James Joyce's A Portrait of the Artist as a Young Man. *A corpus-stylistic Analysis of Its Italian Translations and Implications for EFL Teaching*

by Chiara Sciarrino*

> How different are the words *home, Christ, ale, master*, on his lips and mine! I cannot speak or write these words without unrest of spirit. His language, so familiar and so foreign, will always be for me an acquired speech. I have not made or accepted its words. My voice holds them at bay. My soul frets in the shadow of his language.
>
> James Joyce, *A Portrait of the Artist as a Young Man*

> I will provide with the available words and the available grammar. But will that help you to interpret between privacies?
>
> Brian Friel, *Translations*

1. Corpus Linguistics and Stylistics

Brian Friel's concern about the role and the value of the act of translation certainly does remind the reader of James Joyce's famous words on the cultural – and most of all linguistic – differences between the protagonist of his book and the English headmaster of the school he works at.

One of the recent developments in stylistics is the use of tools and methodologies of corpus linguistics.

Corpus annotation can bring an exhaustive analysis of some linguistic features as they occur in one or more texts. The results are called tags, or annotations.

Corpus annotations of discursive and stylistic categories (Leech *et al.*, 1997) can lead to the discovery of specific linguistic phenomena within a literary text. Concordancing tools[1] may be used to highlight

* University of Palermo.

[1] Most concordancing programs allow the use of tags for searching the following

*In*Verbis, n. 2, 2016, pp. 187-222

boundaries in a text, as Tribble and Jones (1990) show in their work on Katherine Mansfield's short story *The Fly*. Not only do they allow to create generalisations about texts through the finding of collocative patterns of standard language but they also account for the smallest variations such patterns undergo, which is what a text is usually considered to be made up of.

Also, the analysis of a whole text or corpus seems to be a more accurate procedure for finding out about linguistic occurrences, as opposed to a mere intuitive selection of passages or pieces of texts to be examined, this is due to the fact that information about word frequency, which does not always tell the stylistician something of interest in the analysis of a text, distribution and co-occurrence are easily obtainable and constantly available for further research.

Pioneers in this kind of work were Leech and Short (1981) who developed a system of classification for speech presentation in the novel. They showed that critics need linguistic evidence to substantiate what they say about style in a text and they can do so by way of detecting numerical frequencies.

Starting from the work of Firth and Sinclair, Louw (1993) focused on semantic prosody. He makes use of computational strategies to investigate collocations as a valid means for categorizing some specific words within a particular semantic category. He suggest, for instance how the word 'utterly' is used in Larkin's poem 'First Sight' and concludes that semantic prosodies are better found and studied computationally rather intuitively.

Hoey's theory of 'lexical priming' (2005) justifies all application of the notions of collocation, colligation and semantic prosody to a literary text. Habitual uses of words are considered in order to easily collocate them within certain contexts of use, hence they are *primed* for some uses and meanings instead of some others and give account of the creativity of the text they are found in. Computational methods are needed, Hoey claims, to easily work on what are the cognitive aspects of one text.

The application of corpus linguistics techniques to the analysis of literary texts, known as Corpus Stylistics,[2] was carried out and expanded

categories: syntactic phrases or clause types; speech and thought presentation types; parts of speech; names of speakers.

[2] Stubbs thus explains what happens in Corpus Stylistics: 'The computer does not provide a single method of text analysis, but offers a range of exploratory technique for investigating features of texts and corpora The findings of corpus stylistics (comparative frequencies, distributions and like) sometimes document

by Semino and Short (2004) who, starting from the model of speech and thought presentation presented by Leech and Short, constructed and worked on a corpus of late twentieth-century written British narratives taken from fiction, newspaper news reports and (auto) biographical writing pieces. The adequacy of the model was therefore tested against real data and all relevant phenomena detected were emphasized with data on distributions of various forms and of new categories shown. The analysis of the forms and functions of speech, writing and thought presentation in the three genres represented in the corpus was conducted with two case studies focused on specific texts from the corpus.

Stubbs (2005) also argues that one major advantage of using corpora when analysing literary texts was that their language could thus be compared to general language. The obtained quantitative data can inform the researcher about the actual differences between two types of language. He examines the theme of vagueness and uncertainty in Conrad's *Heart of Darkness* by using corpus techniques in order to find all the lexical items denoting uncertainty, e.g. *something* and *some sort* and explores a number of quantitative methods to study the novel in question.[3]

Mahlberg (2007) uses a corpus stylistic approach to investigate the stylistic features of Charles Dickens' *Bleak House*. She looks at the applicability of local textual functions as corpus stylistic tools and compares clusters, i.e. repeated sequences of words – as pointers to local textual functions – used in the novel with clusters used in other Dickens' novels and with data from the 19th century.[4] Clusters are then divided into five functional groups which seem to be characteristic of Dickens' style and which validate literary appreciations of the novel already expressed by critics, offering a new insight into the use of collocations and aspects of the book that were not discussed before.[5]

more systematically what literary critics already know (and therefore add to methods of close reading), but they can also reveal otherwise invisible features of long texts.' M. Stubbs, "Conrad in the Computer: Examples of quantitative Stylistics Methods", in *Language and Literature*, 14, 1 (2005): 5-24.

[3] The same book is studied by Turci (2007), who uses all the findings of word forms of the lemma 'dark' to substantiate the author's discourse on imperialism.

[4] Leech and Short claim that 'where an absolute norm for English cannot be relied on, the next best thing is to compare the corpus whose style is under scrutiny with one or more comparable corpuses, thus establishing a relative norm.' G. N. Leech, M. H. Short, *Style in Fiction: a linguistic Introduction to English fictional Prose* (London: Longman, 1981), p. 51.

[5] Other scholars have successfully applied corpus linguistic techniques to the study of literature: among others it is worth mentioning the work of Culpeper

A corpus of 23 books by Dickens, which is compared with data from eighteenth and nineteenth-century fiction, is used by Hori (2004) in order to find usual and unusual collocations, later divided into different categories. Finding support on the theoretical approach of Firth (1957), Hori focuses on collocations of content words which he considers as more important.

Doubts still persist, though, as to the validity of the methodology employed: David Lodge's scepticism about statistical analyses applied to the study of novels, which is reflected in his *Small World* (1985), is not far from many scholars' resistance and distance. Once a book is turned into numbers and statistics, it is almost deprived of any source of creativity, which can be better discussed and commented on at a more philosophical and almost liberal way. Results obtained remind us about the advantages of applying a corpus approach to the analysis of literary texts: existing theories of stylistics can be verified with quantitative data becoming the support, the evidence also for new critical opinions.

2. Corpus Stylistics and Translation Studies

Corpus linguistics and stylistics are now fairly extensively used within the field of translation studies, as shown by Laviosa (2002), amongst others. The links between translation studies and corpus-based studies have been explored in detail both at a theoretical and a practical level. Corpora can indeed disclose features of the translated texts, detect all those stylistic characteristics that are typical of a text and its translation into another language as well as help in the teaching of translation practice or in the teaching of a foreign language.

Kenny (2001) studies lexical creativity in English translations of German literature through corpora. Munday (1998) uses a variety of basic tools of corpus linguistics as aids to the exploration of translation shifts[6] in *Seventeen Poisoned Englishmen*, Edith Grossman's English translation of a novel by Gabriel García Márquez. A study of the

(2002) and Scott and Tribble (2006) who have analysed Shakespeare's *Romeo and Juliet* in terms of key words. Also, Starcke (2006) looks at three-word sequences in Jane Austen's *Persuasion*.

[6] Catford defines 'translation shifts' as 'departures from formal correspondence in the process of going from SL to TL'. J. C. Catford, *A linguistic Theory of Translation* (Oxford: Oxford University Press, 1965), p. 73. Shifts can obviously be semantic, syntactic or stylistic or can lead to the so-called 'segmentation', that is word order change.

shifts, i.e. the changes that always modify the source text as a result of the translator's choices, helps the scholar to easily distinguish typical target-language patterns and a translator's idiolect. Munday shows that differences between the source text (ST) and the target text (TT) can be more effortlessly highlighted through the creation of a 'intercalated version of the text'. The idea, brought forth by Nelia Scott, is that through special software programs you can actually create a simplified text, by inserting the corresponding sentence of the TT after each sentence of the ST. The researcher can thus press one key to widen the co-text of the search and bring up on the screen the juxtaposed TT sentence of the intercalated text, containing the translation corresponding to the search term.

In an analogous way corpus linguistic techniques are used by Johnson (2010) to investigate what stylistic features emerged from multi wordlists of a corpus of works by the Italian writer Grazia Deledda. Findings were later compared to the English translations of her novels with the final aim to give suggestions on better ways of translating. Also, she suggested that 'a corpus stylistic approach could also be exploited by literary translators in order to begin the task of translation with a more thorough knowledge of the Source Text'.[7] Johnson's claim that 'It would also be feasible to use a corpus stylistics approach descriptively to evaluate the success of a particular translation or compare different translations of the same text' is here taken as a starting point for the current investigation.

3. Corpus and Tools of Analysis

In order for computer analysis to be carried out, the following elements were needed:

a) the literary text in a machine-readable form as well as the texts of some Italian translations which were transformed into a rich text format;

b) a concordance software, that is the *Antconc* software.

The software *Antconc*[8] was preferred because it is a free corpus analysis toolkit for concordancing and text analysis which accepts any text file as long as it is saved as plain text.

[7] J. H. Johnson, "Corpus Stylistics and Translation", in *Quaderni del CeSliC. Occasional Papers* (Bologna: Centro di Studi Linguistico-culturali), 2008, p. 13. The article can also be downloaded from http://amsacta.cib.unibo.it/2507

[8] L. Anthony, *Antconc*, 1995, http://www.laurenceanthony.net/software.html.

Comparisons and contrasts will be made among four different Italian translations of passages from *A Portrait of the Artist as a young Man* by James Joyce.

The first translation has long been preferred by readers because it was accomplished by the well-known Italian writer Cesare Pavese, who had it published for Adelphi in 1933. It was subsequently republished in 1942 until the most recent edition in 2009.

The second translation by Bruno Oddera, was first published in 1970 by Oscar Mondadori. *Dedalus*, which was translated, was reprinted in1980 and in 1986 and again in 1997 and in 2011. Though the latest edition has different preface, the translation remains unvaried.

A third translation, by Marina Emo Capodolista, was published by Newton Compton in 1973 and republished in 1995, 1981, 1989, 1992, 1995, 2008, 2010.

Three other translations follow: *Ritratto dell'artista da giovane*, by Massimo Marani, first published by Melita Editori, La Spezia, in 1989 and reedited by Gherardo Casini, Rome, 1988 and 1992; *Ritratto dell'artista da giovane*, by Teresa Bianciardi, first published by Bur, Milan in 2012, with a preface written by Tim Parks and most recently, *Un ritratto dell'artista da giovane*, by Franca Cavagnoli, published by Feltrinelli in 2016.

Excerpts from the Italian texts were loaded on the software. The reason for excluding two of them was due to the fact that Marani's translation was not available for a long time whereas Cavagnoli's translation was out only recently. Each of them was inserted in a textbox for which the language of the text was selected. They were later examined with results appearing in the concordance window.

