

Università degli Studi di Modena e Reggio Emilia

FACOLTÀ DI LETTERE E FILOSOFIA

CORSO DI LAUREA TRIENNALE IN

LINGUE E CULTURE EUROPEE

DAVID COPPERFIELD IN TRANSLATION:
A Contrastive Analysis of Two Italian Translations

DAVID COPPERFIELD IN TRADUZIONE:
Confronto tra due traduzioni italiane

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Anno Accademico 2011-2012

Abstract

This thesis is based on a comparison between Cesare Pavese's and Enrico Piceni's translations of Charles Dickens's novel *David Copperfield*, both published in 1939, respectively by Einaudi and Mondadori. The analysis will describe the most important features which distinguish the two translations, and the choices made by the translators in order to face some translation difficulties. After a theoretical chapter concerning the main issues in the field of translation, and in particular, literary translation and translation of the classics, the thesis will focus on the author and his novel, and then it will outline and compare the translators' activity. The translation strategies adopted by Pavese and Piceni will be analysed in detail in Chapters 3 and 4, first by referring to *David Copperfield's* Chapter I, then by providing examples from the rest of the novel.

The analysis shows that the approaches adopted by the two translators are different, since Pavese tends to mirror the source text in terms of syntax, and in the translation of wordplay and proper names (keeping their original form, with the exception of nicknames). Piceni, on the contrary, focuses on comprehensibility of the Italian texts and thus tends to modify the syntax more than Pavese does, adopting a strategy based on free translation more often. He also translates proper names, recreates puns with Italian words or even omits them. Another difference is represented by the use of explanatory notes by Pavese in order to make puns understandable. The analysis also highlights the fact that the translation strategies adopted for the words referring to cultural elements can vary across both translations. Both translators replace idioms, interjections and exclamations, and appellations with Italian equivalents, and do not reproduce non-standard language varieties, since the language adopted for the translations is similar to traditional literary Italian: even if some 'popular' elements are introduced by Pavese, they remain isolated.

The results of the analysis provide interesting insights on two different translation approaches to a classic of British literature.

Riassunto

Il presente lavoro di tesi si basa sul confronto tra le traduzioni di Cesare Pavese ed Enrico Piceni del romanzo *David Copperfield* di Charles Dickens, entrambe pubblicate nel 1939, rispettivamente da Einaudi e Mondadori. L'analisi descriverà le principali caratteristiche che distinguono le due traduzioni, e le scelte linguistiche messe in atto dai due traduttori per risolvere alcune difficoltà traduttive. Dopo un capitolo teorico volto ad introdurre i principali temi e le problematiche discusse in letteratura in ambito traduttivo, in particolare per quanto riguarda la traduzione letteraria e traduzione dei classici, viene proposta una breve presentazione dell'autore e del romanzo oggetto di questo studio. L'analisi si sofferma poi sulle figure di Pavese e Piceni traduttori. Le strategie traduttive adottate da Pavese e Piceni saranno analizzate dettagliatamente nei Capitoli 3 e 4, prima con riferimento al Capitolo I di *David Copperfield*, poi portando esempi dal resto del romanzo.

L'analisi mostra che l'approccio dei traduttori è diverso, in quanto Pavese tende a rispecchiare il testo di partenza sia a livello sintattico, sia nella traduzione di giochi di parole e nomi propri (mantenendo la forma originale, ad eccezione dei soprannomi). Piceni, al contrario, si concentra sulla comprensibilità del testo di arrivo, e quindi tende a modificare la sintassi più di quanto non faccia Pavese, adottando più spesso una strategia basata sulla traduzione libera. Inoltre, Piceni traduce i nomi propri, ricrea i giochi di parole con termini italiani o addirittura omette questi ultimi. Un'altra differenza nell'approccio traduttivo è data dall'uso delle note esplicative da parte di Pavese, per rendere comprensibili i giochi di parole. Inoltre, le strategie traduttive adottate per le parole che si riferiscono a elementi culturali possono variare in entrambe le traduzioni. Entrambi i traduttori sostituiscono espressioni idiomatiche, interiezioni ed esclamazioni, e appellativi con equivalenti italiani. Inoltre, non riproducono le varietà linguistiche non-standard, poiché la lingua adottata per le traduzioni è simile all'italiano letterario tradizionale: anche se Pavese introduce qualche elemento 'popolare', questi restano isolati.

I risultati dell'analisi forniscono interessanti osservazioni su due diversi approcci traduttivi a un classico della letteratura britannica.

Introduction

This thesis presents a comparison between two Italian translations of Charles Dickens's novel *David Copperfield*. Both translations date back to the year 1939: the first is Cesare Pavese's translation for Einaudi, and the second Enrico Piceni's one for Mondadori.

The purpose of this comparison is to examine the main differences between the two target texts, and how translation problems were faced by two different translators, the first being an experienced translator of American and English literature, a writer and a critic, and the second a professional translator.

This work will be divided into four chapters.

The first chapter will introduce some theoretical basis about translation, such as a definition of 'translation', the discussion about conditionings on translators and the debate concerning translation strategies. Then we will provide a definition of text-genre and text-type, and summarize the distinctive features of literary texts. Next we will describe translation problems connected with literary texts, and some peculiarities of the translation of classics.

In the second chapter, we will outline the methods of our analysis and give further details about the materials. In particular, we will sketch Dickens's biography, his social novels and the main aspects of the novel *David Copperfield*. Then we will outline Pavese's and Piceni's life and activity as translators, comparing their approach to translation.

The third and fourth chapters will be devoted to the analysis of the translations. While Chapter 3 will focus on the translations of Chapter I of the novel, Chapter 4 will discuss translation features and issues characterizing the novel as a whole. In particular, the analysis will focus on the main differences between the two translations, namely syntactical aspects, and on the solutions to translation problems, such as realia and references to the source culture, wordplay, proper names and personal pronouns, idioms, exclamations and interjections, dialects. Finally, we will examine the use of translator's notes and outline the language used by both translators.

The thesis will provide interesting insights on two different translation approaches to a classic of British literature.

In this chapter, we will discuss some important aspects developed by researchers in the field of translation (section 1.1). The second section (1.2) will be devoted to common difficulties related to literary translation. Finally, since Dickens's novels are regarded as excellent examples of modern literary classics, section 1.3 will introduce some theoretical insights about this specific sphere of literary translation.

All these theoretical notions will provide us with a guideline for the analysis of the translations of *David Copperfield* in Chapter 3.

1.1. Translation: some theoretical aspects

This section will deal with some essential concepts and debates concerning translation. Starting from the basic definition of translation, it will then illustrate some factors which affect the activity of a translator, and discuss several translation strategies. At the end, we will analyse the influence of text-genre and text-type on translation.

The concept of translation is defined by Hatim and Munday as:

1. The process of transferring a written text from Source Language to Target Language, conducted by a translator, or translators, in a specific socio-cultural context.
2. The written product, or Target Text, which results from that process and which functions in the socio-cultural context of the Target Language.
3. The cognitive, linguistic, visual, cultural and ideological phenomena which are integral part of 1 and 2 (Hatim/Munday 2004:3).

Beyond this general definition, translation can be further labelled as interlingual, when it allows a change from a language to another; intralingual, that is to say a different formulation within the same language; and intersemiotic, when a text is transferred from a medium to another, for example a novel being changed into a film (Hatim/Munday 2004: 343).

Hatim and Munday describe translation as a complex decision-making process (Hatim/Munday 2004:52): not only is the process of translation influenced by the languages – or the type of language, e.g. verbal language, images – involved, but by several different factors. Among these, Hatim and Munday list the translator's aesthetics, his competence and system of values, the commission, the text-type and pragmatic aspects (Hatim/Munday 2004: 52-56).

Similarly, Berman expresses the view that a translation is influenced by the translator's '*posizione traduttiva*'¹ and '*progetto traduttivo*'²: the first term referring to the translator's conception of his activity (influenced by the social context and the ideologies of his society, by his relationships to the languages involved, the writing and the works), and the second to the goal of the translation (what to translate and how to present and translate it). Both the translation position and the translation project are part of the situation of the language, literature, culture and history in which the translation is contextualized, and that Berman calls '*orizzonte traduttivo*'³ (Berman 2000: 59-64).

Further research into influences on translation is provided by Palumbo, who identifies different types of '*vincoli traduttivi*'⁴, which affect the translator's choice between different possible reformulations. The concept of 'vincoli' includes both practical needs and socio-cultural elements or – according to the definition by Gideon Toury (1995) and Andrew Chesterman (1997) – 'norms', for example the idea of 'translation' shared within a certain culture and the wish to be 'loyal' to the source text (Palumbo 2010: 7-9). More precisely, Palumbo (2010: 163) gives examples of four types of constraint:

- semiotic constraints, linked to the way language is used: linguistic constraints, such as grammar, register, genre; pragmatic constraints; iconotextual constraints, that is to say the use of language combined with non-verbal elements, for example gestures or images
- social constraints: cultural, ideological, ethical constraints, and the expectations and conventions concerning translation in the target community
- cognitive constraints, such as the competence and conceptions of the translator
- practical, operational constraints, that is to say the time, methods and materials a translator can use and other work conditions.

All these variables influence the choice of a translation strategy. In particular, the debate in translation studies has been constantly focussed on literal versus free translation (Hatim/Mason 1990: 5). The former, also called word-for-word translation, indicates "a rendering which preserves surface aspects of the message both semantically and syntactically", "in which each word of the Source Text is replaced by its close correspondent in the Target Language", the formal correspondent being "a Target Language item which generally fulfils the same function in the Target language system as

¹ 'Translation position' (my translation)

² 'Translation project' (my translation)

³ 'Translation horizon' (my translation)

⁴ 'Translation constraints' (my translation)

the Source Language item does in the Source Language” (Hatim/Munday 2004: 344, 353, 340). On the contrary, a free or sense-for-sense translation maintains the meaning but changes the way of expressing it (Hatim/Munday 2004: 340). Literal translation allows the target reader to have an idea of the lexis, grammar and structure of the original (Hatim/Mason 1990: 7), and that is why it is considered to be more respectful of the original, but it may sometimes impair the *comprehensibility* of the target text, that is to say the appropriateness and easy understanding of the translation (Hatim/Munday 2004: 14-15 and 336). For this reason, some theorists take the view that an orientation towards dynamic equivalence should be the normal strategy, rather than the effort for formal equivalence⁵: a dynamic equivalent is a linguistic element which aims to the same intended effect on the target reader, while a formal equivalent can be defined as the “closest possible match of form and content between S[ource] T[ext] and T[arget] T[ext]” (Hatim/Mason 1990: 7). Depending on the context, the dynamic equivalent can correspond to the formal one or not: when an equivalent other from the formal one is used, a translation shift appears. There are several types of translation shifts concerning grammar, lexis, text, genre etc. (Hatim/Munday 2004: 26 and 349). An attempt to classify them is the taxonomy developed by Vinay and Darbelnet, who list seven different translation procedures: borrowing, calque, literal translation, transposition, modulation, equivalence, adaptation (Podeur 2002: 20-21). Other shifts occur because of an explicitation or an amplification of the text, or, on the contrary, because of an omission or a reduction (Hatim/Munday 2004: 339 and 345).

Obviously, as Hatim and Mason underline, the debate about literal and free translation is linked to another controversy concerning the primacy of form or content, as it is impossible to translate both. On the one hand, Nida and other modern theorists give importance to the target culture’s conventions about discourse types and the reader’s response: the effort to keep the original form is seen as unnecessary or even inappropriate, because it creates texts that will not be considered as acceptable by target readers. On the other hand, Nida’s opponents⁶ express the view that in some cases – in literary texts, as an

⁵ The concepts of dynamic and formal equivalence were introduced by Nida (1964). Newmark (1981: 39) calls these strategies ‘communicative’ and ‘semantic translation’ (Hatim/Mason 1990: 7).

⁶ Berman, for example, develops a different idea of literal translation and distinguishes it from word-for-word translation (Berman 2003: 13). He describes literal translation as a translation that seems to be word-for-word but is not really word-for-word: this sensation is due to the fact that the translator reproduces some features of the source language in the target language, so that its use of the target language is absolutely non-conventional (Berman 2003: 109). He proposes literal translation as an alternative to the traditional practice of translation in Europe, which he considers ethnocentric (Berman 2003: 21-22), since it refuses foreign elements and influences by looking for dynamic equivalents, that is to say adhering to Nida’s theory (Berman 2003: 14-15) and replacing the original form in order to make the translation appear as an original text in the target language (Berman 2003: 30).

example – form is part of the meaning, and that Nida’s procedure risks transforming and adapting the work (Hatim/Mason 1990: 8-9).

Other theorists regard the different translation strategies as motivated by the translator’s basic orientation, in terms of author-centred/text-centred or reader-centred translation. The former is focussed on the restitution of the author’s intended meaning, or on the function of a non-authorial text, whereas the latter gives priority to a certain intended effect on the reader (Hatim/Mason 1990: 16-17).

More recently, rather than concentrating on the discussion about literal and free translation, form and content, untranslatability etc., some theorists provided a further point of view. A translator can choose a particular feature (or features) of a text that he wants to translate, and therefore adopt a strategy which privileges the maintenance of that aspect over the others – as an example, Lefevere (1975) lists seven strategies for the translation of poetry focussed on sounds, meaning, metre, rhyme, etc. (Hatim/Mason 1990: 15).

To go back to conditioning on translation, it is important to note that social context has an extremely important role, as Hatim and Mason point out: “the activity of translators has always been a function of, and an influence upon, the social life of their time”, so that social context creates similarities between all different types of translation, and can be considered “a more important [a] variable than the textual genre” (Hatim/Mason 1990:13). However, the influence of text-types and genres on translation is probably one of the most evident conditionings.

The concept of ‘genre’ is discussed and defined by Swales as:

a class of communicative events, the members of which share some set of communicative purposes. These purposes are recognized by the expert members of the parent discourse community, and thereby constitute the rationale for the genre. This rationale shapes the schematic structure of the discourse and influences and constraints choice of content and style. [...] In addition to purpose, exemplars of a genre exhibit various patterns of similarity in terms of structure, style, content, and intended audience (Swales 1990:58).

On the other hand, according to Gramley and Pätzold (1992: 191-194) the term ‘text-type’ refers to the linguistic functions (aesthetic, expressive, phatic, informative, directive) combined in and performed by texts. Examples of text-type are literary texts (where the aesthetic function is dominant), phatic texts (mostly focussed on social relationships and social occasions), narrative texts (based on a temporal sequence), descriptive texts (concerned with the location in space), directive texts (which orient a future activity),

expository texts (informative, explanatory texts) and argumentative texts (focussed on persuading the reader).

The need to maintain in the target text the original function of the source text and to follow the conventions of a genre obviously constraints the choices of a translator. These constraints vary from a text-type or genre to another: in this connection, a key distinction can be made between literary translation and other types of translation.

1.2. Problems in literary translation

Starting from a description of the peculiarities of literary texts, this section will then analyse some recurrent difficulties in literary translation. Firstly, we will deal with problems concerning the whole text – such as the distance of the source text from the context of translation and its phonic, metrical, syntactic and lexical level – and secondly with several, more localized issues.

Literary texts are characterized by a prevalent aesthetic function and by the simultaneous presence of several, heterogeneous elements typical of other functions (Gramley/Pätzold 1992: 191). As a consequence, each text is unique, and it is impossible for a translator to find regularities for orientation, or to make reference to a corpus of parallel texts as a support for translation (Rega 2001: 51). Another effect of this multiplicity of functions is that the text can be considered in different ways over time (as exclusively literary, partially literary or not literary at all), since the concept of literariness is somehow fluid (Rega 2001: 59-60). Hatim and Mason, quoting Fowler (1986), define the distinction between literature and non-literature as artificial, as creative devices are not exclusive to literature (Hatim/Mason 1990: 2). Manferlotti, on the other hand, defines literary tradition as “quella che viene considerata tale da una determinata comunità intellettuale (culturale) in un determinato periodo storico”⁷ (Manferlotti 1996: 9).

In addition, Rega refers to Lotman (1985) to underline that there is no clear distinction between contents and expression in literary language. From this perspective, literary language is different from everyday language, since every element of the literary text – from lexis to syntax to punctuation etc. – has a close relationship with the others and vehiculates meaning. Accordingly, the whole text can be considered as a sign on its own: what can be considered to be a sign in everyday language (e.g. lexis, syntax, punctuation...) is reduced to an element of a sign (the text) in literary language (Rega 2001: 52).

⁷ “the one which is referred to as such by a certain intellectual (cultural) community in a certain historical period” (my translation)

Lotman, quoted by Rega, also remarks that the author chooses from many variants while writing, while a reader – and consequently a translator – simply faces the choice made by the author (Rega 2001:52), without being fully aware of the reasons for this choice. In this connection, Hatim and Mason remark:

It is a fact recognized by all translators that familiarity with the ideas and underlying meaning of the writer of a S[ource] L[anguage] text is a vital aid to translating, whereas unfamiliarity breeds lack of confidence, or at least the inability to anticipate meaning when a text is in some way defective, obscure or just elliptical (Hatim/Mason 1990: 11).

This notwithstanding, however deep a translator's knowledge of the author may be, it is not easy for him/her to fully grasp the author's intentionality. Translation, as reading, is always a matter of interpretation, that is to say the effort to grasp the correct meaning from several possible meanings. Since readers have the right to give their interpretation of what an author is saying, a translator cannot interpret in their place: his/her goal is to "preserve, as far as possible, the range of possible responses; in other words, not to reduce the dynamic role of the reader" (Hatim/Mason 1990: 10-11).

A further difficulty identified by Rega is the dominant role of language in some literary texts. Rega refers here to Coseriu (1997), who classifies literary texts into texts in which language is subordinate and texts in which language is dominant. In that last case, it is difficult for the translator to reconstruct the same sense in another language, since literary language often exploits idiolinguistic elements and ambiguities: a translation risks being stylistically 'inferior' compared to the original, or to fix a single meaning to the detriment of others (Rega 2001:54-55).

Another peculiarity listed by Rega is that literary language is closely related to the individual style⁸ of a writer, even though some common features may be identified in the works of the same period. This makes exploiting parallel corpora not a viable solution. A possible frame of reference may be found in the genre, a category which groups the works of several authors together. However, it is important to remember that the belonging of a work to a genre and the distinction between genres itself is not always agreed upon and clear (Rega 2001: 56-58). Furthermore, the attribution of a literary text to a genre does not settle the issue of author's idiosyncrasies.

⁸ Hatim and Mason define style as "the result of motivated choices made by text producers", and distinguish it from unconscious habits or recurrent patterns of a language. They also point out that style often relates to particular social settings where the same language activity is performed (Hatim/Mason 1990: 10).

Finally, as Capra points out, literary texts are characterized by their implicit or explicit references to other works, which need to be recognized by a translator (Capra 2010: 50). This property of texts is usually referred to as intertextuality⁹.

Having described the general peculiarities that distinguish a literary text from other kinds of texts, it is now possible to examine some concrete aspects which represent challenges for translators.

Firstly, the source text is always characterized by a certain degree of temporal and spatial distance in comparison with the context of its translation (Rega 2001: 62), both at the level of its writing and publication and at the level of its setting. Rega notes that, if the text is an ancient one, the translator is forced to choose whether to use an ‘ancient’ language – in order to signal this temporal distance – or to make the language modern and adapt the text to modern reading habits (e.g. by changing a poem into prose) – in order to reproduce the original intended effect of the work on the readers. However, according to Rega, it is impossible to preserve the impression of temporal distance through the language, since even archaizing linguistic choices cannot mirror the actual linguistic stratification, and would only be perceived as false. On the other hand, a sense of temporal distance will be realized through other aspects of the setting and of the action (Rega 2001: 64-66). For these reasons, such elements, which create temporal and spatial distance, should be kept intact in the target text. Rega defines their substitution with modern or local items as rewriting rather than translation (Rega 2001: 76).

Secondly, Rega points out the importance of the phonic dimension in literary texts – as it contributes to the creation of meaning – and analyses three aspects: onomatopoeia, sound symbolism¹⁰ and effects produced by the sounds (Rega 2001: 93-94). As regards onomatopoeia, Rega underlines its conventional nature, that is to say the fact that they vary across languages, and that their frequency of use is also different in each language. However, they are usually easier to reproduce than sound symbolism and effects induced by sounds: in both these cases, it is not always possible to exploit the same sounds in the target language while preserving the meaning (Rega 2001: 95-99). Rega also remarks that the problem is even more complex when the translator is not sure whether these sound impressions are effectively perceived by the reader or not – a doubt that is more common for works in prose rather than in poetry (Rega 2001: 101).

⁹ Hatim and Munday define intertextuality as “a precondition for the intelligibility of texts, involving the dependence of one text upon another. Horizontal intertextuality involves direct reference to another text. Vertical intertextuality is more an allusion and can refer to a mode of writing, a style, etc.” (Hatim/Munday 2004:343).

¹⁰ Quoting Crystal (1993: 174), Rega defines sound symbolism as a connection – unconsciously perceived by the speakers – between certain forms and elements of reality (Rega 2001: 93).

The third difficulty illustrated by Rega concerns the translation of poetry, namely the problem of choosing prosody, a metrical system, or changing poetry into prose. Such choice is influenced by the context, by the metrical systems of the source and target language and by the traditional use of certain metres. In addition, as far as formal aspects are concerned, even the use of compensations¹¹ is not always appropriate, since it risks modifying the original balance of the poem and producing an arbitrary interpretation (Rega 2001: 107-109).

For the translation of prose one of the most important issues, from Rega's point of view, is the syntactic structure of the text. Quoting Beccaria (1993: 270), she expresses the view that syntax "è la struttura portante, lo scheletro"¹², so that "il come tradurre una parola è meno importante di come tradurre la frase e il suo ritmo"¹³. In this perspective Rega remarks that syntax is closely related to the author's individual style (Rega 2001: 121), which the translator needs to reproduce in the target language (Rega 2001: 127).

According to Rega, some concepts from linguistics and pragmatics – such as coherence, cohesion, cataphora, anaphora, theme, rheme, topic, focus, order of subject/verb/cases and the informative structure of a language – can be considered as landmarks for the translator, but they are not always enough to come up with adequate sentences (Rega 2001: 123-126). It is also true that some of these theories are difficult to apply to all languages and to all sentences (Rega 2001: 130): they can be useful to make the translator aware of some unconscious, spontaneous mechanisms, but the variables influencing texts are too complex to allow the employment of a basic scheme (Rega 2001: 138). For example, every element of a sentence is important for the functioning of a literary text, and the interpretation of sentences is not always straightforward in literature: sometimes, a translator has to face ambiguous formulations which make his task more difficult (Rega 2001: 128).

Some changes in syntax – such as dividing a sentence into two or more shorter sentences, or putting two or more sentences together to form a more complex sentence – are very important, in the view of Rega, since they significantly influence the rhythm of the whole text (Rega 2001: 139). In this connection, it is remarkable that translation often results in a lengthening and simplification of the original text (Rega 2001: 141). As an explanation for this phenomenon, Rega formulates the hypothesis that the linguistic competence of a writer is different from that of a translator, so that an author uses language

¹¹ Compensation is defined by Hatim and Munday as "an adjustment technique resorted to with the aim of making up for the loss of important ST [source text] features in translation with a gain at the same or other points in the TT [translated text]" (Hatim/Munday 2004: 336).

¹² "is the framework, the skeleton" (my translation)

¹³ "how to translate a word is less important than how to translate a sentence and its rhythm" (my translation)

in a more flexible way. This hypothesis can also explain why translations made by professional authors are sometimes closer to the original than translations by professional translators (Rega 2001: 144): the ability of a translator to overcome his perception of standard language, to distance himself from it, is particularly important for literary translation, where texts are characterized by variations on the standard (Rega 2001: 150-152).

The linguistic level which poses more problems to a translator, as stated by Rega, is lexis. This is due to several reasons: first, it is very difficult to adopt a general strategy and keep to it for all the problematic words in a text; second, the meaning of a single word is the result of a number of relationships, both extratextual and intratextual; third, lexis is the level of language where conventional meanings – which are part of the competence of a speaker/reader – are continuously combined with new senses. For this reason, a translator needs to understand this new use of a word and find a way to reproduce it in the target language, often through a neologism or a resemantization (Rega 2001: 153-154). According to Rega, the register (or set of registers) of the source text is also very important, even if – in principle – it should not be so difficult to reproduce, since registers are present in every language (Rega 2001: 157).

Other major problems in translation, having often to do with more than one level of language at the same time, are titles, metaphors, realia and references to the source culture, foreign words in the source text, creative neologisms, proper names, wordplay, idioms, dialects, interjections and exclamations. In the following, we will deal with each of them in turn.

A. Title of the work. Rega observes that titles are often similar in the source and in the target languages, because they summarize the general topic of the text without being influenced by an immediate context. Despite this general trend, some titles change because of the need to introduce an author who is not well-known in the target culture: in this case, the title becomes more explicit, in order to give an idea of the text. In addition, some translated works are published with their original title, especially if they are contemporary English texts: the function of titles is to attract readers – in fact, titles are also formulated according to commercial imperatives (Rega 2001: 158-159).

B. Metaphors and metaphorical idioms. Rega analyses three types of metaphors: creative metaphors (invented by the author), lexicalised metaphors and semi-creative metaphors (the author employs a lexicalised metaphor but gives a new sense to it).

As Rega points out, the interpretation of metaphors may be a problem in the source text itself, since it requires an effort to the reader. When the metaphor is creative, it usually exploits a referent which is part of the reader's world knowledge (at least if the source and target culture are not too different), so that a translator can keep the metaphor unchanged: its effect will be as challenging in the target language as it was in the source text (Rega gives the example of *schwarze Milch* in the poem by Celan). When the metaphor is lexicalised, it can usually be translated through a lexicalised metaphor in the target language; if an equivalent metaphor does not exist, the translator can reproduce the original metaphor – making the translated text more creative than the source text – or paraphrase the meaning of the original metaphor – a procedure which may create a sense of loss. Finally, when the author adds a new sense to a lexicalised metaphor, the translator usually tries to find a compromise in order to keep both senses.

C. Realia¹⁴ and other references to the source culture. As underlined by Rega, translators can choose to translate the meaning of the foreign word through a longer expression in the target language, where a single word indicating the foreign referent is not available. This strategy allows both for the comprehensibility of the translated text and for preserving cultural diversity, even if literary texts do not need nor aim to a perfect knowledge of a foreign reality. As an alternative, the translator can keep the foreign word unchanged (loan) and add a note; adapt the foreign word to the target language (calque); replace the foreign referent with a similar one from the target culture, or substitute the problematic term with a general word or expression (Podeur 2002: 101-105). According to Rega, a calque risks being incomprehensible or having comical effects, while a loan with a note is preferably avoided in order not to interrupt the reading (Rega 2001: 168-169). On the other hand, as Podeur remarks, the note allows the translator to use the foreign word in the rest of the text without any further difficulty (Podeur 2002: 155).

D. Foreign words in the source text. They are usually kept unchanged, so that they give the same effect both in the source and in the target text (Rega 2001: 169).

E. Creative neologism. Rega suggests that the function of this neologism in the source text should be correctly decoded in order to motivate a translation strategy; however, the translation usually needs to be creative (Rega 2001: 170).

¹⁴ The term 'realia' refers to words whose referent is unknown in the target culture (Rega 2001: 168).

- F.** Proper names. As Manini suggests quoting Hermans (1988: 13), names can be left in their original form, adapted to the phonology and spelling of the target language, substituted with other names, or translated (Manini 1996: 167). In this choice as in the vast majority of the other difficulties, the translator is also influenced by the context: “Until the end of the first half of the twentieth century there was in Italy a clear tendency to naturalize or italianize the forenames of authors and their literary characters alike” (Manini 1996: 171). Nowadays, the most frequent choice is to keep foreign names in their original form, especially when the work and the author are quite famous, but in some cases they can be replaced with the corresponding names from the target culture (Rega 2001: 172). For example, as Manini points out, “[h]istorical, mythological and biblical names are usually translatable between related cultures; such names tend to have an international character [...]” (Manini 1996: 166). As noted by Rega, the substitution of original names with names from the target language is linked to the translator’s general approach (preserving diversity or adhering to the target language), and to the frequency of use and the connotation of the name in the target culture (Rega 2001: 173). In addition, Manini points out that some names have no etymological correspondent in a different language. As a result, some translated texts present an antirealistic, confusing mixture of original and translated proper names (Manini 1996: 172).
- G.** Other kinds of proper names. Topographical names and titles of works and films, as stated by Podeur, are usually translated if a translation exists in the target language, or left untranslated if a translation does not exist. Brands are usually left untranslated (Podeur 2002: 171, 178-179). If these names have a particular connotation in the source culture or their reference is not clear for the target reader, the translator can add a note, or, as an alternative, replace them with general words, or add some clarification in the text (Podeur 2002: 176).
- H.** Meaningful names. They probably constitute the most complex problem concerning proper names (Rega 2001: 173). This subject is directly relevant to the translation of Dickens (cfr. sections 3.2.2 and 4.2.2), and examined in detail by Manini, who describes some literary names as means of characterization (a function of common names that is exceptionally transferred to proper names and added to their usual function of identification):

[A]uthors, assuming a godlike creative power, control both the natures of the characters in their story and their names. They have the freedom to overrule the

play of sheer coincidence which dominates name-giving in real life to make the names reflect the characters according to any particular narrative design they may have in mind (Manini 1996: 163).

