THE REPRESENTATION OF CENTRAL-SOUTHERN ITALIAN DIALECTS
AND AFRICAN-AMERICAN VERNACULAR ENGLISH
IN TRANSLATION:
ISSUES OF CULTURAL TRANSFERS AND NATIONAL IDENTITY

A thesis submitted
to Kent State University in partial
fulfillment of the requirements for the
degree of Doctor of Philosophy

by

Adriana Di Biase

August, 2015

Dissertation written by

Adriana Di Biase

Ph.D., Kent State University – Kent, United States, 2015

M.A., Università degli Studi di Bari "Aldo Moro" – Bari, Italy, 2008

M.A., Scuola Superiore per Interpreti e Traduttori, Gregorio VII – Rome, Italy, 2002

B.A., Università degli Studi "Gabriele D'Annunzio" – Chieti-Pescara, Italy, 2000

Approved by

_____, Chair, Doctoral Dissertation Committee
Françoise Massardier-Kenney

_____, Members, Doctoral Dissertation Committee
Brian J. Baer

_____,
Carol Maier

_____,
Gene R. Pendleton

_____,
Babacar M'Baye

Accepted by

_____, Chair, Modern and Classical Language Studies
Keiran J. Dunne

_____, Dean, College of Arts and Sciences
James L. Blank

TABLE OF CONTENTS

LIST OF FIGURES

LIST OF TABLES

DEDICATION

Ai miei cari genitori, Gerardo and Concetta …

… grazie per la vostra costante presenza, e per il vosto infinito amore e sostegno;

… grazie per avermi trasmesso l'importanza della passione e del duro lavoro;

… grazie per essere una fonte inesauribile di incoraggiamento e positività;

… grazie per essere i migliori genitori che io abbia mai potuto avere!

ACKNOWLEDGEMENTS

THE REPRESENTATION OF CENTRAL-SOUTHERN ITALIAN DIALECTS AND AFRICAN-AMERICAN VERNACULAR ENGLISH IN TRANSLATION: ISSUES OF CULTURAL TRANSFERS AND NATIONAL IDENTITY

Dissertation Advisor: Françoise Massardier-Kenney

Multilingualism has been a critical issue for centuries, since the presence of multiple languages within a single community of speakers represents a challenge to traditional notions of national identity to the extent that sub-national linguistic groups undermine the idea of "one language for one nation" (Meylaerts 227). In Translation Studies, however, multilingualism has received attention recently, since translation scholars began to realize that the treatment of different varieties of a language might represent an (im)balance of power among the language varieties.

This study compares the representation of dialect in original and translated novels in the Italian/English language pair in order to determine the general norms for treating multilingualism in translation and the political implications of those norms. In other words, is linguistic heterogeneity of the source texts (ST) homogenized in the target text by adopting the standard variety, or is this heterogeneity preserved, and if so, how? Moreover, this study analyzes whether the strategies adopted by translators vary depending on the time period and the socio-political context during which the novels and the translations were published.

The hypotheses claim that the TTs would show fewer traces of dialect, and would display a more homogenized language. First, I hypothesize that the TT would have a limited ability to 'give voice' to minority groups and in so doing to subvert the institutional imposition of a standard language and, at the same time, they reinforce the idea of a nation with the same unified language. Second, I hypothesize that the strategies adopted by the translators are influenced by the social and political context of the target culture in the attempt to meet the needs and expectations of the intended readership.

The findings from the data analysis confirm the hypothesis regarding the existence of specific patterns governing the translation of dialect in novels when the Italian/English language combination is considered. In contrast, it does not seem that the second hypothesis is confirmed. The data analyzed in this project shows that the socio-political context of the target culture does not influence translators' strategies.

CHAPTER 1

INTRODUCTION

Scholars in Translation Studies who study the dissemination of texts tend to focus on the power relations that regulate the languages involved, knowing that language and translation are intimately linked to issues of power and national identity. The concept of national identity is, however, problematic, and Benedict Anderson sees it as an "imagined community" (1991: 6): *imagined* because it is socially constructed. People perceive themselves as members of a specific nation. However, the inhabitants of that specific nation might speak different languages, or different language varieties and dialects. Such differences in language may hinder communication among a nation's inhabitants; at the same time, they reveal the limitation inherent in the concept of nation and national identity.

The present project aims to investigate the treatment of dialects in translated novels in the English/Italian language pair, specifically, Central-Southern Italian dialects (in particular Neapolitan, Roman and Sicilian) and African-American Vernacular English, which will be used for the analysis. This project examines the strategies adopted in the treatment of dialect to determine whether the heterogeneity of the language in the ST is replaced by a more homogeneous language in the target text or is retained, and if so, how. Second, this project attempts to identify whether and to what extend the translation strategies adopted by the

translators are influenced by the political, social and cultural context of the target culture.