The use of the software was able to show not only the main features of the original text, but also the main problems that the four translators had to face during the process of translating: wordlists, frequency of words, keywords, concordances, collocations, clusters, punctuation, verb forms: tenses and structures, synonyms, adjectives and adverbs, possessive adjectives, personal pronouns, time and distance: point of view (deixis).

4. A stylistic analysis

With the opening passage of Joyce's novel we have the first technical breakthrough of twentieth-century prose-writing with the author plunging the reader into the child's mind. The experiences of the child are recounted: Stephen is the one to whom stories are told and songs are sung and the perception of the world takes shape through his eyes:

sounds, smells and sensations are perceived and rendered also by way of dichotomises and oppositions like good/bad, cold/hot, light/dark.

The style of this passage of Joyce's novel seems to be easy to understand and easy to reproduce in another language. Yet, this is true only in part. The very beginning of the novel introduces us to the very young character who talks about the members of his family and neighbours. Stephen Dedalus' father is telling a story to his son.

From the lexical point of view, the vocabulary is simple and colloquial and numerous repetitions[9] in the text contribute to better express to the limited vocabulary employed by a child. The main semantic fields present in the passage indicate the sphere of relationships – 'father', 'mother', 'uncle' – and that one of age – 'older', 'to grow up', 'baby' – which is not surprising given that the members of one's family and the differences in age are two elements a child easily ponders on.

There is a good number of adjectives which help picture the scene. Verbs play an important role within the text, containing most of the information in each sentence. There are many dynamic verbs, those which express movements – 'was coming down', 'came down', 'put on the oilsheet', 'she played on the piano', 'he danced', 'Dante gave him a cachou', 'he brought her a piece', 'he hid under the table', 'the eagles will come and pull out his eyes' – verbs that indicate physical acts as well as a short number of speech acts such as 'his father told him that story', 'he sang that song', 'his mother said', 'O Stephen will apologize' and 'Dante said'.

In the passage, statements are most often used. Sentences have a simple structure: the average sentence length is of about ten words. There is a notable occurrence of anticipatory structures: the sentence 'a very good time it was' is only an example of dislocation, the correct order of the clause being 'it was a very good time'.

Here is the original passage:

Once upon a time and a very good time it was there was a moocow coming down along the road and this moocow that was coming down along the road met a nicens little boy named baby tuckoo...
His father told him that story: his father looked at him through a glass: he had a hairy face.
He was baby tuckoo. The moocow came down the road where Betty Byrne lived: she sold lemon platt.

[9] The following words and phrases occur more than once: 'time', 'moocow', 'coming along the road', 'his father', 'baby tuckoo', 'his mother', 'the brush', 'velvet back'.

O, the wild rose blossoms
On the little green place.
He sang that song. That was his song.
O, the green wothe botheth.
When you wet the bed first it is warm then it gets cold. His mother put on the oilsheet. That had the queer smell.
His mother had a nicer smell than his father. She played on the piano the sailor's hornpipe for him to dance.
He danced:
Tralalalala,
Tralalatralaladdy,
Tralalalala,
Tralala lala.
Uncle Charles and Dante clapped. They were older than his father and mother but uncle Charles was older than Dante.
Dante had two brushes in her press. The brush with the maroon velvet back was for Michael Davitt and the brush with the green velvet back was for Parnell. Dante gave him a cachou every time he brought her a piece of tissue paper.
The Vances lived in number seven. They had a different father and mother. They were Eileen's father and mother. When they were grown up he was going to marry Eileen. He hid under the table. His mother said:
—O, Stephen will apologize.
Dante said:
—O, if not, the eagles will come and pull out his eyes.—
Pull out his eyes, Apologize,
Apologize, Pull out his eyes.
Apologize,Pull out his eyes,
Pull out his eyes,
Apologize.[10]

The following are the four translations of the passage:

Pavese	Oddera
Nel tempo dei tempi, ed erano bei tempi davvero, c'era una muuucca che veniva giù per la strada e questa muuucca che veniva giù per la strada incontrò un ragazzino carino detto grembialino… Il babbo gli raccontava questa storia: il babbo lo guardava attraverso un monocolo: aveva una faccia pelosa.	C'era una volta tanto tanto tempo fa una muuuuucca che veniva avanti lungo la strada, e questa muuuuucca che camminava sulla strada incontrò un simpatico ragazzino a nome confettino... Questa favola gliela raccontava suo padre; suo padre lo guardava attraverso il vetro del monocolo: aveva una faccia pelosa.

[10] J. Joyce, *A Portrait of the Artist as a young Man* (London: Minerva, 1992), pp. 1-2.

Grembialino era lui. La muuucca veniva per la strada dove abitava Betty Byrne, che vendeva filato di limone. Oh, le belle rose di selva Là nel verde giardinetto. Cantava questa canzone. Era la sua canzone. Oh, le belle lose veldi. Quando bagnate il letto, prima è caldo, poi viene freddo. La mamma teneva la tela incerata. Era ciò che dava l'odore strano. La mamma aveva un odore più buono del babbo. Gli suonava sul piano la tarantella per farlo ballare. Lui ballava: Tralala lalla tralala lallara tralala lalla tralallà. Lo zio Charles e Dante battevano le mani. Erano più vecchi del babbo e della mamma, ma lo zio Charles era più vecchio di Dante. Dante aveva due spazzole nel suo armadietto. La spazzola col dorso di velluto marrone era per Michael Davitt e la spazzola col dorso di velluto verde era per Parnell. Dante gli dava una pasticca ogni volta che le portava un pezzo di carta velina. I Vances abitavano al numero sette. Avevano un altro babbo e un'altra mamma. Erano il babbo e la mamma di Eileen. Quando fosse cresciuto, avrebbe sposato Eileen. Si nascondeva sotto il tavolo. La mamma diceva: - Oh Stephen, andrai in ginocchio. Dante diceva: - Altrimenti verrà l'aquila e gli porterà via un occhio. Via un occhio, in ginocchio, in ginocchio, via un occhio. In ginocchio, via un occhio, via un occhio, in ginocchio.*	Era lui confettino. La muuuuucca veniva avanti lungo la strada dove abitava Betty Byrne; Betty vendeva zucchero filato al limone. Oh, le roselline selvatiche Sul praticello verde. Cantava questa canzone. Era la sua canzone. Oh, le loselline veldi. Quando fai la pipì a letto, prima è calda, poi diventa fredda. Sua madre metteva la tela cerata. Che aveva quell'odore strano. Sua madre aveva un buon odore, più del babbo. Suonava al pianoforte la danza del marinaio, quella con le cornamuse, per farlo ballare. Lui ballava: Trallalà lallà Trallalà trallalera. Trallalà lallà. Trallalà lallà Lo zio Carlo e Dante battevano il ritmo con le mani. Erano più anziani del babbo e della mamma, ma lo zio Carlo era più anziano di Dante. Dante aveva due spazzole nell'armadio. La spazzola rivestita di velluto marrone era per Michael Davitt e la spazzola rivestita di velluto verde era per Parnell. Dante gli dava una caramella ogni volta che lui le portava un foglio di carta velina. I Vance abitavano al numero sette. Avevano un altro padre e un'altra madre. Il babbo e la mamma di Eileen. Non appena fosse diventato grande, lui avrebbe sposato Eileen. Si nascondeva sotto il tavolo. Sua madre diceva: "Oh, Stefano domanderà scusa ». Dante diceva: "Oh, se non domanda scusa vengono le aquile e gli strappano gli occhi". O scusa domandare, O gli occhi farti cavare, O gli occhi farti cavare, O scusa domandare. O gli occhi farti cavare, O scusa domandare, O scusa domandare, O gli occhi farti cavare.**

* J. Joyce, *Dedalus. Ritratto dell'artista da giovane*, trans. by Cesare Pavese (Milan: Adelphi, 2009) pp. 25-6.

** J. Joyce, *Dedalus*, trans. by Bruno Oddera (Milan: Mondadori, 1980), pp. 13-4.

Capodilista	Bianciardi
C'era una volta nei bei tempi andati una muuucca che veniva giù per la strada e questa muuucca che veniva giù per la strada incontrò un bravo bambino chiamato piumino… Papà gli raccontava questa storia: papà lo guardava attraverso un vetro: aveva una faccia pelosa. Lui era piumino. La muuucca veniva giù per la strada dove abitava Betty Byrne, che vendeva focacce al limone. Oh, la rosa selvatica sboccia Nel piccolo verde prato. Cantava questa canzone. Era la sua canzone. Oh, la losa velde boccia. Quando si bagna il letto, prima è caldo, poi diventa freddo. La mamma aveva un odore più buono di papà. Suonava al piano la danza del marinaio per farlo ballare. Lui ballava: Tralallà lallà Tralallà lallero tralallà lallà tralallà lallà Lo zio Charles e Dante battevano le mani. Erano più vecchi di papà e mamma, ma lo zio Charles era più vecchio di Dante. Dante teneva due spazzole nel suo armadio. La spazzola con il dorso di velluto marrone era per Michael Davitt e la spazzola con il dorso di velluto verde era per Parnell. Dante gli dava una pasticca ogni volta che le portava un pezzo di carta velina. I Vance abitavano al numero sette. Avevano un altro papà e un'altra mamma. Erano il papà e la mamma di Eileen. Si nascondeva sotto il tavolo. La mamma diceva: "Oh, Stephen si scuserà." Dante diceva: "Se no verrà l'aquila e con i suoi artigli lo accecherà." Lo accecherà, scuserà, scuserà, lo accecherà.	C'era una volta, ed erano bei tempi davvero, una muuucca che veniva giù lungo la strada e questa muuucca che veniva giù lungo la strada incontrò un bambino bellino di nome cioccolatino. Il babbo gli raccontava questa storia; il babbo lo guarda attraverso un monocolo; aveva una faccia pelosa. Il bambino di nome cioccolatino era lui. La muuucca veniva giù lungo la strada dove abitava Betty Byrne, che vendeva duri di menta. *Oh, le roselline selvatiche* *sul praticello verde.* Lui cantava questa canzone. Era la sua canzone. *Oh, le loselline veldi.* Quando si fa pipì a letto, prima è caldo, poi diventa freddo. La mamma gli metteva l'incerata. Che aveva quell'odore strano. La mamma aveva un odore più buono di quello del babbo. Gli suonava al pianoforte la canzone del marinaio per farlo ballare. Lui ballava: *Tralalà lalà,* *tralalà trallalero,* *tralalà lalà,* *tralalà lalà.* Zio Charles e Dante battevano le mani. Erano più vecchi del babbo e della mamma ma zio Charles era più vecchio di Dante. Dante aveva due spazzole nell'armadio. La spazzola con il dorso di velluto marrone era per Michael Davitt e la spazzola con il dorso di velluto verde era per Parnell. Dante gli dava un confetto ogni volta che lui le portava un foglio di carta velina. I Vance abitavano al numero sette. Avevano un altro babbo ed un'altra mamma. Erano il babbo e la mamma di Eileen. Da grande avrebbe sposato Eileen. Si nascondeva sotto il tavolo. La mamma diceva: "Ora Stephen chiede scusa". Dante diceva: "Altrimenti viene l'aquila e gli strappa gli occhi".