Meaningful names can totally, partially or not at all overlap with the personality; they can be more or less evocative and their origins can be very diverse. The author can choose a name from famous texts, such as the Bible, from history or from a foreign culture; he can also imitate foreign names, loan a transparent common name (or verb/adjective/adverb), modify and even combine common words – either with each other or with invented elements – or evoke a clause or expression (Manini 1996: 164-166).

Because of their significance for the interpretation of the text and the character, it would be important for the target reader to understand meaningful proper names. Some translators, however, avoid translating them in order not to modify the ‘nationality’ of the characters. In this regard, an interesting suggestion comes from Peter Newmark (1981: 71), who proposes translating the word which has been changed into a proper name, and then adapt this translation to the spelling and phonology of the original language (Manini 1996: 170-171).

Nevertheless, the translation of meaningful names is still problematic. When they correspond to common words, they are usually easy to translate (Manini 1996: 166). In other, less transparent cases, on the contrary, their meaning is difficult to reproduce in the target language (Manini 1996: 166), especially if they have more than one relevant connotation (Rega 2001: 174-175). When this is the case, the translator needs to understand how the name was created and what its primary function is, and then reproduce the effect in the target language (Manini 1996: 167). If creating a meaningful name in the target language is not possible, the translator sometimes preserves the original name, eventually adding a note to explain it (Rega 2001: 175-176). In other cases, a translator can choose to create a new meaningful name for the character, which refers to a different peculiarity than the one expressed by the original name (Podeur 2002: 133-134). As to the exotic nature of some names in the source text, it inevitably fades in the translated text if the names were taken from the target language (Manini 1996: 167).

The problem of meaningful names concerns mainly personal names: however, topographical names are also affected, especially if the places are invented by the author.

- I.** Wordplay. As plays on words exploit formal properties of language – such as sound similarities – and polysemy, they are often considered as untranslatable (Podeur 2002: 124). Sometimes puns based on sound (alliterations and assonances) can be reproduced in the target language. In other cases, however, the pun is not preserved in order to keep the meaning, and eventually signalled through a note in which the original form is accounted for (Podeur 2002: 124-125). As to wordplay based on ambiguity and polysemy, which are very difficult to reproduce, translators sometimes omit them if the general meaning of the text is not compromised, and eventually adopt the strategy of compensation to create a new pun somewhere else in the text (Podeur 2002: 125-127). If a translator does not want or cannot omit the pun, he has no other choice than to keep only one meaning of the original expression – usually the first, non-figurative one – and make the other explicit through a note (Podeur 2002: 129).
- J.** Dialects¹⁵. As underlined by Podeur, the imitation of dialects in written texts is used to give the impression of spoken language and to characterize individuals (Podeur 2002: 136). The problem of translating these linguistic features is particularly important in the case of Dickens (cfr. sections 2.1.2 and 4.2.4) and may pose significant difficulties. For example: the substitution of a geographical dialect (e.g. an Italian dialect) with a sociolect (e.g. argot) not only eliminates the geographical characterization but also ignores the fact that different dialects, belonging to different language systems, do not have the same social status and do not evoke the same sensations (Podeur 2002: 136-139). A viable solution – which anyway can only be adopted for single words and expressions in a dialogue, but obviously not for whole sentences – is the technique of the translation binomial proposed by Newmark. In this case, the transcription of the dialect is immediately followed by its translation, without additional notes (Podeur 2002: 161-162). As an alternative, if the original word or expression is a jargon item, the translator can choose a jargon expression from the target language, or invent a new word (Manferlotti 1996: 221). For longer sections of texts in idiolects, sociolects, temporal or non-standard dialects, a translator can adopt the strategy suggested by Manferlotti: dialects can be reproduced by deforming the target language along the same principles used by the author to

¹⁵ Within a certain language, it is possible to recognise dialects, that is to say user-related varieties which can be further classified as geographical, temporal, social, standard and non-standard, and idiolectal, and registers, that is to say use-related varieties which are originated by the interplay of field, mode and tenor of discourse (Hatim/Mason 1990: 38-51).

deform the source language. As regards geographical dialects, on the other hand, Manferlotti is not in favour of substituting dialects from a given linguistic area with dialects from another language system. According to him, it would be more convenient to convert geographical dialects into more or less uncultured varieties, or to use deformations (Manferlotti 1996: 13).

K. Foreign languages in the source text. Berman gives the example of the novel *Der Zauberberg* by Thomas Mann, in which the two protagonists speak different varieties of French in the original: as a consequence, the French translator had the difficult task to differentiate three varieties of French (Berman 2003: 55).

L. Idioms. According to Capra, the majority of these expressions cannot be translated literally, since their meaning would be incomprehensible: literal translation is possible if the translator finds an idiom within the target language with the same meaning and form, and belonging to the same register. Otherwise, the idiom can be replaced by an idiom from the target language which has the same meaning and is appropriate to the register, even if it is different in form. If no suitable idiom exists in the target language, the translator can choose a literal translation (if its meaning can be inferred), or paraphrase the idiom, or exploit an appropriate commonplace from the target culture. Capra also remarks that the translation of idioms is influenced by their frequency of use in the target language: if they are not frequent, the translator usually replaces them (Capra 2010: 58-64).

M. Interjections and exclamations. Pointing out that they tend to be closely related to the source language and culture, Manferlotti remarks that most translators opt for a free translation, in order to avoid long notes often needed with literal translation; what is important is to keep the pragmatic function of the expression (Manferlotti 1996: 152).

1.3. Translation and modern classics

In this section, we will focus first on the status of classic, and then on its influence on translation. These observations are mainly taken from Paola Venturi's research into the reception of canonized English texts in Italy.

In her handbook on literary translation, Rega mentions a common tendency in the translation of classics:

Il problema dell'anticazione della lingua nel tentativo di riformulare un testo antico con una lingua che ricordi lo scarto cronologico rispetto a quella di partenza è in realtà

legato a quello molto più generale del rapporto con i classici. È comunque interessante notare che il processo di anticazione finisce per riguardare forse maggiormente i classici dell’evo moderno che quelli dell’evo antico [...] (Rega 2001: 83).¹⁶

What is striking in Rega’s remark is both about how widespread such a tendency is (a procedure which Rega tends to refuse, since its result sounds false and artificial, Rega 2001: 64-66), and about the apparent paradox of adopting this strategy more for modern than for ancient works.

This connection between the attribution of the status of ‘classic’ to literary works and the strategy adopted for their translation has been thoroughly examined by Paola Venturi (2009 and 2011), in order to understand why and how the prestige of these texts acts as a constraint and influences the translator’s choices.

One of the works analysed by Venturi is Dickens’s *David Copperfield*, a novel whose status is particularly interesting because it has always been perceived as a classic for grown-ups and for children. For these reasons, *David Copperfield* was interpreted in different ways, through innumerable refractions¹⁷, and yet it is possible to perceive a common tendency that makes all these refraction essentially similar (Venturi 2009: 234).

The process that transforms a text into a classic¹⁸ can be described as ‘sanctification’: classics tend to be regarded over time “as [...] reposit[or]ies of truth and knowledge”, so that they become “sources of instruction and moral elevation, rather than objects of pleasurable reading”. From this perspective, a classic is appreciated more for its educational value than for its style. The term ‘sanctification’ underlines the fact that classics are conceived as high-status, prestigious texts: a sort of ‘secularized scripture’ (Venturi 2009: 234-235).

This conception of classics obviously influences the translator, both at the level of content selection and of linguistic choices. Since high literature is commonly identified with the most conventional norms of literary system, translators tend to adhere to the conventions of the target literary system rather than to the original style of the work (Venturi 2009: 235). On the other hand, the reverence for a canonized text may entail “a

¹⁶ “The problem of making language archaic, in order to reformulate an ancient text with a language which recalls the temporal distance in comparison to the source language, is actually related to the more general problem of the relation to the classics. However, it is interesting to remark that the process of making language archaic ends up by concerning modern classics more than ancient ones.” (my translation)

¹⁷ Venturi loans this definition from Lefevere (2004: 210-241): a refraction is “the adaptation of a work of literature to a different audience, with the intention of influencing the way in which the audience reads the work”, and it can assume several forms: translations, criticism, commentaries, historiography, teaching, inclusion in anthologies, production of plays and movies (Venturi 2009: 244).

¹⁸ Venturi examines in detail the status and the process of canonization of classics, along with their influence on translation, in her PhD dissertation (Venturi 2011: 3-66).

quasi-philological, often stilted, immobile translation that closely mirrors the grammar and the syntax of the source” (Venturi 2009: 239)¹⁹.

In Italy, the attribution of a didactic status to classics and the elevated style adopted for their translation are more evident than elsewhere, probably because they are reinforced by a certain tradition of writing as an extremely elitist activity and reading as learning rather than as pleasure²⁰ (Venturi 2009: 234-235). According to Venturi, this combination of cultural constraints reduces the differences between translators (Venturi 2009: 239), and

produces silenced, simplified versions of the original. This process takes two main (sometimes overlapping) forms: ethical simplification – which is carried out in obedience to the sanctioned values of Italian society – and linguistic simplification – which erases, elevates and homogenizes the different linguistic varieties of the source, with particularly noticeable consequences on the use of non-standard varieties of English in the source text (Venturi 2009: 236).

Ethical simplification concerns children’s literature, while linguistic simplification is also common for translations devoted to adult audiences. The process of adhering to the conventions of the target culture is exactly the same: on the one hand, the classic is perceived as a way to develop the children’s linguistic abilities towards the sanctioned literary standards; on the other hand, it is this conformity which makes the text recognizable and acceptable for adults as a classic literary text (Venturi 2009: 236-237).

Venturi highlights some ‘deforming tendencies’, such as the use of synonyms and archaisms, the heightening of lexical and syntactic choices (‘ennoblement’ or ‘embellished re-writing’) and the lengthening of the text (Venturi 2009: 237-240).

In addition, linguistic simplification²¹ wipes out a peculiar aspect of great novels, that is to say ‘polylingualism’ (Venturi 2009: 236). This term is used by Berman to refer to the coexistence presence of several linguistic varieties in the same text. Such a concentration gives sometimes the impression of lack of control – so that it is often criticized as ‘bad

¹⁹ The contrast between these two procedures is only apparent, as Venturi underlines in her PhD dissertation (Venturi 2011): the adherence to the conventions of the target literature and to the grammar and structure of the source text can be joined in the single norm “traduci il classico in modo da evidenziarne la natura di classico” (“translate a classic so as to highlight its nature of classic”, Venturi 2011: 13-14, my translation). In general, translators seem to follow this single norm, partly by mirroring the source text, partly by conforming it to the target literary language.

²⁰ In her PhD dissertation (Venturi 2011), Venturi investigates the historical origins of these writing and reading traditions, by comparing the evolution of a readership in England and in Italy, where this process is closely related to the peculiar development of Italian as a national language (cfr. Venturi 2011: 67-134).

²¹ With the word ‘simplification’, Venturi does not mean that the translated texts are easier than the source text. On the contrary, these deforming interventions make the text more difficult, from a linguistic perspective. ‘Simplification’ means that the translation does not reflect the whole ‘complexity’ of the original, that is to say the variety of the original language (and situations, if the translator censors part of the text).

writing’ – but, according to Berman it is actually its strength (Berman 2003: 42-42). In the case of Dickens, for example, this ‘normalization’ fills in the gap – and therefore eliminates the humorous effect due to the contrast – between the narrator’s voice and the character’s dialects. Moreover, language varieties are often used as means to highlight some features of a character or distinguish different characters. When language varieties are ‘normalized’ in the translation, this effect is lost (Venturi 2009: 241).

When describing these phenomena in her PhD dissertation (Venturi 2011: 28), Venturi refers to Berman, who lists thirteen – often overlapping – tendencies:

- rationalization: sentences are modified for the purpose to adhere to a certain order
- clarification: elimination of the source text’s ambiguities
- unnecessary lengthening: it modifying the original rhythm even if not necessary for the comprehensibility of the meaning
- ennoblement: re-writing which makes the style more elegant
- qualitative impoverishment: substitution of pregnant, original expressions with less iconic translations
- quantitative impoverishment: substitution of a set of synonyms with a single word in the translation
- homogenization: elimination of the heterogeneity of the source text, at every level of the text
- destruction of the rhythm
- destruction of the underlying networks of signifiers (references and connections between the words)
- destruction of systematisms (recurrent structures and grammar features)
- destruction of dialect networks or exoticisms in their translation (dialects are highlighted through typographical types – even if they were not highlighted in the source text – or substituted with dialects from the target language’s system)
- destruction of idioms
- erasure of the coexistence of different language varieties

(Berman 2003: 43-55).

1.4. Conclusion

At the beginning of this chapter (section 1.1), we examined some general notions of translation theory. Firstly, we provided a basic definition of ‘translation’. Then we discussed the issue of conditionings which influence translators, referring to Berman’s

concepts of ‘posizione’, ‘progetto’ and ‘orizzonte traduttivo’ (Berman 2000) and to Palumbo’s classification of ‘vincoli traduttivi’ (Palumbo 2010). From this perspective, we entered the traditional debate about translation strategies, introducing the notions of literal/word-for-word and free/sense-for-sense translation, formal and dynamic equivalent, translation shift, primacy of form or content, author-/text-/reader-centred translation. After that, we defined the concepts of text-type and text-genre as important translation constraints.

In the central section of the chapter (1.2), we first summarized some distinctive features of literary text, namely their aesthetic function, combined with several other functions (Gramley/Pätzold 1992), their uniqueness (Rega 2001), the fluidity of the concept of literariness (Hatim/Mason 1990, Manferlotti 1996, Rega 2001), the interplay of form and content (Rega 2001), the close relation to the author’s intentionality and individual style (Hatim/Mason 1990, Rega 2001), and their intertextuality (Capra 2010). Secondly, following Rega (2001), we described translation problems affecting the whole text, starting from the different context of its writing and translation to its phonic effects, metrical system, syntactic structure and lexical items. Thirdly, we focussed on localized obstacles such as titles and metaphors (Rega 2001), realia and references to the source culture (Rega 2001, Podeur 2002), foreign words in the source text and creative neologisms (Rega 2001), proper names (Manini 1996, Rega 2001, Podeur 2002), wordplay (Podeur 2002), dialects (Manferlotti 1996, Podeur 2002), foreign languages in the source text (Berman 2003), idioms (Capra 2010), interjections and exclamations (Manferlotti 1996).

The last section (1.3) referred to the findings of Paola Venturi’s research into the reception of canonized English texts in Italy (Venturi 2009 and 2011). We thus outlined the process of ‘sanctification’ which transforms a literary text into a classic, its consequences on translation strategies, and the effects of these strategies on the text. In this respect, the translator’s choices were labelled as ‘ethical’ and ‘linguistic simplification’ (Venturi 2009), and ‘deforming tendencies’ (Berman 2003).

In the following chapter, we will focus on Charles Dickens – his biography and social novels – and on the novel *David Copperfield*, then on Cesare Pavese and Enrico Piveni and their activity as translators.

2. Methods and materials

In the first chapter we discussed some theoretical aspects of translation in general, and of literary translation and translation of the classics in particular. Next we will focus on the materials and methods used for our analysis.

This thesis is based on a comparison between two Italian translations of the novel *David Copperfield* by Charles Dickens. The first one (abbreviated to ‘Copperfield 1’) was published by Einaudi, in the series *Narratori stranieri tradotti*, in 1939, and made by Cesare Pavese, a recognized authority on English language in that period. The second translation (abbreviated to ‘Copperfield 2a’ for its first volume, and to ‘Copperfield 2b’ for its second volume) was released in the same year by the publishing house Mondadori, in the series *Biblioteca Romantica*, and produced by a prolific translator of that time, Enrico Piceni. The extracts in Italian will be accompanied by the correspondent text in English, taken from the edition *The Oxford Illustrated Dickens* (abbreviated to ‘Copperfield’), which reproduces the Charles Dickens Edition of 1869.

The comparison will be carried out first with regard to the translations of Chapter I, and second between some examples taken from the rest of the novel.

For Chapter I, the analysis will focus on the main differences detected during the reading and the comparison between the translations and the source text, namely syntactical aspects. In particular we will discuss the combination or separation of sentences, the changes in the order of the clauses, the transformation of dependent clauses into independent ones – or vice versa, and the reformulation of some sentences. After that, we will analyse the translator’s solutions to some of the translation problems described in section 1.2, namely realia, wordplay, proper names, personal pronouns, vocative forms used in the dialogues, idioms, interjections and exclamations. A further aspect of our analysis will be the language used for translating, referring to Venturi’s hypothesis that translators tend to translate classics by following the conventions of the target culture (cfr. section 1.3).

In the second part of the analysis, on the other hand, we will analyse some selected extracts. First, we will verify our hypothesis about the translator’s different approach to syntax, by giving examples taken from other chapters. Secondly, we will further investigate the translation of elements of the source culture, the approach to proper names and personal pronouns by which characters address each other. Finally, we will analyse the use of translator’s notes and the problem of different language varieties.

In the following sections, before starting with the analysis, we will introduce the author, his poetics and his novel *David Copperfield*, then we will focus on the translators and their activity.

2.1. Charles Dickens

2.1.1. Life and works

Charles Dickens was born in 1812 at Landport, near Portsmouth, but his family soon moved to London, then to Chatham, in Kent, and another time to London in 1823. The following year his father – a Navy pay clerk – was imprisoned for debts for three months, and Charles was sent to work in a warehouse. This experience of poverty had a great influence on all his works. When his father was released, Charles returned to school. In 1827 he became a clerk, then a reporter in the law court and in the Commons: his articles were published on the *Mirror of Parliament* and on the *True Sun*. In 1833 he also published his first narrative contribution on the *Monthly Magazine*. The following year he worked as a chronicler for the *Morning Chronicle*, on which he started publishing some sketches (collected in the *Sketches by Boz* in 1836). In 1836 he started publishing *The Posthumous Papers of the Pickwick Club* (1836-37) and wrote the libretto of the operetta *The Village Coquettes*. In 1837 he directed the magazine *Memoirs of Grimaldi*, and in 1837-38 he worked as first editor of the periodical *Bentley's Miscellany*, on which he published *Oliver Twist* (1837) and *Nicholas Nickleby* (1838-39). Then he wrote *The Old Curiosity Shop* (1840-41) and *Barnaby Rudge* (1841), which he published on his weekly *Master Humphrey's Clock* (1840-42). He visited America in 1842 and referred to this experience to write *American Notes* (1842) and *Martin Chuzzlewit* (1843-44). In 1843 he published *A Christmas Carol*, the first of his five *Christmas Books*: the other four were entitled *The Chimes* (1844), *The Cricket on the Hearth* (1845), *The Battle of Life* (1846), and *The Haunted Man* (1848). In 1844 he visited Italy, and in 1845 he started playing in a theatrical company. In the same year, he became editor of the paper *Daily News*, on which he published *Pictures from Italy* in 1846. Between 1846 and 1848 he wrote *Dombey and Son*, and in 1849-1850 *David Copperfield*. In 1850 he created the magazine *Household Words*, which was later included in *All The Year Round*, another paper edited by Dickens from 1859 to his death. During the following years, he published *A Child's History of England* (1851-53), *Bleak House* (1852-53), *Hard Times* (1854), *Little Dorrit* (1855-57), *A Tale of Two Cities* (1859), *Great Expectations* (1860-61), and *Our mutual friend* (1864-65). On *All*

The Year Round, Dickens published *Christmas Stories* and some essays, which were collected into *Reprinted Pieces* (1858) and *The Uncommercial Traveller* (1860-61). In 1858, he began to hold public readings of his novels, both in England and in America (1867-68); he continued with until 1870, even if he had serious health problems. In 1870, he started writing *The Mystery of Edwin Drood*, a work which was left unfinished because of his sudden death.

2.1.2. Dickens's social novel

Charles Dickens is considered one of the most important novelists of English literature and a creator of social novel, a genre which developed all over Europe in the second half of the 19th century. In this section, we will first analyse some common aspects of this genre, then the peculiarities of Dickens's style.

Even if each author had his own style, Lanternari (2012a) highlights some features which can be found in many social novels. Firstly, some scientific theories had a great influence upon the conception of society and of the novel itself – such as the concept of struggle for survival and natural selection in Verism, or Zola's idea of novel as a scientific experiment. Secondly, these novels took some social aspects which were already present in previous literary texts – such as the value of family and marriage – or exploited in other contemporary literary genres – such as the focus on children and youth. In this perspective, Lanternari (2012b) underlines that the aim of social criticism was often linked to an educational effort, which is particularly evident in the genre *Bildungsroman*. In addition, social novels could include historical elements, and thus be linked to the tradition of historical novels.

In England, as pointed out by Rigoni (2012), Victorian Age was characterized by deep contradictions between an optimistic idea of progress and promotion of humanitarian values, and the difficulties of poor people during the development of industrial society. Rigoni remarks that, although Dickens criticized his society, he did not aim to encourage rebellion: for this reason, the negative aspects in his novels are balanced by their happy ending, while his reformism was more explicit in his articles and essays.

Since Dickens's novels were published in serial form, their plot tends to be characterized by unforeseen turns of events and a sequence of episodes, a feature which makes the plot of the whole novel appear uncertain and disorganised. In addition, as stated by Rigoni (2012), Dickens was not particularly innovative as a novelist: the narrator is often in the third person, and omniscient.

However, Dickens was remarkably successful at his time and is still regarded as a great novelist. The reasons for his success, according to Rigoni (2012), were probably due to his familiarity with several social classes, an experience that allowed him to meet people's tastes and to invent situations and characters in which people could identify themselves. Furthermore, Dickens was particularly gifted in the description of places and characters.

Rigoni (2012) describes his prose as 'realismo descrittivo'¹. As regards places, Dickens described real settings – especially London – without imaginary elements: in that case, his realism was complete, and he exploited the five senses to provide a detailed description. As to characters, Dickens employed both realism and imagination. It is true that they often appear as caricatures; however, they are more realistic and complete than in precedent novels, even if their psychology is not so accurate as in George Eliot or other later authors. Moreover, Rigoni (2012) remarks that his ability to invent grotesque characters allowed him to keep the attention of his audience, even of the people that he was criticizing, thus making his critique highly effective. Similarly, as noted by Stella (1977) and Venturi (2009 and 2011) in their analysis of Italian translations of *David Copperfield*, humour is an outstanding gift of Dickens. Even when the situation narrated is rather sad, the narration assumes an ironic tone, or some funny detail appears: in that case, the author's point of view becomes evident beyond the characters, and his non-involvement in the scene allows him to detect humorous aspects in every context (Stella 1977: 151-153). Another means to create humour and describe the characters is the use of different varieties of language, and the consequent contrast between them (Venturi 2009: 240-241). For *David Copperfield*, this effect is particularly evident, since the voice of David Copperfield as a child is combined with the popular English of some characters, and both these voices are framed by the narration, made by a grown-up and more aware David Copperfield (Venturi 2011: 186).

Rigoni (2012) also outlines another important feature of his style, that is to say the use of theatrical devices in his dialogues. Along with his detailed descriptions, these dialogues still make Dickens attractive for many directors and actors.

Dickens's interest for description and visual elements is evident in his close collaboration with the illustrators of his novels, which he chose personally and substituted if he did not like their work. In fact, Dickens was aware of the importance of illustrations in popular literary texts (cfr. *Treccani.it*, at

¹ 'descriptive realism' (my translation)

<http://www.treccani.it/scuola/dossier/2012/dickens/mainArea.html>). Moreover, working with his illustrators probably helped his writing process. Among his illustrators, we can remember Robert Seymour (*The Posthumous Papers of the Pickwick Club*), Robert Buss (*The Posthumous Papers of the Pickwick Club*), Hablot Knight Browne ‘Phiz’ (*The Posthumous Papers of the Pickwick Club*, *David Copperfield*, *A Tale of Two Cities*), George Cruikshank (*Sketches by Boz*, *Oliver Twist*), George Cattermole (*The Old Curiosity Shop*, *Barnaby Rudge*), Samuel Williams (*The Old Curiosity Shop*), Daniel Maclise (*Nicholas Nickleby*, *The old Curiosity Shop*, *The Chimes*, *Cricket on the Hearth*, *The Battle of Life*), John Leech (*A Christmas Carol*), Frank Stone (*The Haunted Man*, *Nicholas Nickleby*, *Martin Chuzzlewit*), Marcus Stone (*Great Expectations*, *Our Mutual Friend*), Luke Fildes (*The Mystery of Edwin Drood*), Richard Doyle (*The Battle of Life*, *Cricket on the Hearth*, *The Chimes*), Clarkson Stanfield (*The Battle of Life*, *The Chimes*, *The Haunted Man*), Edwin Landseer (*The Haunted Man*), John Tenniel (*Cricket on the Hearth*) (cfr. *David Perdue’s Charles Dickens Page*, at <http://charlesdickenspage.com/illustrations.html>).

2.1.3. Dickens’s novel *David Copperfield*

After a brief introduction about the publishing of the novel and Dickens’s affection for it, this section will describe its main aspects by referring to Pavese’s preface and Piceni’s introduction to the Einaudi and Mondadori editions respectively.

David Copperfield was first published in 20 monthly instalments, from May 1849 to November 1850, and then as a volume in 1850. A Cheap Edition was released in 1858, and a second edition (Charles Dickens Edition) in 1869, after the author’s revision in the 1860s.

In his two prefaces to this novel (1850 and 1869), Charles Dickens expressed a deep affection for it, particularly in the preface to the edition of 1869: “[o]f all my books, I like this the best. [...] I have in my heart of hearts a favourite child. And his name is DAVID COPPERFIELD” (Copperfield: xii). As Malden remarks in his introduction to the novel:

Prima facie there are several reasons why it should be the author’s best. It was written during the years 1849-50, before he had reached his fortieth year. His precocious genius had had time to ripen, and had not begun to fail (if indeed it ever did). For several years he had enjoyed an assured [...] increasing reputation which had made his financial circumstances more than easy (Copperfield: v).

David Copperfield is essentially a *Bildungsroman*, based on the vicissitudes of its main character from childhood to maturity. Like many other novels by Dickens, it deals with the theme of poverty and persecuted children. As for other novels, the style is characterized by Dickens's sense of humour, and by a certain weakness of the plot opposed to the strength of the characters and their detailed descriptions.

This contrast between plot and characters is highlighted by Malden in his introduction to *David Copperfield*: according to Malden, the plot is almost inexistent, since the only events which seem to form a plot are the love story between Steerforth and Emily, the vicissitudes of the society of Wickfield and Heep, and the private life of Betsey Trotwood and her husband. The characterization, on the contrary, is the real strong point of all the works by Dickens and of *David Copperfield* in particular, as stated by Malden (*Copperfield*: vi).

In his Preface to the novel, Cesare Pavese expresses exactly the same judgement: "*David Copperfield* è senza dubbio il romanzo di Dickens dov'è più estrosa la caratterizzazione e più gustosa la futilità dell'intreccio"² (*Copperfield* 1: VIII). In this connection, Pavese mentions the existence of many different characters, created by the imagination of the author, which stand out against the background of the events. As to these events, Pavese explains that the world evoked by Dickens to narrate David's childhood is fantastic, since it is part of David's remembrance. When David becomes adult, on the contrary, the world is described according to a realistic technique: events are conceived in such a way as to give the impression of real life, following the poetics of realism. This combination of imagination and realism, which Pavese calls 'ingenuità'³, is a constitutive element of Dickens's 'commedie umane'⁴: all the characters are overcome by 'real events', so that they seem to be real in turn. However, according to Pavese, events are not really significant, so that the novel does not seem to come to a real conclusion. On the contrary, it could be expanded without sounding unnatural (*Copperfield* 1: VII-VIII).

A further evaluation made by Pavese is that the conception of justice in this novel is not realistic. On the contrary, it is a sort of 'moralismo da fiaba'⁵, which does not lose the typical ingenuousness of a child, so that moralism is balanced by humour. From this perspective, as noted by Pavese, *David Copperfield* "è il romanzo della crescita

² "*David Copperfield* is the novel by Dickens where the characterization is more inventive and the insignificance of the plot is more enjoyable" (my translation)

³ 'ingenuousness' (my translation)

⁴ 'humane comedies' (my translation)

⁵ 'fairy-tale moralism' (my translation)

ritardata”⁶: David still looks at the world with childish eyes, and this is the element which keeps the whole novel together. However, he never becomes a real adult: even when his marriage with Agnes signals that he is now mature, the novel comes to an end, and we do not see this grown-up David come into play. Many times, when the novel should mirror the complexity of life, the narrator does not seem to be fully aware of this complexity (Copperfield 1: VIII-IX). In this connection, Stella formulates the hypothesis that the first part of the novel (David’s childhood) is more successful than the second, as Dickens’s ‘fairy-tale moralism’ is more suitable for a childish awareness rather than to an adult one (Stella 1977: 151). On the other hand, according to Stella, the moral value of some characters in the second part tends to make them appear as stereotypes, since Dickens’s style does not manage to express their intended complexity (Stella 1977: 158).

