Università degli Studi di Padova

Dipartimento di Studi Linguistici e Letterari

Corso di Laurea Magistrale in
Lingue Moderne per la Comunicazione e la Cooperazione Internazionale
Classe LM-38

Tesi di Laurea

Retranslating *1984*: the effects of linguistic and cultural changes on three Italian translations of the English literary classic

Relatrice
Prof.ssa Fiona Clare Dalziel

Laureanda
Paola Linguanotto
n° matr.1211066 / LMLCC

Anno Accademico 2021 / 2022

Un classico è un libro che non ha mai finito di dire quel che ha da dire.

Italo Calvino

TABLE OF CONTENTS

Introduction

I first encountered George Orwell's *Nineteen Eighty-Four* in my teenage years, attracted by its acquired classic status as well as by the very idea of discovering one of the most widely read novelists in English literature. In the first place, however, there was a sense of defamiliarization, which was probably due to the fact that I lacked the knowledge to understand where the writer's warning to mankind came from. My interest in the book thus began to wane, and, despite intense debates over its interpretation, I did not go back to Orwell's novel until last year, when a spate of new translations captured the Italian publishing market. 2021, indeed, saw the acclaimed literary work falling into the public domain, as the 70-year copyright protection following the author's death came to an end on January 1. This resulted in an increasingly higher number of "noteworthy contribution[s] by Italian scholarship and by the Italian publishing industry to the long story of the reception" of Orwell's *Nineteen Eighty-Four* (Sangiorgi, 2015:121). Published in 1950, the first Italian version of the English classic is now joined by numerous alternative translations which testify to the lasting greatness of the canonized book as well as to what Rodden (2014:16) refers to as the "saintly reputation" of its best-selling prose writer. In other words, the recent wave of refreshed interpretations attests the continuing relevance of the topics discussed in Orwell's dystopian fantasy, thus providing interesting insights into the book's afterlife as a guide to understanding the contemporary world. One might ask, at this point, whether Roland Barthes's claim according to which literature is meant to be reread also applies to a novel that is about to be (re)translated (Cavagnoli, 2019:13).

Such are the reasons behind the decision to address the phenomenon of retranslation, intended as competing renditions of a single source text "foster[ing] the practice of reading one translation *against* the other" (Baer, 2014:341). To be more precise, retranslation refers to "the act of translating a work that has previously been translated into the same language", so as to bring about a series of alternative readings which allow greater scope for exploring a book's artistic merit in different historical circumstances (Gürçağlar, 2009:233). Traditionally focusing on literary works, the reiterative event dates back to ancient times, when canonized classics, together with sacred and dramatic texts, already stood out as the most frequently retranslated material. Nevertheless, the phenomenon in question attracted little academic attention for a long

time, and influential theoretical writings appeared as late as the last decade of the 20th century, when the journal *Palimpsestes* dedicated a pioneering issue to the activity of retranslating. The latter was then extensively discussed as an established discipline within the relatively recent field of Translation Studies, thus leading Collombat (2004) to refer to the new millennium as the "Age of Retranslation". A wider perspective is thus adopted in this thesis in order to examine those ever-changing linguistic as well as cultural elements in the target context which are expected to both encourage and influence the emergence of multiple re-rewritings of foreign literary works. Of particular interest is indeed the fact that already available translated texts are "subject to the conditions of time", the consequence being that the necessity of retranslating might arise, as previous translations "do not guarantee functional equivalence any more" (Reiss, 2000:162).

The aim of the study is therefore to investigate the phenomenon of retranslation with regard to the effects of the passing of time on the way subsequent renditions are adapted to differences occurring in the target context. In order to do so, a comparative analysis of three Italian translations of George Orwell's novel *Nineteen Eighty-Four* is carried out. In particular, the study is an attempt to determine the extent to which alternative translations reflect changes in the Italian language and culture over time by adjusting the original to a constantly evolving target audience. As for the target texts, three translations will be selected which are as distant in time as possible, so as to address whether innovations in the receiving situation provide sufficient justification for retranslating Orwell's chef d'oeuvre anew. Included in the comparison are thus the following: the first Italian translation of the English classic by Gabriele Baldini, published in 1950 by Mondadori; Stefano Manferlotti's revamped version from 2000, again commissioned by Mondadori; and the 2021 retranslation by Franca Cavagnoli, published by Feltrinelli. In line with some of the most influential scholarly writings about the activity of retranslation, the current analysis will focus on the different translation strategies adopted regarding the Italian rendition of the original's linguistic and cultural features. Explicit reference will also be made to the Italian translating language and its continual evolution over the past seven decades, which is likely to have influenced the decision to introduce more up-to-date versions of the 1949 classic.

The thesis is divided into three main chapters. Chapter One is concerned with the age-old practice of literary translation with a view to highlighting the complexity of

transposing works of literature into different recipient systems. The section begins by examining the academic field of Translation Studies from a strictly linguistic perspective, as it focuses on some unresolved issues about translation, such as the level of faithfulness to the source text, the concept of equivalence, and the impact of universally accepted translation behaviours on target texts. Moving away from a prescriptive approach, the socio-cultural dimension of translated literature is then addressed. Wide-ranging discussions were initiated by the so-called cultural turn of the 1990s on the notion of target-orientedness, suggesting that greater emphasis should be given to the cultural system in which translations are produced. In this regard, developments in the descriptive branch of Translation Studies are mentioned, together with the impact of globalization on the ways in which culture is translated today. Both language contact and change are also dealt with in the first chapter, as they are likely to affect the relationship of source and target language. The latter is analyzed with reference to the time gap sometimes existing between original texts and their translations.

Chapter Two provides an overview of the phenomenon of retranslation, and special attention is paid to what are regarded as being the most important theoretical assumptions underlying the emergence of Retranslation Studies. In particular, both Goethe's pioneering cyclic vision of translation and Berman's Retranslation Hypothesis (RH) are described as major contributions to the current thinking on the linguistic phenomenon. The chapter then outlines the main reasons behind the decision to retranslate a literary text from both a diachronic and a synchronic perspective. The complex issue of ageing in translation and the resultant need to modernize the translating language are investigated in support of the widely held view of retranslation as a linear progression model. Changes brought about by the evolution of the Italian language are also mentioned in this regard. A broader understanding of the phenomenon is finally given, as reference is also made to the multitude of socio-cultural factors influencing the retranslation activity, such as expectations among target readers, (re)translators' personal inputs, the economic value of retranslated texts, and their cultural authority as canonized classics of literature.

In the third chapter the case study is presented, that is the comparative analysis of the three Italian translations of Orwell's *Nineteen Eighty-Four*. A first section provides some biographical information on the English author and gives a brief overview of the

novel's characteristics. There follows a description of the uniquely dystopian language adopted in the book as well as of the numerous cultural appropriations of the literary work's message. Interesting observations are also made with regard to the continued relevance of the English classic and its ability to speak to different generations of readers. The analysis begins by discussing the effectiveness of the three target texts in terms of omissions, expansions and misinterpretations. It then focuses on those features in the Italian renditions which contribute to the main debates about literary (re)translation: free vs literal translations, domesticating vs foreignizing approaches, historicizing vs modernizing interventions, and the consequences of changes in the translating language on a lexical, syntactical and stylistic level.

CHAPTER 1: LITERARY TRANSLATION STUDIES

Chapter One is devoted to an overview of literary translation as embedded in the discipline of Translation Studies. The analysis starts from a linguistic perspective (section 1.1) to arrive to a broader cultural descriptive approach (section 1.2). The third and final section (1.3) is concerned with investigating the (Italian) language of translation and its contribution to language change.

1.1 Translating literature

It is generally agreed that different literatures cannot exist entirely in isolation. This is a truism considering that all literary systems, at some point, "import texts that have been translated from other literatures" (Lambert; D'hulst, 1985:149). Similarly, Wright (2016:7) is certain that most readers will be confronted with a "text-in-translation" in their reading lives. There follows the shared assumption that literature and translation are undeniably connected, with the latter making a major contribution to the enrichment and the evolution of the former and its society. Another self-evident truth might be discerned establishing the association of translated literature with foreignness. It is a fact that translated texts, when entering a different literary and cultural environment, "carry traces of their foreign origins" on their textual surface, clearly distinguishing themselves from "non-translated writing" and challenging the literature of the recipient system (Baer, 2014:334).

In an attempt to define literature, Delabastita (2010:197) quotes Russian semiotician Lotman's definition of the concept as "any verbal text which is capable, within the limits of the culture in question, of fulfilling an aesthetic function". It is translation, then, that brings such texts outside linguistic and cultural borders, making them accessible for another audience. Translation is generally understood to mean "quoting someone else in a different language" (Delabastita, 2010:196). To give a more precise definition, although it varies among researchers, Jakobson (2000) defines translation as "an interpretation of verbal signs by other verbal signs in a different

language" (Hassan, 2011:13)[1]. However, it remains to be seen whether or not the translation of literature and the qualifier 'literary' denote a different kind of translation.

1.1.1 Defining Literary Translation

To begin with, it must be acknowledged that some translation scholars, when dealing with Literary Translation, tend to make a further distinction between literary translation on the one hand, and translated literature on the other, meaning that "not all translated literature is accepted as a "literary translation" in the culture into which it is translated" (Lefevere, 1982:4). To put it differently, there might be some translations of literature which have no literary relevance in the target culture and, as a consequence, cannot be assimilated as works of literature as such. A similar viewpoint is adopted by Lambert et al. (1985:149), as they state that the translation of a literary text could result in a "a non-literary or scarcely literary event". This is to say, once again, that not all literary translations lead to "accepted literary texts in the target system". In particular, Toury (1995:168) finds the term 'literary translation' systematically ambiguous, denoting as it does both the translation of texts regarded as literary in the source culture and texts accepted as literary in the recipient culture. Nevertheless, as Toury (1995:168) admits, "the two senses of 'literary translation' may of course concur" (e.g., in the case of systems with similar literary traditions or frequent literary contacts).

Whether the distinction mentioned above is taken into consideration or not, there is a general consensus on the fact that translating literature comprises "a special case of transformation" which distinguishes it from translation in general (Katan, 2015:25). A similar assumption is made by Hassan (2011:3) who, by quoting Riffaterre (1992), stresses that a literary translation "must reflect all the literary features of the source text", preserving the "stylistic dimension" of the communication. One could affirm, then, that literary translation does not only focus on the content of the text, but also on its poetics, that is "*how* the literary text has been made, constructed, put together", suggesting a shift of emphasis "on what the text *is* as a whole", and not just on "*what* it says" (Rossi, 2019:42). This widely held view seems to go back to what Walter Benjamin, in his

[1] For Jakobson's three kinds of translation see Jakobson, R. (1959) 'On linguistic aspects of translation', in Venuti (2000:113-118). The Translation Studies Reader.

seminal essay *Die Aufgabe des Übersetzers* (1923), calls the "intended effect" (*Intention*) that the translator must be able to reproduce in the translating language, in an attempt to reproduce the essence of the original (Benjamin, 1923, as translated by H. Zohn, 2000:19-20). A comparable position is taken by Italo Calvino in his essay *Tradurre è il vero modo di leggere un testo* (1995), where Benjamin's "intended effect" might be understood as "the untranslatable" to which a literary translator "devotes himself entirely" (Grossi, 2015:199).

A brief examination of some of the characteristics that make a text typically literary might help explain the special attention devoted by most translation scholars to the practice of translating literature. In addition to their generally accepted artistic and "aesthetic rather than transactional or informational function" (Jones, 2009:152), literary works' polylingualism is worth mentioning. In Antoine Berman's *Translation and the trials of the foreign* (1985, as translated by Venuti, 2000:287), it is described as a plurality of "languages" intertwined in the structure of a literary text. In particular, the French translator focuses on prose when he states that:

> Literary prose collects, reassembles, and intermingles the polylingual space of a community. It mobilizes and activates the totality of "languages" that coexist in any language […] Hence, from a *formal* point of view, the language-based cosmos that is prose, especially the novel, is characterized by a certain *shapelessness*, which results from the enormous brew of languages and linguistic systems that operate in the work (Berman, 1985, as translated in Venuti, 2000:287)

In the same way, Berman goes on to say that "every novelistic work is characterized by linguistic superimpositions" and quotes Russian literary critic Bakhtin (1982:89), according to whom the novel assembles "a *heteroglossia* or diversity of languages" (Berman, 1985, as translated by Venuti, 2000:296). Another distinctive feature of literary texts is their literariness, intended by Wright (2016:5) as a "marked and distinct use" of language. Likewise, Katan (2015:12) defines it as a "deviation from standard or expected use", suggesting "the existence of a potentially enhanced meaning" which traditionally distinguishes literary from technical writing. According to Toury (1995:170), however, such reasoning fails to acknowledge that literariness is never established in itself. It is "a *graded* notion rather than a matter of either/or", and the idea that texts become literary when they are regarded as such in their literary system might question the clear-cut distinction between literary and non-literary works.

It becomes evident, then, that the complex nature of literary texts poses major challenges to most translators, who tend to consider literary translation as an "artistic practice" rather than a "mechanical endeavour" (Wright, 2016:8). Hassan (2011:89) puts it in a similar way when he states that all "works of literature whether it be prose, poetry, novels or drama should require a high degree of artistry". In other words, literary translation is "not just anchored in a linguistic transfer" (Rossi, 2019:42). What is more, the absence of a "simple 'how to' with literary translation" (Wright, 2016:8) seems to contribute to the general awareness of how much of the beauty of the original gets lost in translation and how literary works "can never be entirely mastered" (Berman, as translated by Venuti, 2000:289), especially in the case of canonized works as they are believed to "survive down the ages" (Bassnett, 2001:133). Despite the difficulties outlined, attempts at grasping literary translation have always been made, contributing to the evolution of an academically relevant discipline.

1.1.2 The position of Literary Translation within Translation Studies

Until at least 1975 "translated literature remained a no man's land" academically speaking (Lambert, 2006:51). Such statement seems to agree with the shared assumption that the study of translation appeared to be "a totally irrelevant issue to Literary Studies" as they focused on concepts such as "authorship and originality", whereas translated literature was perceived as "a derivative and hence inferior form of text production" (Delabastita, 2010:205). Similarly, Lefevere (1982:6) comes to the conclusion that translation proper has not been treated too well by literary scholars, who neglected literary translation and placed it outside their field of interest (Snell-Hornby, 2006:165). Moving on now to consider the relationship between Literary Translation and Translation Studies, it is interesting to notice that the study of translated literature occupied a totally different, if not opposite, position from that in Literary Studies. As mentioned by Delabastita (2010:203), literary translation is still seen as "a privileged area of investigation within Translation Studies", and the discipline's engagement with the translation of literary texts is prominent (Jones, 2009:153). To be precise, much of the literature now considers Literary Translation as an independent discipline well incorporated into other academic programmes. In other words:

> the time has come to consider literary translation as a discipline in its own right with its established practice and theory and its capacity to incorporate the methodologies and conceptual frameworks of other disciplines (Rossi, 2019:51)

At the same time, however, it has been widely suggested that the progress made in Literary Translation has been responsible for the rapid expansion which occurred within Translation Studies from the 1980s onwards. Once again, a major contribution comes from Delabastita (2010:199), who highlights that the "majority of the trendsetting scholars in the history's discipline have literary backgrounds and affiliations".

As for the predominance of literary translation within the field of Translation Studies, Delabastita (2010:199) goes on to suggest that "there is little to differentiate the study of literary translation from the study of translation tout court" today. The discipline's primacy has been highlighted by Agorni (1999:222) as well, who acknowledges the special attention given to the study of literary texts, at least initially. There follows the idea that a great set of translation theories derived largely from literary translation (Jones, 2009:153). In an attempt to explain the reasons why literary translation has taken on such a leading role within Translation Studies, Delabastita (2010:199) claims that literary language, because of its particularly problematic nature, can serve as the "ultimate testing ground for the validity and relevance of any translation theory", which then, assumingly, will be valid for any other kind of text. In the same way, Venuti (1995:41) recognizes the advantages of studying literary translation as a model for translation in general, admitting that, although literary translation has been exceeded by technical translation, the former remains a discipline where "innovative theories and practices" can be experimented[2]. Another point raised by Delabastita (2010:201) is that the success of the literary approach is also due to the fact that linguistically-inspired scholars have tended to focus on smaller units of translation at first (e.g., words, phrases and sentences), instead of analyzing full texts.

Nevertheless, it must be acknowledged that the primacy of literary translation has been inevitably challenged, as the study of translation developed into an increasingly structured discipline. As regards the gap between literary and linguistic approaches, it has "narrowed considerably" now that linguists recognize the importance of studying "full

[2] "As Schleiermacher realized long ago, the choice of whether to domesticate or foreignize a foreign text has been allowed only to translators of literary texts, not to translators of technical materials", in Venuti (1995:41). The Translator's Invisibility.

texts or at least longer and contextualised fragments rather than isolated sentences" (Delabastita, 2010:201-202). From a more general perspective, it becomes clear that the interest in the subject of translation "has solidified and expanded", with Translation Studies being more and more influenced by adjacent as well as "seemingly more remote" academic fields (e.g., linguistic philosophy, logic and information theory), each of them carrying new paradigms and methodologies (Holmes, 2000:173). Despite the variety of approaches adopted within Translation Studies, it is an undeniable fact that translating entails transferring "a given […] text from the source language (SL) to the target language (TL)" (Bassnett-McGuire, 1985:87), making it impossible to avoid considering typical linguistic controversies. In Brisset's words:

> The fact that the two codes are not isomorphic creates obstacles for the translative operation. This explains why linguistic questions are the starting-point for all thinking about translation (Brisset, as translated by Rosalind Gill and Roger Gannon, 2000:343)

1.1.3 Word-for-word vs sense-for-sense translation: an ongoing debate

As far as the definition of translation is concerned, the literature abounds with explanations suggesting that translating involves "changing the form of the first language to the form of the second language" (Hassan, 2011:3), with words being the main object of attention. A first problem arises here about the concept of "word" itself, as it is believed to vary according to "inherent differences in the language systems involved" (Munday, 2002, as cited in Snell-Hornby, 2006:157-158). Moreover, it must be admitted that few words in one language will correspond to words in another enough to "encompass exactly the same multiplicity of relationships", as already noted by Friedrich Schleiermacher in his seminal essay *Über die verschiedenen Methoden des Übersetzens* (1813) (as translated by Lefevere, 1992:145). However, it must be further observed that the main objective of translation is to "communicate the meaning of the original accurately and clearly" to its readers (Gutt, 1991, as cited in Hassan, 2011:4), meaning that the sense of the source text should be preserved in the recipient language. The difficulty in this case lies in the ability to deduce "all the text's multiple layers of meaning" (Piccinini, 2015:157), which, as Hassan (2011:89) continues, is not always transparent.

It follows from such observations that a binary opposition between 'word-for-word' versus 'sense for sense' approaches has always afflicted the work of translators, especially in Western thinking on translation, where form has traditionally been regarded as less important than content (e.g., in the case of religious translations) (Lefevere, 2001:22). The "restitution of meaning" was given emphasis according to Berman as well (as translated by Venuti, 2000:296-7), who acknowledges a tendency to disregard the word in favour of sense. However, as Berman goes on to suggest, restoring the meaning might not be the "unique and ultimate task of translation", since working on the letter, i.e., the words of a text, may help reconstruct its "particular signifying process". In an attempt to explain the reasons why 'meaning' has generally been granted priority over 'form', Berman (as translated by Venuti, 2000:296) refers back to the so-called "Platonic separation between spirit and letter, sense and word, content and form". Hermans (1985:120) adopts the same viewpoint when he acknowledges a view of language in which "form and substance, words and meaning, signifier and signified can be separated", allowing the translator to focus on one aspect at the expense of the other. A distinctive feature of literary texts might be worthy of mention here, since it has often been observed that literary translation includes transferring "both formal and conceptual properties" and that could undermine the various "metaphorical oppositions" discussed above (Hermans, 1985:122).

In light of this, many attempts have been made to classify translations into different types, with the opposition between 'literal' and 'free' translations being the most popular one. Hassan (2011:6-7) reports some of those classifications which greatly contributed to the discussion as to how translations should look like. Vinay and Darbelnet (1958) distinguish 'direct' translation, which involves the replacement of the original linguistic features with their equivalents in the target language, from 'oblique' translation, which focuses on the rendering of certain stylistic effects. Larson's translations (1984) might be 'literal' (i.e., form-based) or 'idiomatic' (i.e., meaning-based), depending on whether they transmit the form of the source text or communicate its meaning "in the natural forms of the receptor language", and a similar distinction is posited by Newmark (1988), who discerns 'semantic' as opposed to 'communicative' translations. In the same way, Nord (1991) separates 'documentary' from 'instrumental' translations, i.e., translations that "preserve the original exoticizing flavor" of the source text from those

conveying its original message "in a new communicative action". To be precise, a similar dilemma has gone on "from Cicero onwards", when translations were classified on the basis of their degree of faithfulness to the original texts (Lefevere, 2001:21)[3]. Despite the many classifications outlined, however, one might conclude that some translation types tend to focus more on "the form of the text", whereas in other cases the emphasis is given to the intended effect of the translation (Gutt, 1991, as cited in Hassan, 2011:7), proving that the tension between 'word' and 'sense' is still relevant within Translation Studies.

In summary, the various types of translation resulting from such tension could be seen as attempts to prescribe precisely how a good translation should be made. In his *Essay on the Principles of Translation* (1790), Tytler (as cited in Lefevere, 1992:129) already posits that, when fidelity to the original cannot be granted, the translator "is called upon […] to select that meaning which is most consonant to the train of thought in the whole passage". Similarly, Delille postulates that, when the two languages involved in the translation process deviate, a good translator "fills the gap with an equivalent that safeguards the rights of his [or her] own language" as well as the author's originality (as translated by Lefevere, 1992:38), provided there is agreement on what 'equivalent' means.

1.1.4 On the concept of translation equivalence

The first linguistic approaches to the study of translation regarded equivalence as a key concept in linguistic transfer since it posited a certain symmetry, although somewhat vague, between different language systems (Agorni, 1999:221). Likewise, Hassan (2011:8) mentions that all types of translation depend mainly on equivalence, denoting as it does a "relationship of equality", or sameness between the source and the target language. The primacy of translation equivalence is noted by Jakobson (2000) as well, who identifies it as "the cardinal problem of language and the pivotal concern of linguists" (as cited in Hassan, 2011:8). Another particularly significant interpretation is that of Catford (1965:50), according to whom "an SL and a TL text or item" are equivalent when they relate to "at least some of the same features of substance". Despite its continued

[3] See the Horatian, Jerome and Schleiermacher models for studying translations, in Bassnett; Lefevere (2001). Constructing Cultures. Essays on Literary Translation.

relevance within Translation Studies, opinions as to the "exact meaning and application" of equivalence "differed considerably" among scholars from different areas of the discipline (Snell-Hornby, 2006:25). House (2015:6), for instance, argues that the implied meaning of equivalence has often been misunderstood, and clarifies that it concerns reaching "approximately equal value", rather than close identity.

Several contributions were made from around the 1960s onwards in the attempt to further define such concept and determine which types of translation equivalence "should be given priority" (Hassan, 2011:8). Catford himself (1965) detects 'textual equivalence' as opposed to 'formal correspondence', with the former encompassing "grammatical and lexical shifts" occurring at different levels (Catford, 2000, as cited in Hassan, 2011:8-9). Equivalence at text level is advocated by Baker (1992:112) as well, as readers tend to accept "a given translation as a text in its own right". According to Vinay and Darbelnet (1958), translators should prioritize 'situational equivalence', i.e., create "a new situation in the target context" in case of no synonymity between the two languages involved (Vinay; Darbelnet, 2000, as cited in Hassan, 2011:8). In addition, Jakobson (2000:114) introduces the term 'equivalence in difference'. Based on the assumption that "entire messages" are more frequently transferred than "separate code-units", he concludes that translation involves "two equivalent messages in two different codes". Finally, by viewing translations as being "doubly constrained" by their source texts and "the new recipient's communicative conditions", House (2018:84-5) expresses her preference for a translation that is both semantically and pragmatically equivalent. In this way, both "the content of the original text" and "the style of the translated text" contribute to the "equivalence relation" (House, 2018:10).

As for the types of equivalence, Widdowson's distinction (1979) between 'structural', 'semantic', and 'pragmatic equivalence' is worth mentioning, and Newmark (1977) distinguishes 'semantic equivalence' from 'communicative equivalence' (as cited in Hassan, 2011:9). It must be acknowledged, however, that such interpretations have greatly been influenced by Nida's concepts of 'formal' as opposed to 'dynamic equivalence'. Introduced in the scholar's essay *Principles of correspondence* (1964), such "theoretical opposition" seems to echo the "arguments about 'literal versus free' and 'form versus content'" that affected translation practice (Tymoczko, 1985:63). In Nida's words, 'formal equivalence' focuses on the message itself, in both form and content, and

such orientation makes sure that "the message in the receptor language should match as closely as possible the different elements in the source language". On the other hand, 'dynamic equivalence' focuses on a "complete naturalness of expression", in an attempt to "relate the receptor to modes of behavior relevant within the context of his own culture" (2000:129). In a dynamically equivalent translation

> one is not so concerned with matching the receptor-language message with the source-language message, but with the dynamic relationship, that the relationship between receptor and message should be substantially the same as that which existed between the original receptors and the message. (Nida, 2000:129)

It becomes clear that with 'dynamic equivalence', which is thought to be based upon the "principle of equivalent effect" first coined in Rieu and Phillips (1954), the attention is directed "not so much toward the source message, as toward the receptor response" (Nida, 2000:129; 136).

Such reasoning is further developed by more recent studies to highlight the limitations of an exclusively linguistic approach to equivalence. Baker (1992:6) suggests that, although equivalence is still obtainable to some extent, it is "influenced by a variety of linguistic and cultural factors" which make it inherently relative. Similarly, Lambert and Van Gorp (2006:41) propose a "general equivalence scheme" which contains "all kinds of interferences deriving from the target system". In other words, a specific "degree of equivalence" that can be realistically aimed for is now preferred to an "abstract and universally valid" concept of equivalence (Bassnett; Lefevere, 2001:2). In some cases equivalence is denied altogether because of its tendency to "reduce linguistic and cultural differences", and, despite its undeniable contribution to the discipline, an opposite trend is developed which "elevates the notion of difference between the original and the translation" (Venuti, 1998, as cited in Hassan, 2011:9).

1.1.5 Norms, regularities of behaviour and Universals of Translation

It has often been suggested in the literature that another key notion in the realm of translation is that of norms, intended as sets of rules to follow in order to provide an acceptable translation, i.e., "general laws […] that teach translators what they ought and ought not to do" (Bell, 1991, as cited in Hassan, 2011:6). According to Lefevere (1985:237), the literary activity of translation has always been dependent on some kind

of directives, as in the case of Tytler's "series of do's and don'ts" proposed in 1791 (Hassan, 2011:6). Turning now to the reasons for such prescriptions, many scholars agree that translation norms help translators deal with what Hassan (2011:23) refers to as "linguistic relativity", meaning that "no two utterances are equivalent in two different languages". The risk of mismatches between the source and the target language is highlighted by Baker (1992:250) as well, who suggests that, in case of features that are likely to undermine the target text's acceptability, these "must be carefully examined and, if necessary, adjusted" through some strategies of modification. Another point to take into consideration is that similar instructions, as was the case for the concept of equivalence, originated in a normative approach. In this regard, Schäffner (2010:237) acknowledges that the "prescriptive force" of norms derives from the "linguistic correctness" strongly advocated by "equivalence-based translation theories". It must also be noted that such rules were formulated on the basis of an "evaluative comparison" which neglected any relationship other than that between the translation and its source text (Baker, 2009:189-190).

Different perspectives on translation norms were adopted when Translation Studies directed attention towards "translated texts as a body of literature worth investigating in its own right", rather than as isolated elements (Baker, 2009:190)[4]. An important contribution to the revised notion of norms is that of Toury (1995:51), who describes them as "the general values or ideas shared by a certain community as to what is right and wrong, adequate and inadequate" in a translated text. In other words, they express "social notions of correctness or appropriateness", and thus "can change in the course of time" (Schäffner, 2010:23). Moreover, translation norms, divided into preliminary, initial and operational, are said to "constitute a continuum" between actual rules on the one hand and "instances of idiosyncratic behaviour" on the other (Øverås, 1998:559)[5]. It becomes clear from such definitions that Toury refuses to "make a priori statements" about what translation should be, or "what kinds of relationship a translated text should have with its original" (Baker, 2009:190). Rather, that of norms is a "purely *descriptive* category" which refers to "regularities of translation behaviour within a

[4] A major contribution comes from "the POLYSYSTEM approach developed in the early 1970s by […] Itamar Even-Zohar", in Baker; Saldanha (2009:189). Routledge Encyclopedia of Translation Studies, 2.
[5] For a full description of preliminary, initial and operational norms see Toury (1995:56-61). Descriptive Translation Studies – and beyond.

specific sociocultural context" (Schäffner, 2010:237). In this respect, it is worth mentioning Toury's distinction between norms and regularities, the latter being the "external evidence" of the former's activity. In particular, Toury (1995) posits a law of interference, i.e., translations "reflect[ing] the influence of the source language" and a law of growing standardization, i.e., translations being "more conventionalized than their source texts" (Schäffner, 2010:239).

In line with Toury's proposed regularities, however, many other researches into actual patterns of translation behaviour revealed the existence of some particular features that are "found (or at least claimed) to characterize all translations" (Chesterman, 2004:3). Recent developments in "electronic corpus analysis" supported the quest for such recurrences, which, as they are believed to inhere in "translation as a communicative act", are generally referred to as Universals of Translation (Laviosa-Braithwaite, 2009:307). According to Baker (1993), translation universals can be defined as

> linguistic features which typically occur in translated rather than original texts and are thought to be independent of the influence of the specific language pairs involved in the process of translation. (as quoted by Laviosa-Braithwaite, 2001:288)

Chesterman (2004:7) further develops the concept and points out that translations can be studied in relation to both their source texts and "non-translations in the target language", thus distinguishing *S-universals* from *T-universals*, depending on whether "they concern the way translators process the source text" or the target language. This useful distinction aside, a considerable amount of literature considers explicitation, i.e., the rise in "the target text's level of explicitness", a "universal strategy inherent in any process of language mediation", from Blum-Kulka's (1986) 'explicitation hypothesis' (Laviosa-Braithwaite, 2001:289). Other commonly accepted universals are simplification, i.e., "the tendency to simplify the language used in translation" and normalization (or conservatism), i.e., "a tendency to exaggerate features of the target language and to conform to its typical patterns", the latter conforming to Toury's law of growing standardization (Baker, 1996, as cited in Parini, 2015:213; 217). As for potential universals typical of literary translation, Berman's (1985) list of 'deforming tendencies' (*tendances déformantes*), although evaluative, is worth mentioning; here rationalization (making more coherent), clarification (explicitation), expansion, ennoblement (more

elegant style), qualitative and quantitative impoverishment are included (Chesterman, 2004:5)[6].

In summary, the revised notion of translation norms as well as the concept of translation universals contributed to a view of translation as "a specific variety of linguistic behaviour which merits attention in its own right" (Laviosa-Braithwaite, 2001:291). Nevertheless, the search for universal laws of translation has been criticized for its scientific approach, which downplays the "sociocultural determinants of universals" (Laviosa-Braithwaite, 2009:309). However, it is a fact, as we will see, that

> researching translation as norm-governed behaviour is meant to study the cultural relevance of translations, the nature and role of translation within a society, and thus contribute to the study of cultural history. (Schäffner, 2010:240)

1.2 Translating culture

We have seen in the previous section how debates about linguistics-based concepts such as literalness, faithfulness and equivalence have been going on for most of the 20th century (Bassnett, 2001:26), resulting in "divergent views of what the object of study, hence a translation, actually is" (Snell-Hornby, 2006:155). It is a fact that, as Snell-Hornby (2006:156) goes on to say, in the 1960s translating was defined as a "linguistic operation" whose product was a "text equivalent" to the original. Such reasoning, however, has been partly rejected by more recent research, in an attempt to "break the deadlock in which […] translation found itself" (Hermans, 1985:10). There now seems to be consensus that translation involves "at least two languages and two cultural traditions" and as such, it encompasses "a large number of variables other than reproduction of meaning" (Hassan, 2011:5). In Lambert's terms (2006:55), what is accepted as translation is now "dependent on cultural […] agreements". This is not to say that the linguistic approach should be ignored altogether, considering that "the basis of any written text is its language" (Bassnett, 2001:137). Rather, a fusion between linguistic and cultural perspectives is advisable since

> translation is, after all, in its prototypical and most common understanding, a linguistic undertaking. At the same time, however, as (at least) a decade of debate seems to have

[6] For a general overview of Berman's deforming tendencies in literary translation see Berman, A. (1985) 'Translation and the trials of the foreign', in Venuti (2000:284-297). The Translation Studies Reader.

> convinced most people, translating texts also somehow means translating cultures. (Greenall, 2006:68)

Similarly, it has been suggested that, since no single method can address "all the questions raised in the discipline", different approaches should be seen as "complementary rather than mutually exclusive" (Baker, 2001, as cited in Hassan, 2011:5). In this way, as recommended by Gentzler (2001: xi), combining linguistic and cultural awareness might help redefine the "complex manipulative textual" process that is translation, intended as any text that "is accepted as such in the target culture" (Toury, 1985, as cited in Snell-Hornby, 2006:49-50).

As for culturally-inspired translation scholars, they are mainly interested in the way in which different cultures face the "challenge posed by the existence of the Other" (Bassnett; Lefevere, 2001:12). In other words, contrary to the tendency to unify meaning, culturally oriented research views translation as "a locus for the celebration of difference" (May, 1994, as cited in Hassan, 2011:5). In the same way, Venuti (2000:336) adds that similar approaches emphasize "precisely the social and historical differences of translation". In summary, what is investigated is "the wider cultural system" within which translations are produced (Bassnett, 2001:137), and this is particularly significant when dealing with literary texts, as they "excel in exploiting extra-textual references to enhance meaning" (Katan, 2015:16). Moreover, what underlies a cultural approach is the generally held view that translations are never produced in a vacuum. Rather, they "function in a given culture at a given time" (Lefevere, 1992:14). In Snell-Hornby's words (2006:165), a translation "does not simply exist "as such", but is always relative to its immediate situation in time and place". It becomes evident, then, that translations are "facts of the culture which hosts them", as their function and identity are "constituted within [it] and reflect its own constellation" (Toury, 1995:24), to the point that "translation itself [is] assumed to be a cultural phenomenon" (Lambert, 2006:55).

1.2.1 The cultural "turn" in Translation Studies

The widely investigated move away from a "formalist phase" has been described as "a major change of emphasis" in the discipline, as all kinds of "extratextual constraints" are now central to the study of translation (Bassnett, 2001:123). As Lambert (2006:55-56) similarly suggests, translation theory cannot avoid considering "the cultural complexity

of translational phenomena". With hindsight, such a paradigm shift has been generally regarded as the "cultural turn" of Translation Studies, intended as a distinct "change of direction" which redefines the subject concerned (Snell-Hornby, 2010:366). In particular, the cultural turn could be seen as an attempt to replace the "purely linguistic analysis of texts" with a "wider re-contextualization" involving "the surrounding sociopolitical, economic and cultural forces" which affect a translation (Leung, 2006:132). Alternatively, Snell-Hornby (2006:50) describes it as a move from "text" to "culture", as it gradually abandons "the 'scientistic' linguistic approach as based on the concept of the *tertium comparationis*"[7].

It must also be noticed that the cultural orientation of Translation Studies has contributed to the increased focus on the formerly disregarded "factor of power in translation", inspiring, for instance, extensive research into "postcolonial and feminist translation" (Snell-Hornby, 2006:164). This seems to be particularly interesting according to Venuti (2000:337), who recognizes the advantages of exploring "the identity-forming power of translation" in relation to cultural, ideological and social differences. Generally speaking, the cultural turn of the early 1990s, strongly advocated by Bassnett and Lefevere (1990), supported a view of translation as a "bicultural practice" which requires mediation between different "linguacultural model[s] of the world" (Katan, 2009:72). Although fundamental to the cultural shift, translation theorists as well as practitioners are "divided over the meaning and importance of culture", depending on whether it refers to "what is considered civilized" in a society, "the way of life of a people", or a politically and ideologically motivated behaviour (Katan, 2009:71)[8]. As for translation, however,

> culture has to be understood […] as an integrated system, in a constant state of flux, through which textual signals are negotiated and reinterpreted according to context and individual stance. (Katan, 2009:73)

Another generally accepted definition of culture is that of Vermeer (1986), according to whom it consists of "the totality of norms, conventions and opinions which determine the behaviour of the members of a society" (as translated in Snell-Hornby, 2006:55). In

[7] Notice, however, the suspicion "that the much feted emancipation of Translation Studies from the discipline of linguistics is embarking on a phase of retrogression", in Snell-Hornby (2006:152). The Turns of Translation Studies.

[8] For an exhaustive definition see D. Katan's distinction into 'technical', 'formal' and 'informal' culture, in Baker; Saldanha (2009:70-72). Routledge Encyclopedia of Translation Studies, 2.

addition, it is commonly agreed that Translation Studies should stop approaching culture in an anthropological way and move "towards a notion of cultures in the plural" (Bassnett; Lefevere, 2001:133).

Nevertheless, what needs to be highlighted is that the "emancipation from linguistics and comparative literature" called into question the disciplinary boundaries of Translation Studies (Snell-Hornby, 2006:70). There follows the idea that cultural as well as other approaches (e.g. see the pragmatic, empirical and globalization "turns")[9] have contributed to the emergence of "a new academic field, at once international and interdisciplinary" (Venuti, 2000:1). In the same way, it has been argued that Translation Studies, rather than merely importing concepts from other disciplines, managed to assimilate different "conceptual and methodological frameworks", establishing itself as a new independent interdiscipline (Duarte et al., 2006:2-3). Finally, it is worth noting that such multidisciplinary cooperation derives from the necessary contextualization posited by the cultural turn, as studying translations as facts of target cultures means investigating them in relation to "the diverse cultural values that circulate in the target language" (Venuti, 1995:308). The emphasis, then, is on a target-text oriented approach which concentrates on "the cultural context of the translation rather than the linguistic items of the source text" (Snell-Hornby, 2010:367).

1.2.2 Between a source- and target-oriented approach

Strongly correlated to the above-mentioned methodology introduced by the cultural turn is the concept of target-orientedness, whose starting point is "translation as a conditioned type of behaviour" (Toury, 1995:174). This means, as already seen, that translations need to be investigated in their immediate contexts, as the focus of the new paradigm is "the function of the translation in the target culture" (Snell-Hornby, 2006:49). Consequently, it becomes clear that translators need to operate "first and foremost in the interest of the culture *into* which they are translating", since it is the recipient culture which dictates the translating process (Toury, 1985:18-19). Lefevere (2001:49) puts it similarly when he admits that translators must comply with "the poetics dominant in the target literature at

[9] For an overview of the "turns" of Translation Studies see M. Snell-Hornby, in Gambier; Van Doorslaer (2010:366-368). Handbook of Translation Studies, 1.

the time the translation is made". According to Lambert and D'hulst (1985:150) a target-oriented approach, then, entails considering the receiving literature as the main governing factor of the translational method and function, resulting in a translation "that is appropriate for and understood by the addressee" (Snell-Hornby, 2006:166-167). In contrast to such reasoning, however, it must be acknowledged that the analysis of the source text and its constraints still exerts a strong influence on translation practice (Hassan, 2011:89).

A source-oriented approach involves comparing the translation with the source text only, in an attempt to "establish what the translation is not" (Lambert; Van Gorp, 2006:42). In this way, any translated item is investigated in relation to "an ideal notion of equivalence" which will always include "an element of prescription" (Øverås, 1998:2). Nevertheless, Toury (1995:25) acknowledges that most translation scholars have now included "many more target-bound considerations into their reasoning", compared with the extreme source-orientedness of the 1970s which often counted target constraints as subsidiary. There follows the tendency to free translators "from their slavish attachment to the source text" (Gentzler, 2001: xix) or, in other words, to reject "a servile adherence to the source text" (De Rinaldis, 2015:181). A significant contribution to such change of perspective comes from Toury who, according to Venuti (2000:470), "focused on the acceptability of the translation in the target culture" instead of emphasizing its adequacy, i.e., the correspondence between the translation and its source text. Agorni (1999:228) shares the same viewpoint and acknowledges that prioritizing target-oriented over source-oriented translations means analyzing their function in the target pole rather than their deficiency in relation to the originals.

In an attempt to overcome the tension resulting from the two approaches outlined, it must be observed that many scholars stress the need for "a complex rather than a reductionist model" in which questions regarding both the source and the target text are combined (Lambert; Van Gorp, 2006:42). In particular, Snell-Hornby (2006:78) refers to Nord's (1991) concept of loyalty, according to which translators are "committed bilaterally to the source and the target situations"[10]. Although apparently deviating from his conviction that translations are facts of the target culture, Toury himself (1995:166)

[10] Nord's concept of "loyalty" towards all parties involved in the translation is intended to replace the concept of "faithfulness" to the source text, as noted in Snell-Hornby (2006:78). The Turns of Translation Studies.

admits that, in the adjustments required by the target system, some aspects of the source text are inevitably retained. Similarly, Venuti (1995:309) highlights the need for translators to have a wide knowledge of both the source- and the target-language culture. In other words, the ability to mediate between source and target texts seems to be part of "what literary translators today take as being core qualities of their profession" (Katan, 2015:23). Finally, the conflict between source- and target-approach to translation might be solved with what Toury (1995:173) refers to as "a matter of orientation", intended as "a difference of perspective and focus" rather than a choice between "two diametrically opposed positions which would never converge". Thus, it will be the translator's task to determine "which relations are the most important ones" for what he or she is after (Lambert; Van Gorp, 2006:39). Moreover, such reasoning appears to address the 'adequate' versus 'acceptable' dilemma, assuming as it does that "no translated text will be entirely coherent" with regard to source- versus target-orientedness (Lambert; Van Gorp, 2006:39). To be sure, a similar conclusion could be drawn by stating that a translated text

> can never be an independent work, can never be its "own" insofar as the translation is written in a language coded with cultural values that are fundamentally different from those circulating in the foreign language. (Venuti, 1995:188)

1.2.3 Descriptive Translation Studies

Target-orientedness could also be regarded as an inherent feature of the descriptive approach to Translation Studies first introduced in the early 1970s, whose focus was to account for translations and their function in the target culture (Snell-Hornby, 2006:79)[11]. Such target-oriented paradigm, thus, is clearly based on Toury's (1995) already mentioned hypothesis that translations are facts of the target system, which, as a consequence, "has been adopted as a starting-point" for any research into translation (Toury, 1985:20). What distinguishes a descriptive orientation from traditional translation theories, then, is the notion that analyses of translational phenomena "should start from the empirical fact, i.e., from the translated text itself" (Hermans, 1985:13). In the same

[11] The impetus comes from the group of scholars known today as the "Manipulation School" and their dominant cultural orientation, as noted in Snell-Hornby (2006:162). The Turns of Translation Studies.

vein, Toury (1995:36) claims that "a study in translation activities […] would start with the *observables*", i.e., the translated utterances themselves, and proceed, later, to reconstruct the "*non-observables*", i.e., the processes whereby actual translations are produced. The reason for this assumption is that translated texts are immediately available to researchers, whereas translation strategies need to be detected through *a posteriori* formulated hypotheses (Agorni, 1999:223). That being the case, Lambert and Van Gorp (2006:40) note that such descriptive stance allows to neglect "mainly source-oriented and inevitably normative" ideas concerning translation. In other words, it frees translators "from incessant debates on […] fidelity or equivalence criteria" (Leung, 2006:130). Another advantage is that "preconceived notions of what actually constitutes […] translation and non-translation" are bypassed (Hermans, 1985:13). In this regard, Toury's (1995:32) broader concept of 'assumed translations' gains significance, denoting as it does all utterances regarded as such in terms of their acceptability in the target culture.

As for a comprehensive definition of Descriptive Translation Studies (DTS), they correspond to a "descriptive, empirical, interdisciplinary, target-oriented approach to the study of translation, focusing especially on its role in cultural history" (Rosa, 2010:94)[12]. According to Hermans (1985:12-13), DTS refrain from analyzing translations for evaluative and predictive purposes. Rather, they take "the translated text as it is and […] determine the various factors that may account for its particular nature". Similarly, Van Den Broeck (1985:58-9) states that translation descriptions are primarily interested in "the 'hows', the 'whys and wherefores' of translated texts", in an attempt to detect the target constraints which influence the translation process and product. In particular, the connection between developments in DTS and the search for translation norms must be observed, as "the cumulative findings of descriptive studies" will eventually help with the formulation of a series of theoretical laws (Toury, 1995:16). In the same way, Munday (2016:113) highlights that the aim of DTS is to "reconstruct the norms that have been in operation during the translation process". Needless to say,

> the envisaged laws are everything but absolute, designed as they are to state the *likelihood* that a kind of behaviour, or surface realization, would occur under one set of specifiable conditions or another. (Toury, 1995:16)

[12] Similar to DTS is the so-called "Skopostheorie", i.e., a target-oriented paradigm first formulated by Vermeer (1978), mainly confined to German-speaking circles, as noted in Toury (1995:16). Descriptive Translation Studies – and beyond.