Scuserà, lo accecherà, lo accecherà, scuserà.*	Gli occhi gli strapperà se scusa non chiederà se scusa non chiederà gli occhi gli strapperà. Se scusa non chiederà gli occhi gli strapperà gli occhi gli strapperà se scusa non chiederà.**

* J. Joyce, *Ritratto dell'artista da giovane*, trans. by Marina Emo Capodilista, introduction by Mario Praz (Rome: Newton Compton, 1973).

** J. Joyce, *Ritratto dell'artista da giovane*, trans. by Luciana Bianciardi, preface by Tim Parks (Milan: Rizzoli, 2012).

Finding an equivalent for the baby's language into Italian is not easy. 'Moocow', 'nicens' and 'baby tuckoo' seem to be difficult terms to render into another language. The first two words seem to have been translated in an acceptable way the onomatopoeia: the more babyish 'muuuuucca', chosen by Oddera, which tries to reproduce the child's narrative of 'moocow' as faithfully as possible, and the shorter and less babyish 'muucca', used by Pavese, for 'moocow' and 'simpatico' (Oddera) and 'carino' (Pavese) – that is 'pretty' and merely 'nice' – for 'nicens'. Baby tuckoo' creates some problems. First, its meaning is not clear: both translators used the suffix ' –ino', normally employed as a diminutive form of a noun or adjective. Neither 'confettino' nor 'grembialino', which collocate with the diminutive 'ragazzino', i.e. little boy, are common terms today. 'Confettino' alludes to someone being nicely dressed and 'grembialino', literally meaning 'little apron', refers to the semantic set of school life.

Overall, the style of Oddera's version is more ceremonial: the frequent use of the more formal 'padre' and 'madre' detaches the narrator from the child's vision. From a single and multi-wordlist, we have a high frequency of words and phrases which denote the formality of the initial situation: 'babbo' and 'mamma' in Pavese's rendering, used six times each, seem to suggest a more intimate atmosphere: 'I Vances abitavano al numero sette. Avevano un altro babbo e un'altra mamma. Erano il babbo e la mamma di Eileen.'

Oddera's Italian translation is somewhat longer than Pavese's one, in accordance with the generally held statement that translation will be longer than the original because it sometimes has to make explicit what is implicit. Indeed, a close comparison of the two versions, Oddera's aim to explain, to be clear is evident from the use of a bigger number of words.

The table below shows how the translations by Oddera and Bianciardi dwell upon the meaning of "dolciumi", i.e. something sweet, whereas Pavese and Capodilista ones seem to refer to something that can be worn.

Joyce	Oddera	Capodilista	Pavese	Bianciardi
and this moocow that was coming down along the road met a nicens little boy named baby **tuckoo**...	e questa muuuuucca che camminava sulla strada incontrò un simpatico ragazzino a nome **confettino**...	e questa muuucca che veniva giù per la strada incontrò un bravo bambino chiamato **piumino**...	e questa muuucca che veniva giù per la strada incontrò un ragazzino carino detto **grembialino**...	e questa muuucca che veniva giù lungo la strada incontrò un bambino bellino di nome **cioccolatino**...

Difficulties also arise from keeping the rhyme and the meaning of the verse beginning 'Pull out his eyes'. Rhyme is maintained in Pavese's translation (ginocchio/occhio) throughout whereas the passage, Oddera does not offer a rhyme until the opening of the 'song'.

Other examples from the ST and the two TTS illustrate problems of 'style' which lead to consequent shifts:

– the introduction of 'camminava', i.e. 'walked' (Oddera) and 'veniva', i.e. 'came' (Pavese) which translate 'this moocow that was down along the road';

– the use of 'il vetro del monocolo' (Oddera) and 'un monocolo' for the more generic 'glass', which could also be interpreted as a drinking glass;

– the confusion arising from having two sentences with the pronoun 'he' as a subject and possibly referring to two different people: 'he had a hairy face'. He was baby tuckoo'. Though it is not clear, the translators have distinguished the actions, hence the subjects of the two sentences by leaving a blank space between the two. There is not coherence between the two sentences as Joyce wanted to reproduce the child's thoughts. Joyce achieves cohesion by way of repeating some words.

– The problem of having a relative clause instead of a full sentence is not easy to solve. Oddera's 'che aveva quell'odore strano' better, and more faithfully, translates the structure of a sentence pronounced by a child as well as the narrative viewpoint. Pavese's rendering of 'That had the queer smell' into 'era ciò che dava l'odore strano', literally 'it was that that made the strange smell', is longer and more adult-like: the more formal 'ciò' meaning 'that' could have been substituted by the simpler 'questo' or 'quello' that are common among children.

Other noticeable shifts stress the difference in translating. Pavese's language seems to be far from that of a child: 'le belle rose di selva', as opposed to 'le roselline selvatiche', is certainly not a common expression

amongst kids. The phonetic reproduction of a kid's pronunciation which follows in both ST and TTs does not justify the presence of these terms. Shorter phrases are preferred by children: hence 'le loselline veldi' seems to be more effective than 'le belle lose veldi'.

Pavese repeatedly seems to incur in such small mistakes: he detaches from the child's viewpoint also when he uses the second person plural of the verb 'to wet', i.e. 'Quando bagnate il letto, prima è caldo, poi viene freddo', that is 'When you [plural] wet your bed, first it is hot, then cold arrives'. This is undoubtedly less effective than addressing to one singular person, as if the child was speaking to another child. In this sense, Oddera's 'Quando fai la pipì a letto, prima è calda, poi diventa fredda' better renders the original and sounds closer to some reflections the child is having: 'When you pee in bed, first your pee is hot, then it gets cold.' Also, it is difficult to convey into Italian the discordance in the use of pronouns which distinguishes the passage that follows into Italian. Joyce switches from a third person plural referred to the Vances children to a third person plural standing for the Vances parents. Such a confusion is less evident in Italian also because of the omission of subject pronouns which is not needed and which can be inferred from the inflection of the verb. Difficulties for Pavese arise for the translation of 'When they were grown up', because even though 'they' refers to both Stephen and Emily – and Joyce has turned his attention to the children again – Pavese chooses to distance himself from the child's perspective and let the narrator speak: when he had grown up, he would marry Emily.

The Vances lived in number seven. They had a different father and mother. They were Eileen's father and mother. When they were grown up he was going to marry Eileen.

I Vances abitavano al numero sette. Avevano un altro babbo e un'altra mamma. Erano il babbo e la mamma di Eileen. Quando fosse cresciuto, avrebbe sposato Eileen.

Oddera translates in an analogous way:

I Vance abitavano al numero sette. Avevano un altro padre e un'altra madre. Il babbo e la mamma di Eileen. Non appena fosse diventato grande, lui avrebbe sposato Eileen.

* * *

Problems follow when it comes to translating verbs. The passage mostly contains verbs in the simple past tense. There is a progressive aspect – 'there was a moocow coming down' – a perfective aspect – 'when they

were grown up' – and three future tenses – 'He was going to marry Eileen', 'Stephen will apologize' and 'the eagles will come and pull out his eyes'. In the Italian texts a wordlist analysis has shown that the imperfect has been used in a very similar way. More specifically, the suffix '–va', indicating the imperfect for regular verbs in Italian has been searched for.

The necessity to express, in the Italian version, when know whether an action repeatedly occurred in the past – for which the imperfect is needed – or took place only once – for which the simple past is needed – is not felt in English where 'was' is most of the times employed. It would be normal to say that the use of the simple past in Italian is nowadays restricted to something that happened a long time before the time of speaking. As a consequence, using the simple past would be inappropriate for a child, whose thoughts do not necessarily follow a coherent pattern.

Other shifts that are worth mentioning are those deriving from the translation of terms such as 'the sailor's hornpipe' and 'cachou': as to the first Pavese brings the Italian reader back to a completely different context, that of 'tarantella', a specifically southern European dance, while he renders the word 'cachou', a word probably having the meaning of 'sweet', with the more generic 'pasticca'.[11]

5. Frequency lists and collocates

The analysis of shifts particularly those involving lexis, cohesion and word order, has been useful in identifying changes in the narrative viewpoint. Translating the dramatization of the boy's hearing and reproducing sounds and language, as well as his perception of the surroundings, in other words maintaining the confusing discontinuity of the child's thoughts, which is greatly rendered in style, was not easy for the translators, who also had to face the difficulty of dealing with terms that are not even so common in Irish English.

The illustrative examples from the ST to the TTs have shown that the program proved very helpful: word count and frequency statistics have given an idea of the differences relating the ST to the TTs. Such groupings are of course also retrievable from close readings of one or more texts but the computer may be able to do more. Taggings of the ST and TTs for features that are likely to undergo translation shifts can be undertaken: they can be used for grammatical, functional and stylistic purposes.

[11] Whether or not these terms are peculiar to Pavese would of course have to be verified by resorting to a reference corpus of Italian fiction in the 1970s. It now sounds more like a pharmaceutical 'pill' rather than something a child longs for.

The following are the wordlists of *A Portrait* and its Italian translations:

