevano per se stesse. <LS> Una vita più libera, a Parigi forse; senza prendersi cura di qualche uomo; perché c'era nelle loro menti un dubbio inespresso sul rispetto e sulla cavalleria, sulla Banca d'Inghilterra e sull'Impero, su anelli al dito e veli da sposa; ma per loro in tutto questo c'era l'essenza della bellezza, che richiamava l'idea della mascolinità nei loro cuori di fanciulle, e questo le induceva a rispettare, sedute a tavola sotto gli occhi della madre, la sua strana austerità, la sua estrema cortesia, come fosse una regina che solleva dal fango il piede di un mendicante per lavarło, mentre le metteva in guardia da quell'ateo disgraziato che le aveva inquisite - o che, per essere più precisi, era stato invitato a stare con loro - nell'isola di Skye. <LS>

[When she looked in the mirror and saw her grey hair, falling cheeks, at the age of fifty, she thought that perhaps she should have treated things differently - her husband; money; the books. However, for her part, she would never repent even for a moment of her decision, nor would she ever avoid difficulty or neglect her duties. At that moment she showed all her power, and it was only in silence, looking up from their dishes after she had expressed that severe judgment on Charles Tansley, that her

**Box A6.1 (cont.)**

daughters - Prue, Nancy, Rose - were able to joke with those strange ideas of a life different from hers that they basically had for themselves.

<LS>A freer life, perhaps in Paris; without taking care of any man; was an unspoken doubt in their minds about respect and cavalry, about the Bank of England and the Empire, about finger rings and wedding veils; but for them, in all this, there was the essence of beauty, which recalled the idea of masculinity in their girls' hearts, and this led them to respect, sitting at the table under her mother's eyes, her strange austerity, her extreme courtesy, as if she were a queen who raises a beggar's foot from the mud to wash it, while warning them of that unfortunate atheist who had chased them - or, to be more precise, he had been invited to stay with them - on the Isle of Skye. </LS>

Malagò (1993) TT4

9 10

Quando si guardava allo specchio, e vedeva i capelli grigi e le guance infossate a cinquant'anni, pensava che forse avrebbe potuto gestire meglio le cose: suo marito; il denaro; i libri del marito. Ma, dal canto suo, non si sarebbe mai, neanche per un attimo, pentita d'una decisione, non avrebbe mai evitato le difficoltà o trascurato i suoi doveri. Incuteva timore a guardarla, ora, e fu solo in silenzio, sollevando lo sguardo dal piatto, dopo che la madre ebbe parlato con tanta severità a proposito di Charles Tansley che le figlie, Prue, Nancy, Rose, riuscirono a fantasticare, con trame sacrileghe create da loro, su una vita ben diversa dalla sua, magari a Parigi, una vita più libera, non sempre a prendersi cura ora d'un uomo, ora dell'altro. <LS> Con il pensiero mettevano in tacita discussione il concetto di deferenza e quello di cavalleria, della Banca d'Inghilterra e dell'Impero indiano, di anelli e veli nuziali, sebbene in tutto questo ci fosse per loro un po' l'essenza del bello, che faceva leva sulla componente virile del loro cuore di fanciulle e, sedute a tavola sotto lo sguardo materno, le costringeva a rispettare la strana severità della madre, la sua infinita cortesia, pari a quella d'una regina pronta a sollevare dal fango, per lavarlo, il piede sporco di un mendicante, quando le aveva ammonite così severamente a proposito del disgraziato ateo che le aveva rincorse – o, per essere precisi, era stato invitato come loro ospite – fino all'isola di Skye. </LS>

[When she looked in the mirror and saw her grey hair and sunken cheeks at the age of fifty, she thought that perhaps she could have managed things better: her husband; money; her husband's books. But, for her part, it would never be, not even for an instant, regretted a decision, she would never have avoided difficulties or neglected her duties. She inspired fear to look at her and only silently, looking up from the plate after their mother had talked so severely about Charles Tansley that the daughters, Prue, Nancy, Rose, managed to fantasize, with plots sacrilegious created by them, on a life very different from hers, perhaps in Paris, a freer life, not always taking care of a man now and then of another. <LS> With the thought, they put into silent discussion the concept of deference and that of cavalry, of the Bank of England and the Indian Empire, of rings and wedding veils, although there was for them a little essence of beauty in all of this, which leveraged on the virile component of their maidens' hearts and seated at the table under the maternal gaze, forced them to respect the strange severity of the mother, her infinite courtesy, equal to that one of a queen ready to lift a

**Box A6.1 (cont.)**

dirty foot of a beggar out of the mud to wash it, when he had admonished them so severely about the unfortunate atheist who had chased them – or, to be precise, he was invited as their guest - to the Isle of Skye.  
</LS>]

Zazo (1994) TT5

9 9

Quando si guardava allo specchio e si vedeva i capelli grigi, le guance incavate, a cinquant'anni, pensava che forse avrebbe potuto affrontare meglio le cose – suo marito; i suoi libri; il danaro. Ma, quanto a lei, non avrebbe mai, neppure per un istante, rimpianto la sua decisione, evitato le difficoltà, compiuto con negligenza i suoi doveri. <LS> Ora aveva un aspetto temibile, e soltanto in silenzio, alzando lo sguardo dal piatto, dopo le sue severe parole su Charles Tansley, le sue figlie – Prue, Nancy, Rose – potevano abbandonarsi alle idee eterodosse che si erano costruite su una vita diversa da quella di lei; forse a Parigi; una vita più libera; in cui non dedicarsi sempre a questo o quell'uomo; poiché, nel silenzio della loro mente, mettevano in dubbio la deferenza e la cavalleria e il pizzo, sebbene per loro tutto questo racchiudesse qualcosa dell'essenza della bellezza, che risvegliava la virilità nei loro cuori di ragazze, e le induceva sedute a tavola sotto lo sguardo della madre, a onorare la sua strana severità, la sua estrema cortesia, come di una regina che sollevi dal fango il piede sudicio di un mendicante e lo lavi, mentre le ammoniva con tanta severità in merito a quel povero ateo che le aveva inquisite – o, per essere esatti, era stato invitato a essere loro ospite – fino nell'Isola di Skye.</LS>

[When she looked in the mirror and saw her grey hair, hollow cheeks, at the age of fifty, she thought that perhaps she could have faced things better - her husband; his books; the money. But as for her, she would never, even for a moment, regret her decision, avoid the difficulties, neglectfully perform her duties. <LS>Now she looked fearsome, and only in silence, looking up from the plate, after her severe words about Charles Tansley, his daughters - Prue, Nancy, Rose - could abandon themselves to the heterodox ideas that had been built on life different from hers; perhaps in Paris; a freer life; in which you don't always dedicate yourself to this or that man; since, in the silence of their mind, they questioned the deference and the cavalry and the lace, although for them all this contained something of the essence of beauty, which awakened the virility in their hearts of girls, and induced them sitting at the table below the gaze of the mother, to honor her strange severity, her extreme courtesy, as of a queen who lifts the dirty foot of a beggar from the mud and washes it, while she admonished them with such severity regarding that poor atheist who had them chased - or, to be exact, had been invited to be their guest - to the Isle of Skye.</ LS>]

Bianciardi (1994) TT6

9 9

Quando si guardava allo specchio e si vedeva a cinquant'anni con in capelli grigi e le guance incavate, pensava che forse avrebbe potuto gestire meglio le cose: suo marito, il denaro, i libri di lui. Ma per quello che la riguardava non si sarebbe mai neppure per un attimo pentita di una decisione, non avrebbe mai aggirato ostacoli o trascurato doveri. <LS>Ora ispirava paura a guardarla, e fu solo in silenzio, alzando gli occhi dal piatto, dopo che ebbe parlato in modo così severo di Charles Tansley, che le figlie – Prue, Nancy,

**Box A6.1 (cont.)**

Rose – si baloccarono con pensieri traditori, a lungo rimuginati, di una vita diversa dalla sua; forse a Parigi; una vita più libera; non sempre al servizio di questo o quell'uomo; perché nella loro mente c'era un muto sospetto nei confronti della deferenza e della cavalleria, della Banca d'Inghilterra e dell'Impero Indiano, di anelli al dito e merletti, anche se in questo c'era qualcosa dell'essenza della bellezza, che nei loro cuori di ragazze suscitava virilità, e faceva sì che esse ammirassero, sedute a tavola sotto gli occhi della madre, la sua strana severità, l'estrema cortesia – come una regina che sollevi dal fango il piede lurido di uno straccione per lavarlo – quando lei le ammoniva in modo così severo riguardo a quel disgraziato di ateista che le aveva inquisite – o, per meglio dire, era stato invitato a stare con loro – sull'isola di Skye. </LS>

[When she looked in the mirror and saw herself in her fifties with grey hair and hollow cheeks, she thought that perhaps she could have managed things better: her husband, the money, the books of him. However, as far as she was concerned, she would never regret a decision for a moment, never circumvent obstacles or neglect duties <LS>Now she inspired fear to look at her, and it was in silence, looking up from the plate, after he had spoken so severely of Charles Tansley, that his daughters - Prue, Nancy, Rose - took turns with treacherous thoughts, long mulled over, of a life different from his; perhaps in Paris; a freer life; not always at the service of this or that man; because in their mind there was a silent suspicion of deference and chivalry, of the Bank of England and the Indian Empire, of finger rings and laces, even if there was something of the essence of beauty in this, that in their girls' hearts aroused virility, and caused them to admire, seated at the table under the mother's eyes, her strange severity, extreme courtesy - like a queen lifting the dirty foot of a tramp from the mud to wash it - when she admonished them so severely about that wretched atheist who had chased them - or, better said, had been invited to be with them - on the Isle of Skye.</ LS>]

Fusini (1998) TT7

9 9

Quando si guardava allo specchio e si vedeva a cinquant'anni, coi capelli grigi, le guance scavate, pensava che forse avrebbe potuto fare di più - per suo marito, coi soldi, coi libri. Ma da parte sua neppure per un istante rimpiangeva le decisioni prese; non avrebbe voluto evitare le difficoltà, né trascurava i suoi doveri. Faceva paura a guardarla, ora, e fu solo in silenzio, alzando lo sguardo dal piatto, dopo che con tale severità s'era espressa a favore di Tansley, che le figlie - Prue, Nancy e Rose - ripresero a trastullarsi con l'idea di tradimenti che s'immaginavano, di sogni di una vita diversa dalla sua, forse a Parigi, una vita più libera, non sempre a pensare a quell'uomo o a quell'altro.<LS>Perché c'era in mente loro un muto sospetto riguardo la deferenza e la cavalleria, la Banca d'Inghilterra e l'Impero Indiano, dita inanellate e pizzi, anche se in tutto questo c'era pur sempre qualcosa di bello, che destava virtù virile nei loro cuori di ragazze, e faceva sì che ammirassero, sedute lì a tavola, sotto gli occhi della madre, la strana severità e l'estrema cortesia di lei, che pareva una regina che sollevi dal fango il piede sporco di un mendicante per lavarlo, quando così le ammoniva severa a proposito di quell'ateo sciagurato che le aveva inquisite. O per parlare più propriamente che era stato invitato da loro - nell'isola di Skye.</LS>