The last aspect of *David Copperfield* which Pavese points out in his Preface is the fact that all the characters are introduced as caricatures. In this perspective, they are described by Pavese as ‘inaspettati’⁷ when they appear, and ‘inafferrabili’⁸, since it is not possible to grasp their role in the background moralism of the novel. According to Pavese, this characterization is the charming element of Dickens (Copperfield 1: IX-X).

Dickens’s caricatures are also mentioned in the introduction written by Piceni: according to him, the reason for these grotesque characters is the critical attitude of the author, which underlines the peculiarities of each figure. This notwithstanding, Piceni points out that Dickens’s characters are absolutely credible and realistic; the accessibility of his world to everybody – not only to English readers – was the key to his incredible success (Copperfield 2a: 7-8).

In his Introduction, Piceni underlines an original element of *David Copperfield* in comparison with Dickens’s other novels, namely its autobiographical aspect. As stated by Piceni, Dickens’s friend John Forster gave him the idea of writing a novel in the first person, and therefore he decided to be the hero of this story. The name has the same initials of his own name. *David Copperfield* can therefore be considered as a sort of ‘confession’, especially at the beginning, in which Dickens refers to his own painful experience of work and poverty, and transforms his parents into Mr. and Mrs. Micawber. Piceni also highlights other similarities between Charles Dickens and David Copperfield, such as their work as chroniclers and the beginning of their success as

⁶ “is the novel of the delayed growth” (my translation)

⁷ ‘unexpected’ (my translation)

⁸ ‘elusive’ (my translation)

writers. Furthermore, according to Piceni, autobiographical elements can be found in the characters of Dora – David’s child-wife – and Agnes – the ideal young woman. The former symbolizes Dickens’s failed marriage with Catherine Hogarth, whereas the latter is based on Dickens’s sister-in-law Mary Hogarth. However, she died young, while David can realize a perfect marriage with Agnes in the novel (*Copperfield* 2a: 8-11).

2.2. Einaudi’s translator: Cesare Pavese

2.2.1. Life and works

Cesare Pavese was a celebrated novelist and poet, an important translator and a primary collaborator for the publishing house Einaudi.

He was born in Santo Stefano Belbo, in the province of Turin, in 1908. At school he discovered his passion for literature, especially for poetry and for English language. At high school he started writing poems. He was a pupil of the liberal Augusto Monti, who influenced him considerably – for example by teaching him text criticism. After school, he continued writing poems and stories, started translating Melville and other novels and prepared his degree thesis on Walt Whitman.

His first translation, *Our Mr. Wrenn – Il nostro signor Wrenn* by Lewis, was published by Bemporad in 1931; during the same period, he started writing essays on American literature. After that, he translated *Dark Laughter – Riso nero* by Anderson and *Moby Dick* by Melville, both published by Frassinelli in 1932.

He started collaborating with Einaudi – opened by Giulio Einaudi with the help of Pavese’s friend Ginzburg and other antifascists in 1933, in order to oppose fascism – and continued promoting American culture in Italy. In 1934 his translation of *The Portrait of the Artist as a Young Man – Dedalus* by Joyce⁹ was published by Frassinelli, and he directed the review *La Cultura*. At the same time he translated *The 42nd Parallel – Il 42° Parallelo* by Dos Passos, published by Mondadori in 1935; in May of the same year Pavese was arrested because of his correspondence with a political prisoner. He spent some months in prison in Turin, where he started writing a diary –which was posthumously published with the title *Il Mestiere di vivere*, and then a year of internment in Brancaleone Calabro.

Between 1936 and 1937, back to Turin, he published *Lavorare stanca*, a collection of his poems, and his translation of *The Big Money – Un mucchio di quattrini* by Dos

⁹ Pavese’s refusal to translate other works by Joyce is investigated by King (1972).

Passos (Mondadori). He also continued working for Einaudi – he created the series *I saggi* – and wrote other stories (*Notte di festa*, posthumously published).

In 1938 he translated *Of Mice and Men – Uomini e topi* by Steinbeck, published his translation of *Moll Flanders* by Defoe for Einaudi, and wrote the novel *Il carcere*. The following year, he wrote *Paesi tuoi*, and published his translation of *David Copperfield – Davide Copperfield* by Dickens for Einaudi. In 1940, Einaudi published his translations of *The Autobiography of Alice B. Toklas – L'autobiografia di Alice B. Toklas* and *Three Lives – Tre esistenze* by Gertrude Stein, and *Benito Cereno* by Melville.

At the beginning of the Second World War he continued opposing fascism by taking part in communist groups and having contacts with Ginzburg and other antifascists who were under police surveillance. He wrote the first stories of *Ferie d'agosto* and the short novels *La spiaggia* and *La bella estate* (awarded the Premio Strega in 1950). In 1941 he became director of a series of translations and published *The English Revolution in 1688-89 – La rivoluzione inglese del 1688-89* by Trevelyan for Einaudi, and *The Trojan Horse – Il cavallo di Troia* by Morley for Bompiani. In addition, he collaborated with Vittorini for the publication of the anthology *Americana*. In 1942 he went to Rome, in order to organise a new seat for Einaudi, and published his translation of *The Hamlet – Il borgo* by Faulkner for Mondadori. Back to Turin in 1943, he started writing *La casa in collina* and *Verrà la morte e avrà i tuoi occhi*, and wrote the last stories of *Ferie d'agosto*.

After the war he joined the Communist Party and collaborated with *L'Unità*, writing several articles, which were posthumously collected in *La letteratura americana e altri saggi*. He also wrote *I dialoghi col compagno*. In 1946, he worked in Rome in order to promote the activity of Einaudi, and began *Fuoco grande*, a novel which was left unfinished. At the same time, he wrote *I dialoghi con Leucò* and published his translation of *Captain Smith – Capitano Smith* by Henriquez for Einaudi. Between 1948 and 1949 he organised an ethnological series for Einaudi, and wrote *Il compagno* and *La casa in collina*, then *Il diavolo sulle colline*, *Tra donne sole* and *La luna e i falò*. He committed suicide in Turin in 1950.

2.2.2. Pavese's activity as a translator

In this section we will investigate the reasons for Pavese's interest in translation, and the relations between translation and his other occupations as critic and writer. At the

end, we will examine the motivations for his attraction for American literature, that is to say for his involvement in the ‘myth of America’.

For Pavese translation was not simply a way to survive (as an opponent to fascism, translations and private lessons were his only possibility to earn money). It was an opportunity for innovation in Italian literature and an alternative to traditional ways of expression (Stella 1977: 15-20): Ceramella points out that the American slang became a model for the creation of a colloquial variety of Italian¹⁰, as an alternative to the traditional literary language (Ceramella 2010: 248).

Moreover, as Stella (1977) underlines several times in her work, his roles of translator, author and literary critic were closely related. According to Stella (1977), this interplay becomes evident because some of the authors he translated had an impact on Pavese’s theoretical reflection or on his style as a writer. Furthermore, his own novels influenced the process of translation, and his translation seems better when the themes are familiar to him – either analysed in his critique or similar to his own poetics.

However, the choice of the texts is itself a proof of the interconnections between his activities. Firstly, Stella (1977) repeatedly remarks that the authors were not new to him: in most cases he had already analysed their works for his researches in American literature; on the other hand, translating some texts sometimes changes his view about their authors. Secondly, as Stella (1977) points out, the order of his translations was guided by some theoretical considerations, so that they can be seen as precise stages of analysis. In fact, Pavese (quoted by Stella) expressed the opinion that the value of classics consists in their contemporaneity to the age in which they were written. As a consequence, the only way to interpret classics correctly is to understand contemporary works of our period before analysing the classics, in order to realize the value of classics as contemporary works of their time (Stella 1977: 23). For this reason, as Stella (1977) explains, he starts with two American contemporaries (Lewis and Anderson), then he translates a classic, *Moby Dick* by Melville; and the same procedure is then repeated for the English novel, with Joyce, Defoe and Dickens. Pavese’s analysis on the novel and on realism, according to Stella, can be seen as the reason for translating another contemporary author, Gertrude Stein¹¹ (Stella 1977: 169). Finally, Pavese remarked some similarities between Melville and Stein, and thus a sort of continuity between

¹⁰ In his contribution about Pavese’s translation of Steinbeck, Sergio Bozzola provides several examples of the influence of slang in Pavese’s style: cfr. Bozzola (1991).

¹¹ The interest of Pavese towards Gertrude Stein and her influence on Pavese are analysed by Billiani (1997).

classic and contemporary literature in America, and therefore decided to translate a second classic by Melville (cfr. Stella 1997: 193-195).

As regards the influence of translation on the novelist Pavese, it is important to remark that foreign works were not only a source of inspiration: sometimes, translating pushed him to refuse some styles. In this connection, Stella reports his affirmation that “il tradurre insegna come non si deve scrivere”¹², since the difficulty of reproducing a certain style makes it clear that it is not apt for you as an author (Stella 1977: 96). On the other hand, Stella suggests the hypothesis that the interruption of his activity of translator was exactly due to his growing intervention on the original text¹³, and to an increasing influence of translation on his style as a novelist (Stella 1977: 231).

Pavese’s interest in American literature in the thirties and forties was no isolated phenomenon, since he was part of a group of young intellectuals who shared the same attitude towards American culture (Ceramella 2010: 246). With the translations made by Pavese and Vittorini, for the first time Italy was “confronted with American culture through abundant translation of American literature”, and not only through Hollywood movies and conflicting rumours (Bacchilega 1982: 78) As Ceramella underlines, the opposition to fascism is one of the most evident aspects of this myth of America, since the dictatorship encouraged the respect of tradition (e.g. the translation of classics), while contemporary novels were often considered as a source of dangerous innovation. From this perspective, American literary texts were obviously regarded as subversive, since they conveyed a message of freedom and a dynamic attitude towards life, which were contrary to fascist conservatism (Ceramella 2010: 247). However, Ceramella remarks that Pavese’s interest for American literature – at least at the beginning, –was not primarily due to its political significance. This attraction was mainly due to the affinity he felt with these authors. According to Billiani, American literary texts showed a combination of realism and symbolism, two tendencies which were part of his poetics (Billiani 1999: 194). Ceramella also points out that the popular language in these novels showed him the way to “rivitalizzare il linguaggio ed esprimere la realtà delle masse italiane”¹⁴, which had no possibility of expression under the fascist government (Ceramella 2010: 248-249). Billiani underlines that Pavese seemed to consider American literature, as a source of themes, at the beginning of his career, and later as an inspiration for style and new technical solutions. For Pavese style was the ethical value

¹² “translating teaches how you must not write” (my translation)

¹³ Cfr. Stella 1977: 211-232 about Pavese’s translation of Faulkner.

¹⁴ “revitalize language and express the reality of Italian masses” (my translation)

of a text, not a combination of formal devices: for this reason, he often refused to translate books if they lacked of style and affirmed that “[p]er tradurre bene, bisogna innamorarsi della materia verbale di un’opera, e sentirsela rinascere nella propria lingua con l’urgenza di una seconda creazione. [...] Altrimenti, è un lavoro meccanico che chiunque può fare”¹⁵ (Billiani 1999: 194-198). As Billiani remarks, Pavese appreciates the language of American authors, since it gives the possibility of communicating to everybody (Billiani 1999: 196).

In addition, it is worth remembering that the myth of America changed from the thirties to the forties. At the beginning, America was regarded with great enthusiasm as a counterpart to fascism: that is why Stella, quoting Carducci, underlines that the myth of America can be seen as the result of the “contraddizioni di un’intera *élite* intellettuale attratta dall’ideologia marxista, ma spesso incapace di aderirvi fino in fondo”¹⁶. However, these intellectuals understood that even America had its negative aspects: Pavese, in 1947, declared that “senza un fascismo a cui opporsi, senza cioè un pensiero storicamente progressivo da incarnare”¹⁷, America risked losing its role of cultural avant-garde, or even becoming fascist (Stella 1977: 13-14). As Bacchilega underlines, this statement shows that the myth of America had always been characterized by deep contradictions: after the Second World War the historical events contributed to the development of criticism (Bacchilega 1982: 80).

2.3. Mondadori’s translator: Enrico Piceni

Enrico Piceni was an important collaborator for the publishing house Mondadori and an expert in art.

He was born in Milan in 1901 and started working as a journalist, writing theatre and opera reviews.

In 1925 he started working for Mondadori as head of the press office, but he soon undertook many other tasks: he conceived the series *Le Scie* and *Centomila* – with Bompiani – in 1926; then he was promoted co-director and collaborated with Valentino Bompiani for the publication of the *Almanacco Letterario*, writing several reviews for it; he collaborated with *Fiera letteraria* and *Rivista d’Italia*; in 1929 he collaborated for the

¹⁵ “In order to translate well, you need to fall in love with the verbal material of a work, and feel it born again in your own language with the urgency of a second creation. (...) Otherwise, it’s a mechanical work which can be done by anybody” (my translation)

¹⁶ “contradictions of a whole intellectual *élite*, attracted by Marxism but often unable to fully adhere to it” (my translation)

¹⁷ “without a fascism to oppose, that is to say without an historically progressive theory to embody” (my translation)

publication of the first detective stories series in Italy, suggesting for it the name *Libri Gialli* and translating many titles; he began the publication of the series *I maestri della pittura italiana dell'Ottocento*, writing a monography about Zandomenighi, in 1932; he collaborated for the publication of the series *I romanzi della palma* and *La Medusa* – created in order to publish foreign books – translating the first title for it.

In 1935 he officially stopped working for Mondadori, but he continued collaborating until 1940, especially as a translator. After the Second World War he collaborated for the series *I libri del pavone* and *Biblioteca moderna Mondadori* and with Minardi and Guareschi – as a critic – for *Candido*.

From the thirties, however, he became more and more interested in art than in literature, and started his career of critic and collecting advisor. After 1945 he organized many and several monographies and catalogues with Mondadori. He became an expert in art, especially on Lombard picture of the 19th century. He died in Milan in 1986.

His work as a translator was particularly important both for classics and popular books, such as detective stories, in a period when Mondadori was torn between its intention to publish foreign works and fascist censorship. He translated from French and English, and often used pseudonyms, especially for detective stories. The list of his translations includes more than 70 books, whose authors are Van Dine (his *The Benson Murder Case* – *La strana morte del signor Benson* was the first *giallo* published by Mondadori), Erle Stanley Gardner, Agatha Christie, Théophile Gautier (Piceni's first translation, *Jean et Jeannette* – *Gianni e Giannina*), Emily Brontë (*La Tempestosa* was the first Italian translation of *Wuthering Heights*), Maurice Maeterlinck, Alphonse Allais, André Maurois, Marcel Prévost, Colette, François Mauriac, Margaret Mitchell (Piceni's translation of *Gone with the Wind* – *Via col vento* was released two years before the film, in 1937), Dickens (*David Copperfield* – *Davide Copperfield*, 1939), and many other French and English writers.

Comparing Piceni's activity with analysis of Pavese's approach to translation, it is possible to highlight a significant difference between Pavese, who was both an author and a translator, and Piceni, professional translator. In fact, Pavese conceived translation as an 'interactive' process: not only as a translator he had the possibility to learn from the author of the source text, but he also had the task of re-creating a literary work. In this perspective, we could infer that a translation is not considered as an inferior text in comparison with the original. As a consequence, translating a work required more time than in professional translation. Piceni's view of translation, for example, was more focussed on the importance the source text in itself – and of its restitution to a different

target readership – than on the interaction with the source text. At the end of his introduction to *Davide Copperfield*, his focus clearly appears to be the value of the original, especially if this original is a classic. In fact, after having explained his translation strategy – by stating that he tried to reproduce both the words and the rhythm of the prose, and to sound readable in Italian at the same time – he admits that “la traduzione di un capolavoro è impossibile”¹⁸ (*Copperfield* 2a: 11). It is the value of the original in itself, according to Piceni, that makes its translation acceptable, since this value is always recognizable, no matter how bad the translation may be:

[s]i può anche sostenere che per gli autentici capolavori il problema della traduzione non ha importanza [...] c'è, in queste opere, qualche cosa di inconfondibile, il nucleo essenziale, che non si perde mai. Così il *Copperfield* sarà sempre *lui* anche nella più modesta scorretta e mutilata edizioncina da bancarella, come, a esempio, la musica del *Barbiere* sarà sempre *lei* eseguita da una celebre orchestra, o fischiettata dal primo monelluccio orecchiante che passa per la strada¹⁹ (*Copperfield* 2a: 11-12).

2.4. Conclusion

In this chapter we briefly sketched Charles Dickens's biography and works (section 2.1.1), focusing on the genre of social novel (section 2.1.2) and the main aspects of *David Copperfield* (section 2.1.3). After that, we introduced the Italian translators Cesare Pavese (section 2.2.1) and Enrico Piceni (section 2.3).

In section 2.1.2, we dealt with the general features of Dickens's social novels. Firstly, we identified the combination of critique and positive attitude, e.g. humour and happy ending (Rigoni 2012). Secondly, we pointed out that his novels are characterized by a scarce innovation in the form (Rigoni 2012) and a certain weakness of the plot, which appears as a sequence of episodes – an aspect probably due to the publishing situation, since his novels appeared as instalments. On the other hand, Dickens was able to describe characters and places with many details and realism, thus creating situations which were familiar to his readers (Rigoni 2012). Even if he combined imagination and realism to invent his characters, and although these characters often appeared as caricatures, they were perceived as realistic and complete (Rigoni 2012). Further important elements of Dickens's style are theatrical devices (Rigoni 2012), humour (Stella 1977, Rigoni 2012),

¹⁸ “a perfect translation of a masterpiece is impossible” (my translation)

¹⁹ “[i]t is also possible to argue that the problem of translation is not important for true masterpieces (...) there is something unique in these works, their essential core, which never gets lost. As a result, *Copperfield* will be *Copperfield*, even in the most modest, incorrect and mutilated stall edition, just as, for example, the music of the *Barbiere* will be the *Barbiere*, whether played by a celebrated orchestra or whistled by ear by the first street urchin that happens to come along” (my translation)

the different language varieties which appear in his dialogues (Stella 1977, Venturi 2009 and 2011) and his interest for the illustrations of his works (Treccani.it, 2012).

As noted in section 2.1.3, *David Copperfield* shares the usual themes of Dickens's novels, such as poverty and persecuted children, and the genre *Bildungsroman*. Furthermore, following Malden's, Pavese's and Piceni's introductions to the novel, we highlighted some of its typical stylistic features: the sense of humour (Pavese), the incisiveness of characterization in comparison with the plot (Malden, Pavese), the creation of caricatures (Pavese, Piceni) and the combination of imagination and realism (Pavese). On the other hand, the novel distinguishes itself for the presence of autobiographical elements (Piceni) and the narration in the first person, through David's childish eyes (Pavese). This point of view, as stated by Pavese, is the aspect which gives coherence to the novel and gives the impression that David Copperfield does not actually become adult. In this connection, we referred to Stella (1977), who considers the first part of the novel as more successful, since a childish perception can justify Dickens's unrealistic justice, as well as the scarce awareness of life's complexity which sometimes appears in the novel. In addition, the point of view of a child helps creating humour and consequently to balance moralism.

In section 2.2.2 we focussed on Pavese's activity of translation, first by pointing out his interest in translation as a way to renew Italian literary language (Stella 1977, Ceramella 2010), and then by outlining the interplay between his translation, his literary critique and his writing (Stella 1977). An example of this interpenetration, as remarked by Stella (1977), is the choice of source texts by authors he had examined in his critique, following an order suggested by his investigation of classic and contemporary literary texts. A further aspect was the mutual influence between Pavese's translation, his poetics and style, for example Pavese's decision to adopt or refuse the style of the source texts (Stella 1977). After that, we discussed the role of the 'myth of America' – shared among several young intellectuals in the thirties and forties, often as an expression of opposition to fascism – in Pavese's activity and poetics (Stella 1977, Bacchilega 1982, Ceramella 2010). In this connection, following Billiani (1999), we noted that the influence of American literature can be found both in his style and in his themes. In fact, Pavese was interested in its combination of symbolism and realism (Billiani 1999) and in its popular language, which he considered a model to imitate in order bring literary language closer to inferior social classes (Billiani 1999, Ceramella 2010).

A comparison between Pavese's 'interactive' approach and Piceni's professional approach to translation was then carried out in section 2.3.

In the following chapter, we will compare Pavese's and Piceni's translations of *David Copperfield*, Chapter I.

3. Analysis of the first chapter

In this chapter we will analyse the translations of *David Copperfield's* Chapter I, first by investigating some syntactic aspects which make the two Italian versions different, then by looking at the solutions to common translation problems adopted by the two translators, and finally by comparing the language used by the translators in their respective works.

3.1. Syntactic level

The most evident differences between the two translations concern the field of syntax, since Pavese usually reproduces the original structure, while Piceni frequently modifies it, as it will be shown in the followings sections.

We will first take into account the number of sentences and indentations in the original, and compare it with the structure featuring the two translations. We will then analyse some changes which concern the order of the clauses or the syntactic organization (dependent/independent clause). Finally, we will focus on the sentences which were translated by reformulating the source text, that is to say the extracts whose translation strategy tends to be a free translation.

3.1.1. Indentations and sentences

If we compare the indentations in the source text and in the translations, we find out that Pavese always follows the original layout. Piceni, on the contrary, chooses to eliminate one indentation (example 1), while he adds five more indentations (examples 2, 3, 4, 5, 6):

1	<p>I was born at Blunderstone [...]. [...] My father's eyes had closed upon the light of this world six months, when mine opened on it. There is something strange to me [...] in the shadowy remembrance [...] of my first childish associations with his white gravestone [...] lying out alone there in the dark night, when [...] the doors of our house were [...] bolted and locked against it.</p> <p>An aunt of my father's [...] was the principal magnate of our family. (Copperfield: 2)</p>	<p>Nacqui a Blunderstone [...]. [...] Da sei mesi gli occhi di mio padre s'erano chiusi alla luce di questo mondo, quando s'aprono i miei. C'è per me [...] qualcosa di strano [...] nel vago ricordo [...] delle mie prim[e] infantili associazioni intorno alla sua bianca lapide [...] distesa là solitaria nella notte tenebrosa, mentre [...] le porte della nostra casa [...] erano chiuse e sprangate contro di essa.</p> <p>Una zia di mio padre [...] era la principale magnate della nostra famiglia. (Copperfield 1: 10)</p>	<p>Io nacqui a Blunderstone [...]. Mio padre aveva chiuso gli occhi da sei mesi alla luce di questo mondo quando io apersi i miei. [...] mi sembra stran[a] [...] la pallida rimembranza delle mie prime visite infantili alla bianca pietra che lo ricopriva, [...] solitaria, nella notte oscura, mentre [...] le porte di casa eran chiuse e sprangate [...]. Una zia di mio padre [...] era il personaggio principale della nostra famiglia. (Copperfield 2a: 14)</p>
2	<p>My father had once been a favourite of hers [...]. She had never seen my mother [...]. My father and Miss Betsey never met again. He was double my mother's age when he married [...] (Copperfield: 3)</p>	<p>Mio padre era stato un tempo uno dei suoi favoriti [...]. [Mia madre e la signorina Betsey] [n]on si erano mai vedute [...]. Mio padre e la signorina Betsey non si incontrarono più. Egli aveva il doppio dell'età di mia madre, quando si sposò[...] (Copperfield 1: 11)</p>	<p>Mio padre era stato [...] un suo beniamino [...]. Ella non aveva mai veduto mia madre [...].</p> <p>Mio padre e la signorina Betsey non si videro più: egli, quando si sposò, aveva il doppio dell'età di mia madre [...] (Copperfield 2a: 15)</p>
3	<p>'Now you see her,' said Miss Betsey. My mother bent her head, and begged her to walk in. (Copperfield: 4)</p>	<p>- E ora la vedete, - disse la signorina Betsey. Mia madre abbassò il capo, e la pregò di entrare. (Copperfield 1: 12)</p>	<p>«Bene: ora la vedi» disse la signorina Betsey.</p> <p>Mia madre chinò il capo e la pregò di entrare. (Copperfield 2a: 16)</p>
4	<p>The doctor [...] laid himself out to be polite and social. He was the meekest of his sex [...]. He sidled in and out of a room [...]. He walked as softly as the Ghost in Hamlet [...]. He carried his head on one side [...]. It is nothing to say that he hadn't a word to throw at a dog. He couldn't have <i>thrown</i> a word at a mad dog. (Copperfield: 9)</p>	<p>Il dottore [...] si dispose a mostrarsi cortese e socievole. Era il più mansueto del suo sesso [...]. Entrava e usciva di sghembo, dalle camere [...]. Camminava altrettanto leggero che il Fantasma dell'<i>Amleto</i> [...]. Teneva la testa reclinata da un lato [...]. Non basta dire che non aveva una parola da buttare nemmeno a un cane. Non avrebbe <i>buttato</i> una parola a un cane arrabbiato. (Copperfield 1: 17)</p>	<p>Il dottore [...] si dispose a mostrarsi cortese e socievole. Era il più mansueto rappresentante del suo sesso [...]. Entrava e usciva da una camera rasentando i muri [...]. Camminava con la leggerezza dello Spettro nell'<i>Amleto</i> [...]. Portava il capo reclinato sopra una spalla [...].</p> <p>Affermare che non avrebbe rivolto una cattiva parola a un cane non è nulla; egli non avrebbe rivolto una cattiva parola neppure a un cane idrofobo. (Copperfield 2a: 21)</p>

5	<p>Ham Peggotty [...] reported next day, that happening to peep in at the parlour-door an hour after this, he was instantly descried by Miss Betsey [...] and pounced upon before he could make his escape. That there were now occasional sounds of feet and voices overhead [...]. That, marching him constantly up and down by the collar [...], she [...] touzled and maltreated him. This was in part confirmed by his aunt [...] (Copperfield: 10-11)</p>	<p>Ham Peggotty [...] riferì l'indomani, che facendo per caso capolino all'uscio della stanzetta un'ora dopo, venne all'istante avvistato dalla signorina Betsey [...] e ghermito prima che potesse trovare scampo. Riferì che si sentivano dalla stanza di sopra occasionali rumori di piedi e di voci [...]. E riferì che facendolo senza posa camminare su e giù preso per il colletto [...], in vario modo lo malmenava e violentava. Ciò venne in parte confermato da sua zia [...] (Copperfield 1: 18-19)</p>	<p>Cam Peggotty [...] riferì, il giorno dopo, quanto segue: che avendo fatto per caso capolino alla porta del salotto un'ora dopo questi avvenimenti, la signorina Betsey [...] lo aveva immediatamente scorto e adunghiato prima ch'egli potesse darsi alla fuga; che dal piano di sopra giungevano a tratti rumori di voci e scalpiccio di passi [...]; ch'ella, tenendolo stretto pel bavero della giacca lo aveva fatto camminare avanti e indietro [...] malmenandolo nei più svariati modi.</p> <p>La deposizione di Cam venne in parte confermata da sua zia [...] (Copperfield 2a: 22-23)</p>
6	<p>No. I lay in my basket [...]; but Betsey Trotwood Copperfield was for ever in the land of dreams and shadows [...]; and the light upon the window of our room shone out [...] (Copperfield: 12)</p>	<p>No. Io stavo nel mio cestello [...], ma Betsey Trotwood-Copperfield rimase per sempre nella terra dei sogni e delle ombre [...]; e la luce sulla finestra della camera illuminava [...] (Copperfield 1: 20)</p>	<p>No. Io giacevo nella mia culla [...]; ma Betsey Trotwood Copperfield era fuggita per sempre nel regno dei sogni e delle ombre [...].</p> <p>Ed ecco un'unica luce, dalla finestra della nostra camera, rischiarava a un tempo [...] (Copperfield 2a: 24)</p>

As to the number of sentences¹, we find 232 sentences in the source text; Pavese breaks up the source sentence two times, and combines two of the original sentences into one single sentence only one time. Piceni, on the contrary, divides the original sentence fourteen times and combines the original sentences fifteen times. As a consequence, we can say that Pavese modifies the original structure less than Piceni. We will examine these phenomena more in detail in the following lines.

It is worth saying that separations or combinations of the original sentences are particularly relevant when they modify the original rhythm of Dickens's prose, by shortening or lengthening the sentences, as we can see in examples from 7 to 22.

Separations of this kind appear rare in Pavese's version (example 7), and more frequent in Piceni (examples from 8 to 14).

¹ With the term 'sentence' we mean a sequence of one or more clauses closed by a full stop, or closed by an exclamation mark, a question mark, a dash (at the end of a direct speech), followed by a capital letter.