FIGURE 1
The most frequent words in *A Portrait*

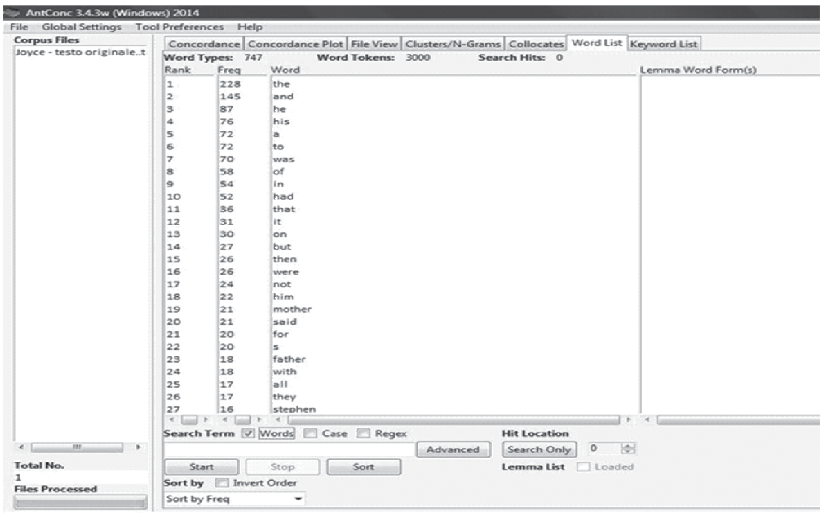


FIGURE 2
The most frequent words in Pavese's translation

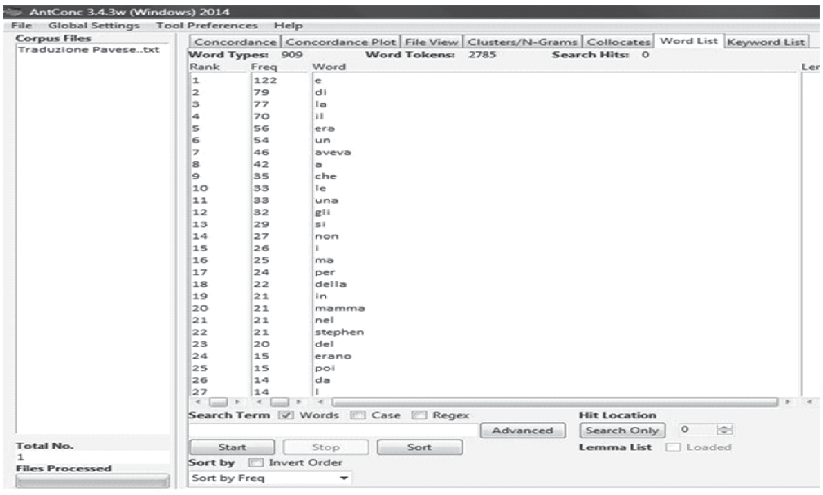


FIGURE 3
The most frequent words in Oddera's translation

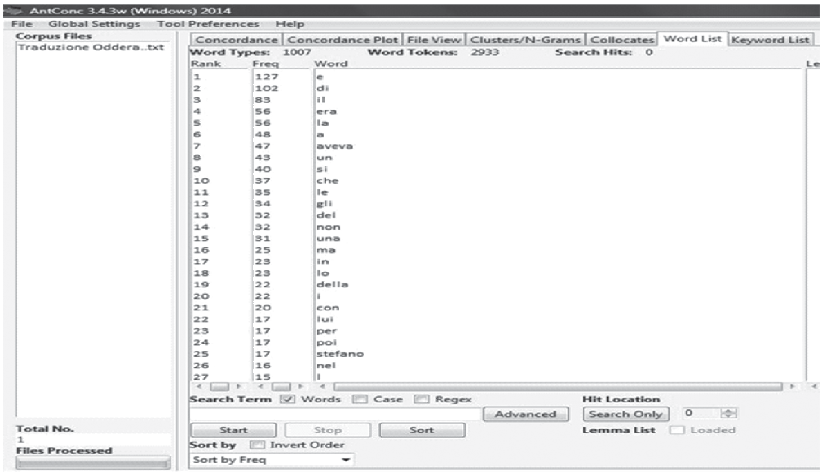


FIGURE 4
The most frequent words in Capodilista's translation

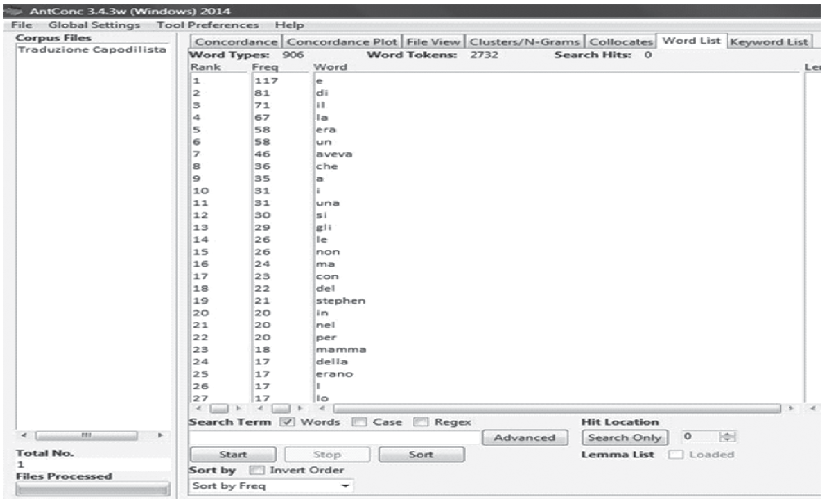
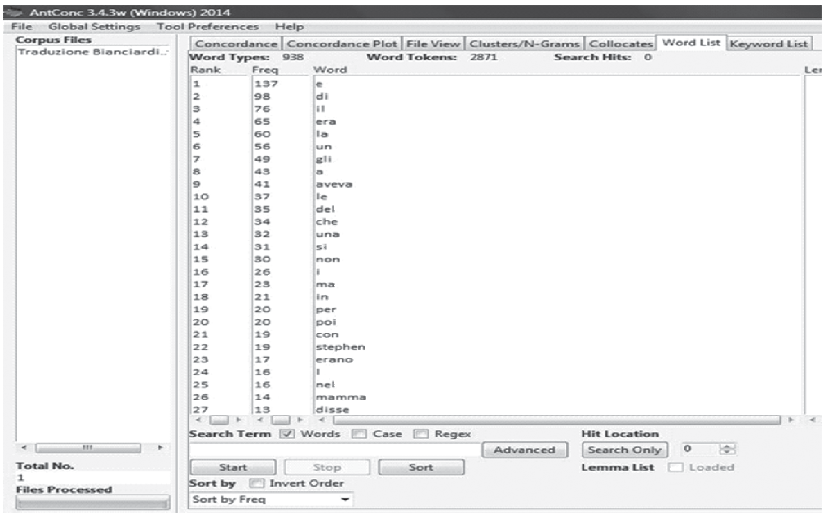


FIGURE 5
The most frequent words in Bianciardi's translation



What is a wordlist, and is a wordlist important in this case? A wordlist is usually arranged from highest to lowest frequency of *types*. A type is a unique form of a word.

Simple word frequency lists are very useful in the earliest phases of analysis as they provide a good starting point for more detailed investigation into the grammatical or content words in a text. A quick comparison of the five wordlists reveals that there are discrepancies in the use of words among the texts in relation to the original English text and within the texts themselves. As it can be observed from figures no. 6 and no. 7, not only do translators use a different number of words, but also use the same word in a different way.

The frequency count of types can then be useful to see all the types in context, in other words, all concordances of the type in question. Making a concordance will put the word in the middle and show you what the surrounding text looks like. Usually the concordance lines are arranged by a sorting criteria (one to the right, then two to the right of the main word, for example). This way, also students can easily see patterns in the lines and study the use of a specific word in multiple contexts.

FIGURE 6
The first 50 most common words in the original text and in the translations

Rank	Joyce		Oddera		Capodilista		Pavese		Bianciardi	
	#Word Types: 471		#Word Types: 579		#Word Types: 544		#Word Types: 552		#Word Types: 547	
	#Word Tokens: 1263		#Word Tokens: 1246		#Word Tokens: 1172		#Word Tokens: 1185		#Word Tokens: 1222	
	Freq.	Word	Freq.	Word	Freq.	Word	Freq.	Word	Freq.	Word
1	81	the	40	di	41	e	40	e	46	e
2	47	and	39	e	31	di	29	di	36	di
3	38	a	28	aveva	27	aveva	29	un	26	gli
4	35	had	24	un	26	un	28	aveva	26	un
5	33	was	23	la	25	era	24	la	25	aveva
6	31	his	21	era	22	la	23	il	23	era
7	28	to	20	gli	19	il	21	era	21	il
8	25	of	20	il	16	gli	18	a	20	la
9	24	in	18	a	15	a	17	gli	20	le
10	15	him	17	le	15	una	16	che	14	a
11	15	were	15	del	13	che	14	una	13	che
12	14	he	15	una	13	le	13	le	13	del
13	14	He	11	che	12	mamma	13	nel	13	una
14	12	father	11	si	12	nel	13	per	12	non
15	12	on	10	Dante	12	per	12	mamma	11	con
16	12	that	10	per	10	con	11	babbo	11	per
17	11	mother	9	con	10	Dante	10	Dante	10	Dante
18	10	Dante	9	non	10	del	9	del	9	al
19	9	her	8	al	9	pap	9	della	9	nel
20	9	out	8	nel	8	Stephen	7	Era	9	si
21	9	with	8	O	7	al	7	in	8	mamma
22	8	eyes	8	occhi	7	da	7	La	8	occhi
23	8	for	8	tanto	7	La	7	non	8	Stephen
24	8	not	7	della	7	lo	7	pi	8	suo
25	8	The	7	E	7	non	7	Stephen	7	babbo
26	7	And	7	Era	7	si	6	da	7	E
27	7	said	7	lo	6	cintura	6	E	7	Il
28	7	Stephen	7	pi	6	della	6	erano	6	da
29	6	but	7	Stefano	6	E	6	l	6	Era
30	6	cold	6	babbo	6	i	6	ma	6	erano
31	6	hands	6	cos	6	ma	6	nella	6	i
32	6	like	6	i	6	mani	5	al	6	in
33	6	nice	6	Il	6	pi	5	castello	6	La
34	6	she	6	ma	6	stato	5	cintura	6	ma
35	6	would	6	madre	5	accecher	5	cos	6	pi
36	5	be	6	mamma	5	castello	5	dei	6	se
37	5	belt	6	nell	5	cos	5	detto	5	castello
38	5	castle	6	padre	5	detto	5	ginocchio	5	l
39	5	fellow	6	scusa	5	Era	5	Il	5	mani
40	5	from	5	castello	5	erano	5	lui	5	ogni
41	5	His	5	cintola	5	l	5	mani	5	padre
42	5	is	5	come	5	Peste	5	occhio	5	Peste
43	5	It	5	in	5	Roche	5	Porco	5	Roche
44	5	little	5	Nasty	4	compagno	5	Roche	5	scusa
45	5	Nasty	5	Roche	4	dei	5	stato	5	tanto
46	5	Roche	4	avesse	4	freddo	4	come	4	chieder
47	5	s	4	cavare	4	giorno	4	freddo	4	come
48	5	than	4	da	4	Il	4	fuori	4	cos
49	5	That	4	dei	4	nella	4	giorno	4	della
50	5	then	4	detto	4	occhi	4	i	4	freddo