[When she looked in the mirror and saw herself in her fifties, her grey hair, hollow cheeks, she thought that perhaps she could have done more - for her husband, with money, with books. However, for her part, she did not regret the decisions made for a moment; she did not want to avoid difficulties, nor

**Box A6.1 (cont.)**

did she neglect her duties. It was frightening to look at her now, and it was only in silence, looking up from the plate, after she had expressed herself so favorably for Tansley, that her daughters - Prue, Nancy, and Rose - started messing around with the idea of betrayals that were imagined, of dreams of a life different from hers, perhaps in Paris, a freer life, not always thinking about that man or another. <LS> Because there was a silent suspicion in their minds about deference and chivalry, the Bank of England and the Indian Empire, ringed fingers and lace, even though in all this there was always something beautiful, which aroused virile virtue in their hearts of girls, and made them admire, sitting there at the table, under the mother's eyes, the strange severity and extreme courtesy of her, who seemed like a queen who lifted the dirty foot of a beggar from the mud to wash it, when so she warned them sternly about that wretched atheist who had chased them. Or to speak more properly that he had been invited by them - on the Isle of Skye. </LS>

De Marinis (2012) TT8

9 10

Quando si guardava allo specchio, vedendosi a cinquant'anni, con le gote scavate e i capelli grigi, pensava che, forse, avrebbe potuto ottenere maggior profitto da ogni cosa: da suo marito, dai libri di lui, dai soldi. Eppure lei, da parte sua, non si sarebbe mai pentita, neppure per un istante, delle scelte fatte, né mai avrebbe scansato le difficoltà della vita o trascurato i suoi doveri.<LS>Dopo aver proferito tali ferme opinioni in favore di Tansley, ora quasi incuteva timore a guardarla, così che le sue figlie – Prue, Nancy e Rose – quando lei ebbe terminato, poterono in silenzio, sollevando gli occhi dal piatto, riprendere a distrarsi in fantasticherie su una vita diversa dalla sua: a Parigi, magari; una vita più libera, senza la briga di dover sempre accudire quest'uomo o quell'altro; perché, nella mente di tutte loro, aleggiava un tacito dubbio circa la deferenza e la cavalleria, la Banca d'Inghilterra e l'Impero indiano, la fede nuziale e il velo da sposa; ciononostante, tutto questo conteneva ancora per loro l'essenza del bello, ridestando le aspirazioni del loro cuore fanciullesco, tanto che allora, sedute a tavola sotto lo sguardo della madre, non poterono non onorarne la strana austerità e la profonda cortesia, pari a quelle di una regina che sollevasse dal fango, per lavarlo, il piede sudicio di un mendicante, mentre così severamente le ammoniva a proposito del povero ateista che le aveva seguite, o, per dirlo più correttamente, che era stato da loro inviatato nell'isola di Skye.</LS>

[When she looked in the mirror, seeing herself at fifty years old, with hollow cheeks and grey hair, she thought that, perhaps, she could have made more profit from everything: from her husband, from his books, from money. Yet she, for her part, would never regret, even for a moment, the choices made, nor would she have avoided the difficulties of life or neglected her duties.<LS> After having uttered such firm opinions in favor of Tansley, now almost aroused fear at looking at her, so that her daughters - Prue, Nancy and Rose - when she was done, they could in silence, looking up from the plate, start to distract yourself again in reveries about a life different from her: in Paris, perhaps; a freer life, without the trouble of always having to look after this man or another; because, in the minds of all of them, an unspoken doubt lingered about deference and chivalry, the Bank of England and the Indian Empire, the wedding ring and the bridal veil; but nevertheless the hotel, all this still contained for them the essence of beauty, reawakening the aspirations of their maiden hearts, so much so that then, sitting in table under the gaze of their mother, they could not fail to honor her strange austerity and profound courtesy, equal to that of a queen who lift the dirty foot of a beggar out of the mud to wash it, while she sternly warned them about the



**Box A6.1 (cont.)**

poor atheist who had followed them, or, to put it more correctly, who had been sent by them to the Isle of Skye. </LS]

Fusini (2012) TT9

9 9

Quando si guardava allo specchio e si vedeva a cinquant'anni, coi capelli grigi, le guance scavate, pensava che forse avrebbe potuto fare di più - per suo marito, coi soldi, coi libri. Ma da parte sua neppure per un istante rimpiangeva le decisioni prese; non avrebbe voluto evitare le difficoltà, né trascurava i suoi doveri. Faceva paura a guardarla, ora, e fu solo in silenzio, alzando lo sguardo dal piatto, dopo che con tale severità s'era espressa a favore di Tansley, che le figlie - Prue, Nancy e Rose - ripresero a trastullarsi con l'idea di tradimenti che s'immaginavano, di sogni di una vita diversa dalla sua, forse a Parigi, una vita più libera, non sempre a pensare a quell'uomo o a quell'altro. <LS>Perché c'era in mente loro un muto sospetto riguardo la deferenza e la cavalleria, la Banca d'Inghilterra e l'Impero Indiano, dita inanellate e pizzi, anche se in tutto questo c'era pur sempre qualcosa di bello, che destava virtù virile nei loro cuori di ragazze, e faceva sì che ammirassero, sedute lì a tavola, sotto gli occhi della madre, la strana severità e l'estrema cortesia di lei, che pareva che sollevi dal fango il piede sporco di un mendicante per lavarlo, quando così le ammoniva severa a proposito di quell'ateo sciagurato che le aveva inquisite. O per parlare più propriamente che era stato invitato da loro - nell'isola di Skye.</LS>

[When she looked in the mirror and saw herself in her fifties, her grey hair, hollow cheeks, she thought that perhaps she could have done more - for her husband, with money, with books. However, for her part, she did not regret the decisions made for a moment; she did not want to avoid difficulties, nor did she neglect her duties. It was frightening to look at her now, and it was only in silence, looking up from the plate, after she had expressed herself so favorably for Tansley, that her daughters - Prue, Nancy, and Rose - started messing around with the idea of betrayals that were imagined, of dreams of a life different from hers, perhaps in Paris, a freer life, not always thinking about that man or another. <LS>Because there was a silent suspicion in their minds about deference and cavalry, the Bank of England and the Indian Empire, ringed fingers and lace, even though in all this there was always something beautiful, which aroused virile virtue in their hearts of girls, and made them admire, sitting there at the table, under the mother's eyes, the strange severity and extreme courtesy of her, who seemed like a queen who lifted the dirty foot of a beggar from the mud to wash it, when so she warned them sternly about that wretched atheist who had chased them. Or to speak more properly that he had been invited by them - on the Isle of Skye. </LS>]

Nadotti (2014) TT10

9 9

Quando si guardava allo specchio e vedeva i suoi capelli grigi, le guance scavate, a cinquant'anni, pensava che forse avrebbe potuto amministrare meglio le cose - il marito, i suoi libri, il denaro. Ma per quanto la concerneva non avrebbe mai rimpianto neppure per un istante le proprie scelte, non si sarebbe sottratta alle difficoltà, né avrebbe trascurato i propri doveri.<LS>A guardarla ora incuteva davvero soggezione, e fu solo in silenzio, alzando gli occhi dal piatto, dopo che si era espressa così precisamente su Charles Tansley, che le sue figlie - Prue, Nancy, Rose - ripresero a trastullarsi con idee sacrileghe su una vita diversa dalla sua, magari a Parigi; una vita più scapigliata, non sempre ad accudire questo o quell'uomo; perché dentro di

**Box A6.1 (cont.)**

sé tutte nutrivano qualche dubbio su deferenza e spirito cavalleresco, sulla Banca d'Inghilterra e l'Impero indiano, su fedì al dito e merletti, sebbene tutte ci vedessero qualcosa dell'essenza del bello, che richiamava il maschile nei loro cuori di ragazze, e le induceva, lì sedute a tavola sotto gli occhi della madre, ad ammirarne la strana severità, l'estrema cortesia, sembrava una regina che solleva dal fango il piede sudicio di un mendicante e lo lava, quando le ammoniva così severamente a proposito di quello sventurato ateista che le aveva insequite – o, per essere più precisi, era stato invitato – sull'isola di Skye.</LS>

[When she looked in the mirror and saw her grey hair, hollow cheeks, at the age of fifty, she thought that perhaps she could have managed things better - her husband, her books, the money. But as far as she was concerned, she would never regret her choices for a moment, she would not escape the difficulties, nor would she neglect her duties.<LS> Looking at her now it aroused awe, and it was in silence, looking up from the plate after she had precisely expressed herself on Charles Tansley, that her daughters - Prue, Nancy, Rose - began to amuse themselves with sacrilegious ideas about a life different from hers, perhaps in Paris; a more dishevelled life, not always looking after this or that man; because they all harboured some doubts inside them about deference and chivalrous spirit, about the Bank of England and the Indian Empire, on finger rings and laces, although all of them they saw something of the essence of beauty, which recalled the masculine in their girls' hearts, and she induced them, sitting there at the table under the eyes of their mother, to admire the strange severity, the extreme courtesy, she looked like a queen lifting a messy a beggar's foot out of the mud and washes it, when she admonished them so severely about the unfortunate atheist who had chased them - or, to be more precise, had been invited by them - on the Isle of Skye. </LS>]

Artioli (2017) TT11

9 9

Quando si guardava allo specchio e vedeva i suoi capelli grigi, le guance cadenti, a cinquant'anni, pensava che forse avrebbe potuto gestire meglio le cose - suo marito; i soldi; i suoi libri. Ma per quanto la riguardava, non si sarebbe mai pentita, nemmeno per un secondo, delle sue decisioni, avrebbe scansato le difficoltà, o si sarebbe infischiate dei suoi doveri.<LS> Il suo aspetto incuteva timore, ora, e fu solo in silenzio, alzando lo sguardo dal piatto, dopo che aveva parlato con tanta severità a proposito di Charles Tansley, che le sue figlie, Prue, Nancy, Rose – poterono trastullarsi con illecite fantasticherie covate in segreto su una vita diversa dalla sua; a Parigi, forse; una vita più sfrenata; non sempre dedita alla cura di questo o quell'uomo; perché vi era nel cuore di ognuna una muta polemica nei confronti di deferenza e cavalleria, della Banca d'Inghilterra e dell'Impero Indiano, di anelli al dito e pizzi, sebbene in tutto ciò esse scorgessero qualcosa dell'essenza della bellezza che richiamava la virilità nei loro cuori di ragazze e le spingeva, lì sedute a tavola sotto gli occhi della madre, ad onorare la sua strana severità, la sua estrema cortesia, come una regina che solleva dal fango il piede sporco di un mendicante e lo lava, quando le ammoniva così duramente a proposito di quel povero ateo che li aveva insequiti – o - sull'Isola di Skye.</LS>

[When she looked in the mirror and saw her grey hair, falling cheeks, at the age of fifty, she thought that perhaps she could have handled things better - her husband; money; his books. But as far as she was concerned, she would never regret, even for a second, her decisions, avoid difficulties, or neglect her duties. <LS>His appearance was frightening now, and it was