7	'Mrs. David Copperfield, I <i>think</i> ,' said Miss Betsey; the emphasis referring, perhaps, to my mother's mourning weeds, and her condition. (Copperfield: 4)	- La signora David Copperfield, <i>immagino</i> , - disse la signorina Betsey. <u>L'</u> enfasi alludeva, forse, agli abiti da lutto di mia madre e al suo stato. Copperfield 1: 12)	«La signora Copperfield, immagino?» disse la signorina Betsey, calcando sull'ultima parola per alludere, forse, agli abiti di lutto e alla condizione di mia madre. (Copperfield 2a: 16)
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Examples 8 and 9 show that Piceni sometimes replaces a semicolon with a full stop, thus producing two sentences out of one. The same procedure is present in example 6, in which, as we saw before, Piceni also adds an indentation.

8	In consideration of the day and hour of my birth, it was declared by the nurse, and by some sage women in the neighbourhood [...] first, that I was destined to be unlucky in life; and secondly, that I was privileged to see ghosts and spirits; <u>both</u> these gifts inevitably attaching, as they believed, to all unlucky infants of either gender, born towards the small hours on a Friday night. (Copperfield: 1)	Tenuto conto del giorno e dell'ora della mia nascita, la levatrice, e certe discrete comari del vicinato [...] dichiararono – primo – ch'ero destinato nella mia vita alla sventura, e – secondo – che avevo la prerogativa di vedere fantasmi e spiriti: doni questi, l'uno e l'altro, che vanno inevitabilmente legati, com'esse credevano, a tutti gli infelici pargoli dell'uno e dell'altro sesso che nascono nelle ore piccole della notte del venerdì. (Copperfield 1: 9)	In considerazione del giorno e dell'ora della mia nascita, l'infermiera e alcune rispettabili matrone del vicinato [...] dichiararono: primo, che non avrei avuto fortuna nella vita; secondo, che avrei goduto il privilegio di vedere spiriti e fantasmi. <u>Inevitabili</u> prerogative entrambe, secondo la loro fermissima convinzione, di tutti gli sventurati fanciulli, d'ambo i sessi, nati nelle prime ore di una notte di venerdì. (Copperfield 2a: 13)
9	My mother was, no doubt, unusually youthful in appearance even for her years; <u>she</u> hung her head, as if it were her fault [...] (Copperfield: 5)	Mia madre era senza dubbio insolitamente giovane d'aspetto, persino per i suoi anni; chinò il capo come se fosse colpa sua [...] (Copperfield 1: 13)	Mia madre aveva infatti un aspetto straordinariamente giovane anche per la sua età. <u>Chinò</u> il capo come se quella fosse una colpa [...] (Copperfield 2a: 17)

Another separation seems to occur also because of a reformulation made by Piceni, probably in order to make the text clearer, as we can see in example 10:

10	They went into the parlour my mother had come from, the fire in the best room on the other side of the passage not being lighted [...]; and when they were both seated, and Miss Betsey said nothing [...] (Copperfield: 4)	Si fecero nella stanzetta donde mia madre era uscita, non essendo acceso il caminetto nella camera più bella dall'altra parte del corridoio [...]; e una volta che furono sedute, e la signorina Betsey non diceva nulla [...] (Copperfield 1: 12)	Avanzarono insieme nel salotto che mia madre aveva appena lasciato. <u>C'era una sala migliore</u> , all'altro lato del corridoio, ma in quella il fuoco non era acceso [...]. <u>Sedettero</u> entrambe. La signorina Betsey taceva, e [...] (Copperfield 2a: 16)
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In other cases, as we can see in examples from 11 to 14, the separation of the original sentence probably has the function of isolating, and therefore highlighting, part of the sentence:

11	—'And I hope I should have improved, being very anxious to learn, and he very patient to teach me, if the great misfortune of his death'— [...] (Copperfield: 8)	- ... e io speravo di fare progressi, perché ero molto ansiosa d'imparare, e lui pazientissimo a insegnarmi, se la terribile disgrazia della sua morte...- [...] (Copperfield 1: 16)	«... e speravo proprio di migliorare perché avevo tanta buona volontà, e lui era così paziente... <u>Ma poi la grande sciagura della sua morte...</u> » [...] (Copperfield 2a: 20)
12	—'And I am sure we never had a word of difference respecting it, except when Mr. Copperfield objected to [...] (Copperfield: 8)	- ... e posso dire che non abbiamo mai avuto discussioni per questo libro, eccetto quando il signor Copperfield si lagnava [...] (Copperfield 1: 16)	«... E posso dire che non c'è mai stata fra noi una sola parola di discussione per quei conti... <u>Soltanto, il signor Copperfield diceva</u> [...] (Copperfield 2a: 20)
13	He might have offered him one gently [...]; but he wouldn't have been rude to him, and he couldn't have been quick with him [...] (Copperfield: 9-10)	Gliene avrebbe potuto gentilmente porgere una [...]; ma non sarebbe stato sgarbato con lui e non avrebbe saputo essere secco con lui [...] (Copperfield 1: 17-18)	Anzi, gliene avrebbe rivolta una gentile [...]. <u>No, mai e poi mai avrebbe parlato con un cane idrofobo in modo rude o sbrigativo</u> [...] (Copperfield 2a: 21)
14	My aunt said never a word, but took her bonnet by the strings, in the manner of a sling, aimed a blow at Mr. Chillip's head with it [...] (Copperfield: 12)	La zia non disse più una parola, ma prese la cuffia per i nastri, a mo' di fionda, mirò con essa un colpo alla testa del signor Chillip [...] (Copperfield 1: 20)	<u>Mia zia non disse verbo. Prese il cappellino</u> pei nastri, a guisa di una fionda, se ne valse per colpire violentemente il capo del dottor Chillip [...] (Copperfield 2a: 24)

A possible explanation for separations, in general, is the fact that Dickens's syntax is often complex: the translator probably wants to avoid the risk of a lack of readability.

On the other hand, when the English sentence appears too short in comparison with Italian standards, or when the Italian sentence can be extended without becoming too difficult, Piceni combines the original sentences (examples from 15 to 22):

15	I need say nothing here, on the first head [...]. On the second branch of the question, I will only remark [...] (Copperfield: 1)	Non è necessario che dica altro qui sul primo punto [...]. Quanto al secondo punto della questione, noterò solamente che [...] (Copperfield 1: 9)	Intorno al primo punto del pronostico, nulla dirò qui [...]; <u>quanto</u> al secondo mi limiterò ad osservare che [...] (Copperfield 2a: 13)
16	I was born at Blunderstone, in Suffolk, or 'thereby', as they say in Scotland. I was a posthumous child. (Copperfield: 2)	Nacqui a Blunderstone nel Suffolk, o «là intorno» come dicono in Scozia. Ero un figlio postumo. (Copperfield 1: 10)	Io nacqui a Blunderstone, nella contea di Suffolk, <u>e sono</u> un figlio postumo. (Copperfield 2a: 14)

17	I don't know what's the matter. I shall die, I am sure! (Copperfield: 6)	- Non so che cosa sia. Morirò, sono certa! (Copperfield 1: 14)	«Non so che cosa sia, <u>ma</u> ne morirò, certamente» (Copperfield 2a: 18)
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In some cases, the sentences are probably combined by Piceni because they are logically connected, so the two elements are put together, as we can see in examples from 18 to 21.

18	My father and Miss Betsey never met again. He was double my mother's age when he married [...] (Copperfield: 3)	Mio padre e la signorina Betsey non si incontrarono più. Egli aveva il doppio dell'età di mia madre, quando si sposò [...] (Copperfield 1: 11)	Mio padre e la signorina Betsey non si videro più; <u>egli</u> , quando si sposò, aveva il doppio dell'età di mia madre [...] (Copperfield 2a: 15)
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In example 18, the affirmation is followed by the explanation of the causes.

19	My mother was too much afraid of her to refuse compliance [...]. Therefore she did as she was told [...] (Copperfield: 5)	Mia madre era troppo intimidita da quella donna per rifiutare di compiacerla [...]. Fece quindi quanto le si chiedeva [...] (Copperfield 1: 13)	Mia madre era troppo impaurita per disobbedire [...]; <u>perciò</u> fece quanto le veniva detto [...] (Copperfield 2a: 17)
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In example 19, the two parts of the sentence express first a cause, then the result. Examples 20 and 21, on the other hand, include sentences in which two situations are contrasted or compared:

20	My mother answered she had had that pleasure. And she had a disagreeable consciousness of not appearing to imply that it had been an overpowering pleasure. (Copperfield: 4)	Mia madre rispose che aveva avuto questo piacere. E sentiva penosamente di non aver l'aria di sottintendere che fosse stato uno straordinario piacere. (Copperfield 1: 12)	Mia madre rispose di aver avuto quel piacere; <u>ma</u> ebbe la sgradevole impressione di aver lasciato capire che quel piacere non era stato eccessivo. (Copperfield 2a: 16)
21	My poor dear mother, I suppose, had some momentary intention of committing an assault and battery upon my aunt [...]. But it passed with the action of rising from her chair; and she sat down again very meekly, and fainted. (Copperfield: 6)	La mia povera mamma, immagino, ebbe un istante l'intenzione di passare a vie di fatto con mia zia [...]. Ma la cosa passò nel semplice gesto di saltare in piedi; e mia madre tornò a sedersi docilmente, e svenne. (Copperfield 1: 14)	La povera mamma ebbe certo, per un attimo, intenzione di impegnar battaglia contro la zia [...]; <u>ma</u> non riuscì che ad alzarsi dalla sedia, per ricadervi subito docilmente, e svenire. (Copperfield 2a: 18)

At a certain point of Chapter I, in Piceni's translation, a combination of the original sentences seems to contradict his tendency towards a simplification of Dickens's prose, as we can see in example 22:

22	Ham Peggotty, [...] reported next day, that happening to peep in at the parlour-door [...], he was instantly descried by Miss Betsey, [...] and pounced upon [...]. That there were now occasional sounds of feet and voices overhead [...]. That, marching him constantly up and down [...] (Copperfield: 10-11)	Ham Peggotty, [...] riferì l'indomani, che facendo per caso capolino all'uscio della stanzetta [...], venne all'istante avvistato dalla signorina Betsey, [...]. Riferì che si sentivano dalla stanza di sopra occasionali rumori di piedi e di voci [...]. E riferì che facendolo senza posa camminare su e giù [...] (Copperfield 1: 18-19)	Cam Peggotty, [...] riferì, il giorno dopo, quanto segue: che avendo fatto per caso capolino alla porta del salotto [...], la signorina Betsey, [...] lo aveva immediatamente scorto e adunghiato [...]; <u>che</u> dal piano di sopra giungevano a tratti rumori di voci e scalpiccio di passi [...]; <u>che</u> ella, [...] lo aveva fatto camminare avanti e indietro [...] (Copperfield 2a: 22-23)
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In this example, Piceni puts three sentences of the source text together. This is not due to the fact that the original sentences are too short. On the contrary, this procedure creates an extremely complex and long sentence (19 lines and 20 clauses), after which Piceni adds an indentation before the following sentence (as we saw in example 5), probably in order to make the text clearer. Maybe, Piceni did not want to begin two sentences with “che”, as Dickens does in the source text, and for this reason he decided to combine them in a long list. However, his choice can be justified by the context, since the situation described is characterized by agitation and excitement, and the complexity and length of the Italian sentence inspire exactly the same feeling in the reader. As we can see, Pavese faces the problem of the “che” at the beginning of these sentences by repeating the verb “riferì” before it.

Some other changes in the number of sentences are probably less relevant, since the rhythm does not seem to change substantially. However, they are always more frequent in Piceni than in Pavese, as shown in examples from 23 to 31.

23	'Why, bless my heart!' exclaimed Miss Betsey. 'You are a very Baby!' (Copperfield: 5)	- Ma santo cielo! – esclamò la signorina Betsey ₂ - sei proprio una bimba! (Copperfield 1: 13)	«Oh, che Iddio mi benedica!» esclamò la signorina Betsey. «Ma tu sei proprio una bambina!» (Copperfield 2a: 17)
24	'Bless the Baby!' exclaimed Miss Betsey, unconsciously quoting the second sentiment of the pincushion in the drawer up-stairs, but applying it to my mother instead of me, 'I don't mean that. I mean your servant.' (Copperfield: 6)	- Santa innocenza! – esclamò la signorina Betsey, citando senza saperlo ciò che diceva il portaspilli ch'era nel cassetto di sopra, ma applicandolo a mia madre invece che a me ₂ – Non volevo dir questo. Parlo della serva. (Copperfield 1: 14)	«Creatura mia benedetta» esclamò la signorina Betsey citando inconsapevolmente una frase ricamata sul cuscinetto puntaspilli che stava in camera da letto, ma applicandola a mia madre anziché a me ₂ «Io voglio parlare della tua domestica.» (Copperfield 2a: 18)

25	'Ma'am,' returned Mr. Chillip, 'I apprehended you had known. It's a boy.' (Copperfield: 12)	- Signora, - rispose il signor Chillip, - ma credevo sapeste già. È un maschio. (Copperfield 1: 20)	«Signora» rispose il dottor Chillip, «Io credevo che già lo sapeste. È un maschietto.» (Copperfield 2a: 24)
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In examples 23, 24 and 25, the changes in the number of sentences seem to be due to a different use of the punctuation which is aimed at embedding a dialogue in the text.

Sometimes, as we can see in examples 26 and 27, the number of sentences changes because the punctuation used in the dialogue is different, or because the translator prefers to use a capital letter after the exclamation mark, instead of going on with the previous sentence.

26	'The rooks—what has become of them?' [...] (Copperfield: 5)	- Le cornacchie... che fine hanno fatto? – [...] (Copperfield 1: 14)	«Le cornacchie. <u>C</u> he ne è avvenuto?» [...] (Copperfield 2a: 17)
27	'Mercy on the man, what's he doing!' [...] (Copperfield: 11)	- Misericordia! ma che cosa fa costui! – [...] (Copperfield 1: 19)	«Dio lo benedica, codest'uomo! <u>C</u> he sta facendo ora?» [...] (Copperfield 2a: 23)

On the other hand, in examples 28, 29, 30 and 31, the variations in the structure of the sentences are probably due to the translator's attempt at reproducing the prosody of these exclamations in Italian.

28	'Oh dear me, dear me, do you think it will do me any good?' cried my mother in a helpless manner. (Copperfield: 6)	- Oh povera me, povera me, credete che mi potrà fare bene? – esclamò mia madre in un tono disperato. (Copperfield 1: 14)	«Oh, povera me, povera me! <u>E</u> credete poi che mi farà bene?» gridò mia madre in tono desolato. (Copperfield 2a: 18)
29	'Well! Don't cry!' said Miss Betsey. (Copperfield: 8)	- Bene! Non piangere! – gridò la signorina Betsey. (Copperfield 1: 16)	« <u>Su non piangere</u> » disse la signorina Betsey. (Copperfield 2a: 20)
30	'Ha! Poor Baby!' [...] (Copperfield: 8)	- Ah! Povera bimba! – [...] (Copperfield 1: 16)	«Oh, <u>povera</u> piccina!» [...] (Copperfield 2a: 20)
31	[...] Come! You mustn't do it!(Copperfield: 8)	[...] Su! Smettila! (Copperfield 1: 16)	[...] Andiamo, via, <u>devi</u> cercare di dominarti.» (Copperfield 2a: 20)

3.1.2. Order of the clauses and syntactic organization

As to the differences in the order of the sentences, there are two cases, in which the English sequence [subordinate(s) + main clause] is kept intact by Pavese, but reversed by Piceni, as we can see in examples 32 and 33:

32	Whether I shall turn out to be the hero of my own life, or whether that station will be held by anybody else, these pages must show. (Copperfield: 1).	Se mi accadrà di essere io stesso l'eroe della mia vita o se questa parte verrà sostenuta da qualche altro, lo diranno queste pagine. (Copperfield 1: 9)	Diranno queste pagine se l'“eroe” della mia vita sono stato proprio io, o se invece tale appellativo non convenga meglio a qualcun altro. (Copperfield 2a: 13)
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33	How they affected my aunt, nobody knew (Copperfield: 3)	Come la mia zia la prendesse, nessuno sa (Copperfield 1: 11)	Nessuno mai seppe quale effetto l'annuncio producesse su mia zia (Copperfield 2a: 15)
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In five other sentences, it is the sequence [main clause + subordinate] which is changed into [subordinate + main clause] by Piceni, whereas Pavese keeps the original sequence. Here are some examples of this change:

34	He was double my mother's age when he married [...] (Copperfield: 3)	Egli aveva il doppio dell'età di mia madre, quando si sposò [...] (Copperfield 1: 11)	[...] egli, quando si sposò, aveva il doppio dell'età di mia madre [...] (Copperfield 2a: 15)
35	[...] and said, sobbing [...] (Copperfield: 5)	[...] e disse singhiozzando [...] (Copperfield 1: 13)	[...] e singhiozzando disse [...] (Copperfield 2a: 17)
36	[...] so he made her a little bow, and gave her a little smile, to mollify her. (Copperfield: 11)	[...] e così, le fece un lieve inchino e le porse un sorriso per rabbonirla. (Copperfield 1: 19)	[...] per raddolcirla un poco, le rivolse un piccolo inchino e un piccolo sorriso. (Copperfield 2a: 23)

If we analyse the syntactic organization of the clauses, we can find several cases in which the translators change a dependent clause into an independent (a main clause or a coordinate) - or vice versa, but this change is less frequent. Sometimes, they simultaneously modify the original sequence of the sentences. These phenomena are quite frequent in Piceni's version (they occur in more than 40 sentences), whereas they appear rare in Pavese (5 occurrences in this chapter).

As regards Piceni, some occurrences of these changes – from subordinates to main clauses – can be detected in examples 10 (a causal and a temporal), 11 (a conditional), and 12 (a temporal). In example 21, on the other hand, a coordinated clause is translated as a temporal by Piceni. Here are some other examples.

37	I was born with a caul, <u>which was advertised for sale, in the newspapers</u> [...] (Copperfield: 1)	Nacqui con la mia brava membrana, di cui venne annunciata sulle gazzette la vendita [...] (Copperfield 1: 9)	Io nacqui con [...] la camicia, <u>e questa venne offerta agli amatori, per mezzo di annunci nei giornali</u> [...] (Copperfield 2a: 13)
38	Ham Peggotty, who went to the national school, <u>and was a very dragon at his catechism, and who may therefore be regarded as a credible witness</u> , reported next day [...] (Copperfield: 10)	Ham Peggotty, che frequentava la scuola nazionale ed era una vera aquila in catechismo, e si può quindi considerare un teste attendibile, riferì l'indomani [...] (Copperfield 1: 18)	Cam Peggotty, che frequentava la pubblica scuola, <u>era un campione alle lezioni di catechismo e può venir quindi ritenuto un testimonia degno di fede</u> , riferì, il giorno dopo [...] (Copperfield 2a: 22)

Examples 37 and 38 show that a relative clause is changed into an independent one by Piceni.

39	How they affected my aunt, nobody knew; <u>for immediately upon the separation, she took her maiden name again, [...]</u> (Copperfield: 3)	Come la mia zia la prendesse, nessuno sa; giacché subito dopo la separazione, aveva riassunto il suo nome di zitella, [...] (Copperfield 1: 11)	Nessuno mai seppe quale effetto l'annuncio producesse su mia zia: <u>subito dopo la separazione, infatti, ella aveva ripreso il suo nome da signorina [...]</u> (Copperfield 2a: 15)
40	<u>Peggotty knowing nothing about her, and my mother saying nothing about her, she was quite a mystery in the parlour [...]</u> (Copperfield: 8)	Non sapendo Peggotty nulla di lei, e mia madre non dicendo nulla di lei, essa era un vero mistero nella stanzetta [...] (Copperfield 1: 17)	<u>Peggotty non sapeva nulla di lei, mia madre non ne diceva nulla, cosicché la sua presenza nel salotto appariva un vero mistero [...]</u> (Copperfield 2a: 21)

In examples 39 and 40, we can see that Piceni translates a causal (or a sequence of causals) as an independent. In example 40, the original main clause becomes a consecutive clause.

41	<u>As the elms bent to one another, like giants who were whispering secrets, and after a few seconds of such repose, fell into a violent flurry, tossing their wild arms about, [...]</u> some weather-beaten ragged old rooks'-nests burdening their higher branches, swung like wrecks upon a stormy sea. (Copperfield: 5)	Mentre gli olmi si piegavano a toccarsi, come giganti che si bisbigliano un segreto, e dopo qualche istante di tale riposo scoppiavano in un violento tumulto, dibattendo da ogni parte le braccia frenetiche, [...] certi logori e sbrindellati vecchi nidi di cornacchia che caricavano i rami più alti ondeggiavano come relitti sopra un mare in burrasca. (Copperfield 1: 13)	<u>Gli olmi si curvavano l'uno verso l'altro simili a giganti</u> che si confidassero dei segreti <u>e, dopo qualche attimo di immobilità, riprendevano ad agitarsi freneticamente e scrollavano furibondi le loro grandi braccia [...]</u> : allora alcuni vecchi nidi di cornacchie mezzo demoliti che ancor resistevano sui più alti rami, turbinavano come rottami sopra un mare in tempesta. (Copperfield 2a: 17)
42	[...] said, in allusion to the jewellers' cotton, <u>as he softly touched his left ear</u> [...] (Copperfield: 10)	[...] disse alludendo al cotone da gioielliere, mentre si sfiorava l'orecchio sinistro [...] (Copperfield 1: 18)	[...] <u>si toccò leggermente l'orecchio sinistro</u> e disse, alludendo all'ovatta [...] (Copperfield 2a: 21)
43	My mother was sitting by the fire, but poorly in health, and very low in spirits, <u>looking at it through her tears</u> [...] (Copperfield: 3)	Mia madre era seduta accanto al caminetto, non troppo in salute e molto abbattuta di spirito, <u>e lo fissava tra le lacrime</u> [...] (Copperfield 1: 11)	Mia madre, un po' sofferente e molto scoraggiata, sedeva accanto al fuoco, <u>e guardava le fiamme attraverso le lacrime</u> [...] (Copperfield 2a: 15)
44	<u>Whether sea-going people were short of money about that time, or were short of faith and preferred cork jackets, I don't know; [...]</u> (Copperfield: 1)	Se i viaggiatori per mare fossero in quei tempi a corto di quattrini o fossero a corto di fiducia e preferissero il salvagente, non so; [...] (Copperfield 1: 9)	<u>Forse la gente di mare era, in quel momento, a corto di quattrini, forse era anche a corto di fede e preferiva affidar la propria pelle a cinture di sughero: non so bene, [...]</u> (Copperfield 2a: 13)

Examples 41 and 42 show temporal clauses changed into main ones. In example 41 and 43, modal clauses are translated as independent clauses, while an indirect interrogative clause becomes a main clause in example 44.

In the following examples 45, 46 and 47, we can see that independent clauses (either main clauses or coordinates) are translated as subordinates (a final, a relative and an object clause).

45	These evidences of an incompatibility of temper induced Miss Betsey to pay him off, <u>and effect a separation by mutual consent.</u> (Copperfield: 3)	Queste prove di incompatibilità di carattere decisero la signorina Betsey a liquidargli il conto ed effettuare una separazione per mutuo consenso. (Copperfield 1: 11)	Queste prove evidenti d'incompatibilità di carattere avevano indotto la signorina Betsey a dargli una somma di denaro <u>onde ottenere la separazione per mutuo consenso.</u> (Copperfield 2a: 15)
46	He went to India with his capital, <u>and there [...] he was once seen riding on an elephant, in company with a Baboon;</u> [...] (Copperfield: 3)	Il marito se ne andò in India col suo capitale e laggiù [...] lo videro una volta a cavalcioni di un elefante in compagnia di un babbuino; [...] (Copperfield 1: 11)	Col suo gruzzoletto egli s'imbarcò per l'India <u>dove [...] fu veduto sul dorso di un elefante in compagnia di un babbuino;</u> [...] (Copperfield 2a: 15)
47	[...] <u>she will soon be quite comfortable,</u> I hope (Copperfield: 11)	[...] sarà presto del tutto ristabilita, spero [...] (Copperfield 1: 19)	[...] io spero <u>che tra poco starà proprio bene</u> [...] (Copperfield 2a: 23)

3.1.3. Reformulation of the original text

In both translations, but especially in Piceni's version, some parts of the text appear reformulated, as we can see in examples from 48 to 56.

48	I need say nothing here on the first head, because nothing can show better than my history whether that prediction was verified or falsified by the result. (Copperfield: 1)	Non è necessario che dica altro qui sul primo punto, giacché nulla meglio della mia storia potrà mostrare se questa predizione fu confermata o contraddetta dagli avvenimenti. (Copperfield 1:9)	Intorno al primo punto del pronostico, nulla dirò qui, <u>poiché la storia della mia vita mostrerà, meglio d'ogni altra cosa²,</u> se esso si sia, o no, avverato; [...] (Copperfield 2a: 13)
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In example 48, the English subject “nothing” is translated as a subject by Pavese (“nulla”), whereas Piceni replaces it with “ogni altra cosa”, which is included in an adverbial phrase of comparison. In Piceni's translation, the subject is “la storia della mia vita”.

² “because the history of my life will show better than anything else” (my translation)

49	Consequently the advertisement was withdrawn at a dead loss—for as to sherry, my poor dear mother's own sherry was in the market then— [...] (Copperfield: 1)	Di conseguenza l'annuncio venne ritirato in pura perdita – giacché quanto allo Xeres, era allora sul mercato lo Xeres della mia povera mamma – [...] (Copperfield 1: 9-10)	<u>Così ci rimettemmo le spese dell'inserzione (la povera cara mamma, che cercava proprio allora di vendere il suo, d'un vino di Xeres, non volle saperne di aumentare la scorta) [...]</u> ³ (Copperfield 2a: 13-14)
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As we can see in example 49, both in the first part and in the second part of the sentence, Piceni's translation is quite different in comparison with the original. In fact, he seems to explain the consequences of what is said in the English text: “the advertisement was withdrawn at a dead loss”, so “ci rimettemmo le spese dell'inserzione”; “my poor dear mother's own sherry was in the market then”, so “la povera cara mamma non volle saperne di aumentare la scorta”. Pavese, on the contrary, provides a literal translation. Moreover, in first part, we find a passive verb both in the English source text and in Pavese's translation, whereas Piceni replaces it by an active verb. Finally, Piceni's reformulation of the text in parentheses changes a causal subordinate into a main clause.

50	[...] I remember to have felt quite uncomfortable and confused, at a part of myself being disposed of in that way. (Copperfield: 2)	[...] ricordo che mi sentivo molto a disagio e confuso, a vedere alienare in quel modo una parte di me stesso. ⁴ (Copperfield 1: 10)	<u>[...] ricordo il senso di imbarazzo e di confusione che m'invasa nel veder disporre così di una parte di me stesso.</u> ⁵ (Copperfield 2a: 14)
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As we can see in example 50, in the original text and in Pavese's version, the first part of the sentence includes a subordinate which functions as an direct object of the verb *remember/ricordare*: “to have felt quite uncomfortable and confused” and “che mi sentivo molto a disagio e confuso”. Piceni, on the other hand, replaces it by a direct object (“il senso di imbarazzo e di confusione”) followed by a relative clause (“che m'invasa”). After that, the source text presents a structure which does not exist in Italian. Both translators are then forced to adapt the sentence to Italian grammar rules. Their solution is identical, since their both opt for a time clause in which the original passive verb is replaced by an infinitive⁶.

³ “As a consequence we lost the money for the advertisement (my poor dear mother, who was trying to sell her own sherry at that very moment, wouldn't hear of increasing her supply of it)” (my translation)

⁴ “I remember that I felt very uncomfortable and confused” (my translation)

⁵ “I remember the sense of embarrassment and confusion that filled me” (my translation)

⁶ The meaning of Pavese's and Piceni's sentences is “as I saw (them) dispose in that way of a part of myself” (my translation). However, “I saw” replaces an Italian infinitive (“vedere”, see), and “them” stands for an indefinite subject, since the English original employs a passive form, whereas its Italian translations adopt an active.

51	Not to meander myself [...] (Copperfield: 2)	Per non bighellonare anch'io [...] (Copperfield 1: 10)	<u>Ma non voglio neppur io “andare a zonzo” [...]</u> ⁷ (Copperfield 2a: 14)
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In example 51, Piceni changes the subordinate final clause in a main clause and adds a modal verb, while Pavese translates literally the original sentence.