FIGURE 7
Some common words in the original and the translations

Rank	Joyce		Oddera		Capodilista		Pavese		Bianciardi	
51	5	there	4	domandare	4	ogni	4	lo	4	fuori
52	5	They	4	farti	4	quando	4	quando	4	giorno
53	5	when	4	giorno	4	scuser	4	questa	4	lo
54	4	after	4	l	4	Si	4	si	4	Lui
55	4	Apologize	4	La	4	sua	4	Si	4	lui
56	4	at	4	lui	4	Un	4	sua	4	lungo
57	4	been	4	mani	3	addio	4	sul	4	nell
58	4	day	4	nella	3	alla	4	suo	4	strapper
59	4	down	4	Oh	3	c	4	Un	3	c
60	4	it	4	se	3	Charles	4	via	3	caldo
61	4	O	4	stata	3	chiesto	3	addio	3	canzone
62	4	Pull	4	Sua	3	come	3	alla	3	Charles
63	4	She	4	suo	3	dagli	3	belle	3	Che
64	4	Then	4	Trallal	3	dove	3	c	3	chiesto
65	4	they	4	Un	3	fila	3	Charles	3	cinghia
66	4	time	3	alla	3	frasi	3	compagno	3	compagno
67	4	Tralala	3	Carlo	3	fredda	3	con	3	dalla
68	4	up	3	Che	3	fuori	3	domandato	3	dato
69	4	you	3	degli	3	gambe	3	fila	3	dei
70	3	answered	3	domandato	3	gi	3	frasi	3	delle
71	3	asked	3	frasi	3	in	3	fredda	3	detto
72	3	boots	3	gambe	3	Kickham	3	gambe	3	dove
73	3	Charles	3	Kickham	3	lall	3	Kickham	3	frasi
74	3	d	3	lall	3	Lui	3	muuucca	3	fredda
75	3	give	3	Lui	3	muuucca	3	occhi	3	gambe
76	3	going	3	lungo	3	Oh	3	ogni	3	gi
77	3	goodbye	3	mano	3	poi	3	Oh	3	Gli
78	3	green	3	muuuuucca	3	questa	3	risposto	3	gruppo
79	3	hall	3	odore	3	risposto	3	Rody	3	l
80	3	if	3	ogni	3	Rody	3	scarponi	3	Kickham
81	3	Kickham	3	poi	3	se	3	se	3	lal
82	3	lala	3	quando	3	stivali	3	sotto	3	madre
83	3	legs	3	Rody	3	strada	3	strada	3	mano
84	3	line	3	scarponi	3	sul	3	tanto	3	muuucca
85	3	moocow	3	Si	3	ti	3	tempi	3	nella
86	3	name	3	sotto	3	tralall	3	veniva	3	nome
87	3	number	3	stato	3	veniva	3	zio	3	odore
88	3	put	3	strada	3	volta	2	abbazia	3	poi
89	3	road	3	sul	3	zio	2	acqua	3	quando
90	3	Rody	3	volta	2	abbazia	2	Addio	3	questa
91	3	see	3	zio	2	acqua	2	Allora	3	risposto
92	3	sentences	2	Abbazia	2	Addio	2	altro	3	Rody
93	3	smell	2	acqua	2	ai	2	anche	3	scarpe
94	3	through	2	all	2	all	2	avevano	3	Si
95	3	told	2	Allora	2	Allora	2	avrebbe	3	stato
96	3	warm	2	altre	2	altro	2	bella	3	strada
97	3	What	2	altri	2	andati	2	Cantwell	3	sua
98	3	your	2	anche	2	armadio	2	canzone	3	sul
99	2	A	2	Arrivederci	2	avevano	2	cara	3	tralal
100	2	Abbey	2	arrivederci	2	avrebbe	2	casa	3	vedere
101	2	all	2	aula	2	bravo	2	col	3	veniva
102	2	along	2	avanti	2	Cantwell	2	Come	3	volta

5.1. Translating names

The translation of names is a very stricking aspect. Oddera, for instance makes use of the now obsolete device of translating

first names while keeping such expressions as 'nasty Roche' in English for the Italian reader obscure thus depriving the reader of the possibility of learning more about the character of Roche. Writers sometimes use names not just to name characters, but also to describe those characters. As is the case for 'Nasty Roche', the name containing an allusion which gets lost in the translating process. Besides, the practice of translating proper names no longer persists: the only proper names of people that are translated regularly are those of royalty (Principe *Carlo*) and the titles of address (*Signora* Thatcher).

FIGURE 8
How names are reproduced, kept and translated

Joyce	Oddera	Capodilista	Pavese	Bianciardi
Betty Byrne	Betty Byrne	Betty Byrne	Betty Byrne	Betty Byrne
Charles	**Carlo**	Charles	Charles	Charles
Dante	Dante	Dante	Dante	Dante
Michael Davitt	Michael Davitt	Michael Davitt	Michael Davitt	Michael Davitt
Parnell	Parnell	Parnell	Parnell	Parnell
Vances	Vance	Vance	**Vances**	Vance
Eileen	Eileen	Eileen	Eileen	Eileen
Stephen	**Stefano**	Stephen	Stephen	Stephen
Rody Kickham	Rody Kickham	Rody Kickham	Rody Kickham	Rody Kickham
Nasty Roche	Nasty Roche	**Peste Roche**	**Porco Roche**	**Peste Roche**
Cantwell	Cantwell	Cantwell	Cantwell	Cantwell
Cecil Thunder	Cecil Thunder	Cecil Thunder	Cecil Thunder	Cecil Thunder
Jack Lawton	Jack Lawton	Jack Lawton	Jack Lawton	Jack Lawton
Hamilton Rowan	Hamilton Rowan	Hamilton Rowan	Hamilton Rowan	Hamilton Rowan
Cornwell	Cornwell	Cornwell	Cornwell	Cornwell
Wolsey	Wolsey	Wolsey	Wolsey	Wolsey
Wells	Wells	Wells	Wells	Wells
Brigid	**Brigida**	Brigid	Brigid	Brigid
Mozambique	Mozambico	Mozambico	Mozambico	Mozambico
America	America	America	America	America
Arnall	Arnall	Arnall	Arnall	Arnall

On the contrary, if we look at the other Italian texts, two varieties of translation of 'nasty Roche' can be found: the stronger and more effective 'porco Roche', used as often as in the original, in Pavese's version, as opposed to the more boyish term 'peste Roche', which would probably be preferred by young and less young readers of the book, found in Capodilista's and Bianciardi.

FIGURE 9
How 'nasty' is rendered in Pavese's text

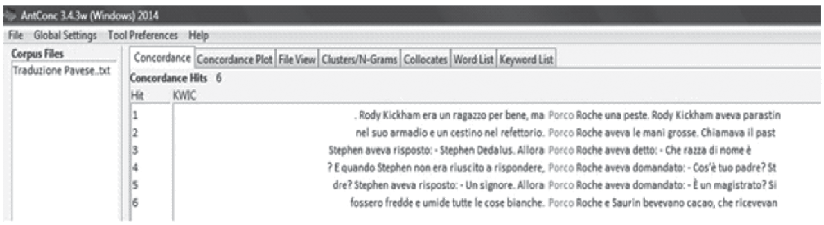


FIGURE 10
How 'nasty' is rendered in Oddera's text

FIGURE 11
How 'nasty' is rendered in Capodilista's text

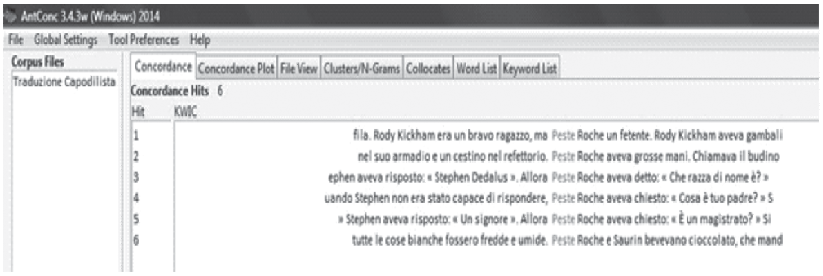
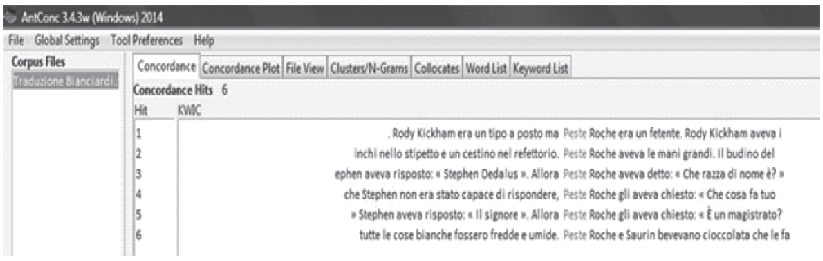


FIGURE 12
How 'nasty' is rendered in Pavese's text Bianciardi's text



6. Collocations and concordances in Language Classrooms

The collocates occurring with the items and the 'keyness' of the frequent words in the corpora studies can help students memorize specific narrative and linguistic information otherwise not easily detectable and workable concordances (Sinclair J. Tognini-Bonelli, 2001), help to see lexical items not as single entities but as parts of extended units of meaning. Extended units of meaning are made up of the following variables:

A) collocational profile, i.e. the lexical items that a word tends to co-occur with;

B) colligational patterns, i.e. the grammatical structures in which the word is embedded;

C) semantic preference, i.e. the semantic fields that the lexical items co-occuring with the node belong to;

D) semantic prosodies, i.e. the connotations that a given word acquires through its collocation with other lexical items and/or its occurrence in certain colligational patterns.

The software for students of translation studies can thus be used as a documentation resource through which the meaning of certain lexical items can be grasped immediately. Also, they can see instances of actual language use.

The use of an electronic corpus in a postgraduate course on 'English language and translation studies' held at the University of Palermo was introduced with the aim of providing empirical data and authentic material alongside the actual copies of the translations themselves. Given the short amount of hours at disposal, it was necessary to have an instrument which could quickly provide students with both quantity and quality data in a relatively short period of time.

Each student was assigned a specific passage from the original text and asked to compare the Italian translations of it by detecting major syntactical, lexical and grammar differences. Students were guided through the digitalised versions of *A Portrait* and of its Italian translations in order to autonomously study: wordlists, frequency of words, concordances, synonyms, collocations; idiomatic expressions, clusters, punctuation, verb forms, tenses and structures, adjectives and adverbs, possessive adjectives, personal pronouns, point of view and cohesion.

At a later stage of the investigation, passages describing reflections about religion and faith, which dominate chapter III of the novel[12]' were chosen and a specific objective was set: to analyse the semantic area of religion, i.e. to study the religious language employed in the text as it happens that the most frequent lemmas are those related to the semantic area of religion and expiation (*soul*, *God*, *sin*, *confess*).

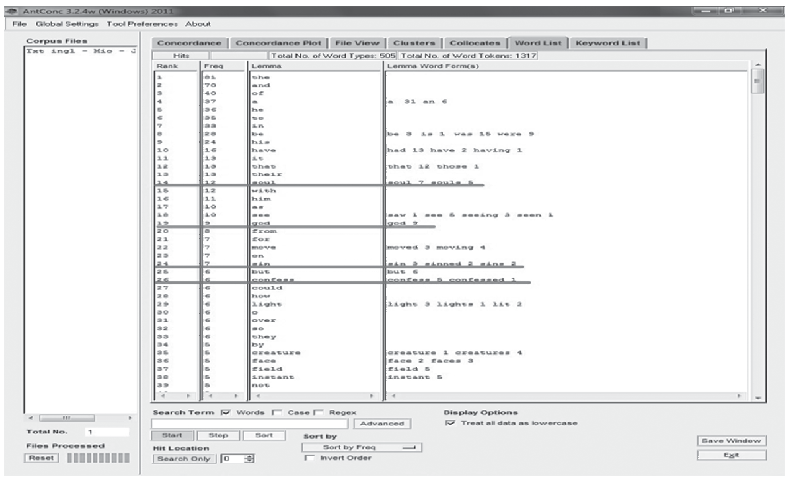
Differences between the various ways in which religious terms have been rendered into Italian were stressed by students. If or the one hand their 'manual' work through the pages of the book highlighted the presence of some collocations within specific contexts, or the other hand the results gained from the comparison of the translations drew attention towards the impossibility of finding the exact equivalent for each of the 'abstract' word detected. Words which refer or allude to spheres of the unconscious and the mind can often be more difficult to translate than monosemic or unambiguous ones.