**Box A6.1** *(cont.)*

only in silence, looking up from the plate, after she had spoken so severely about Charles Tansley, that her daughters, Prue, Nancy, Rose - were able to indulge themselves with illicit brooding fantasies secretly about a life other than hers; in Paris, perhaps; a more unrestrained life; not always dedicated to the care of this or that man; because there was in the heart of each of them a silent controversy towards deference and chivalry, of the Bank of England and the Indian Empire, of finger rings and lace, although in all of this they perceived something of the essence of beauty that recalled virility in their hearts of girls and pushed them sat there at the table under their mother's eyes to honour her strange severity, her extreme courtesy, like a queen lifting a dirty beggar's foot out of the mud and washing it, when she admonished them so harshly about that poor atheist who had chased them - or to whom, to be precise, it had been asked to stay with them on the Isle of Skye. </ LS>]

## APPENDIX 7

### Unusual punctuation, segmented text

#### *Example of UP in ST P017*

In her path-breaking paper, Baker (1996: 182) considers ‘what happens to *punctuation* in the translated text’ a ‘problematic but, it would seem, a very rich area of investigation.’ She refers to several studies that recognize that ‘punctuation tends to be changed in translation to simplify and clarify. [...] [T]he Russian and French translators of Virginia Woolf adjust her **unusual punctuation** to make the texts easier to read.’ (Emphasis added.) Baker (1996: 183), however, argues that the occurrences of ‘shifts [...], which involve subtle changes in the placement of a punctuation mark, may well prove difficult to investigate using the current techniques of corpus analysis’. The method employed here using the bespoke software *VW-CP* on the corpus data makes it now possible to do what Baker claimed to be ‘difficult’ with the techniques of corpus analysis that were used in the 1990s. The present approach can identify and quantify all the occurrences of ‘unusual punctuation’ once these are annotated with suitable encoded tags during the initial stage of ‘close reading’ of the digital TTs and ST. The original text reported below presents two occurrences of unusual punctuation, the first one regarding a moved comma mentioned by Baker (1996: 183) and the second one consisting of the use of the semicolon in place of the comma.

#### *Comment on UP in ST P017*

The seventeenth paragraph contains examples of unusual punctuation used by Woolf. It is depicted here in a scene where Mrs Ramsay going to town to run an errand (described in the previous paragraph) accompanied by Mr Tansley talks to her guest Carmichael. The long sentence concerns a partial description of the physical state of this guest but with a particular focus on his thoughts and condition of his mind. Along this description, semicolons instead of commas are used to separate single words maybe in order to put much emphasis on them, and attract the reader’s attention on their meaning the author tries to convey.

### *Differences between the TTs*

Almost all the TTs add a comma after the closing parenthesis and they also restore punctuation by the Italian standard to comply readership's expectation. Semicolons are replaced with commas to improve the readability of the translated text. Only in ZazoTT5, Bianciardi TT6, and Artioli TT11 is Woolf's original punctuation left unadjusted by faithfully reproducing the 'modernist' innovation of the source text.

### *The translator's thumb-print*

Celenza TT1, Fusini TT2, TT7, TT9, Cucciarelli TT3, Malago' TT4, De Marinis TT8, and Nadotti TT10 appear to have introduced changes in punctuation adding an extra comma after the closing parenthesis, although sometimes keeping one example of the semicolon. However, even if the UP is maintained, the original sentence '**in a vast and benevolent lethargy of well-wishing; all the house; all the world**' is rendered in different distinct ways in all TTs thus revealing clear traces of thumb-prints of personal style. The adherence itself of ZazoTT5, Bianciardi TT6, and Artioli TT11 to Woolf's style of UP can be considered as a kind of thumb-print as well.

### *Trend in literary translation*

In translation, the trend of introducing changes by replacing semicolons with commas started with Celenza TT1, is then followed by Fusini TT2, Cucciarelli TT3, and Malago' TT5 but it is interrupted by Zazo TT5, Bianciardi TT6 with restored semicolons close to the ST. Then, Fusini TT7 picks up the trend of adjusted punctuation followed by De Marinis TT8 and Nadotti TT10 until Artioli TT11, where semicolons are back again. It seems that, rather than a trend, rendering unusual punctuation follows a random walk rather than a clear temporal trend.

**Box A7.1** Unusual punctuation. in ST's P017 and parallel TTs

Paragraph ST	TT	Extracted text
Virginia Woolf (1927)		
17	17	But no, he wanted nothing. His hands clasped themselves over his capacious paunch, his eyes blinked, as if he would have liked to reply kindly to these blandishments (she was seductive but a little nervous) but could not, sunk as he was in a grey-green somnolence which embraced them all, without need of words, <UP> <b>in a vast and benevolent lethargy of well-wishing; all the house; all the world;</b> </UP> all the people in it, for he had slipped into his glass at lunch a few drops of something, which accounted, the children thought, for the vivid streak of canary-yellow in moustache and beard that were otherwise milk-white. He wanted nothing, he murmured.
Celenza (1934) TT1		
17	22	<i>No, lui non aveva bisogno di nulla. Tenendo le mani congiunte sull'addome capace, battè le palpebre, come avesse voluto rispondere gentilmente a codeste blandizie (ell'era vezzosa, per quanto un po' impacciata); <b>ma non potè</b>, immerso com'era in una sonnolenza grigio-verde, la quale abbracciava, senza bisogno di parole, con una vasta e benigna letargia <b>di tenerezza, tutta la gente di casa, tutta la gente del mondo</b>; perchè a desinare egli aveva stillato nel bicchiere poche gocce di qualcosa cui, nell'opinione dei ragazzi, bisognava riferire le vivide strie giallo-canarino che gli solcavano quel giorno i baffi e la barba, usualmente bianco-latte. Non gli occorreva nulla, mormorò.</i>
[No, he did not need anything. Keeping hands together on his capable abdomen, he blinked, as if he wanted to respond kindly to these blandishments (she was charming, though a little clumsy); <b>he could not</b> , sunk as he was in a grey-green somnolence, which embraced, with no need of words, with a vast and benign lethargy of <b>tenderness, all the people of the house, all the people of the world;</b> for at lunch he had dripped a few drops of something into his glass which, in the opinion of the boys, accounted of the vivid canary-yellow stripes that crossed his mustache and beard, that were usually milk-white. He needed nothing, he murmured.]		
Fusini (1992) TT2		
17	17	<i>No, lui non aveva bisogno di nulla. Con le mani incrociate sul grosso pancione, sbatté ammiccante le palpebre, come volendo rispondere con gentilezza a quelle lusinghe (la signora era seduttiva ma un po' nervosa), <b>senza però riuscirci</b>, affondato com'era in quella sonnolenza grigio-verde che senza bisogno di parole avvolgeva in una vasta e indulgente letargia amorosa tutto: <b>la casa intera, il mondo intero, nel mondo tutti gli abitanti</b> – perché a pranzo s'era versato nel bicchiere alcune gocce di qualcosa che spiegavano, secondo i ragazzi, quel tocco squillante di giallo canarino sui baffi e sulla barba, per il resto bianchi come il latte. Non aveva bisogno di nulla, mormorò.</i>
[The two of them were going on an expedition, she said laughing: "Stamps, letter paper, tobacco?" she suggested, stopping by his side. No, he did not need anything. With hands crossed over his big belly, he blinked blinkingly, as if wanting to respond with kindness to those flatteries (the lady was seductive but a little nervous), <b>but could not make it</b> , sink as he was in that grey-green drowsiness which, with no need of words, wrapped everything in a vast, indulgent,		

### Box A7.1 (cont.)

and loving lethargy: **the whole house, the entire world, all the inhabitants of the world** - for at lunch he had poured into his glass a few drops of something that, according to the boys, explained that bright touch of canary-yellow in his mustache and beard, for the rest as white as milk. He needed nothing, he murmured.]

Cucciarelli (1993) TT3

- 17 *Perché stavano per fare la grande spedizione, lei disse, ridendo. Stavano*  
 17 *andando in città. «Francobolli, carta da scrivere, tabacco?» gli suggerì,*  
*fermandosi accanto a lui. No, lui non voleva niente. Tenendo le mani incrociate*  
*sul suo addome capace, batté le palpebre, come se avesse voluto dare una*  
*risposta gentile a quelle premure (lei era attraente, ma un po' nervosa), **ma non***  
***riuscì**, sprofondato com'era in quella sonnolenza grigio-verde che li abbracciava*  
*tutti, senza bisogno di parlare, in un vasto e benevole letargo che benediva **tutta***  
***la casa, tutto il mondo, tutta la gente**, perché a pranzo si era versato delle*  
*gocce di un qualcosa che, secondo i ragazzi, era la causa di quella striscia giallo*  
*canarino sulla barba che era di solito bianca. Non voleva niente, mormorò.*

[For they were going to make the great expedition, she said, laughing. They were going to town. "Stamps, writing paper, tobacco?" she suggested, stopping beside him. No, he did not want anything. Keeping his hands crossed on his capable abdomen, he blinked, as if he wanted to give a thoughtful answer to those blandishments (she was attractive, but a little nervous), but he could not, sink as he was in the grey-green drowsiness that embraced them all, without need to speak, in a vast and benevolent lethargy that blessed the whole house, the entire world, all the people, for at lunch he had poured himself drops of something that, according to the boys, was the cause of that canary-yellow streak on his beard that was usually white. He did not want anything, he murmured.]

Malagò (1993) TT4

- 17 20 *Stavano per fare la grande spedizione, </FID> disse lei ridendo. Andavano in*  
*paese. «Francobolli, carta da lettere, tabacco?», suggerì, fermandogli affianco.*  
*No, lui non aveva bisogno di niente. Congiunse le mani sul capace addome, batté*  
*le palpebre, come se avesse desiderato rispondere con gentilezza a quelle moine*  
*(lei era seducente, anche se un po' nervosa), **ma senza riuscirci**, sprofondato*  
*com'era in una sonnolenza grigioverde che abbracciava, senza bisogno di parole,*  
*in una vasta e amorevole letargia piena di benevolenza **tutti loro; tutta la casa,***  
***tutto il mondo, tutte le persone** che vi abitavano, dato che a pranzo aveva fatto*  
*scivolare nel bicchiere alcune gocce di qualcosa; il che, secondo i figli, spiegava*  
*quelle strisce giallo canarino sulla barba e sui baffi, di solito bianchi come il latte.*  
*Non aveva bisogno di nulla, mormorò.*

[They were about to make the big expedition, </FID> she said laughing. They were going to town. "Stamps, writing paper, tobacco?" She suggested, stopping beside him. No, he did not need anything. He put his hands on his capable abdomen, blinked, as if he wished to respond kindly to those blandishments (she was seductive, even if a little nervous), but he could not, sunk as he was in grey-green drowsiness that embraced, without need of words, in a vast and loving lethargy full of benevolence all of them; the whole house, the entire world, all the people who lived there, for at lunch he had slipped a few drops of something into his glass; which, according to the children, explained those canary-yellow stripes

**Box A7.1 (cont.)**

on his beard and mustache, usually as white as milk. He needed nothing, he murmured.]