52	[...] as my poor mother always called her, when she sufficiently overcame her dread of this formidable personage to mention her at all (which was seldom) [...] (Copperfield: 2)	[...] come sempre la chiamava la mia povera mamma, quando vinceva il suo spavento di questo formidabile personaggio tanto da osare anche solo di nominarla (e ciò accadeva di rado) [...] (Copperfield 1: 10)	<u>[...] come sempre la chiamava la mia povera mamma quando riusciva (e riusciva raramente) a vincere il terrore che il solo nome di quel formidabile personaggio le incuteva [...]</u> ⁸ (Copperfield 2a: 15)
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As regards example 52, in the English original and in Pavese's translation Clara Copperfield is said to be so scared of “this formidable personage”/“questo formidabile personaggio” that she is not even able to pronounce her name. On the other hand, Piceni writes that she is scared of the name itself of Miss Betsey. As a consequence, the last part of the English sentence (“to mention her at all”) is not translated by Piceni. Moreover, Piceni moves the parenthesis and brings it immediately after the temporal clause, to which the parenthesis is coordinated. Apart from some changes in the order of the elements due to Italian conventions, Pavese's version is once more closer to the English source text than Piceni's one.

53	[...] she [...] established herself there as a single woman with one servant, and was understood to live secluded, ever afterwards, in an inflexible retirement. (Copperfield: 3)	[...] ci s'era stabilita come donna sola, con una serva, e lasciava intendere che sarebbe sempre vissuta isolata in un rigoroso ritiro. (Copperfield 1: 11)	<u>[...] ella [...] vi si era stabilita con una domestica: passava per zitella e viveva come una reclusa nel più assoluto isolamento.</u> ⁹ (Copperfield 2a: 15)
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In example 53, while Pavese provides a more literal translation, Piceni emphasizes the expression “as a single woman” by postponing it after the colon and the verb “passava per”, which translates “was understood”. In the original, “was understood” is referred only to the last part of the sentence (“to live secluded, ever afterwards, in an inflexible retirement”). Furthermore, “was understood” is a passive form, while “passava per” is active. Pavese, on the contrary, maintains the original formulation, with

⁷ “But I do not want to meander myself” (my translation)

⁸ “as my poor mother always called her, when she succeeded (and she seldom succeeded) in overcoming the dread that the mere name of this formidable personage struck into her” (my translation)

⁹ “she established herself there with one servant: she passed for a spinster and lived like a recluse in the most complete isolation” (my translation)

the exception of the passive form of “was understood”, translated through the active phraseological verb “lasciava intendere”.

54	Miss Betsey, looking round the room, slowly and inquiringly, began on the other side, and carried her eyes on, like a Saracen's Head in a Dutch clock, until they reached my mother. (Copperfield: 4)	La signorina Betsey, guardando in giro nella stanza, adagio e indagatrice, cominciò dall'altra parte e mosse i suoi occhi, come la testa di un moro in un pendolo olandese, finchè non si fermò su mia madre. (Copperfield 1: 12)	<u>La signorina Betsey percorse torno torno la camera con uno sguardo lento e inquisitore, girando il capo come quelle teste di Saraceno che stanno sugli orologi olandesi, e finì con lo scorgere mia madre</u> ¹⁰ . (Copperfield 2a: 16)
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In this case (example 54), the first main clause of the source text (“Miss Betsey began on the other side”) is omitted by Piceni, while the original subordinate “looking round the room, slowly and inquiringly” becomes a main clause. In addition, the second independent clause of the English text (“and carried her eyes on like”) becomes a subordinate, and is quite different from the source (“girando il capo”). Finally, the last clause, which is subordinate in English (“until they reached my mother”), is changed into a main one (“e finì con lo scorgere mia madre”). Finally, the adverbial phrase “in a Dutch clock” is transformed into a relative clause. Pavese’s translation, on the other hand, is much more similar to the source text, even if the subject of the last clause is Miss Betsey, instead of her eyes as in the original. In addition, he translates “inquiringly” as an adjective referred to Miss Betsey (“indagatrice”).

55	[...] cried my mother in another burst of distress, and breaking down again. (Copperfield: 8)	[...] esclamò mia madre in un altro scoppio di disperazione e <u>non resse più</u> ¹¹ . (Copperfield 1: 16)	<u>[...] e qui una nuova crisi di dolore impedì ancora a mia madre di proseguire</u> ¹² . (Copperfield 2a: 20)
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In example 55, in Piceni’s translation, the two original clauses are reduced to one, whose subject is “una nuova crisi di dolore” instead of “my mother” as in English. In fact, “my mother” becomes an indirect object of the verb “impedì [...] di proseguire”. In the source text, “another burst of distress” was an adverbial phrase of manner. It is worth noting that the meaning of the adjective “another” is vehiculated by the adverb “ancora”. Pavese, on the contrary, reformulates only the second part of the source sentence, by expressing the cause of “breaking down again”, that is to say “non resse più”.

¹⁰ “Miss Betsey looked round the room with a slow and inquiring look, turning her head like those Saracen’s heads which are on Dutch clocks, and ended up by seeing my mother” (my translation)

¹¹ “she couldn’t take it any longer” (my translation)

¹² “and here a new burst of distress prevented my mother from getting any farther” (my translation)

56	'Ya—a—ah!' said my aunt. With such a snarl at him, that Mr. Chillip absolutely could not bear it. It was really calculated to break his spirit, he said afterwards. (Copperfield: 10)	- A-a-ah! – disse la zia. <u>E fu un ringhio tale</u> ¹³ , che il signor Chillip non poté reggere assolutamente. Era una cosa esattamente calcolata per spezzare la sua resistenza, disse in seguito. (Copperfield 1: 18)	«Pua...aa... ah!» fece mia zia. Il dottor Chillip non poté assolutamente resistere a un simile ringhio che, come ebbe più tardi a raccontare, era stato emesso certamente col proposito di togliergli ogni coraggio ¹⁴ . (Copperfield 2a: 22)
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In this case (example 56), the only change made by Pavese is the addition of the verb in the first part of the second sentence. On the other hand, Piceni modifies this extract by changing the original subordinate “that Mr. Chillip absolutely could not bear it” into a main clause. In this way, he can omit the adverbial phrase of manner “With such a snarl at him” by postponing “such a snarl”. As regards the last sentence, the main clause “It was really calculated to break his spirit” is changed into a relative clause referred to “un simile ringhio”, while the parenthesis “he said afterwards” becomes a modal subordinate.

3.2. Other problems

In this section we will analyse Pavese’s and Piceni’s solutions to some problematic aspects of the source text. In this perspective, the most relevant difficulties in Chapter I are posed by realia, wordplay, proper names, personal pronouns, vocative forms used in the dialogues, idioms, interjections and exclamations. We will focus on each of them in turn.

3.2.1. Realia and wordplay

As regards realia, they are mainly present at the beginning of the chapter, when the narrator refers to English money, using the terms ‘guineas’, ‘pounds’, ‘half-a-crown’, ‘shillings’, ‘halfpence’, ‘twopence halfpenny’. It is important for the reader to understand the value of these coins, since the situation is made comical by the miscalculation of a character. Moreover, as the object for sale is the narrator’s amniotic membrane, the insistence on prices is probably due to the fact that the narrator feels uneasy and considers this importance given to money as out of place. Piceni translates everything literally: ‘ghinee’, ‘sterline’, ‘mezza corona’, ‘scellini’, ‘mezzo penny’ (with a note explaining that *pence* is the plural of *penny*, that you need twelve pence to form a shilling, and that a penny is more or less worth ten Italian cents), ‘due pence e mezzo’. Pavese, on the contrary, translates everything literally at the beginning, but ‘halfpence’

¹³ “And it was such a snarl” (my translation)

¹⁴ “Doctor Chillip could not bear such a snarl, which, as he said later, had been certainly uttered with the aim of breaking his spirit” (my translation)

becomes ‘soldo’¹⁵ – and ‘twopence halfpenny’ becomes ‘cinque’¹⁶ –, which is a generic indication and makes the miscalculation less evident.

Other references to English culture can be identified in geographical names, such as Blunderstone and Suffolk, and in references to Indian people, such as ‘Baboo’ or ‘Begum’ – which were probably more familiar to English people than in other countries. Furthermore, Miss Betsey’s house is defined as a ‘cottage’, a typical English house. Both Pavese and Piceni leave the original geographical names, but Piceni adds an explanation before ‘Suffolk’: he writes ‘nella contea di Suffolk’¹⁷. The word ‘cottage’ is translated as ‘casetta’¹⁸ by Pavese and ‘villino’¹⁹ by Piceni. This choice eliminates the English specificity from the text, but it surely has the advantage to be fully comprehensible for the readers.

The reference to ‘Baboo’ and ‘Begum’ is complicated by the fact that their similar sound is used to create wordplay with ‘Baboon’: “[...] he was once seen riding on an elephant, in company with a Baboon; but I think it must have been a Baboo—or a Begum.” (Copperfield: 3). Pavese translates the meaning of these three words and adds a note: “[...] lo videro una volta a cavalcioni di un elefante in compagnia di un babbuino; ma immagino fosse invece di un signore, o di una principessa²⁰” (Copperfield 1: 11), with the note “*Baboon*, babbuino; *Baboo*, signore indiano; *Begum*, principessa indiana²¹” (Copperfield 1: 11). In this way, the pun is not immediately perceived in the text, but it can be understood thanks to the note. Piceni, on the other hand, makes both the pun and the meaning clear in the text, but eliminates the last part of the pun: “fu veduto sul dorso di un elefante in compagnia di un babbuino: ma io credo si trattasse di un *babù*, vale a dire di un signore indiano²²” (Copperfield 2a: 15).

The first play on words in Chapter I is given by the exclamation: “Let us have no meandering” (Copperfield: 2). In fact, the verb ‘meander’ has two meanings: the first is referred to people moving around without any particular purpose (in Italian ‘vagare’) – and this is probably the meaning intended by the character, who pronounces this sentence in order to express her disapproval for travelling. The second meaning refers to a discourse which is out of place or not clear (in Italian ‘divagare’), and this is the

¹⁵ ‘Soldo’ was the name of several coins in Italy in the course of history.

¹⁶ “Five”

¹⁷ “in the county of Suffolk” (my translation)

¹⁸ “small house” (my translation)

¹⁹ “small residence” or “small villa” (my translation)

²⁰ “with a lord, or with a princess” (my translation)

²¹ “*Baboo*, Indian lord; *Begum*, Indian princess” (my translation)

²² “but I think it must have been a *baboo*, that is to say an Indian lord” (my translation)

meaning used in the following sentence, where the narrator says: “Not to meander myself, at present, I will go back to my birth.” (Copperfield: 2). Both Pavese and Piceni translate ‘meander’ with a verb which corresponds to the first meaning of ‘meander’, that is to say ‘bighellonare’ in Pavese’s translation (Copperfield 1: 10) and ‘andare a zonzo’ in Piceni’s one (Copperfield 2a: 14). However, the use of these verbs to refer to the narrator’s discourse turns out to be clear and effective in Italian.

The following play on words (Copperfield: 5; Copperfield 1: 13; Copperfield 2a: 17) is the assonance between ‘Rookery’, the name of David Copperfield’s house, and ‘Cookery’, the name proposed by Miss Betsey. Pavese leaves the original names and adds a note in order to explain the meaning: “*Rookery*, nido delle cornacchie; *Cookery*, culinaria” (Copperfield 1: 13). Piceni, on the other hand, reproduces the assonance while making the meaning clear in Italian: he invents a neologism to translate ‘Rookery’, ‘Cornacchiera’, and changes ‘Cookery’ into ‘Cuciniera’²³.

As to the last pun, it exploits the meanings of the word ‘girl’, in this case ‘baby girl’ and ‘servant’: “‘What do you call your girl?’ ‘I don't know that it will be a girl, yet, ma'am,’ said my mother innocently. [...] ‘I don't mean that. I mean your servant’”. Both Pavese and Piceni translate ‘girl’ as ‘ragazza’ in order to keep the same ambiguity (Copperfield 1: 14 and Copperfield 2: 18).

3.2.2. Proper names, personal pronouns and appellations

As to proper names, most of them are left untranslated and not explained through a note, even if Dickens’s names are often described as meaningful names. In this perspective, Manini remarks that a possible explanation of this phenomenon is that Dickens’s names often evoke a sensation or several different ‘associations’, but not a clear meaning that can be reproduced: “Who would claim to know the exact associative range of names like Murdstone, Steerforth, Peggotty [...]?” (Manini 1996: 170-171). The only names which are translated in the first chapter are ‘David’ (‘Davide’), and ‘Ham’ (‘Cam’) in Piceni’s translation. In fact, Piceni translates all the names in the novel, when a correspondent name in Italian exists. Pavese, on the other hand, keeps their original form.

An aspect connected with proper names is the title which accompanies them. For example, Pavese translates ‘Mr. Chillip’ as ‘signor Chillip’, whereas Piceni chooses ‘dottor Chillip’. Pavese is once more literal, while Piceni seems to reproduce the habits

²³ A person in charge of the kitchen.

of Italian culture, where a doctor is usually referred to as ‘dottore’ rather than as ‘signor’.

As regards pronouns, they are sometimes changed into a noun, probably in order to make the text clearer. This is more frequent in Piceni (19 times in this chapter) than in Pavese (7 times). Here are two examples:

57	- ‘And I am sure we never had a word of difference respecting it [...] (Copperfield: 8).	- ... e posso dire che non abbiamo mai avuto discussioni per questo libro ²⁴ [...] (Copperfield 1: 16)	«...E posso dire che non c’è mai stata fra noi una sola parola di discussione per quei conti ²⁵ [...] (Copperfield 2a: 20)
58	This was in part confirmed by his aunt [...] (Copperfield: 11)	Ciò venne in parte confermato da sua zia [...] (Copperfield 1: 19)	La deposizione di Cam ²⁶ venne in parte confermata da sua zia [...] (Copperfield 2a: 23)

Another interesting aspect of translations is the pronouns and vocatives that characters use when speaking to each other.

In fact, translators have to choose whether the characters should address each other as ‘tu’ or as ‘lei’ or ‘voi’, since the English pronoun ‘you’ does not allow this distinction. In 1939, the use of ‘voi’ was more diffused than ‘lei’, also because the Fascist government imposed that form. As a consequence, the choice for Pavese and Piceni was between ‘tu’ and ‘voi’. In Chapter I we only find four characters involved in dialogues (Clara Copperfield, Miss Betsey, Peggotty and Mr. Chillip); Miss Betsey is always involved in these conversations, and the others speak only to her. The English conversation between Mr. Chillip and Miss Betsey is peculiar, since Miss Betsey only utters interjections or other exclamations, and speaks about the newborn baby or about Mr. Chillip in the third person (“‘Mercy on the man, what's he doing!’ cried my aunt, impatiently. ‘Can't he speak?’”, Copperfield: 11), but she never addresses the doctor directly. Piceni’s version is identical, while Pavese translates “‘Can't he speak?’” as “‘Non potete parlare?’”²⁷, thus choosing the ‘voi’, which appears appropriate and respectful for persons of the same social rank who are not familiar to each other. On the other hand, we can note that Miss Betsey addresses Peggotty as ‘tu’ in both translations, probably because of Peggotty’s inferior social condition as a servant. As to Clara, Miss Betsey addresses her as ‘tu’, while Clara addresses Miss Betsey as ‘voi’ in both translations. The choice is partly due to the fact that Clara is younger than the old aunt,

²⁴ “for this book” (my translation)

²⁵ “for these accounts” (my translation)

²⁶ “Ham’s deposition” (my translation)

²⁷ “Can’t you speak?”, in a polite form (my translation)

and partly justified by other familiar expressions that Miss Betsey uses to address her, such as “Baby” or “child” (Copperfield: 5). In Pavese’s translation, however, the two women both address each other as ‘voi’ at the beginning, when they introduce themselves. When the two women have acknowledged their respective roles, Miss Betsey starts using the ‘tu’. The reason for this change can also be justified by the situation, with Clara crying and Miss Betsey trying to calm her.

A further way used by the characters to address each other is the use of appellations. In this case, the translations usually maintain the formal or familiar tone of the original appellations by choosing similar Italian expressions. In fact, “child” (Copperfield: 5, 6), used by Miss Betsey speaking to Clara, becomes “piccina” (Copperfield 1: 13, 15), “piccina mia” (Copperfield 1: 15), “bambina” (Copperfield 2a: 17), “figlia mia” (Copperfield 2a: 18), “figliola mia” (Copperfield 2a: 19). There is one occurrence of this appellation which is not translated by Piceni, perhaps because it is repeated within few lines (Copperfield 2a: 19, line 22). The appellation “ma’am” (Copperfield: 5, 6, 8, 10, 11, 12), used by Clara and Mr. Chillip to address Miss Betsey, becomes “signora” (Copperfield 1: 13, 14, 16, 18, 19, 20 and Copperfield 2a: 17, 18, 20, 22, 23, 24); in this case, we can remark that the imitation of spoken language in Dickens (he writes “ma’am” instead of ‘madam’, in order to reproduce the pronunciation) is lost in the translation, maybe because there is no correspondent effect in the pronunciation of ‘signora’. However, as we will see in the analysis of the rest of the book (section 4.2.4), the translators do not usually reproduce this peculiarity of Dickens’s novels.

3.2.3. Idioms

This chapter also includes some idioms or similar expressions. The first example can probably be considered as a creative invention of the author: “[...] on the first head [...] On the second branch of the question [...]” (Copperfield: 1), which the translators do not reproduce in Italian. They only restate the meaning: “[...] sul primo punto [...] Quanto al secondo punto della questione²⁸ [...]” (Copperfield 1: 9) and “Intorno al primo punto [...] quanto al secondo [...]”²⁹” (Copperfield 2a: 13).

The second idiom is “or ‘thereby’, as they say in Scotland” (Copperfield: 2). While Pavese replaces it with an Italian idiom “là intorno³⁰” (Copperfield 1: 10), Piceni omits this part.

²⁸ “on the first point (...) As to the second point of the question” (my translation)

²⁹ “on the first point (...) as to the second” (my translation)

³⁰ “thereabouts” (my translation)

At the end of the same page, Dickens writes the “homely adage, ‘handsome is, that handsome does’” (Copperfield: 2-3), and in this case both translators try to convey the meaning while creating the rhythm of a popular idiom: “è bello chi agisce in bel modo³¹” (Copperfield 1: 11) and “Chi è buono è bello³²” (Copperfield 2a: 15). Piceni’s translation is probably meant to reproduce the prosody of spoken language, with the emphasis on the first part of the sentence, which makes goodness appear as the quality that makes a person ‘handsome’. Pavese’s version is perhaps clearer, since written language is not always able to convey prosodic nuances: Piceni’s translation risks being interpreted as an affirmation that every good person is automatically handsome – a meaning which is similar to the original one, but less effective in the context.

A further example is “David Copperfield all over! [...] David Copperfield from head to foot!” (Copperfield: 6), which indicates a typical behaviour of this character. Pavese translates it by using similar Italian expressions: “Tutto David Copperfield! [...] David Copperfield fatto e finito!” (Copperfield 1: 14). Piceni, on the other hand, translates the first part according to the meaning – the fact that Miss Betsey recognizes this behaviour as typical of David Copperfield – and uses an Italian idiom only in the second part: “Riconosco Davide Copperfield!³³ [...] Davide Copperfield tutto intero!” (Copperfield 2a: 18).

The idioms “takes the birds on trust” (Copperfield: 6) and “committing an assault and battery upon my aunt” (Copperfield: 6) are also translated by Pavese through similar Italian idioms: “piglia gli uccelli per garantiti” (Copperfield 1: 14) and “passare a vie di fatto con mia zia” (Copperfield 1: 14). Piceni, on the contrary, explains the meaning of the first expression by translating it as “credere alla presenza di quegli uccelli³⁴” (Copperfield 2a: 18). The second idiom, on the other hand, is replaced by an Italian one, “impegnar battaglia contro la zia” (Copperfield 2a: 18).

The last idiom of the chapter is “[...] he hadn't a word to throw at a dog”, which is then modified into: “He couldn't have *thrown* a word at a mad dog. He might have offered him one gently, or half a one, or a fragment of one” (Copperfield: 9). Pavese translates it quite literally as “[...] non aveva una parola da buttare nemmeno a un cane. Non avrebbe *buttato* una parola a un cane arrabbiato. Gliene avrebbe potuto gentilmente porgere una, o mezza, o un frammento [...]” (Copperfield 1: 17). This solution is not

³¹ “handsome is, that acts in a handsome way” (my translation)

³² “handsome is, that good is” (my translation)

³³ “I recognize David Copperfield!” (my translation)

³⁴ “believe in the presence of these birds” (my translation)

immediately comprehensible, and the reader understands the meaning only by reading the following sentence: “[...] he wouldn't have been rude to him, and he couldn't have been quick with him [...]” (Copperfield: 9-10) – “[...] non sarebbe stato sgarbato con lui, e non avrebbe saputo essere secco con lui [...]” (Copperfield 1: 17-18). Piceni, on the contrary, slightly modifies the original text, in order to make it immediately comprehensible: “[...] non avrebbe rivolto una cattiva parola a un cane³⁵ [...] egli non avrebbe rivolto una cattiva parola neppure a un cane idrofobo. Anzi, gliene avrebbe rivolta una gentile, o una metà o un frammento di parola gentile [...]” (Copperfield 2a: 21).

It is worth noting that Piceni includes an Italian idiom at the beginning of his translation, not as a translation of an English expression, but as an explanation of the text, and underlining that it is an idiom: “I was born with a caul” (Copperfield: 1) becomes “Io nacqui con l’amnio in capo, o, come volgarmente si dice, con la camicia³⁶” (Copperfield 2a: 13). Pavese simply translates it as “Nacqui con la mia brava membrana” (Copperfield 1: 9).

3.2.4. Interjections and exclamations

As to interjections and exclamations, we can remark that both translators try to convey their pragmatic meaning, often by replacing them with usual Italian expressions. According to this effort, “Oh tut tut tut! [...] Don’t do that! Come, come!” (Copperfield: 4), an exclamation which expresses disapproval – it is uttered by Miss Betsey, who wants Clara to stop crying – is translated as “La la la, [...] Questo non va! Via, via!” by Pavese (Copperfield 1: 12) and “Sst, sst, sst! [...] Niente lagrime! Su, su!” by Piceni (Copperfield 2a: 16). In the following page, “Why, bless my heart!” (Copperfield: 5), a way to express surprise, becomes “Santo cielo!” (Copperfield 1: 13) or “Oh, che Iddio mi benedica!” (Copperfield 2a: 17), which is probably a variation on the more common “che Dio ti benedica!” o “Benedetto il cielo!”. Some lines after, “in the name of Heaven” (Copperfield: 5) is translated as “In nome del cielo” (Copperfield 1: 13 and Copperfield 2a: 17, where ‘cielo’ has the capital letter). A further example is “Oh dear me, dear me” (Copperfield: 6) – translated as “oh povera me, povera me” (Copperfield 1: 14), or “oh, povera me, povera me!” (Copperfield 2a: 18) – and “Mercy on the man” (Copperfield: 11) – translated as “Misericordia!” (Copperfield 1: 19) and “Dio lo benedica, codest’uomo!” (Copperfield 2a: 23).

³⁵ “he wouldn’t have spoken an unkind word to a dog” (my translation)

³⁶ “I was born with the amniotic membrane on my head, or, as they commonly say, ‘con la camicia’” (my translation)

In the same page, we find an exclamation that functions as a sort of wordplay: “Bless the Baby!” exclaimed Miss Betsey, unconsciously quoting the second sentiment of the pincushion in the drawer upstairs, but applying it to my mother instead of me [...]” (Copperfield: 6). This is why the translators try to combine the function of exclamation with a meaning which can appear appropriate to the context: Pavese chooses “Santa innocenza!” (Copperfield 1: 14), and Piceni “Creatura mia benedetta” (Copperfield 2a: 18).

As regards the exclamation “What” (Copperfield: 7), Pavese translates it as “Come!” (Copperfield 1: 16), while Piceni omits it (Copperfield 2a: 19).

‘Well’ is an interjection which appears several times in the chapter with different punctuation marks (Copperfield: 7, 8, 10, 11). As a consequence, the translators choose different Italian equivalents. Pavese chooses “Dunque” (Copperfield 1: 14 and 19), “Bene!” (Copperfield 1: 16), “Sì, sì” (Copperfield 1: 16), “Be’?” (Copperfield 1: 18), whereas Piceni translates it as “E allora” (Copperfield 2a: 18 and 22); “Su” (Copperfield 2a: 20), “Su, su, su” (Copperfield 2a: 20), “Ed ora” (Copperfield 2a: 23), “Dunque” (Copperfield 2a: 23), “Ecco” (Copperfield 2a: 23).

Miss Betsey’s encouraging exclamation “Come! You mustn’t do it!” (Copperfield: 8) is translated by explaining the meaning, even if Pavese reproduces the form of an exclamation: “Su! Smettila!³⁷” (Copperfield 1: 16) and “Andiamo, via, devi cercare di dominarti³⁸.” (Copperfield 2a: 20).

3.2.5. Language used in the translations

As to the language used by the translators, it is probably true that they are influenced by the conventional language of Italian literature, as Venturi pointed out in her research (cfr. section 1.3), and that the tone of the translations appears ‘more literary’ than the style of the source text.

In fact, as remarked many times by Venturi (2011), we can note the presence of several formal and refined forms which have no correspondent in the source text.

strillare (Copperfield 1: 9)	cry (Copperfield: 1)
vagire (Copperfield 2a: 13)	
ero destinato nella mia vita alla <u>sventura</u> (Copperfield 1: 9)	I was destined <u>to be unlucky</u> in life (Copperfield: 1)
infelici (Copperfield 1:9)	unlucky (Copperfield: 1)

³⁷ “Stop it!” (my translation)

³⁸ “You must try to control yourself” (my translation)

non mi <u>lagno</u> affatto (Copperfield 1: 9)	I do not at all complain (Copperfield: 1)
che non mi abbia mai <u>veduto</u> (Copperfield 1: 10)	that he never saw me (Copperfield 2a)
nel vago ricordo che <u>serbo</u> (Copperfield 1: 10)	in the shadowy remembrance that I have (Copperfield: 2)
solevo provare (Copperfield 1: 10)	I used to feel (Copperfield: 2)
ne chiedo venia (Copperfield 2a:15)	what I may be excused for (Copperfield: 3)
se <u>pure</u> fosse sopravvissuta (Copperfield 2a: 17)	if she lived (Copperfield: 5)
che ne è avvenuto (Copperfield 2a:17)	What has become of them? (Copperfield: 5)
fisime (Copperfield 2a:18)	fancy (Copperfield: 6)
uscio (Copperfield 1: 15)	door (Copperfield: 7)
ebbe più tardi a raccontare (Copperfield 2a: 22)	he said afterwards (Copperfield: 10)
<u>giungevano</u> a tratti rumori (Copperfield 2a: 22)	there were now occasional sounds (Copperfield: 11)
gli turava le orecchie (Copperfield 1: 19)	stopped <i>his</i> ears (Copperfield: 11)
asserì (Copperfield 1: 19)	affirmed (Copperfield: 11)
se lo ficcò per istorto (Copperfield 1: 20)	put it on bent (Copperfield: 12)
mai più <u>fece ritorno</u> (Copperfield 2a: 24)	never came back any more (Copperfield: 12)
ogni consimile viaggiatore (Copperfield 1: 20)	all such travellers (Copperfield: 12)

Further examples of this tendency are the use of personal pronouns which are not common in everyday language, such as ‘costei’, ‘egli’, ‘ella’, ‘essa’, and apocopated forms of verbs, adverbs and prepositions (e.g. ‘batter’, ‘ancor’, ‘affidar’, ‘neppur’, ‘pel’, ‘occupar’, ‘furon’, ‘se pur’), especially in Piceni’s translation (cfr. Venturi 2011). Furthermore, as highlighted by Venturi (2011), some past participles are made agree with the direct object.

On the other hand, Pavese also introduces some elements of ‘popular’ Italian, which – being isolated – do not form an organic variety. On the contrary, as pointed out by Venturi (2011: 210) there is a mixture of elevated and popular elements, which does not sound as a natural imitation of everyday language.

Some examples of popular items are: “comari”, “la mia zia”, “parlavi se potesse essere...”, “era una vera aquila in catechismo” (Copperfield 1: 9-20).

3.3. Conclusion

In this chapter we compared the translations of Chapter I.

Firstly we considered the syntactic level of these translations compared with the source text, and we can conclude that Pavese’s translation appears more similar to the original than Piceni’s one.

In fact, in section 3.1.1 we saw that Piceni respects the original indentations, while Piceni sometimes modifies them. In addition, the combination of separation of some sentences from the source text is more frequent in the Mondadori edition, and it is probably due to the complexity of Dickens’s syntax, which the translator tends to simplify, or to the adherence to language conventions of written Italian (so that short sentences are sometimes combined in a longer one). Some other reasons for these changes in the number of sentences seem to be the use of punctuation to introduce or close a dialogue, and the necessity to adapt exclamations to Italian prosody.

In section 3.1.2 we analysed the shifts in the order of the sentences. While Pavese usually follows the source text’s sequence, Piceni modifies it quite frequently, by putting a dependent clause before the independent one. However, we also examined two occasions in which the independent is anticipated and the dependent postponed. The most frequent phenomenon that modifies the original syntax is perhaps the change of syntactic organization, especially the fact that several dependent clauses are changed into independent ones. Pavese does not often effect this transformation, whereas this happens frequently in Piceni.