To give an example the frequency of the word 'God' in the original, shows 194 occurrences with a pct of 0,1889% as opposed to 224 occurrences of the word 'Dio' in Oddera's text (with a pct of 0,2282).

The noun 'soul' which is one of the key words of the text does not have a literal translation in the Italian text in question. Against 169 occurences of the term we find a variety of terms like 'mente', which has not the exact meaning (occurring 98 times), 'cuore' (93 times), 'voce' (118 times), 'spirito' (52 times), anima (175 times) and finally, 'essere' (156 times). The following two examples show differences in the way of translating the word 'soul':

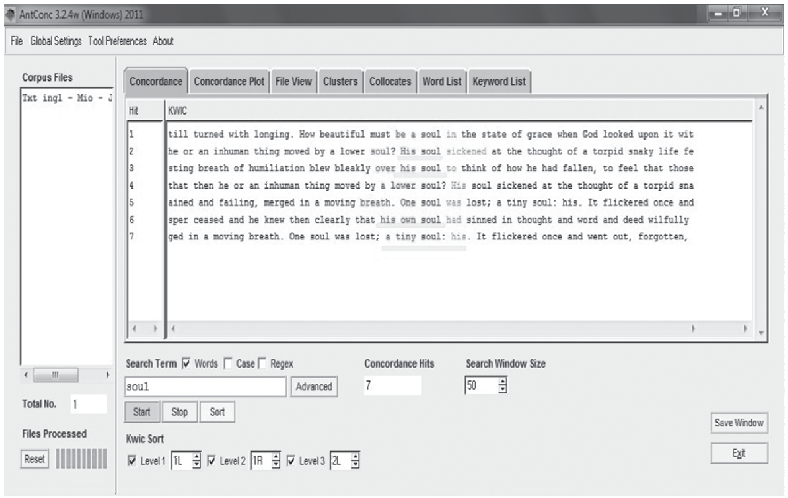
[12] The chapter deals with Stephen's religious conversion. After a dissolute period of sexual energy, he feels more and more guilty and spiritually tormented by the image of hell so he decides to follow the way to confession in order to purify 'his stifling and helpless soul.

FIGURE 13
Occurences of word ‘soul’, ‘god’, ‘sin’ and ‘confess’ in Joyce’s text



A look at the table of concordances and the co-text, shows that it is often related to the possessive *his*, used with deictic function, referring to Stephen’s soul.

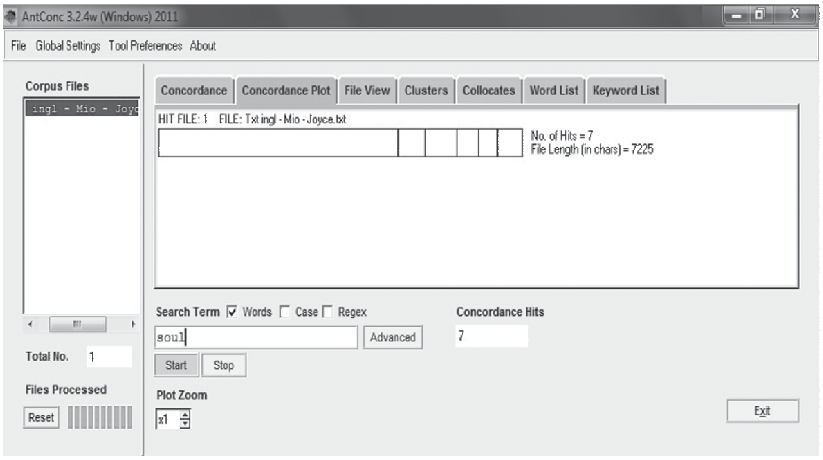
FIGURE 14
Concordances of ‘soul’ in *A Portrait*



This reflects his renewed interest for spirituality and the desire of expiating his sins.

The Concordance Plot shows the word *soul* appearing from the second half of a selected passage, when Stephen understands the importance of confessing his sins.

FIGURE 15
Concordance plot of 'soul' in *A Portrait*



What happens in translation? The most frequent significant content words seem to be the same as in the original text, that is *Dio*, *anima*, *peccato* and *confessarsi*.

Moreover, the deictic function provided by the association of *his* and *soul*, is maintained through the concordance of the possessive *sua* and *anima* in the second half of the passage.

You can browse through the corpus of Oddera's translation to find a list of concordances for the word *spirito.* The key-word, that is the word in question, and the context – provided by the words to its left and to its right – in which it was found, illustrate its different uses according to the situation.

Below is a subset of a concordance for the word *spirito* sorted by the first word to the right.

FIGURE 16
Occurences of translations of words ‘soul’, god’, ‘confess’, ‘sin’ in Oddera’s version

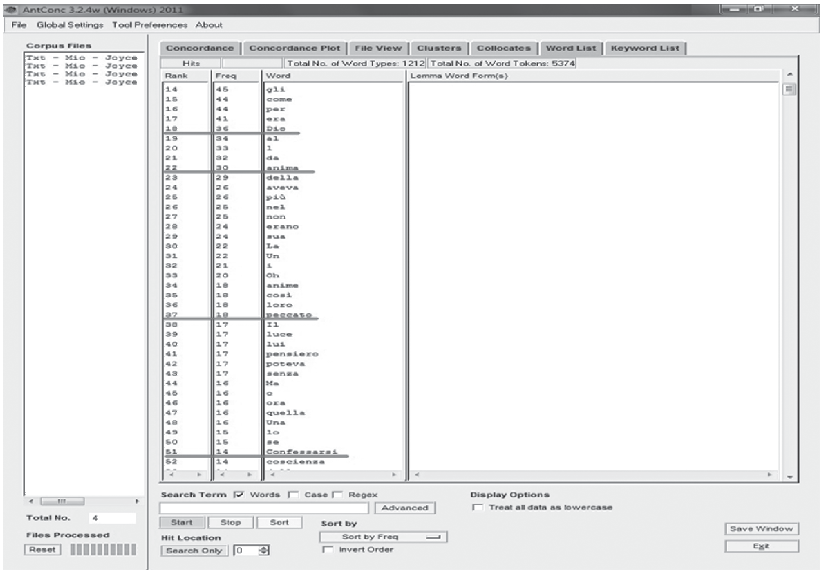


FIGURE 17
Concordances of ‘anima’ in Oddera’s translation

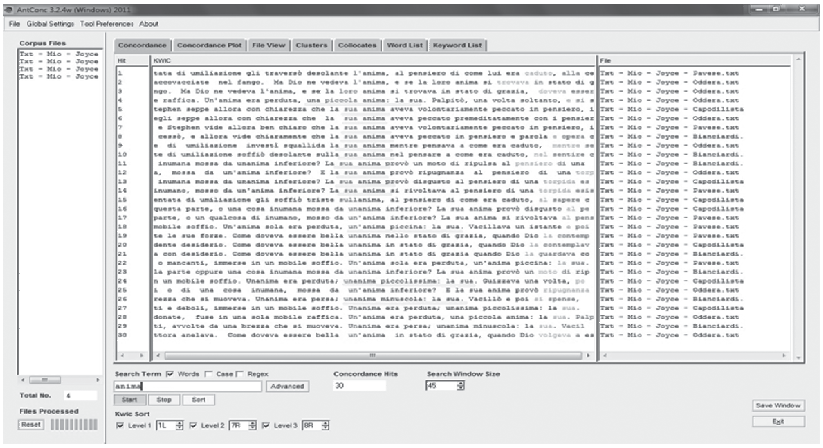


FIGURE 18
Concordance Plot of 'anima' in Oddera's version

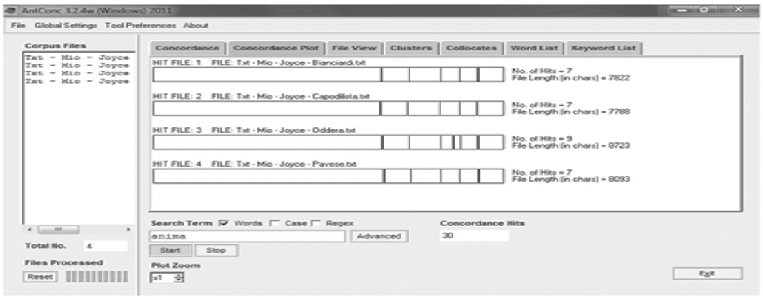


FIGURE 19
Concordances of 'spirito' in Oddera's version

1. QUESTI PICCOLI. Ecco come si esprime lo Spirito Santo. E si esprime molto
2. e nelle oscurità del suo spirito non cercava alcuno sfogo. Un crepuscol
3. l'immagine incorporea che il suo spirito contemplava senza posa
4. Questo ti dimostra con che spirito giudicano i ragazzi
5. mpreso e squallido. Il suo spirito continuava a essere turbato e depr
6. upisa rappresentazione. Lo spirito di litigioso cameratismo che Stefano av
7. capacità di semplici gioie del suo spirito, per cui galleggiava
8. i tenere e profumate al suo spirito voglioso di peccato. Eppure, durante
9. mano più larga. Era il suo stesso spirito in cerca si esperienze a
10. ovava pregare se sapeva che il suo spirito bramava la propria
11. tenevano prigioniero il suo spirito: spicanardo, mirra e olibano
12. gno dei cieli al povero in spirito, la seconda beatitudine promette
13 In nome del Padre, del Figliolo e dello Spirito Santo

While the first and the last concordances translate 'Holy Ghost', the other concordances translate:
2. soul > 'The ambition which he felt astir at times in the darkness of his soul sought no outlet.'
3. soul > 'He wanted to meet in the real world the unsubstantial image which his soul so constantly beheld.'
4. spirit > 'Shows you the *spirit* in which they take the boys'
5. soul > 'His *soul* was still disquieted and cast down by the dull phenomenon of Dublin.'
6. spirit > 'This *spirit* of quarrelsome comradeship which he had'
7.soul > 'Nothing stirred within *his* soul but a cold and'
8. soul > 'to his sin-loving soul from their soft perfumed flesh'

9. soul > 'It was his own soul going forth to experience,'
10. soul > 'when he knew that his soul lusted after its own destruction?'
Just a little bit earlier in the text, Oddera prefers to translate 'soul' with 'anima':
'His days and works and thoughts could make no atonement for him, the fountains of sanctifying grace having ceased to refresh *his soul*'
In Italian it reads: 'I suoi giorni, le opere, i pensieri, non potevano condurlo ad alcuna espiazione, giacché la grazia che santifica aveva cessato di lavargli l'*anima*.'

11. soul > 'The glories of Mary held his soul captive: spikenard and myrrh and frankincense,'
12. heart > 'How comes it that while the first beatitude promises the kingdom of heaven to the poor of heart the second beatitude'
In addition to the imperative form, at the co-text of the personal pronoun *he*, shows that the most used tense related to Stephen is the past tense.