Zazo (1994) TT5

- 17 17 *Poiché erano in cammino per il grande viaggio, disse ridendo. Andavano in paese. "Francobolli, carta da lettere, tabacco?" suggerì, fermandoglisi accanto. Ma no, non gli serviva nulla. Le mani incrociate sulla cospicua pancia, socchiuse gli occhi, quasi avesse desiderato rispondere cortesemente a quelle blandizie (lei era seducente, ma un po' inquieta) **ma non potesse farlo**, sprofondato com'era in una sonnolenza verde-grigia che li avvolgeva tutti, senza alcun bisogno di parole, <UP>in una vasta e benevola letargia di buone intenzioni; **il mondo intero**; </UP> **tutti quanti lo abitavano**, poiché aveva versato nel suo bicchiere a pranzo poche gocce di qualcosa, il che spiegava, pensavano i ragazzi, la vivida sfumatura di giallo canarino nei baffi e nella barba che erano di consueto bianchi come il latte. Non aveva bisogno di nulla, mormorò.*

[For they were on the way to the great journey, she said laughing. They were going to town. "Stamps, writing paper, tobacco?" she suggested, stopping beside him. However, no, he did not need anything. His hands crossed on his conspicuous belly, he narrowed his eyes, as if he wished to respond politely to those blandishments (she was seductive, but a little uneasy) but he could not do it, sunk as he was in grey-green drowsiness that enveloped them all, without any need for words, <UP> in a vast and benevolent lethargy of good intentions; the whole world; </UP> everyone who lived in it, for he had poured a few drops of something into his glass for lunch, which explained, the boys thought, the vivid tinge of canary-yellow in his moustache and beard that were usually as white as milk. He needed nothing, he murmured.]

Bianciardi (1994) TT6

- 17 17 *Perché loro partivano per la grande spedizione, disse ridendo. Andavano in paese. "Francobolli, carta da lettere, tabacco?" suggerì, fermandosi al suo fianco. Ma no, lui non aveva bisogno di niente. Le mani si intrecciarono sulla pancia prominente, gli occhi ammiccarono, come se avesse voluto rispondere gentilmente a tanta cortesia (lei era seducente, anche se un po' nervosa) **ma non ci riuscisse**, sprofondato com'era in una sonnolenza grigioverde che li abbracciava tutti, senza bisogno di parole, <UP>in una vasta letargia di benevolenza; **tutta la casa; tutto il mondo**; </UP> **tutta la gente del mondo**, perché a pranzo lui aveva versato nel bicchiere alcune gocce di qualcosa, che secondo i ragazzi spiegavano quella striscia brillante color giallo-canarino sui baffi e sulla barba, altrimenti bianchi come latte. Non aveva bisogno di niente, mormorò.*

[For they were leaving for the great expedition, she said laughing. They went to town. "Stamps, writing paper, tobacco?" she suggested, stopping by his side. However, no, he did not need anything. His hands intertwined on his prominent belly, his eyes winked, as if he wanted to respond politely to such courtesy (she was seductive, even if little nervous) However, he could not, sunk as he was in grey-green drowsiness that embraced them all, without words, <UP> in vast lethargy of benevolence; the whole house; the all world; </UP> all the people of the world, because at lunch he had poured a few drops of something into his glass, which according to the boys explained that bright canary-yellow stripe of



**Box A7.1 (cont.)**

his moustache and beard, otherwise as white as milk. He did not need anything, he murmured.]

Fusini (1998) TT7

- 17 17 *Loro due andavano in spedizione, disse ridendo: andavano in paese "Francobolli, carta da lettere, tabacco?" suggerì, fermandosi al suo fianco. No, lui non aveva bisogno di nulla. Con le mani incrociate sul grosso pancione, sbatté ammiccante le palpebre, come volendo rispondere con gentilezza a quelle lusinghe (la signora era seducente ma un po' nervosa), **senza però riuscirci**, affondato com'era in quella sonnolenza grigio-verde che senza bisogno di parole avvolgeva in una vasta e indulgente letargia amorosa tutto: **la casa intera, il mondo intero, nel mondo tutti gli abitanti** – perché a pranzo s'era versato nel bicchiere alcune gocce di qualcosa che spiegavano, secondo i ragazzi, quel tocco squillante di giallo canarino sui baffi e sulla barba, per il resto bianchi come il latte. Non aveva bisogno di nulla, mormorò.*

[The two of them were going on an expedition, she said laughing: "Stamps, letter paper, tobacco?" she suggested, stopping by his side. No, he did not need anything. With hands crossed over his big belly, he blinked blinkingly, as if wanting to respond with kindness to those flatteries (the lady was seductive but a little nervous). However, he could not, sunk as he was in that grey-green drowsiness that without words wrapped all in a vast and indulgent loving lethargy: the whole house, the entire world, the all the inhabitants of the world - for at lunch he had poured into his glass a few drops of something that, according to the boys, explained that bright touch of canary-yellow in his moustache and beard, for the rest as white as milk. He needed nothing, he murmured.]

De Marinis (2012) TT8

- 17 21 *Loro due avrebbero fatto una gita, disse Mrs Ramsay ridendo. Andavano in città. "Francobolli, carta da lettere, tabacco?" suggerì, ferma al suo fianco. No, lui non aveva bisogno di nulla. Tenendo le mani incrociate sull'addome generoso, batté le palpebre come a voler rispondere con cortesia a tali attenzioni (la signora era vezzosa, per quanto un po' impacciata); **ma non ci riuscì**, immerso com'era in una sonnolenza grigio-verde, che abbracciava, senza bisogno di parole, con una vasta e benevolente letargia di tenerezza, **tutta la gente della casa, tutta la gente del mondo**; perché a pranzo aveva lasciato cadere nel suo bicchiere poche gocce di qualcosa a cui, nell'opinione dei ragazzi, bisognava attribuire i vividi riflessi giallo canarino che gli solcavano quel giorno i baffi e la barba, solitamente di color bianco latte. Non gli occorreva nulla, mormorò.*

[The two of them would take a trip, said Mrs Ramsay laughing. They were going to town. "Stamps, writing paper, tobacco?" he suggested, standing by his side. No, he did not need anything. Keeping her hands crossed on her generous abdomen, she blinked as if she wanted to respond politely to these attentions (the lady was charming, though a little clumsy); but he could not, immersed as he was in grey-green drowsiness, which embraced, without words, with a vast and benevolent lethargy of tenderness, all the people of the house, all the people of the world; because at lunch he had dropped a few drops of something in his glass to which, in the opinion of the boys, it was to attribute to the vivid canary-yellow

**Box A7.1 (cont.)**

reflections that crossed his moustache and beard, usually milky white that day. He did not need anything, he murmured.]

Fusini (2012) TT9

- 17 17 *Loro due andavano in spedizione, disse ridendo: andavano in paese "Francobolli, carta da lettere, tabacco?" suggerì, fermandosi al suo fianco. No, lui non aveva bisogno di nulla. Con le mani incrociate sul grosso pancione, sbatté ammiccante le palpebre, come volendo rispondere con gentilezza a quelle lusinghe (la signora era seducente ma un po' nervosa), **senza però riuscirci**, affondato com'era in quella sonnolenza grigio-verde che senza bisogno di parole avvolgeva in una vasta e indulgente letargia amorosa tutto: **la casa intera, il mondo intero, nel mondo tutti gli abitanti** – perché a pranzo s'era versato nel bicchiere alcune gocce di qualcosa che spiegavano, secondo i ragazzi, quel tocco squillante di giallo canarino sui baffi e sulla barba, per il resto bianchi come il latte. Non aveva bisogno di nulla, mormorò.*

[The two of them were going on an expedition, she said laughing: "Stamps, letter paper, tobacco?" she suggested, stopping by his side. No, he did not need anything. With hands crossed over his big belly, he blinked blinkingly, as if wanting to respond with kindness to those flatteries (the lady was seductive but a little nervous). However, he could not, sunk as he was in that grey-green drowsiness that without words wrapped all in a vast and indulgent loving lethargy: the whole house, the entire world, the all the inhabitants of the world - for at lunch he had poured into his glass a few drops of something that, according to the boys, explained that bright touch of canary-yellow in his moustache and beard, for the rest as white as milk. He needed nothing, he murmured.]

Nadotti (2014) TT10

- 17 17 *Perché avrebbero fatto una grande spedizione, aggiunse, ridendo. Andavano in paese. – Francobolli, carta da lettere, tabacco? – suggerì, stando accanto a lui. Ma no, non voleva nulla. Con le mani intrecciate sulla pancia prominente, batté appena le palpebre, come se volesse rispondere gentilmente a quelle blandizie (era una donna seducente ma un po' nervosa), **però non ci riuscì**, sprofondato com'era nella sonnolenza grigioverde che li avvolgeva tutti, senza bisogno di parole, in una vasta e benevola letargia di amorosi sensi; **tutta la casa, tutto il mondo, tutti i suoi abitanti**, perché durante il pranzo si era versato nel bicchiere alcune gocce di qualcosa che spiegava, secondo i ragazzi, la vivida striatura giallo canarino sulla barba e i baffi altrimenti bianchi come il latte. Non voleva nulla mormorò.*

[For they would make a great expedition, he added, laughing. They went to town. - Stamps, writing paper, tobacco? He suggested, stopping beside him. But no, he did not want anything. With his hands entwined on his prominent belly, he just blinked, as if he wanted to respond kindly to those blandishments (she was a seductive woman but a little nervous). However, he could not, sunk as it was in the grey-green drowsiness that enveloped them all, with no need of words, in a vast and benevolent lethargy of loving senses; the whole house, the entire world, all its inhabitants, because during lunch had poured a few drops of something in the glass which according to the boys, explained the vivid canary-yellow streak on his beard and moustache otherwise as white as milk. He wanted nothing, he murmured.]

**Box A7.1 (cont.)**

Artioli (2017) TT11

- 17 17 *Perché stavano partendo per una grande spedizione, aggiunse ridendo. Stavano andando in paese. «Francobolli, carta da lettere, tabacco?» suggerì, fermandosi accanto a lui. Ma no, non voleva nulla. Intrecciò le mani sopra alla grossa pancia, sbatté le palpebre, come se avesse voluto rispondere gentilmente alle blandizie della signora (era seducente, ma un po' nervosa)*  
**ma proprio non ci riuscisse**, sprofondato com'era nella sonnolenza grigioverde che li avvolgeva tutti, senza bisogno di parole, <UP> in una vasta e benevola letargia di buoni intenti; **tutta la casa; tutto il mondo;** </UP> tutti i suoi abitanti, perché a pranzo si era versato nel bicchiere alcune gocce di qualcosa che spiegava, pensavano i ragazzi, quella colatura di un vivace giallo canarino sulla barba e i baffi che di solito erano bianchi come il latte. No, nulla, mormorò.

[For they were leaving for a great expedition, she added laughing. They were going to town. "Stamps, writing paper, tobacco?" she suggested, stopping beside him. But no, he wanted nothing. He folded his hands over his big belly, blinked, as if he wanted to respond kindly to the lady's blandness (she was seductive, but a little nervous), but he just could not do it, sunk as he was in the grey-green drowsiness that enveloped them all, with no need of words, <UP> in a vast and benevolent lethargy of good intentions; the whole house; all the world; </UP> all its inhabitants, for lunch he had poured a few drops of something into his glass and that explained, the boys thought, that pouring of a lively canary-yellow on his beard and moustache that was usually as white as milk. No, nothing, he murmured.]