A further aspect which makes the translations different is that Piceni’s translation strategy tends to be less literal than Pavese’s one, especially for some sentences which appear reformulated in comparison with the original (section 3.1.3).

The second part of the analysis investigated the solutions to translation problems typical of literary texts.

In this perspective, in section 3.2.1 we considered how the translators face the problem of realia or other foreign elements in the text, and how they cope with wordplay. In general, Piceni’s version appears more focussed on the immediate comprehensibility of the text, while Pavese tends to mirror the original text. For example, Piceni adds a note to explain the value of English coins, then translates ‘Suffolk’ by adding an explanation

(‘contea di Suffolk’, “babù, vale a dire [...] signore indiano”). As regards puns, Piceni does not use notes, but makes it immediately fully comprehensible (both in its form and in its meaning) in the text itself: ‘Baboon’-‘Baboo’ becomes ‘babbuino’-“babù, vale a dire [...] signore indiano”, and ‘Rookery’-‘Cookery’ becomes ‘Cornacchiera’ (a neologism)-‘Cuciniera’. Pavese, on the other hand, reproduces either the form or the meaning of the words, and explains the other aspect through a note: ‘Baboon’-‘Baboo’ becomes ‘babbuino’-‘signore’ (and the note provides the English words), and ‘Rookery’-‘Cookery’ is kept intact in the Italian text, with the addition of a note explaining their meaning. However, there are some cases in which both translators manage to reproduce the original play on words without any particular effort: for example, ‘meander’ (‘vagare’ and ‘divagare’) becomes ‘bighellonare’ (Pavese) and ‘andare a zonzo’ (Piceni).

Another problem was the translation of proper names (section 3.2.2), with Pavese always leaving them in their original form, and Piceni translating them when an Italian correspondent is available. Both translators do not try to reproduce the evocative value these names have in English. With regard to personal titles, we pointed out that Pavese translates ‘Mr. Chillip’ as ‘signor Chillip’, while Piceni chooses ‘dottor Chillip’, probably because in Italian doctors are usually referred to with ‘dottore’ rather than with ‘signore’. In the same section we also analysed the translation of personal pronouns, thus highlighting the fact that Piceni replaces them with nouns more frequently than Pavese. In this connection, we remarked that the translators adopt ‘tu’ or ‘voi’ in the same situations to translate ‘you’. There is only a partial difference, since in Pavese’s version Clara and Miss Betsey both address each other as ‘voi’ when they introduce themselves, and Miss Betsey shifts to ‘tu’ only after this presentation, whereas in Piceni’s version Miss Betsey addresses Clara as ‘tu’ from the beginning. At the end of this section we also remarked that appellations are translated with Italian appellations having the same meaning.

In section 3.2.3 we investigated the translation of idioms and pointed out that they are usually replaced by Italian idioms. Only on one occasion, Piceni simply translates the meaning (“David Copperfield all over!”-“Riconosco Davide Copperfield!”). The idiom “he hadn’t a word to throw at a dog” is translated literally by Pavese (“non aveva una parola da buttare nemmeno a un cane”), while Piceni makes it comprehension easier (“non avrebbe rivolto una cattiva parola a un cane”).

The substitution with Italian equivalent items is also adopted for the translation of exclamations and interjections, both by Pavese and Piceni (section 3.2.4).

In the last section we highlighted some features of the language adopted by the translators, by pointing out that Piceni uses a standard literary language, while Pavese also includes some isolated items of ‘popular’ Italian.

We can conclude that Piceni’s translation may appear easier to the Italian reader than Pavese’s one, while Pavese mirrors the source text much more. As a consequence, we can say that Mondadori’s edition seems to address a wider audience than the Einaudi’s one, which is probably more appreciated by an ‘intellectual’ public.

In the following chapter we will analyse the translations by referring to the whole novel.

4. Analysis of the other chapters

After the analysis of Chapter I, we will now examine the translation of the rest of the novel, in order to give further examples of the main differences between the two translations, and to investigate some translation problems which were not present in the first chapter, such as the use of notes and the translation of sociolects and idiolects.

4.1. Syntactic level

In this section we will analyse syntactic aspects of three chapters, in order to verify if the translators' choices are the same that were detected in Chapter I. The chapters which will be investigated are the last chapter (LXIV/3-24) and two chapters chosen at random from the novel, namely Chapter XV and XXXVII/2-17.

4.1.1. Indentations and sentences

As we remarked in the previous chapter (section 3.1.1), it is possible to find some changes in the indentations in the translation by Piceni, while Pavese keeps the original layout.

Piceni adds five indentations in Chapter XV, six in Chapter XXXVII/2-17, and five in Chapter LXIV/3-24. Examples from 59 to 66 show some of these changes.

59	Being already no stranger to the general rapidity of my aunt's evolutions, I was not surprised by the suddenness of the proposal, and said: 'Yes.' (Copperfield: 217)	Siccome ero ormai pratico della generale rapidità d'evoluzioni della zia, non mi sorprese affatto la subitanità della sua proposta, e dissi: - Sì. (Copperfield 1: 225)	Avevo ormai avuto il tempo di abituarci alla rapidità che in genere distingueva le reazioni di mia zia, e non fui quindi sorpreso da quella fulminea proposta. Risposi: «Sì» (Copperfield 2a: 222)
60	Rosa bends over her, and calls to her, 'Mr. Copperfield.' (Copperfield: 875)	Rosa si piega su di lei e le grida: - Il signor Copperfield. (Copperfield 1: 873)	Rosa si china sopra di lei e le dice: «Il signor Copperfield.» (Copperfield 2b: 439)

61	Looking fixedly at me, she puts her hand to her forehead, and moans. Suddenly, she cries, in a terrible voice, 'Rosa, come to me. He is dead!' Rosa kneeling at her feet, by turns caresses her, and quarrels with her; now fiercely telling her, 'I loved him better than you ever did!'—now soothing her to sleep on her breast [...] (Copperfield: 875)	Guadandomi fissamente si porta la mano alla fronte e geme. D'un tratto grida con voce terribile: - Rosa, venite qua. È morto! - Rosa, inginocchiata ai suoi piedi, ora la biondisce, ora la sgrida; poi le dice fieramente: - Lo amavo più di voi! - o la culla per addormentarsela in seno [...] (Copperfield 1: 873)	Mi guarda fisso, si porta una mano alla fronte e geme: poi, d'un tratto, grida con voce terribile: «Rosa, vieni qui! È morto.» Rosa le si inginocchia ai piedi e ora la carezza, ora la rimprovera, ora le dice con ira: “Lo amavo molto più di te!”; ora la culla perché si addormenti sul suo petto [...] (Copperfield 2b: 439-440)
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In examples 59, 60 and 61, the indentations are added in order to isolate a turn in a dialogue, while other added indentations do not have a particular function. The translator probably adds them to separate sentences about more or less different topics, as shown in examples from 62 to 66:

62	At length we stopped before a very old house bulging out over the road; a house with long low lattice-windows bulging out still farther [...] so that I fancied the whole house was leaning forward [...]. <u>It was quite spotless in its cleanliness.</u> The old-fashioned brass knocker [...] twinkled like a star [...] (Copperfield: 218)	Alla fine ci fermammo davanti a una casa molto antica che strapiombava sulla strada: una casa dalle alte finestre ingraticciate aggettanti dell'altro, tanto che fantastica i che tutta la casa allungasse il collo [...]. L'antiquato batocchio d'ottone [...] luccicava come una stella [...] (Copperfield 1: 226) N.B.: In this sentence, Pavese omits some parts.	Ci arrestammo finalmente davanti a una vecchissima casa che sorgeva sulla via. La casa aveva larghe e basse finestre ingraticciate che si sporgevano ancor più in fuori [...]. Sicché mi parve che l'intero edificio volesse chinarsi in avanti [...]. Tutto, in quella casa, era pulitissimo, immacolato. Il vecchio battente di rame [...] scintillava come una stella [...] (Copperfield 2a: 224)
63	We got out; and [...] went into a long low parlour looking towards the street, from the window of which I caught a glimpse, as I went in, of Uriah Heep breathing into the pony's nostrils [...]. Opposite to the tall old chimney-piece were two portraits (Copperfield: 219)	Discendemmo e [...] entrammo in un lungo salotto basso che dava sulla via. Entrando, dalle finestre vidi, come in un lampo Uriah Heep che alitava nelle narici della bestia [...]. Di fronte all'altissima vecchia cappa del camino c'erano due ritratti [...] (Copperfield 1: 227)	Scendemmo e [...] entrammo in un basso salotto che guardava sulla strada; gettando un'occhiata fuori dalla finestra, mentre vi passavo davanti, vidi Uriah Heep soffiare dentro le narici del cavallo [...]. Di fronte a un vecchio e monumentale camino stavano due ritratti [...] (Copperfield 2a: 225)

64	Peggotty had considered herself highly privileged in being allowed to participate in these labours; and, although she still retained something of her old sentiment of awe in reference to my aunt [...] they were the best friends possible. But the time had now come [...] when it was necessary for her to return home [...]. 'So good-bye, Barkis,' said my aunt [...] (Copperfield: 538)	Peggotty aveva accolto come un privilegio il permesso di partecipare a questi lavori; e per quanto conservasse tuttora qualcuno dei suoi antichi terrori di fronte alla zia, [...] erano diventate ottime amiche. Ma era ormai venuto il tempo [...] che le toccava tornare a casa [...]. - Dunque addio, Barkis, - disse la zia [...] (Copperfield 1: 538)	Peggotty aveva considerato un altissimo privilegio quello di essere ammessa a partecipare a codesti lavori e, sebbene avesse conservato ancora, nei riguardi di mia zia, un pochino del suo antico senso di terrore, [...] le due donne potevan dirsi diventate le migliori amiche del mondo. Ma era giunto per Peggotty il momento [...] di ritornare a casa [...]. «Dunque, arrivederci, Barkis» le disse mia zia [...] (Copperfield 2b: 113)
65	And now, as I close my task, subduing my desire to linger yet, these faces fade away. But one face, shining on me like a Heavenly light by which I see all other objects, is above them and beyond them all. And that remains. (Copperfield: 877)	E ora, terminando il mio compito, mentre vinco il desiderio di soffermarmi ancora, questi visi dileguano. Ma un viso, che risplende su di me come una luce celestiale per mezzo della quale vedo tutti gli altri oggetti, mi sta sopra e oltre tutti. E questo rimane. (Copperfield 1: 875)	E ora, mentre – resistendo al desiderio di indugiarmi ancora – sto per porre la parola “fine” al mio racconto, tutti quei volti dileguano. Ma un volto che splende sopra di me come una luce celestiale, e rischiarava ogni cosa al mio sguardo, domina tutto e tutti. E rimane. (Copperfield 2b: 442)

In example 66, the indentation added by Piceni does not simply isolate a sentence, but isolates part of the source sentence:

66	Well! I loved her, and I went on loving her [...]. But going on, too, working pretty hard [...], I would sit sometimes of a night, opposite my aunt, thinking how I had frightened Dora that time, and how I could best make my way with a guitar-case through the forest of difficulty, until I used to fancy that my head was turning quite grey. (Copperfield: 544)	Bene! L'amavo, e continuai ad amarla [...]. Ma continuando altresì a lavorare di lena [...], a volte stavo seduto la sera dirimpetto alla zia pensando al modo come avevo spaventato Dora quel giorno. Pensavo come avrei potuto aprirmi una strada nella foresta delle difficoltà con una custodia di chitarra, e a poco a poco nella fantasticheria i capelli mi diventavano grigi. (Copperfield 1: 544)	Sì. La amavo e continuai ad amarla [...]. Ma pur continuando a lavorar di buona lena [...] talvolta alla sera, seduto di fronte a mia zia, pensavo allo spavento che avevo fatto prendere a Dora, e al modo di aprirmi una via, nella foresta delle difficoltà, con una semplice chitarra a tracolla. Ci pensavo così a lungo che mi pareva di sentirmi diventare i capelli grigi in testa ¹ . (Copperfield 2b: 120)
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¹ The last part of this sentence is reformulated as “I thought about it for such a long time that it seemed to me to feel that my hair was turning grey” (my translation)

As to indentations which are eliminated, this phenomenon occurs two times in Chapter XV, once in Chapter XXXVII/2-17 and once in Chapter LXIV/3-24, as shown in examples from 67 to 69:

67	<p>There he sat, taking his wine [...], for two hours; while Agnes played on the piano, worked, and talked to him and me. [...] but sometimes his eyes rested on her, and he fell into a brooding state, and was silent. She always observed this quickly, I thought, and always roused him [...]. Then he came out of his meditation [...].</p> <p>Agnes made the tea [...]; and the time passed away after it [...] until she went to bed [...]. Then I went to bed too.</p> <p>But in the course of the evening I had rambled down to the door, and a little way along the street [...] (Copperfield: 224-225)</p>	<p>Là si sedette, bevendo [...] per circa due ore; mentre Agnes suonava il pianoforte, lavorava e parlava con lui e con me. [...] ma talvolta i suoi occhi si posavano su Agnes e allora cadeva in una cupa pensosità e taceva. Essa osservava sempre questi istanti con molta prontezza, mi parve, e sempre lo rianimava [...]. Egli allora usciva dalla meditazione [...].</p> <p>Agnes preparò il tè [...]; poi il tempo passò [...] finché essa non andò a letto [...]. Allora andai a letto anch'io.</p> <p>Ma nel corso della sera mi ero spinto vagando fino alla porta e per un tratto della strada [...] (Copperfield 1: 232)</p>	<p>Per un paio d'ore egli sedette a bere il suo vino [...]; intanto Agnese suonava il pianoforte, lavorava, discorreva con lui e con me. [...] a volte però il suo sguardo si posava sulla figliola; e allora egli sprofondava in una silenziosa meditazione. Agnese se ne avvedeva subito, e [...] cercava di distrarlo. Allora egli si riscuoteva [...]. Poi Agnese preparò il tè [...], e il tempo volò via [...], sinché ella se ne andò a letto. [...] Allora me ne andai a letto anch'io. Nel corso della serata però ero scivolato fuor della porta e avevo fatto qualche passo nella strada [...] (Copperfield 2a: 230)</p>
68	<p>Miss Mills must have been born to be a blessing to us. She [...] comforted Dora [...]. When we were quite composed, and Dora had gone up-stairs to put some rose-water to her eyes, Miss Mills rang for tea. In the ensuing interval, I told Miss Mills that she was evermore my friend [...].</p> <p>I then expounded to Miss Mills what I had endeavoured, so very unsuccessfully, to expound to Dora. (Copperfield: 542)</p>	<p>Ma la signorina Mills era nata per la nostra benedizione. [...] consolò Dora [...]. Quando fummo del tutto riconciliati e Dora fu risalita a bagnarsi gli occhi con acqua di rose la signorina Mills suonò per il tè. Nell'intervallo, dissi alla signorina Mills ch'essa era la mia amica per sempre [...].</p> <p>Esposi poi alla signorina Mills ciò che avevo tentato, con tanto insuccesso, di esporre a Dora. (Copperfield 1: 542)</p>	<p>Ma certo la signorina Mills era nata per esser la nostra benedizione. [...] confortò Dora [...].</p> <p>Quando ci fummo del tutto ricomposti, e Dora fu salita a bagnarsi gli occhi con l'acqua di rosa, la signorina Mills suonò per il tè. Approfittai di quell'intervallo per dichiararle che sarebbe stata eternamente mia amica [...]. Spiegai poi alla signorina Mills quel che avevo cercato di spiegare, con sì scarso successo, a Dora. (Copperfield 2b: 118)</p>

69	<p>And now my written story ends. I look back, once more—for the last time—before I close these leaves.</p> <p>I see myself, with Agnes at my side, journeying along the road of life. (Copperfield: 874)</p>	<p>E qui finisce la mia storia scritta. Mi guardo indietro – un’ultima volta – prima di chiudere queste pagine.</p> <p>Mi vedo con Agnes al fianco procedere per il sentiero della vita. (Copperfield 1: 872)</p>	<p>Ed eccomi al termine della mia storia. Prima di chiudere queste pagine voglio ancora una volta... l’ultima volta, dare uno sguardo al passato. Mi vedo, con Agnese al fianco, percorrere il sentiero dell’esistenza. (Copperfield 2b: 438)</p>
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As regards the number of sentences in the original and in the translations, we can remark that in Piceni’s version there are several divisions and combinations of the original sentences, while they are rare in Pavese.

As to separations of the sentences, Piceni divides the original sentence nineteen times in Chapter XV. Pavese, on the other hand, divides the source sentence four times. Divisions of the source sentence also appear nine times in Piceni’s Chapter XXXVII/2-17, and four times in Pavese’s text. A single separation can be found in Piceni’s translation of Chapter LXIV/3-24, whereas no separations are made by Pavese.

In the following examples from 70 to 77, we can see some separations which modify the syntactic organization of the sentence (as we will see in section 4.1.2) and tend to reduce the complexity of the source text.

70	<p>My aunt, who was perfectly indifferent to public opinion, drove the grey pony through Dover in a masterly manner; <u>sitting</u> high and stiff like a state coachman (Copperfield: 217)</p>	<p>La zia, ch’era del tutto indifferente all’opinione pubblica, condusse il cavallino grigio attraverso Dover in modo magistrale: stando seduta rigida e impettita come un cocchiere di gala [...] (Copperfield 1: 226)</p>	<p>Mia zia, assolutamente indifferente alla pubblica opinione, guidava con grande maestria il cavallino grigio attraverso Dover. <u>Ella</u> sedeva rigida e impettita come un cocchiere di casata principesca [...] (Copperfield 2a: 223)</p>
71	<p>It belonged to a red-haired person—a youth [...] — whose hair was cropped as close as the closest stubble; <u>who</u> had hardly any eyebrows, and no eyelashes (Copperfield: 219)</p>	<p>Apparteneva a una testa rossa – un giovanotto [...] - i cui capelli erano rasati e ridotti alla più impalpabile delle stoppie. <u>Non</u> aveva quasi sopracciglia né ciglia [...] (Copperfield 1: 227)</p>	<p>Il volto apparteneva infatti a un giovane [...] rosso di capelli e con la testa rasata come un praticello dopo una minuziosa falciatura. <u>Il</u> giovane aveva sopracciglia rarissime, neppur un’ombra di ciglia [...] (Copperfield 2a: 224)</p>

72	We accordingly went up a wonderful old staircase [...]; and into a shady old drawing-room, lighted by some three or four of the quaint windows I had looked up at from the street; <u>which</u> had old oak seats in them (Copperfield: 222)	Conformemente salimmo una meravigliosa scalinata antica [...]; entrammo in una saletta antica in penombra rischiarata da tre o quattro delle piccole bizzarre finestre che avevo veduto dalla strada: sotto ciascuna c'erano delle antiche panche di quercia [...] (Copperfield 1: 230)	Lo seguimmo senz'altro su per un'antica e meravigliosa scala [...], ed entrammo in un salotto pieno d'ombra, illuminato da tre o quattro delle strane finestrelle che avevo scorto dalla strada. <u>Nel</u> vano di ogni finestra stavano antichi sedili di quercia [...] (Copperfield 2a: 228)
73	I soon carried desolation into the bosom of our joys — [...] — <u>by asking</u> Dora, without the smallest preparation, if she could love a beggar? (Copperfield: 539)	Ma presto gettai la desolazione nel seno delle nostre gioie [...]. <u>Domandai</u> a Dora, senza il minimo preliminare, se si sentiva di amare un pezzente. (Copperfield 1: 539)	Ma io portai subito la desolazione nel bel mezzo del nostro gaudio — [...] — chiedendo a Dora, senza la menoma preparazione preventiva, se si sentisse capace di amare un mendicante. (Copperfield 2b: 114)

In examples 70, 71, 72 and 73, the separation of the original sentences eliminates some subordinates, whereas, in examples from 74 to 77, it isolates some coordinated clauses of the source text.

74	But I looked so serious, that Dora left off shaking her curls, and laid her trembling little hand upon my shoulder, and first looked scared and anxious, <u>then</u> began to cry. (Copperfield: 539)	Ma avevo un'aria tanto seria, che Dora smise di scrollare i riccioli e mi posò sulla spalla la manina tremante, e dapprima fece un viso spaventato e ansioso, poi scoppiò a piangere. (Copperfield 1: 539)	Ma io, invece, apparivo così serio che Dora smise di scrollare i riccioli e pose la sua manina tremante sulla mia spalla, guardandomi prima atterrito. <u>Poi</u> cominciò a piangere. (Copperfield 2b: 115)
75	I was going on at a great rate, with a clenched hand, and a most enthusiastic countenance; <u>but</u> it was quite unnecessary to proceed. (Copperfield: 542)	Tiravo via con grande slancio, il pugno chiuso e un viso pieno d'entusiasmo; ma non era più necessario continuare. (Copperfield 1: 541)	E via di questo passo, coi pugni chiusi e il volto acceso d'entusiasmo! <u>Ma</u> dovetti fermarmi ben presto. (Copperfield 2b: 117)
76	Mental suffering and trial supply, in some natures, the place of years, <u>and</u> I will be as plain with you as if I were a Lady Abbess. (Copperfield: 543)	Le sofferenze e le prove morali tengono in certe nature il luogo degli anni, e sarò sincera con voi come se fossi una Madre Badessa. (Copperfield 1: 543)	Le torture morali e le dure prove tengono, in certe nature, il posto degli anni e dell'esperienza. <u>Io</u> dunque sarò sincera verso di voi come una Madre Badessa. (Copperfield 2b: 118-119)
77	It was still on her mind when I bade her adieu; <u>and</u> she said to me [...] (Copperfield: 544)	Ciò le pesava ancora sul cuore quando mi accomiatai. <u>Mi</u> disse [...] (Copperfield 1: 543-544)	Ci pensava ancora quando la salutai, e [...] disse [...] (Copperfield 2b: 119)

As we can see in examples 78, 79 and 80, separations are sometimes due to differences in the use of punctuation aimed at including a dialogue in the text:

78	'Trot,' said my aunt one evening, when the backgammon-board was placed as usual for herself and Mr. Dick, 'we must not forget your education.' (Copperfield: 217)	- Trot, - mi disse una sera, quando al solito tra lei e il signor Dick fu collocato il tavoliere, - bisogna che non dimentichiamo la tua educazione. (Copperfield 1: 225)	«Trot» disse una sera mia zia, dopo che, come al solito, fu portato sulla tavola il gioco della dama per lei e per il signor Dick, «Dobbiamo pensare anche alla tua educazione.» (Copperfield 2a: 222)
79	'I have adopted him,' said my aunt, with a wave of her hand [...], 'and I have brought him here, to put him to a school [...]' (Copperfield: 220)	- L'ho adottato, - disse la zia con un gesto della mano [...], - e l'ho portato qui, per metterlo in una scuola [...]' (Copperfield 1: 228)	«L'ho adottato» disse mia zia con un gesto della mano [...]. «E l'ho condotto qui per metterlo in una scuola [...]' (Copperfield 2a: 226)
80	'But, Dora, my beloved!' said I [...]; 'I was going to mention something.' (Copperfield: 541)	- Ma, Dora, amor mio! - dissi [...]. - Volevo dirti una cosa. (Copperfield 1: 541)	«Ma Dora, mia diletta» dissi [...] «io dovevo dirti qualche cosa» (Copperfield 2b: 117)

Another division is due to the use of a capital letter after the exclamation mark (example 81):

81	But oh, what a clammy hand his was! <u>as</u> ghostly to the touch as to the sight! (Copperfield: 225)	Ma che mano viscida era mai la sua! spettrale al contatto come alla vista! (Copperfield 1: 233)	Ma, oh, che mano umida e gelida aveva egli mai! <u>Spettrale</u> al tatto come alla vista! (Copperfield 2a: 230)
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In example 82, a wish is separated from the rest of the sentence.

82	'Trot,' said my aunt in conclusion, 'be a credit to yourself, to me, and Mr. Dick, <u>and Heaven be with you!</u> ' (Copperfield: 224)	- Trot, - disse in conclusione, - sappi fare onore a te stesso, a me e al signor Dick, e che il cielo ti protegga! (Copperfield 1: 231)	«Trot» disse in ultimo «fa' onore a te stesso, a me, al signor Dick, <u>E che il Cielo _____ ti protegga.</u> » (Copperfield 2a: 229)
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If we consider combinations of the source sentences, we can remark that in Chapter XL, Piceni combines the source sentences eight times, whereas Pavese does it only one time. Here are some examples of these procedures, which sometimes appear when a dialogue is included into the text (examples 83 and 84):

83	'Ay, but I have only one motive in life, Miss Trotwood,' he rejoined, smiling. 'Other people have dozens, scores, hundreds. (Copperfield: 220)	- Già, ma io ho un solo motivo nella vita, signorina Trotwood, - soggiunse quello sorridendo. - Altri ne hanno a dozzine, a ventine, a centinaia. [...]' (Copperfield 1: 229)	«Ma vedete, signorina Trotwood, io ho un unico movente nella vita» egli rispose sorridendo « <u>mentre</u> gli altri ne hanno a dozzine, a ventine, a centinaia. [...]' (Copperfield 2a: 226)
84	'It's very unfortunate,' said my aunt. 'I don't know what to do, Trot.' (Copperfield: 222)	- È una bella sfortuna, - diceva la zia, - non so come fare, Trot. (Copperfield 1: 230)	«È un vero peccato» disse mia zia. «Non so proprio che fare, Trot.» (Copperfield 2a: 227)

85	'Leave your nephew here, for the present. He's a quiet fellow. <u>He</u> won't disturb me at all. It's a capital house for study. <u>As</u> quiet as a monastery, and almost as roomy. Leave him here.' (Copperfield: 222)	- Lasciate per ora vostro nipote qui. È un ragazzo tranquillo. Non mi disturberà affatto. Questa casa è l'ideale per studiarci. Tranquilla come un convento e spaziosa altrettanto. Lasciatelo qui. (Copperfield 1: 230)	«Lasciatelo qui, per ora, vostro nipote. È un ragazzo quieto, <u>e</u> non darà alcun disturbo. Questa poi è una casa ideale per studiare; <u>tranquilla</u> come un convento, e vasta quasi altrettanto. Lasciatelo qui.» (Copperfield 2a: 227-228)
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In Piceni's Chapter XXXVII/2-17, we can detect seven combinations, and no combinations in Pavese. Finally, in Piceni's version, combinations appear three times in Chapter LXIV/3-24. On the contrary, Pavese leaves the original division of the sentences, as shown by the followings examples:

86	As yet, little Dora was quite unconscious of my desperate firmness [...]. <u>But</u> another Saturday came [...]. (Copperfield: 537)	Per il momento la piccola Dora non sapeva nulla della mia disperata risolutezza [...]. Ma venne il sabato [...]. (Copperfield 1: 537)	La piccola Dora era ancora completamente ignara della mia disperata fermezza [...]; <u>ma</u> si avvicinava un nuovo sabato [...]. (Copperfield 2b: 112)
87	I fondly explained to Dora that Jip should have his mutton-chop with his accustomed regularity. <u>I</u> drew a picture of our frugal home [...]. (Copperfield: 540)	Le spiegai teneramente che Jip avrebbe avuta la bistecca con la consueta regolarità. Tracciai un quadro della nostra casa frugale [...]. (Copperfield 1: 540)	Spiegai teneramente a Dora che Gip avrebbe avuto sempre con la dovuta regolarità la sua costoletta di montone, <u>e</u> le tracciai un quadro del nostro modesto focolare [...]. (Copperfield 2b: 116)
88	My aunt's old disappointment is set right, now. <u>She</u> is godmother to a real living Betsey Trotwood [...]. (Copperfield: 874)	L'antico disinganno della zia ora è stato riparato. Essa è madrina di una reale Betsey Trotwood [...]. (Copperfield 1: 872)	L'antica delusione di mia zia è ormai cancellata; <u>essa</u> è madrina di una autentica Betsey Trotwood, viva e vegeta [...]. (Copperfield 2b: 439)
89	Looking fixedly at me, she puts her hand to her forehead, and moans. <u>Suddenly</u> , she cries, in a terrible voice [...]. (Copperfield: 875)	Guardandomi fissamente si porta la mano alla fronte e geme. D'un tratto grida con voce terribile [...]. (Copperfield 1: 873)	Mi guarda fisso, si porta una mano alla fronte e geme; <u>poi</u> , d'un tratto, grida con voce terribile [...]. (Copperfield 2b: 439)

In example 88, we can note that Piceni combines an affirmation – the first sentence in the original - and its explanation – the second sentence of the source text.