All in all, suggestions have been made that "no empirical science can make a claim for completeness and (relative) autonomy unless it has a proper *descriptive branch*", whose main goal is to describe "facts of real life rather than merely speculative entities" (Toury, 1995:1). At the same time, however, we can see that descriptive studies of translations turn out to be relevant "from a theoretical point of view" as well (Lambert; Van Gorp, 2006:38). There follows the idea that DTS and Translation Theory are interdependent (figure 1), as "the results of descriptive-explanatory studies executed within DTS [will always] bear on the *theoretical* branch" (Toury, 1995:15). Such mutual relationship, as Snell-Hornby (2006:43) notes, comes from Holmes' (1972) seminal distinction of the discipline into theoretical, descriptive and applied Translation Studies, with "each branch providing material for the other two". In particular, Holmes (2000:176) distinguishes descriptive from theoretical studies in accordance with two of the main objectives of the discipline: (1) to describe the phenomena of translating and translation(s) as they manifest themselves in the world of our experience, and (2) to establish general principles by means of which these phenomena can be explained and predicted.

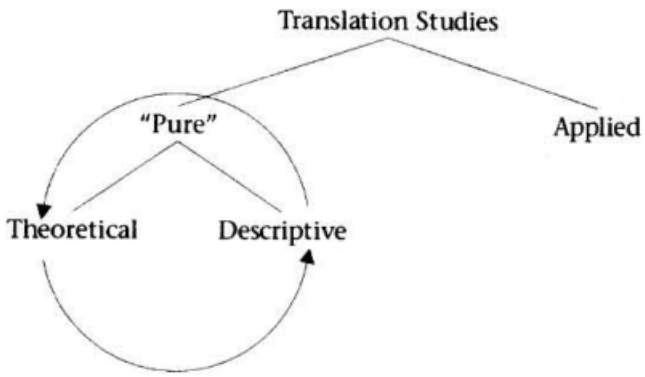

Figure 1. The relations between DTS and Translation Theory (Toury, 1995:15)

Despite their significant contribution to the study of translations, DTS have attracted criticism for relying on models based on exact sciences without "concentrating enough on […] intercultural and interlingual relations" (Niranjana, 1992) and for "insufficient […] self-reflexivity" (Arrojo 1998; Hermans 1999), as reported by Rosa (2010:102). What is particularly criticized is their apparently excessive target-orientedness, as if they negated "a relationship to the source text" (Snell-Hornby, 2006:49). Such objection fails to recognize that, although the target pole is where observations start, "neither source text

nor transfer operations" are excluded from a target-oriented approach to translations (Toury, 1995:36). However, it is a fact that the study of translation "is not to be reduced to […] contrastive analyses of target and source texts" anymore (Toury, 1985:23). To be sure, the descriptive stance outlined examines the "systemic relationships" of a text, i.e., its relations to all "the processes involved in its production and reception" (Van Den Broeck, 1985:59).

1.2.4 The Polysystem Theory applied to translated literature

The large-scale research programmes advocated by DTS, in which many aspects of translation are included, are strongly dependent on what is generally referred to as polysystem theory, i.e., a theoretical model "for the systematic study of translated literature" (Toury, 1985:12). Within such framework, once again, conventional "comparisons between one source text and its translation" are less prominent, as attention is given to "the many factors that characterize and determine the translation product" (Øverås, 1998:2). Promoted by Itamar Even-Zohar in the early 1970s, the polysystem theory is based on the assumption that

> semiotic phenomena, i.e., sign-governed human patterns of communication (such as culture, language, literature, society), could more adequately be understood and studied if regarded as systems rather than conglomerates of disparate elements. (Even-Zohar, 1990:9)

Seen in this light, translation, rather than in isolation, needs to be studied as part of a "contrived system" of texts and "people who write, refract, distribute, read those texts" (Lefevere, 2000:235). In other words, literary texts are investigated "within the literary and cultural systems in which they function" (Leung, 2006:130). What is distinctive, then, is the emphasis on the "systemic nature" of those aspects affecting translations and the "need to combine and connect them systematically" (Lambert; Van Gorp, 2006:44). The former, however, call for a definition of the concept of system, which can be described as a "network of relations which can be hypothesized for an aggregate of factors" (Even-Zohar, 1990:85). To be precise, such notion is in line with what late Russian Formalist Tynyanov (1929) referred to as "a multi-layered structure of elements which relate to and interact with each other" (Shuttleworth, 2009:197). Open about his formalist influence,

the Israeli scholar goes on to suggest that a system "conceived of as a heterogeneous, open structure" must necessarily be a polysystem, intended as:

> a multiple system, a system of various systems which intersect with each other and partly overlap, using concurrently different options, yet functioning as one structured whole, whose members are interdependent. (Even-Zohar, 1990:11)

There follows the idea that different polysystems (such as language, religion or politics) make up a larger sociocultural polysystem, where both inter- and intrasystemic relations are considered (Shuttleworth, 2009:197).

Returning now to the literary system, we can say that literature as a polysystem is regarded as "a differentiated and dynamic conglomerate of systems characterized by internal oppositions and continual shifts" (Hermans, 1985:11). Similarly, Snell-Hornby (2006:47-8) defines literary works as a collection of systems in which different tendencies "are constantly jockeying for position". It becomes clear, as Hermans (1985:11) continues, that polysystemists are mainly interested in investigating "the constant struggle for domination between the [literary] system's various layers and subdivisions". In particular, Even-Zohar (1990:46) applies his systemic notion to the study of translated literature, understood as one of the "most active system" within any literary polysystem, and, in doing so, he focuses on "the position which translation usually assumes within the target system" (Toury, 1985:38). In this respect, it has been suggested that literary translations, as well as non-translated works, are in "a continuous state of tension between the centre and the periphery" of the literary system (Shuttleworth, 2009:197).

At the same time, given the stratified nature of translated literature itself, intermediate positions between the two poles must be taken into account (Even-Zohar, 1990:49). Nevertheless, it must be acknowledged that, although translated literature tends to occupy "a peripheral position in the literary polysystem", it could still assume a central position in some cases (Chang, 2010:259). Even-Zohar (1990:47) posits three main conditions under which a literary translation might become part of the centre: (1) when a target literature is "young", thus in the process of being established; (2) when it is "peripheral" or "weak" in relation to other literatures; and (3) at moments of literary "turning points, crises, or […] vacuums". Although somewhat evaluative, this statement contributed to "a radical rethinking" of literary histories (Bassnett, 2001:126), as

"permanent, steady, and well-controlled" oppositions are now regarded as signs of vital, hence stable, systems (Even-Zohar, 1990:26).

Another important feature related to the position of translated literature within the polysystem is that it is connected with the ways in which translations are made, "either by conforming to already existing models or by introducing original elements into the system" (Shuttleworth, 2009:199). In particular, by occupying a peripheral position, translated texts tend to be produced "according to norms already conventionally established by an already dominant type in the target literature", adopting, thus, a conservative (or secondary) repertoire. Conversely, when in a central position, literary translations might introduce new features into the home literature, adopting an innovatory (or primary) repertoire (Even-Zohar, 1990:46-8). In the first case, the risk is that, while contemporary original works may adopt new norms and models, translated literature maintains traditional, or even outdated models (Even-Zohar, 1990:48-9). In the latter case, as Lefevere (1985:225) suggests, translators are likely to violate "the dominant poetics or ideology of [their] time and place" in favour of closer adherence to the original. One needs to remember, however, that

> if the new trend is defeated in the literary struggle, the translation made according to its conceptions and tastes will never really gain ground. But if the new trend is victorious, the repertoire (code) of translated literature may be enriched and become more flexible. (Even-Zohar, 1990:50-1)

It follows that translation, "far from being a marginal enterprise", needs to be situated "at the core of the processes of [literary] transformation", serving as it does "as a major shaping force for change" (Bassnett, 2001:126-7). Of course, the time factor accounting for these literary evolutions must be considered (Even-Zohar, 1990:12), as, in Toury's (1995:30) words, "not even two translations of a single text [will] occupy exactly the same position". Finally, as in the case of DTS, the polysystems approach has been criticized for shifting attention away from source texts and contexts (Bassnett, 2001:128). It must be noted, however, that such framework contributed to our understanding of translation as a representative example "of what happens at the interface between different linguistic, literary and cultural codes" (Hermans, 1985:11-2).

1.2.5 Domesticating vs foreignizing translation approaches

It is reasonable to infer from the analysis of the polysystems approach that the "process of negotiation" that is translation is usually carried out under various constraints regarding both its position in the target literature and "the translators' own personal input" into its linguistic make-up (Bassnett; Lefevere, 2001:8). Such constraints, as added by Lefevere (1992:9), are not addressed in a mechanical fashion. Rather, translators are allowed to "stay within the perimeters marked by the constraints, or to challenge [them] by trying to move beyond". However, it needs to be highlighted that, regardless of what strategies are adopted, the linguistic and cultural differences of a foreign text will never be entirely removable (Venuti, 1995:18). In Lefevere's opinion (2001:16), a translation remains a '*Fremdkörper*', i.e., "a foreign body in the receiving language" which gives a sense of "defamiliarization [and] estrangement" (Katan, 2015:17). Translation, then, could be seen as an attempt to deal with what Vanderauwera (1985:203) refers to as a "discrepancy between source and target literatures". This is to say that "the otherness" included in the translated text "can never be manifested in its own terms, only in those of the target language" (Berman, 1985, as cited in Venuti, 1995:20). There follows the tendency to "naturalize" this apparently irreducible difference in order to "make it conform more to what the reader of the translation is used to" (Lefevere, 2000:237). Seen in this way, translation becomes "a re-territorializing operation" in which "the language of the Other" is supplanted by native forms of expressions (Brisset, as translated by R. Gill and R. Gannon, 2000:346). To put it differently, every translation process exerts a form of "ethnocentric violence" on the original, intended as

> the reconstitution of the foreign text in accordance with values, beliefs and representations that preexist it in the target language, always configured in hierarchies of dominance and marginality, always determining the production, circulation, and reception of texts. (Venuti, 1995:18)

The fact remains that, as Venuti (1995:19) goes on to suggest, translators are always presented with "a choice concerning the degree and direction of the violence" inherent in their work, a choice that, based on readers' openness to difference, "has been given various formulations".

A central position in the debate has been taken by Venuti's (1995:20) seminal distinction between two different translation approaches: domestication, i.e., "an

ethnocentric reduction of the foreign text to target-language cultural values", and foreignization, i.e., "an ethnodeviant pressure on those values to register the linguistic and cultural difference of the foreign text". Such dichotomy, as noted in much of the literature, traces back to Schleiermacher's "roads" regarding the task of the so-called "genuine translator" (Snell-Hornby, 2006:145). In his essay *Über die verschiedenen Methoden des Übersetzens* (1813), the German philosopher and translator posits that

> Either the translator leaves the author in peace, as much as possible, and moves the reader toward him. Or he leaves the reader in peace, as much as possible, and moves the author toward him. (Schleiermacher, 1813, as translated in Lefevere, 1992:149)

In doing so, he allows translators to choose between "a transparent, fluent, 'invisible' style" which minimizes the foreignness of the target text and "a non-fluent or estranging translation style" which highlights the foreign identity of the source text (Munday, 2016:144-5). What is meant is that

> Translations can be either intended to function as if they were original texts in the target literary system, and thus acceptable to the prevailing literary taste; or they can be meant as adequate renderings of their sources, irrespective of the aesthetic norms of the target system. (Van Den Broeck, 1985:61)

As for the domesticating strategy, it entails concealing the ethnocentric violence by creating "the illusion of transparency", i.e., an exclusion of "the very difference that translation is called on to convey" (Venuti, 1995:21). This method implies "a deliberate policy of tuning in", whereby the prevailing conventions of the target pole are taken into account (Vanderauwera, 1985:210). Although traditionally preferred by translators in the Western world (Parini, 2015:222), domestication is regarded by Venuti (1995:38-9) as a "dehistoricizing" approach which, by means of transparent communication, conceals translated texts' peculiarities. Moreover, it has been suggested that conforming to a domestic standard often results in "a loss of the original", hence an effacement of lingua-cultural differences (Katan, 2015:19). Unlike domestication, the foreignizing approach aims at restraining the ethnocentric violence of translation by "deviating enough from native norms to stage an alien reading experience", thus signifying the difference of the foreign text (Venuti, 1995:20). In this case, as noted by Toury (1985:29), the norms pertaining to the source text "may well be preferred, at the expense of the acceptability of the target text". Similarly, Snell-Hornby (2006:142) cites Schäffner and Adab's concept of "hybrid texts", whose seemingly unusual features tend to "clash with target

language conventions". While certainly making the translator more visible, foreignization must necessarily "be harmful to the purity of a language and its peaceful development" (Schleiermacher, 1813, as translated in Lefevere, 1992:156). Nevertheless, a strategy of resistancy like foreignization should be regarded as a "historicizing" approach, as canons of accuracy are always situated "in their specific cultural moments" (Venuti, 1995:38-9).

In terms of what strategy should be given priority, most theoreticians recommend adopting a domesticating method which, by utilizing established patterns, "helps to distinguish between a smooth […] and a clumsy translation", i.e., between a text that reads like an original and one which sounds foreign (Baker, 1992:57). In the same way, Lefevere (1981), as reported by Venuti (1995:118), prefers fluent domestication as opposed to the "static equivalence", or "translationese" resulting from foreignization[13]. On the other hand, Schleiermacher (1813, as translated in Lefevere, 1992:149) privileges the foreignizing method, as it brings readers to a complete understanding of the original "without inviting [them] to leave the sphere of [their] mother tongue". However, such translation theory must be contextualized, as the translator's work affected educated readers who could "read original and translation side by side" and appreciate the linguistic difference (Lefevere, 1992:5).

Newman (1856) too, although from a "more democratic" perspective, advocated foreignization, since it answered to "his concern with the recognition of cultural differences" (Venuti, 1995:121). More recently, Gentzler (2001: xviii) reports Bassnett's conviction that foreignness should be maintained, so that readers are allowed "to discover the text for themselves". Certainly, Venuti (1995:99) shares Schleiermacher's preference for foreignizing translation, theorizing it "as the locus of cultural difference". Here as well, however, the reasons for such perspective need to be investigated, as the American scholar's notion of foreignization is "made to fit into the framework and context of late 20th century [Anglo-American] translation ethics" (Snell-Hornby, 2006:146). It becomes clear, then, that the importance of a foreignizing strategy lies in "its contemporary potential" to limit the ethnocentric violence of translation (Kearns, 2009:284). In Venuti's terms:

[13] Lefevere (1981) approves Nida's concept of "dynamic equivalence", "a concept that now, with the increasing recognition of Schleiermacher's contemporary importance, must be viewed as an egregious euphemism for the domesticating translation method and the cultural political agendas it conceals", in Venuti (1995:118). The Translator's Invisibility.

> it is highly desirable today, a strategic cultural intervention in the current state of world affairs, pitched against the hegemonic English-language nations and the unequal cultural exchanges in which they engage their global others. (Venuti, 1995:20)

Finally, it must be noted that Snell-Hornby (2006:147-8) goes even further and suggests that, although Venuti's wording is now fundamental in Translation Studies debates, Schleiermacher's simplistic maxim is inadequate "for the cross-cultural communication" of today's globalized world. In other words, new strategies might be needed which would "go beyond merely foreignizing the language of the translation".

1.2.6 Translation and globalization

The term globalization has been given many different definitions in the literature, depending on whether or not there is agreement on what is understood by 'global' (Cronin, 2003:77). Generally speaking, it denotes the radical "changes affecting economies, cultures and societies worldwide from the late twentieth century onwards". Alternatively, a widely quoted definition is that of Giddens (1990), who defines globalization as the "worldwide social relations which link distant localities in such a way that local happenings are shaped by events occurring many miles away and vice versa" (Cronin, 2009:127). The phenomenon could also be described as "a process that makes national borders more transparent or even eliminates them completely, with restrictions on many kinds of exchanges becoming rapidly obsolete" (House, 2018:129). It emerges that the global dimension of such integration is what gives an economy "the capacity to work as a unit in real time on a planetary scale" (Castells, 1996, as cited in Cronin, 2003:12). Besides space and time compression, another central aspect of globalization is the shift from energy-based to information-based technologies (Freeman, 1988, as cited in Cronin, 2003:10-1) resulting in "greater volumes" of multilingual exchanges and increasing "translation demands" (Cronin, 2010:135).

The close relationship between globalization and translation is highlighted by Munday (2016:192) too, according to whom the former contributes to redefining "the role, relationship and status of translators". Similarly, Snell-Hornby (2010:368) acknowledges that "developments in information technology and hence worldwide communication" have remodelled translation, which, as a consequence, has taken the so-called "globalization turn". In Cronin's (2003:6) words, "a discipline which has

mediation between cultures and languages as a central concern" must necessarily be regarded as a key element in an accelerated multinational and multicultural reality. In addition, there seems to be consensus about the contribution of translation to cultural diversity, providing as it does "access to many different kinds of understanding" (Cronin, 2003:74).

As regards the relations between globalization and translation practices, however, suggestions have been made that translation has to deal with two different forms of globalization, namely 'centrifugal', resulting in interdependence, hybridity and crossover, and 'centripetal globalization', implying homogenization, subjection and Westernization (Pieterse, 1995, as cited in Cronin, 2009:127). In other words, the search for "historically rooted, particularistic identities" as source of meaning (Castells, 1996, as cited in Cronin, 2003:12) is opposed to "a globalized, hence anglophile levelling off" of culture-specific differences (Snell-Hornby, 2006:155). The latter is detected by House (2018:129) too, according to whom globalization processes might increase "undesirable homogenization and worldwide assimilation to leading elitist groups".

Related to such opposition is the current status of English occupying "the position of prestige language of the world" (Bassnett; Lefevere, 2001:11). As noted by Cronin (2003:133), English today, apart from being extensively spoken and read, is also "the world's most widely translated language", thus exerting both a direct and indirect influence over other languages. As a consequence, the question arises as to whether the use of English "as a vehicular language eliminate[s] the perceived need for translation" or still "exerts translation pressures" (Cronin, 2010:138). Moreover, it has generally been assumed that the increased use of global English might contribute to "the destruction of natural linguistic diversity" (Snell-Hornby, 2006:32). In the same way, Cronin (2003:72) insists that forms of centripetal globalization like the spread of Western cultural paradigms are "decried as agents of linguistic and cultural destruction". In short, the outcome of such transformations is what Snell-Hornby (2006:132) refers to as "McLanguage", i.e., a particular kind of English ensuring mutual intelligibility which has radically changed the "language material" processed by translators today. This slightly more critical perspective aside, what needs to be highlighted is, once again, the strong relationship of interdependence between globalization and translation, with the latter

being “an integral part of […] the modern world”, rather than “a by-product” of its interconnectedness (House, 2018:23).

What we have seen so far demonstrates that prescriptive translation theories alone do not always suffice to illustrate translated texts, as attention should be paid to their socio-cultural contexts as well. Having established the descriptive approach adopted in Translation Studies, the impact of translation on the target audience will next be considered.

1.3 Translated language

It is common knowledge that globalized communication has led to a growing need for messages which are “simultaneously meant for members of many different linguistic and cultural communities” (Amouzadeh; House, 2010:54). This implies that most of the texts with which readers engage on a daily basis result from some kind of translation process, regardless of whether they are overtly marked as translations or not (Cortelazzo, 2010: xii). The greater exposure to translated texts is noted by Cardinaletti and Garzone (2005:7) as well, who assert the importance of the circulation of information in the contemporary world. When approached from a descriptive perspective, translations tend to be regarded as autonomous communicative acts in the target culture (Ondelli, 2020:21-22), and empirical researches into their specific properties are based on “the assumption that translated text constitutes a special kind of text type” which is worth investigating in its own right (Hansen, 2002:153). Notwithstanding, translation is “dependent text production”, i.e., a kind of “constrained communication” depending on a pre-existing source text and its “interpretive language use” (Lanstyák; Heltai, 2012:99-101). The same is postulated by Cardinaletti (2012:84), according to whom translations are necessarily influenced by their sources, both semantically and linguistically speaking. To put it differently, translated texts are granted “special status”, as they constitute “a compromise between two forces, fidelity to the source text, on the one hand, and fluency in the target language, on the other hand” (Volansky et al., 2015:98). This latter constraint is “often most troublesome to translators”, involving as it does “the natural language in which a work of literature is written” (Lefevere, 2000:236-7).

What emerges from the relatively recent study of translated texts is that they give rise to "translated language", i.e., "a contact language variety" whose linguistic make-up reflects "the special circumstances and constraints" of the translation process (Lanstyák; Heltai, 2012:116). Similarly, Hansen describes translated texts as "a special kind of language variation" and insists on the fact that

> translations differ both from their source language texts and from comparable texts[14] in the target language. As a result, they exhibit specific properties which cannot be found in non-translated text and which cause a register shift, as compared to originally produced text in the source language as well as the target language. (Hansen, 2002: vii)

Although not a language, this contact variety is believed to manifest "universal features vis-à-vis non-translated language", irrespective of its source. As for the specific strategies occurring in translated texts, they are adopted by translators in response to "the difficulties imposed by [the] additional constraints" of translational communication (Lanstyák; Heltai, 2012:116-7). In summary, what needs to be stressed is that the complex nature of translated texts and languages depends on the forced linguistic expression that is translation, in which spontaneous production is affected by unusual solutions adapting to a constrained translational situation (Garzone, 2005:52).

1.3.1 The language of translation: language contact and change

To better understand the concept of 'translated language', one needs to start from the assumption that translation has always played a major role in bringing different languages and cultures together (Ondelli, 2020:7). Tellingly, much of the literature considers translation as a "contact phenomenon", with source and target languages affecting each other (Amouzadeh; House, 2010:54). This is to say that the languages involved in the translation process are expected to come into contact and produce a special language variety (Lanstyák; Heltai, 2012:99-100). Cardinaletti (2012:79) goes even further and regards translation as a special kind of language contact, as translators are constantly called upon to switch between two distinct language systems. There follows the idea that,

[14] "Comparable texts are texts on similar topics which, despite being produced in differing environments, belong to the same genre and fulfil the same function", in House; Amouzadeh (2010:55). Translation as a language contact phenomenon: The case of English and Persian passives.

in contact situations, the linguistic competences of translators are partly modified by their continual contact with the source language (Ondelli, 2020:25).

In this regard, Lanstyák and Heltai (2012:99-100), by noting "a rapprochement between [Translation Studies] and contact linguistics", draw attention to the similarities existing "between translation and bilingual communication", as both involve "the parallel activation of two languages" and give rise to "contact language varieties". A similar view is shared by Cardinaletti (2005:59-60), according to whom translators and near-native speakers of a foreign language experience the same kind of language attrition, i.e., a partial revision of their L1 competence[15]. Strongly correlated to the study of translated language is the search for universals of translation (see section 1.1.5), whose occurrence is premised on the hypothesis that translated language varieties share specific "features typical of translation as a mediated communicative event" (Baroni; Bernardini, 2005:6). Seen in this light, another parallel can be found between the characteristic properties of translation and bilingual communication, as both translation universals and language contact phenomena "may be traced back to general tendencies (or universals) of constrained language production" (Lanstyák; Heltai, 2012:113).

Having defined what is meant by language contact, let us now consider the fact that translated language is likely to wield a direct influence over the evolution of the target language (Cardinaletti; Garzone, 2005:14). More precisely, Lanstyák and Heltai (2012:117) argue that the language of translation "may over time contribute to change in the target language". In the same way, Amouzadeh and House (2010:56) note that translation, although hardly explored by contact linguists, "plays a significant role in contact-induced changes". As a consequence, the question arises as to what extent translation processes affect the way target language norms are perceived (Ondelli, 2020:16). To begin with, it needs to be stressed that languages are naturally subject to alteration; in other words, they undergo constant language change, intended as:

> the manner in which the linguistic structure of a complex community is transformed in the course of time so that, in some sense, both the language and the community remain the same, but the language acquires a different form. (Weinreich; Labov; Herzog, 1968:102)

[15] By 'near-native speakers of a foreign language' what is meant are speakers who lived in a foreign country for a long time, in Cardinaletti; Garzone (2005:59). L'italiano delle traduzioni.

At the same time, however, translations too are expected to be responsible for the establishment of new linguistic traditions, considering that translation choices can actually contribute to the process of (re)standardization characterizing the evolution of the target language (Cortelazzo, 2010: xi). From a more general perspective, Renzi (2012:115) describes language change as a Darwinian "struggle for life" in which alternative forms compete for dominance and, in some cases, manage to alter target language structures. Interestingly, it is not always the case that such variations lead to language renewal, as both innovative and conservative tendencies affect the evolution of a linguistic community (Renzi, 2012:115). Finally, language evolution must be viewed as embedded in a "social matrix", with "the level of social awareness [being] a major property of linguistic change" (Weinreich; Labov; Herzog, 1968:185-6)[16]. All in all, the fact remains that translated texts can be seen as one of the vehicles for language change, as they may introduce linguistic innovations which challenge the concept of acceptability at the target pole (Ondelli, 2020:24).

1.3.2 Translation as a third code between source and target language

What is known about the language of translation is largely based on the already mentioned assumption that the linguistic competence of translators may be temporarily affected by "their constant exposure to source language texts" (Lanstyák; Heltai, 2012:117). As a consequence, a growing body of literature assumes products of translation "to be ontologically different from non-translated texts" (Koppel; Ordan, 2011:1318). In particular, the hypothesis has been put forward that translated texts tend to be "written in their own peculiar style", i.e., "a fixed set of lexical, syntactic and/or textual features" which distinguishes them from non-translations (Baroni; Bernardini, 2005:3). In a similar way, Bizzoni et al. (2020:280) point to the presence of linguistic patterns which "make translations more similar to each other than to texts in the same genre and style originally authored in the target language". In other words, any translated language variety features some specific linguistic expressions whose occurrence is more frequent than in comparable texts produced under no constraints (Cardinaletti; Garzone, 2005:9).

[16] For a general overview of the phenomenon of language change see Weinreich; Labov; Herzog (1968). Empirical Foundations for a Theory of Language Change, and Renzi (2012). Come cambia la lingua. L'italiano in movimento.

The existence of a typical language of translations has been studied extensively in the last three decades (Ondelli, 2020:20), and there seems to be agreement now on the fact that it creates "a hybrid text that partly corresponds to the source text and partly to texts written originally in the target language, but in fact is neither of them" (Volansky et al., 2015:3). In this respect, Chesterman (2004:7) suggests that such reasoning derives from Frawley's (1984) notion of "translations as constituting a third code in their own right, distinct from the source-language and target-language codes" (figure 2). In Frawley's (2000:252) terms, the act of translation can be seen as "a *perpetual shuffling* back and forth" between source and target poles. There follows the idea that translation

> is essentially a third code which arises out of the bilateral consideration of the matrix and target codes: it is, in a sense, a subcode of each of the codes involved. […] it emerges as a code in its own right, setting its own standards and structural presuppositions and entailments, though they are necessarily derivative of the matrix information and target parameters. (Frawley, 2000:257)

In line with this, Baroni and Bernardini (2005:4) define the language of translation as "a separate dialect within a language". Alternatively, Rabinovich and Wintner (2015:420) interpret it as "a sub-language (sometimes referred to as a *genre*, or a *dialect*) of the target language". In addition, it is worth noting that "the concept of translation as a kind of separate sub-language is not new", denoting as it does both "recommended foreignization"[17] and unusually distributed linguistic features (Øverås, 1998:559).

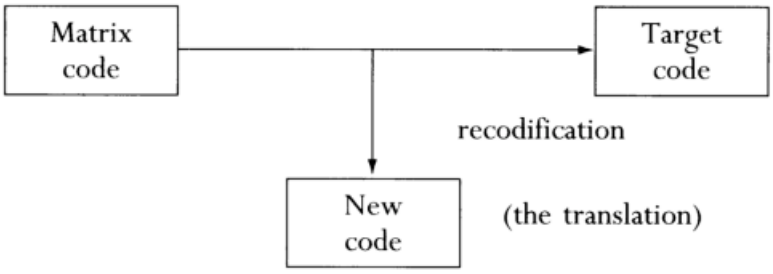

Figure 2. The emergence of the third code (Frawley, 2000:257)

With this in mind, it stands to reason that translated texts have the tendency to show traces of what is sometimes ironically or pejoratively defined as 'translationese' (Ondelli, 2020:29). According to Venuti (1995:3-4), the term signifies "badly written

[17] Note, in this regard, the already-mentioned concept of "translationese resulting from foreignization", in Venuti (1995:118). The Translator's Invisibility (section 1.2.5).

prose", or, more specifically, the "absence of a fluent translation discourse". This evaluative approach aside, translationese can be described, after Gellerstam (1986), as "the set of 'fingerprints' that one language leaves on another when a text is translated between the two" (Baroni; Bernardini, 2005:6). To be more precise, it indicates "a *statistical phenomenon* caused by a systematic influence of the source language on the target language" (Rabinovich; Wintner, 2015:420). As for its impact on the target text, Cardinaletti and Garzone (2005:11) notice that translationese gives rise to unnatural sounding expressions which are not perfectly acceptable from a functional point of view. It is equally true, however, that such stylistically unusual elements, as Ondelli (2020:51) points out, are always grammatical, meaning that they never lead to actual translation errors. Closely related to such reasoning is the general assumption that translationese only concerns interface phenomena: those marginal grammatical aspects in which syntax interacts with other modules such as semantics and pragmatics (Cardinaletti, 2005:60). It follows that, as Cardinaletti (2005:81) goes on to suggest, translators are given additional options which, in some cases, overlap with solutions traditionally occurring in spontaneous language productions.

As regards the distinguishing features of translationese, it has been suggested that translations "might be more explicit, more conservative and less lexically dense than comparable original text[s]". Moreover, translated language appears to "underrepresent those linguistic features typical of the target language, which lack obvious equivalents in the source language" (Baroni; Bernardini, 2005:7). One could assume, by now, that investigations into translationese lead back to "several candidates for translation universals, which are claimed to appear in any translated text, regardless of the source language" (Baker, 1993, as cited in Volansky et al., 2015:3). Nevertheless, further clarification is needed since:

> some have emphasized general effects of the process of translation that are independent of source language […]. Others have emphasized the effects of *interference*, the process by which a specific source language leaves distinct marks or fingerprints in the target language, so that translations from different source languages into the same target language may be regarded as distinct dialects of translationese[18]. (Koppel; Ordan, 2011:1318)

[18] According to some scholars, however, interference (or discourse transfer) does not fully meet the definition of translation universal because of its dependence on language pair, as noted in Lanstyák; Heltai (2012:105-106). Universals in language contact and translation.

Similarly, Rabinovich and Wintner (2015:420) suggest that translationese reflects both "artifacts of the translation process and traces of the original language" from which texts are translated. That is why translationese could be classified in two main categories: (*i*) source's interference, "or *shining-through* as put forward by Teich (2003)", and (*ii*) adherence to target language standards (Bizzoni et al., 2020:280)[19]. In this regard, however, an objection is worth mentioning according to which the predominance of a single source language might prevent researchers from identifying the phenomenon of translationese in its entirety, denoting as it does a specific kind of interference (Ondelli, 2020:42). Finally, from a more general perspective, other "potential confounding variables" in terms of translationese effects have been acknowledged such as genre-based differences and corpus-dependent factors (Baroni; Bernardini, 2005:9).

1.3.3 English literature and the Italian language of translation

Relevant to the present study is the Italian language of translation, whose main characteristics will now be discussed in the attempt to further outline the effects of translation on the target language. Firstly, it goes without saying that the process of translation exerts great pressure on the Italian language, with translations "amount[ing] to a significant percentage of total book production" (Venuti, 1995:12). In particular, Ondelli (2020:11) reports that around 30% of literary works are translation products, with a peak of 39% regarding translated novels and contemporary fiction. Furthermore, it is interesting to note that the aforementioned "dominance of English as a source language" concerns the Italian publishing market as well (Dodds, 2015:45). Not surprisingly, translations from English make up much of the reading material circulating among Italian speakers (Cardinaletti; Garzone, 2005:10). It becomes clear, then, that Italian translations occur mainly under the influence of the English language, whose interference might lead to long-term consequences for the target language system (Ondelli, 2020:11). For instance, apart from the widespread phenomenon of lexical borrowings, Cardinaletti and Garzone (2005:12) support the hypothesis that translations from English into Italian have contributed to the increased use of the progressive tense in the target language.

[19] The two categories seem to trace back to Toury's proposed distinction between the law of interference and the law of growing standardization, in Toury (1995). Descriptive Translation Studies – and beyond.

As far as the Italian language of translations is concerned, many researchers share the widely held view that translated texts tend to show specific linguistic properties despite translators' professionalism (Cardinaletti; Garzone, 2005:8). Such peculiarities, as already noted, are likely to depend on the contact taking place between source and target language as well as on the translation process itself (Cardinaletti, 2005:59). This translated language variety could be described as a 'pseudo-language' distinguishing itself from the Italian language tout court, which, if heavily influenced by its source language, might show traces of translationese (Salmon, 2005:21-2). The latter is seen by Condello (2013:432) as a sort of linguistic standard whose lexical and syntactic structures sound rather conventional compared with those directly produced in the target language. Alternatively, Cavagnoli (2019:115) refers to translationese as a language variety closely adhering to the source text. More generally speaking, however, the 'Italian of translations' could be defined as follows:

> la lingua utilizzata nelle numerosissime traduzioni in circolazione ogni giorno nel nostro paese che funzionano perfettamente ai fini comunicativi e sono lette e utilizzate da riceventi anche qualificati i quali ne fruiscono senza alcun problema né fastidio. (Cardinaletti; Garzone, 2005:9)

As for its basic characteristics, the Italian language of translations shows tendencies towards simplification, explicitation, normalization and levelling out (i.e., translations converging in terms of lower lexical density and reduced mean sentence length) (Ondelli; Viale, 2010:3-5). Moreover, Cortelazzo (2010: xiv) mentions the tendency among translators to comply with standard language rules. More specifically, Condello (2013:435) identifies the presence of obsolete lexical choices, different registers co-occurring in the same translated text, instances of syntactic segmentation and a great emphasis on demonstratives, connectives and anaphoric terms. Nevertheless, as Ondelli and Viale (2010:5) maintain, it is not always possible to distinguish between phenomena related to translation universals and those dependent on the source's interference. A much-quoted example is that of subject pronouns being overused in Italian translations due to both the tendency towards explicitation and the influence of non-pro-drop source languages. The same holds true from a syntactic point of view, as translations from English into Italian tend to be affected by both the simplification hypothesis and the simpler sentence structure of the source language (Garzone, 2005:36).

It seems reasonable to assume from such observations that the Italian language of translations, although still not fully addressed, is likely to play a significant role in defining today's Italian language (Cortelazzo, 2010: xv). In the same way, Cardinaletti and Garzone (2005:14) underline that the above-mentioned phenomena might exercise enormous influence on its future evolution. In this respect, however, the difficult path to a common, unifying Italian language is worth mentioning, as many factors such as regional fragmentation and low levels of literacy have long hindered the establishment of a linguistic standard (Ondelli, 2020:9). Suffice it to say that, in the mid-1970s, the Italian language and local dialects were still used alternatively by most of the population (Loiero, 2019:386). Consequently, the question arises as to what extent the translated language variety will contribute to Italian's language renewal in the near future, considering that the language itself is evolving into a 'neo-standard' model (Cortelazzo, 2010: xii)[20]. For the time being, Italian literary translations appear to be "modelled according to norms already conventionally established", thus occupying, after Even-Zohar's hypothesis, a peripheral position within the literary polysystem in which secondary models are employed (Venturi, 2009:349). It follows that, as Venturi (2009:349) goes on to suggest, Italian translators have to deal with "a target system that privileges a highly formal, traditional language over a less contrived style", and this may become "a major factor of conservatism". The conservative attitude is pointed out by Cardinaletti (2005:77) as well, according to whom a formal Italian language is preserved even in contexts in which more colloquial forms would be equally acceptable today[21].

In light of this, Cortelazzo (2010: xiii) warns that the influence of a large number of conservative translations might prevent the Italian language from adopting linguistic innovations. This leads to another key aspect of the Italian language of translations, namely a somewhat belated reception of language renewal (Ondelli, 2020:61). In other words, it is assumed that the language variety resulting from translations into Italian requires a longer period of adjustment to change than the current target language standard (Cardinaletti; Garzone, 2005:10). On the other hand, Ondelli (2020:54) notes that, despite

[20] The neo-standard model can also be referred to as "italiano dell'uso medio", which differs from the official standard by adhering more closely to the spoken language variety, thus adapting to more informal registers too, in Sabatini (1985). L'"italiano dell'uso medio": una realtà tra le varietà linguistiche italiane.
[21] Relevant is the so-called "bello scrivere", i.e., a "long-standing norm which has historically affected much translation into Italian", with naturalness of expression being disregarded in favour of highly formal register, in Katan et al. (2015:19). The practice of literary translation. An Italian perspective.

an entrenched linguistic conservatism, innovative solutions are being more and more preferred to traditional forms in recent translations. What emerges from this analysis is that the continual process of translation is likely to either accelerate or inhibit the linguistic innovations inevitably occurring in natural languages (Garzone, 2005:41). Determining factors are, as expected, the language pair and the specific linguistic traits involved in the contact phenomenon (Cardinaletti, 2005:77). To be sure, as Garzone (2005:37) concludes, further research is needed in order to investigate the relationship between translated language and Standard Italian as well as their ability to influence each other and reflect language change.

1.3.4 The cross-temporal factor: historicizing vs modernizing translations

Having discussed the language of translations from an Italian perspective, it is worth noticing that such a phenomenon is a good exemplification of what occurs in nearly all translational contexts despite clear linguistic differences (Salmon, 2005:22). Not surprisingly, the alleged tendency towards conservatism would imply that most translators are reluctant to quickly adapt to language change, considering that, whenever possible, they generally give preference to more traditional forms (Garzone, 2005:51)[22]. Similarly, Klaudy (1999, as cited in Lanstyák; Heltai, 2012:110) remarks that translators "tend to observe even obsolete linguistic norms that are ignored by comparable groups of educated speakers". This is to say that, unlike non-translators, authors of translated texts follow what Pym (2004) refers to as "a risk-avoiding strategy", i.e., they are "tempted to choose the safer solution", which is based on "the view that traditional linguistic norms represent correct usage" (Lanstyák; Heltai, 2012:110-112). To put it differently, translators are likely to conform to certain rules in order to guarantee adherence to traditional norms and a fairly formal register (Ondelli; Viale, 2010:58). This results, as Venturi (2009:349) highlights, in translations fitting the image of an "ossified *système d'antan* which preserves traditional taste" and resists linguistic changes. Admittedly, this conservative stance is constantly counterbalanced by a natural tendency among language users to deviate from norms and contribute to language change (Renzi, 2012:170).

[22] Conservatism tends to manifest the same "textual conventionality" resulting from the proposed universal of normalization, or law of growing standardization, as noted in Lanstyák; Heltai (2012:109). Universals in language contact and translation.

In the unresolved conflict between conventional and innovative forms affecting the nature of translated languages, a decisive role is played by time-related circumstances too, especially because source texts "always necessarily [display] period- and culture-specificity", although they might transcend distinct historical meanings (House, 2015:54). It follows that "time is arguably a more crucial category for translation studies than is often commonly acknowledged" (Cronin, 2003:69). Lefevere (1985:235) agrees that original texts themselves are "the product of constraints belonging to a certain time", and as such "they go under with their time as far as their language of origin is concerned". In this regard, the historical dimension of languages needs to be stressed, as the latter are closely linked to the shared beliefs of "any tradition-bearing community" (MacIntyre, 1988, as cited in Venuti, 2000:472). Furthermore, it is important to note that texts tend to signal the time of their own production through deictic expressions which "need not be purely temporal, but may also refer to cultural phenomena perceived to be embedded in a certain time" (Jones; Turner, 2004:162). Finally, let us consider the fact that text productions are greatly influenced by expectations among target readers, whose approach to accepted norms "may change over time and across geographic space" (Cavagnoli, 2019:181; Jones; Turner, 2004:173). The same applies to canons of accuracy in translation as well as to the "notion of linguistic error"[23], which can be conceived of as "historically determined categories" (Venuti, 1995:18).

It becomes evident that translators are thus confronted "with a series of problems in which the cross-temporal factor may loom as large as the interlingual" (Holmes, 1972:103). The reason for such an interpretation is that, as stated above, no texts "exist in the abstract". Rather, they are "interpersonal communicative acts performed in the real world" (Jones; Turner, 2004:175). As a consequence, "it is not unusual for [them] to play totally different roles" as well as occupy different positions in the target literary system according to different periods (Lambert; D'hulst, 1985:150). Seen in this way, problems of cross-temporal translation imply that

> the translator is faced by inter-system incompatibilities that he [or she] must resolve, or in any case deal with in such a way as to give the reader of the [translation] the illusion they have been resolved. (Holmes, 1972:103)

[23] Mistranslations are subject to variation too, as, especially in literary texts, they "can be not merely intelligible but significant in the target-language culture", as added in Venuti (1995:18). The Translator's Invisibility.

In other words, it rests with translators to decide how to reflect the time difference sometimes existing in the process of translation between source and target texts (Cavagnoli, 2019:154). As Holmes (1972:102) acknowledges, when dealing with time gaps between original texts and their translations, further difficulties arise which are "specific to translating a text that not only was written in another language but derives from another time". One could draw a distinction, then, between translating present-day and older literary texts, since the former allow translators to work with two contemporary language varieties whose nuanced meanings are easily understood (Cavagnoli, 2019:61). In the latter case, instead, translators interpret source texts "in the diachronic context of [their] reading", i.e., they produce texts which are "both new and old", "a modern representation […] of an underlying, older original" (Jones; Turner, 2004:162). As for a translated classic in particular, Cavagnoli (2019:153) advocates that it should have the same effects as the original.

As regards the need for translators to "interpret the time relationship between source and target text", they are given a set of translation techniques to select from (Jones; Turner, 2004:159). Holmes (1972:105) agrees that translators can choose between 'historicizing (or retentive) translation', i.e., an "attempt to retain the specific aspect of the original", and 'modernizing (or re-creative) translation', i.e., a search for equivalents which ensure "contemporary relevance". Similar approaches have been identified by Jones and Turner (2004:159), who divide translations into two main categories: 'archaising', i.e., "highlighting the historicity of the text by using non-modern language", and 'modernising', i.e., "highlighting the modern-day relevance of the text by using modern language", perceived as contemporary to the time of translating. To be more precise, a whole spectrum of "time-reference options" (figure 3) is open to translators which covers 'hyperarchaisation', i.e., the positioning of a text in "an even earlier date in the target culture than in the source culture […] by deliberately avoiding modern-day reference", and 'violent modernisation', which "tie[s] the target text to a specific modern-day time-period […] at the expense of its historicity" (Jones; Turner, 2004:162-5). As "middle-way options", Jones and Turner (2004:163-5) go on to mention 'time-matched archaisation' (target text being "calqued on the language and style" of the source text), 'updated archaisation' (a "proportionate feel of antiquity" despite different rhetorical traditions between source and target language), 'superficial archaisation' ("lexical or

syntactic archaic markers into a target text that is otherwise relatively modern"), and 'minimal modernisation' (target idiom being "conventionally seen as not debarring pre-modern reference").

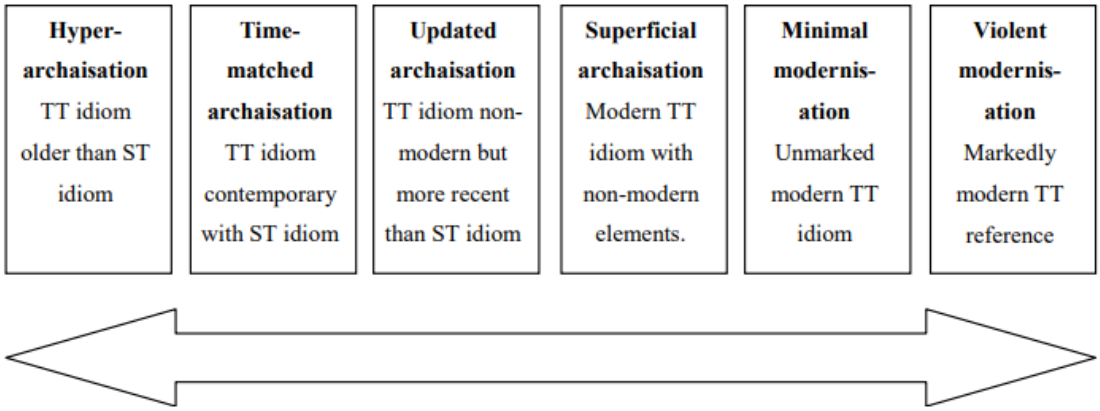

Figure 3. ST-TT time-reference decisions (Jones; Turner, 2004:163)

In an attempt to suggest what techniques to adopt, Cavagnoli (2019:153-4) notes that older texts tend to be modernized so that they are accessible to contemporary readers, whereas historicizing translation is seen as a particular stylistic choice. This means that modernised target texts make it "relatively easy for the reader to generate deictic implicatures". With archaised translations, by contrast, extensive background knowledge might be needed in order to "recover the translator's deictic intent" (Jones; Turner, 2004:167). It is worth commenting briefly on literary translators, who, because of the "sheer linguistic, structural and referential complexity" of literary texts, are usually granted a higher degree of autonomy in their translation decisions (Jones; Turner, 2004:159). At the same time, however, Holmes (1972:109) acknowledges that translators seem to be particularly resistant to a translated text that is "completely modern on all levels, with nothing in it to indicate its ties with an earlier time", suggesting that

> the inclination to classify translations as modernizing or historicizing from an overall point of view must be abandoned in favour of a more elaborate analysis establishing a more complex profile for each translation. (Holmes, 1972:109)

1.3.5 The incompleteness of translations: a metonymic perspective

It seems reasonable to deduce from the above that translation appears to be "one of the ways in which societies or cultures endure through time", serving as it does as a means of cross-temporal communication. In the same way, however, it needs to be stressed that translators themselves are "very much creatures of their time" (Cronin, 2003:69; 106). This is to say that the various "semantic possibilities" of a foreign text "are fixed only provisionally in any one translation, on the basis of varying cultural assumptions and interpretive choices" as well as according to "specific social situations and different historical periods" (Venuti, 1995:18). Likewise, Cavagnoli (2019:154) highlights that a translation is just one of many possible contingent versions of the same original text. A similar viewpoint is adopted by House (2018:10), according to whom a translated text is "a rendering of an interpreted version of the original". As Cavagnoli (2019:18) goes on to explain, it follows that every translator needs to speculate as to how the source text should be interpreted, thus only in part contributing to a complete understanding of the original. What needs to be emphasized, therefore, is that there is no exact translation, in other words, the one version without translation losses (Condello, 2013:441). As noted by Vermeer (2000:230), "a given source text does not have one correct or best translation only". What is more, in Frawley's (2000:257) words, "the notion of identity is actually antithetical to the notion of translation", as there can be no exactness in the process of recodification.