This is due in this passage of the novel to the presence of narrative and descriptive sequences strictly related to the protagonist and to the fact that memories of the past are evoked through Stephen's thoughts:

FIGURE 20
Concordance of word 'confess' in *A Portrait*

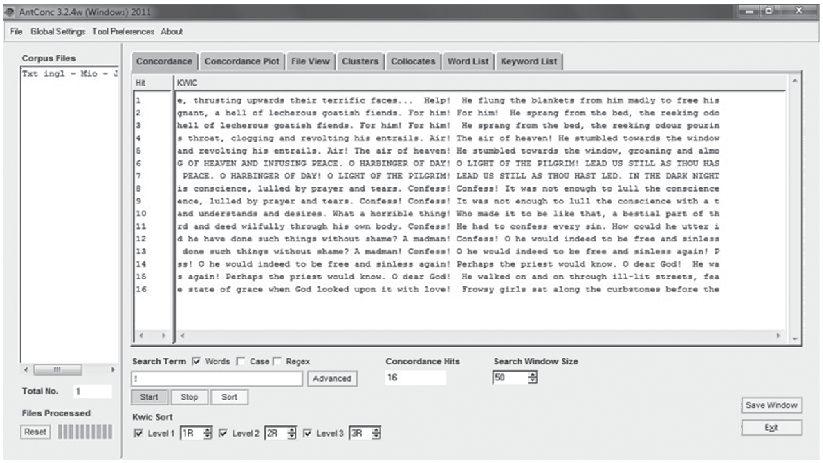


FIGURE 21
First 4 concordance of 'confess' in *A Portrait*

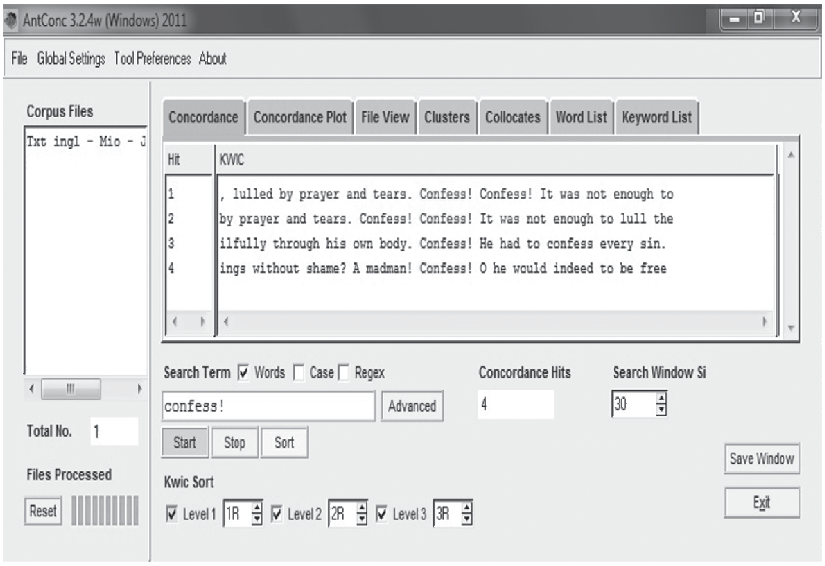


FIGURE 22
Concordances of 'confessarsi' in Oddera's translation

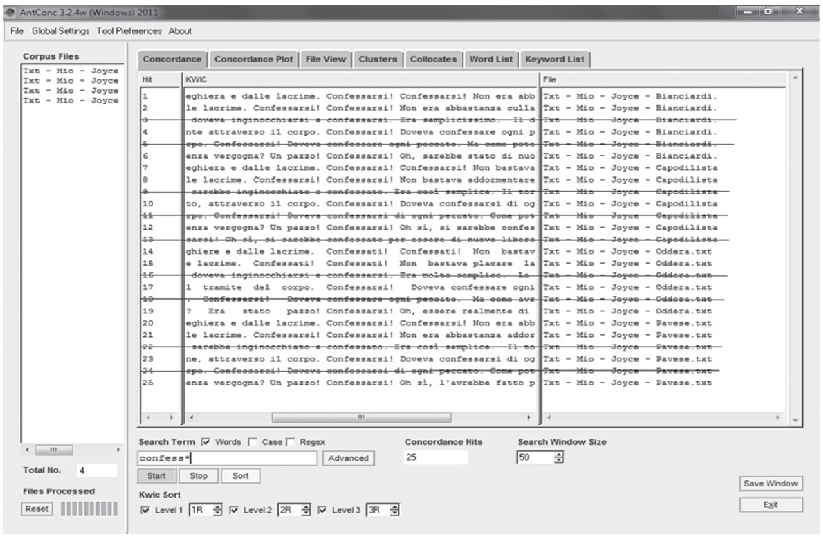
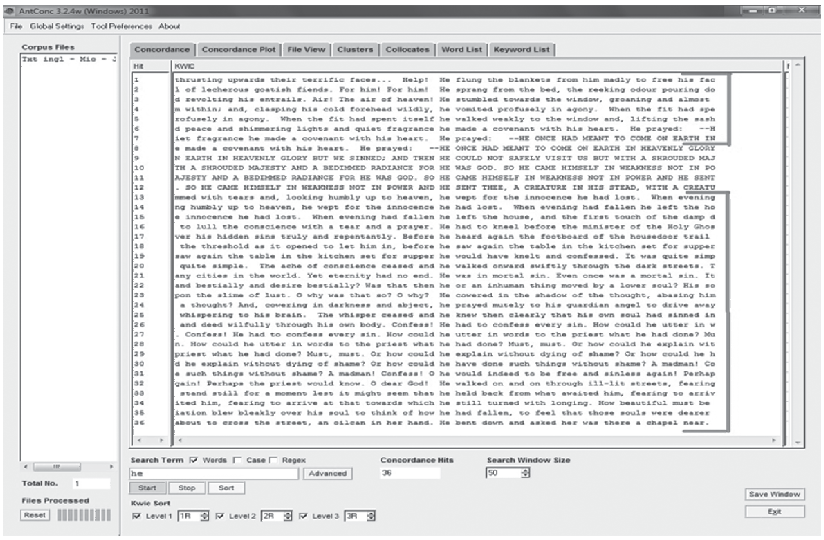


FIGURE 23
Concordances of 'he' in *A Portrait*. First 26 hits



7. *Final remarks*

The corpora were not easy to compile, because they required the time-consuming task of storing ST and TTS in electronic format and aligning them, to be able to carry out searches. The existence of some e-books certainly helped to make the task. Advantages, though, made the job of collecting data in digital forms more rewarding: students themselves understood that their learning process can change and is made more interesting by the use of technologies. They also took a different approach to looking at language and gained more confidence and autonomy.

The primary function of such as approach is to facilitate direct comparisons between as many translations of the same ST as possible, while also providing a representative sample of each translator's work. Our attention has focused on some important aspects that a preliminary balance between quantitative analyses and a close qualitative reading of specific features can offer.

Results have brought to some major considerations upon the different translators' style, their distinctive use of language and in some cases upon their linguistic habits (the presence, for instance

of some specific expressions or turns of phrase, and recurring phraseology).

To conclude, corpora:

– can give new insights into the languages compared – insights that are likely to go unnoticed in studies of monolingual corpora.
– They can be used for a range of comparative purposes and increase our knowledge of language-specific, typological and cultural differences, as well as of universal features.
– They illuminate on differences between source text and translations, and between native and non-native texts.
– They can be used for a number of practical applications, e.g. in lexicography, language teaching and translation.

Some of the distinguishing stylistic features for each translator were explored in both quantitative and qualitative terms. Word frequencies for each translator were examined and the impact of prominent stylistic features was considered. In the final stages of their work, students were asked to compile a stylistic profile of each translator.

Pavese is a visible translator: his style is often recognisable. Like Joyce, he uses brief sentences, but, unlike the Irish novelist, he tends to use punctuation more. As a result, rhythm is often interrupted by punctuation.

Another distinguishable feature of Pavese's translation is the use of obsolete words which belong to a different register as in the start of the novel when the young boy is given an almost adult-like voice. Overall, students came to agree that Pavese has good qualities as a translator: he is excellent at expressing the illocutionary power of some expressions; he is good at finding equivalents for some idiomatic expressions, he makes familiar what is foreign. He domesticates so that readers better understand what happens in the text.

By the end of the course, students were able to distinguish Oddera's style, which was defined as a good example of 'explicitation and simplification', even though, at times, it still too formal. Oddera tends to avoid the ambiguity of the original text by making it simple, explicit, hence easy to read but also longer.

When Marina Emo Capodilista's translation was published, it immediately appeared as a more modern version of the novel. The language used is often more informal and lexis is obviously more understandable. Syntax appears quite 'modern', too: Pavese and Oddera barely change the word order and sometimes use the third person singular pronoun, referring to Stephen, even when it is not

required by Italian syntax. Capodilista prefers omitting the pronoun. Her weakness is that she often loses the illocutionary power of Joyce's language and, unlike Pavese, she avoids the risk of creating uncommon, original results.

Bianciardi's translation is the one students preferred because of the simple, direct lexis which still remains very close to the original. Her use of punctuation almost faithfully reproduces the original whose rhythm is maintained most of the time. She never falls into examples of simplifications or explicitations because she makes a large use of footnotes, which explain all those culture-bound features of the original a contemporary reader would not probably know of.

A lot can still be done with corpora used within the field of translation practice: specific features such as modality, deixis, use of gender-conscious language and use of paratexts (forewords, footnotes, glossaries) can also be considered and were not considered by the students in question nor were Marani's and Cavagnoli's translations taken into exam wing to time restrictions.

Bibliography

Adolphs S., *Introducing Electronic Text Analysis. A practical Guide for Language and Literary Students* (London and New York: Routledge, 2006).

Alderson C. J., McIntyre D., "Implementing and Evaluating a Web-based Self-assessment Mechanism for an Online Stylistics Course", *Language and Literature*, 15, 3 (2016), Forthcoming.

Baker M., "Corpus Linguistics and Translation Studies: Implications and Applications", in M. Baker et al. (eds.), *Text and Technology: in Honour of John Sinclair* (Amsterdam and Philadelphia: John Benjamins, 1993), pp. 233-50.

Baker M., "Corpora in Translation Studies: An Overview and Some Suggestions for Future Research", *Target*, 7, 2 (1995): 223-43.

Baker M., "Corpus-based Translation Studies: The Challenges that Lie Ahead", in H. Somers (ed.), *Terminology, LSP and Translation Studies in Language Engineering: In Honour of Juan C. Sager* (Amsterdam and Philadelphia: John Benjamins, 1996), pp. 175-86.

Barlow M., "ParaConc: A Concordancer for Parallel Texts. *Computers and Texts*", 10, 1995 (CTI Textual Studies). The software is available from the internet on the website www.athelstan.com.

Bernardini S., Zanettin F. (eds.), *I corpora nella didattica della traduzione. Corpus use and learning to translate.* Atti del Seminario di Studi Internazionale Bertinoro 14-15 novembre 1997, Proceedings of the International Workshop Bertinoro 14-15 November 1997 (Bologna: CLUEB, 2000).