4.1.2. Order of the clauses and syntactic organization

As remarked in section 3.1.2, some changes in the order of the independent and dependent clauses can be noted in both translations, as the following examples (90, 91 and 92) show:

90	I look back, once more—for the last time—before I close these leaves. (Copperfield: 874).	Mi guardo indietro – un’ultima volta – prima di chiudere queste pagine. (Copperfield 1: 872)	<u>Prima di chiudere queste pagine voglio ancora una volta... l’ultima volta, dare uno sguardo al passato.</u> (Copperfield 2b: 438)
91	What Julia calls 'society', I see [...] (Copperfield: 875-876)	Vedo bene ciò che Julia chiama «società» [...] (Copperfield 1: 874)	Vedo bene ciò che Giulia chiama “la Società” [...] (Copperfield 2b: 440)
92	Working [...] with a busy aspect, [...] I come, in a later time, upon my dear old Traddles. (Copperfield: 876)	<u>Più tardi capito addosso al mio vecchio Traddles che lavora indaffaratissimo</u> [...] (Copperfield 1: 874)	Sempre indaffarato [...], eccolo, il mio caro, il mio vecchio Traddles. (Copperfield 2b: 440)

However, the most frequent changes concern the syntactic organization, especially from dependent to independent clauses. It is possible to see from the following examples (from 93 to 109) that this strategy is more frequent in Piceni’s translation than in Pavese.

In addition, this shift is sometimes linked to the division/combination of the source sentences or the addition/elimination of indentations, as we saw in section 4.1.1. Several kinds of subordinate clause are then changed into independent clauses: a temporal (examples 66, 89), a modal (example 70), a relative (examples 71 and 72), and other subordinates which can be labelled both as temporal and as causal or instrumental (examples 61, 73).

Examples from 93 to 96 show that some causal clauses are changed into independent ones.

93	<u>Being already no stranger to the general rapidity of my aunt's evolutions</u> , I was not surprised by the suddenness of the proposal [...] (Copperfield: 217)	Siccome ero ormai pratico della generale rapidità d’evoluzioni della zia, non mi sorprese affatto la subitanità della sua proposta [...] (Copperfield 1: 225)	<u>Avevo ormai avuto il tempo di abituarli alla rapidità</u> che in genere distingueva le reazioni di mia zia, e non fui quindi sorpreso da quella fulminea proposta [...] (Copperfield 2a: 222)
94	<u>My aunt embracing the proposal</u> , we were all three going out together [...] (Copperfield: 221)	<u>La zia accettò la proposta</u> e stavamo uscendocene tutti [...] (Copperfield 1: 229)	<u>Mia zia accettò la proposta</u> e stavamo uscendo tutt’e tre [...] (Copperfield 2a: 227)
95	<u>As she would not hear of staying to dinner</u> [...] and <u>as I apprehend</u> Mr. Wickfield knew her too well to argue any point with her; some lunch was provided for her there [...] (Copperfield: 223)	Siccome essa non voleva saperne di fermarsi a pranzo [...] e siccome immagino che il signor Wickfield la conoscesse troppo bene per discutere qualcosa con lei, le prepararono una pronta colazione [...] (Copperfield 1: 231)	<u>La zia non volle sentir parlare di fermarsi a cena</u> [...] e, d’altra parte, <u>credo che</u> il signor Wickfield la conoscesse troppo bene per tentar di farle mutar d’avviso: così le fu servita subito una spiccia colazione [...] (Copperfield 2a: 229)

96	My aunt being supremely indifferent to Mrs. Crupp's opinion and everybody else's, <u>and rather favouring than discouraging the idea, Mrs. Crupp, of late the bold, became within a few days so faint-hearted,</u> that [...] (Copperfield: 537)	E siccome la zia nutriva una suprema indifferenza per l'opinione della signora Crupp o per quella di chiunque, e anzi favoriva quest'idea piuttosto che scoraggiarla, la signora Crupp, prima tanto audace, divenne nello spazio di pochi giorni tanto codarda che [...] (Copperfield 1: 537)	Mia zia, che nutriva una suprema indifferenza per l'opinione della signora Crupp – come di chiunque altro – <u>cercò di favorire anziché di cancellare quell'idea; sicché la signora Crupp, una volta così ardita, divenne in pochi giorni tanto paurosa</u> che [...] (Copperfield 2b: 113)
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In examples 97, 98 and 99, on the other hand, consecutive clauses become independent in the translation.

97	[...] I remember to have seen him take it up, and look about him in a lost way, [...] <u>so that I pitied him with all my heart.</u> (Copperfield: 216)	[...] e ricordo di averlo veduto raccogliero e guardarsi attorno perdutamente, [...] tanto che lo commiserai con tutto il cuore. (Copperfield 1: 225)	Raccoglieva il suo aquilone, ricordo, si guardava intorno con aria smarrita, [...] <u>e io lo compassionavo con tutto il cuore.</u> (Copperfield 2a: 222)
98	It looked into a garden, and had an iron safe let into the wall; so immediately over the mantelshelf, <u>that I wondered</u> [...] (Copperfield: 219)	Dava su un giardino e aveva alla parete una cassaforte di ferro posta così immediatamente sopra la cappa che mi chiesi [...] (Copperfield 1: 227)	Proprio sopra la cappa del camino era murata una cassaforte d'acciaio, <u>e io [...]</u> mi chiesi [...] (Copperfield 2a: 225)
99	This gave my aunt such unspeakable satisfaction, <u>that I believe</u> she took a delight in prowling up and down [...] (Copperfield: 537)	Ciò diede alla zia una così ineffabile soddisfazione, che credo si facesse una gioia di andare in busca avanti e indietro [...] (Copperfield 1: 537)	Tutto ciò procurava a mia zia una soddisfazione indicibile, <u>e io credo</u> che a bella posta ella compisse escursioni su e giù [...] (Copperfield 2b: 113)

In other sentences, we find relative clauses changed into independent ones, as in examples 100, 101, 102:

100	I was greatly elated by these orders; but my heart smote me for my selfishness, when I witnessed their effect on Mr. Dick, <u>who was so low-spirited at the prospect of our separation</u> [...] (Copperfield: 217)	Questi ordini mi esaltarono assai; ma il cuore mi punì per il mio egoismo, quando osservai l'effetto che produssero sul signor Dick il quale rimase tanto abbacchiato dalla prospettiva della nostra separazione [...] (Copperfield 1: 225)	Fui grandemente soddisfatto nell'udir quegli ordini; ma il mio cuore mi rimproverò aspramente il mio egoismo, quando vidi l'effetto ch'essi avevano prodotto sul signor Dick: <u>egli rimase così abbattuto al pensiero della nostra separazione</u> [...] (Copperfield 2a: 223)
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101	It is nothing smaller than the Crocodile-Book, which is in rather a dilapidated condition by this time, with divers of the leaves torn and stitched across, but <u>which Peggotty exhibits to the children as a precious relic.</u> (Copperfield: 874)	È nientemeno che il libro dei coccodrilli, ormai in uno stato un po' pietoso, con diversi dei suoi fogli strappati e ricuciti, ma che Peggotty mostra ai bambini come una reliquia preziosa. (Copperfield 1: 872)	[...] si tratta, nientemeno, del Libro dei coccodrilli, ridotto ormai in condizioni pietose, con molte pagine strappate e ricucite: <u>ma Peggotty lo mostra come una preziosa reliquia ai miei figlioli.</u> (Copperfield 2b: 439)
102	[...] the dear presence, <u>without which I were nothing,</u> bears me company. (Copperfield: 877)	[...] la sua cara presenza, senza di cui non sarei nulla, mi fa compagnia. (Copperfield 1: 875)	[...] la cara presenza – <u>nulla io avrei potuto essere, senza di lei</u> – mi tiene compagnia. (Copperfield 2b: 442)

Some other examples (103 and 104) include temporal clauses which are translated as independent ones:

103	There he sat, taking his wine, and taking a good deal of it, for two hours; <u>while Agnes played on the piano, worked, and talked to him and me.</u> (Copperfield: 224)	Là si sedette, bevendo – bevendone assai – per circa due ore; mentre Agnes suonava il pianoforte, lavorava e parlava con lui e con me. (Copperfield 1: 232)	Per un paio d'ore egli sedette a bere il suo vino, e ne bevve una buona dose; <u>intanto Agnese suonava il pianoforte, lavorava, scorreva con lui e con me.</u> (Copperfield 2a: 230)
104	Leaning out of the window, <u>and seeing one of the faces on the beam-ends</u> looking at me sideways, I fancied it was Uriah Heep (..) (Copperfield: 225)	Sporgendomi dalla finestra e scorgendo all'estremità della trave uno dei visi che mi guardava in tralice, fantastica i che fosse Uriah Heep [...] (Copperfield 1: 233)	Nell'affacciarmi alla finestra <u>vidi una delle teste scolpite all'estremità delle travi del tetto,</u> che mi guardava per traverso. Immaginai allora che fosse Uriah Heep [...] (Copperfield 2a: 231)

In some cases, it is not easy to classify the subordinate, since it conveys both a temporal and a causal meaning. However, some of these subordinates are sometimes changed into independents, as we can see in examples 105 and 106:

105	I did as she bade me— <u>rewarding myself afterwards for my obedience</u> [...] (Copperfield: 541)	Feci come volle – prendendomi poi un compenso per la mia obbedienza [...] (Copperfield 1: 541)	Eseguii quello che Dora voleva, <u>ottenni un compenso per la mia obbedienza</u> [...] (Copperfield 2b: 117)
106	[...] that happened a little while before I took my leave, when, <u>Miss Mills chancing to make some allusion to to-morrow morning,</u> [...] (Copperfield: 544)	[...] accadde un poco prima che me ne andassi, quando, facendo per caso la signorina Mills non so che accenno all'indomani mattina, [...] (Copperfield 1: 543)	Poco prima ch'io me ne andassi, <u>la signorina Mills fece,</u> non so per qual motivo, <u>allusione alla mattina dopo,</u> e [...] (Copperfield 2b: 119)

In the following examples, on the other hand, the subordinates which are changed into independents are a conditional (example 107), an object clause (example 108), an indirect interrogative (example 109).

107	In the morning he was down-hearted again, and would have sustained himself by giving me all the money he had in his possession, gold and silver too, <u>if my aunt had not interposed, and limited the gift [...]</u> (Copperfield: 217)	L'indomani gli cadde un'altra volta il cuore e voleva farsi forza dandomi tutti i denari che possedeva, oro e argento, se la zia non si fosse interposta limitando il regalo [...] (Copperfield 1: 225)	La mattina seguente però, era di nuovo abbattutissimo, e, per consolarsi, avrebbe voluto regalarmi tutto il denaro che aveva in tasca in quel momento, comprese le monete d'argento e d'oro, <u>ma mia zia intervenne e limitò il dono [...]</u> (Copperfield 2a: 223)
108	I believe <u>I was turning about in search of Uriah's picture</u> , when [...] (Copperfield: 219)	Credo che stavo volgendomi attorno in cerca del ritratto di Uriah, quando [...] (Copperfield 1: 227)	<u>Mi stavo girando alla ricerca, probabilmente, di un ritratto di Uriah Heep</u> , quando [...] (Copperfield 2a: 225)
109	<u>Whether Dora had any idea that I was a Private Watchman</u> , I am unable to say [...] (Copperfield: 544)	Se Dora si cacciò in mente che io fossi una guardia notturna, non so [...] (Copperfield 1: 543)	<u>Forse Dora pensò ch'io facessi anche la guardia notturna</u> ; non so [...] (Copperfield 2b: 119)

4.1.3. Reformulation of the original text

The choice or the need to translate some sentences more freely, which was already pointed out in Chapter I (section 3.1.3), also appears in these chapters, especially in Piceni's version.

110	When the pony-chaise stopped at the door, <u>and my eyes were intent upon the house</u> , I saw a cadaverous face [...] (Copperfield: 218)	Quando il biroccio si fermò alla porta, e io levavo gli occhi alla casa, vidi un volto cadaverico [...] (Copperfield 1: 226)	Quando la carrozzella si fermò davanti alla porta, io, <u>che guardavo attentamente la casa²</u> , vidi un volto cadaverico [...] (Copperfield 2a: 224)
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In example 110, Pavese translates the source text literally, while Piceni changes the subject of the second clause from “my eyes” to “io”, which is the subject of the third clause, the main clause. In Piceni's translation the second clause, which is coordinated to the temporal subordinate both in the original and in Pavese – becomes a relative clause.

² “I, who was looking carefully at the house” (my translation)

111	He was high-shouldered and bony; dressed in decent black, with a white wisp of a neckcloth; buttoned up to the throat; <u>and had a long, lank, skeleton hand, which particularly attracted my attention, as he stood at the pony's head, rubbing his chin with it</u> , and looking up at us in the chaise. (Copperfield: 219)	Aveva grandi spalle, era ossuto; vestiva di un nero decoroso, con un ciuffo candido di cravatta; era abbottonato fino alla gola; e aveva una lunga mano scarna scheletrica, la quale attirò in particolare la mia attenzione perché l'individuo si fermò davanti al cavallino sfregandosi il mento con essa e levando gli occhi a noi sul biroccio. (Copperfield 1: 227)	Era ossuto, insaccato nelle spalle, e portava un modesto abito nero abbottonato sino al collo e una cravattina bianca sottile come una funicella. <u>Ciò che poi attrasse in modo particolare la mia attenzione fu la lunga, languida, ischeletrica mano, ch'io potei osservare</u> quando egli si fermò davanti al cavallino carezzandogli il muso e guardando noi in carrozzella. ³ (Copperfield 2a: 224)
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Example 111 highlights once more that Pavese's translation is closer to the source text, while Piceni adds a full stop and reformulates the following part of the description. The subject, in Dickens's and Pavese's texts, is Uriah Heep; then, we find the relative clause "which particularly attracted my attention". In Piceni's translation, on the other hand, we find a structure ("Ciò che poi attrasse in modo particolare la mia attenzione fu...") which focuses the reader's attention directly on Uriah's hand, and also includes the meaning of the original relative clause. However, the reference to David's attention is 'repeated' by Piceni in the following clause "ch'io potei osservare", which is probably added as a link to the temporal subordinate "quando egli si fermò". The English correspondent of this temporal is "as he stood", which probably had a causal rather than a temporal meaning (and Pavese translates it as a causal subordinate, "perché l'individuo si fermò"). The end of the description has been interpreted in two different ways by the translators: Pavese considers "his chin" as referred to Uriah's chin – probably because it would be more common to use 'its' to refer to the horse –, while Piceni interprets it as referred to the horse, which is less distant in the sentence than Uriah.

112	[...] [I] returned into Mr. Wickfield's office, <u>where I sat down again, in the chair I had first occupied</u> [...]. It so happened that this chair was [...] (Copperfield: 221)	[...] rientrai nell'ufficio dove tornai a sedermi [...] sulla sedia che occupavo in precedenza. Accadde che questa sedia era situata [...] (Copperfield 1: 229)	[...] ritornai dunque nello studio del signor Wickfield <u>e sedetti allo stesso posto di prima.</u> La mia sedia era situata ⁴ [...] (Copperfield 2a: 227)
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³ "What attracted my attention in particular was the long, languid, skeleton hand, which I could observe when he stopped in front of the pony, caressing its muzzle and looking up at us in the chaise" (my translation)

⁴ "and I sat down at the same former place. My chair was placed" (my translation)

In example 112, we can see that the original sequence [relative (“where I sat down again”) + relative (“I had first occupied”)] is reproduced by Pavese, whereas Piceni changes it into a coordinate and summarizes it with the expression “sedetti allo stesso posto di prima”. In addition, he omits the main clause “it so happened”, and the English subjective clause “that this chair was” consequently becomes independent.

113	<u>She listened to her father as he told her about me, with a pleasant face; and when he had concluded,</u> proposed to my aunt that we should go up-stairs and see my room. (Copperfield: 223)	Con un amabile viso ascoltò il padre mentre le parlava di me, e, quand’egli ebbe finito, propose alla zia che salissimo a vedere la mia camera. (Copperfield 1: 231)	<u>Suo padre le parlò di me ed ella, dopo aver ascoltato con _____ espressione compiaciuta sino alla fine⁵,</u> propose a mia zia che salissimo a veder la mia camera. (Copperfield 2a: 229)
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Several shifts happen in example 113, especially in Piceni’s text, since the main clause “she listened to her father [...] with a pleasant face” becomes a temporal “dopo aver ascoltato con espressione compiaciuta” and is postponed in comparison with the original sentence. In fact, in Piceni’s translation, the main clause “Suo padre le parlò di me” comes first, and replaces the temporal clause “as he told her about me”. In addition, the temporal clause “when he had concluded” is not translated literally, but its meaning is conveyed by the adverbial phrase “sino alla fine” and by the previous temporal “dopo aver ascoltato”. On the other hand, Pavese’s translation is closer to the source text, even if the adverbial phrase “con un amabile viso” is anticipated at the beginning of the sentence.

114	<u>I made it a rule to take as much out of myself as I possibly could, in my way of doing everything to which I applied my energies.</u> (Copperfield: 537)	Mi feci una regola di <u>cavare da me il massimo, in tutto ciò</u> a cui dedicassi le mie energie ⁶ . (Copperfield 1: 537)	M’ero fatto una legge <u>di metter quanta più energia potevo in tutte le manifestazioni della mia attività.</u> ⁷ (Copperfield 2b: 112)
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The second and third clauses are translated by Pavese as a single clause (since the clause “as I possibly could” is concentrated in the expression “il massimo”). Pavese also omits “in my way of doing”, and simply says “in tutto ciò”. Piceni, on the other hand, anticipates the element “my energies” to the third clause, and changes “in my way of doing everything to which I applied my energies” into “in tutte le manifestazioni della mia attività”.

⁵ “Her father told her about me, and she, after having listened with a pleased expression until the end, proposed to my aunt that” (my translation)

⁶ “I made it a rule to take the utmost out of myself in everything to which I applied my energies” (my translation)

⁷ “I made it a law to put as much energy as I could in all the manifestations of my activity” (my translation)

115	I was encouraged by this closing admission on the part of Miss Mills to ask her, <u>whether, for Dora's sake, if she had any opportunity of luring her attention to such preparations for an earnest life, she would avail herself of it?</u> (Copperfield: 543)	Quest'ammissione che concluse il discorso della signorina Mills m'incoraggiò a domandarle se, per amore di Dora, ove le si presentasse il destro di attrarne l'attenzione su quei tali preparativi a una vita più seria, avrebbe voluto approfittarne. (Copperfield 1: 543)	Questa concessione finale da parte della signorina Mills mi incoraggiò a chiederle <u>se, per il bene stesso di Dora, ella non avrebbe potuto cercare, presentandosene l'opportunità, di richiamar l'attenzione dell'amica su qualche esperimento di vita pratica</u> . ⁸ (Copperfield 2b: 119)
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In example 115, the second part of the sentence consists of an indirect interrogative clause (“whether [...] she would avail herself of it”) and the parenthesis “if she had any opportunity of luring her attention to [...]”. While Pavese mirrors the source structure, Piceni reduces the parenthesis to the conditional clause “presentandosene l'opportunità”. In Piceni's translation, the second element of the original parenthesis (“of luring her attention to”) is part of the indirect interrogative sentence “se [...] ella non avrebbe potuto cercare [...] di richiamar l'attenzione dell'amica”.

116	And now <u>my written story ends.</u> (Copperfield: 874)	E qui finisce la mia storia scritta. (Copperfield 1: 872)	<u>Ed eccomi</u> al termine della mia storia. ⁹ (Copperfield 2b: 438)
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Piceni changes the subject of example 116 from “my written story” to ‘I’, so that “my written story ends” becomes an adverbial phrase in the Italian translation (“al termine della mia storia”). On the other hand, Pavese does not modify the sentence.

117	[...] Peggotty [...], accustomed to do needlework at night [...] <u>but never sitting down to it without a bit of wax candle</u> [...] (Copperfield: 874)	[...] Peggotty [...] usa a cucire la sera [...] <u>e mai sprovvista di un pezzetto di candela</u> [...] ¹⁰ (Copperfield 1: 872)	[...] Peggotty [...] che alla sera si mette ad agucchiare [...] <u>badando però bene, prima di sedersi, che ci siano a portata di mano il moccoletto di cera</u> [...] ¹¹ (Copperfield 2b: 438)
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In example 117, Pavese omits “sitting down to it”, probably because the reference to needlework is clear. On the other hand, Piceni chooses a longer formulation, which conveys the idea of Peggotty's care in her needlework.

⁸ This closing admission on the part of Miss Mills encouraged me to ask her, whether, for Dora's sake, she couldn't try, if there was any opportunity, to lure her friend's attention to some tests of practical life” (my translation)

⁹ “And here I am at the end of my story” (my translation)

¹⁰ “and never unprovided with a bit of candle” (my translation)

¹¹ “but being careful, before sitting down, of having the wax candle (...) within reach” (my translation)

118	Who is this bent lady, supporting herself by a stick, and <u>showing me a countenance</u> in which there are some traces of old pride and beauty, <u>feebly contending</u> with a querulous, imbecile, fretful wandering of the mind? (Copperfield: 875)	Chi è questa signora curva, appoggiata a un bastone, che mi mostra un viso dove sono ancora tracce di antica fierezza e bellezza, intenta a bisticciare straccamente con querula, vuota e rimbambita stizza? (Copperfield 1: 873)	Chi è questa signora, così curva, appoggiata a un bastone, <u>i cui lineamenti mostrano</u> gli ultimi resti di una bellezza e di un orgoglio scomparsi, <u>i quali sembrano volersi dibattere, impotenti</u> , contro le querule manifestazioni di uno spirito spento e indebolito? ¹² (Copperfield 2b: 439)
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Example 118 shows a change of the subject in the translation of the relative clause “showing me a countenance” (from “this bent lady” to “lineamenti”), then a different interpretation by the two translators. While Pavese translates “feebly contending” as referred to the lady, Piceni translates it as a referred to “some traces of old pride and beauty”.

119	Here, when we go in, <u>is a crowd of them, running down to the door</u> [...] (Copperfield: 877)	Quando entriamo, <u>corrono in folla alla porta</u> ¹³ [...] (Copperfield 1: 875)	Ecco, <u>arrivano tutte insieme e di galoppo</u> , quando entriamo ¹⁴ [...] (Copperfield 2b: 441)
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In example 119, both Pavese and Piceni change the relative subordinate “running down to the door” into a main clause, in which Pavese adds “in folla”, which is taken from the original main clause. Piceni postpones the temporal subordinate and uses the expression “tutte insieme” to reformulate “a crowd of them”. Then he omits “to the door”, probably because it is obvious thanks to the temporal clause “when we go in”/“quando entriamo”.

4.2. Other problems

4.2.1. Elements of the source culture

We will then analyse some examples of how the translators cope with references to places and cultural elements which are not known well-known to the Italian audience. In the novel, the solutions vary from case to case: sometimes, the translators keep the original word, sometimes look for an Italian equivalent. Examples of these procedures are the strategies adopted for the word ‘Tiffin’ (Copperfield: 875), which indicates a light meal, and is taken from Indian culture. Pavese keeps the word intact and does not

¹² “Who is this lady, so bent, leaning on a stick, whose features show the last remains of vanished pride and beauty, which seem to want to struggle, impotently, with the querulous manifestations of a dull, weakened mind?” (my translation)

¹³ “When we go in, they run as a crowd to the door” (my translation)

¹⁴ “Here they all come, together at a gallop, when we go in” (my translation)

add any note (Copperfield 1: 873), while Piceni translates it as ‘prima colazione’ (Copperfield 2b: 440).

As far as places are concerned, the translators can sometimes find an Italian name, as it happens in Chapter LXIV/3-24 with the name ‘St. Paul’ (Copperfield: 874). While Pavese translates it as ‘Cattedrale’ (Copperfield 1: 872), choosing a general term, Piceni employs the Italian name of the church, including the clarification ‘cattedrale’, so that it becomes ‘Cattedrale di San Paolo’ (Copperfield 2b: 438).

Another possible way is omission, as it occurs for the reference, in a sort of wordplay, to the legend of Davy Jones: the translators make different choices, since Pavese keeps the play intact and adds a note to explain that Davy Jones is an evil spirit of the sea, while Piceni omits it (cfr. section 4.2.3, example 125).

Furthermore, the translators are not always coherent. As an example, in Chapter XLI/3-1, ‘Inner Temple’ is translated as ‘Scuola di Giurisprudenza’ by Pavese (Copperfield 1: 598) and ‘Foro londinese’ by Piceni (Copperfield 2b: 171). In Chapter LXIV/3-24, the word ‘Temple’ (Copperfield: 876) is translated by Pavese as ‘Facoltà’ (Copperfield 1: 874), while Piceni keeps the original form (Copperfield 2b: 440).

4.2.2. Proper names and personal pronouns

As regards personal pronouns, the first issue we highlighted in section 3.2.2 was their substitution with names. If we consider the other chapters, we can remark that this phenomenon is frequent in the whole novel, especially in Piceni’s translation. Here are some examples (from 120 to 123), taken from the chapters that we considered for the analysis of syntax.

120	It was quite an affecting sight, I used to think, to see <u>him</u> with the kite when it was up a great height in the air. (Copperfield: 216)	Era uno spettacolo toccante, pensavo sempre, vederlo quando l’aquilone saliva a grande altezza nell’aria. (Copperfield 1: 224)	Era uno spettacolo commovente – tale almeno io solevo giudicarlo – vedere <u>il signor Dick</u> col suo cervo volante quando questo si sollevava a grande altezza. (Copperfield 2a: 222)
121	[...] Dora [...] says <u>she</u> spoils her. (Copperfield: 874)	[...] Dora [...] dice che la vizia. (Copperfield 1: 872)	[...] Dora [...] sostiene che <u>mia zia</u> la vizia troppo. (Copperfield 2b: 439)
122	[...] <u>its</u> breeding is professed indifference to everything that can advance or can retard mankind [...] (Copperfield: 876).	[...] la sua educazione non è altro che l’ostentata indifferenza per tutto ciò che può far progredire o ritardare il genere umano [...] (Copperfield 1: 874)	[...] il credo <u>di codesta “Società”</u> consiste in una ostentata indifferenza verso tutto ciò che può giovare o nuocere al miglioramento dell’umanità [...] (Copperfield 2b: 440)

123	But there was a certain dash and glare about <u>him</u> that caught her. [...] now we have got her safe at our house, and got rid of <u>him</u> [...] (Copperfield: 877)	Ma <u>quell'accidenti</u> aveva un fare e un fascino che la accalapparono. [...] ora che è al sicuro in casa nostra e che ci siamo liberati di lui [...] (Copperfield 1: 875)	Ma aveva un certo fascino, una certa vernice che l'ha sedotta! [...] ora che è tornata sana e salva con noi, libera da <u>quell'individuo</u> [...] (Copperfield 2a: 441)
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As regards the translation of the pronoun 'you', we find some differences between Pavese's and Piceni's choice. In Pavese's translation, for example, Miss Jane Murdstone and Clara Copperfield address each other as 'voi', while Piceni – considering perhaps that the two women lived together and were related – chooses 'tu'. Pavese's choice, on the other hand, can be justified by Clara's submission to her sister-in-law, and by the cold attitude of Miss Murdstone. Pavese translates 'you' as 'tu' when used by Barkis or Mr. Creakle in order to address David, probably because Davy is a child and they are adults. Accordingly, David addresses as 'voi' both these two characters, and Steerforth, who appears as David's protector. Piceni, on the contrary, chooses 'voi' for Barkis and Mr. Creakle addressing David – since David's social position is more elevated – and 'tu' when David addresses Steerforth, as they are friends. In some other cases, Piceni seems to give priority to relationship more than to social rules: he translates 'tu' when Ham addresses Mr. Peggotty (while Pavese chooses 'voi' to show the respect of the child for the adoptive father), and when Agnes and David address each other. Pavese, on the other hand, translates as 'voi' for the relationship between Agnes and David, probably because of the reciprocal respect they show for each other. This 'voi' shifts to 'tu' when the two are married.

If we consider proper names, we note that Pavese keeps all the names in their original form, while Piceni translates the name if there is an Italian equivalent. Some examples are David/Davide, Edward/Edoardo, Jane/Giovanna, Thomas/Tommaso, Martha/Marta, Julia/Giulia, Emily (Little Em'ly)/Emilia (Miliuccia), James/Giacomo, Agnes/Agnese, Sophy/Sofia, John/Gianni, Horace/Orazio.

As shown in example 124, the name Ham is an exceptional case in Pavese, as it is left as it is in the original text, but its Italian equivalent is added in a note, in order to make the following passage comprehensible for the Italian audience:

124	'Did you give your son the name of Ham, because you lived in a sort of ark?' (Copperfield: 32)	- Avete dato il nome di Ham* a vostro figlio, perché vivevate in una specie d'arca? (Copperfield 1: 40)	«Avete dato il nome di Cam al vostro figliolo, perché abitate in una specie di arca?» (Copperfield 2a: 43)
		* <i>Ham</i> , Cam (Copperfield 1: 40)	

On the contrary, nicknames are translated in both versions, for example Daisy becomes *Fiorellino* in Pavese, and *Margheritina* in Piceni, while the Old Soldier is translated as *Vecchio Soldato* in Pavese and, *Vecchio Militare* in Piceni and Beauty becomes *Bellezza* in both translations.

Although several names can be considered meaningful, evocative names, they are not translated nor explained by means of notes, except when they are involved in a pun (in Pavese's translation).