With this in mind, Tymoczko (1999, as cited in Cronin, 2003:133) gives an alternative interpretation according to which translation can be seen as a metonym, "a form of representation in which parts or aspects of the source text come to stand for the whole". The rationale behind such definition is that:

> translators select some elements, some aspects, or some parts of the source text to highlight and preserve; [they] prioritize and privilege some parameters and not others; and, thus, […] represent some aspects of the source text partially or fully or others not at all in a translation. (Tymoczko, 1999:55, as cited in Cronin, 2003:132-3)

Similarly, Schleiermacher (1813, as translated in Lefevere, 1992:158) already notes that "each translation in itself will always be of relative and subjective value only", as it represents "a particular approximation of the original". It becomes clear that, because of the metonymic relationship developing between source and target text, translation is

conceived of as “incomplete, partial, a perpetual challenge” (Cronin, 2003:133). This leads to the shared assumption that every textual entity resulting from the translation of an original text “is always something which hasn’t been there before”, a novelty whose “introduction into a target culture always entails some change” (Toury, 1995:27; 166). Related to the transitory nature of translation products is thus the proliferation of different renditions of the same source text, which make it impossible for any translation to serve as a single reference point (Condello, 2013:425-6). The potentially infinite process of replication is noted by Cronin (2003:131) as well, who recognizes that “the incompleteness of any translation is the very principle of its future creativity”. As a consequence, it is very likely that different translations “of the same work undertaken from different points of view will be able to exist side by side” (Schleiermacher, 1813, as translated in Lefevere, 1992:158). Tellingly, the “novelty claim” mentioned above “still holds for the n^{th} translation of a text into a language”, as alternative translations of one and the same text “are not even likely to occupy the exact same position in the culture which hosts them” (Toury, 1995:27).

Before proceeding to examine what is meant by alternative translations, it is important to note that what we have seen in this chapter suggests that translation phenomena are greatly affected by a whole series of factors, be they linguistic, cultural, source- or target-oriented, to which every translator’s personal input must be added.

CHAPTER 2: RETRANSLATION

Chapter Two offers a conceptualization of the phenomenon of retranslation, into which extensive investigations are being carried out. In particular, an overview of the most important theoretical assumptions is provided (section 2.1). There follows a presentation of some interesting findings about the underlying reasons for the decision to retranslate literature, from both a diachronic (section 2.2) and a synchronic (section 2.3) perspective.

2.1 The "Age of Retranslation"

"All literary translation is an act of interpretation which crystallizes a series of (un)conscious (mis)readings of a given source text". This is the basic assumption underlying Deane-Cox's (2014:18) reasoning behind the phenomenon of retranslation. As a matter of fact, much of the literature insists that the latter should be premised on concepts such as imperfection, impermanence and manipulation, which make translation a conditioned, necessarily partial interpretive performance (Cavagnoli, 2019:36). Similarly, Lowe (2014:415) describes translation as a "transformative process" in which meaning is often given alternative interpretations. This is to say that a translation, intended as one "among several different possibilities", is "always subject to further interpretation by the range of cultural constituencies in the receiving situation" (Venuti, 2013, as quoted in Deane-Cox, 2014:18). In line with this, Cavagnoli (2019:32) suggests that the perfect translation cannot be pursued, as something in the translation process is always likely to get lost[24]. Thus, as was mentioned in the previous chapter, "translations are sooner or later revealed as imperfect and eventually, even in the case of the most exemplary performances, come to be regarded as provisional" (Sontag, 2007, as cited in Ricciardi, 2019:6). It becomes clear, then, that (re)translation is "far from a monolithic category of text production" (Alvstad; Rosa, 2015:10), given that there exist no universally valid translation decisions (Cavagnoli, 2019:63).

Returning briefly to the metonymic relations between originals and their translations, Venuti (2004:32) agrees that a translated text tends to focus on "recreating

[24] The author refers to Eco, U. (2003) 'Dire quasi la stessa cosa', according to whom translating is to say almost the same thing, in Cavagnoli (2019:74). La voce del testo. L'arte e il mestiere di tradurre.

specific parts of the foreign text which acquire significance and value in relation to literary trends and traditions in the translating culture". In translation, then, as stressed by Carmignani (2019:24), meaning is expected to be interpreted according to the socio-cultural parameters of the target readers. Likewise, Cavagnoli (2019:55) highlights that the interpretive process of a foreign text starts from the cultural awareness of its translator. In this regard, Desmidt (2009:670) calls attention to the so-called "relativity of translation", as "changes in social context will lead to changes both in translations and in the way translations are looked upon". It can be assumed from such observations that the need for translations to be retranslated may arise out of their dependency on changing values in the target context. In other words, the contingent nature of translation itself is what may account for further reinterpretations of the same source text (Ricciardi, 2019:5-6). Seen in this light, it seems clear that "the necessity of retranslation lies in its difference […] from the previous ones", providing as it does "something new both to readers and translators" (Lei, 2021:350). Alternatively, Feng (2014:73) stresses the importance of retranslations as a way of "add[ing] value to the original work". What is worth noticing is that retranslation demonstrates its innovative character by revealing "features that [would] remain otherwise concealed" (Albachten; Gürçağlar, 2019:6).

As for the phenomenon of retranslation, suggestions have been made that it "is a very old practice that has constituted a considerable share of the translation market worldwide" ever since the 12th century, meaning that literary works "have always been translated and retranslated into several languages" (Van Poucke, 2017:92). Nevertheless, the age-old activity of retranslating never really received sufficient theoretical attention until the last decade of the 20th century, when "the conceptual framework of retranslation […] expanded considerably" (Albachten; Gürçağlar, 2019:1). Subsequently, as Koskinen and Paloposki (2010:295) note, the 2010s saw "a growing interest in studying what actually happens in retranslating", with an unprecedented "focus on retranslation in scholarly publishing" (Albachten; Gürçağlar, 2019:1). Also of note is Wardle's (2019:232-233) emphasis on the recent proliferation of "revamped translations" and their strong "appeal of newness"[25]. Motivated by "translatorly concerns", the wave of

[25] Paratextual elements (e.g., cover illustration, introduction or biographical information on the author) are often produced by publishing companies in order to help their latest retranslation emerge among other earlier versions, as added in Wardle (2019:232). Eeny, Meeny, Miny, Moe: the reception of retranslations and how readers choose.

retranslation occurring at the beginning of the 21st century reflects translators' "adherence to postulates developed over the history of translation and based on explicit knowledge of different ways of translating" (Collombat, 2004:1). Similarly, Alvstad and Rosa (2015:13) mention the "considerable increase in retranslations into several languages of major works of literature" as opposed to the so-called "Age of Translation", whose focus on literalism and fidelity marked the past century. It is a fact that "a renewed interest in [the phenomenon of retranslation] has come to light in recent years", although, as Deane-Cox (2014:2) remarks, "the widespread practice […] within the European literary context remains a little explored area". In essence then, more than a decade and a half after Collombat (2004) referred to the current century as the "Age of Retranslation", it may be concluded that:

> it is difficult to determine whether the 21st century will actually produce considerably more retranslations than the ages that have passed, but […] retranslation, indeed, has become a very common practice and, recently, a serious topic of inquiry in the context of Translation Studies. (Van Poucke; Sanz Gallego, 2019:11)

2.1.1 Defining Retranslation

In the attempt to outline the activity of retranslating texts, a first distinction can be drawn between retranslation as a product, which denotes "a second or later translation of a single source text into the same target language", and as a process, the phenomenon of retranslation occurring over a period of time (Koskinen; Paloposki, 2010:294). A widely quoted definition is that of Gürçağlar (2009:233), according to whom the notion of retranslation may refer to "either the act of translating a work that has previously been translated into the same language, or the result of such an act, i.e. the retranslated text itself". The term 'retranslation', then, is "generally used in a double sense" within Translation Studies, with most researchers discussing it in its latter meaning, i.e., "only in reference to [its] products" (Van Poucke, 2017:91-92). A similar approach is adopted by Alvstad and Rosa (2015:8), who suggest addressing retranslation "in terms of its internal and external history": the former concerns "the analysis of [the] textual-linguistic profiles" of retranslations and the specific motivations behind such reformulations, whereas the latter focuses "on identifying the works that have been translated" as well as on establishing their frequency and "other relevant contextual issues".

From a broader perspective, retranslation occurs when "a text that has previously been translated is translated again into the same language" (Koskinen; Paloposki, 2010:29). In this respect, however, Amaral (2019:247) highlights the fact that, rather than focusing on a single target language, the current notion of retranslation should "embrace, at least virtually, all translations of a single work in any language", so that "innumerable research cases" are included in the theoretical frame. This observation aside, the phenomenon of retranslation is generally understood as "a reiterative and a multiplicative event which gives rise to a second, third, ad infinitum target language instantiation of a source text" (Deane-Cox, 2014:1). Not surprisingly at this point, Rose (2016:83) acknowledges that multiple translations of a single source text tend to "offer unique and complementary facets of the original", thus emphasizing the fact that "a text is not a closed unit with a single, identifiable, retrievable meaning". By adopting a "prismatic view" of (re)translation, Aubin (2020:113) similarly describes each new reformulation as "a commentary on the source text", which in turn:

> is reshaped and continued, opening up new paths of interpretation and taking on a renewed and deeper meaning that makes it not only all the more relevant to the original reader, but also to readers of other areas of the world, thus making the author, his [or her] works and his [or her] views universal. (Aubin, 2020:114)

Gürçağlar (2009:233) regards retranslation as a positive phenomenon too, as it leads to "a broadening of the available interpretations of the source text". Deane-Cox (2014:56) brings into view "a new dimension to the conceptualization" of retranslations and suggests that they tend to "function as a collective", with successive versions "injecting [the source text] with alternative readings". Furthermore, it has often been stressed that literary works are "traditionally accepted as most representative" of the process of retranslation (Rose, 2016:83). The literary focus is also mentioned by Van Poucke and Sanz Gallego (2019:13), according to whom, however, scholarly attention has recently shifted towards "a much broader range of domains and fields". The fact remains that non-literary retranslation (e.g. of scientific and technical texts) "is a practice that is best avoided as it is generally viewed as redundant repetition" (Gürçağlar, 2009:233). As already seen for translation, then, retranslating works of literature has "proved to be useful data for a number of research questions in Translation Studies" (Koskinen; Paloposki, 2010:295). In other words, it "can be a fruitful ground to explore various aspects of

translation" both from a historical and cultural perspective (Albachten; Gürçağlar, 2019:1).

Complexities inherent in the phenomenon in question can also be seen in its "capricious [theoretical] contours". As noted by Deane-Cox (2014:1-2), indeed, the process of retranslation "resists easy delineation, marked as it is by a mercurial inconstancy with regard to frequency, behaviour and motivations". According to Koskinen and Paloposki (2010:41), neat "categorization and labelling may be misleading" unless one supports a less strict notion of retranslation. It follows that "the complex nature of [such an] endeavour" may call for a "joint consideration" of retranslations as well as other forms of rewriting (Alvstad; Rosa, 2015:19).

In addition to the most relevant definition mentioned above, Gürçağlar (2009:233) points out that the term 'retranslation' may refer to an 'indirect', or 'intermediate' translation based on a "mediating source language". The same denotation is also called 'second-hand', or 'relay' translation because of its "resorting to intermediate texts in a language other than the source or target languages" (Alvstad; Rosa, 2015:19). 'Back-translation', on the other hand, signifies a text that is translated again into the language of its source text "for the purposes of comparison and correction" (Feng, 2014:70). Particularly significant is Koskinen and Paloposki's (2010:37) discussion on the 'fine line' between original retranslations and alternative forms ranging "from a slight editing of a previous translation to a completely different text". When dealing with revisions, for instance, minor changes are introduced to an existing target text, while its "overall structure and tone" are retained (Vanderschelden, 2000:1). In the case of adaptations, by contrast, source texts may undergo more significant adjustments and reformulations (Rodriguez, 1990, as cited in Desmidt, 2009:673). It seems clear form the above that "binary categorization […] is not always helpful" in defining retranslation, denoting as it does a continuum in which "different versions seamlessly slide together or even coalesce" (Koskinen; Paloposki, 2010:47). As we will see, however, the somewhat elusive concepts mentioned above do not prevent 'Retranslation Theory'[26] from constantly expanding and suggesting new methodologies (Van Poucke; Sanz Gallego, 2019:13).

[26] A term coined by Siobhan Brownlie in 2006, as indicated in Van Poucke; Sanz Gallego (2019:13). Retranslation in context.

2.1.2 Retranslation Studies: early theoretical assumptions

For a long time, (literary) retranslations "attracted relatively little attention as a topic for academic investigation"; theoretical writings, as noted above, were initiated in the last decade of the 20th century, when the linguistic phenomenon became a "key theme for a number of multi-faceted analyses" (Van Poucke, 2017:92). Nevertheless, it has been suggested that the earliest discussion on retranslation was started by Goethe who, for the first time in the 19th century, posits a cyclic vision of translation, with later renditions increasingly adjusting to their source text (Fusco, 2015:116). According to Deane-Cox (2014:3), Goethe's remark concerns "producing different types of translation for different phases in a target culture's reception of the source culture". In his *Noten und Abhandlungen zum besseren Verständnis des west-östlichen Divans* (1819), the German author identifies three kinds of (re)translation each marking a different epoch in the literary system: the first translation introduces target readers to the foreignness of the source text in their own terms; a second period follows in which translators, despite placing themselves into the foreign situation, appropriate the source text and make it their own; with the third and final translation, perfect identity between source and target text is achieved, with the latter existing in place of the original (Cusatelli, 1990:364-366). To put it differently, Goethe's theory of rewriting could be formulated as follows:

> three epochs of (re)translation represent[ing] a gradual move from an initial rejection of the foreign, via a tentative but nevertheless appropriating foray into the source culture, culminating in an idealized move which privileges the source text and all its alterity. (Deane-Cox, 2014:3)

By stressing the fact that the three phases may also occur simultaneously, Desmidt (2009:679) defines them as: (1) a translation "in plain prose, through which the target culture is acquainted with the original work"; (2) a target-oriented (re)rewriting; and (3) a translation "in which identity with the original is sought" [27]. The third phase, in particular, could be regarded as "the highest of the three", in which translations come closer to an interlinear version, thus "greatly facilitat[ing] our understanding of the original" (Dastjerdi; Mohammadi, 2013:176). It is in the final phase, then, that translation

[27] Contemporaneous is Schleiermacher's (1813) conviction that "a target-oriented approach could not lead to anything but an adaptation (paraphrase, imitation), which by definition was (is) unable to render the original work", thus leading to his famous distinction between alienated and integrated translation, as noted in Desmidt (2009:671). (Re)translation revisited.

has “the power to reveal the true identity of the source text within a given receiving culture” (Deane-Cox, 2014:3). A similar approach is then adopted by Steiner (1975:306-316), who recognizes three different kinds of translation: strict literalism, faithful although independent reformulation, and re-creation. It is important to bear in mind, however, that Goethe’s rationale does not fully address the practice of retranslation, associated as it is with the Romantic perception that “the accomplishment of any human action demands repetition” (Berman, 1990, as translated in Deane-Cox, 2014:3).

Despite such preliminary discussions, intellectual enquiries into retranslation started only in 1990, when the French journal *Palimpsestes* devoted its entire fourth volume to *Retraduire* with a view to outlining “the possibly problematic nature of the concept”. Included in the pioneering issue are some “lines of analysis that have become major sources of inspiration in the course of time” (Van Poucke; Sanz Gallego, 2019:11). Bensimon (1990: ix-x, as translated by Deane-Cox, 2014:4) claims that, unlike first translations, retranslations are “generally more alert […] to the letter of the source text, to its linguistic and stylistic contours, to its singularity”. The reason behind such a statement is that first translations, intended as “naturalizations of the foreign works”, need to integrate the original into a given target culture by “ensur[ing] positive reception”. By contrast, later translations are allowed to maintain a cultural distance as they “do not need to address the issue of introducing the text” (Koskinen; Paloposki, 2004:27). Berman (1990:3) goes even further and defines retranslation as a space for accomplishment (*espace d’accomplissement*), meaning that subsequent translations are more likely to succeed “in representing the encounter between the translator and the language of the original” (Dastjerdi; Mohammadi, 2013:175). It becomes clear, then, that the French scholar views translations as “incomplete acts” which “can only strive for completion through retranslations” (Gürçağlar, 2009:233). In other words, it is precisely due to faltering initial rewritings “that the possibility of an accomplished translation arises” (Deane-Cox, 2014:3).

In light of this, it has been suggested that translations, especially earlier renditions, are affected by an “inherent failure” which reflects their incapacity and resistance to translate (Gürçağlar, 2009:233). In this regard, Berman’s (1990) central concepts of *défaillance* and *kairos* in the process of (re)translation are worth noticing. The former is symptomatic of the already mentioned “shortcomings” typical of first translations, which

could "only be counteracted by the restorative, corrective and illuminating properties of retranslation"; the latter refers to a particular moment in time when a need for retranslation arises, as initial rewritings are ready to receive the foreignness of their source texts. Consequently, it is assumed that retranslation alone can disclose the foreign identity of the source text, and that "time is the necessary ally of this revelatory process" (Deane-Cox, 2014:3-4). This leads to Berman's (1990, as translated by Van Poucke, 2020:10) concept of 'great translation' (*grande traduction*), whose allegedly higher quality is said to make "the continuous process of retranslating" superfluous. Great translations are regarded as "particular pinnacle[s] of accomplishment" which bring source texts back to light by restoring their previously concealed meaning (Deane-Cox, 2014:4). Interestingly, such a definition seems to be in line with Goethe's third kind of translation, which brings us back to the original by closely adhering to it (Cusatelli, 1990:367). Thus, as opposed to a "hesitant first draft", a great translation will reaffirm the place of the original "in the literary heritage of the receiving culture" (Lowe, 2014:423).

Contemporaneous with Berman's writings is Gambier's (1994, as translated by Koskinen; Paloposki, 2003:21) suggestion that, because of "inherently assimilative and therefore somehow lacking" first translations, retranslations are needed in order to "mark a return (*retour*) to the source-text". Once again, as Gürçağlar (2009:233) notices, Gambier (1994) starts from the assumption that initial translations are often clumsy interpretations of the source text, motivated as they are "by a concern for higher levels of readability" which "suppress the alterity of the translated text". Later translations, on the other hand, are allowed to reconnect with the letter and style of the original, thus representing "retranslation as a unidirectional move towards better target texts". What emerges from the contributions outlined here is a more or less explicit acceptance of "Berman's rationale of cumulative improvement in respect of the source text's portrayal" (Deane-Cox, 2014:7). This is to say that an "optimistic view of history-as-progress" is supported when dealing with retranslations, which, in turn, are believed to be "a necessary step towards attaining *la grande traduction*" (Alvstad; Rosa, 2015:15). In Rose's (2016:84) terms, the more "the quantity of translations [of the same text] increases in number", the more closely (re)rewritings are likely to approach the original.

2.1.3 Retranslation Hypothesis (RH)

In line with the view of retranslation as "a matter of gradual completion" (Koskinen; Paloposki, 2003:23), the so-called Retranslation Hypothesis (RH) was put forward, regarding the linguistic phenomenon as "a teleological act leading to closer renderings of source texts" (Albachten; Gürçağlar, 2019:2). Although it was not "formulated as a deliberate endorsement of Goethe or Berman's idealized logic", what is known about this theoretical assumption is largely based on the "trajectory of increased closeness" allegedly characterizing the activity of retranslating (Deane-Cox, 2014:4). Not surprisingly, as Massardier-Kenney (2015:73) notes, the Retranslation Hypothesis is "an adaptation of an idea taken from […] Berman's essay" concerning the phenomenon of great translations. In the same way, Desmidt (2009:679) highlights that Goethe's tripartite theory of translation "is often referred to by the adherents of the (re)rewriting hypothesis". According to Van Poucke (2017:94), the Retranslation Hypothesis has, up to now, "attracted the lion's share of research", addressing as it does the reason why retranslation is still undertaken. Seen as one of the most influential statements on the subject, the hypothesis is thus often used by a large number of scholars "as a baseline for fostering more expansive theories of retranslation" (Rose, 2016:84).

One of the first definitions of RH is provided by Chesterman (2000:23), who, in an attempt to illustrate potential translation universals, refers to it as a "descriptive hypothesis" according to which "later translations (same ST, same TL) tend to be closer to the original than earlier ones"[28]. Deane-Cox (2014:4) puts it in a similar way and observes that the Retranslation Hypothesis implicitly presupposes that "the reiterative […] force of retranslation will bring about a recovery of the source text and its specificities". In other words, retranslations seem to evolve in such a way that they "are increasingly faithful to the primary source text" (Desmidt, 2009:673). To be more precise, Alvstad and Rosa (2015:14) postulate that "first translations tend towards target-orientedness, whereas retranslations tend to be more source-oriented, bringing readers closer to the source text". In this regard, Deane-Cox (2014:14) points out that the

[28] RH has also confusingly been called 'Chesterman's Retranslation Hypothesis', due to the author's work in defining different hypotheses about retranslation, as noted in Koskinen; Paloposki (2010:31). Reprocessing texts. The fine line between retranslating and revising.

supposed "return to the original does […] lend itself nicely to Venuti's foreignizing agenda", the latter claiming that:

> To retranslate is to confront anew and more urgently the translator's ethical responsibility to prevent the translating language and culture from effacing the foreignness of the foreign text. (Venuti, 2004:36)

Seen in this way, the Retranslation Hypothesis could also be formulated in terms of earlier domesticating as opposed to later foreignizing approaches: initial translations keep "more distance from the source text's style", whereas subsequent translations "are made to emphasize the otherness of the source text which was lost in the first translation" (Dastjerdi; Mohammadi, 2013:180). Such a retranslation theory, then, assumes that different interpretations of the same source text should be conceived of as "a continuum that displays an increasing level of foreignization, the first translation being the most domesticating" (Eker Roditakis, 2017:2).

As for the reasons behind the Retranslation Hypothesis, it is expected that "the observed schema of domesticated first translation, and foreignized retranslations" is followed (Dastjerdi; Mohammadi, 2013:179). According to Koskinen and Paloposki (2004:28), extremely foreign sounding originals are likely to result in domesticated versions, as translators' main concern in the first place is "to produce a [target] text that is comprehensible to the readers". Later translators, instead, seem to "benefit from increased familiarity with the source culture". The fact that initial translations tend to be more assimilating than later ones is indeed based on the following observation:

> First translations […] deviate from the original to a higher degree than subsequent, more recent retranslations, because [they] determine whether or not a text (and its author) is (are) going to be accepted in the target culture; the text is therefore adapted to the norms that govern the target audience. (Desmidt, 2009:671)

It is the target culture, then, that "allows for and demands new translations […] that are no longer definitively target oriented, but source text oriented" (Desmidt, 2009:671). Toury (1995:178), for his part, agrees that translators, at later stages, do not feel "as pressing a need to 'westernize' their texts as they had in the first phases", when acceptance depended on enhanced acceptability in the target culture. Such stances, it must be noticed, largely derive from Berman's (1990) claim that "the first (domesticating) translation having introduced the text, the second (foreignizing) translation can be truly loyal to the spirit of the source text" (Koskinen; Paloposki, 2010:295). Implied in such

theoretical assumptions underlying the Retranslation Hypothesis is also the "paradigm of idealism", the already mentioned notion according to which the more a source text is translated, the more likely it is that "an ideal translation, [or] a translation [whose] goal is to achieve perfect identity with the original" is produced (Dastjerdi; Mohammadi, 2013:175). It becomes evident, then, that the Retranslation Hypothesis is based on "the idea that the first translations' inherent assimilating qualities create a need for source-oriented translations", as if "any inherent characteristic of the source text makes it either worthy or in need for retranslation" (Paloposki; Koskinen, 2010:30; Gürçağlar, 2009:234). This means, once again, that the (re)rewriting hypothesis, intended as a "deterministic vector of progress", reflects the need for retranslation functioning "as a restorative countermeasure against [what Berman (1990:4-5) calls] *la défaillance originelle*" typical of first translations (Deane-Cox, 2012:2).

2.1.4 Criticism of Retranslation Hypothesis (RH)

Despite the influential linear progression model of the 1990s, a "second wave" of reflections on the phenomenon in question seems to "point towards a more variegated understanding of the reasons behind retranslation" (Koskinen; Paloposki, 2010:32). As Gürçağlar (2009:233) maintains, traditional views of retranslation were challenged by a number of case studies during the first decade of the 21st century, revealing "the need to embed [the retranslation activity] within a broader [academic] discussion". Much of the literature, indeed, stresses that greater emphasis should be given to a multitude of factors as well as to "their inter-relatedness to better understand the motivations for the complex phenomenon of retranslation" (Alvstad; Rosa, 2015:15). In particular, the Retranslation Hypothesis has attracted criticism for being an "abbreviated theory that typifies the complexity of retranslation in broad swathes" (Rose, 2016:85). In this respect, it has been suggested that existing thinking on retranslation is based on "a number of intuitive assumptions which have not been thoroughly studied" (Koskinen; Paloposki, 2010:30-31). As Deane-Cox (2014:4) similarly notes, the formulation of the Retranslation Hypothesis "does not have its roots in detailed, empirical analyses of retranslation behaviour". In addition to this, several researchers disapprove of the prescriptive bias of Berman's causal model, which inspired the Retranslation Hypothesis, because of its

almost exclusive "focus on the textual […] conditions that cause or influence the production of a retranslation with a specific profile" (Alvstad; Rosa, 2015:16).

Criticism centres specifically on the alleged "limitations of the Retranslation Hypothesis as a descriptive model" and on the conceptualization of retranslation as linear progress on which such a theory is based (Deane-Cox, 2014:7). The view of "later translations [as being] closer to the original or better than an earlier translation" has been largely refuted given that it does not seem to sufficiently cover the field of retranslations (Koskinen; Paloposki, 2010:33). As the Finnish scholars go on to explain:

> while there are numerous (re)translations that fit in the RH schema, there also exist several counter-examples where the schema is turned the other way round, and also cases where the whole issue of domestication/assimilation versus foreignization/source-text orientation is irrelevant. (Koskinen; Paloposki, 2004:36).

Gürçağlar (2009:234) adopts a similar viewpoint and notes that the earlier hypothesis has been challenged as more recent studies have demonstrated that "first translations are not always domesticating, and neither are all subsequent ones progressively more foreignizing". What is meant is that, despite the existence of many examples conforming to the underlying assumptions of RH, "there are still several other cases which stand in the opposite direction" (Dastjerdi; Mohammadi, 2013:175). It is clear, at this point, that the reasoning behind the Retranslation Hypothesis finds no sufficient support, as suggestions have been made that "no inherent qualities in the process of retranslating […] would dictate a move from domesticating strategies towards more foreignizing strategies" (Koskinen; Paloposki, 2004:36). In Deane-Cox's (2014:5) opinion, RH "precludes the possibility of a move backwards", when in fact there is always the chance that "this theoretical blueprint for advancement" will be contradicted at any given moment. As Desmidt (2009:670; 676) posits, then, the hypothesis may certainly be "valid to some extent, but only if it is not formulated in absolute terms", as there still exist re-rewritings which "continue to deviate from the original to quite a large extent"[29].

Much criticism comes from Koskinen and Paloposki (2004:29; 31), who, despite partially supporting the Retranslation Hypothesis, give an alternative interpretation according to which RH "may apply during an initial stage in the development of a

[29] In this regard, however, Goethe's theory of (re)rewriting seems to be less absolute, as the German author does not mention any necessary time span between the three phases of translation, as noted in Desmidt (2009:679). (Re)translation revisited.

literature, but not to all individual first translations", as domesticating approaches "may be a feature of a first phase in literature, not of first translations as such". To put it differently, the Retranslation Hypothesis can be regarded as being "transient in its applicability", operating as it does "within the parameters of a specific phase in the history of a specific national literature" (Deane-Cox, 2014:8). Koskinen and Paloposki (2004:29) themselves refer to Toury's (1995) observation that unmarked, thus domesticating, translations are "not uncommon in early literary development", making it easier for "subsequent translations to mark a return towards the source texts". Moreover, by citing Poltermann's (1992) work, the Finnish researchers (2004:28) link "the phenomenon of domesticating first translations [with] genre expectations within a target system". In this regard, Desmidt's (2009:671; 678) criticism is noteworthy, as she laments that RH does not take different text types and genres into account, thus casting doubt on "whether [it] might only apply to a certain kind of corpus". Finally, a reversal of the Retranslation Hypothesis is suggested by Venuti, according to whom:

> the values [that retranslations] create are likely to be doubly domestic, determined not only by the domestic values which the translator inscribes in the foreign text, but also by the values inscribed in a previous version. (Venuti, 2004:25)

Seen in this way, "the values that retranslations bring to the target culture" are all the more domestic when compared to initial translations, contrary to what the Retranslation Hypothesis has long predicted (Eker Roditakis, 2017:3).

Minor criticism has also been expressed from a methodological point of view concerning "the difficulty of finding reliable methods for measuring the 'closeness' – let alone 'greatness' – of the translations" (Koskinen; Paloposki, 2010:296). Similarly, Deane-Cox (2014:79) remarks that the variety of "approaches to what is being measured […] frustrates the emergence of a single, unified picture of retranslation behaviour", not to mention the fact that "the meaning of 'perfection' is still needed to be further discussed" (Lei, 2021:350). Brisset (2004, as cited in Gürçağlar, 2009:234), for her part, initiates "a critical discussion of 'greatness' which […] will inevitably involve the difficult question of literary value". It follows that, as we have seen, "there seems to be evidence both for and against" RH, and that "much testing obviously remains to be done" (Chesterman, 2000:23; 25). In particular, Koskinen and Paloposki (2010:297) insist that "research needs to extend beyond isolated case studies". It is safe to say, however, that

extensive investigations into retranslation may help bring into view "the fundamental unpredictability of the phenomenon [as opposed to] the mechanistic leanings of the Retranslation Hypothesis" (Deane-Cox, 2014:8). In other words, an alternative approach could be adopted, one "which foregrounds 'novelty' as opposed to linear progress" in order to better explain the activity of retranslating (Brisset, 2004, as cited in Gürçağlar, 2009:233). As it has recently been suggested, then:

> the necessity of retranslation lies in its difference (not necessarily improvement) from the previous ones, which means retranslation would provide something new both to readers and translators. (Lei, 2021:350).

2.2 The diachronic dimension of retranslations

Extremely relevant to the formulation of the Retranslation Hypothesis, as well as to thinking on retranslation in general, is the notion of "time as progress", considering that its passage supposedly compels "us to great achievements, to what is perfect" (Deane-Cox, 2014:3). It is not unusual for translation scholars to suggest that "the further we get away from the time the ST was created […], the better translation will be achieved" (Vándor, 2009, as cited in Dastjerdi; Mohammadi, 2013:175). Berman (1990:1), for one, claims that the activity of (re)translating is subject to the passing of time, thus having a temporality of its own. The diachronic dimension of the translation act is noted by Desmidt (2009:669) as well, according to whom retranslations, whose objective is to meet the new requirements of the receiving culture, are "exponents of the historical relativity of translation". In Frielinghaus's (2002, as cited in Lowe, 2014:416) terms, translated texts tend to preserve the "sound of the[ir] times". This is to say that each (re)translation is expected to correspond to "a particular linguistic, literary or cultural phase". Koskinen and Paloposki (2004:29), in this regard, maintain that textual behaviours are "wholly dependent on the time period under investigation". Similarly, Venuti (2004:34) refers to the fact that (re)translations "are profoundly linked to their historical moment because they always reflect the cultural formation where they are produced". It follows that retranslations "cannot be studied outside their historical context" (Gürçağlar, 2009:236). The temporal factor, then, comes inevitably into play when distinctions are drawn between first and subsequent translations (Lowe, 2014:423). Retranslation, moreover,

should be regarded as a temporal phenomenon in the sense that "its status as translation 'done again' is determined by the prior existence of an initial translation of a given work into a given language" (Deane-Cox, 2014:1).

Attuned to the linear progression model of retranslation, time "can certainly be a factor to subcategorize retranslations" in terms of their distance from both the source text and previous translations (Alvstad; Rosa, 2015:12). Various approaches have been proposed concerning "the time span which separates the appearance of different versions" of the same source text, "since any retranslation [seems] to have the potential to rival any of its predecessors" (Deane-Cox, 2014:13). Bensimon and Berman (1990, as cited in Desmidt, 2009:679) vaguely suggest that the need for retranslation arises after a rather long period of time, due to the experience "that is necessary to create new (and better) re-rewritings". Aaltonen (2003:151; 154) also observes that the lifetime of a (re)translation is likely to be rather long, "provided that the expectations of the translation strategy do not change", and adds, by citing Jänis (1991), that different interpretations are usually done at regular intervals, every 20 to 30 years[30]. Likewise, Lowe (2014:416) assumes that the average lifespan of a translation is thirty years. Feng (2014:70), for his part, acknowledges that the hiatus "may vary from a few years to hundreds of years". In other words, although retranslations are usually "set apart in time by periods that […] may be rather long", they "can also be produced synchronically" (Alvstad; Rosa, 2015:12). The same is posited by Wardle (2019:234), according to whom different translations of the same source text "are not necessarily separated by long periods of time", as they can be produced and marketed contemporaneously. In the latter case, retranslators deal with 'parallel translations', i.e., contemporary versions which "are, therefore, expected to show a number of similar linguistic features" (Van Poucke, 2020:14). What is generally accepted, then, is that there seems to be "no discernible rhythm to retranslation, with intervals between [alternative interpretations of the same text] ranging from the sporadic to the periodic and the simultaneous" (Deane-Cox, 2014:1).

Despite the unpredictable pattern followed by retranslation (Fusco, 2015:117), or as Deane-Cox (2012:1) puts it, the mercurial nature of the phenomenon, it is believed that "it is just a matter of time before a literary translation is challenged or replaced by

[30] Note that such observations, however, refer to the phenomenon of theatre retranslation, addressed in Aaltonen, S. (2008). Retranslation in the Finnish theatre.

another" (Vanderschelden, 2000:1). In this respect, the question has been addressed whether it is "necessary for every generation to have their own translations" (Cetera, 2009:105). Interestingly, Schleiermacher (1992, as cited in Lowe, 2014:422) already affirms that the aim of retranslation is "to move a new generation of readers to the text and to give it new life". Nevertheless, as Van Poucke (2017:92) argues, "the assumption that every generation deserves its own translation of canonical literary works" shows little empirical evidence and "does not seem to be as prevalent in academia" as it is among non-academic literary critics. As the scholar (2017:106) goes on to suggest, preferences for source or target orientation in translation do not seem to "evolve at such a pace to explain the emergence of retranslations within a time span of one generation". The fact remains that retranslations are usually made for the purpose of "making [the text] relevant to a contemporary […] audience" (Lowe, 2014:419-420). This is especially true considering that "what might be accepted as a good translation" is likely to change over time, thus forcing (re)translators to "find a new mediation between author, source text, and the receiving cultural system" (Sangiorgi, 2015:112). In short, retranslations occur because of the changing translation situation in the target context (Fusco, 2015:115). What emerges, thus, is a view of retranslation as being "responsible for the general reception and survival of works of literature" (Lefevere, 1992:1). Rather than a "replication of the original", then, the new translation presents itself as a "developmental stage" towards what Benjamin, in his seminal essay *Die Aufgabe des Übersetzers* (1923), refers to as the "afterlife" (*Überleben*) of a text (Lowe, 2014:414).

2.2.1 The ageing of translations: do translations grow old?

To further illustrate retranslation as a "process of improvement over time", the "issue of ageing" is often taken into account by a growing body of literature (Gürçağlar, 2009:233-234). Implied in the Retranslation Hypothesis, the aging character of translated texts is a "key consideration in the study of retranslations", so much so that Berman (1990) already regards it as a "universal feature" of the rewriting process (Deane-Cox, 2014:49-50). Paloposki and Koskinen (2010:30) recognize that such a concept is "one of the most common arguments […] in favour of new translations". According to Van Poucke (2017:92; 107), the ageing of translations "is regularly referred to in studies on

retranslation", although a comprehensive description "of what [it] is and how it should be detected in literary translation is still lacking". Nevertheless, ageing has been found to be the main drive behind retranslations, as any literary translation "can rarely attain the stability of an original work", thus losing "its communicative function as a work of literature within a continually shifting cultural system" (Snell-Hornby, 1988, as cited in Feng, 2014:71). Robinson (1999, as cited in Dastjerdi; Mohammadi, 2013:174) reasonably assumes that retranslation is undertaken when an existing translation, which "is for its own time only", "comes to be widely perceived as outdated", as opposed to the alleged longevity of the original remaining untouched by the passage of time (Berman, 1990:2).

Retranslation is said to happen because of a previous translation becoming "flawed" compared to a rapidly changing context, "especially in the case of target-oriented translations" whose faster ageing is less likely to be tolerated (Alvstad; Rosa, 2015:15). In other words, translations seem "unable to keep up with the continuously changing state-of-the-art of language, literature and culture", thus emphasizing their inherent incompleteness (Van Poucke, 2017:95). This leads to the alternative view of ageing held by Topia (1990, as translated in Deane-Cox, 2014:6), who argues that comparing the original and its translation is of no use, as they "exist in two parallel and disparate time spectrums". As the French scholar explains, it is the supposed timeless source text which changes, integrated as it is "into a literary canon which continually reframes the work in accordance with its time and space of production". The translation, on the contrary, by establishing a relationship of dependency with the original work, occupies a "static, derivative position which prevents […] it from evolving and which thus attracts criticism for ageing". A comparable line of thinking has been developed for the issue of aging which highlights the "incongruity between the two modes of writing" and draws on the following imagery:

> originals get wrinkles which make them all the more charming, [whereas] the age-related imperfections of translations have a definite propensity to render them grotesque. (Monti, 2011:16, as translated in Deane-Cox, 2014:6)

Such differing viewpoints aside, there seems to be consensus on the fact that the sole exceptions are the already mentioned 'great translations', which appear to "stand the test of time and match the endurance of the original" (Gürçağlar, 2009:234). In the same way,

Berman (1990, as translated in Van Poucke, 2017:96) describes them as "works of art that, indeed, are still read and referred to, despite their respectable age". It seems equally reasonable to assume that the passage of time does not necessarily age rewritings, "as demonstrated by the resilience and popularity of many older translations" (Albachten; Gürçağlar, 2019:2). Another angle on this debate, then, suggests that older versions can still be regarded as being "more pleasurable to read", regardless of the discursive praise for successive interpretations (Koskinen; Paloposki, 2015:27). After all, as Cavagnoli (2019:154) notes, translations never really grow old, as 50-year-old renditions are still perfectly intelligible, if not, in some cases, preferred to newer translations precisely because of their old-fashioned features. In short, the question should be addressed whether "some translations [are] better off when they remain 'old-sounding'" (Van Poucke, 2017:111).

As far as the issue of ageing is concerned, Fusco (2015:115) refers to it as existing translations becoming more and more inadequate for linguistic and ideological factors changing over time. In keeping with "the teleology of perfection", retranslations are then deemed "a necessary, albeit temporary, antidote to the (imperfect) impermanence of the previous translation" (Deane-Cox, 2014:5). Unlike source texts and their alleged "immanent meaning", translations are said to undergo "different kinds of aging", concerning "linguistic and idiomatic aspects, but also translational and cultural ones" (Van Poucke, 2017:92). According to Du-Nour (1995, as cited in Van Poucke, 2017:97), the ageing character of translations depends on both linguistic and cultural developments, with the latter being "mainly related to the norms of translation, and the acceptability" of cultural adaptations. Collombat (2004:5-6) focuses on the ideological aspects of aging, i.e., external forces such as politics or religion influencing the decision to retranslate an ideologically outdated target text. Notwithstanding, the first and most visible aspect of aging is linguistic, given that:

> In those cases where the lexicon, grammar or style of an earlier translation seems marked and outdated, translators and publishers have to decide whether the outdatedness of the translation is serious enough to require a retranslation, rather than a small-scale revision. (Van Poucke, 2017:100)

In particular, features of aging in translations are more easily detected on a lexical level, where perfectly acceptable words and expressions are quickly "ousted by new ones, even to refer to objects and concepts that look exactly the same as they did decades before".

The same, however, applies to syntactic as well as stylistic features, as "certain grammatical categories [or stylistic choices] are more often found in older (written) discourse than they are in modern texts" (Van Poucke, 2017:100). Worthy of attention is also the fact that dialogues "will date first", because of "the colloquial [being] essentially ephemeral" (Wall, 2005, as cited in Van Poucke, 2017:105). What emerges is that the ageing of translations is directly linked to "language change and the need to update the wording and terminology used in earlier translations" (Hanna, 2006, as cited in Gürçağlar, 2009:234). As words go through "a process of constant change", Lowe (2014:414) remarks, retranslations are responsible for providing "a series of new 'originals' that will acquire relevancy to new contexts". A similar argument could finally be advanced which runs as follows:

> with the changes of the language itself, the aesthetic appeal and expectations of the target-language readers also change, so the former translation needs to be revised in order to satisfy the need of the readers. (Jianzhong, 2003:194)

2.2.2 Retranslating for modernization: changing language and translation norms

Stemming from Gambier's (1994) claim that "translations are frozen in the norms of a given era", suggestions have been made that retranslations will emerge "in accordance with the target reader's evolving needs and expectations" (Deane-Cox, 2014:9). It follows that one of the major constraints on the activity of retranslating is the target language itself as well as its continuous evolution (Bensimon, 1990: xiii). Koskinen and Paloposki (2010:294) maintain that the translating language is anything but a stable variable, and its differences over time need to be addressed. Seen in this way, retranslations are said to benefit from linguistically deficient existing rewritings, as they call for constant improvement (Lefebvre, 2008:8)[31]. Venuti (2004:26) similarly observes that retranslated literary works justify themselves by claiming to be more adequate, thus "more complete or accurate in representing the [foreign] text", as opposed to previous versions which have "come to be judged as insufficient in some sense, perhaps erroneous, lacking linguistic correctness". What seems to prevail, then, is a view of retranslation as "a corrective,

[31] Notions such as improvement and quality brought about by retranslation are still "along the lines of Berman's arguments" mentioned above, as noted in Koskinen; Paloposki (2010:32). Reprocessing texts. The fine line between retranslating and revising.

restorative and enhancing phenomenon", based on "the association whereby new equals better, improved" (Deane-Cox, 2014:149; Wardle, 2019:233). Such observations seem to play on "the notion of lack", according to which:

> retranslations respond to a lack in the initial translation and mention such issues as corrections of mistranslations, reinstatement of censored or deleted passages, datedness of the language, new insights into the text, allusions clarified, improvement of the awkward style of the first translation, etc. (Massardier-Kenney, 2015:73)

Put succinctly, retranslations normally take place when extant versions contain "a [certain] number of problems or errors, such as inaccuracies, mistranslations, or stylistic infelicities" (Vanderschelden, 2000:1-2). In other words, "the discovery of mistakes or misinterpretations in the first translation" serves as a legitimate justification for translating a source text anew (Gürçağlar, 2009:235). What is more, such claims of greater adequacy and completeness are now supported by "more powerful lexicographical resources" which enable better quality translations (Alvstad; Rosa, 2015:15).