## APPENDIX 8

## Paragraph correspondences

Table A8.1 Paragraph concordance between the ST and the TTs

ST VW 1927	TT1 CEL 1934	TT2 FUS 1992	TT3 CUC 1993	TT4 MAL 1993	TT5 ZAZ 1994	TT6 BIA 1995	TT7 FUS 1998	TT8 DEM 2012	TT9 FUS 2012	TT10 NAD 2014	TT11 ART 2017
P001	P001	P001	P001	P001	P001	P001	P001	P001	P001	P001	P001
P002	P002	P002	P002	P002	P002	P002	P002	P002	P002	P002	P002
P003	P003	P003	P003	P003	P003	P003	P003	P003	P003	P003	P003
P004	P004	P004	P004	P004	P004	P004	P004	P004	P004	P004	P004
P005	P005	P005	P005	P005	P005	P005	P005	P005	P005	P005	P005
----	P006	----	----	----	----	----	----	P006	----	----	----
P006	P007	P006	P006	P006	P006	P006	P006	P007	P006	P006	P006
P007	P008	P007	P007	P007	P007	P007	P007	P008	P007	P007	P007
----	----	----	----	P008	----	----	----	----	----	----	----
P008	P009	P008	P008	P009	P008	P008	P008	P009	P008	P008	P008
P009	P010	P009	P009	P010	P009	P009	P009	P010	P009	P009	P009
P010	P011	P010	P010	P011	P010	P010	P010	P011	P010	P010	P010
----	P012	----	----	----	----	----	----	----	----	----	----
P011	P013	P011	P011	P012	P011	P011	P011	P012	P011	P011	P011
----	P014	----	----	P013	----	----	----	P013	----	----	----
----	P015	----	----	P014	----	----	----	P014	----	----	----
----	P016	----	----	----	----	----	----	P015	----	----	----
P012	P017	P012	P012	P015	P012	P012	P012	P016	P012	P012	P012
P013	P018	P013	P013	P016	P013	P013	P013	P017	P013	P013	P013
P014	P019	P014	P014	P017	P014	P014	P014	P018	P014	P014	P014
P015	P020	P015	P015	P018	P015	P015	P015	P019	P015	P015	P015
P016	P021	P016	P016	P019	P016	P016	P016	P020	P016	P016	P016
P017	P022	P017	P017	P020	P017	P017	P017	P021	P017	P017	P017
P018	P023	P018	P018	P021	P018	P018	P018	P022	P018	P018	P018
P019	P024	P019	P019	P022	P019	P019	P019	P023	P019	P019	P019
P020	P025	P020	P020	P023	P020	P020	P020	P024	P020	P020	P020
P021	P026	P021	P021	P024	P021	P021	P021	P025	P021	P021	P021
P022	P027	P022	P022	P025	P022	P022	P022	P026	P022	P022	P022
P023	P028	P023	P023	P026	P023	P023	P023	P027	P023	P023	P023
P024	P029	P024	P024	P027	P024	P024	P024	P028	P024	P024	P024
P025	P030	P025	P025	P028	P025	P025	P025	P029	P025	P025	P025
P026	P031	P026	P026	P029	P026	P026	P026	P030	P026	P026	P026
P027	P032	P027	P027	P030	P027	P027	P027	P031	P027	P027	P027
P028	P033	P028	P028	P031	P028	P028	P028	P032	P028	P028	P028
P029	P034	P029	P029	P032	P029	P029	P029	P033	P029	P029	P029
P030	P035	P030	P030	P033	P030	P030	P030	P034	P030	P030	P030
P031	P036	P031	P031	P034	P031	P031	P031	P035	P031	P031	P031
----	P037	----	----	----	----	----	----	----	----	----	----
P032	P038	P032	P032	P035	P032	P032	P032	P036	P032	P032	P032
P033	P039	P033	P033	P036	P033	P033	P033	P037	P033	P033	P033
P034	P040	P034	P034	P037	P034	P034	P034	P038	P034	P034	P034
P035	P041	P035	P035	P038	P035	P035	P035	P039	P035	P035	P035
P036	P042	P036	P035	P039	P036	P036	P036	P040	P036	P036	P036
P037	P043	P037	P036	P040	P037	P037	P037	P041	P037	P037	P037
P038	P044	P038	P037	P041	P038	P038	P038	P042	P038	P038	P038
P039	P045	P039	P038	P042	P039	P039	P039	P043	P039	P039	P039
P040	P046	P040	P039	P043	P040	P040	P040	P044	P040	P040	P040
P041	P047	P041	P040	P044	P041	P041	P041	P045	P041	P041	P041
P042	P047	----	P041	P044	P041	P042	P041	P045	P041	P042	P042

----	P048	----	----	----	----	----	----	----	----	----	----
P043	P049	P042	P042	P045	P042	P043	P042	P046	P042	P043	P043
P044	P050	P043	P043	P046	P043	P044	P043	P047	P043	P044	P044
P045	P051	P044	P044	P047	P044	P045	P044	P048	P044	P045	P045
P046	P052	P045	P045	P048	P045	P046	P045	P049	P045	P046	P046
P047	P053	P046	P046	P049	P046	P047	P046	P050	P046	P047	P047
P048	P054	P047	P047	P050	P047	P048	P047	P051	P047	P048	P048
P049	P055	P048	P048	P051	P048	P049	P048	P052	P048	P049	P049
P050	P056	P049	P049	P052	P049	P050	P049	P053	P049	P050	P050
P051	P057	P050	P049	P053	P050	P051	P050	P054	P050	P051	P051
P052	P058	P051	P049	P054	P051	P052	P051	P055	P051	P052	P052
P053	P059	P052	P050	P055	P052	P053	P052	P056	P052	P053	P053
P054	P060	P053	P051	P056	P053	P054	P053	P057	P053	P054	P054
----	P061	----	----	----	----	----	----	----	----	----	----
P055	P062	P054	P052	P057	P054	P055	P054	P058	P054	P055	P055
P056	P063	P055	P053	P058	P055	P056	P055	P059	P055	P056	P056
P057	P064	P056	P054	P059	P056	P057	P056	P060	P056	P057	P057
P058	P065	P057	P055	P060	P057	P058	P057	P061	P057	P058	P058
P059	P066	P058	P056	P061	P058	P059	P058	P062	P058	P059	P059
P060	P067	P059	P057	P062	P059	P060	P059	P062	----	P060	P060
P061	P068	P060	----	P062	P060	P061	P060	P063	P059	P061	P061
P062	P069	P061	P058	P063	P061	P062	P061	P064	P060	P062	P062
P063	P070	P062	P059	P064	P062	P063	P062	P065	P061	P063	P063
P064	P071	P063	P060	P065	P063	P064	P063	P066	P062	P064	P064
P065	P072	P064	P061	P066	P064	P065	P064	P067	P063	P065	P065
P066	P073	P065	P062	P067	P065	P066	P065	P068	P064	P066	P066
P067	P074	P066	P063	P068	P066	P067	P066	P069	P065	P067	P067
----	P075	----	----	----	----	----	----	----	----	----	----
P068	P076	P067	P064	P069	P067	P068	P067	P070	P066	P068	P068
P069	P077	P068	P065	P070	P068	P069	P068	P071	P067	P069	P069
P070	P078	P069	P066	P071	P069	P070	P069	P072	P068	P070	P070
P071	P079	P070	P067	P072	P070	P071	P070	P073	P069	P071	P071
P072	P080	P071	P068	P073	P071	P072	P071	P074	P070	P072	P072
P073	P081	P072	P069	P074	P072	P073	P072	P075	P071	P073	P073
P074	P082	P073	P070	P075	P073	P074	P073	P076	P072	P074	P074
P075	P083	P074	P071	P076	P074	P075	P074	P077	P073	P075	P075
P076	P084	P075	P072	P077	P075	P076	P075	P078	P074	P076	P076
P077	P085	P076	P073	P078	P076	P077	P076	P079	P075	P077	P077
P078	P086	P077	P074	P079	P077	P078	P077	P080	P076	P078	P078
P079	P087	P078	P075	P080	P078	P079	P078	P081	P077	P079	P079
P080	P088	P079	P076	P081	P079	P080	P079	P082	P078	P080	P080
P081	P089	P080	P077	P082	P080	P081	P080	P083	P079	P081	P081
P082	P090	P081	P078	P083	P081	P082	P081	P084	P080	P082	P082
P083	P091	P082	P079	P084	P082	P083	P082	P085	P081	P083	P083
----	P092	----	P080	----	----	----	----	P086	----	----	----
P084	P093	P083	P081	P085	P083	P084	P083	P087	P082	P084	P084
P085	P094	P084	P082	P086	P084	P085	P084	P088	P083	P085	P085
P086	P095	P085	P083	P087	P085	P086	P085	P089	P084	P086	P086
P087	P096	P086	P084	P088	P086	P087	P086	P090	P085	P087	P087
P088	P097	P087	P085	P089	P087	P088	P087	P091	P086	P088	P088
P089	P098	P088	P086	P090	P088	P089	P088	P092	P087	P089	P089
P090	P099	P089	P087	P091	P089	P090	P089	P093	P088	P090	P090
P091	P100	P090	P088	P092	P090	P091	P090	P094	P089	P091	P091
P092	P101	P091	P089	P093	P091	P092	P091	P095	P090	P092	P092
P093	P102	P092	P090	P094	P092	P093	P092	P096	P091	P093	P093
P094	P103	P093	P091	P095	P093	P094	P093	P097	P092	P094	P094
P095	P104	P094	P092	P096	P094	P095	P094	P098	P093	P095	P095
P096	P105	P095	P093	P097	P095	P096	P095	P099	P094	P096	P096
P097	P106	P096	P094	P098	P096	P097	P096	P100	P095	P097	P096
P098	P107	P097	P095	P099	P097	P098	P097	P101	P096	P098	P097
P099	P108	P098	P096	P100	P098	P099	P098	P102	P097	P099	P098
P100	P109	P099	P097	P101	P099	P100	P099	P103	P098	P100	P099
P101	P110	P100	P098	P102	P100	P101	P100	P104	P099	P101	P100
P102	P111	P101	P099	P103	P101	P102	P101	P105	P100	P102	P101