In general, since there are no equivalents for surnames, they are kept intact in both translations. An exception is the surname 'Paragon', which is translated as *Paragone* (Copperfield 1: 635) by Pavese (even if the name assumes an Italian appearance), and *Modell* (Copperfield 2b: 208) by Piceni so as to reproduce the original meaning, while adapting the form to English usual spelling. Both strategies aim at preserving the meaning in the name, since it is compared in the novel to the personality of the character.

4.2.3. Translator's notes and wordplay

The comparative reading of the three versions of the novel shows that Piceni adds a translator's note only in the first chapter, when it is necessary to explain a cultural element (cfr. section 3.2.1). In several other cases, he adds an explanation directly in the text, without notes (cfr. section 3.2.1). On the other hand, Pavese sometimes uses translator's notes. Their function is to help the translation of wordplay, with the exception of the note added to translate the name Ham (Copperfield 1: 40), and another added to explain what Britannia metal is (Copperfield 1: 824).

As we remarked in sections 4.2.1 and 4.2.2, Dickens creates some plays on words involving cultural elements and proper names. Some of these puns, as we can see in examples 125 and 126, are explained through a note by Pavese and omitted by Piceni:

125	<p>'And who's this shaver?' said one of the gentlemen, taking hold of me. 'That's Davy,' returned Mr. Murdstone. 'Davy who?' said the gentleman. '<u>Jones</u>?' 'Copperfield,' said Mr. Murdstone. (Copperfield: 23)</p>	<p>- E chi è questo marmocchio? –disse uno dei signori, dandomi di piglio. - È Davy, - rispose il signor Murdstone. - Davy chi? – disse quel signore. – Jones*?- - Copperfield,- disse il signor Murdstone. (Copperfield 1: 30-31)</p> <p>* <i>Davy Jones</i>, spirito maligno del mare (Copperfield 1: 30-31)</p>	<p>«E chi è questo pivellino?» disse uno di quei signori prendendo possesso della mia persona. «Questo è Davy» rispose il signor Murdstone. «Davy e poi?» chiese il signore. «Copperfield» disse il signor Murdstone. (Copperfield 2a: 34)</p>
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126	<p>'Then there's the sea; and the boats and ships; and the fishermen; and the beach; and <u>Am</u> to play with—'</p> <p><u>Peggotty meant her nephew Ham, mentioned in my first chapter; but she spoke of him as a morsel of English Grammar.</u> (Copperfield: 25-26)</p>	<p>- E poi c'è il mare; e le barche e i bastimenti; e i pescatori; e la spiaggia; e Am per giocare...</p> <p>Peggotty intendeva il suo nipote Ham, ricordato nel mio primo capitolo; ma parlava di lui come di un pezzetto di grammatica inglese*. (Copperfield 1: 33)</p>	<p>«E poi c'è il mare, le barche, le navi, e i pescatori, e la spiaggia, e Cam per giocare insieme.» (Copperfield 2a: 37)</p>
		<p>* <i>I am</i>, io sono (Copperfield 1: 33)</p>	

Examples 127 and 128, on the other hand, show that Piceni modifies the source text in a way that allows him to achieve a 'comical' effect, but the reader gets no idea of the allusive value of the original names.

127	<p>'And how's your friend, sir?' said Mr. Peggotty to me.</p> <p>'Steerforth?' said I.</p> <p>'That's the name!' cried Mr. Peggotty, turning to Ham. <u>'I knowed it was something in our way.'</u></p> <p>'You said it was Rudderford,' observed Ham, laughing.</p> <p>'Well!' retorted Mr. Peggotty. <u>'And ye steer with a rudder, don't ye? It ain't fur off.</u> How is he, sir?' (Copperfield: 142)</p>	<p>-E come sta l'amico vostro, signore?- mi disse questi.</p> <p>-Steerforth?- domandai.</p> <p>-Questo è il nome!- esclamò il signor Peggotty, volgendosi a Ham. -Sapevo ch'era qualcosa nel nostro genere*.</p> <p>-Dicevate ch'era Rudderford,- osservò Ham ridendo.</p> <p>-Ebbene?- replicò il signor Peggotty. -Si governa col timone, no? Non è così lontano. Come sta quel signore? (Copperfield 1: 150)</p>	<p>«E come sta il vostro amico, signorino?» mi chiese il signor Peggotty.</p> <p>«Steerforth?» feci io</p> <p>«Ecco, come si chiama!» gridò il signor Peggotty volgendosi a Cam. <u>«Sapevo bene io che doveva essere un nome press'a poco così.¹⁵»</u></p> <p>«Tu avevi detto Rudderford» osservò Cam ridendo.</p> <p>«E dunque? <u>Non ricordavo bene la prima parte del nome, ma la seconda è press'a poco la stessa¹⁶</u>» ribatté il signor Peggotty. «Come sta, dunque, signorino?» (Copperfield 2a: 149)</p>
		<p>* <i>To steer</i>, governare un'imbarcazione. Più sotto, <i>rudder</i>, timone. (Copperfield 1: 150)</p>	
128	<p>[...] she marries a second time — <u>goes and marries a Murderer</u> — or a man with a name like it [...] (Copperfield: 197)</p>	<p>[...] eccola che si sposa un'altra volta... va a sposare un Murderer*... o un nome che gli somiglia [...] (Copperfield 1: 205)</p>	<p>[...] si sposa una seconda volta, <u>sposa un tale "mostruoso" di nome¹⁷</u> [...] (Copperfield 2a: 203)</p>

¹⁵ "I knew it must be a name more or less like this." (my translation)

¹⁶ "I didn't remember the first part of the name very well, but the second is more or less the same." (my translation)

¹⁷ "she marries a man 'monstrous' in name" (my translation)

		* Bisticcio sul nome <i>Murdstone</i> che ricorda nella radice <i>murderer</i> , assassino ¹⁸ . (Copperfield 1: 205).	
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Another solution adopted by Piceni (example 129) is to keep only one aspect of the pun in his translation, while other elements are lost.

129	'Approach me again, you—you—you <u>HEEP</u> of <u>infamy</u> ,' gasped Mr. Micawber [...] (Copperfield: 751)	- Avvicinatevi ancora... voi... voi... HEEP* di nequizie, - ansimò il signor Micawber [...] (Copperfield 1: 749)	«Su, avanti, venitemi vicino un'altra volta voi... voi... <u>mucchio d'infamia</u> ¹⁹ !» gridò ansando il signor Micawber [...] (Copperfield 2b: 319)
		* Si pronuncia come <i>heap</i> , mucchio. (Copperfield 1: 749)	

In example 129, Piceni translates the meaning of the sentence using the word 'mucchio', but the allusion to the surname Heep is lost.

Briefly, as we can see in examples from 125 to 129, Pavese adds notes in order to make the pun comprehensible for Italian readers. On the other hand, Piceni eliminates these plays on words by omitting parts of the text (examples 125 and 126) or the allusive value of the names and word involved (examples 127, 128, 129).

In other examples (from 130 to 133), Pavese uses a note, while Piceni replaces the original puns with puns in Italian: in this case, Piceni slightly modifies the meaning of the original text in order to keep a creative form and make the play on words comprehensible in the text itself, without adding a note.

In order to clarify this point, it is useful to take example 130 into account. David Copperfield is eating some sweets and explains to Mr. Barkis that they were cooked by Peggotty. Here is the rest of the dialogue:

¹⁸ “Pun on the name *Murdstone*, which recalls in its stem *murderer*” (my translation)

¹⁹ “heap of infamy” (my translation)

130	<p>'No <u>sweethearts</u>, I b'lieve?' '<u>Sweetmeats</u> did you say, Mr. Barkis?' For I thought he wanted something else to eat, and had pointedly alluded to that description of refreshment. '<u>Hearts</u>,' said Mr. Barkis. '<u>Sweethearts</u>; no person walks with her!' (Copperfield: 64)</p>	<p>- Non ha <u>innamorati</u>, penso? -<u>Dolci</u>*, avete detto, signor Barkis?– Credevo volesse qualcos'altro da mangiare, e avesse esplicitamente alluso a questa sorta di vettovaglie. - <u>Hearts</u>,- disse il signor Barkis. – <u>Innamorati</u> [<u>sweethearts</u>]; nessuno l'accompagna a spasso? (Copperfield 1: 72-73)</p> <p>* <u>Sweethearts</u>, innamorati; <u>sweetmeats</u>, dolci (Copperfield 1: 72)</p>	<p>«Niente <u>amoretto</u>²⁰, vero?» «<u>Amaretti</u>²¹, dite, signor Barkis?» feci io credendo che volesse qualcos'altro da mangiare, e avesse in particolar modo alluso a quella specie di dolci. «...<u>moretti</u>» disse il signor Barkis. «<u>Amoretti</u>. Nessuno va a spasso con lei?»(Copperfield 2a: 74)</p>
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In example 130, Pavese adds both a footnote and a note in the text itself (in square brackets). Piceni, on the other hand, replaces “sweetmeats” with “amaretti”, even if their meaning is not identical. By doing so, he creates assonance, and “sweethearts/sweetmeats” is translated as “amoretto/amaretti”.

In the following example (131), the character quotes a game at forfeits based on the repetition of ‘e’ at the beginning of the words.

131	<p>I love my love with an E, because she's <u>enticing</u>; I hate her with an E, because she's <u>engaged</u>. I took her to the sign of the <u>exquisite</u>, and treated her with an <u>elopement</u>; her name's Emily, and she lives in the east? (Copperfield: 334)</p>	<p>Amo il mio amore con l'E, perché è <u>seducente</u>; l'odio con l'E, perché è <u>fidanzata</u>. L'ho portata all'insegna delle <u>dolcezze</u>, e le ho apparecchiato una <u>fuga</u>; si chiama l'Emily, e vive nell'Est?*(Copperfield 1: 341)</p> <p>* <u>Seducente</u>, <u>fidanzata</u>, <u>dolcezze</u> e <u>fuga</u> in inglese cominciano con <u>e</u>. (Copperfield 1: 341)</p>	<p>Amo il mio amore con una E perché è... <u>Estasiante</u>²², lo odio con una E perché è... <u>Emancipato</u>²³, lo conduco all'insegna dell'<u>Eleganza</u>²⁴, <u>gli offro un'Evasione</u>²⁵... si chiama... Emilia e vive a Est! [...] (Copperfield 2a: 336)</p>
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As we can see, Pavese translates the meaning of the words, and that causes a change in their first letter. As a consequence, he explains the pun in the note. Piceni, on the contrary, keeps the original first letter, even if the meaning is slightly changed.

²⁰ “flirtations” (my translation)

²¹ “macaroons” (my translation)

²² “enrapturing” (my translation)

²³ “emancipated” (my translation)

²⁴ “elegance” (my translation)

²⁵ “I offer him an escape” (my translation)

132	"Bob swore!"—as the Englishman said for "Good night," when he first learnt French, and thought it so like English. (Copperfield: 335)	<i>Bob swore!</i> ... come diceva l'inglese invece di «Buona notte» quando aveva cominciato a parlare il francese e gli pareva che somigliasse all'inglese. (Copperfield 1: 342)	"Bob soave" ²⁶ , come diceva, per dir "Bonsoir", quell'inglese dopo la prima lezione di francese, e pensava "Com'è facile!". (Copperfield 2a: 337)
		* Pron. <i>Bobsciòr</i> (Bob bestemmiò), gioco di parole con <i>Bon soir</i> ²⁷ . (Copperfield 1: 342)	

In example 132, Pavese keeps the English expression "Bob swore" and explains its meaning and pronunciation in the note, while Piceni uses an Italian word, 'soave', even if the speaker is said to be an English person ("diceva [...] quell'inglese"), and even if the meaning is different from the original "Bob swore". However, Piceni reproduces a wrong pronunciation of "Bonsoir". As to the word "Bonsoir", it is translated by Pavese (even if the character in the novel is said to be speaking French), and left in French by Piceni.

The last example, 133, is referred to David's attempts at writing a poem for Agnes.

133	<u>I began one note, in a six-syllable line, 'Oh, do not remember'—but that associated itself with the fifth of November, and became an absurdity.</u> (Copperfield: 365-366)	Cominciasti un biglietto, in metro senario: «No, non ricordare...», ma rimava col cinque di novembre* e risultava assurdo. (Copperfield 1: 372)	[...] cominciasti un biglietto in settenari: "Oh, che l'oblio discenda..." ma non riuscivo a trovar altre rime che "la mia merenda" e "la mia tenda", e ne uscivano cose addirittura assurde. ²⁸ (Copperfield 2a: 366)
		* Non ricordare, <i>don't remember</i> ; novembre <i>November</i> . (Copperfield 1: 372)	

As we can see, Pavese translates the meaning, and explains the rhyme in a note, while Piceni invents new rhymes. It is worth remarking that Pavese does not explain the cultural reference to the 5th of November.

4.2.4. Dialects

As we pointed out in section 2.1.2, one of the most peculiar features of Dickens's prose is the imitation of spoken language, of sociolects and idiolects. In fact, several characters in the novel do not speak standard English, and their language shows that they belong to an inferior social class and helps characterizing each character.

²⁶ "Sweet Bob" (my translation)

²⁷ "wordplay on *Bon soir*" (my translation)

²⁸ "I began a note in a seven-syllable line: "Oh, may oblivion descend..." but I could find no other rhymes than "my snack" and "my tent", and patently absurd things came out from them" (my translation)

When we consider the translations, we can note that the source text's language varieties do not exist anymore, since the translators tend to choose a uniform, standard language, or even include literary items in the dialogues, even if the speakers are poor, uncultivated people. Even when the translators include popular elements, these appear isolated and do not give the impression of a coherent way of expression, for example because they concern only the lexical level and not the syntactic structure in which they are embedded, or because they are mixed with literary features. As a consequence, the speech of some characters in the translations appears artificial, whereas it sounded natural in the source text. Moreover, as remarked by Venturi (2011: 193-194), the use of sociolects often has a comical effect which is lost in the Italian translations.

134	'Yes, yes, it is,' cried Mrs. Gummidge. 'I know what I am. I know that I am a lone lorn <u>creetur</u> ', and not only that <u>everythink</u> goes <u>contrairy</u> with me, but that I go <u>contrairy</u> with everybody. Yes, yes. I feel more than other people do, and I show it more. It's my <u>misfortun</u> .' (Copperfield: 39)	- Sì, sì, è per causa mia, - esclamò la signora Gummidge. -Lo so che cosa sono. Sono una povera creatura abbandonata, e non solo tutto mi va alla rovescia, ma io vado alla rovescia di tutti. Sì, sì, io sento più che gli altri, e lo faccio vedere. È la mia disgrazia. (Copperfield 1: 47)	«Sì, sì, è così» esclamò la signora Gummidge. «Io so benissimo che cosa sono. Io so benissimo di essere una povera creatura abbandonata, e che non solo tutto mi va di traverso, ma che io vado di traverso a tutti. Sì, sì, io sono più sensibile di tutta l'altra gente, e lo lascio capire! Questa è la mia disgrazia!» (Copperfield 2a: 50)
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In example 134, the expressions used by the character are familiar, since they have been translated quite literally. In addition, both Pavese and Piceni use familiar expressions, such as “sento più che gli altri” and “di tutta l'altra gente”. But it is also true that the translators eliminate the effect of non-standard language given by the wrong spelling of the words, which reproduces a non-standard pronunciation. Furthermore, Piceni chooses some expressions which appear too elevated for a popular character – especially when compared with the original –, such as “Io so benissimo di essere” and “sono più sensibile”. For this reason, even if the informal tone of the original I (at least partially) maintained, the social level of the character is not as clear as in the original.

135	I ought to have made it, perhaps, but I couldn't <u>azackly</u> —that was always the substitute for exactly, in Peggotty's militia of words—'bring my mind to it. (Copperfield: 42)	Avrei dovuto cercarla, magari, ma proprio non mi son mai saputa decidere. (Copperfield 1: 50)	Sì, avrei dovuto farlo ma non sapevo <u>precisamente</u> » (era questo il sostituto di precisamente, nel particolare “vocabolario delle parole difficili” di Peggotty) «da che parte incominciare» (Copperfield 2a: 53)
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As we can see in example 135, Piceni reproduces the mistake, whereas Pavese omits the misspelled word, and as a consequence is forced to eliminate the whole sentence in which the narrator explains the mistake. It can be noted in the whole novel that Piceni usually reproduces this kind of mistakes (even if he isolates them with inverted commas, which Dickens does not use in the original). Pavese, on the contrary, tends to give the correct version of the word, if the context does not force him to reproduce it. For example ‘bacheldore’ (Copperfield: 33) becomes ‘scapolo’ in Pavese (Copperfield 1: 41) and ‘scapoldo’ in Piceni (Copperfield 2a: 44), whereas ‘Crockindills’ (Copperfield: 17) becomes ‘corcodilli’ in Pavese (Copperfield 1: 25) and ‘Corcondilli’ in Piceni (Copperfield 2a: 29), since the mistake emphasizes the fact that Peggotty does not know much about crocodiles.

136	<p>'I <u>thankee</u>, sir,' he answered. '<u>Twas</u> kind of you to meet me. '<u>Twas</u> kind of you to bear him company down. <u>Mas'r</u> Davy, I <u>unnerstan'</u> very well, though my aunt will come to <u>Lon'on</u> afore they sail, and they'll unite once more, that I am not like to see him <u>agen</u>. I fare to feel sure <u>on't</u>. We <u>doen't</u> say so, but so <u>'twill</u> be, and better so. The last you see on him—the very last—will you give him the lovingest duty and thanks of the orphan, as he was ever more than a father to?' (Copperfield: 738)</p>	<p>- Vi ringrazio, signorino, - rispose. – Siete stato buono a venirmi incontro. Siete stato buono ad accompagnarlo quaggiù, signorino Davy, vi capisco bene. La zia verrà a Londra prima che salpino, e si riuniranno ancora una volta, mentre io non la vedrò probabilmente più. Di questo sono quasi sicuro. Non ce lo diciamo, ma così sarà, e tanto meglio. L'ultima volta che lo vedrete... l'ultima... volete fargli i più rispettosi saluti e ringraziamenti di quest'orfanello, che ha sempre trattato più che come un figlio? (Copperfield 1: 737)</p>	<p>«Grazie, signore!» rispose. «Siete stato molto buono a venirmi incontro, e siete stato molto buono ad accompagnar qui lo zio, signorino Davy. Mia zia verrà a Londra prima della partenza, e lo vedrà ancora una volta. Ma io so benissimo che non lo vedrò più. Sì, lo sento. Non ce lo siamo detto, ma sarà così, e sarà meglio. L'ultima volta che voi lo vedrete... l'ultimissima volta volete portargli il saluto affettuoso e riconoscente dell'orfanello a cui egli ha sempre fatto da padre?» (Copperfield 2b: 307)</p>
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In example 136, as well as in example 134, both translators choose not to reproduce the pronunciation's peculiarities. As a consequence, language appears more controlled and does not reveal the social position of the speaker as an uncultivated person.

In Chapter III we also find a dialect word in the text, followed by the English correspondent (example 137):

137	<p>'Like two young <u>mavishes</u>,' Mr. Peggotty said. I knew <u>this meant, in our local dialect</u>, like two young thrushes [...] (Copperfield: 36)</p>	<p>- Come due piccoli tordi,- disse il signor Peggotty [...] (Copperfield 1: 45)</p>	<p>«Due veri tordi!» disse il signor Peggotty. (Copperfield 2a: 47)</p>
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In example 137, both Pavese and Piceni omit the dialect word and translate the English equivalent.

Besides these sociolects, the novel includes the peculiar idiolect of Mr. Micawber, who speaks using a magniloquent, inflated style which imitates literature, poetry, official documents and legal language. Sometimes, the same features appear in Mrs. Micawber's way of expression. As we can remark in example 138, both Italian translations reproduce this effect:

138	'Under the impression,' said Mr. Micawber, 'that your peregrinations in this metropolis have not as yet been extensive, and that you might have some difficulty in penetrating the arcana of the Modern Babylon in the direction of the City Road,—in short [...] 'that you might lose yourself—I shall be happy to call this evening, and instal you in the knowledge of the nearest way.' (Copperfield: 156)	- Sotto l'impressione – disse il signor Micawber, - che le vostre peregrinazioni in questa metropoli non siano ancora state molto ampie, e che potreste trovare qualche difficoltà nel penetrare gli arcani della Moderna Babilonia in direzione della City Road... insomma, [...] che possiate smarrirvi... sarò lieto di passare questa sera e impartirvi le istruzioni per il cammino più breve. (Copperfield 1: 164-165)	«Indotto a credere come sono» disse il signor Micawber «che le vostre peregrinazioni in questa metropoli, signore, non siano state ancora molto numerose e che possiate incontrar qualche difficoltà nel penetrare gli arcani della Babilonia Moderna, nei paraggi di City Road... in breve» [...] «che possiate smarrir la strada, sarò lieto di venire a prendervi, questa sera, e di istillarvi la conoscenza della via più breve» (Copperfield 2a: 163-164)
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4.3. Conclusion

In this chapter we compared some aspects of translation on the basis of examples taken from the whole novel.

In section 4.1.1 we analysed the combination and the division of the original indentation and sentences. As we remarked for the translation of Chapter I, these changes are more frequently effected by Piceni rather than by Pavese.

On the other hand, the comparison of the order of the sentences in Chapters XL, XXXVII/2-17 and LXIV/3-24, highlighted fewer changes than in Chapter I. However, Pavese usually follows the original structure more closely, especially for syntactic organization. In this connection, we gave several examples showing that Piceni tends to change dependent clauses into independent one much more than Pavese. This transformation is sometimes linked to the separation of the original sentences.

In addition, in section 4.1.3, the examples of reformulation confirmed the hypothesis that Piceni tends to translate less literally than Pavese.

The second part of the analysis investigated the solutions to translation problems typical of literary texts.

Section 4.2.1 was devoted to some remarks about the translation of words referring to cultural elements of the source text. We remarked that both translators use several different strategies (maintenance of the original term, substitution with an Italian equivalent or an Italian designation, omission), and that they are not always coherent.

In the following section (4.2.2), we gave some examples of explicitation of pronouns. Then we listed some different choices to translate 'you' as 'tu' or 'voi' in the dialogues. In these cases, the translators have probably given priority to different features of the relationship between the characters.

In the same section, we analysed the translation of proper names and pointed out that Piceni translates them if he can find an Italian equivalent, while Pavese always keeps the original form. On the other hand, both translators translate nicknames into Italian, and usually leave surnames unchanged, even if they are evocative, without explaining them through a note. An exception is made by Pavese when the surnames are part of a pun. In this case, since Pavese uses notes almost exclusively to explain plays on words (section 4.2.3), he keeps the English forms involved in the pun, and explains the meaning of these names in a note. In these cases, Piceni does not add a note, but sacrifices the pun. Other notes are used to clarify plays on words which do not involve proper names, since Pavese keeps either the original form or the translation of the original meaning in the text, then explains the other in the note. These plays on words are usually reproduced by Piceni by using Italian words.

In section 4.2.4 we analysed the translation of some extracts which include sociolects or idiolects. As to sociolects, we pointed out that the translators sacrifice the original popular appearance. In fact, they only reproduce some isolated informal expressions, tend to omit dialect words, or even add literary items. In addition, they do not reproduce the mimesis of popular pronunciation, which is a peculiarity of the source text. Mr. Micawber's inflated speech, on the contrary, is translated in quite an effective way by both translators.

Conclusion

This work aimed at comparing two translations of Dickens's novel *David Copperfield*, made in the same year – 1939 – for the editions Einaudi and Mondadori. The choice of these translations was motivated by the difference between the translators: Cesare Pavese, an important writer, critic and translator, and Enrico Piceni, a professional translator.

The analysis focused on the main differences perceived between the two texts, that is to say syntactical aspects, and on the investigation of some recurrent translation problems, to verify if the translator had a specific and coherent translation strategy to face them. We thus considered the translation of realia and elements of the foreign culture, wordplay, proper names, pronouns, appellations, exclamations and interjections, language varieties. The results of our research can be summarized as follows.

At the syntactic level, the shifts usually occur when the translators perceive Dickens's prose as too complex, when the original sentences are short in comparison with a standard Italian prose. They can also happen because of the different punctuation used to include dialogues in the text and reproduce the prosody of the speech.

Pavese tends to mirror the original text, both at the syntactic level and in presence of wordplay and proper names. He does not usually modify the original indentation, the changes in the subdivision of the sentences are less frequently than in Piceni's translation, and the same can be said for the syntactic organization of the text. Even if the source text is sometimes reformulated, Pavese's strategy appears in general more literal than free. As to puns, Pavese often reproduces the meaning or the form of the source text, than adds a note to explain the other. In addition, the choice of keeping the original proper names and surnames contributes to maintain the 'Englishness' of the text, even if nicknames are translated in order to be understood by the Italian audience. If the name is involved in a pun, Pavese adds a note to explain their evocative meaning; otherwise, the meaning of Dickens's names is not explicit.

The use of notes is different in Pavese and Piceni, since Pavese uses notes, and almost always in order to explain plays on words, while Piceni adds only one note, in order to clarify a cultural element.

Piceni tends to modify the source text more than Pavese, in order to make the translation immediately comprehensible to an Italian reader. At the syntactic level, he modifies the original indentations, the subdivision of the source sentences, and most of all the syntactic organization of the clauses, especially from dependent to independent clause. This last change is sometimes linked to the combination or separation of the original sentences, and with shifts

in the sequence of the clauses. In Piceni's translation, more frequently than in Pavese's one, the sentences appear reformulated, that is to say translated more freely. In general, puns are not kept intact by Piceni, but recreated with Italian words, or even omitted. As to proper names, he does not translate surnames, but he translates the names – if there is a suitable correspondent in Italian – and the nicknames. As in Pavese, the evocative value of these names is not explained.

Nevertheless, in some cases both translators seem to adopt a different strategy, with respect to the general tendency highlighted so far for the two of them respectively. For example, as shown in sections 3.2.1 and 4.2.1, the translator's choices concerning the translation of words referred to realia or elements from the source culture do not seem to be always coherent, and the strategies appear to vary from the substitution with an Italian item, to the maintenance of the original word, the use of the Italian translation of the name, the omission of the problematic element, or the addition of an explanation (either in the text or in a note).

Idioms, titles which accompany proper names, appellations, exclamations and interjections, are usually replaced with Italian expressions, but there are some examples of literal translation of idioms (Pavese) and translation of their meaning (Piceni).

The language used to translate, as Venturi (2009: 236-237) remarked in her research, is influenced by and similar to traditional literary language. As a consequence, while Mr. Micawber's inflated idiolect is translated appropriately by both translators, sociolects are usually translated by using standard language: 'popular' elements remain isolated, while literary items are often added in the speeches of uncultivated persons. Furthermore, dialect words are often omitted, as are pronunciation's peculiarities, thus eliminating the linguistic varieties of the source text (Venturi 2009: 236). Even in Pavese's translation, where more non-literary elements are included than in Piceni's text, there is no reproduction of everyday language, but only an artificial mixture of popular and literary linguistic features (Venturi 2011: 210).

As a conclusion, we can say that the translators seem to have a different goal for translating, since Piceni's translation appears easier than Pavese's one, so that it addresses to a wide public. On the contrary, Pavese's choice of mirroring the source text makes his text more difficult, but also interesting because of its similarities with the source text.

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About Dickens and his illustrators:

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Treccani.it, <http://www.treccani.it/scuola/dossier/2012/dickens/mainArea.html> (last consulted on 9 October 2012).

List of the analysed texts and abbreviations

Dickens, C. (1849-50/1948). *David Copperfield*. Oxford/New York/Toronto/Melbourne: Oxford University Press. (**Copperfield**)

Dickens, C. (1849-50/1939/1993). *David Copperfield* (traduzione di Cesare Pavese). Torino: Einaudi. (**Copperfield 1**)

Dickens, C. (1849-50/1939/1965). *Davide Copperfield* (traduzione di Enrico Piceni). Milano: Mondadori. Volume I (**Copperfield 2a**)

Dickens, C. (1849-50/1939/1965). *Davide Copperfield* (traduzione di Enrico Piceni). Milano: Mondadori. Volume II (**Copperfield 2b**)

The quotation of the book also includes the page, e.g. (Copperfield 2a: 37).

Sometimes, the quotation refers to a line or more lines in the text, e.g.: (Copperfield 2b: 438 line 25) refers to the 25th written line of page 438, while the abbreviation (Copperfield 2b: 440 lines 1-2) refers to a phenomenon which emerges between line 1 and line 2 of page 440.

The chapters are usually referred to with Roman numerals, according to the English edition. The same numbering is adopted in Mondadori's edition.

Since Pavese's translation is divided into three parts, and the numbering of the chapters restarts from 1 at the beginning of each part, the chapters of Part 2 and Part 3 are referred to both with the Roman numeral and with the number of Einaudi's edition, e.g.: "Chapter XXXVII/2-17" refers to Chapter XXXVII of the Oxford and Mondadori edition, that is to say Chapter 17, Part 2 of Einaudi's edition.