It is widely agreed, however, that the improvement resulting from the activity of retranslating does not simply aim at "the mere repetition or correction of a previous translation, although emendations can be done" (Amaral, 2019:245). This is to say that retranslation "is not necessarily related to problems of mistranslation or errors of omission or insertion" (Lowe, 2014:415). Rather, it is the ageing of the translation in its entirety which most often demands a new interpretation of the source text (Carmignani, 2019:23). The hypothesis has been formulated that a "revision may be resorted to if the existing translation" needs to be emended (Koskinen; Paloposki, 2010:44). Retranslations, on the other hand, are commissioned with the view of "counterbalancing the process of wearing out" of a text, thus ensuring its "continued rejuvenation" (Deane-Cox, 2014:76-77). The process of re-rewriting can then be seen as a matter of revitalizing the target text "for contemporary audiences intervening on both language and style" (Dodds, 2015:53). In Aaltonen's (2003:154) words, "one of the most common motivations for […] retranslation is the need to update the language". Vanderschelden is of the same opinion, stating the following:

> translated [literary works], in particular, may require modernisation or, at the least, updating […], in order to make them more accessible to their readership, taking into account the evolution of the TL and TC over a period of time. (Vanderschelden, 2000:2)

However, not all research shows that outdated features are "being replaced by more contemporary words just for the sake of modernizing the TT". Some evidence shows that linguistic refreshing, concerning, for instance, the use of archaisms and formal lexicon as well as the lowering of the register, is not "an objective on its own", thus suggesting that further studies are needed "in order to establish to what degree lexical aging alone may be *the* deciding factor in favor of retranslation" (Van Poucke, 2017:103). Even more contrasting viewpoints are put forward by a number of scholars, according to whom retranslated works "may actually capitalize on the status quo", in the sense of "preserving rather than improving or progressing on earlier translations" (Koskinen; Paloposki, 2010:296). Likewise, Venuti (2004:36) considers the possibility that retranslators will be conservative, thus "return[ing] to a discursive strategy or interpretation that was developed in the past" with the aim of criticizing the notion of translation as progress. In this regard, Van Poucke (2017:102) suggests that the different aspects of ageing discussed above should be taken into account when the question arises as to "whether retranslators always intend to modernize the lexicon of a literary work and if so, to what extent".

The fact remains that "the variable of time" in retranslation involves keeping up with both the language standardization and "the changing translation norms and strategies" of the target context (Koskinen; Paloposki, 2010:295). The latter, indeed, are highly likely to determine the image of a translated work, as it needs to fit in with "the poetics dominant in the receiving literature at the time the translation is made" (Lefevere, 1992:41). Similarly, Rose (2016:84-85) mentions that rewritings are produced "in the service of certain shifting […] poetological currents in the translating culture at specific historical moments", thus contributing to "an ongoing redefinition of the source text and culture". As in the case of language change, then, varying translation norms "may also be factors that bring about retranslations" (Eker Roditakis, 2017:3). As Brownlie (2006, as cited in Gürçağlar, 2009:234) puts it, continually evolving translation norms are often regarded "as major factors influencing the choice to retranslate specific texts". This is to say that the purported inadequacy "may be due to the dissatisfaction with the translation strategy" adopted in older translations (Aaltonen, 2003:150). In other words, changing translation norms may end up "turn[ing] earlier translations into less readable works", thus leading retranslators to provide updated versions (Van Poucke, 2017:94). Desmidt (2009:678), for instance, acknowledges that, because of "target culture translation norms

[becoming] less rigid", renderings may be allowed which are closer to the source text. Du-Nour (1995, as cited in Deane-Cox, 2014:9) notices a general tendency "to lower the high literary style [typical of] previous translations and comply with up-to-date linguistic norms". Here too, however, the supposed "neat and homologous relationship between time period and norms" needs to be called into question, as different attitudes towards translation strategies "may coexist within a given timeframe" (Brownlie, 2006, as cited in Deane-Cox, 2014:10-11).

2.2.3 The Italian language of (re)translation

By looking at retranslation from an Italian perspective, the already mentioned "unbalanced attitude to [translated] literature in general" seems to persist, as the amount of literary works affected by such a linguistic phenomenon shows no signs of decreasing (Venturi, 2009:351). As Wardle (2019:224) notices, it is likely that, despite a widely "diverse offer", most readers are "not even aware that the translation they are buying is one of several options". One could even claim that Collombat's (2004) assumption about the 'Age of Retranslation' applies to the Italian literary system as well, although closer investigations into the Italian language of (re)translation are still limited, thus arguably needed (Fusco, 2015:114). As for the motivations behind the practice of retranslation, Cavagnoli (2019:153) highlights that, while updating older rewritings into Italian, special attention should be paid to contemporary readers' expectations; otherwise, existing translations might as well be restored by including slight emendations. In a similar way, Ricciardi (2019:5) focuses on the need to retranslate a text into a contemporary variety of the target language, so that the older tone of the original is rendered in modernized terms. The frequency with which translated literary texts are refreshed, as time goes by, might provide valuable insights into two major aspects: the way changes, as well as resistance to changes, in the Italian language affect the work of (re)translators, and the way such developments, in turn, end up influencing the non-translated language itself (Fusco, 2015:120). To put it differently, Venuti (2004:36) suggests that, apart from reflecting "changes in the values and institutions of the translating culture", different retranslations of the same work of literature "can also produce such changes by inspiring new ways of reading and appreciating foreign texts".

With regard to the diachronic evolution of the Italian language, Eco (2003, as translated in Van Poucke, 2017:110) argues that it "has changed less than other European languages" in the course of the last seven centuries. The fact remains that, within a shorter period of time, Italian is believed to have changed considerably (Carmignani, 2019:23). Suffice it to say that (re)translations from the first half of the 20th century were written in flowery, elegant prose in the attempt to improve on previous renditions (Fusco, 2015:120). Such beautifully unfaithful rewritings (*belles infidèle*), as Venturi (2009:348) remarks, reflected a "pompous, partially Tuscan-based, artificial" kind of Italian, whose stylistic norms originated "in a set of highly formal literary dicta, from which it [was] very difficult to deviate". In addition to this, it is important to mention that the language policy adopted during the fascist era strongly influenced the evolution of the Italian language, as a linguistic standard was imposed with the view of preventing Italians from speaking local dialects or using words of foreign origin (Bricchi, 2019:15). In line with these assumptions, "a campaign for the purification of the Italian language" (e.g., the abolition of the formal '*lei*' form for 'you') was carried out as part of "a revolution which aimed to transform the Italian conscience, mind, and character" (Gentile, 2011:71-72)[32]. Only later, in the following decades, did less formal writing styles emerge, where brevity and simplicity are preferred to more elaborate linguistic structures (Fusco, 2015:120). Also of note is a seemingly gradual shift towards an estranging approach to (re)translations, as opposed to the domesticating strategies prevailing around the 1960s (Carmignani, 2019:24-25). As Fusco (2015:116) notes, for example, the decision to translate foreign first names into domestic terms might seem rather obsolete to contemporary readers. What is relevant is also the relatively recent rapprochement between the English and the Italian culture (Cavagnoli, 2019:153).

Despite such observations, it is generally agreed that the practice of (re)translation in Italy keeps showing "two main recurring tendencies", i.e., a strict adherence, both lexical and syntactical, to the grammatical structures of the source text, and an elevated "degree of formality in the target text" due to "a general heightening of register" (Venturi, 2009:334-335). The tendency to mirror the original is noted by Lowe (2014:421) too,

[32] Many publications were produced by the fascist party as propaganda tools which contributed to the diffusion of the so-called *fascistese*, such as Antonino Pagliaro's *Dizionario di politica* (1940) and Paolo Monelli's book *Barbaro dominio* (1933), the latter providing Italian substitutes for 500 'exotic terms', as noted in Gentile (2011:71). Fascistese: The religious dimensions of political language in fascist Italy, and Bricchi (2019:15). Tradurre, e la grammatica.

according to whom "the matter of syntax [is] of primary concern" in the attempt to maintain "the unique and sometimes abrupt cadence of the original while striving for readability and relevance" in the target context. In particular, when dealing with Italian versions of some English modern narratives, the former appear to be "much more 'wooden' and 'elegant' than their English counterparts", thus yielding "interesting implications as to the norms shaping the Italian literary system" (Venturi, 2009:333; 335). As the scholar goes on to explain, then, what emerges is that Italian (literary) (re)translators, just like writers working with their mother tongue, "are constantly reminded of the stylistic standards they should conform to", and contemporary deviations from these standards still risk being "rejected as unworthy of a high literary tradition". Clear evidence of the deep rootedness of such norms is, in her opinion, the fact that outdated translations belonging to different periods are sometimes "deemed appropriate to our day", although they tend to be marked by strategies of strict literalness, ennoblement and embellishing rhetorization (Venturi, 2009:335; 348).

2.2.4 The intertextuality of retranslations: source text and previous translations

Returning now to "Berman's alignment of progress and retranslation", one issue that needs to be raised is "the accumulation of experience" resulting from the passage of time, which "supposedly pave[s] the way to such a feat of illumination and restoration in the service of the source text" (Deane-Cox, 2014:4). Such a reasoning starts from the assumption that, in retranslations, "the web of intertextual voices becomes even more complex", with "earlier translations of the same text (and their intertexts) also enter[ing] the game" (Alvstad; Rosa, 2015:6). What follows is that retranslators have the benefit of hindsight in knowing how previous renditions were received in the target culture (Lowe, 2014:422). As Rose (2016:84) puts it, retranslations are then expected to "flourish on those translations that precede them", i.e., they are likely to thrive on existing rewritings of the same source text (Bensimon, 1990: xiii). Thus a "crucial difference between translating and retranslating a text" lies in the chronological order of appearance of alternative interpretations, and the effects of time on the re-rewriting process could be reassumed as follows:

> a retranslator has the opportunity to (and perhaps should always) use the previous translation to get acquainted with at least one possible way of translating the source text (ST), and be able to recycle those particular sections of the translation that show no obvious deficiencies and, hence, can be reused in the new version without harming the final result. (Van Poucke, 2020:10)

This leads Koskinen and Paloposki (2015:25-26) to regard retranslations as being in a "dependency relation" with a previous version, as they "are always in one way or another a response to an earlier one". A similar viewpoint is adopted by Wall (as cited in Vanderschelden, 2000:8), who, in the preface of his translation of *Madame Bovary*, notes that retranslators are "drawn into dialogue with [their] precursors" every time they work on already translated literary texts. Van Poucke (2020:11-12) also argues that the interdependence between different reformulations of one source text may have many faces, thus suggesting that the way retranslators deal with the work of their predecessors "is finally a question of personal ethics". It is important to remember, however, that, regardless of whether earlier translations are used in the retranslation process or not, "the existence of both a foreign source text and an older translation can be assumed", which are expected to exert their influence on the retranslated text (Aaltonen, 2003:143). In other words, retranslations take place in a continuum and enter "into dialogue with at least two earlier components: the original work and the first translation" (Ladmiral, 2010, as cited in Deane-Cox, 2014:17).

A first distinction can be drawn between different (re)translations with regard to their relationship with the source text. Vanderschelden (2000, as cited in Koskinen; Paloposki, 2010:32), for one, distinguishes 'hot' from 'cold' translations, i.e., translations which appear "right after the original work and with no research knowledge available yet on the work in question", as opposed to translations which appear after "enough time has passed for the translator to resort to research and audience responses" in order to increase the accuracy of his or her translation. This would seem to conform to the hypothesis that first, thus hot, translations tend to favour readability, whereas later, thus cold, translations are likely to return to the source text, "in an attempt to preserve its structure and style" (Dastjerdi; Mohammadi, 2013:180). Not surprisingly, then, subsequent (i.e., cold) translations, unlike contemporaneous (i.e., hot) ones, usually "benefit from accumulated research and information about the source text, author, and culture" (Rose, 2016:84). Alvstad and Rosa (2015:12) go even further and suggest only applying such a distinction

to retranslations, which, as a consequence, "may also be considered 'hot' or 'cold' in regard to a first or a previous translation and its time of publication".

As has been noticed, retranslators may have an advantage over their predecessors, as "they have the power to judge [earlier] decisions […] and to preserve any part of the previous translation that is considered successful". This contrasts, however, with the fact that "their effort will always be compared with a previous translation", thus urging them to strongly react against their precursors (Van Poucke, 2020:21). Here too, a distinction can be made, with regard to the relationship with a pre-existing translation, between 'passive retranslations', which are "separated by geographical distance or time and do not have a bearing on one another", and 'active retranslations', which "share the same cultural and temporal location and are indicative of disagreements" over previous translations (Pym, 1998, as cited in Gürçağlar, 2009:235). Similarly, Alvstad and Rosa (2015:10) acknowledge that a retranslation can be 'assimilative' or 'confrontational', depending on whether it aims at "assimilat[ing] the profile of a pre-existing translated source text", or at adopting different overall translation strategies. The "active competition" which characterizes some retranslations is noted by Hanna (2006, as cited in Gürçağlar, 2009:236) as well, according to whom retranslators may want to use "various forms of distinction to set their translations apart from earlier ones". In the same way, Venuti (2004:25) describes retranslation as "a purposeful act of differentiation" with which particular values are (re)inscribed into a selected work[33].

Of particular note is Deane-Cox's (2014) remark on the different approaches adopted by Pym (1998) and Venuti (2004) when dealing with the features of challenge implied in retranslation. Although both scholars agree that "rivalry and differentiation [are] central to the production of retranslations", Pym's (1998) distinction between active and passive rewritings "can be discerned on a diachronic plane". Venuti (2004), by contrast, "does not problematize the time span which separates the appearance of different versions"; rather, he "delve[s] deeper […] into the specific, extratextual causes of translation" (Deane-Cox, 2014:13; 17). What needs to be highlighted is that:

[33] Both Even Zohar's (1990) polysystem and Bourdieu's (1996) work on sociology are drawn upon, the latter claiming that "each new work that enters the literary field will occupy a distinct and recognizable position in the historically constituted space of coexisting (and therefore competing) works", as cited in Deane-Cox (2014:34). Retranslation. Translation, literature and reinterpretation.

> retranslations may also emerge as a result of a synchronous struggle in the receiving system to create the target discourse into which these translations will be incorporated. (Susam-Sarajeva, 2003, as cited in Gürçağlar, 2009:235)

This is to say that (re)translations appearing close to each other are "a useful reminder of time [difference] not being the only affecting factor", in the sense that the order of appearance of alternative versions "cannot be seen as a single monolithic entity or causal factor behind retranslations" (Koskinen; Paloposki, 2010:33-34). Seen in this way, the argument is destabilized that "retranslation is a mechanistic corollary of ageing", as the proliferation of "retranslations in close temporal proximity with each other cannot be explained away in terms of updating" (Deane-Cox, 2014:11). To put it differently, sequences of retranslations "cannot be straightforwardly attributed to assumed datedness of the previous versions", suggesting that the reasons behind the process in question "need to be sought elsewhere as well" (Paloposki; Koskinen, 2004:34). Van Poucke (2020:15) suggests, in this respect, that some of the tendencies typical of literary retranslation might also "transcend the generally acknowledged process of refreshing linguistic features of ageing". What seems to be a widespread assumption could then be summarized as follows:

> even in the case of retranslation series spanning over decades, chronological distance and time are probably less crucial to understanding retranslation than source- and mainly target-contextual changes, in terms of broad historical, linguistic, sociocultural, literary, ideological, economic and political coordinates and in terms of more specific situational contexts. (Alvstad; Rosa, 2015:13)

2.3 The synchronic dimension of retranslations

Representative of the "changing flows" in Retranslation Studies is "the initial focus on texts and translational shifts [giving] way to a more contextual approach" in which retranslations are discussed in their broadest meaning, so that the specific circumstances in which they come into being are taken into account (Van Poucke; Sanz Gallego, 2019:13). According to Deane-Cox (2014:7), there seems to be an increased awareness that greater emphasis should be placed "on the socio-cultural factors as the driving force behind the shape and substance of retranslation", in an attempt to "look outwards" from the translated text. Closer attention, in short, is turned to "the broader background against which retranslations are carried out and published" (Gürçağlar, 2009:235). What emerges

is then a view of reinterpretation as being "as much a socially and a culturally embedded phenomenon as it is a textualized one" (Deane-Cox, 2014:190). This means that, combined with "the poetic currents of the historical moment", changing aesthetic and cultural values also "impact a translator's decision to privilege certain strategies over others" (Rose, 2016:86). In this regard, as already seen, the Retranslation Hypothesis (RH) is assumed to be insufficient to represent the paradigm of retranslation, as the latter is best viewed and analyzed "as a network approach that displays the historical and synchronic interactions among texts, institutions, and agents" (Albachten; Gürçağlar, 2019:2). To be more precise, retranslations are initiated for a number of reasons, "only some of which are related to out-datedness of the first translation" (Robinson, 1999, as cited in Dastjerdi; Mohammadi, 2013:179). Venuti (2003, as cited in Feng, 2014:73) makes a similar claim and assumes that the differences established by the process of re-rewriting "are guided more by social or ideological premises than by linguistic or literary lack in the previous translations".

In line with this, suggestions have been made that "this paradigm of lack" should be inverted in order to escape the ideology of progess and contend that "retranslation matters because it actualizes the potential contained in a literary text" (Massardier-Kenney, 2015:73). Rather than a matter of improvement, then, "retranslation can readily be framed in terms of reinterpretation, differentiation and the inscription of value" (Venuti, 2004, as cited in Deane-Cox, 2014:16). What is meant is that:

> to study retranslations is to realize that translating can't be viewed as a simple act of communication because it creates values in social formations at specific historical moments, and these values redefine the foreign text and culture from moment to moment. (Venuti, 2004:36)

Likewise, Deane-Cox (2014:54-55) regards retranslation as an "innovative procedure, one which reinvents the already invented by revealing more and more of its facets". Alternatively, O'Neill (2005, as cited in Aubin, 2020:99) proposes that (re)translations be understood as "extensions, in which the story of the literary text is taken up, reshaped, and continued by readers". If studied in this manner, retranslations clearly "contribute to extending the meaning of the original" by responding to the cultural and sociological aspects of the receiving culture (Aubin, 2020:114). It follows that "no exploration of retranslation can or should be divorced from the wider socio-cultural context" (Deane-Cox, 2014:8). Worthy of attention, then, is the "synchronic dimension" of retranslations

as well, given that they may be commissioned "with the purpose of offering a different […] interpretation of a source text, fulfilling a different function, or addressing a different readership or audience" (Alvstad; Rosa, 2015:12). A synchronic perspective would reveal "the cognitive and creative aspects of translation" by pointing to "those factors [which] distinguish the work of different translating subjects" (Brisset, 2004, as cited in Gürçağlar, 2009:236).

A "synchronic line of enquiry", as Deane-Cox (2014:11) puts it, has been pursued by an increasing number of studies focusing "on the many different contexts surrounding the production of retranslations" (Wardle, 2019:218). As Gürçağlar (2020:2) acknowledges, academic research into retranslation "started to grow and diversify in scope, both in terms of [its] content and the methodologies employed", so as to show "the multifariousness and mutability" of the phenomenon. In this respect, Amaral (2019:246) proposes a theory of retranslation "which surpass[es] the limits of two languages", thus attracting translation issues in their complexity. In the same way, Paloposki and Koskinen (2004:34-35) note that retranslations "are affected by a multitude of factors" (e.g., translators, publishers, intended readers) which need to be set in a broader cultural context. Responsible for such an approach to literary retranslations is the assumption that their "emergence, format and status […] are all contingent on a tangle of ideological, commercial and symbolic variables" (Deane-Cox, 2014:79). In other words, the process of retranslation cannot be reduced to "a simplistic cause-and-effect formula". Rather, it is believed "to be caused by a multiplicity of different factors in different combinations", ranging from the need to preserve aging translations to "a number of ethical considerations" (Koskinen; Paloposki, 2010:46). As we will see in the following sections, "a long list of possible motives for retranslation [has] been defined" since the 1990s, motives which seem to have in common "the creation of a kind of value", whatever it may represent for the translators, editors, commissioners and readers affected by the linguistic phenomenon (Van Poucke, 2020:10).

2.3.1 Supplementary retranslations: target audience, institutions, ideologies

The "synchronous struggle" occurring beyond the confines of the translated text seems to point in the direction of the receiving system, intended as a major factor influencing the

"target discourse into which [later] translations will be incorporated" (Susam-Sarajeva, 2003, as cited in Deane-Cox, 2014:11). Rather than on the source text and its inherent characteristics, emphasis is placed on "the wish to meet the requirements of the receiving culture", which, because of the latter continuously changing, are "no longer or not entirely met by the existing translation(s)" (Desmidt, 2009:670). As Gürçağlar (2020:1) notices, the focus has now shifted towards the target culture and readers which "trigger retranslated works", thus offering "the potentials […] for understanding the sociological and ideological drivers of [re]translation". Such observations are clearly "anchored in a Descriptive Translation Studies approach", following the need to examine the "often irregular idiosyncrasies of interpretation which [govern] the discursive features of a given (re)translation" (Deane-Cox, 2014:19). Implied in the descriptive stance is the fact that "both broad contextual motivations […] and more specific factors related to the communicative situation" in which retranslations occur can be uncovered now, such as translator subjectivity, translation brief, editorial policy, and reader profiles. In particular, the latter, i.e., the "needs, tastes, preferences and competences" of different addressees, are regarded as justifiable reasons for a retranslation with a specific textual-linguistic make-up (Alvstad; Rosa, 2015:12; 19). In a similar way, Venuti (2004:25-26) advocates that retranslation is likely to be put to various uses "because diverse domestic readerships will seek to interpret it according to their own values", thus inscribing competing interpretations of the same source text.

With regard to the issue of readership(s), Rose (2016:86; 95) observes that justifications for retranslation may then include "reinterpretation according to changing values" at the receiving end, whose stability is undermined in what is now "a post-information age". In particular, the supplementary nature of retranslations is brought into view, intended as "the assumed variation […] that they bring to the cultural scene" (Koskinen; Paloposki, 2003:33). To be more precise, supplementarity in retranslation denotes "the targeting of different versions to different sections of the audience", suggesting that:

> texts and their interpretations [may] function simultaneously on several layers, denying easy classification into assimilative first and source text oriented new translations. (Koskinen; Paloposki, 2003:22-23)

Such a notion, as Dastjerdi and Mohammadi (2013:176) also state, can be regarded "as complementing and/or reorienting the source texts in the subsequent translations". According to Eker Roditakis (2017:2), retranslators might aim at providing "supplementary interpretations", i.e., "different variations of the source text [which] are welcome to co-exist" given that they target different sections of the readership. In addition to this, one could assume that supplementarity is resorted to "whereby each retranslation attempts to carve out its own individual niche within the market" (Wardle, 2019:219). Behind the concept of supplementarity lie, once again, "the situational constraints of the receiving culture", which are likely to impact the (re)translator's macrotextual model (Aubin, 2020:113). This is to say that different reinterpretations are "perceived as inborn cultural elements" which are "affected by the expectations of the target audience" as well as by the "political and social conditions" which some target readers are guided by (Kamovnikova, 2020:140). There follows a view of retranslation as being a "replacement" for previous versions whose changes, however, "are not necessarily for the better" (Van Poucke, 2020:10). Rather, a new interpretation may result from the need to fulfil a different function "in and for a different situational context" (e.g., a simplified version for a children's edition) (Alvstad; Rosa, 2015:12; 15). Likewise, Pym (1998, as cited in Paloposki; Koskinen, 2004:28) presents "different pedagogical functions of texts" as an explanatory hypothesis about the reasons for retranslation.

It should become clear at this point that similar "change[s] in the function or *skopos*" of (re)translated (literary) works are also thought to be associated with a series of institutional and ideological developments in the receiving culture (Van Poucke, 2017:94). Much of the literature shares the assumption that "ideological considerations [are] in connection with changing cultural norms", and are thus among those "translatorly concerns" which motivate retranslation (Van Poucke; Sanz Gallego, 2019:10). Lefevere (1992:7), for instance, insists that, as in the case of poetological reasons, (re)rewritings are often "inspired by ideological motivations, or produced under ideological constraints", depending on whether there is agreement on the dominant ideology of the time or not. It is not uncommon for literary texts, then, to be "re-positioned in the target culture" because of a shifting "ideological context of reception" (Gürçağlar, 2009:234). An example, in this regard, is provided by Venuti (2003, as cited in Gürçağlar, 2009:234), who mentions some cases of feminist retranslations, thus suggesting that they may have

the power to "reaffirm the authority of certain social institutions", be they academic or religious establishments. Taken together, it is important to remember that social ideologies and literary norms are likely to overlap, in the sense that "what is acceptable in literary texts is affected by current social mores". The latter, however, are distinguished from "norm-oriented studies" by an inherent "heterogeneity" which is capable of accounting for "more complex workings in the surrounding context" (Brownlie, 2006, as cited in Deane-Cox, 2014:10). It is because of such a synchronic, target-oriented approach that retranslations are entitled to "maintain and strengthen the authority of […] the institutionalized interpretation of a [literary] text", or to "challenge that interpretation in an effort to change the institution or found a new one" (Venuti, 2004:26). As it is otherwise contended from a more general perspective:

> the process resulting in the acceptance or rejection […] of literary works is dominated not by vague, but by very concrete factors that are relatively easy to discern as soon as […] one eschews interpretation as the core of literary studies and begins to address issues such as power, ideology, institution, and manipulation. (Lefevere, 1992:2)

2.3.2 The (re)translator's signature: agency vs invisibility

Further reasons for retranslation have been recognized by a growing body of literature apart from the "need for linguistic updating" and the above mentioned "underlying discourses in the target society" (Aaltonen, 2003:142). Other observations would seem to suggest that the process of re-rewriting "may be motivated by no more than the retranslator's personal appreciation and understanding of the foreign text", indicating that retranslators themselves "may aim to maintain, revise, or displace norms and the institutions in which [retranslations] are housed" (Venuti, 2004:29-30). Similarly, Alvstad and Rosa (2015:15) mention the (re)translator's subjectivity as a possible cause for retranslation, whose linguistic profile is likely to depend on a "personal appreciation for a given […] work, or a hermeneutical dissatisfaction with [its] aesthetic function […] as relayed by previous translations"[34]. The figure of the (re)translator taking on a key role in determining (re)translation strategies is noted by Gürçağlar (2009:236) as well, who

[34] Cases of self-retranslation are mentioned too, originating in "a translator wishing to revisit her or his own previously published or unpublished translation as a result of having gained further knowledge of the source text, author and oeuvre, for instance, after having translated further works by the same author", as noted in Alvstad; Rosa (2015:11). Voice in retranslation. An overview and some trends.

warns that the human element involved in the retranslation process risks being overlooked by "a strictly social-causational model". Similar suggestions have been made that the appearance of a given retranslation is "contingent on individual translation decisions" as well, given that:

> there are no causes which can bypass the translators themselves. They themselves have the final say. It is their attitudes to norms, skopos, source text, translation theory, etc. that ultimately count, rather than these external factors *per se*. […] all causal influences are filtered through the translator's own mind, through subjective decisions taken at a given moment. (Chesterman, 2000:26)

It becomes evident, then, that "any scholarly effort to study the phenomenon of retranslation" should rely on a causal model at the centre of which is "the translator [as well as] her or his subjectivity and cognitive profile" (Alvstad; Rosa, 2015:11).

Foremost among such issues as subjectivity and individualism is the (re)translator's agency, intended by Venuti (2004:27-28) as the "ensemble of motivations, conditions, and consequences that […] inform the work of translating and allow it to produce far-reaching social effects". Allen and Bernofsky (2013, as cited in Wright, 2016:3) foreground a theorization of the (re)translator as a subjective "intellectual figure empowered with agency and sensibility who produces knowledge by curating cultural encounters". By quoting Hermans' (1999) view of translation as "a form of the translator's self-reflexivity or autopoiesis", Cetera (2009:110) similarly notices a "postmodern inclination" among retranslators to reveal "their presence as self-conscious agents and mediators of meaning". Behind such considerations is the (re)translator's intention to "leave a trace in cultural history by creating a personal, contemporary, […] artistically innovative interpretation" of a specific literary work (Van Poucke; Sanz Gallego, 2019:10). What emerges is a legitimization of (re)translators as visible agents, who "may fashion the timing and the form of the (re)translations" according to their own values (Deane-Cox, 2014:33)[35]. As Venuti (1992, as cited in Lowe, 2014:414) highlights, in this regard, Benjamin's concept of the 'afterlife' of a text could also be mentioned in the attempt to reject "notions of a translator's subordinate or invisible status".

[35] It is also noteworthy that there are a growing number of commentaries on 'new' translations which make retranslators and their work even more visible, as noted in Fusco (2015:119). La ritraduzione nel panorama degli studi traduttologici.

It is a fact that the (re)translator's signature[36] reveals the arbitrariness with which authors of retranslated texts may "deliberately subvert […] earlier translations, interpolating interpretive hints" (Cetera, 2009:110). As Deane-Cox (2014:16) insists, once again, retranslators are expected to pursue distinction by claiming that "their translations [bring] to light a new literary form or respond […] to the needs of a new audience". The same is postulated by Venuti (2004:29), according to whom re-rewritings "are designed to make an appreciable difference" and to highlight retranslators' intentionality. In other words, the idiosyncratic input of retranslators, i.e., their "own preferences, or even difficulties in interpreting the text", may have a role to play in the process in question (Paloposki; Koskinen, 2004:31). Nevertheless, the focus on the (re)translator's own individuality "as a catalyst for retranslation" fails to recognize that "the figure of the lone translator can belie collective efforts" (Deane-Cox, 2014:14). In Venuti's (2004:28) terms, this is to say that the potential agency of retranslators "is always already collective", determined as it is by "linguistic usage, literary canons, [and] translation traditions" already existing in a social situation. It follows that, as the scholar (2004:29; 32) goes on to explain, the features of a retranslated work "may [also] escape the translator's conscious control", and fall among the so-called "unacknowledged conditions" of translation, i.e., unforeseen circumstances which "subtly overdetermine the translating", thus resulting in consequences that the translator did not anticipate.

Another important issue that needs to be taken into account when dealing with the concept of agency is that translation subjects other than (re)translators and target readers (e.g., publishers, editors, censors, reviewers) "also play a prominent role in the decision-making process regarding retranslation" (Van Poucke, 2017:95). Indeed, it is generally agreed that "all the partners involved" in the communication process, including distributors, illustrators and critics, contribute to the final shape of a re-rewriting (Desmidt, 2009:670). Brownlie (2006, as cited in Deane-Cox, 2014:10), in particular, points out that (re)translation commissioners "may choose at any moment to go against the normative or ideological grain". As Venuti (2004:29-30) puts it, commissioning institutions should be given more emphasis as they may demand that retranslators should "work with a particular foreign text and discursive strategy to enforce a particular

[36] The expression evokes Sherry Simon's phrase "the translator's signature", pointing to "the instances of deliberate literalism which serve to signal linguistic and cultural otherness", as noted in Cetera (2009:110).

ideology". All of the agents involved, then, need to be acknowledged "in order to draw an accurate and adequately contextualized profile of a given retranslation" (Alvstad; Rosa, 2015:12). Viewed in this light, all kinds of status and power struggles within a literary system are reckoned to be alternative explanations for retranslation (Koskinen; Paloposki, 2010:296). Implied in such observations, then, is the willingness to:

> provide indications about the (economic or symbolic) impetuses for retranslation, the mechanisms through which the agents strived to maintain or improve their positions, as well as the relative legitimization, or consecration, of the agents involved. (Deane-Cox, 2014:34)

In doing so, the scholar (2014:30; 51) goes on to suggest, "a message of authority and ultimately trustworthiness" is passed on, which in turn is believed to "translate into economic capital", thus shedding more light on those "factors in the wider socio-cultural context" underpinning the phenomenon of retranslation.

2.3.3 The economic potential of retranslations

In the attempt to adopt a wider perspective on the different contextual reasons behind retranslation, Koskinen and Paloposki (2010:35) suggest that "far more mundane reasons […] than dated translations", such as the various editorial practices involved in the process, are worth investigating too. As Cetera (2009:103; 106) reasonably infers, the decision to retranslate often finds ample justification in "down-to-earth calculations" concerning "the corollaries of […] newly emergent tendencies in the publishing market". Such "banal editorial reasons", as Ladmiral (2011) calls them, inevitably shift the emphasis "away from differentiation and towards ensuring value of the financial kind", thus subjecting any act of retranslation to the economic "forces at play in the literary field" (Deane-Cox, 2014:14; 31). Greater attention is paid to "the commercial logic behind retranslations", which are then deemed a financially viable solution for meeting the market demand (Venuti, 2004:29-30). As Deane-Cox (2014:31) alternatively puts it, re-rewritings too "can be implicated in the accrual of economic capital". It does make economic sense, therefore, "for companies to commission retranslations" (Wardle, 2019:219). What needs to be highlighted, then, is that "general market conditions cannot be wholly disregarded" when studying retranslations, as they determine the extent to which the latter are driven by economic forces" (Deane-Cox, 2014:32).

Seen in this way, retranslated texts are marketable products whose circulation is governed by the laws of supply and demand (Bensimon, 1990: xiii). In this regard, Massardier-Kenney (2015:73) notes that what is known as the Retranslation Hypothesis (RH) still seems to dominate the marketing of retranslations, whose economic value is said to depend on their ability to surpass previous translations (Jianzhong, 2003:194). What is meant is that the restorative property of retranslation can be described as a "symbolic and economic capital-generating platform", in the sense that:

> there is something of a happy complicity between the meme of retranslation as rejuvenation and the marketing manoeuvres of the publishing company. (Deane-Cox, 2014:52-52).

Related to the cultural dimension of retranslations is their intersection with retail trade services, as today retranslated works of the same literary text are likely to "co-exist synchronically within a statistical model defined as the 'long tail'", in which readers are often faced with a choice. Implied in the model (figure 4) is the fact that "subsequent sales are divided among the various retranslations", whose position along the 'tail' thus depends on "the number of copies sold" (Wardle, 2019:223-224)[37].

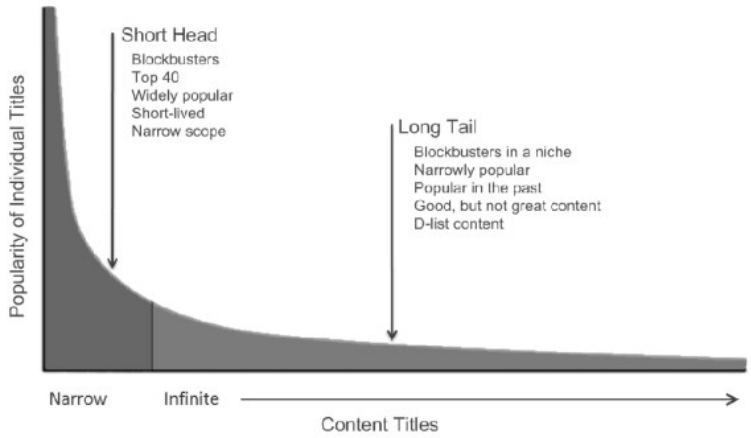

Figure 4. The 'long tail' along which retranslations are distributed (Wardle, 2019:223)

This leads to the widespread assumption that the book market as well as the economic consequences for editors and publishers "play a big role in the way retranslations are

[37] The statistical model proposed by Anderson, C. (2007), over a longer time span, 'tails off' because a very high number of items sell very few copies, which, however, collectively make up a market share that rivals or exceeds the relatively low number of current bestsellers and blockbusters", as mentioned in Wardle (2019:223). Eeny, Meeny, Miny, Moe: the reception of retranslations and how readers choose.

planned and carried out" (Albachten; Gürçağlar, 2019:3). In other words, retranslation patterns are established by commercial concerns as well, which can thus "represent a further spur" to new versions of already translated texts (Wardle, 2019:218-219). Not surprisingly, as the scholar goes on to suggest, retranslations are often regarded as 'safe bets' which publishing companies are keen to commission, given that they typically comprise the "financial backbone of the book industry, accounting for 25 to 30 percent of the average publisher's sales". Attractive to publishing houses are then "the prestige, cost-effectiveness and guaranteed sales" linked to the publication of retranslated literary works (Gürçağlar, 2009:235).

It is safe to say, at this point, that market forces and "the aim of commercial success" have always dictated publishing decisions, thus being a major driving force behind (re)translation as well. An alternative line of thinking has been developed, however, according to which a balance between "cultural values and financial interests" should be achieved (Koskinen; Paloposki, 2003:26). As has also been suggested, one needs to be aware of "the dangers of failing to distinguish between a general economic market for goods and the specific market for symbolic goods", since much of the process of importing literary works "is based on the logic of restricted production, which values literary merit above best-seller status" (Heilbron; Sapiro, 2002, as cited in Deane-Cox, 2014:31-32). Retranslation, then, can be seen as a matter of securing both symbolic and economic capital, given that:

> the translator benefits from the symbolic capital invested in the original work, and also intervenes as an agent who confers on the author and on the work a quantity of capital by submitting it to the [commercial] logic of the target field. (Gouanvic, 2005, as cited in Deane-Cox, 2014:31)

Relevant to such observations is the question posed by Koskinen and Paloposki (2003:26) as to whether the symbolic value of "supplementary versions [will] outweigh the financial benefits of recycling an existing translation" or not, thus casting doubt on what is cheaper between recovering a previous translation and commissioning a new one. As noted by Vanderschelden (2000:2), it is generally agreed that it is preferable for a publisher to revise a work for which a translation already exists, "rather than to retranslate [it] completely". The same cost-effective solution is proposed in the following terms:

> A publisher driven by a profit motive may in fact wish to save the expense of commissioning a retranslation by reprinting a previous translation that has proven itself in the marketplace, even if in a revised version. (Venuti, 2004:30)

Notwithstanding, it is important to bear in mind the "potential positive charisma attached to retranslations", whose marketing potential is expected to "attract much greater publicity than […] reprints" (Koskinen; Paloposki, 2010:35). Likewise, Wardle (2019:226-227) maintains that retranslations are more easily noticed, since their features tend to "become the object of media attention".

What follows is that, although the force behind the decision to retranslate is probably cultural rather than financial, "one reward for retranslation is favourable publicity for the publisher", from which the business is likely to gain considerable economic advantage anyway (Koskinen; Paloposki, 2003:34). Of particular interest, finally, is the appearance of several retranslations "follow[ing] each other in relatively quick succession" shortly after the source text coming out of copyright (Van Poucke, 2017:102). As Wardle (2019:219-220) claims, it is not uncommon at the end of the copyright period that "a frantic publishing activity begins", with the market "adjust[ing] to sustain such a high production of retranslations". Once the copyright expires, i.e., when it is 70 years since the death of the original author (Desmidt, 2009:678), retranslations of foreign texts "that have fallen into the public domain" tend to be preferred to "copyrighted texts, which require the purchase of translation rights from a foreign author or his [or her] assignees" (Venuti, 2004:30). According to Fusco (2015:117), such 'waves' of retranslations occur in the Italian literary system as well, as was the case with six different translations of F. Scott Fitzgerald's *The Great Gatsby* published in 2011[38]. Moreover, the hypothesis has been put forward that behind similar marketing operations lie literary texts already enjoying canonical status, which, in turn, are believed to influence (re)translation decisions (Lefebvre, 2008:7-8). It is "rather unsurprising", then, that such a commercialization results in what Lehtonen (2001) refers to as a process of "bestsellerization", given that, "in order to be resurrected from the past, […] the work typically needs to have acquired the status of a classic" (Koskinen; Paloposki, 2003:28-29).

[38] The practice in Italy is regulated by the copyright law (L. 633/1941; L. 6 febbraio 1996, n. 52), according to which a literary work is copyrighted until the end of the seventieth (once fiftieth) year after the author's death.

2.3.4 Retranslating the classics: retranslation and canonicity

The current debate about the activity of retranslating identifies an interesting viewpoint on some text types, especially sacred texts and canonized classics of literature, "stand[ing] out because of the frequency of periodical retranslations" (Alvstad; Rosa, 2015:12). An increasing number of studies have found that, together with sacred and dramatic texts, canonical literary works continue to be the most frequently retranslated material (Gürçağlar, 2009:233). In particular, Venuti (2004:25) notices that a typical case is that of "a foreign text that has achieved canonical status in the translating culture", whose "sheer cultural authority" thus is likely to solicit retranslation. It is worth noticing, in this regard, that "classics, best-sellers and award-winning books" are among those works which are most often retranslated multiple times (Saeedi, 2020:27). In the same way, Feng (2014:70) acknowledges that "most great classics of the world have been translated more than once", and that many look with favour upon such a practice. Cetera (2009:103-106) refers to new translations of "well-acknowledged literary masterpieces" as "best (re)sellers", as they usually pertain to "the eminent works of prose featuring on the reading lists of educational institutions". It follows that the task of a retranslator is that of "creating a new version of an iconic text already rendered into a canonical translation" (Lowe, 2014:419). The starting point for retranslating such great books seems to be "the vague but very widespread idea of classics […] needing or calling for retranslation" (Koskinen; Paloposki, 2010:32). This is to say that retranslation best applies to those literary works which are perceived as classics, i.e., texts which "allow each age to reinterpret [them] anew" (Vanderschelden, 2000:1). In other words, "it is the canonized classics that tend to be retranslated", precisely because they are "endowed with canonical status in either the translated or the translating culture" (Alvstad; Rosa, 2015:10).

To better understand the concept of 'classic', however, it needs to be stressed that "both timelessness and sacredness" are identified as two "of the most prominent features associated with the prestige" of a canonical work (Venturi, 2009:336-337). Smith (1951, as cited in Venturi, 2009:336), for instance, mentions Samuel Johnson's *Preface to Shakespeare* (1765), in which a classic is described as "a work of genius enjoying length of duration and continuance of esteem". According to Venuti (2004:35-36), canonical texts are perceived to be "evolutionary, or progressive, culminating in some form of

transcendence". Alternatively, a classic can be defined as a well-known book which is "considered to be of very high quality, setting standards for other books"[39]. As Venturi (2009:337-338) points out, such qualities are likely to lead to a "deferential approach to literary masterpieces", which, as a consequence, are perceived as atemporal and inviolable; they inspire awe, and thus must be "read and manipulated with extreme care". The same is postulated by Van Poucke (2017:103), according to whom, when dealing with canonical literary works which "are considered to be worthy of retranslation", there is a tendency to acknowledge the outdated character of the original and accept it in translation as well. It is the process of canonization itself, then, that "triggers a sense of deference" towards the literary text, whose perceived status of sacredness is also dependent on the presence of "an extra-textual production including a wide range of materials, from informative notes to essays" (Venturi, 2009:339; 350). As the scholar (2009:342) goes on to suggest, what is meant is that "the perceived superiority of canonized texts" is expected to confine their (re)translators to "a dimension of respectful immobility", which urges that the classic should be "translated in such a way that the target text never falls short of its prestige".

It seems reasonable to infer from the above that "retranslation and literary canon formation are indeed mutually dependent", considering that the activity of retranslating helps texts achieve canonical status, and "the status of a classic often promotes further retranslations" (Koskinen; Paloposki, 2010:295). Viewed in this light, canonicity can be seen as a plausible reason for retranslation, as the latter seems to contribute to the following:

> strengthening the status of a previously canonized text; canonizing a previously marginal text in the translating culture according to some cultural political agenda […]; or strengthening the canonized status of the source text author and text in the source culture and/or as a world literature icon. (Alvstad; Rosa, 2015:16)

Venuti (2004:27) adopts a similar viewpoint by arguing that when a foreign text "is positioned on the margin of literary canons in the translating language", retranslation may be resorted to "in a bid to achieve canonicity". By identifying the "literary quality and fame of the source text" as a distinct motivation behind retranslation, Albachten and Gürçağlar (2019:6) agree that the linguistic phenomenon in question "is the main path

[39] Definition of 'classic' taken from the Oxford Advanced Learner's Dictionary (2015), 9th edition.

leading to canonization of foreign works". Not surprisingly, the status of 'classic', "either functioning as the impetus for or acquired by the act of retranslation", allows retranslators and publishers to "both produce and reproduce the canon of classic literature" (Koskinen; Paloposki, 2003:33). Nevertheless, there is still considerable disagreement with regard to the interdependency between retranslation and canonized literary works, as it has been hypothesized that multiple translations of a single classic might prove harmful to those "monolithic universal writers" whose work is viewed as "form[ing] part of a static canon to be venerated by scholars and disciples" (Snell-Hornby, 2006:165). Similarly, Cetera (2009:111) contends that the growing proliferation of retranslations may diminish the importance of the source text "by reorienting the readers' interest to alternative translations", thus, after Bassnett (1998:135), "expos[ing] the fallacy of universal greatness". As we have seen, in short, although the focus on such a group of texts is assumed to "potentially interfere with subsequent translation practices", it has also been suggested that:

> retranslation of […] canonical works appears to be a literary phenomenon in its own right which, perhaps, would require a specific research model to account for the individualized motivations underlying the unrelenting efforts to rewrite the same text, without a radical change of aesthetic preferences or linguistic standards within the target culture. (Cetera, 2009:111)

2.3.5 Linguistic tasks vs socio-cultural phenomena

This chapter has attempted to provide a brief summary of the literature relating to a phenomenon as complicated as retranslation, whose study "is therefore likely to reveal a web of multiple causation" (Koskinen; Paloposki, 2010:296). As has been shown, the reasons behind the act of retranslation "arise from the tangle of both intrinsic (linguistic and cultural), and extrinsic (para and extra textual) variables" (Dean, 2010, as cited in Dastjerdi; Mohammadi, 2013:175). Vanderschelden (2000:5-6) puts forward a number of justifications and claims that retranslations are acceptable if:

1) The existing translation is unsatisfactory (in terms of errors of comprehension, changes in perception and target language norms over the years);
2) A new edition of the ST has been published and has become a standard reference;

3) The existing TT is considered outdated from stylistic point of view;
4) Retranslation has a special function to fill in the target language (e.g. synchronic retranslations for the British and American markets);
5) A different interpretation of the ST is plausible.