P103	P112	P102	P100	P104	P102	P103	P102	P106	P101	P103	P102
----	P113	----	----	P105	P103	P104	----	----	----	P104	P103
P104	P114	P103	P101	P106	P104	P105	P103	P107	P102	P105	P104
P105	P115	P104	P102	P107	P105	P106	P104	P108	P103	P106	P105
P106	P116	P105	P103	P108	P106	P107	P105	P109	P104	P107	P106
P107	P117	P106	P104	P109	P107	P108	P106	P110	P105	P108	P107
P108	P118	P107	P105	P110	P108	P109	P107	P111	P106	P109	P108
P109	P119	P108	P106	P111	P109	P110	P108	P112	P107	P110	P109
P110	P120	P109	P107	P112	P110	P111	P109	P113	P108	P111	P110
P111	P121	P110	P108	P113	P111	P112	P110	P114	P109	P112	P111
P112	P122	P111	P109	P114	P112	P113	P111	P115	P110	P113	P112
P113	P123	P112	P110	P115	P113	P114	P112	P116	P111	P114	----
P114	P124	P113	P111	P116	P114	P115	P113	P117	P112	P115	P113
P115	P125	P114	P112	P117	P115	P116	P114	P118	P113	P116	P114
P116	P126	P115	P113	P118	P116	P117	P115	P119	P114	P117	P115
P117	P127	P116	P114	P119	P117	P118	P116	P120	P115	P118	P116
P118	P128	P117	P115	P120	P118	P119	P117	P121	P116	P119	P117
P119	P129	P118	P116	P121	P119	P120	P118	P122	P117	P120	P118
P120	P130	P119	P117	P122	P120	P121	P119	P123	P118	P121	P119
P121	P131	P120	P118	P123	P121	P122	P120	P124	P119	P122	P120
P122	P132	P121	P119	P124	P122	P123	P121	P125	P120	P123	P121
P123	P133	P122	P120	P125	P123	P124	P122	P126	P121	P124	P122
P124	P134	P123	P121	P126	P124	P125	P123	P127	P122	P125	P123
P125	P135	P124	P122	P127	P125	P126	P124	P128	P123	P126	P124
P126	P136	P125	P123	P128	P126	P127	P125	P129	P124	P127	P125
P127	P137	P126	P124	P129	P127	P128	P126	P130	P125	P128	P126
P128	P138	P127	P125	P130	P128	P129	P127	P131	P126	P129	P127
----	P139	----	----	----	----	----	----	----	----	----	----
P129	P140	P128	P126	P131	P129	P130	P128	P132	P127	P130	P128
P130	P141	P129	P127	P132	P130	P131	P129	P133	P128	P131	P129
P131	P142	P130	P128	P133	P131	P132	P130	P134	P129	P132	P130
----	----	----	----	----	P132	P133	P131	----	----	P133	P131
P132	P143	P131	P129	P134	P133	P134	P132	P135	P130	P134	P132
P133	P144	P132	P130	P135	P134	P135	P133	P136	P131	P135	P133
P134	P145	P133	P131	P136	P135	P136	P134	P137	P132	P136	P134
----	P146	P134	P132	P137	P136	----	P135	P138	P133	P137	P135
----	----	----	----	P138	----	----	----	----	----	----	P136
P135	P147	P135	P133	P139	P137	P137	P136	P139	P134	P138	P137
P136	P148	P136	P134	P140	P138	P138	P137	P140	P135	P139	P138
P137	P149	P137	P135	P141	P139	P139	P138	P141	P136	P140	P139
P138	P150	P138	P136	P142	P140	P140	P139	P142	P137	P141	P140
P139	P151	P139	P137	P143	P141	P141	P140	P143	P138	P142	P141
P140	P152	P140	P138	P144	P142	P142	P141	P144	P139	P143	P142
P141	P153	P141	P139	P145	P143	P143	P142	P145	P140	P144	P143
P142	P154	P142	P140	P146	P144	P144	P143	P146	P141	P145	P144
P143	P155	P143	P141	P147	P145	P145	P144	P147	P142	P146	P145
P144	P156	P144	P142	P148	P146	P146	P145	P148	P143	P147	P146
P145	P157	P145	P143	P149	P147	P147	P146	P149	P144	P148	P147
P146	P158	P146	P144	P150	P148	P148	P147	P150	P145	P149	P148
P147	P159	P147	P145	P151	P149	P149	P148	P151	P146	P150	P149
P148	P160	P148	P146	P152	P150	P150	P149	P152	P147	P151	P150
P149	P161	P149	P147	P153	P151	P151	P150	P153	P148	P152	P151
P150	P162	P150	----	P154	----	P152	P151	P154	P149	P153	P152
P151	P163	P151	P148	P155	P152	P153	P152	P155	P150	P154	P153
P152	P164	----	P149	P156	P153	P154	P153	P156	P151	P155	P154
P153	P165	P152	P150	P157	P154	P155	P154	P157	P152	P156	P155
P154	P166	P153	P151	P158	P155	P156	P155	P158	P153	P157	P156
P155	P167	P154	P152	P159	P156	P157	P156	P159	P154	P158	P157
P156	P168	P155	----	P160	P157	----	P157	P160	P155	P159	P158
----	P169	P156	----	----	----	----	P158	----	P156	----	----
P157	P170	P157	P153	P161	P158	P158	P159	P161	P157	P160	P159
P158	P171	P158	P154	P162	P159	P159	P160	P162	P158	P161	P160
P159	P172	P159	P155	P163	P160	P160	P161	P163	P159	P162	P161
----	----	P160	----	P161	P161	----	P162	----	P163	P162	P162

P160	P173	P161	P156	P164	P162	P162	P163	P164	P160	P164	P163
P161	P174	P162	P157	P165	P163	P163	P164	P165	P161	P165	----
----	P175	----	----	P166	P164	----	P165	P166	P162	P166	P164
----	----	----	----	P167	----	----	----	----	----	----	P165
P162	P176	P163	P158	P168	P165	P164	P166	P167	P163	P167	P166
----	----	P164	----	----	----	----	----	----	----	----	----
P163	P177	P165	P159	P169	P166	P165	P167	P168	P164	P168	P167
P164	P178	P166	P160	P170	P167	P166	P168	P169	P165	P169	P168
P165	P179	P167	P161	P171	P168	P167	P169	P170	P166	P170	P169
P166	P180	P168	P162	P172	P169	P168	P170	P171	P167	P171	P170
P167	P181	P169	P163	P173	P170	P169	P171	P172	P168	P172	P171
P168	P182	P170	P164	P174	P171	P170	P172	P173	P169	P173	P172
P169	P183	P171	P165	P175	P172	P171	P173	P174	P170	P174	P173
P170	P184	P172	P166	P176	P173	P172	P174	P175	P171	P175	P174
P171	P185	P173	P167	P177	P174	P173	P175	P176	P172	P176	P175
P172	P186	----	P168	P178	P175	P174	----	----	P173	P177	P176
P173	P187	P174	P169	P179	P176	P175	P176	P177	P174	P178	P177
P174	P188	P175	P170	P180	P177	P176	P177	P178	P175	P179	P178
P175	P189	P176	P171	P181	P178	P177	P178	P179	P176	P180	P179
P176	P190	P177	P172	P182	P179	P178	P179	P180	P177	P181	P180
P177	P191	P178	P173	P183	P180	P179	P180	P181	P178	P182	P181
P178	P192	P179	P174	P184	P181	P180	P181	P182	P179	P183	P182
P179	P193	P180	P175	P185	P182	P181	P182	P183	P180	P184	P183
P180	P194	P181	P176	P186	P183	P182	P183	P184	P181	P185	P184
P181	P195	P182	P177	P187	P184	P183	P184	P185	P182	P186	P185
P182	P196	P183	P178	P188	P185	P184	P185	P186	P183	P187	P186
P183	P197	P184	P179	P189	P186	P185	P186	P187	P184	P188	P187
P184	P198	P185	P180	P190	P187	P186	P187	P188	P185	P189	P188
P185	P199	P186	P181	P191	P188	P187	P188	P189	P186	P190	P189
P186	P200	P187	P182	P192	P189	P188	P189	P190	P187	P191	P190
P187	P201	P188	P183	P193	P190	P189	P190	P191	P188	P192	P191
P188	P202	P189	P184	P194	P191	P190	P191	P192	P189	P193	P192
P189	----	P190	P185	P195	P192	P191	P192	----	P190	P194	P193
P190	P203	P191	P186	P196	P193	P192	P193	P193	P191	P195	P194
P191	P204	P192	P187	P197	P194	P193	P194	P194	P192	P196	P195
P192	P205	P193	P188	P198	P195	P194	P195	P195	P193	P197	P196
P193	P206	P194	P189	P199	P196	P195	P196	P196	P194	P198	P197
P194	P207	----	P190	P200	P197	P196	P197	P197	----	P199	P198
P195	P208	P195	P191	P201	P198	P197	P198	P198	P195	P200	P199
P196	P209	P196	P192	P202	P199	P198	P199	P199	P196	P201	P200
P197	P210	P197	P193	P203	P200	P199	P200	P200	P197	P202	P201
P198	P211	P198	P194	P204	P201	P200	P201	P201	P198	P203	P202
P199	P212	P199	P195	P205	P202	P201	P202	P202	P199	P204	P203
P200	P213	P200	P196	P206	P203	P202	P203	P203	P200	P205	P204
P201	P214	P201	P197	P207	P204	P203	P204	P204	P201	P206	P205
P202	P215	P202	P198	P208	P205	P204	P205	P205	P202	P207	P206
P203	P216	P203	P199	P209	P206	P205	P206	P206	P203	P208	P207
P204	P217	P204	P200	P210	P207	P206	P207	P207	P204	P209	P208
P205	P218	P205	P201	P211	P208	P207	P208	P208	P205	P210	P209
P206	P219	P206	P202	P212	P209	P208	P209	P209	P206	P211	P210
P207	P220	P207	P203	P213	P210	P209	P210	P210	P207	P212	----
----	P221	----	----	----	----	----	----	----	----	----	----
P208	P222	P208	P204	P214	P211	P210	P211	P211	P208	P213	P211
P209	P223	P209	P205	P215	P212	P211	P212	P212	P209	P214	P212
P210	P224	P210	P206	P216	P213	P212	P213	P213	P210	P215	P213
P211	P225	P211	P207	P217	P214	P213	P214	P214	P211	P216	P214
----	P226	----	----	----	----	----	----	----	----	----	----
P212	----	----	P208	P218	P215	P214	P215	----	----	P217	P215
P213	P227	P212	P209	P219	P216	P215	P216	P215	P212	P218	P216
P214	----	P013	P210	----	P217	P216	P217	----	----	P219	P217
P215	P228	P214	P211	P220	P218	P217	P218	P216	P213	P220	P218
P216	P229	P215	P212	P221	P219	P218	P219	P217	P214	P221	P219
----	----	----	P213	----	----	----	----	----	----	----	----
P217	P230	P216	----	P222	P220	P219	P220	P218	P215	P222	P220