Biber D., Conrad S., Reppen R., *Corpus Linguistics: Investigating Language Structure and Use* (Cambridge: Cambridge University Press, 1998).
Breen M. P., Short M., "Alternative Approaches in Teaching Stylistics to Beginners", *Parlance*, 1, 2 (1988): 29-48.
Brumfit C. J., Carter R. A., *Literature and Language Teaching* (Oxford: Oxford University Press, 1986).
Burrows J. F., *Computation into Criticism. A Study of Jane Austen's Novels and an Experiment in Method* (Oxford: Clarendon, 1987).
Carter R. A., Long M. N., *The Web of Words: Exploring Literature Through Language* (Cambridge: Cambridge University Press, 1987).
Carter R. A., McRae J., *Language, Literature and the Learner: Creative Classroom Practice* (London: Longman, 1996).
Carter R. A., Walker R., Brumfit C. J. (eds.), *Literature and the Learner: Methodological Approaches* (London: Modern English Publications and the British Council, 1989).
Catford J. C., *A Linguistic Theory of Translation* (Oxford: Oxford University Press, 1965).
Culpeper J., "Computers, Language and Characterisation: an Analysis of Six Characters in Romeo and Juliet", in U. Melander-Marttala, C. Östman and M. Kytö (eds.), *Conversation in Life and Literature* (Uppsala: Universitetstryckeriet, 2002), pp. 11-30.
Douthwaite J., "A Stylistic View of Modality", in G. Garzone and R. Salvi (eds.) *Lingue e Linguaggi Specialistici* (Roma: CISU Editore, 2007), pp. 107-56.
Douthwaite J., Wales K. (eds.), "Stylistics & Co. (Unlimited). The Range, Methods and Applications of Stylistics", *Textus. English Studies in Italy*, Vol. XXIII (2010), no. 1 (January-April).
Durant A., Fabb N., *Literary Studies in Action* (London: Routledge, 1990).
Firth J. R., *Papers in Linguistic 1934-1951* (London: Oxford University Press, 1957).
Fowler R., *Linguistic Criticism* (Oxford: Oxford University Press, 1986, 1996).
Friel B., *Translations* (London: Faber & Faber, 1984).
Gentzler E., *Contemporary Translation Theories* (London: Routledge, 1993).
Granger S., Lerot J., Petch-Tyson S., *Corpus-based Approaches to Contrastive Linguistics and Translation Studies* (Amsterdam and New York: Rodopi, 2003).
Hoey M., *Lexical Priming. A New Theory of Words and Language* (London: Routledge, 2005).
Hoey M., Mahlberg M., Stubbs M., Teubert W. (eds.), *Text, Discourse and Corpora* (London: Continuum, 2007).
Hopkins C., *Thinking about Texts: An Introduction to English Studies* (Basingstoke and New York: Palgrave, 2001).
Hori M., *Investigating Dickens' Style. A Collocational Analysis* (Basingstoke: Palgrave Macmillan, 2004).
Irizarry E., "Stylistic Analysis of a Corpus of Twentieth-Century Spanish Narrative", *Computers and the Humanities*, 24, 4 (1990): 265-74.
Jantunen J. H., "Comparable Corpora in Translation Studies: Strengths and Limitations", *Sky Journal of Linguistics*, 15 (2002): 105-17.

Johansson S., "Reflections on Corpora and Their Uses in Cross-linguistic Research", in F. Zanettin *et al.* (eds.), *Corpora in Translator Education* (Manchester: St. Jerome, 2003), pp. 135-44.
Johns T., *Multiconcord: The Lingua Multilingual Parallel Concordancer for Windows*, 1998.
Johnson J. H., "Towards an Identification of the Authorial Style of Grazia Deledda: A Corpus-Assisted Study", CESLIC Occasional Papers, http://amsacta.cib.unibo.it/2678, 2009.
Johnson J. H., "A Corpus-assisted Study of *PARERE/SEMBRARE* in Grazia Deledda's Canne al Vento and La Madre. Constructing Point of View in the Source Texts and their English Translations", in J. Douthwaite, K. Wales (eds.), "Stylistics & Co. (Unlimited). The Range, Methods and Applications of Stylistics", *Textus. English Studies in Italy*, Vol. XXIII, no. 1, 2010 (January-April): 283-302.
Joyce J., *Ritratto dell'artista da giovane*, trans. by M. Emo Capodilista, introduction by M. Praz (Rome: Newton Compton, 1973).
Joyce J., *Dedalus*, trans. by Bruno Oddera (Milan: Mondadori, 1980).
Joyce J., *A Portrait of the Artist as a Young Man* (London: Minerva, 1992).
Joyce J., *Dedalus. Ritratto dell'artista da giovane*, trans. by C. Pavese (Milan: Adelphi, 2009) pp. 25-6.
Joyce J., *Ritratto dell'artista da giovane*, trans. by L. Bianciardi, preface by T. Parks (Milan: Rizzoli, 2012).
Kenny D., *Lexis and Creativity in Translation. A Corpus-Based Study* (Manchester: St. Jerome, 2001).
Lambrou M., Stockwell P. (eds.), *Contemporary Stylistics* (London: Continuum, 2007).
Laviosa S., "Core Patterns of Lexical Use in a Comparable Corpus of English Narrative Prose", *Meta*, Vol. 43, n. 4 (1998): 557-70.
Laviosa S., *Corpus-based Translation Studies. Theory, Findings, Applications* (Amsterdam: Rodopi, 2002).
Leech G. N., McEnery A. M., Wynne M., "Further Levels of Annotation", in R. G. Garside, G. N. Leech, A. M. McEnery (eds.), *Corpus Annotation* (London: Longman, 1997), pp. 85-101.
Leech G. N., Short M. H., *Style in Fiction: A Linguistic Introduction to English fictional Prose* (London: Longman, 1981).
Lodge D., *Small World: An Academic Romance* (Harmondsworth: Penguin, 1985).
Louw W., "Irony in the Text, or Insincerity in the Writer? The Diagnostic Potential of Semantic Prosodies", in M. Baker, G. Francis, E. Tognini-Bonelli (eds.), *Text and Technology* (Amsterdam: John Benjamins, 1993), pp. 157-76.
Mahlberg M., "Corpus Stylistics: Bridging the Gap between Linguistic and Literary Studies", in M. Hoey, M. Mahlberg, M. Stubbs, W Teubert (eds.), *Text, Discourse and Corpora* (London: Continuum, 2007), pp. 219-46.
Malmkjær K., "Love thy Neighbour: Will Parallel Corpora Endear Linguists to Translators?", *Meta*, Vol. 43, n. 4 (1998): 534-41.
McEnery T., Wilson A., *Corpus Linguistics* (Edinburgh: Edinburgh University Press, 2001).

McIntyre D., "Using Foregrounding as a Teaching Methodology in a Stylistics Course", *Style*, 37, 1 (2003): 1-13.
Munday J., "A Computer-Assisted Approach to the Analysis of Translation Shifts", *Meta*, Vol. 43, n. 4 (1998): 542-56.
Olohan M. (ed.), *Research Methods in Translation Studies* (Manchester: St. Jerome, 2000).
Olohan M., *Introducing Corpora in Translation Studies* (London and New York: Routledge, 2004).
Peer W. van, "Quantitative Studies of Literature. A Critique and an Outlook", *Computers and the Humanities*, 23 (1989): 301-7.
Pope R., *The English Studies Book: An Introduction to Language, Literature and Culture* (London: Routledge, 2002).
Scott M., *WordSmith Tools. Version 4.0* (Oxford: Oxford University Press, 2004).
Scott M., Tribble C., *Textual Patterns. Key Words and Corpus Analysis in Language Education* (Amsterdam: John Benjamins, 2006).
Semino E., Short M., *Corpus Stylistics: Speech, Writing and Thought Presentation in a Corpus of English Writing* (London: Routledge, 2004).
Short M. (ed.), *Reading, Analysing and Teaching Literature* (London: Longman, 1989).
Short M., *Exploring the Language of Poems, Plays and Prose* (London: Longman, 1996).
Short M., "Stylistics Upside Down: Using Stylistics in the Teaching of Language and Literature", in R. Carter, J. McRae (eds.), *Language and Literature and the Learner*: *Creative Classroom Practice* (London: Longman, 1996), pp. 41-64.
Short M., "Designing and Piloting a World-Wide-Web-Based Stylistics Course", in A. Muller-Wood, A. Gerbis (eds.), *Rethinking English: Reconciling Literature, Linguistics and Cultural Studies* (Lampeter: Mellen Press).
Short M., "E-learning and Language and Style", *Language and Literature*, 15, 3 (2006).
Short M., Archer D., "Designing a World-Wide Web-Based Stylistics Course and Investigating its Effectiveness", *Style*, 37, 1 (2003): 27-46.
Simpson P., *Stylistics: A Resource Book for Students* (London: Routledge, 2004).
Sinclair J. M., "Basic Computer Processing of Long Texts", in G. Leech, C. N. Candlin (eds.), *Computers in English Language Teaching and Research* (Harlow and New York: Longman, 1986), pp. 184-203.
Sinclair J. M., *Corpus, Concordance, Collocation* (Oxford: Oxford University Press, 1991).
Sinclair J. M., *Trust the Text: Language, Corpus, Discourse* (London: Routledge, 2004).
Starcke B., "The Phraseology of Jane Austen's *Persuasion*: Phraseological Units as Carriers of Meaning", *ICAME Journal*, 30 (2006): 87-104.
Stubbs M., "Conrad in the Computer: Examples of Quantitative Stylistics Methods", *Language and Literature*, 14, 1 (2005): 5-24.

Studer P., *Historical Corpus Stylistics. Media, Technology and Change* (London: Continuum, 2008).
Tognini-Bonelli E., *Corpus Linguistics at Work* (Amsterdam and Philadelphia: John Benjamins, 2001).
Traugott E., Pratt M., *Linguistics for Students of Literature* (New York: Harcourt Brace Jovanovitch, 1980).
Tribble C., Jones G., *Concordances in the Classroom. A Resource Book for Teachers* (London: Longman, 1990).
Turci M., "The Meaning of "dark" in Joseph Conrad's *Heart of Darkness*", in D. R. Miller, M. Turci (eds.), *Language and Verbal Art Revisited. Linguistic Approaches to the Study of Literature* (London: Equinox Publishing Ltd., 2007).
Watson G., Zyngier S. (eds.), *Literature and Stylistics for Language Learners* (London: Palgrave Macmillan, 2007).
Wichmann A., Fligelstone S., McEnery T., Knowles G. (eds.), *Teaching and Language Corpora* (London: Longman, 1997).
Widdowson H. G., *Stylistics and the Teaching of Literature* (London: Longman, 1975).
Widdowson H. G., *Practical Stylistics* (Oxford: Oxford University Press, 1992).
Zanettin F., "Parallel Corpora in Translation Studies: Issues in Corpus Design", in M. Olohan (ed.), *Research Methods in Translation studies* (Manchester: St. Jerome, 2000), pp. 105-18.