It becomes clear, then, that the reasons for (re)translations, intended as both "diachronic and synchronic acts", are multifarious (Lowe, 2014:423). There follows a view of retranslation as a combination of "contextual and discursive elements, some of which fit with rationales of progress and challenge, but many of which do not" (Deane-Cox, 2014:189). Paloposki and Koskinen (2004:29) advocate adopting a different perspective in order to "pay close attention to the context where retranslations appear", so that other variables are distinguished which "bear on the issue of retranslation". The strength of such an approach is that the analysis is not limited to the text itself. Rather, "the influence of external social, economic, and cultural circumstances" are also discerned, thus recognizing that (re)translated texts tend to comply with "the conditions in which they were born" (Deppman et al., 2004, as cited in Deane-Cox, 2014:193).

With this in mind, Deane-Cox (2014:34) suggests that it is important to untangle "the contextual factors which have an impact on […] retranslation", so that the phenomenon can thus be viewed with more clarity. It seems to be generally accepted now that retranslations are produced as a response to "the dynamics of the target context, rather than […] to any inherent properties of the source text" (Gürçağlar, 2009:236). According to Aubin (2020:114), it is a fact that each culture sees foreign authors and texts "through the prism of its own experience, history and values", in the attempt to make them its own. Desmidt (2009:670) is of the same opinion when she argues that it is "impossible to dissociate [re]translation from its broader historical context". To put it differently, "it is not only literary works that have such an impact" on retranslation. Rather:

> It is this broad, dynamic vision of translation that speaks to the need for re-translation. Texts evolve as they cross [both] cultural and temporal boundaries. Cultures themselves revise their guiding principles as contexts shift and assumptions collapse. (Lowe, 2014:413-414)

The concept of 'relationality' is worth mentioning here, denoting as it does a narrative feature which allows texts to be understood as "both anchored in and a reaction against the social and cultural backdrop to [their] writing" (Deane-Cox, 2014:85). This seems to

challenge the arbitrariness of what Deane-Cox (2014:190) refers to as "the 'new equal improves' doxa of the literary field", according to which, as already seen, "the history-as-progress model" has permeated Retranslation Studies, thus "remain[ing] for a long time uncontested". Suggestions have been made, indeed, that:

> Rather than conceive of (re) translations in the restrictive terms of textual proximity, these multiples of one should be viewed as instantiations of the interpretive potential of the source text. For there can be no definitive reading of the original, no singular path to restoration if we understand all texts to be unfinished. (Deane-Cox, 2014:191)

In other words, a paradigm shift is needed in order to better understand "the manifold modulations that can occur within the textual and contextual complexities of the phenomenon", which is now regarded as "protean, unbounded and inexplicable in teleological terms" (Deane-Cox, 2014:191).

That being the case, a "rhizomatic network of influences, ideologies and value judgments" concerning different retranslations has been proposed, which, despite being "a largely uncharted terrain", is likely to offer "a rich and varied field of study" (Koskinen; Paloposki, 2010:47). In an attempt to rethink "the discourse of Translation Studies with regard to multiple retranslations", Rose (2016:83-84) mentions Deleuze and Guattari's (1980) notion of 'rhizome', intended as "an open system […] that challenges the arborescent metaphors that inform western language and thought"[40]. By referring to the "subterranean botanical image of the rhizome" as opposed to the typical arborescent model, the scholar (2016:95) goes on to suggest that such an "image of thought" may prove useful for "developing a model for retranslation that accounts for the vicissitudes of a dynamic field". This is to say that the adjective 'rhizomatic' can be used to denote "the manifold influences behind retranslations", thus grasping the phenomenon in its entirety, beyond individual cases (Koskinen; Paloposki, 2010:297). To be more precise, a more flexible approach "refram[ing] retranslation within a rhizomatic space" has been posited, which can be formulated as follows:

> an intricate, entangled network of influences and agents, which then allows for a more finely tuned, sensitive and illuminating window on to the multitude of factors which shape retranslation. (Brownlie, 2006, as cited in Deane-Cox, 2014:11)

[40] The botanical rhizome (a "mass of roots", "stem", or "race") is a subterranean root system that grows new auxiliary shoots from its nodes and is capable of generating new plants from its separated parts, like aspen trees or gingerroots, as reported in Rose (2016:83). Retranslating Ibykos and Li Bai: Experimental, rhizomatic, multi-media transformations.

What is brought into view, then, is "the spiral-like and vertiginous evolution" of retranslations rejecting "the straight-line teleology of Berman's model" (Susam-Sarajeva, 2003, as cited in Deane-Cox, 2014:11). Thus far, it has been possible to glimpse the "prevalent variability" demonstrated by retranslated literary works, which suggests that, "if any retranslation pattern is to be hypothesized, it is an intricate and intractable one" (Deane-Cox, 2014:190).

Having reviewed some of the key aspects of (re)translation, let us now turn to a case study of the ways in which an English modern classic is rendered into Italian.

CHAPTER 3: COMPARISON OF THREE ITALIAN TRANSLATIONS OF *1984*

Chapter Three is concerned with *1984* and its Italian renditions, whose characteristics are examined as part of my investigation into the practice of retranslation. An introduction to Orwell's novel is provided in section 3.1, so as to reflect on the continued relevance of the English classic. Following an overview of the book's reception, a comparative analysis of three Italian translations is carried out (section 3.2).

3.1 Introduction to George Orwell's *Nineteen Eighty-Four*: case study

A more detailed account of the phenomenon of retranslation is given on the following pages, as an extensive investigation is conducted into the relationship between an English literary classic and its Italian (re)translations. In particular, a comparative analysis of three Italian translations of George Orwell's literary masterpiece *1984*[41] is carried out, with a focus on the effects of the passing of time on the way subsequent renditions of the book are adapted to the linguistic and cultural differences existing in the receiving system. As was pointed out in the introduction, the purpose of such a comparison is to establish the extent to which alternative translations of this hugely acclaimed dystopian fantasy reflect changes in the Italian language, with a view to meeting the expectations of ever-shifting audiences over time. Implied in the aim of the study is thus the wish to explore the strategies with which each translated version attempts to restore the lexical, syntactical and stylistic features of the original in relation to both developments in Translation Studies and changing norms in the Italian linguistic and cultural system. Moreover, the temporal factor affecting the practice of retranslation makes it possible to gain interesting insights into whether language innovation is a valid reason to retranslate a piece of literature published more than 70 years ago, as well as whether the tendency to adopt a foreignizing approach towards retranslation is actually displayed, thus confirming the Retranslation Hypothesis mentioned above (see section 2.1.3). In order to do so, short extracts are taken from the novel, both the original and the target texts, so that different Italian renditions of the language of Big Brother may be exemplified.

[41] The original title *Nineteen Eighty-Four*, as it was first published in London, is often rendered as a date, as noted in Crick (2007:146). *Nineteen Eighty-Four*: context and controversy.

Before proceeding with the analysis, however, the huge impact of *Nineteen Eighty-Four* on the public mind is worth highlighting, given that it "entered mainstream culture in a way achieved by very few books", and that many of its concepts and expressions are instantly understood "as bywords for modern social and political abuses"[42]. As Rodden (2014:13) acknowledges, Orwell's novel is now "part of the political lexicon and cultural imagination of the West", thus contributing to its author's "ongoing intellectual and cultural vitality". Together with *Animal Farm* (1945), the political satire from 1949 secured a place for the British writer in "literary history" (Cain, 2007:77). According to Dilworth (2013:322), it is arguably the most read novel of the twentieth century, and its "withering force and daring technical brilliance" are responsible for its canonical status. Usually described as a chilling dystopia, *Nineteen Eighty-Four* is also, "to varying and debatable degrees", interpreted as follows: "a prophecy, a warning, a political thesis, a work of science fiction, a spy thriller, a psychological horror, a gothic nightmare, […] and a love story" whose "translucent prose conceals a world of complexity" (Lynskey, 2019: xx). Similarly, it has been suggested that it has been read "as a conditional projection of the future, as a humanistic satire on contemporary events, […] and as a libertarian socialist […] protest against totalitarian tendencies and abuses of power", thus hinting at the possibly too many different themes contained in the narrative (Crick, 2007:146-148). To reiterate, it is clear that, despite, or because of, such questionable statements, Orwell's last literary venture ranks among "the most influential English-language works of the last century", as it has become a standard text in secondary school and university curricula (Rodden, 2014:6).

As a consequence of what Firchow (2011:93) considers an "enduring fame", the book is believed to have informed "everyday discussions of language and politics up to the present" (Daniels, 1987:162). In other words, it has brought about "a vast secondary literature", not to mention "even vaster non-academic discussion[s]" in which the author:

> has been lavishly admired and furiously denigrated, whose work and legacy have been adapted (not to say distorted) in line with various ideologies in many countries across the world, and have served as media cannon fodder for decades. (Vaninskaya, 2008:615; 617)

[42] Britannica. *Nineteen Eighty-Four*. https://www.britannica.com/topic/Nineteen-Eighty-four. Accessed: January 10, 2022.

More than seventy years after his death, both Orwell's literary work and life wield "a rhetorical and political force still sufficient to stimulate public argument", thus exerting "a shaping influence" on contemporary culture (Rodden, 2014:21). To put it in somewhat different terms, the scholar (2014:29) refers to the so-called "Orwell phenomenon" to describe the remarkably high popular reputation of the English author. In Lynskey's (2019: xvi) terms, the universe depicted in *Nineteen Eighty-Four* has been referred to as "a means of reading the [real] world" over the past seven decades. Not surprisingly, the novel has inspired movies, television shows, plays, a ballet, an opera, parodies, sequels, and rebuttals, demonstrating that the more popular a work of art becomes, the more likely it is that it escapes the artist's control, thus leading to greater misunderstandings[43]. In addition to this, critical studies and monographs appearing annually appear to reinforce "an almost irresistible tendency to enlist George Orwell in [never-ending] fights, protests and disputes", which "tell […] more about the views of the contemporary protagonists than they do about" the author of *1984* (Newsinger, 2018:158). All this points to the fact that "many varied interpretations have been put upon" the novel which disregard the context of its time: "a postwar world brutally and arbitrarily divided into spheres of influence by the great powers" (Crick, 2007:146). Nevertheless, the frequently alluded-to English classic seems to keep finding new relevance which makes its characteristics even more worthy of investigation. In other words:

> it has also become a reminder of all the painful lessons that the world appears to have unlearned since Orwell's lifetime, especially those concerning the fragility of truth in the face of power. (Lynskey, 2019: xxi)

3.1.1 The author George Orwell

Pen name of Eric Arthur Blair, George Orwell[44] (Motihari, India, 1903 – London, 1950) was an English novelist and critic, as well as a prolific journalist and essayist, whose work was characterized by lucid prose, biting social criticism, total opposition to

[43] The Atlantic. Doublethink is stronger than Orwell imagined. What *1984* means today. https://www.theatlantic.com/magazine/archive/2019/07/1984-george-orwell/590638/. Accessed: January 11, 2022.

[44] Hungry for reinvention and with a desire to spare his family any embarrassment if the book's contents shocked them, or if his career as a writer fizzled out, he took this quintessentially English pseudonym from the River Orwell in Suffolk, as noted in Lynskey (2019:6). The Ministry of Truth. A Biography of George Orwell's *1984*.

totalitarianism, and outspoken support of democratic socialism[45]. Although he is now recognized as "the best-selling serious writer of the modern era" (Rodden, 2014:13), he considered himself a common man born into what he called the 'lower-upper-middle-class', "a troubled stratum of the English class system that had the pretensions and manners of the wealthy but not the capital" (Lynskey, 2019:4). Among his core values, the scholar (2019: xix) goes on to suggest, a strong sense of honesty, decency, liberty and justice allowed him to critically analyze and explain what was "a tumultuous period in human history". Regarded as "a man of integrity and courage", he was then eulogized as a "secular saint", and as "the wintry conscience of his generation" respectively by Cyril Connolly and V. S. Pritchett (Miller, 2004:596). As Cain (2007:83) notes, Orwell was committed to objective truth, "a manifest truth […] that he clung to amid totalitarian apologists and truth-deniers". Lynskey (2019:5-6) goes even further and posits that the writer stuck to "a lifelong belief in the value of lived experience", which resulted in both "a disgust for oppression of every stripe" and a desire "to thrust himself into uncomfortable and even life-threatening situations". Suggestions have been made in much of the literature that Orwell led quite an unusual life for a writer, for he also worked as a policeman, a dishwasher, "a bookstore assistant, schoolmaster, grocer, and foreign correspondent", positions which allegedly inspired some of his early literary works, such as *Burmese Days* (1934), *Down and Out in Paris and London* (1933), and *The Road to Wigan Pier* (1936) (Miller, 2004:595).

Characteristic of Orwell is the assumption that "there is a political dimension to all forms of writing", whose "propaganda aspect" is thus always worth examining (Cain, 2007:79). Although "an outsider within the London Left intelligentsia of the 1930s and 1940s" (Rodden, 2014:26), the author of *1984* never failed to put forward his faith in a democratic socialist system "in which all citizens, particularly the poor, are treated fairly, in both economic and political terms" (Firchow, 2011:89). As Rodden (2014:22-23) deduces, then, he seemed to possess "a rare combination of […] intellectual integrity, moral courage, and literary excellence". The same could also be inferred from a passage of Orwell's essay *Why I Write* (1946), in which he mentions the political as well as aesthetic purpose of his writing:

[45] Wikipedia. *George Orwell*. https://en.wikipedia.org/wiki/George_Orwell. Accessed: January 11, 2022.

> What I have most wanted to do throughout the past ten years is to make political writing into an art. […] When I sit down to write a book, I do not say to myself, 'I am going to produce a work of art.' I write it because there is some lie that I want to expose, some fact to which I want to draw attention, and my initial concern is to get a hearing. But I could not do the work of writing a book, or even a long magazine article, if it were not also an aesthetic experience. (Orwell, 1946, as cited in Cain, 2007:81)

Such a political drive is what led to the publication of *Homage to Catalonia* (1938), following the author's decision to fight as a volunteer on the republican side of the Spanish Civil War in 1936, where he "first became acutely conscious of the ways in which political expediency corrupts moral integrity, language and truth itself" (Lynskey, 2019: xvii)[46]. Angry at "the determined attempts […] to suppress the truth about what had gone on", Orwell rejected the Soviet Union and similar societies "as having anything to do with socialism" (Newsinger, 2018:151; 153). A decade after his "first insight into the operation of Stalin's regime", just prior to starting working on *Nineteen Eighty-Four*, the novelist specified: "Every line of serious work that I have written since 1936 has been written […] against totalitarianism and for democratic Socialism, as I understand it" (Orwell, 1946, as cited in Lynskey, 2019:19).

It is worth noticing at this point, as Hitchens (2004:3) agrees, that it was his experience in Spain that in part "furnished much of the dystopian gloom of *Nineteen Eighty-Four*". In his essay *Looking Back on the Spanish War* (1943), Orwell reflects on "the torrent of lies and falsifications" that he had to witness there:

> The chances are that those lies, or at any rate similar lies, will pass into history... The implied objective of this line of thought is a nightmare world in which the Leader, or some ruling clique, controls not only the future but *the past*. If the Leader says of such and such an event, 'It never happened' - well, it never happened. If he says that two and two are five - well, two and two are five[47]. (Orwell, 1943, as cited in Hitchens, 2004:3-4)

It becomes clear, then, that Orwell's classic "synthesised ideas that he had been developing for most of his writing life", in the sense that it was "the consummation of years of thinking, writing and reading about" a large number of topics such as utopias, dictators, propaganda, technology, power and language (Lynskey, 2019: xvii). Likewise, Rodden (2014:17) effectively points out that, together with his "transparent writing", it is

[46] Orwell fought with a militia run by a small anti-Soviet leftist party called POUM (United Marxist Workers' Party) that was loosely affiliated with the English Independent Labour Party, as noted in Miller (2004:601). Orwell once more.

[47] The mathematically incorrect formula was inspired by Stalin's efforts to complete the first Five Year Plan in just four years, as noted in Lynskey (2019:23). The Ministry of Truth. A Biography of George Orwell's *1984*.

because of this "intimate connection between the life he led and the work he wrote" that "Orwell's living voice" can still be heard today. It needs to be stressed, however, that the British author has attracted criticism too. He has been blamed primarily for "his bitterness, pessimism and negativism", for "the superficiality and inconsistency of his political ideas" as well as for being an intellectually limited novelist (Firchow, 2011:88-89). In this regard, Miller (2004:595) suggests that Orwell himself knew that he had a "critical rather than imaginative" mind, as his close friend Arthur Koestler once admitted. As for his political incoherence, Lynskey (2019: xviii) hypothesizes that this was probably due to the fact that he "refused to outsource his judgement to an ideology or party line", thus adhering to what Atkins (1984:35) defines a more "humane" form of Socialism. The fact remains that George Orwell continues to enjoy "a public literary reputation that has no rival among contemporary authors—a posthumous reputation that, in fact, is virtually unprecedented". Suffice it to say that the adjectival form *Orwellian* has now passed into the English language as a way to describe the "oppressive, tyrannical, nightmarish, horrific" world of *Nineteen Eighty-Four* (Rodden, 2014:16; 20).

3.1.2 The novel *Nineteen Eighty-Four*

Set in 1984 in the perpetually warring superstate of Oceania, the futuristic novel gives a tragic illustration of a world governed by an all-powerful Party brainwashing the population into unthinking obedience to its ubiquitous, intangible leader, Big Brother. Winston Smith, living in a shattered London in the province of Airstrip One (former Great Britain), is a minor party functionary whose job is to rectify back copies of *The Times* for the Records Department at the Ministry of Truth, so that the rewritten historical record is always in line with the distorted reality fabricated by the Party. Winston's longing for truth, however, leads him to secretly rebel against the government (see, for instance, the attempt to write a diary, his embarking on a forbidden affair with Julia, his involvement in the underground Brotherhood), unaware that he is being watched closely. Guilty of committing 'thoughtcrime', the protagonist eventually undergoes a violent process of re-education which is intended not merely to make him submit, but to root out his

independence as a free-thinking human being[48]. In this "satire of total power", as Crick (2007:150) defines it, it is clear right from the beginning that resistance is impossible; Winston is inevitably defeated in his struggle to maintain his individuality. In the same way, Lynskey (2019:20; 22) recognizes that the Ingsoc regime of oppression and constant surveillance appears impregnable, and this contributes to a "suffocating climate of suspicion, self-censorship and fear" where "the only arbiter of reality [is] power". The latter, indeed, is regarded as an end in itself by the Party, whose members aim at extending their control "to the innermost psyche" of every citizen of Oceania, "rendering him or her a former person" (Dilworth, 2013:321).

Immediately after its publication in the United Kingdom on June 8, 1949, the book[49] was an instant best-seller. Firchow (2011:78) acknowledges that the satirical force of the novel was then internationally recognized and "translated into just about all of the major Western languages". As Lynskey (2019: xvi) suggests, Orwell's publisher F. Warburg himself observed that such an immediate success is extraordinary "for a novel that is not designed to please nor all that easy to understand". The same is posited by Daniels (1987:162), according to whom the English novelist "has earned a lasting readership for his eloquently antitotalitarian political views and for their powerful expression in his writing". Although it was certainly intended as a contribution to the fight against totalitarianism of all kinds, *Nineteen Eighty-Four* was welcomed as an anti-socialist book as well, as it was "of such use to the right […] in their propaganda war against the Soviet Union", despite "the importance of the Russian war effort in the defeat of Nazism" (Newsinger, 2018:136-137). As for left-wingers, the scholar goes on to suggest, some of them "continued to embrace the very Soviet myth that Orwell sought to destroy", at least initially. As "priceless evidence of his intentions", however, the author dictated a statement explaining the reasoning behind his novel:

> I do not believe that the kind of society which I described necessarily *will* arrive, but I believe (allowing of course for the fact that the book is satire) that something resembling it *could* arrive. (Orwell, 1949, as cited in Lynskey, 2019:183)

[48] Britannica. *Nineteen Eighty-Four*. https://www.britannica.com/topic/Nineteen-Eighty-four. Accessed: January 10, 2022; The New York Times (1984). The message for today in Orwell's '1984'. https://www.nytimes.com/1984/01/01/nyregion/the-message-for-today-in-orwell-s-1984.html. Accessed: January 12, 2022.

[49] Orwell changed the original working title, *The Last Man in Europe*, to a date in the not-too-distant future, after considering using both *1980* and *1982*, as noted in Lynskey (2019:167). The Ministry of Truth. A Biography of George Orwell's *1984*.

It is made clear in a second statement that the novel was "NOT intended as an attack on socialism". Rather, its argument was that "totalitarianism, *if not fought against*, could triumph anywhere", even in English-speaking countries (Orwell, 1949, as cited in Lynskey, 2019:183).

In addition to what Newsinger (2018:137) calls "the hijacking of the book" occurring in the months before Orwell's death, Hitchens (2004:13-14) mentions that *Nineteen Eighty-Four* has also attracted criticism "for being too pessimistic, and for surrendering to the masochism of betrayal", whereas the novel would have "benefited both from being a bit more cheerful and a touch more optimistic". Nevertheless, it is clear that the dystopian science-fiction is mainly appreciated for its satire on totalitarian aspirations, in which "the positive values of [the] writer emerge as the contrary of what he […] is attacking, or of the fanatical and usually disgusting world portrayed" (Crick, 2007:149). One could also argue at this point, as Milan Kundera does, that the literary work in question is "merely political thought disguised as a novel" (Lynskey, 2019: xx). Here too, however, suggestions have been made that Orwell's classic should be interpreted as a warning against the dangers that lie "in the acceptance of a totalitarian outlook", rather than as a prophetic declaration of how the world of the future would look like (Crick, 2007:154). While it is worth making the point that *Nineteen Eighty-Four* was "always directed against totalitarianism whether of the left or the right", let us not forget that the novel "speaks to […] a widespread feeling of helplessness in the face of a 'Big Brother' who can manifest himself in many guises" (Newsinger, 2018:162). Lynskey (2019:181) identifies the reason for constructing "such an extreme scenario" in a press statement from George Orwell himself: "The moral to be drawn from this dangerous nightmare situation is a simple one. *Don't let it happen. It depends on you*".

3.1.3 Dystopian literature and language: Orwell's Newspeak

What is particularly significant in *Nineteen Eighty-Four* is Orwell's warning "against dishonest, manipulative uses of language in totalitarian regimes", which still provokes "acts of analysis and reflection […] decades after the immediate positions he treated" (Cain, 2007:80). Blakemore (1984:356), in this regard, suggests that there is "a thematic nexus [in *1984*] between what is happening to people and what is happening to language",

as the decay of the latter is intimately connected to the decay of human thought. What is meant is that language is a direct expression of human character and values insofar as "thoughts or ideas […] adapt themselves and take their own shapes from the words and forms of language that are available" (Lang, 1989:170-171). The interdependency between language and social existence is noted by the author of *1984* himself, who, in his essay *Politics and the English Language* (1946), claims that the former "becomes ugly and inaccurate because our thoughts are foolish, but the slovenliness of our language makes it easier for us to have foolish thoughts" (Orwell, 1957:143). It is clear from such reasonings that the "debauching of language" occurring in Oceania becomes a way to control people's minds, so that "criticism of the party [is made] linguistically impossible" (Crick, 2007:147). This means that a flattened language is needed with which "it would be virtually impossible […] to think thoughts which had not been prefabricated" (Lang, 1989:174).

The result of the process of linguistic mutilation envisioned in *Nineteen Eighty-Four* is Orwell's language of Newspeak, that is "a set of certain stylistic means that in several cases sometimes even exaggerates the peculiarities of common English" (Zolyan, 2015:138-139). A more precise definition is given by Lang (1989:169), according to whom Newspeak is "a mechanical, de-personalized means of communication, useful mainly as a political instrument of repression". Alternatively, it could be described as a "propagandistic language […] characterized by euphemism, circumlocution, and the inversion of customary meanings"[50]. In Orwell's (1987:313) terms, the linguistic invention is "designed not to extend but to *diminish* the range of thought" by cutting down the choice of words to a minimum. Newspeak is generally presented as a satire of both Basic English and Cablese. The former is a simplified form of English from the 1930s, created by the British linguist and philosopher Charles K. Ogden, whose intention was "to turn English into the international language of business and politics"[51]. As for Cablese, it is "a sort of verbal shorthand" used by journalists based on "the principle of systematic truncation and condensation of words", similar to the written instructions that Winston receives at the Ministry of Truth (Courtine, as translated by L. Willett, 1986:71-72). The

[50] Britannica. *Newspeak*. https://www.britannica.com/art/newspeak. Accessed: January 13, 2022.
[51] Basic English is a simplified English of 850 words, derived by a massive reduction of its lexical stock and by the elimination of its main syntactical or morphological difficulties, as noted in Courtine (1986:71).

purpose of the language of Ingsoc is thus "to purge itself of all words in which a free thought might be formulated" (Trilling, 1949).

The linguistic assault presupposes that human language is narrowed and reduced to the Party's ideological bias, so that "the accumulated historical meanings of […] pre-newspeak words" are slowly removed (Blakemore, 1984:352). As Orwell himself put it:

> In Newspeak, euphony outweighed every consideration other than exactitude of meaning. Regularity of grammar was always sacrificed to it when it seemed necessary. And rightly so, since what was required, above all for political purposes, were short clipped words of unmistakable meaning which could be uttered rapidly and which roused the minimum of echoes in the speaker's mind. (Orwell, 1987:321)

In particular, the official language of Oceania is designed to "banish indeterminacy [as well as] inflections, abolish all exceptions, homogenize and weld into one the distinct categories of noun and verb" (Courtine, 1986:72). Rather than allowing for natural linguistic progression, Big Brother's enforcers are responsible for: the elimination of words or the removal of unorthodox meanings from certain words (e.g., the word *free* does not mean 'politically' or 'intellectually free' anymore); the substitution of one word for another (e.g., *ungood* instead of *bad*); the interchangeability of different parts of speech (e.g., the term *knife* used as both noun and verb); and the creation of words for political purposes (e.g., *goodthink*, *thoughtcrime*)[52]. Such technicalities are discussed in *The Principles of Newspeak*, the Appendix to *1984*, whose point, however, is to describe a language that "exists only fragmentarily" both in written and spoken form (Firchow, 2011:87). This is to say that the implementation of Newspeak is "a slow and difficult business", so much so that its final adoption has "been fixed for so late a date as 2050" (Orwell, 1987:325-326). For this reason, the ending of the book is given a slightly more optimistic interpretation by Blakemore (1984:349; 352), according to whom the Party's attempt to control language, time and history is subverted by the beautifully written Oldspeak English with which the author describes the "radical linguistic revolution embodied in Newspeak".

Such was the impact of Orwell's artificial language that the terminology he introduced "continue[s] to have a special resonance in debates about the imminent demise of […] language" (Daniels, 1987:162). It is not surprising that Newspeak is referred to as a warning against the reduction of language "to a telegraphic code that allows no

[52] Britannica. *Newspeak*. https://www.britannica.com/art/newspeak. Accessed: January 13, 2022.

subjectivity, nuance or freedom" (Ermida, 2006:849). As Luckhurst (2016) suggests, the propagandistic language "managed to embed key abstract notions about totalitarianism […] in striking concrete images", such as the Thought Police, the permanent telescreen surveillance, the Two Minutes Hate, and the infamous Room 101[53]. Rodden (2014:17-18) recognizes that Orwell's fame "owes much to the wide circulation of his arresting coinages and brilliant neologisms". Likewise, Lynskey (2019: xvi; 192) acknowledges that the novel's popularity has benefited from "Orwell's genius for snappy neologisms", some of which "have passed warningly into the language of the fifties" and beyond, thus becoming "essential fixtures of political language" (e.g., *doublethink*, *unperson*, *facecrime*). One might think at this point that some of the issues and themes dealt with in *Nineteen Eighty-Four*, such as language distortion, privacy invasion and media deception, are "even more prominent today in global culture than during the 1940s" (Rodden, 2014:18). This is to say that "the verbal control of forbidden thoughts" which plays so prominent a part in the novel could be seen as an anticipation of the "insidious possibilities" of a technologically advanced society (Foley; Ayer, 1966:15-16). A similar argument has been put forward which runs as follows:

> In good measure *because* of Orwell's warning, it has become clear that in the mass technological society we inhabit, there are pressures, sometimes evident, sometimes invisible, that push us in a direction where language limits rather than enlarges thinking and imagination. Even the fact that we may become aware of these tendencies […] is no proof against them and their consequences - but without such awareness there would be no defense at all: with it there is at least a chance. So it may be possible even in the years after 1984 to keep alive the possibility of avoiding *1984*. (Lang, 1989:177)

3.1.4 Historical-political contexts: before and after the year 1984

Following the publication of Orwell's dystopian fiction, the British author achieved immediate success, and his overall reputation "skyrocketed in the mid-1950s", as he was exalted as an iconic "literary figure and culture hero" (Rodden, 2014:6-7). As already mentioned, *Nineteen Eighty-Four* was seized upon by the right and the hard left, which "respectively cheered and denounced the novel" as a propagandistic weapon (Lynskey, 2019:191). As Luckhurst (2016) suggests, the book became "one of the most significant

[53] The British Library. *Nineteen Eighty-Four* and the politics of dystopia. https://www.bl.uk/20th-century-literature/articles/nineteen-eighty-four-and-the-politics-of-dystopia. Accessed: January 14, 2022.

and contested cultural products of [an] era of ideological struggle between capitalism and communism", its influence serving as a contribution to the Cold War between the Soviet and American blocs. In his essay *Orwell, o dell'energia visionaria*, Eco (1984) claims that the popularity enjoyed by the book in the early 1950s was due mainly to the fact that at least three-quarters of what Orwell narrates is history rather than negative utopia, considering that some of the atrocities depicted in *1984*, such as arbitrary arrests and the rewriting of the past, occurred in real life too. As history moves on, however, it could be expected that the novel would cease to speak directly to modern readers, who are now likely to read it "out of context as if it were a tract […] to be judged as literally true or not in every detail, rather than a grim satirical caricature of the conditions of [the] time" (Crick, 2007:157). To put it differently, *Nineteen Eighty-Four* "might have been expected to become of merely historical interest". This was not the case with Orwell's classic, whose dystopian imagery is still of particular relevance (Newsinger, 2018:162).

The book's 'afterlife', as Rodden (2014:30-31) calls it, is nonpareil, for the novel has been "revered throughout the entire post-World War II era". According to Vaninskaya (2008:607-609), the struggle to claim *1984* which began immediately upon publication testifies to "the pervasiveness of the Orwell phenomenon" and to the fact that his last writing has been interpreted "as the guiding light of almost every political doctrine in existence, from British old Labour to American neoconservatism". The author's reputation allegedly dipped during the late 1950s and early 1960s "because of a perception that […] critical and popular interest in Orwell had reached the saturation point" (Rodden, 2014:24). Nevertheless, as Lynskey (2019:214-215) suggests, *Nineteen Eighty-Four* managed to break "the bonds of cold war propaganda" and became "a vessel into which anyone could pour their own version of the future". In particular, it was in the early 1980s, with the so-called 'countdown to 1984', that the novel's reputation was revived to [an] unprecedented extent" (Rodden, 2014:28-29). Because the historical-political context had changed, *1984* "was now resonating at different frequencies", and "discussion of the book had already pivoted to the subject of the machine" and to the eagerness with which new technologies were embraced (Lynskey, 2019:248-249). It may be recalled here that another body of criticism emerged in the 1980s; this started looking at Orwell's writings from a feminist perspective (Newsinger, 2018:154). A crucial moment was also "the run-up to the centennial of [Orwell's] birth" in 2003, when the

British writer's "enduring celebrity status" entered the new millennium (Rodden, 2014:10-12).

It emerges from such observations that George Orwell has been "so compulsively remoulded […] and invoked outside of [his] proper literary sphere" that "no modern crisis from the Cold War to the war on terror has gone by without an Orwell headline to define it" (Vaninskaya, 2008:598). According to Rodden (2014:13), Orwell's point about Charles Dickens being "a writer well worth stealing" now applies to the author of *1984* himself[54]. As for Orwell's last literary work, it seems that the novel "has acquired something of the smothering ubiquity of Big Brother himself"[55]. This is to say that *Nineteen Eighty-Four* is likely to "exert the same power over generations to come", and although it has often been predicted that its popularity will eventually wane, it "remains the book we turn to when truth is mutilated, language is distorted, power is abused" (Lynskey, 2019: xv). As Newsinger (2018:162) claims, what accounts for the intensity with which readers identify with the novel today is the extent to which politicians and mass media "seem to have abandoned even the pretence of having a meaningful relationship with the truth". In Lang's (1989:176) terms, much of the media has now become "increasingly centralized and homogenized", the consequence being that public writing and language may undergo a series of controls which supersede "the minds and wills of individual people". In addition to this, the idea has been put forward that "the book might ultimately be trivialised", made devoid of its gloomy predictions and adapted for more frivolous purposes (Lynskey, 2019:251)[56]. The fact remains, as the scholar (Lynskey, 2019: xxi) goes on to explain, that although those totalitarian tendencies may be partly gone, Orwell's book keeps "defin[ing] our nightmares, even as they shift and change". Its continuing significance can thus be summarized as follows:

> *Nineteen Eighty-Four* is about many things, and its readers' concerns dictate which one is paramount at any point in history. During the cold war, it was a book about totalitarianism. In the 1980s, it became a warning about invasive technology. Today, it is most of all a defence of truth. (Lynskey, 2019:265)

[54] The scholar refers to Orwell's essay *Charles Dickens*, published in 1940.
[55] The Atlantic. Doublethink is stronger than Orwell imagined. What *1984* means today. https://www.theatlantic.com/magazine/archive/2019/07/1984-george-orwell/590638/. Accessed: January 11, 2022.
[56] Reference is made to the reality television show that debuted in 1999 as well as to the movie *The Matrix*, whose main character's address is Room 101, in Lynskey (2019:250-1). The Ministry of Truth. A Biography of George Orwell's *1984*.

3.2 Italian (re)translations of *1984*: comparative analysis

When looking at Orwell's *1984* from an Italian perspective, there is no ignoring the fact that the novel has achieved canonical status, as it is frequently featured on the Italian bestseller lists. Moreover, the extensive reference to the English author and his writings, as well as the proliferation of contemporary works referring to his dystopian fantasy, reflects the fact that the Orwell phenomenon is by no means limited to the Anglophone scene. As Sullam (2012:141) suggests, however, Orwell was given a somewhat mixed reception in Italy, in part because of his premature death in 1950. Teodori (2021) claims that Orwell's literary works received a guarded welcome during the early 1950s, as this was a period of great political struggle[57]. The publication of *Nineteen Eighty-Four*, in particular, coincided with an era of bitter opposition between liberal pro-Western and pro-Soviet politicians, with the former favourably reviewing the book, and the latter dismissing it as hostile propaganda. Written by an anti-totalitarian author, *1984* was criticized by both communist and fascist sympathizers, who tried to impose political censorship on the novel (Sullam, 2012:142). As Teodori (2021) goes on to explain in his article, what follows is a 30-year period of passive interest in the book, during which it was rarely referred to by those few intellectuals and journalists who supported Orwell's vision of totalitarianism. A change in the reception of the English classic occurred in the 1980s, when a different historical context caught up with Orwell's future, as *1984* entered wide-ranging academic discussions, and prominent writers as well as major publishers rediscovered the text and its satirical force[58].

With regard to the Italian translation history of his literary works, Orwell was not translated until the post-war years, as was the case with many other English writers of his generation, due to a considerable delay in translating the English literature of the first half of the 20th century (Sullam, 2012:132). Orwell's political writings were translated first: *Animal Farm* (1945) was published in Italy in 1947, followed a year later by *Burmese Days* (1934) and *Homage to Catalonia* (1938). His early novels, instead, such as *A Clergyman's Daughter* (1935) and *Keep the Aspidistra Flying* (1936) were published in

[57] Una città. 1984 di Orwell: Croce, Togliatti e l'antitotalitarismo in Italia. http://www.unacitta.it/it/articolo/1688-1984-di-orwell-croce-togliatti-e-lantitotalitarismo-in-italia. Accessed: January 17, 2022.

[58] To give an idea of the renewed interest in the novel: Italo Calvino publishes his article *Guardando a un futuro di tenebra* (1981), Umberto Eco writes his essay *Orwell, o dell'energia visionaria* (1984).

the 1960s, whereas his essays were still regarded as being too entrenched in the English culture (Sullam, 2012:142). As for *Nineteen Eighty-Four*, the book was first translated in 1950 by Mondadori. Fifty years later, as the author's fame was growing, the same publishing company commissioned a new translation of the dystopian fiction, to which many Italian readers were allegedly introduced for the first time. Two further translations appeared 20 years later, in 2019 and 2020. One could deduce from the above that, after the initial publication, the Italian renditions were "few and distant in time", as it is normally expected that retranslations be undertaken at regular intervals (Wardle, 2019:219; Koskinen; Paloposki, 2010:41). In 2021, however, a large number of retranslations occurred (see Table 1), the main reason being that the original was no longer copyrighted, making it cheaper for publishing houses to commission their own version of the English classic[59].

In this chapter, three Italian (re)translations (TT1, TT2, TT3) are taken into account in order to carry out the following comparative analysis, whose aim, however, is not to establish which of the three versions best reproduces the features of the source text, but rather to investigate the effects of the passing of time on the Italian language of translation.

Table 1. Italian (re)translations of *1984*

Year	Translator	Title	Publisher
1950	Baldini (TT1)	*1984*	Mondadori
2000	Manferlotti (TT2)	*1984*	Mondadori
2019	Gardini	*1984*	Mondadori
2020	Gambaccini	*1984*	Edizioni Clandestine
2021	Terrinoni	*1984*	Newton Compton
2021	Cavagnoli (TT3)	*1984. Millenovecentottantaquattro*	Feltrinelli
2021	Petruccioli	*1984*	BUR-Rizzoli
2021	Latronico	*Millenovecentottantaquattro*	Bompiani
2021	Rossari	*1984*	Einaudi
2021	Pincio	*Millenovecentottantaquattro*	Sellerio
2021	Bernardi	*1984*	Garzanti

[59] The list was compiled with reference to the Italian OPAC (Online Public Access Catalogue) of the National Library Service. https://opac.sbn.it/opacsbn/opac/iccu/free.jsp.

2021	Mannino	*1984*	Fanucci
2021	Sponzilli	*1984. Millenovecentottantaquattro*	Chiarelettere
2021	Prando	*1984*	My Life
2021	Lusitani; Valenti	*1984*	Urban Apnea Edizioni

3.2.1 Variations in the Italian (re)translations: omissions, expansions, mistranslations

An investigation into the completeness and accuracy of the three Italian translations serves as a useful starting point for my comparative analysis. In an attempt to assess whether all three versions manage to render the content of the source text in its entirety, relatively common phenomena in translated texts such as omissions and expansions are discussed. As expected, it seems that there are no discernible differences in the length of the books, since the latter were intended to be full renditions of the ST rather than revisions of earlier translations, not to mention the fact that Baldini's translation (TT1) was supposed to offer Italian readers a first glimpse into Orwell's dystopic universe. Moreover, it can be assumed that the Italian (re)translators were able to rely on English editions which did not undergo drastic changes after the novel's first publication. Cavagnoli (TT3) alone indicates that the edition published in the United Kingdom by Martin Secker & Warburg in 1949 was consulted as the basis for her 2021 version. The same edition was then published in 1987 in Peter Davison's collection *The Complete Works of George Orwell*. A minor variation in the previous versions, however, was noticed by Davison himself, according to whom every English edition from 1950 to 1987 incorrectly reported the memorable mathematical phrase 2 + 2 = 5, by removing number 5 altogether.

These considerations aside, minor omissions can be detected in the translations in question, whose reasons might be explained in various terms. The following example is taken from the final pages of the novel, where a childhood memory floats into Winston's mind before he eventually surrenders to Big Brother:

ST	Soon he was widely excited and shouting with laughter **as the tiddleywinks climbed hopefully up the ladders and then came slithering down the snakes again, almost back to the starting-point**. They played eight games, winning four each.

TT1 Baldini	Allora fu preso da una specie di divertimento selvaggio e cominciò a strillare e quindi ad accanirsi nel gioco. Fecero otto partite e ne vinsero quattro ciascuno.
TT2 Manferlotti	Ben presto Winston si appassionò in maniera incredibile al gioco, ridendo a squarciagola **mentre i dischetti colorati salivano speranzosi su per le scale per poi ridiscendere, giù per i serpenti, fin quasi al punto di partenza**. Fecero otto partite, vincendone quattro ciascuno.
TT3 Cavagnoli	Ben presto era tutto eccitato: gridava e rideva **mentre le pedine salivano speranzose le scale per poi scivolare giù lungo i serpenti, quasi di nuovo al punto di partenza**. Avevano fatto otto partite, vincendone quattro a testa.

It is clear that some practical details about the functioning of Snakes and Ladders are left out in Baldini (TT1). As the translator notes, indeed, Italian readers would have found the eliminated part totally incomprehensible, if not misleading, as the board game was assumedly unknown outside English-speaking countries at the time. Interestingly, none of the translators opted for an equally popular Italian game. Rather, they preferred either a literal translation (TT1, TT2) or the original English name (TT3). A less culturally embedded example shows that the decision to eliminate parts of the original may also have no apparent reasons, as what follows does not seem to present particular difficulties. The passage here refers to Winston going home after a hard week at work:

ST	At twelve hundred it was unexpectedly announced that all workers in the Ministry were free till tomorrow morning. **Winston, still carrying the brief-case containing *the book*, which had remained between his feet while he worked and under his body while he slept, went home, shaved himself and almost fell asleep in his bath, although the water was barely more than tepid**.
TT1 Baldini	Verso mezzogiorno fu annunciato inaspettatamente che tutti gli impiegati del Ministero s'intendevano in vacanza fino all'indomani mattina. **Winston, portando con sé la cartella con *il libro*, che era sempre rimasta tra i suoi piedi mentre lavorava e sotto il suo corpo mentre dormiva, se n'andò a casa, si fece la barba, e per poco non s'addormentò nella vasca da bagno nonostante l'acqua fosse appena tiepida**.
TT2 Manferlotti	Alle dodici giunse, inattesa, la notizia che tutti gli impiegati del Ministero erano liberi fino alla mattina seguente.
TT3 Cavagnoli	Alle dodici era giunto un annuncio inaspettato: tutti i lavoratori del ministero erano liberi fino all'indomani mattina. **Sempre reggendo la cartella con *il libro*, rimasta tra i suoi piedi mentre lavorava e sotto il corpo mentre dormiva, Winston era tornato a casa, si era rasato e per poco non si era addormentato nella vasca, sebbene l'acqua fosse appena tiepida**.

A possible reason for such a decision is that Manferlotti (TT2) aimed at making the passage more concise by eliminating what he regarded as being irrelevant to the understanding of the following lines, but in doing so, he prevented Italian readers from gaining useful information about the book belonging to the subversive Brotherhood.

With regard to expansions, it is generally assumed that translators sometimes feel the need to clarify, or to make more explicit, what they are translating, so as to make sure that every passage of the ST is easily understood. This phenomenon, as we have seen, is usually referred to as a universal strategy inherent in any process of language mediation. Berman (1985) defines both expansion and clarification as two of the so-called "deforming tendencies" typical of literary translation, the latter being a consequence of the widely accepted explicitation hypothesis. There are cases in the 1950 translation (TT1) in which certain terms or expressions are followed by further clarifications which are not given by the original author. In the third example below, in particular, the equivalent term is rendered into Italian with a periphrasis:

ST	TT1 Baldini
A game of darts which was going on at the other end of the room interrupted itself for perhaps as much as thirty seconds.	Un gruppo che stava facendo il tiro a segno con le frecce **(un giuoco che si faceva, per solito, solo nei *pubs*)** s'interruppe per circa trenta secondi.
As they drifted down the crowded pavements, not quite abreast and never looking at one another, …	Camminavano lungo i marciapiedi affollati, non proprio allo stesso livello, **uno un po' più avanti e l'altro un po' più indietro**, e senza guardarsi mai; …
The passage down which he led them was softly carpeted, with cream-papered walls and white wainscoting, all exquisitely clean.	Il corridoio lungo il quale li precedette aveva soffici tappeti, mura dai parati color crema e **un pannello di legno verniciato di bianco fino all'altezza d'un metro**, e tutto era pulitissimo e spolveratissimo.

Although they seem to directly contribute to the understanding of the extracts here outlined, these expansions are limited in number, and they should be seen in relation to the translation theory of the time of publication. As for the English term *wainscoting*, indeed, Baldini's expanded translation was then substituted with the Italian words *pannelli* (TT2) and *boiserie* (TT3) in subsequent translations. It should also be noted, with regard to the phenomena investigated in this section, that Orwell's famously "unpretentious and straightforwardly simple style", as Cain (2007:80) describes it, has

hardly resulted in ambiguous passages that compelled translators to resort to further explications.