P218	P231	P217	P214	P223	P221	P220	P221	P219	P216	P223	P221
P219	P232	P218	P215	P224	P222	P221	P222	P220	P217	P224	----
P220	P233	P219	P216	P225	P223	P222	P223	P221	P218	P225	P222
P221	P234	P220	P217	P226	P224	P223	P224	P222	P219	P226	P223
P222	P235	P221	P218	P227	P225	P224	P225	P223	P220	P227	P224
P223	P236	P222	P219	P228	P226	P225	P226	P224	P221	P228	P225
P224	P237	P223	P220	P229	P227	P226	P227	P225	P222	P229	P226
P225	P238	P224	P221	P230	P228	P227	P228	P226	P223	P230	P227
P226	P239	P227	P222	P231	P229	P228	P229	P227	P224	P231	P228
----	P240	----	----	----	----	----	----	P228	----	----	----
----	P241	----	----	----	----	----	----	P229	----	----	----
----	P242	----	----	----	----	----	----	P230	----	----	----
----	P243	----	----	----	----	----	----	P231	----	----	----
P227	P244	----	P223	P232	P230	P229	P230	----	----	P232	P229
P228	P245	P227	P224	P233	P231	P230	P231	P232	P225	P233	P230
----	P246	----	----	----	----	----	----	P233	----	----	----
P229	P246	P228	P225	P234	P232	P231	P232	----	P226	P234	P231
----	P247	----	----	----	----	----	----	P234	----	----	----
P230	P248	P229	P226	P235	P233	P232	P233	P235	P227	P235	P232
P231	P249	P230	P227	P236	P234	P233	P234	P236	P228	P236	P233
P232	P250	P231	P228	P237	P235	P234	P235	P237	P229	P237	P234
P233	P251	P232	P229	P238	P236	----	P236	P238	P230	P238	P235
----	P252	----	----	----	----	----	----	----	----	----	----
P234	P253	P233	P230	P239	P237	P235	P237	P239	P231	P239	P236
P235	P254	P234	P231	P240	P238	P236	P238	P240	P232	P240	P237
P236	P255	P235	P232	P241	P239	P237	P239	P241	P233	P241	P238
P237	----	P236	P233	P242	P240	P238	P240	P242	P234	P242	P239
P238	P256	P237	P234	P243	P241	P239	P241	P243	P235	P243	P240
P239	P257	P238	P235	P244	P242	P240	P242	P244	P236	P244	P241
P240	P258	P239	P236	P245	P243	P241	P243	P245	P237	P245	P242
P241	P259	P240	P237	P246	P244	P242	P244	P246	P238	P246	P243
----	P260	----	----	----	----	----	----	----	----	----	----
P242	P261	P241	P238	P247	P245	P243	P245	P247	P239	P247	P244
P243	P262	P242	P239	P248	P246	P244	P246	P248	P240	P248	P245
P244	----	P243	P240	P249	P247	P245	P247	P249	P241	P249	P246
----	----	P244	----	----	----	----	P248	----	----	----	----
P245	P263	P245	P241	P250	P248	----	P249	P250	P242	P250	P247
P246	----	P246	----	P251	P249	----	P250	P251	----	P251	P248
P247	P264	P247	P242	P252	P250	----	P251	P252	P243	P252	P249
P248	P265	P248	P243	P253	P251	P246	P252	P253	P244	P253	P250
----	----	----	----	----	----	----	----	----	----	----	P251
P249	P266	P249	P244	P254	P252	P247	P253	P254	P245	P254	P252
P250	P267	P250	P245	P255	P253	P248	P254	P255	P246	P255	P253
P251	P268	P251	P246	P256	P254	P249	P255	P256	P247	P256	P254
P252	P269	P252	P247	P257	P255	P250	P256	P257	P248	P257	P255
P253	P270	P253	P248	P258	P256	P251	P257	P258	P249	P258	P256
P254	P271	P254	P249	P259	P257	P252	P258	----	P250	P259	P257
P255	P272	P255	P250	P260	P258	P253	P259	P259	P251	P260	P258
P256	P273	P256	P251	P261	P259	P254	P260	P260	P252	P261	P259
P257	P274	P257	P252	P262	P260	P255	P261	P261	P253	P262	P260
P258	P275	P258	P253	P263	P261	P256	P262	P262	P254	P263	P261
P259	P276	P259	P254	P264	P262	P257	P263	P263	P255	P264	P262
P260	P277	P260	P255	P265	P263	P258	P264	P264	P256	P265	P263
P261	P278	P261	P256	P266	P264	P259	P265	P265	P257	P266	P264
P262	P279	P262	P257	P267	P265	P260	P266	P266	P258	P267	P265
P263	P280	P263	P258	P268	P266	P261	P267	P267	P259	P268	P266
P264	P281	P264	P259	P269	P267	P262	P268	P268	P260	P269	P267
P265	P282	P265	P260	P270	P268	----	P269	P269	P261	P270	P268
P266	P283	P266	P261	P271	P269	----	P270	P270	P262	P271	P269
----	P284	----	----	----	----	----	----	P271	----	----	----
P267	P285	P267	P262	P272	P270	P263	P271	P272	P263	P272	P270
P268	P286	P268	P263	P273	P271	P264	P272	P273	P264	P273	P271
P269	P287	P269	P264	P274	P272	P265	P273	P274	P265	P274	P272
P270	P288	P270	P265	P275	P273	P266	P274	P275	P266	P275	P273



P271	P289	P271	P266	----	P274	----	P275	P276	P267	P276	P274
----	P290	----	----	----	----	----	----	P277	----	----	----
P272	P291	P272	P267	P276	P275	P267	P276	P278	P268	P277	P275
P273	----	P273	P268	P277	P276	----	P277	----	P269	P278	P276
P274	P292	P274	P269	P278	P277	P268	P278	P279	P270	P279	P277
P275	P293	P275	P270	P279	P278	P269	P279	P280	P271	P280	P278
P276	P294	P276	P271	P280	P279	P270	P280	P281	P272	P281	P279
----	P295	----	----	----	----	----	----	----	----	----	----
P277	P296	P277	P272	P281	P280	P271	P281	P282	P273	P282	P280
P278	P298	P278	P273	P282	P281	P272	P282	P283	P274	P283	P281
P279	P299	P279	P274	P283	P282	P273	P283	P284	P275	P284	P282
P280	P300	P280	P275	P284	P283	P274	P284	P285	P276	P285	P283
P281	P301	P281	P276	P285	P284	P275	P285	P286	P277	P286	P284
P282	P302	P282	P277	P286	P285	P276	P286	P287	P278	P287	P285
P283	P303	P283	P278	P287	P286	P277	P287	P288	P279	P288	P286
P284	P304	P284	P279	P288	P287	P278	P288	----	----	P289	P287
P285	P305	P285	P280	P289	P288	P279	P289	P289	P280	P290	P288
P286	P306	P286	P281	P290	P289	P280	P290	P290	P281	P291	P289
P287	P307	P287	P282	P291	P290	P281	P291	P291	P282	P292	P290
P288	P308	P288	P283	P292	P291	P282	P292	P292	P283	P293	P291
P289	P309	P289	P284	P293	P292	P283	P293	P293	P284	P294	P292
P290	----	P290	P285	P294	P293	P284	P294	----	P285	P295	P293
P291	P310	P291	P286	P295	P294	P285	P295	P294	P286	P296	P294
P292	P311	P292	P287	P296	P295	P286	P296	P295	P287	P297	P295
P293	P312	P293	P288	P297	P296	P287	P297	P296	P288	P298	P296
P294	P313	P294	P289	P298	P297	P288	P298	P297	P289	P299	P297
P295	P314	P295	P290	P299	P298	P289	P299	----	P290	P300	P298
P296	P315	P296	P291	P300	P299	P290	P300	P298	P291	P301	P299
P297	P316	P297	P292	P301	P300	P291	P301	P299	P292	P302	P300
P298	P317	P298	P293	P302	P301	P292	P302	P300	P293	P303	P301
P299	P318	P299	P294	P303	P302	P293	P303	P301	P294	P304	P302
P300	P319	P300	P295	P304	P303	P294	P304	P302	P295	P305	P303
P301	P320	P301	P296	P305	P304	P295	P305	P303	P296	P306	P304
P302	P321	P302	P297	P306	P305	P296	P306	P304	P297	P307	P305
P303	P322	P303	P298	P307	P306	P297	P307	P305	P298	P308	P306
P304	P323	P304	P299	P308	P307	P298	P308	P306	P299	P309	P307
P305	P324	P305	P300	P309	P308	P299	P309	P307	P300	P310	P308
P306	P325	P306	P301	P310	P309	P300	P310	P308	P301	P311	P309
P307	P326	P307	P302	P311	P310	P301	P311	P309	P302	P312	P310
P308	P327	P308	P303	P312	P311	P302	P312	P310	P303	P313	P311
P309	P328	P309	P304	P313	P312	P303	P313	P311	P304	P314	P312
P310	P329	P310	P305	P314	P313	P304	P314	P312	P305	P315	P313
P311	P330	P311	P306	P315	P314	P305	P315	P313	P306	P316	P314
P312	P331	P312	P307	P316	P315	P306	P316	P314	P307	P317	P315
P313	P332	P313	P308	P317	P316	P307	P317	P315	P308	P318	P316
P314	P333	P314	P309	P318	P317	P308	P318	P316	P309	P319	P317
P315	P334	P315	P310	P319	P318	P309	P319	P317	P310	P320	P318
P316	P335	P316	P311	P320	P319	P310	P320	P318	P311	P321	P319
P317	P336	P317	P312	P321	P320	P311	P321	P319	P312	P322	P320
P318	----	----	----	P322	P321	P312	----	----	----	P323	P321
P319	P337	P318	P313	P323	P322	P313	P322	P320	P313	P324	P322
P320	P338	P319	P314	P324	P323	P314	P323	P321	P314	P325	P323
P321	P339	P320	P315	P325	P324	P315	P324	P322	P315	P326	P324
P322	P340	P321	P316	P326	P325	P316	P325	P323	P316	P327	P325
P323	P341	P322	P317	P327	P326	P317	P326	P324	P317	P328	P326
P324	P342	P323	P318	P328	P327	P318	P327	P325	P318	P329	P327
P325	P343	P324	P319	P329	P328	P319	P328	P326	P319	P330	P328
P326	P344	P325	P320	P330	P329	P320	P329	P327	P320	----	P329
----	----	P326	----	----	----	----	P330	----	P321	P331	----
P327	P345	P327	P321	P331	P330	P321	P331	P328	P322	P332	P330
P328	P346	P328	P322	P332	P331	P322	P332	P329	P323	P333	P331
P329	P347	P329	P323	P333	P332	P323	P333	P330	P324	P334	P332
P330	P348	P330	P324	P334	P333	P324	P334	P331	P325	P335	P333
P331	P349	P331	P325	P335	P334	P325	P335	P332	P326	P336	P334