This leads to the recurrent phenomenon of mistranslations, whose correction is often regarded as a sufficient justification for commissioning a new translation. Let us mention, once again, that such an approach to retranslation seems to be in line with Berman's (1990) rationale of cumulative improvement, according to which retranslators benefit from the passing of time in terms of accuracy, as they can rely on at least one already available possible interpretation of the ST. The following is a list of minor translation errors found in the three Italian renditions of *1984*:

ST	TT1 Baldini	TT2 Manferlotti	TT3 Cavagnoli
Winston was smoking a Victory Cigarette which he held carefully horizontal.	Winston stava fumando una delle Sigarette della Vittoria che teneva meticolosamente **verticale**.	Winston, invece, fumava una Sigaretta Vittoria, tenendola accuratamente in posizione orizzontale: …	Winston stava fumando un Victory, attento a tenerla in posizione orizzontale.
Winston poured out nearly a teacupful, nerved himself for a shock, and gulped it down like a dose of medicine.	Winston se ne riempì quasi una tazza da tè, si dispose alla scossa e l'ingoiò tutt'intera come fosse una dose di medicina.	Winston si versò **il corrispondente di mezza tazza da tè**, si preparò al colpo, poi l'ingoiò come se si trattasse di una medicina.	Winston se ne versò quasi una tazza da tè, si fece forza per la scossa imminente e lo trangugiò come una medicina.
And that was – well, I couldn't give you the date, but it must'a been fifty year ago.	E questo successe… be', vediamo, non potrei dirvi la data precisa, ma dev'essere stato press'a poco quasi cinquanta anni fa.	È stato… be', la data non me la ricordo, ma deve essere stato **quindici anni fa**.	Ed era – be', la data non me la ricordo più ma dev'essere stato cinquant'anni fa.
Winston dialled 'back numbers' on the telescreen and called for the appropriate issues of the *Times*, …	Winston fece il segnale di "numeri arretrati" sul teleschermo e chiese le edizioni del *Times* incriminate, …	Winston digitò "numeri arretrati" sul teleschermo e chiese le copie del "Times" che gli occorrevano.	Winston compose sul teleschermo dei "**numeri neri**" e richiese gli appositi numeri del "Times", …

Although in the first example the original meaning is restored in later versions (TT2, TT3), it becomes clear that the notion of retranslation as linear progress should not be taken for granted, as misinterpretations are likely to occur in later translations as well. Moreover, it seems reasonable to infer from the last three examples that both Manferlotti (TT2) and Cavagnoli (TT3) did not consult already available translations as might have

been expected. To be precise, however, it seems to me that such mistranslations are the result of a moment's inattention, rather than a limited knowledge of the source language.

Much livelier discussions have taken place as to how a key term in the novel like that of *Big Brother* should have been translated into Italian. Both Manferlotti (TT2) and Cavagnoli (TT3) agree that the phrase *Grande Fratello* adopted in Baldini (TT1) was not the most appropriate translational choice. More accurate translations, like *fratello maggiore* or *fratellone*, may better reproduce the satirical force behind Orwell's decision to use such a friendly word to identify a threatening entity (Crick, 2007:149). Nevertheless, because the expression *Grande Fratello* has become proverbial in Italian, Manferlotti (TT2) decided to stick to it in his 2000 translation. Cavagnoli (TT3), instead, retains the English expression *Big Brother*, in the attempt not to omit the multiple references to the English society which previous translations allegedly adapted for an Italian audience. *Big Brother*, indeed, refers to Lord Kitchener too, as well as to the posters featuring the English national war hero and the words *Your country needs YOU*, which appeared when conscription was introduced in 1916. In addition to this, the initials B.B. assumedly alluded to Orwell's boss Brendan Bracken at the BBC. In short, what Cavagnoli (TT3) wanted to do with her retranslation was to leave unchanged as many cultural references as possible, so as to remind Italian readers that the novel was actually set in a futuristic England[60].

3.2.2 Domestication and foreignization in the Italian *1984*

As already discussed in Chapter One (section 1.2.5), two different translation approaches are available to literary translators, that is domestication as opposed to foreignization. The former aims at effacing the linguistic and cultural differences of the source text, so that it is adjusted to the prevailing conventions of the receiving system. Foreignization, on the other hand, contributes to highlighting the foreign identity of the ST, irrespective of the lingua-cultural constraints imposed by the target context. With this in mind, it seems clear that Cavagnoli's (TT3) translation of *Nineteen Eighty-Four* is mostly foreignizing. Her approach to the English phrase *Big Brother* is indeed representative of an overall foreignizing strategy that the retranslator implemented in her rendition of Orwell's novel.

[60] Taken from Cavagnoli's commentary *Una nota gialla*, included in her 2021 retranslation.

In the same way, it is worth noting that the original title is given both in words and numbers in her 2021 version, so as to ensure ultimate faithfulness to the source text. It is in her commentary at the end of the book that the retranslator openly rejects the idea of adopting domesticating strategies, which fail to promote diversity and tend to supplant the Other (Cavagnoli, 2021:359). As for Baldini (TT1) and Manferlotti (TT2), instead, it can be assumed from the current analysis that they generally adopted a domesticating strategy, although no clear indications are provided as to which translation method was preferred. Nevertheless, a distinction needs to be made between these two translations, considering that, as we will see, Manferlotti's (TT2) rendition from 2000 appears to be less domesticating than Baldini's (TT1). Moreover, let us not forget that, despite looking back to Schleiermacher's pioneering theoretical assumptions, domesticating and foreignizing strategies have been officially formulated in 1995, in Venuti's *The Translator's Invisibility: A History of Translation*.

The following examples illustrate different translational choices in relation to a series of references to the source culture. Below is a comparison of the different Italian renditions of some of the toponyms mentioned in Orwell's fantasy:

ST	TT1 Baldini	TT2 Manferlotti	TT3 Cavagnoli
Victory Mansions	Appartamenti della Vittoria	Appartamenti Vittoria	Victory Mansions
Victory Square	Piazza della Vittoria	Piazza Vittoria	Victory Square
Chestnut Tree (Café)	(Caffè del) Castagno	Bar del Castagno	Chestnut Tree (Café)
Saint Pancras Station	stazione di St. Pancras	stazione di Saint Pancras	Saint Pancras Station
Paddington Station	stazione di Paddington	stazione di Paddington	Paddington Station
St Clement's Dane	San Clemente	chiesa di San Clemente	St Clement's Dane
St Martin's-in-the-Fields	San Martino al Campo	chiesa di San Martino al Campo	St Martin-in-the-Fields

Here, Cavagnoli's (TT3) foreignizing strategy is clearly visible, as she decides not to translate any of these place names into Italian. Behind such a decision is the wish to restore the combination of real and fictional places in London portrayed in the original, so as to give Italian readers the same sense of defamiliarization and estrangement experienced by the English audience. In Baldini's (TT1) and Manferlotti's (TT2)

translations, the same names are rendered into domestic terms, in line with "the reconstitution of the foreign text in accordance with [target] values" advocated by the domesticating approach (Venuti, 1995:18). The fact remains that there are some variations between the two domesticating translations which probably reflect both the time difference existing between their publication and a generally increased knowledge of the geographical references listed above (see, for instance, Manferlotti's decision to add the Italian term *chiesa* before both St. Clement's and St. Martin-in-the-Fields).

The frequency with which translator's notes are resorted to may also be indicative of the differences between domesticating and foreignizing strategies. The reasoning behind such a statement is that implied in the domesticating approach is what Venuti (1995:21) calls "the illusion of transparency", i.e., an "invisible" style which minimizes the very foreignness conveyed by the source text. The following examples show how each Italian translator deals with some more specific cultural references included in the book:

ST	TT1 Baldini	TT2 Manferlotti	TT3 Cavagnoli
Cock Robin	Cock Robin	Cock Robin (translator's note)	Cock Robin (translator's note)
Boat Race	Regate	Regata	Boat Race (translator's note)
midsummer day	il 24 giugno, e cioè il solstizio d'estate, il cosiddetto *midsummer's day*	giorno di san Giovanni (translator's note)	il giorno del solstizio d'estate
coolies	lavoratori	lavoratori	*coolies* (translator's note)
Rumpelstiltskin	/	il Rumpelstiltskin delle fiabe (translator's note)	Tremotino

What emerges is that Baldini's (TT1) translation is the most domesticating of the three, given that no explanatory notes are used, if not directly in the text as in the case of *midsummer day*. It should also be noted that, whenever possible, English terms are translated into Italian, so that the impression is given that the target text originated in the target literary system. As for Manferlotti's (TT2) translation, one could suggest that both domesticating and foreignizing strategies are adopted. Here too, indeed, words like *Boat Race* and *coolies* are translated into Italian, and no reference is made to the source culture. Nevertheless, translator's notes are more frequently used in order to provide Italian

readers with some cultural background, as in the case of the three nursery rhymes (one of them is entitled *Who killed Cock Robin?*) mentioned by Orwell in the original.

All in all, both Manferlotti (TT2) and Cavagnoli (TT3) seem to prefer a foreignizing approach when it comes to highlighting the source text's peculiarities. It needs to be stressed, however, that Cavagnoli's (TT3) translation remains the most foreignizing one, as the retranslator does not always substitute the original with an equivalent Italian term. The offensive and rather old-fashioned word *coolies*, for instance, is retained in TT3, and a note is provided explaining that it refers to unskilled workers from Eastern countries[61]. The last example is a particular one: although it refers to a German fairy tale by the Brothers Grimm, it shows that domesticating strategies are sometimes adopted in foreignizing translations too. Here, Cavagnoli (TT3) opts for the corresponding Italian term *Tremotino*, in the belief that it would be easier for Italian readers to understand what the original author meant. Manferlotti's (TT2) approach is more foreignizing in this case, as he uses the English term *Rumpelstiltskin* and explains its meaning in a note; in Baldini's (TT1) translation, the cultural reference is dropped altogether.

Differences between domestication and foreignization can finally be seen in relation to the concept of literalness in translation. We have already seen in the previous chapters that a domesticating approach is likely to pursue intelligibility by producing smoother and more fluent translations. Foreignization, instead, involves a stricter adherence to "the norms pertaining to the source text […], at the expense of the acceptability of the target text" (Toury, 1985:29). It follows that foreignizing translations tend to be more source-oriented than domesticating translations, meaning that the former are expected to be stylistically closer to the source text. The three examples below seem to support what has been hypothesized with regard to source- vs target-orientedness, as Cavagnoli's (TT3) rendition of *1984* appears to be more respectful of the idiosyncrasies of the ST:

ST	TT1 Baldini	TT2 Manferlotti	TT3 Cavagnoli
Suddenly his heart seemed to turn to	Subito il cuore ebbe un tuffo, e divenne di	A un tratto il cuore gli si gelò in petto, mentre gli parve che le viscere	All'improvviso gli sembrò che il cuore si trasformasse in

[61] Definition of 'coolie' taken from the Oxford Advanced Learner's Dictionary (2015), 9th edition.

ice and his bowels to water.	sasso, e insieme sentì sciogliersi le budella.	si convertissero in **acqua**.	**ghiaccio** e le budella in **acqua**.
He had won the victory over himself.	Egli era riuscito vincitore su se medesimo.	Era riuscito a trionfare su se stesso.	Aveva ottenuto la **vittoria** su di sé.
A sort of premonitory tremor, a fear of he was not certain what, had passed through Winston as soon as he caught his first glimpse of the cage.	Un tremito premonitore, una paura di qualcosa ch'egli non sapeva bene che cosa fosse, aveva d'un subito posseduto Winston non appena aveva gettato il primo sguardo sulla gabbia.	Non appena aveva scorto la gabbia, Winston era stato trafitto da una sorta di tremito premonitore, da una paura imprecisata.	Una sorta di tremito premonitore, la paura di non sapeva nemmeno lui cosa, aveva attraversato Winston non appena aveva adocchiato la gabbia.

Whereas Baldini (TT1) and Manferlotti (TT2) seem to pay more attention to what is generally expected in the target system, Cavagnoli (TT3) tries to restore the structure of the English text, and this results in a more literal translation. In the first extract, for instance, the retranslator does not resort to Italian idiomatic expressions to portray Winston's feelings, unlike previous translators. Moreover, she sticks to the words used in the original, without moving from one part of speech to another. It is worth noting, in this regard, that a part of Manferlotti's (TT2) version is quite literal too. As for the last example, Cavagnoli's (TT3) translation reintroduces the original syntax, as opposed to Manferlotti's (TT2) decision to change the word order of the sentence. The fact remains that the ever-growing tendency towards foreignization illustrated in the examples above is supposed to be the result of an increasingly globalized English culture, which is likely to play a major role in bringing readers closer to the original.

3.2.3 Historicizing vs modernizing translations

Characteristic of the process of retranslation is also a direct confrontation with the time difference existing between the original and the translated text, meaning that retranslators are called upon to decide as to how the time relationship between source and target text should be interpreted (Jones; Turner, 2004:159). The cross-temporal factor is of crucial importance in retranslation, as it is expected to have a great influence on the linguistic make-up of later renditions. As mentioned above (section 1.3.4), (re)translators are thus given different translation techniques to choose from in order to deal with a source text

deriving not only from a different language but also from another time. Ranging from historicizing to modernizing, such translation approaches are adopted depending on whether retranslators aim at retaining the specific aspect of the original or at meeting the expectations of contemporary target readers. This means that conventional translating language is generally adopted in what are also referred to as archaising translations, so that the historicity of the ST is preserved in the receiving system as well. In modernizing renditions, on the other hand, the original is translated in such a way that its modern-day relevance is highlighted by resorting to a contemporary variety of the target language. With regard to our case study, it can be assumed that a modernizing approach was adopted in both Manferlotti's (TT2) and Cavagnoli's (TT3) re-rewritings of Orwell's *1984*, as the two translated texts can be perceived as contemporary to the time of their translating. Because of a 21-year time gap between their publication, one could even argue that Cavagnoli's (TT3) retranslation is noticeably more modernizing than Manferlotti's (TT2). According to Cavagnoli (2019:153), indeed, the exigencies of the modern reader need to be taken into account when retranslating authentic literary classics today. Otherwise, one might as well simply revise already available translations.

As we will see in this section, the lexicon of a translation is where time-related issues are supposed to be more evident, as lexical choices are expected to become obsolete within relatively short periods of time. This means that differences between modernizing and historicizing approaches are more easily observed in the way retranslators tend to update those lexical elements in previous translations "that are no longer accepted within the literary norms of the receiving culture" (Van Poucke, 2020:22). It follows that the majority of modernizing interventions in retranslation serve to replace an outdated vocabulary with words and expressions which, as the scholar (2020:20) goes on to explain, are "more plausible and credible for a modern audience". The analysis of the Italian retranslations of *1984* seems to confirm the presupposition that a modernizing approach is likely to fill the gap between source and target text by renovating some of the lexical translation solutions adopted in previous renditions. Let us remember that, unlike the two retranslations, Baldini's (TT1) rendition of the English novel cannot be properly evaluated in terms of historicizing and modernizing translation techniques, as it appeared just one year after the original's publication. Nevertheless, the first Italian translation of

1984 is included in the charts below so as to provide a basis for comparison with subsequent translations.

The following examples support the idea that, rather than a binary opposition between historicizing and modernizing approaches, a wide spectrum of options is open to retranslators when dealing with time difference between their target texts and the original:

ST	TT1 Baldini	TT2 Manferlotti	TT3 Cavagnoli
Mrs / Mr	signora / signor	signora / signor	Mrs / Mr
leadership	guida	guida	leadership
human sound-track	colonna sonora umana	grammofono umano	soundtrack umano
racketeers	ricettatori	taglieggiatori	ogni genere di racket
barman	barista	barista	barman
gent	signore	uno di quei signoroni	gentleman
kettle	cuccuma per l'acqua calda	bricco per il tè	kettle
routine	ordinaria amministrazione	ordinaria amministrazione	routine
regulation lunch	colazione regolamentare	pasto regolamentare	lunch regolamentare
part-time	extra	a tempo parziale	part-time

It seems clear from the above that the process of modernization occurring in the two retranslations has a slightly different impact on some of their linguistic features. Cavagnoli's (TT3) target text from 2021 appears to be markedly modern compared with Manferlotti's (TT2), whereas the latter is likely to have undergone what Jones and Turner (2004:165) refer to as a minimal modernization. In light of this, it needs to be stressed that Cavagnoli's (TT3) lexical choices are in line with the already mentioned foreignizing strategy, which leads the retranslator to retain as many English terms as possible. Cavagnoli (2019:154) herself is aware that a constant update is needed in order to catch up with the linguistic development taking place in the target context, especially when a modern translating language is used. This does not mean, however, that earlier translations, in which no modernizing strategies were employed, are destined to become unintelligible once their lexicon is perceived as outdated, as in the case of Baldini's (TT1) translation of *1984*.

In this regard, further examples are provided which show that one of the main reasons for adopting a modernizing approach to retranslation is the wish to update the somewhat antiquated atmosphere of older translations by substituting some linguistic

expressions with a "more contemporary and frequently used lexicon" (Van Poucke, 2017:109):

ST	TT1 Baldini	TT2 Manferlotti	TT3 Cavagnoli
shelf	scansia	mensola	scaffale
junk-shop	robivecchi	rigattiere	rigattiere
stone-flagged floor	impiantito di pietra	lastricato	lastroni di pietra
stream	serqua	/	fiumana
freckled face	efelidi	lentiggini	viso lentigginoso
sudden	subitaneo	improvviso	repentino
struggle	pigia pigia	ressa	mischia
newsflash	notizie	comunicato	flash d'agenzia
comrade	camerata	compagno	compagno

It seems reasonable to suggest that, without necessarily resorting to English terms, the Italian (re)translators of Orwell's classic managed to render the source text into a target language variety which is more suitable for a contemporary audience. This is to say that some of the lexical choices in Baldini's (TT1) version are likely to be regarded as old-fashioned today, if not archaic. Some words of dialectal origin, such as *scansia* and *robivecchi*, were replaced by standard expressions in both retranslations (TT2, TT3). A more informal register was sometimes adopted, as in the case of the adjective *subitaneo*. Interestingly, the process of modernization also introduced a lexical element which contributed to weakening the ties of the translated texts with an earlier time. This was the case with the politically biased term *camerata* (TT1), which was substituted by *compagno* in later Italian renditions (TT2, TT3). The former, indeed, denoted members of the fascist party, whereas the latter is still used to refer to members of certain left-wing parties, and it seems to be a more accurate equivalent for the English word *comrade*[62].

What follows gives an idea of how some more obsolete constructions taken from the first Italian translation of *1984* (TT1) are also affected by modernizing strategies:

ST	TT1 Baldini	TT2 Manferlotti	TT3 Cavagnoli
He had the air of trying to keep what he was saying a secret between	**Affettava** di dover fare in modo che ciò che diceva restasse una sorta di segreto	Dava l'impressione di considerare quel che stava dicendo un	Aveva l'aria di chi cerca di tenere fra sé e il teleschermo quanto dice.

[62] Oxford Advanced Learner's Dictionary (2015), 9th edition; Enciclopedia Treccani. https://www.treccani.it/enciclopedia/. Accessed: January 23, 2022.

himself and the telescreen.	fra lui e il teleschermo.	segreto fra lui e il teleschermo.	
When he spoke it was in the schoolmasterish manner that he sometimes affected.	Quando riprese a parlare era col tono da maestro di scuola che egli talvolta **affettava**.	Quando parlò, lo fece in quel tono da maestro di scuola che talvolta gli piaceva esibire.	Quando parlò lo fece con quell'aria da maestrino che a volte ostentava.
Only on a small table in the corner was there a litter of odds and ends.	In un angolo, però, su un tavolo basso, c'era **un mucchietto di curiosità**.	In un angolo, però, c'era un tavolino letteralmente ricoperto di oggetti che non avrebbero potuto essere più eterogenei fra loro.	Solo su un tavolino nell'angolo c'era un'accozzaglia di cianfrusaglie.
An old couple who were suspected of being of foreign extraction had their house set on fire and perished of suffocation.	Una coppia di vecchietti che si sospettava fossero di origine straniera **s'ebbero la casa incendiata** e perirono soffocati tra le fiamme.	A una coppia di coniugi anziani, sospettati di essere di origine straniera, venne bruciata la casa e vi perirono soffocati.	Una anziana coppia che si sospettava fosse di origine straniera si ritrovò con la casa in fiamme ed entrambi i coniugi morirono soffocati.

Let us conclude by remarking once again that the decision to adopt a modernizing approach when retranslating non-contemporary literary texts is expected to directly influence translational choices at the lexical level. In particular, the wish to diverge from lexical solutions which do not speak to modern readers anymore strikingly contrasts with what Van Poucke (2020:23) refers to as a rather constant "lexical overlap between different translations of one and the same text". Behind such a reasoning is the truism that translators have a limited number of ways to render lexical items into their target language. Nevertheless, what we have seen in this section is that the (re)translators of *1984* were willing to deviate from the lexicon of previous renditions enough to produce modernizing target texts which have the same effects as the original (Cavagnoli, 2019:153).

3.2.4 Changes in the (re)translating language: towards contemporary Italian

Moving on now to consider the variable of time in relation to the target context, it needs to be acknowledged, once again, that one of the major constraints on the activity of retranslating has been found in the target language itself (Bensimon, 1990: xiii). The reason for this is that the latter is characterized by a continuous evolution which

retranslated texts are expected to conform to. This is to say that some of the linguistic features included in older translations are likely to be perceived as outdated, since they do not keep up with the alterations to which natural languages are inevitably subject. There follows the need for retranslators to reflect such changes in their re-rewriting of the original, so that the target text fits in with up-to-date linguistic norms as well as translation strategies. As we have seen in Chapter Two (section 2.2), it becomes clear from such observations that both developments in the target language and the consequent ageing of extant translations seem to be determining factors in the decision to retranslate foreign literary texts. The examples provided in this section appear to illustrate how the three translations of Orwell's *Nineteen Eighty-Four* were adapted to changes introduced in the Italian language at the time of their translating by what Cortelazzo (2010: xi) refers to as the process of linguistic (re)standardization.

Let us begin by analyzing one of the most evident examples of linguistic innovations occurring in the Italian language, that is the gradual replacement of the personal pronouns *egli*/*esso*/*essi* and *ella*/*essa*/*esse* with *lui*/*lei*/*loro*. It seems reasonable to infer from the comparison of the three Italian versions that the stylistically higher forms are more frequently used in Baldini's (TT1) translation, as they were more suitable for the level of formality of the time. Nevertheless, it is important to note that (re)translators do not seem to stick to one form as opposed to the other, as exceptions can be found in subsequent renditions too. The first example below is representative of a certain tendency on the part of Manferlotti (TT2) to use the personal pronoun *egli* as well:

ST	TT1 Baldini	TT2 Manferlotti	TT3 Cavagnoli
In the end the temptation to find out overcame his fear; he slipped a hand into his pocket.	La tentazione di cercare superò infine la paura: fece scivolare una mano nella tasca.	Infine la tentazione di vedere se era vero ebbe la meglio sulla paura ed **egli** si ficcò la mano in tasca.	Alla fine la tentazione di scoprirlo fu più forte della paura: s'infilò una mano in tasca.
It seemed natural to leave this to her. She obviously had a practical cunning which Winston lacked.	Winston naturalmente si rimise, quanto a questo, completamente a **lei**. **Essa** possedeva infatti quella particolare sagacia che mancava completamente a **lui**.	Sembrò naturale lasciare a **lei** questa incombenza. Era chiaro che possedeva un'astuzia e un senso pratico che a Winston mancavano.	Sembrava naturale lasciarlo fare a **lei**. Per gli aspetti pratici aveva di sicuro un'astuzia che a Winston mancava.

The two sturdy guards had stopped to take him by the arms. But just at this moment he flung himself across the floor of the cell and grabbed one of the iron legs that supported the bench.	Due guardie si prepararono a trarlo su per le braccia. Si gettò lungo per terra, si aggrappò a una delle gambe di ferro che sostenevano la panca.	Le due tozze guardie si erano chinate per sollevarlo per le braccia, ma proprio in quel momento **lui** si gettò per terra, afferrandosi a uno dei supporti di ferro della panca.	Le due guardie tarchiate cercarono di afferrarlo per le braccia. Ma proprio in quel momento **lui** si gettò lungo disteso sul pavimento della cella e agguantò una delle gambe di ferro che sorreggevano la panca.

Such inconsistencies in the way the same English personal pronoun is rendered in Italian, as Renzi (2012:28) suggests, are probably due to the fact that there was a long period of time in which alternative forms of the personal pronouns in question coexisted and competed for dominance. To be more precise, the antiquated forms *egli*/*esso*/*essi* started being replaced by *lui*/*lei*/*loro* in their function of subject pronouns, and this has led to the widespread adoption of the latter, which, however, already functioned as indirect object pronouns. In other words, the forms typical of lower registers were employed in an increasingly wider range of contexts. That is why Baldini (TT1), unlike Manferlotti (TT2) and Cavagnoli (TT3), still differentiates between the two pronouns *essa* and *lei* in the second example above, although the latter now is also used as subject pronoun. Moreover, it needs to be noted that the forms *lui*/*lei*/*loro* as subject pronouns are often omitted in Italian (pronoun-dropping), as their explicitation may still be regarded as stylistically marked.

Similarly, the rendition of the English pronoun *you* can also be a source of ambiguity, as it usually corresponds to three different Italian equivalents (*tu*, *voi*, and the polite form of address *lei*). In particular, a comparison of the ways in which the (re)translators of *1984* deal with the English personal pronoun gives interesting insights into the evolution of the Italian language of the last 70 years, especially in terms of formality and politeness. Here too, however, despite a general tendency towards a lowering of the register in subsequent translations, the equivalent pronouns are still used alternatively in some cases, as can be seen in the following examples:

ST	TT1 Baldini	TT2 Manferlotti	TT3 Cavagnoli
There was of course no way of knowing	Naturalmente non vi era nessun modo per	Naturalmente, non era possibile sapere se e	Com'è ovvio, non c'era modo di sapere

whether you were being watched at any given moment.	sapere esattamente in quale determinato momento **vi si stava guardando**.	quando **si era sotto osservazione**.	se qualcuno **ti osservava** in un dato momento.
You wanted a good time; 'they', meaning the Party, wanted to stop you having it; you broke the rules as best you could.	Ci **si** voleva divertire? Be', *loro*, e cioè i membri del Partito, facevano di tutto per impedirlo, e bisognava arrangiar**si** a violare le regole senza farsene accorgere.	**Tu** ti volevi divertire, *loro* (vale a dire il Partito) te lo volevano impedire, e allora tu facevi del tuo meglio per infrangere le regole.	**Tu** volevi divertirti; "loro", e con ciò intendeva il Partito, volevano impedirtelo; tu infrangevi le regole meglio che potevi.
It was at night that they came for you, always at night.	Venivano a prendere di notte. Sempre di notte.	Era di notte, sempre di notte, che **vi venivano a prendere**,	**Venivano a prenderti** di notte, sempre di notte.
'You're hurt?' he said.	"**Vi** siete fatta male?" chiese.	"**Ti** sei fatta male?" le chiese.	"**Ti** sei fatta male?" disse.
'Now, if it so happened that you wanted to buy it, that'd cost you four dollars'	"Se per caso **vi interessasse** di comperarlo, **ve** lo metterei quattro dollari"	"Ove mai lo **voleste** comprare, **ve** lo darei per quattro dollari"	"Allora, se per caso **volesse** comprarlo, **le costerebbe** quattro dollari"

As for the ways in which the audience is addressed, it seems that Baldini (TT1) complies with the level of formality accepted in the 1950s by sticking to the Italian pronoun *voi*. The pronoun *tu*, instead, is more frequently resorted to in Cavagnoli's (TT3) translation, whereas Manferlotti (TT2) seems to switch between different translation solutions; in some cases, the unspecified impersonal construction is used. With regard to the ways in which the characters of the book address each other, it can be observed that Cavagnoli (TT3) opts for the pronoun *tu* and the polite form *lei* depending on whether an informal relationship is established or not, as it is expected of contemporary Italian. Baldini (TT1), for his part, resorts to the polite form *voi*, instead of *lei*, which has almost entirely disappeared now, except for some regional varieties in southern Italy. Such a decision was probably affected by the fascist language policy of the first half of the 20th century, when the use of the formal *lei* was officially banned. It was after World War II that the latter became dominant, partly in response to the linguistic behaviour imposed during the fascist era. Interestingly, as can be seen from the last example above, the polite form *voi* is sometimes retained in Manferlotti's (TT2) translation, although this is probably due to

the fact that the translator wanted to emulate the particularly formal register adopted in the original[63].

We have already seen in the previous section that processes of updating are more likely to involve lexical elements, as the latter are more easily ousted by words and expressions which make retranslated texts more appropriate for a contemporary audience. Let us now look at developments in the Italian (re)translating language from a syntactic as well as stylistic perspective, considering that the time difference existing between the three translations of the English classic can also be illustrated on both sentence and textual levels. What follows is a brief analysis of some syntactic structures with which the retranslators of Orwell's *1984* seem to reflect innovations typical of contemporary Italian:

ST	In this place, he knew instinctively, the lights would never be turned out.
TT1 Baldini	In quel luogo, lo sentiva d'istinto, le luci non sarebbero mai state spente.
TT2 Manferlotti	Sapeva per istinto che in quel luogo le luci non sarebbero mai state spente.
TT3 Cavagnoli	In questo luogo, lo sapeva d'istinto, **le luci** non **le** spegnevano mai.

The example cited above shows that Cavagnoli (TT3) opts for a so-called dislocation, that is a syntactic construction in which a constituent is separated from the rest of the sentence. This means that the dislocated element (*le luci*) occupies either the left or the right boundaries of the clause, whereas its original place within the clause is taken by a pronominal form (*le*). As Renzi (2012:42) suggests, left dislocations, in particular, can be used as substitutes for the more formal passive voice, which both Baldini (TT1) and Manferlotti (TT2) adopted in this case. Similar to (left) dislocations are cleft sentences, i.e., complex structures in which one of the constituents is put into focus, and the remaining elements occur in a subordinate clause. It should be noted in the examples below that the cleft sentences taken from Manferlotti's (TT2) translation are of a particular kind, as the first one includes the pronoun *quelli*, whereas the second one is in the form of a question.

[63] Enciclopedia Treccani. *Lei, uso del*. https://www.treccani.it/enciclopedia/uso-del-lei_(La-grammatica-italiana)/. Accessed: January 25, 2022.

ST	TT1 Baldini	TT2 Manferlotti	TT3 Cavagnoli
Those whose attitude towards the war is most nearly rational are the subject peoples of the disputed territories.	L'atteggiamento verso la guerra si avvicina di più a essere razionale proprio presso le popolazioni soggette dei territori disputati.	**Quelli che** hanno di fronte alla guerra l'atteggiamento più chiaro e razionale **sono** le popolazioni asservite dei territori contesi.	**Sono i popoli** assoggettati dei territori contesi **ad avere** un atteggiamento più razionale verso la guerra.
'Then where does the past exist, if at all?'	"Quindi, dove esiste il passato, seppure esiste?"	"E allora **dov'è che** il passato esiste, ammesso che esista?"	"Allora dove esiste il passato, sempre che esista?"

Many examples are included in the retranslations of *1984* which illustrate a growing tendency among later translators, as well as among Italian speakers, to resort to verbs in their indicative form in a noticeably larger variety of syntactic structures (Renzi, 2012:51). As can be seen in the chart below, both Manferlotti (TT2) and Cavagnoli (TT3) seem to make greater use of indicative verbs in hypothetical periods (*se eri al mio posto*) as well as in subordinate clauses following verbs which express opinions or emotions (*sono contento che mi hanno preso*), although verbs included in similar sentences are usually expected to be in the subjunctive mood:

ST	TT1 Baldini	TT2 Manferlotti	TT3 Cavagnoli
He could evade its pangs if he was quick-witted enough.	Winston avrebbe anche potuto evitare gli spasimi, se avesse avuto abbastanza presenza di spirito.	**Se era** abbastanza sveglio da un punto di vista mentale, poteva evitare questa sofferenza.	**Se era** abbastanza sveglio riusciva a evitare i dolori acuti.
'Between you and me, old man, I'm glad they got me before it went any further'	"Tra noi due, vecchio mio, ti confesserò che sono assai contento che m'abbiano preso prima che mi spingessi troppo in là"	"Detto fra noi, vecchio mio, sono contento che mi abbiano preso prima che arrivassi chissà dove"	"Resti fra noi, vecchio mio, sono contento **che mi hanno preso** prima che andassi oltre"
'"But if you'd of been in my place you'd of done the same as what I done. It's easy to criticise," I says, "but you ain't got the same problems as what I got"'	"Ma se foste stata al mio posto avreste fatto come ho fatto io. È facile criticare, dico, ma a voi non s'è presentato lo stesso problema che a me"	"Ma **se c'eri** tu al mio posto, **facevi** lo stesso. È facile fare la critica, ma non hai mica i miei problemi!"	"'Ma **se eri** al mio posto **facevi** come me. Facile criticare,' faccio io, 'ma mica ce li hai i problemi che ho io'"

'I recollect it as if it was yesterday. It was Boat Race night'	"Me lo ricordo come se fosse ieri. Era la sera delle Regate"	"Me lo ricordo come fosse ieri. Era la sera della Regata"	"Me lo ricordo **come se era ieri**. Era la sera della Boat Race"

It is important to stress, at this point, that the sentence structures outlined here should not be regarded as linguistic innovations themselves. Numerous studies, indeed, attest that such syntactic constructions already occurred in the early stages of the evolution of the Italian language. What has changed in the last 50 years or so, however, is the frequency with which they are resorted to in contemporary varieties, the consequence being that such linguistic expressions are now deemed equally appropriate to situations in which a more formal register is adopted. According to Renzi (2012:52), for instance, the interchangeability between indicative and subjunctive verbs, which can be traced back to the Latin language, is more generally accepted in stylistically higher contexts as well. The same applies to dislocation constructions, which can be detected now in newspaper articles as well as in poetic and literary texts, although they have long been dismissed as pertaining to colloquial, i.e., non-standard, language. As for cleft sentences, they are also employed now in both non-fiction and literary writing, regardless of whether a particular syntactic element needs to be emphasized or not (Renzi, 2012:47).

Instances of language renewal can be detected by looking at the stylistic choices made in (re)translation, which, together with the syntactic structures mentioned above, are expected to play a major role in reproducing the rhythm of the source text. What emerges from the analysis of the three Italian translations is, once again, the systematic source-oriented approach adopted in the 2021 rendition of *1984*. The following extract is representative of Cavagnoli's (TT3) stricter adherence to the English text compared with previous translations. The passage below describes a brief meeting that Winston and Julia have in the street:

ST	As usual Winston hardly looked at Julia as they drifted towards one another in the crowd, but from the short glance he gave her it seemed to him that she was paler as usual.
TT1 Baldini	Winston, come sempre, guardò Julia appena, mentre le si dirigeva, come distrattamente, incontro, ma pur dalla fuggevole occhiata che le diede s'accorse che lei era sensibilmente più pallida del solito.
TT2 Manferlotti	Come d'abitudine, Winston guardò appena Julia mentre si avvicinavano l'uno all'altra facendosi trasportare dalla folla, ma gli bastò quella rapida occhiata per avere l'impressione che la ragazza fosse più pallida del solito.

TT3 Cavagnoli	Come al solito Winston aveva guardato appena Julia mentre si avvicinavano tra la folla, ma dalla rapida occhiata che le aveva dato gli era sembrata più pallida del solito.

It seems clear from the above that the three Italian translators devise different ways of dealing with the stylistic choices made by the original author. Although to varying degrees, both Baldini (TT1) and Manferlotti (TT2) are focused on providing acceptable translations which are thus more in line with the prevailing literary taste in the target context. In the first translation (TT1), in particular, the sentence as shown above is separated by multiple commas which are expected to affect the cadence of the whole passage. Cavagnoli (TT3), for her part, makes sure that there is a close correspondence between her translation and the original in stylistic terms as well, by remaining particularly faithful to both the punctuation and word order of the source text. Minor differences between target- and source-orientedness can also be seen in the way retranslators deal with the grammatical constructions characterizing the source text. Below is an example which shows how Manferlotti (TT2) slightly modifies the way in which original sentences are arranged:

ST	It had a savage, barking rhythm which could not exactly be called music, but resembled the beating of a drum. Roared out by hundreds of voices to the tramp of marching feet, it was terrifying.
TT1 Baldini	Era fondato su un ritmo assai insistente e primitivo che non si sarebbe potuto definire esattamente musica, e che richiamava l'idea d'un tamburo incessantemente battuto. Ruggito da centinaia di voci accompagnate da robuste pestate di piedi in marcia, era davvero (come nelle intenzioni) terrificante.
TT2 Manferlotti	Era caratterizzata da un ritmo selvaggio e ossessivo, molto simile al battito di un tamburo. Non si poteva neanche chiamarla musica nel senso comune del termine, però, cantata a squarciagola da centinaia di voci, col sottofondo dato dal fragore di un esercito in marcia, aveva un effetto terrificante.
TT3 Cavagnoli	Aveva un ritmo selvaggio, simile a un abbaiare, che non si poteva davvero definire musica e assomigliava piuttosto al battere di un tamburo. Urlata da centinaia di voci seguendo il passo cadenzato dei piedi in marcia, era terrificante.

The rhythm of the passage above is altered in the second translation, where part of the first sentence is included in the second one. The original word order is, instead, retained in TT1 and TT3. Here too, however, the different stylistic choices made by the two translators are clearly visible.

From a more general perspective, Cavagnoli's (TT3) decision to bring the translated text closer to the stylistic features of Orwell's original seems to point in the direction of a somewhat less embellished kind of Italian. The following example, indeed, illustrates a gradual reduction in the three Italian renditions of a relatively verbose section in favour of an innovative "austerity that is much more in keeping with the original" (Van Poucke, 2017:109):

ST	Even while he was speaking to O'Brien, when the meaning of the words had sunk in, a chilly shuddering feeling had taken possession of his body. He had the sensation of stepping into the dampness of a grave, and it was not much better because he had always known that the grave was there and waiting for him.
TT1 Baldini	Anche mentre stava parlando con O'Brien e capiva man mano a che tendevano tutti quei discorsi, un brivido di freddo andava prendendo possesso del suo corpo. Aveva come la sensazione di scendere gradualmente nell'umido recesso di una tomba, e il fatto che lui aveva sempre saputo che quella tomba c'era e che lo stava aspettando non rendeva affatto quella sensazione meno sgradevole.
TT2 Manferlotti	Perfino mentre parlava con O'Brien e il significato delle sue parole gli si conficcava nella mente, aveva sentito un tremito freddo attraversargli il corpo. Era come entrare in una tomba. L'umidità gli penetrava nelle ossa, e non serviva ad alleviare il suo malessere la consapevolezza che quella tomba era sempre stata lì ad aspettarlo.
TT3 Cavagnoli	Già mentre parlava con O'Brien, quando il significato delle parole era ormai penetrato in lui, un brivido freddo si era impadronito del suo corpo. Gli era sembrato di entrare nell'umidità di una tomba, e non gli procurava di certo una sensazione migliore l'aver sempre saputo che la tomba era lì ad aspettarlo.

We can see from the extract above how later translations (TT2, TT3) seem to move away from the "highly formal literary dicta" (section 2.2.3) which have greatly influenced the evolution of the Italian language (Venturi, 2009:348). Cavagnoli's translation (TT3), in particular, could be seen as an attempt to reduce the recurring tendency towards an unnecessary heightening of register typical of Italian language users. The translator herself mentions in her commentary that she aims at reproducing Orwell's characteristic simple and plain style in her rendition of *1984*, so as to counterbalance the constant process of linguistic ennoblement which is likely to result in what the English author refers to as "staleness of imagery" and "lack of precision" in his seminal essay *Politics and the English language* (1946). Seen in this way, it can be suggested that decisions

about the Italian language of translation are likely to contribute to the evolutionary changes occurring in contemporary varieties of the language tout court.

3.2.5 (Re)translating style: direct speech, different registers, popular language

As already mentioned in previous sections, Orwell's writing style is generally regarded as being clear, direct and uncluttered, and his concepts, although rather sophisticated, are expressed in a language that is anything but flowery. As Cain (2007:80) suggests, Orwell's typically unadorned style is "the result of deliberate craftsmanship", with which the best-selling author managed to engage the minds of millions of readers. Intrigued by the English language himself, Orwell notes in his essay *Why I Write* (1946) that "good prose is like a window pane". This is particularly evident in *Nineteen Eighty-Four*, considering that the language of the novel successfully evokes the bleak atmosphere of Oceania. In Lynskey's (2019: xx) terms, the prose becomes "translucent" when it comes to describing life under the Ingsoc regime, meaning that it contributes to the sense of discomfort prevailing in Orwell's fantasy. The text is thus mainly characterized by straightforward grammar, relatively short sentences, and simple descriptions. Nevertheless, Orwell sometimes adjusts his writing style to those passages in the book which do not directly refer to the drabness of *1984*'s world. When Winston writes his diary, for example, a more vivid language and improperly connected sentences are used, in order to match the protagonist's racing thoughts and emotions. In the same way, the language is decorated with more descriptive passages when Winston reminisces about his past, or when he explores Mr. Charrington's second-hand store, as expressions here have no political purposes.

Shifts in Orwell's writing style can also be observed in the dialogues included in *Nineteen Eighty-Four*. Here, the author demonstrates that the English language is "capable of endless subtleties", ranging as it does "from the most high-flown rhetoric to the most brutal coarseness" (Orwell, 1947, as cited in Cain, 2007:81). To be more precise, different registers are adopted in the many conversations in direct speech characterizing the narrative, so that it becomes easier for the audience to differentiate the tone of one character from another. Moreover, changes in ways of speaking are expected to draw attention to the fact that the citizens of Oceania come from different class backgrounds.

Tellingly, this seems to contrast with the all-powerful Party's commitment to establishing social equality, which Orwell opposes by promoting linguistic and cultural diversity between members of different social classes. In particular, a clear distinction can be made between the language used by those belonging to the Inner and Outer Party and the variety spoken by proletarians, the so-called proles, as the former speak in Standard English, whereas the latter speak in a dialect which resembles a cockney accent. What follows is an attempt to compare the translation strategies adopted by the three (re)translators in order to render the different kinds of spoken language used in the original into Italian.

The first example below is an extract taken from a conversation that Winston has with O'Brien, a powerful member of the Inner Party whom the protagonist believes is also part of the legendary Brotherhood:

ST	'Yes, I knew the last line. And now, I am afraid, it is time for you to go. But wait. You had better let me give you one of these tablets.'
TT1 Baldini	"Sì, sapevo l'ultimo verso. Ed ora, ho paura che sia proprio arrivata l'ora di andarvene. Ma aspettate un momento. È meglio che prendiate anche voi una di codeste pastiglie."
TT2 Manferlotti	"Sì, conosco l'ultimo verso. Ma temo che ora tu debba andare. Aspetta, lascia che ti dia una di queste pastiglie."
TT3 Cavagnoli	"Sì, conosco l'ultimo verso. E adesso, temo, è ora che tu te ne vada. Aspetta però. È meglio che ti dia una di queste compresse."

The passage is representative of those verbal interactions in the book in which characters adopt a more formal register in order to "reveal the central role which power plays" in Orwell's invented world (Ermida, 2006:842). As the scholar (2006:855) goes on to suggest, the politeness strategies employed by O'Brien (e.g., *it is time for you to go*, *you had better let me give you*) seem to clarify the asymmetric nature of the power–laden relationship between the two interlocutors. As for the Italian translators, they all retain the same discursive mechanisms of the source text, so that Italian readers can have the same perception of the social distance existing between Winston and O'Brien disclosed by the English text. As we have seen in previous examples, here too, however, the level of formality tends to be reduced in later translations (TT2, TT3), where the English pronoun *you* is not rendered as *voi* anymore. In the following example, instead, Orwell uses what seems to be a more casual style of speech, considering that auxiliary verbs appear in their contracted forms. The extract, indeed, refers to a more informal situation

in which Winston and two other minor functionaries, all members of the Outer Party, have a rather friendly conversation in the canteen at the Ministry of Truth:

ST	'Look at him working away in the lunch hour,' said Parsons, nudging Winston. 'Keenness, eh? What's that you've got there, old boy? Something a bit too brainy for me, I expect. Smith, old boy, I'll tell you why I'm chasing you. It's that sub you forgot to give me.'
TT1 Baldini	"Guardatelo come lavora, anche all'ora di colazione" disse Parsons, dando una gomitata a Winston. "Che hai lì, vecchio mio? Qualcosa di troppo sottile per me, credo bene. Smith, vecchio mio, adesso ti dico perché ti stavo dando la caccia. È per via di quella sottoscrizione che ti sei scordato."
TT2 Manferlotti	"Ma guardatelo come lavora anche all'ora di pranzo!" disse Parsons, dando di gomito a Winston. "Il senso del dovere, eh? Che tieni lì, vecchio mio? Certamente qualcosa di troppo intelligente per me. Winston, amico mio, ti stavo cercando. È per via di quella sottoscrizione che ti sei scordato."
TT3 Cavagnoli	"Guardalo come ci dà dentro anche nella pausa pranzo," disse Parsons dando di gomito a Winston. "Zelante, eh? Ehi, vecchio, che fai? Qualcosa di un po' troppo cervellotico per me, immagino. Smith, vecchio mio, sai perché ti do la caccia? È per la donazione che hai dimenticato di fare."