P332	P350	P332	P326	P336	P335	P326	P336	P333	P327	P337	P335
P333	P351	P333	P327	P337	P336	P327	P337	P334	P328	P338	P336
P334	P352	P334	P328	P338	P337	P328	P338	P335	P329	P339	P337
P335	P353	P335	P329	P339	P338	P329	P339	P336	P330	P340	P338
P336	P354	P336	P330	P340	P339	P330	P340	P337	P331	P341	P339
P337	P355	P337	P331	P341	P340	P331	P341	P338	P332	P342	P340
P338	P356	P338	P332	P342	P341	P332	P342	P339	P333	P343	P341
P339	P357	P339	P333	P343	P342	P333	P343	P340	P334	P344	P342
P340	P358	P340	P334	P344	P343	P334	P344	P341	P335	P345	P343
P341	P359	P341	P335	P345	P344	P335	P345	P342	P336	P346	P344
P342	P360	P342	P336	P346	P345	P336	P346	P343	P337	P347	P345
P343	P361	P343	P337	P347	P346	P337	P347	P344	P338	P348	P346
P344	P362	P344	P338	P348	P347	P338	P348	P345	P339	P349	P347
P345	P363	P345	P339	P349	P348	P339	P349	P346	P340	P350	P348
P346	P364	P346	P340	P350	P349	P340	P350	P347	P341	P351	P349
P347	P365	P347	P341	P351	P350	P341	P351	P348	P342	P352	P350
P348	P366	P348	P342	P352	P351	P342	P352	P349	P343	P353	P351
P349	P367	P349	P343	P353	P352	P343	P353	P350	P344	P354	P352
P350	P368	P350	P344	P354	P353	P344	P354	P351	P345	P355	P353
P351	P369	P351	P345	P355	P354	P345	P355	P352	P346	P356	P354
P352	P370	P352	P346	P356	P355	P346	P356	P353	P347	P357	P355
P353	P371	P353	P347	P357	P356	P347	P357	P354	P348	P358	P356
----	P372	----	----	----	----	----	----	----	----	----	----
P354	P373	P354	P348	P358	P357	P348	P358	P355	P349	P359	P357
P355	----	P355	P349	P359	P358	P349	P359	P356	P350	P360	P358
P356	P374	P356	P350	P360	P359	P350	P360	P357	P351	P361	P359
P357	P375	P357	P351	P361	P360	P351	P361	P358	P352	P362	P360
P358	P376	P358	P352	P362	P361	P352	P362	P359	P353	P363	P361
P359	P377	P359	P353	P363	P362	P353	P363	P360	P354	P364	P362
P360	P378	P360	P354	P364	P363	P354	P364	P361	P355	P365	P363
P361	P379	P361	P355	P365	P364	P355	P365	P362	P356	P366	P364
P362	P380	P362	P356	P366	P365	P356	P366	P363	P357	P367	P365
P363	P381	P363	P357	P367	P366	P357	P367	P364	P358	P368	P366
P364	P382	P364	P358	P368	P367	P358	P368	P365	P359	P369	P367
P365	P383	P365	P359	P369	P368	P359	P369	P366	P360	P370	P368
P366	P384	P366	P360	P370	P369	P360	P370	P367	P361	P371	P369
P367	P385	P367	P361	P371	P370	P361	P371	P368	P362	P372	P370
P368	P386	P368	P362	P372	P371	P362	P372	P369	P363	P373	P371
P369	P387	P369	P363	P373	P372	P363	P373	P370	P364	P374	P372
P370	P388	P370	P364	P374	P373	P364	P374	P371	P365	P375	P373
P371	P389	P371	P365	P375	P374	P365	P375	P372	P366	P376	P374
P372	P390	P372	P366	P376	P375	P366	P376	P373	P367	P377	P375
P373	P391	P373	P367	P377	P376	P367	P377	P374	P368	P378	P376
----	P392	----	----	P378	----	----	P378	----	----	----	----
P374	P393	P374	P368	P379	P377	P368	P379	P375	P369	P379	P377
P375	P394	P375	P369	P380	P378	P369	P380	P376	P370	P380	P378
P376	P395	P376	P370	P381	P379	P370	P381	P377	P371	P381	P379
P377	P396	P377	P371	P382	P380	P371	P382	P378	P372	P382	P380
P378	P397	P378	P372	P383	P381	P372	P383	P379	P373	P383	P381
P379	P398	P379	P373	P384	P382	P373	P384	P380	P374	P384	P382
P380	P399	P380	P374	P385	P383	P374	P385	P381	P375	P385	P383
P381	P400	P381	P375	P386	P384	P375	P386	P382	P376	P386	P384
P382	P401	P382	P376	P387	P385	P376	P387	P383	P377	P387	P385
P383	P402	P383	P377	P388	P386	P377	P388	P384	P378	P388	P386
P384	P403	P384	P378	P389	P387	P378	P389	P385	P379	P389	P387
P385	P404	P385	P379	P390	P388	P379	P390	P386	P380	P390	P388
P386	P405	P386	P380	P391	P389	P380	P391	P387	P381	P391	P389
P387	P406	P387	P381	P392	P390	P381	P392	P388	P382	P392	P390
P388	P407	P388	P382	P393	P391	P382	P393	P389	P383	P393	P391
P389	P408	P389	P383	P394	P392	P383	P394	P390	P384	P394	P392
P390	P409	P390	P384	P395	P393	P384	P395	P391	P385	P395	P393
P391	P410	P391	P385	P396	P394	P385	P396	P392	P386	P396	P394
P392	P411	P392	P386	P397	P395	P386	P397	P393	P387	P397	P395
P393	P412	P393	P387	P398	P396	P387	P398	P394	P388	P398	P396

P394	P413	P394	P388	P399	P397	P388	P399	P395	P389	P399	P397
P395	P414	P395	P389	P400	P398	P389	P400	P396	P390	P400	P398
P396	P415	P396	P390	P401	P399	P390	P401	P397	P391	P401	P399
P397	P416	P397	P391	P402	P400	P391	P402	P398	P392	P402	P400
P398	P417	P398	P392	P403	P401	P392	P403	P399	P393	P403	P401
P399	P418	P399	P393	P404	P402	P393	P404	P400	P394	P404	P402
P400	P419	P400	P394	P405	P403	P394	P405	P401	P395	P405	P403
P401	P420	P401	P395	P406	P404	P395	P406	P402	P396	P406	P404
P402	P421	P402	P396	P407	P405	P396	P407	P403	P397	P407	P405
P403	P422	P403	P397	P408	P406	P397	P408	P404	P398	P408	P406
----	----	P404	----	----	----	----	----	----	P399	----	----
----	----	P405	----	----	----	----	----	----	P400	----	----
P404	P423	P406	P398	P409	P407	P398	P409	P405	P401	P409	P407
P405	P424	P407	P399	P410	P408	P399	P410	P406	P402	P410	P408
----	P425	----	----	----	----	----	----	P407	----	----	----
P406	P426	P408	P400	P411	P409	P400	P411	P408	P403	P411	P409
P407	P427	P409	P401	P412	P410	P401	P412	P409	P404	P412	P410
P408	P428	P410	P402	P413	P411	P402	P413	P410	P405	P413	P411
P409	P429	P411	P403	P414	P412	P403	P414	P411	P406	P414	P412
P410	P430	P412	P404	P415	P413	P404	P415	P412	P407	P415	P413
P411	P431	P413	P405	P416	P414	P405	P416	P413	P408	P416	P414
P412	P432	P414	P406	P417	P415	P406	P417	P414	P409	P417	P415
P413	P433	P415	P407	P418	P416	P407	P418	P415	P410	P418	P416
P414	P434	P416	P408	P419	P417	P408	P419	P416	P411	P419	P417
P415	P435	P417	P409	P420	P418	----	P420	P417	P412	P420	P418
P416	P436	P418	P410	P421	P419	P409	P421	P418	P413	P421	P419
P417	P437	P419	P411	P422	P420	----	P422	P419	P414	P422	P420
P418	P438	P420	P412	P423	P421	P410	P423	P420	P415	P423	P421
P419	P439	P421	P413	P424	P422	P411	P424	P421	P416	P424	P422
P420	P440	P422	P414	P425	P423	P412	P425	P422	P417	P425	P423
P421	P441	P423	P415	P426	P424	P413	P426	P423	P418	P426	P424
P422	P442	P424	P416	P427	P425	P414	P427	P424	P419	P427	P425
P423	P443	P425	P417	P428	P426	P415	P428	P425	P420	P428	P426
P424	P444	P426	P418	P429	P427	P416	P429	P426	P421	P429	P427
P425	P445	P427	P419	P430	P428	P417	P430	P427	P422	P430	P428
P426	P446	P428	P420	P431	P429	P418	P431	P428	P423	P431	P429
----	----	----	----	----	P430	----	----	----	----	----	----
P427	P447	P429	P421	P432	P431	P419	P432	P429	P424	P432	P430
P428	P448	P430	P422	P433	P432	P420	P433	P430	P425	P433	P431
P429	P449	P431	P423	P434	P433	P421	P434	P431	P426	P434	P432
P430	P450	P432	P424	P435	P434	P422	P435	P432	P427	P435	P433
P431	P451	P433	P425	P436	P435	P423	P436	P433	P428	P436	P434
P432	P452	P434	P426	P437	P436	P424	P437	P434	P429	P437	P435
P433	P453	P435	P427	P438	P437	P425	P438	P435	P430	P438	P436
P434	P454	P436	P428	P439	P438	P426	P439	P436	P431	P439	P437
P435	P455	P437	P429	P440	P439	P427	P440	P437	P432	P440	P438
P436	P456	P438	P430	P441	P440	P428	P441	P438	P433	P441	P439
P437	P457	P439	P431	P442	P441	P429	P442	P439	P434	P442	P440
P438	P458	P440	P432	P443	P442	P430	P443	P440	P435	P443	P441
P439	P459	P441	P433	P444	P443	P431	P444	P441	P436	P444	P442
P440	P460	P442	P434	P445	P444	P432	P445	P442	P437	P445	P443
P441	P461	P443	P435	P446	P445	P433	P446	P443	P438	P446	P444
P442	P462	P444	P436	P447	P446	P434	P447	P444	P439	P447	P445
P443	P463	P445	P437	P448	P447	P435	P448	P445	P440	P448	P446
P444	P464	P446	P438	P449	P448	P436	P449	P446	P441	P449	P447
P445	P465	P447	P439	P450	P449	P437	P450	P447	P442	P450	P448
----	P466	----	----	----	----	----	----	----	----	----	----
P446	P467	P448	P440	P451	P450	P438	P451	P448	P443	P451	P449
P447	P468	P449	P441	P452	P451	P439	P452	P449	P444	P452	P450
P448	P469	P450	P442	P453	P452	P440	P453	P450	P445	P453	P451
P449	P470	P451	P443	P454	P453	P441	P454	P451	P446	P454	P452
P450	P471	P452	P444	P455	P454	P442	P455	P452	P447	P455	P453
P451	P472	P453	P445	P456	P455	P443	P456	P453	P448	P456	P454
P452	P473	P454	P446	P457	P456	P444	P457	P454	P449	P457	P455

P453	P474	P455	P447	P458	P457	P445	P458	P455	P450	P458	P456
P454	P475	P456	P448	P459	P458	P446	P459	P456	P451	P459	P457
P455	P476	P457	P449	P460	P459	P447	P460	P457	P452	P460	P458
P456	P477	P458	P450	P461	P460	P448	P461	P458	P453	P461	P459
P457	P478	----	P451	P462	P461	P449	P462	----	----	P462	P460
P458	P479	P460	P452	P463	P462	P450	P463	P459	P454	P463	P461
P459	P480	P461	P453	P464	P463	P451	P464	P460	P455	P464	P462
----	P481	----	----	----	----	----	----	P461	----	----	----
P460	----	P462	P454	P465	P464	P452	P465	----	P456	P465	P463
P461	P482	P463	P455	P466	P465	P453	P466	P462	P457	P466	P464
P462	P483	P464	P456	P467	P466	P454	P467	P463	P458	P467	P465
P463	P484	P465	P457	P468	P467	P455	P468	P464	P459	P468	P466
P464	P485	P466	P458	P469	P468	P456	P469	P465	P460	P469	P467
P465	P486	P467	P459	P470	P469	P457	P470	P466	P461	P470	P468
P466	P487	P468	P460	P471	P470	P458	P471	P467	P462	P471	P469