It seems clear that the brief exchange above is one between equals who enjoy a close working relationship, although it was difficult to make lasting friendships in Oceania. The three Italian translations succeed in reproducing the standard variety used in the original, and the expressions typical of everyday language in which the three colleagues express themselves are used in the target texts as well (e.g., *vecchio mio*). Nevertheless, slight differences can be noted among the three Italian versions, as Baldini (TT1) omits the English word *Keenness*, whereas Manferlotti (TT2) and Cavagnoli (TT3) opt for two alternative translation solutions, *Il senso del dovere* and *Zelante* respectively. Moreover, they both reintroduce the interjection *eh*, which serves as an interrogative utterance seeking confirmation in both source and target language.

The two extracts below are taken from two conversations that Winston has with people belonging to the proletariat, which makes up around 85% of the population of Oceania. Here, the author switches from a formal to an informal register, and makes sure that the proles' way of speaking can be distinguished from that of Party members by using colloquial language. In the first passage, a woman addresses Winston as soon as she is carried in the same cell at the Ministry of Love:

ST	'Beg pardon, dearie,' she said. 'I wouldn't 'a sat on you […]. They dono 'ow to treat a lady, do they?' She paused, patted her breast, and belched. 'Pardon,' she said, 'I ain't meself, quite.'
TT1 Baldini	"Mi scuserai, bellezza mia" disse "io non mi sarei davvero seduta su di te […]. Non sanno proprio come si trattano le signore, quelli lì." Tacque un momento, si batté le mani sui seni e mise un rutto. "Scusa" disse poi, "ah, proprio non mi sento bene…"
TT2 Manferlotti	"Scusami, tesoro" disse. "Non mi sarei mai presa la libertà di sedermi addosso a te […]. Ma è questo, dico, il modo di trattare una signora?" Tacque per un momento, poi si diede un colpetto sul seno ed emise un rutto. "Chiedo scusa" disse, "ho perso il controllo."
TT3 Cavagnoli	"Scusa tanto, carino," disse. "Io mica mi ci sedevo in braccio a te […]. Quelli mica lo sanno come si trattano le signore, sai?" Tacque, si batté il petto e ruttò. "Pardon," disse, "non mi sento mica tanto bene, sai."

Included in the source text are informal or dialectal expressions, the latter underlining the fact that non-standard English is being used. It is noteworthy, for instance, that Orwell resorts to grammatically-incorrect words such as *dono*, *ain't* and *meself*, and that he omits the '*h*' sound at the beginning of some words, as it is not pronounced in some spoken language varieties. The same applies to the following example, in which, besides dropping '*h*' sounds, different verb forms are used (e.g., *I bumps*, *I says*). The extract refers to the part in the book where Winston meets an old man at a pub in the prole district and asks him about life before the establishment of the Ingsoc regime:

ST	''E was kind of zig-zagging across the pavement, and I bumps into 'im accidental-like. 'E says, "Why can't you look where you're going?" 'e says […]. I says, "You're drunk. I'll give you in charge in 'alf a minute," I says. An' if you'll believe me, 'e puts 'is 'and on my chest and gives me a shove as pretty near sent me under the wheels of a bus. Well, I was young in them days, and I was going to 'ave fetched 'im one, only–'
TT1 Baldini	"Andava a zig zag in mezzo alla strada. E io lo urto come se fosse per caso. Dice: ma non sapete dove mettete i piedi? […] Dico: sei sbronzo, ti rimetto in sesto in un minuto, dico. E dovete credermi, m'ha preso con la mano per il petto e m'ha dato uno di quegli spintoni che m'ha mandato a finire quasi sotto le ruote di un autobus. Be', io ero abbastanza giovane allora, e l'avrei ritrovato, un bel giorno. Solo…"
TT2 Manferlotti	"Camminava a zigzag sul marciapiede e per caso io lo urto. "Perché non guardi dove vai?" mi fa […]. Io gli dico: "Sei ubriaco, aspetta che ti sistemo per le feste". Non mi crederai, ma a questo punto mi mette una mano sul petto e mi dà una spinta che quasi mi butta sotto un autobus. Ero giovane, allora, e se mi fosse venuto a tiro un'altra volta…"
TT3 Cavagnoli	"Camminava a zig-zag e io senza volerlo gli vado a sbattere contro. 'Perché non guardi dove vai?' fa lui […]. 'Sei sbronzo. Trenta secondi e ti faccio arrestare,' faccio io. Non mi crederà, ma lui a quel punto mi mette la mano sul petto e mi dà uno spintone che per poco non finisco sotto un autobus. Be', a quei tempi ero giovane e stavo per mollargli un –"

Let it be stressed that it is rather difficult for Italian translators to reproduce the linguistic forms mentioned above, as the spelling variants characterizing the English accent do not seem to have an exact equivalent in the target language. Nevertheless, both passages were rendered in Italian by resorting to rather informal language at a syntactic and lexical level. Here too, distinctions need to be made among the three translations, considering that the accepted level of informality in written language has changed in the last 70 years. Both Manferlotti (TT2) and Cavagnoli (TT3) tend to adjust the target language to a more contemporary style, and they also adopt translation solutions typical of spoken language, such as the negative adverb *mica*, in *mica mi ci sedevo in braccio a te*, or the expressions *mi fa*, *fa lui*, and *faccio io*, instead of the standard verb *dire* used by Baldini (TT1). Moreover, Cavagnoli (TT3) uses the expression *sai?* in the attempt to reproduce the question tag included in the original (*do they?*). Finally, it is interesting to note, once again, that the English pronoun *you* is translated into three different Italian equivalents in the last example above. In particular, it is rather surprising that, in Cavagnoli's (TT3) translation, the prole speaking to Winston resorts to the polite form *lei*, as this is likely to increase the level of formality. The fact remains that the old man is holding a dialogue with someone he has never met before, and this form of address is what is expected of contemporary Italian speakers too.

What emerges from such observations is that the three Italian translators respectfully reproduce the different registers adopted by Orwell in the original text. Because of inevitable changes in the translating language, however, there seems to be a general tendency among later (re)translators to offer an updated version of the conversations included in the source text. It follows that verbal interactions are translated in such a way that their credibility as contemporary instances of spontaneous speech is restored, so that they appear to be more natural and colloquial than previous renditions (Van Poucke, 2020:20). Modernizing interventions are particularly important when dealing with direct speech in literary works, as dialogues are expected to date faster than other linguistic elements. Let us mention, in this regard, that some linguistic features typical of the neo-standard model into which the Italian language is evolving can be detected in Cavagnoli's (TT3) retranslation of *Nineteen Eighty-Four*. It can be suggested, at this point, that those provided in the chart below are concrete examples of how some

of the innovations occurring in the target language are being increasingly adopted in translated language varieties as well. This means that (re)translators now seem to move away from the conservative attitude mentioned in much of the literature (section 1.3.3), according to which a formal language should be preferred to a less contrived style in translation, although the latter has become a predominant feature of contemporary Italian.

ST	TT1 Baldini	TT2 Manferlotti	TT3 Cavagnoli
'I'm quite ready to take risks, but only for something worthwhile'	"Sono prontissima a correre tutti i rischi che vuoi, ma solo per qualche cosa che valga la pena"	"Sono prontissima a correre rischi, ma deve trattarsi di qualcosa per cui valga la pena"	"Sono prontissima a correre dei rischi, ma solo per qualcosa **che ne vale la pena**"
'You can take the whole lot of them and cut their throats in front of my eyes, and I'll stand by and watch it. But not room 101!'	"Potete prenderli tutti e tre e tagliar loro la gola proprio davanti ai miei occhi, e io starò imperterrito a guardarli. Ma non la stanza 101!"	"Potete prenderli quanti sono e sgozzarli davanti ai miei occhi. Non batterò ciglio, ma non mi portate nella stanza 101!"	"Potete prenderli tutti quanti e **tagliargli** la gola davanti ai miei occhi e io resterò a guardare. Ma non la Stanza 101!"
'Of course if Tom was home he'd put it right in a moment,' she said. 'He loves anything like that.'	"Naturalmente, se Tom fosse stato a case l'avrebbe aggiustato in un momento" disse. "Va pazzo per questo tipo di riparazioni."	"Se Tom fosse in casa, lo aggiusterebbe in un momento" disse. "Adora fare queste cose."	"Ovvio, se Tom era a casa l'aggiustava in un attimo," disse. "Gli piace fare **'ste cose**."
'Ah, well–what I mean to say, shows the right spirit, doesn't it? Mischievous little beggars they are, both of them, but talk about keenness!'	"Eh già! Volevo dire… sono proprio dei bricconi tutt'e due"	"Adesso ho capito! È questo lo spirito giusto, no? Voglio dire, lui e la sorella sono due diavoletti, ma quanto al dovere!"	"Ah, bene – quel che intendevo dire è che c'è lo spirito giusto, no? Sono dei piccoli fetenti dispettosi, ecco cosa sono, tutti e due, **iperzelanti**!"

Cited above are some features of neo-standard Italian (Grandi, 2019; Renzi, 2012:62), such as the already mentioned loss of subjunctive verbs in favour of indicative forms, or the use of *che* as a generalized relative clause marker in a greater variety of contexts, including those in which subordinate clauses are normally introduced by different conjunctions. Other instances of deviations from Standard Italian are the generalization of the masculine dative pronoun *gli* as a substitute for the plural *loro*, as well as for the feminine *le*, the adoption of contracted forms of demonstrative adjectives (*'ste* instead of

queste), and the introduction of new forms of superlatives in which the adjectives are preceded by the prefixes of Latin and Greek origin *super-* and *iper-*, typically used by young people or in special languages such as advertising and technical language. What is common to such linguistic forms is that they are highly functional features typical of spoken language and, together with the topicalization strategies adopted at the syntactic level, they seem to contribute to reproducing the informal character of some of the verbal interactions here outlined. Cavagnoli (TT3) herself mentions that, in order to emulate the language varieties used in the original, she decided to move along the Italian sociolinguistic continuum and resort to sub-standard models as well, so that the characters of *Nineteen Eighty-Four* could express themselves in a modern, dynamic and up-to-date language[64].

3.2.6 (Re)translating Orwell's Newspeak: between *neolingua* and *parlanuovo*

A few interesting observations can finally be made about the Italian translation(s) of Orwell's Newspeak. Regarded as being the most striking stylistic effect of *1984*, the official language of Oceania serves as "a perfect control device", as it is reduced to "a telegraphic code that allows no subjectivity, nuance or freedom" (Ermida, 2006:849). Orwell's invented jargon is thus the result of the linguistic tyranny imposed by the Party, whose aim is to provide a single "medium of expression for the world-view and mental habits proper to the devotees of Ingsoc" (Orwell, 1987:312). Newspeak is mainly characterized by a simplified grammatical structure in which almost all inflections follow the same rules, as in the case of different past tenses, which share the same ending *-ed*, or plurals, which are made by adding *-(e)s*. Its lexicon is restricted in size, considering that there is an almost complete interchangeability between different parts of speech. Between verbs and nouns of the same root there is no variation, while adverbs and adjectives are formed by adding the suffixes *-wise* and *-ful*, not to mention the fact that irregularities in the comparison of adjectival forms are suppressed. Newspeak words are also divided into three distinct categories, the A, B, and C vocabularies, which consist of words needed for everyday life, compound words deliberately constructed for political purposes, and

[64] Intervista ai traduttori di Orwell: Nineteen Eighty-Four. https://ilrifugiodellircocervo.com/2021/02/09/intervista-ai-traduttori-1984-di-george-orwell/. Accessed: January 24, 2022.

scientific or technical terms respectively. Moreover, all ambiguities and shades of meaning are purged out of these classes of words, so that there is no room for the expression of unorthodox opinions.

Behind the creation of Newspeak is Orwell's concern about the decadence of the English language, which emerges as a central theme in both the Appendix to *Nineteen Eighty-Four* and his essay *Politics and the English language* (1946). Here, the author discusses the use of dying metaphors, pretentious diction, meaningless words and other instances of linguistic decline. Of particular interest to Orwell is the fact that a debased language is likely to have serious repercussions on the possibility of independent thought, meaning that the latter can be corrupted by a decline in conversation. This is what happens with Newspeak, which is meant to make thoughts diverging from the principles of Ingsoc literally unthinkable. From a stylistic point of view, Orwell's constructed language is made of short sounds expressing one clearly understood concept each. Great importance is also given to the ease of pronunciation of Newspeak words, which often correspond to few syllables containing a whole range of ideas. This results in a series of truncated words which, in Orwell's (1987:321) terms, encourage "a gabbling style of speech, at once staccato and monotonous". The latter is thus in line with the Party's intention to make dialogues "as nearly as possible independent of consciousness", as in the case of an almost unintelligible conversation taking place in the canteen at the Ministry of Truth, when Winston has the feeling that the man speaking is some kind of dummy with "two blank discs instead of eyes" (Orwell, 1987:57).

As regards the Italian translations of Orwell's Newspeak, it is worth mentioning that (re)translators were inevitably allowed some freedom in recreating the artificial language of Oceania because of the differences existing between the source and the target language, as Manferlotti (TT2) notes in his 2000 version of the English classic. In the following chart, some examples are provided in order to illustrate that the adoption of different translation solutions is probably due to the fact that Newspeak words might be given more than one plausible interpretation:

ST	TT1 Baldini	TT2 Manferlotti	TT3 Cavagnoli
prolefeed	prolenutro	prolecibo	pastoprolet
joycamp	svagocampo	camposvago	campogioia
dayorder	ordogior	ordinegiorno	odg

blackwhite	nerobianco	nerobianco	bianconero
crimestop	stopreato	stopreato	reatostop
facecrime	voltoreato	voltoreato	reofaccia
ownlife	vitimprop (vita in proprio)	vitinprop	vitapropria

We can see from the above that slightly different renditions were opted for in the three Italian translations, in an attempt to reproduce the original Newspeak expressions as well as the effect that they brought about in the source text. In particular, the elements forming the compound words here outlined are often arranged in different ways, depending on whether the (re)translator wishes to rigidly adhere to Orwell's linguistic constructions or not. It needs to be stressed, however, that the order of such elements does not seem to conform to a single set of rules.

A relatively free approach to the translation of Orwell's Newspeak is also adopted with regard to the names of the four ministries of Oceania, as shown by the different ways in which the Italian translators deal with their abbreviations:

ST	TT1 Baldini	TT2 Manferlotti	TT3 Cavagnoli
Minitrue	Miniver	Miniver	Minver
Miniluv	Minamor	Miniamor	Minamor
Minipax	Minipax	Minipax	Minpax
Miniplenty	Minabbon	Miniabb	Mincuc

Unlike Baldini (TT1), both (re)translators (TT2, TT3) stick to a single abbreviated form for the word *Ministry*. Moreover, Cavagnoli (TT3) opts for a less conventional translation of the English *Ministry of Plenty*, and renders it as *Ministero della Cuccagna* instead of *Ministero dell'Abbondanza*. As Orwell (1987:320) acknowledges in *The Principles of Newspeak*, the tendency to use "telescoped words and phrases" already characterized the political language of totalitarian countries and organizations in the early decades of the 20th century (e.g., *Gestapo*, *Comintern*). It was perceived, indeed, that, by abbreviating a name, one could cut out "most of the associations that would otherwise cling to it". Behind the abbreviations adopted in Newspeak is thus the need for nice sounding and easily pronounceable contractions which hide the Party's ideological bias from the citizens of Oceania, not to mention the fact that the names of the ministries can be regarded as euphemisms, as they denote the exact opposite of what they appeared to mean. The same applies to the names of the departments at the Ministry of Truth, whose

translations into Italian result in many different acronyms. Suffice it to say that the *Fiction Department* (*Ficdep*) is rendered in the three translations as *Reparto Amena* (*Ream*), *Reparto Finzione* (*Repfin*), and *Dipartimento di Narrativa* (*Dipnar*) respectively. A further example is provided below which is representative of how difficult it is to transpose into Italian the stylistic features of Orwell's linguistic invention:

ST	reporting bb dayorder doubleplusungood refs unpersons rewrite fullwise upsub antefiling
TT1 Baldini	riproduz ordogior gf bispluserrata nonesisper riscrinter pristes supautor anteinclucoll.
TT2 Manferlotti	relaz ordinegiorno granfrat arcipiùsbuono rifer at nonpersone riscrivere totalm anteregistr sottoporre autsup
TT3 Cavagnoli	art odg bb bipiùnonbuono re. nonpers rifare az e ctrl antearchiv.

The passage refers to one of the written communications received by Winston, who is required to rectify an unsatisfactory newspaper article which makes reference to non-existent persons. As expected, there are clear differences among the three Italian renditions, given that each translator adopts different strategies when it comes to deviating from the grammatical regularities of the target language in order to mirror the elaborate linguistic structure of the English version. In this regard, it is interesting to note that Cavagnoli's (TT3) translation is considerably shorter than previous ones, as a consequence of the retranslator's effort to move away from typically verbose Italian expressions and to reflect the distinctive conciseness of Orwell's Newspeak, as in the case of extreme abbreviations such as *odg*, *az*, and *ctrl*.

It seems reasonable to infer from what we have seen so far that the Italian (re)translators generally opted for free strategies of translation in order to reproduce the fundamental characteristics of the original Newspeak, and this resulted, once again, in a great variety in terms of the translational choices with which Orwell's invented language was rendered into Italian. Nevertheless, a few tendencies can be detected which help distinguish one rendition from the others. Here too, indeed, Baldini's (TT1) translation seems to be influenced by the flowery and ornate kind of Italian that was still predominant at the time of its publication. As for the first retranslation, Manferlotti (TT2) is generally respectful of Baldini's (TT1) translation solutions and, despite some needed modernizing interventions, he retains many of the lexical choices made in 1950, as he recognizes that such neologisms have become "part of the contemporary cultural lexicon and political

imagination" (Rodden, 2014:44). Cavagnoli (TT3), by contrast, seems to significantly deviate from previous renditions, as she adopts a different translation strategy in order to fully comply with the set of rules concerning the grammatical constructions of Orwell's imaginary language. In the following chart are some Newspeak words whose translations demonstrate Cavagnoli's (TT3) effort to reflect the systematic reduction of the function of communication typical of every natural language envisioned by the all-powerful party of Oceania:

ST	TT1 Baldini	TT2 Manferlotti	TT3 Cavagnoli
Newspeak	neolingua	neolingua	parlanuovo
Oldspeak	archelingua	archelingua	parlavecchio
speakwrite	dittografo	parlascrivi	parlascrivi
crimethink	psicodelinquere	psicocrimine	reopensare
doublethink	bispensiero	bipensiero	bipensare
Thought Police	Psicopolizia	Psicopolizia	Polizia del Pensiero
duckspeak	ocolingo	anatrare	parlaquaquà
duckspeaker	ocolinghevole	ocoparlatore	parlaquaquà
oldthink	archepensare	archipensare	pensavecchio
doubleplusgood	bisplusbuono	arciplusbuono	bipiùbuono

To be more precise, Cavagnoli (TT3) disagrees with previous translators over the use of both prefixes and suffixes of Latin or Greek origin when translating Newspeak into Italian, considering that such linguistic elements oppose Big Brother's intention to sever all direct connections with the cultural heritage of a linguistic reality. Moreover, the use of affixes like those listed above (e.g., *neo-*, *archi-*, *pisco-*, *-plus*, *-grafo*, *-lingo*) is expected to increase the level of formality of the language of bureaucracy adopted in Oceania, where the ultimate goal is to obtain an extremely simplified form of expression which diminishes the range of thought. In the same way, Cavagnoli (TT3) prefers to use verbs instead of nouns, so as to reproduce the grammatical interchangeability ensured by Orwell in the English version with the category of the so-called 'noun-verbs', not to mention the fact that nominalized verbs, such as *reopensare* and *bipensare*, contribute to a substantial reduction of the words needed to communicate in Newspeak. The terms *Newspeak* and *Oldspeak* themselves are finally given a different translation in Cavagnoli's (TT3) version of *1984*. Because of Orwell's decision to use the word *speak* rather than *language*, the retranslator (TT3) avoids using the previously adopted expressions *neolingua* and *archelingua*, and opts for the innovative forms *parlanuovo*

and *parlavecchio*, to which the principles of Newspeak are actually applied. It thus becomes clear from such observations that Cavagnoli's (TT3) version of Newspeak presents itself as a somewhat radical alternative to previous Italian renditions. To put it differently, it seems to contribute to a more accurate redefinition of the specialized fictional jargon invented by the English author, and this is further evidence of the overall source-orientedness characterizing the revamped Italian translation of Orwell's *Nineteen Eighty-Four*.

Conclusions

The aim of the thesis was to investigate the phenomenon of literary retranslation by examining three different Italian renditions of George Orwell's timeless classic *Nineteen Eighty-Four*. The comparative analysis made it possible to explore those linguistic and cultural features in the translated texts which might help trace the evolution of the Italian translating context. The objective of the research work was thus not to decide which of the three versions makes the most accurate interpretation of the source text's characteristics, although a section was included whose focus was on the accuracy of the Italian renditions. Rather, the goal was to determine whether and to what degree alternative translations of the same literary work introduce changes occurring in the receiving system at the time of their publication.

In order to do so, several translation units were compared in the three target texts which provided interesting insights into the effects of the passing of time on (re)translators' different choices in terms of lexis, syntax and style. Nevertheless, it needs to be pointed out that the short extracts on the basis of which the investigation was conducted were deprived of their co-text, which would have been useful in illustrating the translation solutions adopted in the three Italian renditions. Moreover, the arbitrariness with which the passages were inevitably selected does not seem to account for the fact that translators are not always consistent in their translational choices. As for the comparison, its primarily linguistic focus is likely to have favoured what was criticized as a purely prescriptive approach to literary translation. The fact remains that, despite the crucial importance of the books' textual analysis, attention was also directed to the socio-cultural matrix in which language evolution is embedded.

A first observation can be made with regard to subsequent translated texts reflecting linguistic innovations in the target situation, as changes in the latter can be deemed to be a valid reason for retranslating ever-popular literary works. It emerges from the comparison above that the ageing character of translations can be regarded as one of the main drives behind the decision to provide updated interpretations of Orwell's *1984*. Each Italian version was indeed adapted to the linguistic norms as well as to the translation strategies prevailing in the historical context in which it was written, thus highlighting the need for modernizing interventions in later renditions. This is particularly

evident in the 2021 translation, considering that the attempt was made to resort to a more contemporary variety of the Italian language. Here, the translator seemed to be able to reproduce the language stratification of the original by adopting some linguistic features belonging to sub-standard models, which have long been rejected as unsuitable for the typically high stylistic standards of the Italian literary tradition. The same applies to the linguistic updating occurring at the lexical and syntactic level, as words and sentence structures were employed which were once rarely accepted in rather formal contexts such as that of literary translation. Both re-rewritings from 2000 and 2021, however, adjusted the text to a less contrived style than the one adopted in the first Italian translation of *1984*, so as to make the Italian renditions more easily accessible to modern readers.

It becomes clear from the above that updated versions of already available translations might serve as vehicles for language change, given that some linguistic deviations tend to be introduced which challenge the criteria of accuracy and acceptability in the receiving system. What seems to be particularly revealing, in this regard, is that the innovations occurring in retranslated texts as a consequence of a continually evolving target language may, in turn, end up encouraging the process of re-standardization of contemporary Italian itself, thus suggesting a mutual dependency between changes in the Italian language tout court and its translating variety. Behind such variations in the translating language such as refreshed lexicon, syntactic innovations and more colloquial tones is, however, a combination of factors affecting not only linguistic but also socio-cultural values. Suffice it to say that, alongside academic progress within Translation Studies, greater familiarity with an increasingly globalized source culture is likely to contribute to an extended paradigm of retranslation.

This leads to further reflections on retranslations fulfilling different functions according to time-related circumstances, as modern renditions of an old classic might develop an alternative approach to the irreducible differences existing between source and target contexts. The issue of domesticating vs foreignizing strategies, in particular, made it possible to investigate how the three Italian translators dealt with the otherness included in their translated texts. The 2021 version appeared to be mostly foreignizing when compared with earlier translations, although, as we have seen, there is not always a clear opposition between the two translation techniques. The most recent rendition of Orwell's *1984*, however, turned out to be more respectful of both the cultural references

and the linguistic make-up characterizing the original, considering that the former were generally not reduced to conforming domestic standards, and that a closer adherence to the source text's structures resulted in a more literal translation. Implied in such translation solutions is thus the wish to reconnect with the source text and emphasize those foreign aspects in it which were allegedly lost in what those supporting the Retranslation Hypothesis (RH) refer to as inherently assimilative first translations.

It follows from such considerations that the major issue of ageing in translation is part of a larger number of reasons suggesting the need for alternative renditions of canonized literary works. Seen in this way, the time gap existing between the three target texts as well as the different cultural backgrounds marking their publication were also likely to inspire (re)translators to offer a new interpretation of the 1949 English classic, so as to live up to the expectations of a contemporary target audience. The study into the process of re-rewriting as it was here carried out thus contributed to calling into question one of the cornerstones of previous thinking on the retranslating activity. The analysis, indeed, challenged the prevailing view of retranslation as a uniquely restorative and enhancing phenomenon, and showed that the new versions of Orwell's *1984* were not simply born out of the necessity to improve on somehow lacking first translations. Rather, they are better described as actualizations which reinvent the already familiar literary text by responding to the linguistic and cultural values typical of a specific historical moment.

Some closing remarks can finally be made with regard to the choice of analyzing the Italian translation history of George Orwell's *Nineteen Eighty-Four*. The book's outstanding characteristic, as already mentioned, is that it is capable of finding new relevance as history moves on. More than 70 years have elapsed since its first publication, and a feminist retelling of Orwell's dystopia from the perspective of Julia is now in the works, testifying to the fact that the topics discussed then continue to be pertinent in our times. Many of the enduring matters addressed by the English author, indeed, still serve as urgent warnings in times of language manipulation, cancel culture and gloomy international news. It becomes clear from the above that the different Italian renditions tended to establish a one-to-one relationship with Orwell's *Nineteen Eighty-Four*, each focusing on what were regarded as being the novel's most interesting facets for their target readers. In other words, the subsequent versions outlined here seemed to fit in with the rhizomatic space into which retranslation was reframed, and the alternative readings

resulting from such a linguistic phenomenon contributed to the interpretation of a literary classic, which, in the words of Italo Calvino, has never finished saying what it has to say.

Bibliography

Aaltonen, S. (2003). Retranslation in the Finnish Theatre. In Cadernos de Traduçao, 11, (pp. 141–59).

Agorni, M. (1999). Translation Studies: la revisione del rapporto traduzione/originale continua. In Transiti letterari e culturali. Volume II. 219-229. Trieste: EUT Edizioni Università di Trieste.

Ajtony, Z. (2017). Taming the Stranger: Domestication vs Foreignization in Literary Translation. In Acta Universitatis Sapientiae, Philologica, 9(2):93-105. Scientia Publishing House.

Albachten, Ö. B., & Gürçağlar, S. T. (2019). *Perspectives on Retranslation*. *Ideology, Paratexts, Methods*. London; New York: Routledge.

Alvstad, C., & Rosa, A. A. (2015). Voice in retranslation: An overview and some trends. In *Target. International Journal of Translation Studies*, 27(1), (pp. 3-24). Amsterdam: John Benjamins Publishing Co.

Amaral, V. A. D. (2019). Broadening the notion of retranslation. In *Cadernos de traduçao*, *39*(1), (pp. 239-259).

Amouzadeh, M., & House, J. (2010). Translation as a language contact phenomenon: The case of English and Persian passives. In *Languages in Contrast*, *10*(1), (pp. 54-75).

Atkins, J. (1984). Orwell in 1984. In *College Literature*, *11*(1), (pp. 34-43).

Aubin, M. C. (2020). Balzac Retranslated. In Gürçağlar, Ş. T. Discourse on Retranslation. In Transcultural. A Journal of Translation and Cultural Studies, 12(1), (pp. 99-117).

Baer, B. J. (2014). Translated Literature and the Role of the Reader. In Bermann, S., & Porter, C. (Eds.). *A Companion to Translation Studies*. (pp. 333-345). Hoboken: John Wiley & Sons.

Baker, M. (1992). In Other Words. A coursebook on translation. London; New York: Routledge.

Baker, M. (2000). Towards a Methodology for Investigating the Style of a Literary Translator. In Target 12:2.

Baker, M. (2009). Norms. In Baker, M., & Saldanha, G. (Eds.). (pp. 189-193). Routledge encyclopaedia of translation studies (2nd ed.). London; New York: Routledge.

Baker, M., & Saldanha, G. (Eds.). (2009). Routledge encyclopaedia of translation studies (2nd ed.). London; New York: Routledge.

Baroni, M., & Bernardini, S. (2005). A new approach to the study of translationese: Machine-learning the difference between original and translated text. In *Literary and Linguistic Computing*, 21(3), (pp. 259-274).

Bassnett-McGuire, S. (1985). Ways through the labyrinth. Strategies and Methods for Translating Theatre Texts. In Hermans, T. (Ed.). The manipulation of Literature. Studies in Literary Translation. 87-102. London; Sydney: Croom Helm.

Bassnett, S. (2001). The translation turn in cultural studies. In Bassnett, S., & Lefevere, A. *Constructing cultures: Essays on literary translation* (Vol. 11). (pp. 123-140). Bristol: Multilingual Matters.

Bassnett, S., & Lefevere, A. (2001). *Constructing cultures: Essays on literary translation* (Vol. 11). Bristol: Multilingual Matters.

Benjamin, W. (2000). The task of the translator: An introduction to the translation of Baudelaire's Tableaux Parisiens. Translated by Harry Zohn. In Venuti, L., & Baker, M. (Eds.). *The translation studies reader*. 15-25. London; New York: Routledge.

Bensimon, P. (1990). Présentation. In *Palimpsestes*, 4.

Berman, A. (1990). La retraduction comme espace de la traduction. In *Palimpsestes*, 4(1-7). https://journals.openedition.org/palimpsestes/596.

Berman, A. (1985). Translation and the Trials of the Foreign. In Venuti, L., & Baker, M. (Eds.). (2000). *The translation studies reader*. 284-297. London; New York: Routledge.

Bermann, S., & Porter, C. (Eds.). (2014). *A Companion to Translation Studies*. Hoboken: John Wiley & Sons.

Bizzoni, Y., Juzek, T. S., España-Bonet, C., Chowdhury, K. D., van Genabith, J., & Teich, E. (2020). How human is machine translationese? Comparing human and machine translations of text and speech. In *Proceedings of the 17th International Conference on Spoken Language Translation* (pp. 280-290). Association for Computational Linguistics.

Blakemore, S. (1984). Language and Ideology in Orwell's 1984. In *Social Theory and Practice*, *10*(3), (pp. 349-356).

Bricchi, M. (2019). *Tradurre, e la grammatica*. In Ricciardi, S. (a cura di). Tradurre e ritradurre i classici. In Testo a fronte. Teoria e pratica della traduzione. Vol. 60. (pp. 11-20). Milano: Marcos y Marcos.

Brisset, A., Gill, R., & Gannon, R. (2000). The search for a native language: Translation and cultural identity. In Venuti, L., & Baker, M. (Eds.). *The translation studies reader*. 289-319. London; New York: Routledge.

Brownlie, S. (2006). Narrative Theory and Retranslation Theory. In Across Languages and Cultures, 7(2), (pp. 145–70).

Cain, W. E. (2007). *Orwell's essays as a literary experience*. In Rodden, J. (Ed.). The Cambridge Companion to George Orwell. (pp. 76-86). Cambridge University Press.

Calvino, I. (1995). Tradurre è il vero modo di leggere un testo. In *Saggi.* 1825-31. Milano: Mondadori.

Calvino, I. (2002). Perché leggere i classici. Milano: Mondadori.

Cardinaletti, A. (2012). Ancora sull'italiano delle traduzioni. In *Altre Modernità: Rivista di studi letterari e culturali*, (3), (pp. 78-86).

Cardinaletti, A. & Garzone, G. (a cura di). (2005). L'italiano delle traduzioni. Milano: Franco Angeli.

Carmignani, I. (2019). Cent'anni di solitudine *di Gabriel García Marquez cinquant'anni dopo*. In Ricciardi, S. (a cura di). Tradurre e ritradurre i classici. In Testo a fronte. Teoria e pratica della traduzione. Vol. 60. (pp. 21-28). Milano: Marcos y Marcos.

Catford, J. C. (1965). *A linguistic theory of translation* (Vol. 31). London: Oxford University Press.

Cavagnoli, F. (2010). Il proprio e l'estraneo nella traduzione letteraria di lingua inglese. Monza: Polimetrica.

Cavagnoli, F. (2012). Riscritture appropriate e approprianti. Traduzione e revisione del testo letterario. In Altre Modernità (3). Università degli Studi di Milano.

Cavagnoli, F. (2016). Intertestualità traduttiva collaborativa: traduzione e revisione del testo letterario. In "Mediazioni", 21.

Cavagnoli, F. (2019). *La voce del testo. L'arte e il mestiere di tradurre*. Milano: Feltrinelli Editore.

Cavagnoli, F. (2019). *Il fascino discreto dell'indefinitezza nella nuova traduzione del* Grande Gatsby. In Ricciardi, S. (a cura di). Tradurre e ritradurre i classici. In Testo a fronte. Teoria e pratica della traduzione. Vol. 60. (pp. 29-38). Milano: Marcos y Marcos.

Cetera, A. (2009). Translating the Translated: The Evergreen Classics Storm the Publishing Market Again. In Brno Studies in English, 35(1).

Chang, N. F. (2010). Polysystem theory and translation. In Gambier, Y. & Van Doorslaer, L. (Eds.). Handbook of translation studies. (pp. 257-263). Amsterdam; Philadelphia: John Benjamins.

Chesterman, A. (2000). A causal model for translation studies. In *Intercultural Faultlines*, (pp. 15-27).

Chesterman, A. (2004). Hypotheses about translation universals. In Hansen, G., Malmkjær, K., & Gile, D. (Eds.). *Claims, changes and challenges in translation studies: selected contributions from the EST Congress, Copenhagen 2001* (Vol. 50). (pp. 1-14). John Benjamins Publishing.

Collombat, I. (2004). *Le XXI^e siècle: l'âge de la retraduction*. In Translation Studies in the New Millennium: An International Journal of Translation and Interpreting. 2, 1-15.

Condello, F. (2013). Su qualche caratteristica e qualche effetto del «traduttese» classico. In Canfora, L. & Cardinale, U. *Disegnare il futuro con intelligenza antica. L'insegnamento del latino e del greco antico in Italia e nel mondo.* (pp. 423-441). Bologna: Il Mulino.

Cortelazzo, M. A. (2010). "Premessa. L'italiano della traduzione è l'italiano di domani?" In Rivista internazionale di tecnica della traduzione / International Journal of Translation, 12. (pp. xi-xvii).

Courtine, J. J., & Willett, L. (1986). A Brave New Language: Orwell's Invention of "Newspeak" in 1984. In *SubStance*, *15*(2), (pp. 69-74).

Crick, B. (2007). *Nineteen Eighty-Four: context and controversy*. In Rodden, J. (Ed.). The Cambridge Companion to George Orwell. (pp. 146-159). Cambridge University Press.

Cronin, M. (2003). *Translation and globalization*. London; New York: Routledge.

Cronin, M. (2009). Globalization. In Baker, M., & Saldanha, G. (Eds.). (2009). Routledge encyclopaedia of translation studies (2nd ed.). (pp. 126-129). London; New York: Routledge.

Cronin, M. (2010). Globalization and translation. In Gambier, Y., & Van Doorslaer, L. (Eds.). Handbook of translation studies. (pp. 134-140). Amsterdam; Philadelphia: John Benjamins.

Cusatelli, G., & Goethe, J. W. V. (1990). Divan Occidentale-Orientale. Torino: Einaudi.

Daniels, H. A. (1987). George Orwell's Linguistic Naivete. [Review of *The Language of 1984: Orwell's English and Ours*, by W. F. Bolton]. In *American Speech*, *62*(2), (pp. 159–162). https://doi.org/10.2307/455277.

Dastjerdi, H. V., & Mohammadi, A. (2013). Revisiting "Retranslation Hypothesis": A comparative analysis of stylistic features in the Persian retranslations of Pride and Prejudice. In *Open Journal of Modern Linguistics*, *3*(03), (pp. 174-181).

De Rinaldis, M. L. (2015). Giacomo Castelvetro's political translations: narrative strategies and literary style. In Katan, D., Fina, M. E., & D'Egidio, A. The practice of literary translation. An Italian perspective. *Lingue e Linguaggi*, *14*. (pp. 181-196). University of Salento.

Deane-Cox, S. (2012). The framing of a belle infidele: Paratexts, retranslations and 'Madame Bovary'. In *Essays in French Literature and Culture*, (49).

Deane-Cox, S. (2014). *Retranslation: Translation, literature and reinterpretation*. London; New York: Bloomsbury Publishing.

Delabastita, D. (2003). Translation Studies for the 21st century: Trends and perspectives. *Génesis. Revista científica do ISAI*, *3*, (pp. 7-24).

Delabastita, D. (2010). Literary studies and translation studies. In Gambier, Y. & Van Doorslaer, L. (Eds.). Handbook of translation studies. (pp. 196-208). Amsterdam; Philadelphia: John Benjamins.

Delabastita, D., & Meylaerts, R. (Eds.). (2006). *Functional approaches to culture and translation: selected papers by José Lambert* (Vol. 69). John Benjamins Publishing.

Desmidt, I. (2009). (Re) translation revisited. *Meta: journal des traducteurs/Meta: Translators' Journal*, 54(4), (pp. 669-683).

Dilworth, T. (2013). Erotic Dream to Nightmare: Ominous Problems and Subliminal Suggestion in Orwell's *Nineteen Eighty-Four*. In *Papers on Language and Literature*, *49*(3), (pp. 296-326).

Dodds, J. (2015). Words or meaning? In Katan, D., Fina, M. E., & D'Egidio, A. The practice of literary translation. An Italian perspective. (pp. 31-42). *Lingue e Linguaggi*, *14*. University of Salento.

Duarte, J. F., Rosa, A. A., & Seruya, T. (Eds.). (2006). *Translation studies at the interface of disciplines* (Vol. 68). John Benjamins Publishing.

Eco, U. (1984). L'introduzione Orwell o dell'energia visionaria a "1984". Milano: Mondadori.

Eco, U. (2003). Dire quasi la stessa cosa. Milano: Bompiani.

Eker Roditakis, A. (2017). Reviewers as readers with power: What a case of retranslation says about author, translator and reader dynamics. In *Mémoires du livre/Studies in Book Culture*, *9*(1).

El Hajj, M. (2019). Translation, Retranslation and Recreation in the Literary Field. In Journal of Language Teaching and Research, 10:5.

Ermida, I. (2006). Linguistic mechanisms of power in *Nineteen Eighty-Four*: Applying politeness theory to Orwell's world. In *Journal of pragmatics*, *38*(6), (pp. 842-862).

Even-Zohar, I. (1979). Polysystem theory. In *Poetics today*, *1*(1/2), (pp. 287-310).

Even-Zohar, I. (1990). Polysystem Studies. In Poetics Today. International Journal for Theory and Analysis of Literature and Communication. (11:1).

Feng, L. (2014). Retranslation hypotheses revisited: A case study of two English translations of Sanguo Yanyi-the first Chinese novel. *Stellenbosch Papers in Linguistics Plus*, 43, (pp. 69-86).

Firchow, P. (2011). Homage to George Orwell. In *The Midwest Quarterly*, *53*(1), (pp. 77-94). Pittsburgh: Pittsburgh State University.

Foley, J., & Ayer, J. (1966). Orwell in English and Newspeak: A Computer Translation. In *College Composition and Communication*, *17*(1), (pp. 15-18).

Frawley, W. (1984). Prolegomenon to a theory of translation. *Translation.* In Venuti, L., & Baker, M. (Eds.). (2000). *The translation studies reader*. (pp. 250-263). London; New York: Routledge.

Fusco, F. (2015). La ritraduzione nel panorama degli studi traduttologici. In *Translationes*, *7*(1), (pp. 113-124).

Gambier, Y. (2004). La retraduction, retour et détour. In Meta, 39 (3), (pp. 413–417).

Gambier, Y., & Van Doorslaer, L. (Eds.). (2010). Handbook of translation studies. Amsterdam; Philadelphia: John Benjamins.

Garzone, G. (2005). Osservazioni sull'assetto del testo italiano tradotto dall'inglese. In Cardinaletti, A. & Garzone, G. (a cura di). L'italiano delle traduzioni. (pp. 35-58). Milano: Franco Angeli.

Gentile, E. (2011). *Fascistese: The Religious Dimensions of Political Language in Fascist Italy*. In Steinmetz, W. (ed.). Political Languages in the Age of Extremes. (pp. 69-82). Oxford: Oxford University Press.

Grandi, N. (2019). Che tipo, l'italiano neostandard! In Moretti B., Kunz A. Natale S., Krakenberger E. (a cura di). *Le tendenze dell'italiano contemporaneo rivisitate. Atti del LII Congresso Internazionale di Studi della Società di Linguistica Italiana (Berna, 6-8 settembre 2018)*. (pp. 59-74). Milano: Officinaventuno.

Greenall, A. K. (2006). Translation as Dialogue. In Duarte, J. F., Rosa, A. A., & Seruya, T. (Eds.). *Translation studies at the interface of disciplines* (Vol. 68). (pp. 67-84). John Benjamins Publishing.

Grossi, G. (2015). *Calvino and Weaver on translation: in theory and in practice*. In Katan, D., Fina, M. E., & D'Egidio, A. The practice of literary translation. An Italian perspective. *Lingue e Linguaggi*, *14*. 197-208. University of Salento.

Gürçağlar, Ş. T. (2009). *Retranslation*. In Baker, M., & Saldanha, G. (Eds.). Routledge encyclopaedia of translation studies (2nd ed.) (pp. 233-236). London; New York: Routledge.

Gürçağlar, Ş. T. (2020). Discourse on Retranslation. In Transcultural. A Journal of Translation and Cultural Studies, 12(1).

Hansen, S. (2002). The Nature of Translated Text. *Saarbrücken: Saarland University*.

Hansen, G., Malmkjær, K., & Gile, D. (Eds.). (2004). *Claims, changes and challenges in translation studies: selected contributions from the EST Congress, Copenhagen 2001* (Vol. 50). John Benjamins Publishing.

Hassan, B. A. (2011). *Literary translation: Aspects of pragmatic meaning*. Newcastle upon Tyne: Cambridge Scholars Publishing.

Hermans, T. (Ed.). (1985). The manipulation of Literature. Studies in Literary Translation. London; Sydney: Croom Helm.

Hermans, T. (1985). Introduction. Translation Studies and a New Paradigm. In Hermans, T. (Ed.) The manipulation of Literature. Studies in Literary Translation. (pp. 7-15). London; Sydney: Croom Helm.

Hitchens, C. (2004). George Orwell and Raymond Williams. In *Critical Quarterly*, *41*(3), (pp. 3-22).

Holmes, J. (1972). The cross-temporal factor in verse translation. In *Meta: journal des traducteurs / Meta: Translators' Journal*, *17*(2), (pp. 102-110).

Holmes, J. S. (1975). The name and nature of translation studies. In L., Venuti (ed.). (2000). The translation Studies reader. 172-185. London; New York: Routledge.

House, J. (2015). Translation quality assessment. Past and present. London; New York: Routledge.

House, J. (2018). *Translation: The Basics*. London; New York: Routledge.

Jakobson, R. (2000). On linguistic aspects of translation. In Venuti, L., & Baker, M. (Eds.). *The translation studies reader*. London; New York: Routledge.

Jianzhong, X. (2003). Retranslation: Necessary or Unnecessary. In *Babel*, *49*(3), (pp. 193-202).

Jones, F. R. (2009). *Literary translation*. In Baker, M., & Saldanha, G. (Eds.). Routledge encyclopaedia of translation studies (2nd ed.) (pp. 233-236). London; New York: Routledge.

Jones, F. R., & Turner, A. (2004). Archaisation, modernisation and reference in the translation of older texts. In *Across languages and cultures*, 5(2), (pp. 159-185).

Kamovnikova, N. (2020). “Once, Twice and Again!” Kipling’s Works in the Russian Twentieth Century Retranslations. In Gürçağlar, Ş. T. Discourse on Retranslation. In Transcultural. A Journal of Translation and Cultural Studies, 12(1), (pp. 140-156).

Katan, D. (2009). Culture. In Baker, M., & Saldanha, G. (Eds.). Routledge encyclopaedia of translation studies (2nd ed.). (pp. 70-73). London; New York: Routledge.

Katan, D. (2015). Translating the “literary” in literary translation in practice. In Katan, D., Fina, M. E., & D’Egidio, A. The practice of literary translation. An Italian perspective. (pp. 7-30). *Lingue e Linguaggi*, *14*. University of Salento.

Katan, D., Fina, M. E., & D'Egidio, A. (2015). The practice of literary translation. An Italian perspective. *Lingue e Linguaggi*, *14*. University of Salento.

Kearns, J. (2009). Strategies. In Baker, M., & Saldanha, G. (Eds.). Routledge encyclopaedia of translation studies (2nd ed.). (pp. 282-285). London; New York: Routledge.

Koppel, M., & Ordan, N. (2011). Translationese and its dialects. In *Proceedings of the 49th annual meeting of the association for computational linguistics: Human language technologies* (pp. 1318-1326). Portland: Association for Computational Linguistics.

Koskinen, K., & Paloposki, O. (2003). Retranslations in the Age of Digital Reproduction. In *Cadernos de Tradução*, *1*(11), (pp. 19-38).

Koskinen, K., & Paloposki, O. (2004). A thousand and one translations: Revisiting Retranslation. In Hansen, G., Malmkjær, K., & Gile, D. (Eds.). *Claims, changes and challenges in translation studies: selected contributions from the EST Congress, Copenhagen 2001* (Vol. 50). (pp. 27-38). John Benjamins Publishing.

Koskinen, K., & Paloposki, O. (2010). Reprocessing texts. The fine line between retranslating and revising. In *Across languages and cultures*, *11*(1), (pp. 29-49).

Koskinen, K. & Paloposki, O. (2010). Retranslation. In Gambier, Y. & Van Doorslaer, L. (Eds.). Handbook of translation studies (pp. 294-298). Amsterdam; Philadelphia: John Benjamins.

Koskinen, K., & Paloposki, O. (2015). Anxieties of Influence: The voice of the first translator in retranslation. In *Target. International Journal of Translation Studies*, *27*(1), (pp. 25-39).

Lambert, J., D'hulst, L., & Van Bragt, K. (1985). *Translated literature in France, 1800-1850*. In Hermans, T. (Ed.) The manipulation of Literature. Studies in Literary Translation. (pp. 149-163). London; Sydney: Croom Helm.

Lambert, J. (1988). Twenty years of research on literary translation at the Katholieke Universiteit Leuven. In Delabastita, D., & Meylaerts, R. (Eds.). (2006). *Functional approaches to culture and translation: selected papers by José Lambert* (Vol. 69). (pp. 49-62). Amsterdam; Philadelphia: John Benjamins Publishing.

Lambert, J., & Van Gorp, H. (1985). On describing translations. In Delabastita, D., & Meylaerts, R. (Eds.). (2006). *Functional approaches to culture and translation: selected papers by José Lambert* (Vol. 69). (pp. 37-47). Amsterdam; Philadelphia: John Benjamins Publishing.

Lang, B. (1989). 1984: Newspeak, Technology, and The Death of Language. In *Soundings: An Interdisciplinary Journal*, 72(1), (pp. 165-177).

Lanstyák, I., & Heltai, P. (2012). Universals in language contact and translation. *Across Languages and Cultures*, *13*(1), (pp. 99-121).

Laviosa, S. (2001/2009). Universals. In Baker, M., & Saldanha, G. (Eds.). Routledge encyclopaedia of translation studies (2nd ed.). (pp. 288-291 / pp. 306-312). London; New York: Routledge.

Lefevere, A. (1982). Literary theory and translated literature. In *Dispositio*, *7*(19/21), 3-22.

Lefevere, A. (1985). Why waste our time on rewrites? The Trouble with Interpretation and the Role of Rewriting in an Alternative Paradigm. In Hermans, T. (Ed.). The manipulation of Literature. Studies in Literary Translation. (pp. 215-243). London; Sydney: Croom Helm.

Lefevere, A. (1992). Translation, Rewriting, and the Manipulation of Literary Fame. London; New York: Routledge.

Lefevere, A., & Bassnett, S. (Eds.). (1992). *Translation, history, culture. A Sourcebook*. London; New York: Routledge.

Lefevere, A. (2000). Mother Courage's cucumbers: text, system and refraction in a theory of literature. In Venuti, L., & Baker, M. (Eds.). *The translation studies reader*. (pp. 233-249). London; New York: Routledge.

Lefevere, A. (2001). Chinese and Western Thinking on Translation. In Bassnett, S., & Lefevere, A. *Constructing cultures: Essays on literary translation* (Vol. 11). (pp. 12-24). Bristol: Multilingual Matters.

Lefevere, A. (2001). Translation Practice(s) and the Circulation of Cultural Capital. Some Aeneids in English. In Bassnett, S., & Lefevere, A. *Constructing cultures: Essays on literary translation* (Vol. 11). (pp. 41-56). Bristol: Multilingual Matters.

Lei, T. (2021). Retranslation: A Comparative Study of Two English Translations of Vimalakīrti Sutra. *Theory and Practice in Language Studies*, 11(4), (pp. 350-355).

Leung, M. W. (2006). The ideological turn in Translation Studies. In Duarte, J. F., Rosa, A. A., & Seruya, T. (Eds.). *Translation studies at the interface of disciplines* (Vol. 68). (pp. 129-146). John Benjamins Publishing.

Loiero, S. (2019). De Mauro, la variazione e la scuola. In Moretti, Bruno & Kunz, Aline & Natale, Silvia & Krakenberger, Etna (a cura di). *Le tendenze dell'italiano contemporaneo rivisitate. Atti del LII Congresso SLI (Berna 2018)*, (pp. 385-400). Società di Linguistica Italiana.

Lowe, E. (2014). Revisiting Re-translation: Re-creation and Historical Re-vision. In Bermann, S., & Porter, C. (Eds.). *A Companion to Translation Studies*. (pp. 413-424). Hoboken: John Wiley & Sons.

Lynskey, D. (2019). *The Ministry of Truth: A Biography of George Orwell's 1984*. London: Picador.

Manferlotti, S. (1984). Pozzo di Babele: parola e morte in "1984". In Belfagor, 39:4. Firenze: Leo S. Olschki.

Massardier-Kenney, F. (2015). Toward a rethinking of retranslation. In *Translation Review*, *92*(1), (pp. 73-85).

Miller, S. (2004). Orwell Once More. *The Sewanee Review*, *112* (4), (pp. 595–618). http://www.jstor.org/stable/27549603.

Munday, J. (2016). Introducing translation studies: Theories and applications (4th ed.). Abingdon: Routledge.

Newsinger, J. (2018). *Hope Lies in the Proles: George Orwell and the Left*. London: Pluto Press.

Nida, E. (1964). Principles of Correspondence. In Venuti, L. (ed.). (2000). The translation Studies reader (pp.126-140). London and New York: Routledge.

Ondelli, S. (2020). *L'italiano delle traduzioni*. Roma: Carocci Editore.

Ondelli, S., & Viale, M. (2010). L'assetto dell'italiano delle traduzioni in un corpus giornalistico. Aspetti qualitativi e quantitativi. In Rivista internazionale di tecnica della traduzione / International Journal of Translation, 12, (pp. 1-62).

Orwell, G. (1949/1987). *Nineteen Eighty-Four*. London: Martin Secker & Warburg. London: Penguin Books.

Orwell, G. (1950/1989). *1984*. (Gabriele Baldini, Trans.) Milano: Mondadori.

Orwell, G. (1957). *Inside the whale and other essays*. Harmondsworth: Penguin Books.

Orwell, G. (2000/2006). *1984*. (Stefano Manferlotti, Trans.) Milano: Mondadori.

Orwell, G. (2021). *1984. Millenovecentottantaquattro*. (Franca Cavagnoli, Trans.) Milano: Feltrinelli.

Øverås, L. (1998). In search of the third code: An investigation of norms in literary translation. In *Meta: journal des traducteurs/Meta: Translators' Journal*, 43(4), (pp. 557-570).

Parini, I. (2015). Does Bridget Jones watch EastEnders or The Love Boat? Cultural and linguistic issues in the translation of chick-lit novels. In Katan, D., Fina, M. E., & D'Egidio, A. The practice of literary translation. An Italian perspective. *Lingue e Linguaggi*, *14*. (pp. 209-233). University of Salento.

Piccinini, I. A. (2015). *Translating* The Infinities *by John Banville*. In Katan, D., Fina, M. E., & D'Egidio, A. The practice of literary translation. An Italian perspective. *Lingue e Linguaggi*, *14*. (pp. 149-159). University of Salento.

Rabinovich, E., & Wintner, S. (2015). Unsupervised identification of translationese. In *Transactions of the Association for Computational Linguistics*, 3, (pp. 419-432). Association for Computational Linguistics.

Rai, A. (1990). Orwell and the politics of despair: a critical study of the writing of George Orwell. Cambridge: Cambridge University Press.

Reiss, K. (2000). Type, kind and individuality of text: Decision making in translation. Translated by Susan Kitron. In Venuti, L., & Baker, M. (Eds.). *The translation studies reader*. 160-171. London; New York: Routledge.

Renzi, L. (2012). *Come cambia la lingua: l'italiano in movimento*. Bologna: Il mulino.

Ricciardi, S. (a cura di). (2019). Tradurre e ritradurre i classici. In Testo a fronte. Teoria e pratica della traduzione. Vol. 60. Milano: Marcos y Marcos.

Rodden, J. (Ed.). (2007). The Cambridge Companion to George Orwell. Cambridge University Press.

Rodden, J. (2014). Introduction, or Orwell into the Twenty-First Century. In *The Midwest Quarterly*, 56(1), 5-25.

Rodden, J. (2014). How Orwell Became "A Famous Author". In *The Midwest Quarterly*, 56(1), 26.

Rosa, A. A. (2010). Descriptive translation studies (DTS). In Gambier, Y., & Van Doorslaer, L. (Eds.). Handbook of translation studies. (pp. 94-104). Amsterdam; Philadelphia: John Benjamins.

Rose, A. K. (2016). Retranslating Ibykos and Li Bai: Experimental, Rhizomatic, Multi-Media Transformations. In *Intertexts*, *19*(1), (pp. 83-98).

Rossi, C. (2019). Literary translation and disciplinary boundaries: Creative writing and interdisciplinarity. In Washbourne, R. K., & Van Wyke, B. (Eds.). *The Routledge Handbook of Literary Translation*. London; New York: Routledge.

Saeedi, S. (2020). New perspectives on Retranslation: The Case of Iran. In Gürçağlar, Ş. T. Discourse on Retranslation. In Transcultural. A Journal of Translation and Cultural Studies, 12(1), (pp. 27-46).

Salmon, L. (2005). Su traduzione e pseudotraduzione, ovvero su italiano e pseudoitaliano. In Cardinaletti, A. & Garzone, G. (a cura di). L'italiano delle traduzioni. (pp. 17-34). Milano: Franco Angeli.

Sangiorgi, S. (2015). *Translating Jane Austen's* Mansfield Park *for contemporary Italian readers*. In Katan, D., Fina, M. E., & D'Egidio, A. The practice of literary translation. An Italian perspective. *Lingue e Linguaggi*, *14*. 111-134. University of Salento.

Schäffner, C. (2010). Norms of translation. In Gambier, Y., & Van Doorslaer, L. (Eds.). Handbook of translation studies. (pp. 235-244). Amsterdam; Philadelphia: John Benjamins.

Shuttleworth, M. (2009). Polysystem. In Baker, M., & Saldanha, G. (Eds.). Routledge encyclopaedia of translation studies (2nd ed.). (pp. 197-199). London; New York: Routledge.

Snell-Hornby, M. (2006). The Turns of Translation Studies: New paradigms or shifting viewpoints? (Vol. 66). Amsterdam; Philadelphia: John Benjamins.

Snell-Hornby, M. (2010). The turns of Translation Studies. In Gambier, Y., & Van Doorslaer, L. (Eds.). Handbook of translation studies. (pp. 366-370). Amsterdam; Philadelphia: John Benjamins.

Steiner, G. (1975). After Babel: aspects of language and translation. London; New York: Oxford University Press.

Sullam, S. (2012). Le traduzioni di letteratura inglese in Italia dal 1943 ai primi anni sessanta. Una ricognizione preliminare. In *Enthymema*, (7), (pp. 131-150).

Toury, G. (1985). A Rationale for Descriptive Translation Studies. In Hermans, T. (Ed.). The manipulation of Literature. Studies in Literary Translation. (pp. 16-41). London; Sydney: Croom Helm.

Toury, G. (1995). Descriptive Translation Studies–and beyond. Amsterdam; Philadelphia: John Benjamins.

Trilling, L. (1949). Orwell on the future. Review of Nineteen Eighty-Four, by George Orwell. In *New Yorker*, *25*(78), (pp. 81-3).

Tymoczko, M. (1985). How Distinct are Formal and Dynamic Equivalence? In Hermans, T. (Ed.). The manipulation of Literature. Studies in Literary Translation. (pp. 63-86). London; Sydney: Croom Helm.

Van den Broeck, R. (1985). Second thoughts on translation criticism. A Model of its Analytic Function. In Hermans, T. (Ed.). The manipulation of Literature. Studies in Literary Translation. (pp. 54-62). London; Sydney: Croom Helm.

Van Poucke, P. (2017). Aging as a motive for literary retranslation: A survey of case studies on retranslation. In *Translation and Interpreting Studies. The Journal of the American Translation and Interpreting Studies Association*, *12*(1), (pp. 91-115).

Van Poucke, P., & Gallego, G. S. (2019). Retranslation in context. In *Cadernos de Tradução*, *39*(1), (pp. 10-22).

Van Poucke, P. (2020). The Effect of Previous Translations on Retranslation: A Case Study of Russian-Dutch Literary Translation. In Gürçağlar, Ş. T. Discourse on Retranslation. In Transcultural. A Journal of Translation and Cultural Studies, 12(1), (pp. 10-25).

Vanderauwera, R. (1985). The response to translated literature: a sad example. In Hermans, T. (Ed.). The manipulation of Literature. Studies in Literary Translation. (pp. 198-214). London; Sydney: Croom Helm.

Vanderschelden, I. (2000). Why retranslate the French classics? The impact of retranslation on quality. In M., Salama-Carr (Ed.). On Translating French Literature and Film II (pp.1-18). Amsterdam; Atlanta: Rodopi.

Vaninskaya, A. (2008). The Orwell Century and After: Rethinking Reception and Reputation. In *Modern Intellectual History*, *5*(3), (pp. 597-617).

Venturi, P. (2009). The translator's immobility: English modern classics in Italy. In *Target. International Journal of Translation Studies*, 21(2), (pp. 333-357). John Benjamins Publishing Company.

Venuti, L. (1995). *The translator's invisibility: A history of translation*. London; New York: Routledge.

Venuti, L., & Baker, M. (Eds.). (2000). *The translation studies reader*. London; New York: Routledge.

Venuti, L. (2004). Retranslations: The creation of value. In *Bucknell Review*, 47(1), 25.

Vermeer, H. J., & Chesterman, A. (translated by) (2000). Skopos and commission in translational action. In Venuti, L., & Baker, M. (Eds.). *The translation studies reader*. (pp. 221-232). London; New York: Routledge.

Volansky, V., Ordan, N., & Wintner, S. (2015). On the features of translationese. In *Digital Scholarship in the Humanities*, 30(1), (pp. 98-118).

Wang, D. (2002). Domestication and Foreignization: A Contradiction? In China Translation, 9, 24-26.

Wardle, M. (2008). (Re)translation: a literary and/or commercial phenomenon. In "Englishes", n. 36.

Wardle, M. (2019). Eeny, Meeny, Miny, Moe: The Reception of Retranslations and How Readers Choose. In *Cadernos de traduçao*, *39*, (pp. 216-238).

Wardle, M. (2020). Reviewing the Reviewers: (Re)translations and the Literary Press. In Vertimo Studijos, 13.

Washbourne, R. K., & Van Wyke, B. (Eds.). (2019). *The Routledge Handbook of Literary Translation*. London; New York: Routledge.

Weinreich, U., Labov, W., & Herzog, M. (1968). *Empirical foundations for a theory of language change*. In Lehmann, W. P., & Malkiel, Y. (eds.). Directions for Historical Linguistics. (pp. 95-195). Austin: University of Texas Press.

Wright, C. (2016). *Literary translation*. London; New York: Routledge.

Yang, W. (2010). Brief Study on Domestication and Foreignization in Translation. In Journal of Language Teaching and Research, 1(1), 77-80.

Zolyan, S. (2015). Language and political reality: George Orwell reconsidered. In *Sign Systems Studies*, *43*(1), (pp. 131-149).

Sitography

Britannica. *Nineteen Eighty-Four*. https://www.britannica.com/topic/Nineteen-Eighty-four. Accessed: January 10, 2022.

Britannica. *Newspeak*. https://www.britannica.com/art/newspeak. Accessed: January 13, 2022.

Enciclopedia Treccani. *Lei, uso del*. https://www.treccani.it/enciclopedia/uso-del-lei_(La-grammatica-italiana)/. Accessed: January 25, 2022.

Flood, A. (2021). The Guardian. *Feminist retelling of Nineteen Eighty-Four approved by Orwell's estate*. https://www.theguardian.com/books/2021/dec/07/feminist-retelling-of-nineteen-eighty-four-approved-by-orwells-estate. Accessed: February 7, 2022.

Luckhurst, R. (2016). The British Library. *Nineteen Eighty-Four* and the politics of dystopia. https://www.bl.uk/20th-century-literature/articles/nineteen-eighty-four-and-the-politics-of-dystopia. Accessed: January 14, 2022.

Marino, A. (2021). *Intervista ai traduttori di Orwell: Nineteen Eighty-Four*. https://ilrifugiodellircocervo.com/2021/02/09/intervista-ai-traduttori-1984-di-george-orwell/. Accessed: January 24, 2022.

Packer, G. (2019). The Atlantic. *Doublethink is stronger than Orwell imagined. What 1984 means today*. https://www.theatlantic.com/magazine/archive/2019/07/1984-george-orwell/590638/. Accessed: January 11, 2022.

Teodori, M. (2021). Una città. *1984 di Orwell: Croce, Togliatti e l'antitotalitarismo in Italia*. http://www.unacitta.it/it/articolo/1688-1984-di-orwell-croce-togliatti-e-lantitotalitarismo-in-italia. Accessed: January 17, 2022.

Van Den Bossche (1984). The New York Times. *The message for today in Orwell's '1984'*. https://www.nytimes.com/1984/01/01/nyregion/the-message-for-today-in-orwell-s-1984.html. Accessed: January 12, 2022.

Wikipedia. *George Orwell*. https://en.wikipedia.org/wiki/George_Orwell. Accessed: January 11, 2022.

Summary in Italian

Il presente lavoro di ricerca nasce a seguito dell'acclamata riconquista da parte dell'autore e critico inglese George Orwell, pseudonimo di Eric Arthur Blair (Motihari, 25 giugno 1903 – Londra, 21 gennaio 1950), delle librerie italiane, dove, a settant'anni dalla morte, è tornato protagonista con nuove edizioni di alcune delle sue opere più o meno note, dai romanzi giovanili *Giorni in Birmania* (1934) e *Omaggio alla Catalogna* (1938) ai sempreverdi *1984* (1949) e *La Fattoria degli animali* (1945), passando per i celebri saggi tra cui *La politica e la lingua inglese* (1946). È indubbio il fatto che molti degli scritti di Orwell siano stati una presenza costante nelle classifiche di vendita anche in Italia. Ciononostante, la ricca serie di nuove traduzioni apparse nel 2021, complice i diritti diventati di pubblico dominio per la scadenza dei termini di copyright, ha destato in me un rinnovato interesse per quello che può senz'altro definirsi come il romanzo distopico per eccellenza. Pubblicata nel 1950, la prima versione italiana di *1984* ora condivide lo stesso testo di partenza con almeno una decina di traduzioni alternative ad essa, a testimonianza di quanto uno dei più grandi classici della letteratura inglese, così come il suo autore, continuino a godere di una straordinaria reputazione. È sorprendente, infatti, come molti dei temi trattati nel romanzo orwelliano che ha dato forma ai periodi più cupi del secolo scorso conservino una così grande attualità nonostante lo scorrere del tempo da indurre gran parte degli editori italiani a proporne una rivisitazione in chiave moderna, in cui è possibile riconoscere alcuni tratti della società contemporanea.

Tali sono le ragioni su cui si basa la decisione di lavorare a questa tesi, focalizzata principalmente sulla ritraduzione di opere letterarie, un fenomeno linguistico che, per quanto diffuso, pare non abbia mai ricevuto un'adeguata attenzione in ambito accademico, se non, in particolare, negli ultimi tre decenni. Con ciò si intende quindi contribuire allo studio di un insieme di più traduzioni che concorrono all'interpretazione di un'unica opera in lingua straniera. Più precisamente, negli studi traduttivi, il termine ritraduzione si riferisce alla realizzazione di una nuova traduzione di un testo nella stessa lingua di arrivo in cui era stato già precedentemente tradotto, in modo da offrire letture alternative di un libro già noto e permettere così di apprezzarne le caratteristiche in relazione ad un mutato contesto storico. Si tratta di un processo iterativo che riguarda perlopiù opere letterarie come testi sacri, adattamenti teatrali e grandi classici, che già

nell'antichità risultavano essere il materiale più spesso soggetto a rivisitazioni linguistiche. Tuttavia, come già anticipato, studi teorici più approfonditi vengono intrapresi soltanto a partire dall'ultimo decennio del XX secolo, quando, nel 1990, la rivista di teoria e pratica della traduzione *Palimpsestes* rilascia un numero interamente dedicato all'attività di ritraduzione. Da allora, quest'ultima continua ad alimentare accesi dibattiti all'interno dei Translation Studies e le numerose ricerche atte a valutarne gli effetti sulla lingua di destinazione sono tutt'altro che diminuite con l'arrivo del nuovo millennio, che Collombat (2004) non ha esitato a definire come l'età della ritraduzione. In queste pagine si è cercato di rivolgere uno sguardo più ampio a quegli elementi linguistici e culturali nel contesto di arrivo la cui continua evoluzione sembra essere uno dei principali motivi per cui determinate opere letterarie debbano essere periodicamente aggiornate. Si è pertanto prestata particolare attenzione al fatto che le traduzioni più lontane nel tempo possano essere soggette a cambiamenti per cui esse non siano più in grado di garantire un'efficace interpretazione del testo di partenza.

Questa tesi si pone, dunque, come obiettivo principale quello di esaminare il fenomeno della ritraduzione analizzando il modo in cui diverse interpretazioni di un testo letterario successive alla prima si adattino alle differenze nel frattempo manifestatesi nella lingua e nella cultura di arrivo. A tal fine, lo studio comprende una comparazione di tre traduzioni italiane del classico letterario *1984*, nel tentativo di valutare in che misura alcune delle traduzioni alternative alla versione del 1950 evidenziano i cambiamenti avvenuti nel sistema letterario italiano negli ultimi settant'anni, adattandosi così ad un target in continua trasformazione. Per quanto riguarda i testi di arrivo, vengono prese in considerazione tre edizioni il più possibile distanti tra loro, così da poter determinare quanto eventuali innovazioni linguistiche forniscano una valida giustificazione alla ritraduzione integrale del capolavoro di Orwell. Oggetto dell'analisi sono, di conseguenza, la prima traduzione realizzata da Gabriele Baldini e pubblicata da Mondadori nel 1950; la versione di Stefano Manferlotti del 2000, autorizzata dalla stessa casa editrice; e la ritraduzione di Franca Cavagnoli pubblicata da Feltrinelli nel 2021. Le tre versioni sono analizzate in relazione ad alcune delle più influenti riflessioni riguardanti la pratica ri-traduttiva e, ancora una volta, l'attività di comparazione si concentra sulle diverse strategie traduttive adottate dagli interpreti italiani allo scopo di mantenere inalterate, per quanto possibile in un complesso processo di trasposizione letteraria, le

peculiarità linguistiche e culturali del testo originale. Incluso nel lavoro di ricerca vi è inoltre un breve approfondimento sull'evoluzione del cosiddetto italiano delle traduzioni, dal momento che le variazioni linguistiche subite nel tempo da quest'ultimo svolgono un ruolo fondamentale nella decisione di introdurre nel contesto di arrivo una serie di nuove interpretazioni affinché il romanzo del 1949 risulti ancora attuale agli occhi dei lettori moderni.

La tesi è strutturata in tre capitoli principali, dedicati rispettivamente allo stato dell'arte degli studi di traduzione letteraria, al fenomeno della ritraduzione, e alla presentazione del caso di studio e la relativa analisi. Il primo capitolo è costituito da un'introduzione all'attività di traduzione letteraria, in cui si cerca di offrire una dettagliata definizione del fenomeno linguistico in questione, sottolineando le maggiori difficoltà che si incontrano nell'importare l'estraneità di un testo letterario in un ambiente linguistico-culturale diverso da quello in cui l'opera ha avuto origine. Ci si concentra, dunque, su quelle caratteristiche che rendono un semplice processo traduttivo un vero e proprio evento letterario per il contesto di arrivo, così come sull'importanza di riuscire a riproporre in quest'ultimo la "letterarietà" dell'originale, un concetto espresso per la prima volta dall'influente scuola di critica letteraria del formalismo russo, dove il principale oggetto di studio non è la letteratura in sé ma l'insieme di qualità artistiche che fanno di un determinato testo di partenza un'opera letteraria. Si accenna, inoltre, al ruolo accademico ricoperto dalla traduzione letteraria all'interno del più ampio ambito degli studi traduttivi. Se in campo letterario gli studi sulla letteratura tradotta sono sempre stati messi in secondo piano in quanto considerata una produzione testuale di livello inferiore perché derivata da altre opere originali, è nell'ambito dei cosiddetti Translation Studies che la traduzione letteraria occupa ancora oggi una posizione privilegiata, essendo stata quest'ultima responsabile e promotrice della maggior parte dei progressi avvenuti negli studi traduttivi dagli anni '80 ad oggi.

Segue a quanto detto una prima sezione dedicata a questioni prettamente linguistiche che risultano tuttora essere al centro di accese discussioni circa l'attività traduttiva in generale, tra cui il più opportuno grado di fedeltà da adottare nei confronti dell'opera originale, il valore dato al concetto di equivalenza traduttiva e l'adozione o meno di strategie universalmente accettate, nonché i loro effetti sulla realizzazione dei

testi di arrivo. Particolare attenzione è rivolta, per esempio, alla netta contrapposizione fra traduzione letterale e traduzione a senso, basata sull'importanza data rispettivamente alla necessità di garantire una corrispondenza diretta nel tradurre parola per parola da una lingua all'altra o alla necessità di trasferire il senso del testo originale, modificandone eventualmente la forma. L'opposizione *ad sensum*/*ad verbum* è dicotomia ricorrente nella storia della traduzione già dai tempi di Cicerone e Orazio, e una soluzione sembra ancora lontana se si considerano i numerosi tentativi da parte degli studiosi di stabilire quale tra le tante tipologie di traduzione sembra garantire una miglior restituzione del significato originale. Lo stesso si può dire del principio di equivalenza in traduzione, così come delle varie strategie adottate affinché il testo tradotto possa evocare nei suoi lettori lo stesso effetto del testo di partenza. Anche in questo caso, infatti, sono molte le interpretazioni date alla relazione tra la lingua di partenza e quella di arrivo, a seconda del tipo di corrispondenza a cui il traduttore desidera maggiormente aderire; si veda, a titolo esemplificativo, la distinzione proposta dal linguista e traduttore statunitense Eugene Nida tra equivalenza formale ed equivalenza dinamica. Allo stesso tempo, è opportuno osservare come il mito dell'equivalenza in traduzione abbia recentemente subito una battuta d'arresto, specialmente in relazione all'atteggiamento prescrittivo tipico di un approccio esclusivamente linguistico al concetto di equivalenza.

A quest'ultimo, si aggiunge, dunque, un rinnovato interesse per la dimensione socio-culturale che influisce inevitabilmente sull'attività di traduzione letteraria. Alla base di tale ragionamento vi è l'ormai diffusa convinzione che la traduzione avvenga non solo tra due sistemi linguistici ma anche tra due tradizioni culturali differenti, che introducono nel processo traduttivo una grande quantità di variabili che vanno al di là della semplice restituzione del significato originale. Nonostante un approccio linguistico alla traduzione rimanga evidentemente fondamentale, sono sempre più numerosi i traduttori che adottano una prospettiva culturale nel loro compito di trasformazione testuale, a dimostrazione di quanto la cultura di arrivo sia rilevante nelle scelte relative alla realizzazione di testi letterari derivanti da processi di traduzione. Un aspetto fondamentale introdotto dal cosiddetto "cultural turn" negli studi traduttivi è la sfida posta in essere dalle irriducibili differenze sociali e culturali tra il testo originale e quello di arrivo che, come è noto, vengono prodotti in funzione di determinati periodi storici. Il processo di negoziazione che ne deriva è dunque basato su quanto un traduttore è disposto

ad adattare il testo di partenza alla cultura di arrivo, adottando così una strategia traduttiva addomesticante piuttosto che straniante, dove con la prima si intende un approccio alla traduzione che favorisca la scorrevolezza nella lingua di arrivo e che dia l'impressione di trovarsi di fronte ad un secondo testo originale. L'approccio straniante, al contrario, si propone di mettere in luce tutte le particolarità e i riferimenti culturali tipici del testo e della cultura di partenza, sottolineando, di conseguenza, l'attività traduttiva in sé. Così facendo, il traduttore è in grado di opporsi a quella che lo studioso statunitense Lawrence Venuti definisce la violenza etnocentrica di una traduzione addomesticante, in linea con quanto già ipotizzato dal filosofo tedesco Schleiermacher a cavallo tra il XVIII e il XIX secolo, secondo il quale è opportuno scomodare il lettore nella lingua di arrivo affinché gli elementi culturali originari non vengano resi invisibili in nome di una traduzione dallo stile piatto in cui l'alterità dell'originale è ridotta al minimo.

La terza e ultima parte del primo capitolo riguarda, invece, gli effetti dell'attività traduttiva sulla varietà linguistica utilizzata nel testo di arrivo, dato che quest'ultimo si suppone rientri in una particolare categoria di produzione linguistica su cui insistono contemporaneamente due forze contrapposte: la massima fedeltà al testo di partenza e la ricercata naturalezza nella lingua di arrivo. Ciò che emerge da simili riflessioni è il fatto che la lingua adottata in traduzione possa essere paragonata a tipici fenomeni di contatto linguistico, ovvero agli effetti di una prolungata compresenza di due o più lingue. Nel caso di una traduzione, infatti, è possibile osservare una convergenza tra le strutture della lingua di partenza e quelle della lingua di arrivo, in quanto è altamente probabile che il continuo attrito con la prima comporti una parziale e temporanea modifica delle competenze linguistiche dei traduttori nella seconda. Questi ultimi tendono, dunque, a produrre ciò che viene definito spesso in toni dispregiativi come traduttese, un tecnicismo che sta ad indicare un insieme di soluzioni traduttive che risentono della continua interferenza della lingua di partenza, allontanandosi così dalle forme più spontanee ed immediate normalmente previste nella lingua di arrivo. Altrettanto significativo è il fatto che le peculiarità linguistiche derivanti da attività traduttive possano eventualmente contribuire ad accelerare o ad ostacolare i cambiamenti linguistici che naturalmente avvengono nella lingua di destinazione, sollevando dubbi circa la misura in cui il processo traduttivo possa influire sulla percezione di determinate norme applicate al sistema linguistico di arrivo. Risulta evidente, a riguardo, come un ruolo fondamentale sia svolto

anche da problemi relativi alla distanza temporale che a volte intercorre tra il testo di partenza e alcune sue traduzioni successive alla prima, dal momento che questi possono portare alla luce una serie di incompatibilità a cui il traduttore / la traduttrice deve far fronte, tenendo a mente che ogni opera letteraria è vincolata al contesto storico in cui è prodotta.

Il secondo capitolo offre una panoramica sul fenomeno della ritraduzione partendo dal presupposto, condiviso dalla maggior parte dei contributi teorici del XXI secolo, che ogni traduzione debba intendersi come un'interpretazione parziale dell'originale. In altre parole, si tratterebbe di una fra le tante possibili letture del testo di partenza, la cui forma è condizionata dalle continue evoluzioni culturali che interessano il contesto di arrivo; da qui l'ipotesi di una relazione di tipo metonimico tra l'opera letteraria in lingua straniera e una sua traduzione, la quale tenderà a riprodurre quegli aspetti del testo letterario che assumono maggior valore e significato una volta introdotti nella lingua e nella cultura di destinazione. Risulta evidente, dunque, come la natura contingente che caratterizza il processo traduttivo giustifichi essa stessa la produzione di interpretazioni del testo sorgente che siano alternative a quelle proposte in precedenza. La ritraduzione viene generalmente definita come l'atto di tradurre un testo in una lingua in cui è stato già precedentemente tradotto, nonché il risultato di tale pratica, il testo ritradotto, suggerendo così una prima distinzione tra il concetto di ritraduzione come processo e come prodotto. Ciononostante, il termine 'ritraduzione' è notoriamente resistente ad una definizione univoca relativa al fenomeno linguistico trattato in questa tesi, ed esso è stato spesso utilizzato per designare concetti differenti, come la traduzione in relais, o indiretta, in cui si fa ricorso a testi intermedi redatti in una lingua diversa dalle due coinvolte nel processo di riscrittura. Lo stesso vale per la back translation, in cui il testo tradotto funge da nuovo testo fonte da tradurre nella combinazione linguistica inversa per ritornare al testo di partenza originale.

Il capitolo prosegue facendo riferimento ad alcune delle principali riflessioni teoriche su cui si basano i cosiddetti Retranslation Studies, tra cui la pionieristica visione ciclica del processo traduttivo proposta da Goethe e la più recente "ipotesi di ritraduzione" avanzata da Berman, considerazioni che ricoprono tuttora un ruolo cruciale nelle indagini circa il fenomeno linguistico in questione. In particolare, si richiama l'attenzione sulla

tendenza all'invecchiamento che sembrerebbe coinvolgere qualsiasi traduzione, i cui elementi linguistici, a differenza di quelli adottati nei testi originali, parrebbero destinati a perdere nel tempo la loro capacità attrattiva e comunicativa. Ecco, dunque, che lo stato di obsolescenza a cui i testi tradotti sono evidentemente soggetti viene accolto come uno dei principali motivi a favore della ritraduzione, intesa come un processo di perfezionamento delle versioni precedenti. Sono proprio le prime traduzioni di un'opera letteraria straniera, secondo Berman, a risultare, col passare del tempo, particolarmente datate, se non addirittura difettose, rispetto ad un originale sempre attuale, in quanto incapaci di stare al passo con un sistema linguistico, letterario e culturale in continuo avanzamento. Alla luce di ciò, è semplice immaginare la realizzazione di nuove traduzioni di opere già tradotte come un vero e proprio antidoto allo stato di impermanenza e caducità a cui le traduzioni esistenti sono costrette. Scopo principale delle ritraduzioni, dunque, sembra essere quello di garantire un continuo rinnovamento del testo di arrivo attraverso scelte traduttive che non solo siano più facilmente accessibili ad un pubblico moderno, ma che rispecchino i cambiamenti linguistici e culturali del contesto su cui è plasmata la nuova versione del testo di partenza.

Come abbiamo visto per la traduzione, tuttavia, anche in un processo tipicamente iterativo come la ritraduzione si è diffusa una maggiore consapevolezza dei numerosi fattori di tipo socio-culturale che possono influire sulla decisione di ammodernare la traduzione di una determinata opera letteraria. Ciò significa che vi è la volontà da parte di un numero sempre maggiore di traduttori di affrontare la ritraduzione prendendo in esame un contesto che sia il più ampio possibile, nella convinzione di aver a che fare con una pratica letteraria connotata da aspetti tanto linguistici quanto sociali e culturali. È possibile constatare, di conseguenza, che la decisione di reinterpretare un testo già tradotto in precedenza si basa su varie ragioni, solo alcune delle quali sono relative alla mancanza di rispondenza tra l'aspetto linguistico della traduzione precedente e le esigenze di un target contemporaneo. In altri termini, sembra essersi ridimensionata l'ipotesi secondo cui l'unico intento della ritraduzione è quello di correggere l'inadeguatezza e l'imprecisione di una traduzione già esistente. Al contrario, la comparsa di nuove traduzioni è da attribuire ad una combinazione di variabili che si affiancano alla necessità di preservare la traduzione dal processo di invecchiamento, tra cui la volontà di

proporre una nuova interpretazione del testo di partenza e l'introduzione di nuove strategie traduttive in seguito agli sviluppi promossi dai Translation Studies.

Particolarmente significative per il caso di studio presentato in questo lavoro di ricerca sembrano essere le ragioni trattate nella terza e ultima sezione del secondo capitolo, basate sul comune obiettivo di apportare un valore aggiunto al testo tradotto, sia esso riferito alla soddisfazione delle aspettative di diversi lettori, all'impronta personale che il traduttore / la traduttrice desidera dare al testo di arrivo, al vantaggio economico derivante da una traduzione rivisitata, o al rispetto reverenziale per lo status di classico del testo di partenza. Con ciò si è voluto rimarcare quanto variegate siano in realtà le ragioni dietro al fenomeno della ritraduzione, suggerendo di riconsiderare la pratica linguistica in questione come un'organizzazione rizomatica composta da tante interpretazioni di un unico testo fonte, che si opponga al tipico modello di progressione lineare, e che contribuisca ad allargare lo sguardo alla situazione sociale, economica e culturale a cui ci si aspetta che i testi (ri)tradotti si attengano.

Nel terzo capitolo vengono introdotti il classico della letteratura inglese *1984* (*Nineteen Eighty-Four*) e le tre traduzioni italiane su cui è basata l'analisi. Quest'ultima è preceduta da una breve presentazione delle principali caratteristiche del romanzo, nonché di alcune note biografiche dell'autore bestseller George Orwell. È parso opportuno evidenziare, in particolare, l'enorme impatto che l'opera letteraria ha avuto sull'opinione pubblica, essendo essa entrata nell'immaginario collettivo come sinonimo di ingiustizia sociale e politica. Ancora oggi, il linguaggio utilizzato nella fantasia distopica di Orwell presenta una forza retorica tale da alimentare ampie discussioni sugli effetti che molti dei temi trattati a metà del XX secolo continuano ad avere sulla cultura contemporanea. Vale a dire che, negli ultimi settant'anni, *1984* è stato definito come un mezzo adatto a comprendere il mondo reale, e ciò ha ispirato la realizzazione di opere cinematografiche, spettacoli teatrali e programmi televisivi, a dimostrazione di come l'opera d'arte in questione riesca a presentarsi sempre attuale nonostante un contesto perennemente in evoluzione. Per queste ragioni, sin dalla sua prima pubblicazione, il romanzo è stato acclamato, ma anche contestato, in quanto mezzo propagandistico e strumento di contestazione culturale, contribuendo alla battaglia ideologica che ha caratterizzato il secondo dopoguerra. Ciò che sorprende, tuttavia, è il fatto che, al cambiare del contesto

storico-politico, il libro continui ad esercitare una immutata influenza sulle nuove generazioni di lettori, rimanendo così il testo a cui ci si rivolge nel tentativo di rendere conto di vari soprusi sociali, dal ricordo delle esperienze totalitaristiche del Novecento alla messa in guardia dall'utilizzo di tecnologie invasive, passando per la fragilità della verità di fronte agli abusi di potere.

Il capitolo si occupa, in seguito, della comparazione vera e propria, volta ad indagare il rapporto tra il classico inglese e tre diverse (ri)traduzioni italiane. Particolare attenzione è rivolta agli effetti dello scorrere del tempo sul modo in cui versioni successive alla prima vengono adattate alle differenze linguistiche e culturali emerse nel contesto di arrivo. In questo modo, si tenta di stabilire in che misura le tre traduzioni analizzate riflettono eventuali cambiamenti nel sistema linguistico e culturale italiano, con uno sguardo alle varie strategie traduttive adottate per riprodurre le caratteristiche lessicali, sintattiche e stilistiche del testo originale in relazione alle sempre mutevoli norme linguistiche del sistema di destinazione. Inoltre, il fattore temporale, che come noto esercita una notevole pressione sulla pratica della ritraduzione, offre spunti di riflessione importanti circa l'eventualità che il processo di innovazione linguistica costituisca un valido motivo per proporre una nuova traduzione di un'opera letteraria pubblicata per la prima volta in Italia ormai più di settant'anni fa.

Tramite la presentazione di alcuni passaggi tratti dal romanzo e dalle rispettive traduzioni, l'analisi si dedica inizialmente ad una valutazione della precisione con cui le tre versioni italiane restituiscono il contenuto del testo di partenza nella sua interezza, osservando alcune tendenze comuni a più testi tradotti, come la presenza di errori di traduzione, espansioni ed omissioni. È emerso, tuttavia, che i tre testi di arrivo non presentano sostanziali differenze dal punto di vista della completezza, in quanto pensati come edizioni integrali dell'originale indipendenti tra loro. Per quanto riguarda eventuali errori di interpretazione, i pochi esempi individuati anche nelle traduzioni più recenti smentiscono l'idea che la ritraduzione debba intendersi come un'azione esclusivamente correttiva. Nel comparare le strategie di traduzione adottate nei tre testi italiani si fa poi riferimento ai principali assunti teorici trattati nel corso della tesi. Una prima serie di osservazioni riguarda il tipo di approccio ai numerosi rinvii culturali inclusi nel testo fonte e la relativa preferenza per una strategia di traduzione addomesticante o straniante. Quest'ultima risulta evidente nella versione del 2021, in cui la (ri)traduttrice ripristina gli

elementi della cultura di partenza che nelle traduzioni precedenti, seppur in misura diversa, erano stati cancellati dall'utilizzo di tecniche addomesticanti. Basti pensare che il testo di arrivo più recente ha reintrodotto la forma inglese di gran parte dei riferimenti geografici inclusi in *1984*, in modo da restare il più fedele possibile all'ambientazione originale, a cui ha contribuito, tuttavia, il generale avvicinamento dei lettori italiani ad una sempre più globalizzata cultura di partenza. Indicativa della più recente tendenza straniante è anche la maggior frequenza con cui si fa ricorso a note esplicative in traduzione, allo scopo di enfatizzare l'alterità trasmessa dal testo fonte. Si è poi potuto osservare come una strategia straniante possa portare ad una traduzione più letterale, che prevede quindi una totale aderenza al testo originale a discapito, a volte, della naturalezza tipica della lingua di arrivo.

Un altro aspetto degno di nota è il carattere modernizzante delle due traduzioni successive a quella del 1950, dal momento che esse sembrano risolvere il gap temporale attraverso un rinnovamento delle scelte lessicali fatte in precedenza. Sebbene la versione del 2021 appaia marcatamente più moderna di quella pubblicata nel 2000, in entrambi i testi di arrivo vi è la tendenza a sostituire parole ed espressioni appartenenti ad un linguaggio ormai desueto con un vocabolario che risulta essere più vicino ad un pubblico contemporaneo, dunque più credibile per coloro che oggi desiderano confrontarsi con uno dei più grandi classici del secolo scorso. Lo sguardo viene poi ampliato a quei tratti nella lingua di destinazione che riflettono la continua evoluzione a cui quest'ultima è naturalmente soggetta. Nelle due ritraduzioni analizzate in queste pagine, in particolare, sono presenti determinate strutture sintattiche (dislocazioni a sinistra, frasi scisse e la cosiddetta decadenza del congiuntivo) il cui aspetto innovativo è da individuarsi nel fatto che queste espressioni linguistiche siano oggi ritenute appropriate anche in situazioni caratterizzate da un registro tipicamente formale, come nel caso della traduzione letteraria. Allo stesso modo, le traduzioni successive alla prima sembrano aver subito un intervento di ammodernamento delle numerose interazioni verbali incluse nel testo di partenza, nonché i vari registri con cui l'autore sottolinea la diversa estrazione sociale dei personaggi di *1984*. In particolare, è nella ritraduzione del 2021 che si possono osservare elementi tipici di un modello di italiano neostandard (tra cui il *che* polivalente, ovvero un introduttore invariabile di relativa, e l'uso generalizzato del pronome *gli*), a dimostrazione del fatto che alcune delle innovazioni verificatesi nella lingua di arrivo sono sempre più

facilmente accolte nel contesto traduttivo italiano, nonostante quest'ultimo sia stato a lungo penalizzato da un atteggiamento linguistico conservativo.

In conclusione, ciò che emerge dalla comparazione delle tre traduzioni italiane di *1984* è che versioni aggiornate di traduzioni già in circolazione possono favorire il cambiamento linguistico. Particolarmente significativo è il fatto che l'introduzione di eventuali innovazioni nei testi tradotti, come conseguenza di una lingua di destinazione in continua evoluzione, può, a sua volta, accelerare, così come inibire, lo stesso processo di ri-standardizzazione in corso nella varietà contemporanea dell'italiano, suggerendo così un rapporto di interdipendenza tra i cambiamenti nella lingua italiana tout court e le varianti adottate nei processi traduttivi. Dietro alle variazioni dell'italiano delle traduzioni, come il ricorso ad un lessico moderno o ad uno stile meno ricercato, sembra esserci, tuttavia, un insieme di fattori che coinvolgono non solo la dimensione linguistica ma anche quella socio-culturale del sistema di arrivo. Ecco, dunque, che il processo di invecchiamento che caratterizza ogni traduzione è da considerarsi come una delle tante ragioni che spiegano il bisogno di proporre traduzioni alternative di opere letterarie già canonizzate.

Di conseguenza, le riflessioni suddette contribuiscono alla messa in discussione dell'idea tuttora predominante che le ritraduzioni rappresentino unicamente un rimedio alla presenza di traduzioni lacunose, quando, in realtà, si tratta di interpretazioni volte a reinventare un testo letterario in corrispondenza dei valori linguistici e culturali tipici di un determinato periodo storico. In altre parole, le versioni italiane di *1984* successive alla prima analizzate in questo lavoro di tesi sembrano adattarsi al sistema rizomatico entro cui la ritraduzione è stata riformulata. Lontane, dunque, da un modello lineare di traduzioni correttive, le letture emerse dal fenomeno linguistico in questione possono essere definite come interpretazioni complementari di un classico della letteratura inglese che, per usare le parole di Italo Calvino, non ha mai finito di dire quel che ha da dire.