In the study of dialects and their translation, however, finding a unique definition and a well-defined set of criteria to define dialects is a challenge that has yet to be met, although dialects have been used for centuries in literature. Some scholars, among them Labov (1), affirm that dialects are traditionally considered an "imperfect copy of standard English." Other scholars, similarly, argue that dialects are considered as "corrupted" language varieties in opposition to standard languages which are perceived as "correct" and "proper" (Wolfram 1998). Scholars like David Crystal (2000s), however, define dialects as regional or social varieties of a language and argue that any language may develop into dialects. One last example is provided by Annie Brisset, who sees dialects as a way for a group of people to express their identity in a language in which they recognize themselves (2010: 356).

Among the possible definitions of dialect, the one that will be used as a reference in this project was proposed by Max Weinreich. He argues that a language is a dialect with an army and a navy (1945: 13). This definition underlines that the difference between languages and dialects lies on the power recognized to standard languages and not to dialects. Language is perceived as a 'superordinate,' whereas dialect is a 'subordinate' because, according to Einar Haugen, language can be used without making reference to dialects, while dialects always belong to a language (923).

Another issue involved in the definition of a dialect is the determination of whether a variety of the language is a dialect or a variation of the language. In the case of Italian, dialects emerged before the standard Italian language began to assume its modern form during the Middle Ages. These were the languages spoken by the different tribes that had settled throughout the country and were, and still are, independent linguistic systems characterized by their own

vocabulary, grammar and syntax. Therefore, they cannot be regarded as local variants of the

Italian language. In contrast, American English, British English, Canadian English, Indian

English, Australian English and Philippine English are all examples of local variants of the same

language, English, whereas African-American Vernacular English (AAVE) is a dialect.

However, the status of AAVE as a dialect has been hotly contested in post-WWII America. For

example, Geoffrey K. Pullum argues that "African American Vernacular English is not Standard

English with mistakes" (Pullum 43). Slang is characterized by words and phrases used by a part

of the population in agreement with its grammar, while AAVE has its own rules and structure

(*ibid.*).

According to Peter Trudgill, there are several terms used to refer to this speech: *Black

English* is one, but it implies it is spoken by all Blacks, which is not the case. On the other hand,

the term *Vernacular* "distinguishes those Blacks who do not speak Standard American English

from those who do" (52). Another term used to refer to AAVE is *Ebonics*, originally intended to

describe the language of the African Diaspora[1] but never used by scholars. *AAVE*, instead, is

traditionally used to refer to the non-standard language variation spoken by low-class members

of the African-American community, and is term the most widely used by linguists.

Dialect as a field of research has a long history. In Italy dialects began to be researched as

an independent discipline in 1873, with the publication of the article entitled "Saggi Ladini*"*

(*Ladin Essays*) by the Italian linguist Graziadio Isaia Ascoli in the first issue of the journal

Archivio Glottologico Italiano. The article was written not long after the unification of Italy and

provided a first scientific description of Italian dialects together with their influence on the

national language. On the other hand, in America, dialects began to be researched independently

---

[1] The African Diaspora refers to communities that descend from slaves coming from West Africa, the Caribbean and North America.

in 1889 with the foundation of the American Dialect Society (ADS) at Harvard University

(Atwood), which had the main objective of investigating North American English and its

dialects. The second record of dialect as an object of study occurred in the 1930 publication of

the *Linguistic Atlas of the United States and America*, which collected data about American

dialects and the differences among them (Wolfram and Ward 2006).

Likewise, in literature the interest in dialect and its use has a long tradition. The first

Italian writer to use dialect in a literary work was Dante Alighieri in *La Divina[2] Commedia* (*The

Divine Comedy*)[3]. It is an epic poem and is considered one of the pillars of the world literary

tradition. *La Divina Commedia* was written in the Tuscan dialect and, since it was the closest of

all the Italian dialects to Latin, it was more easily understood throughout Italy. This closeness to

Latin helped the poem reach a very large audience and, at the same time, helped the Tuscan

dialect to establish itself as the standard national language (Lepschy and Lepschy 1977). *La

Divina Commedia* was born as a criticism to the Catholic Church as an institution, and Dante's

decision to use Tuscan dialect instead of Latin (the official language of Church) was one of the

ways through which he expressed his opinion.[4] In North America, on the other hand, the two

earliest literary works to use dialect and language variation in a sustained way were *The Outcast

of Poker Flat* (1869) by Bret Harte and *The Adventures of Huckleberry Finn* (1884) by Mark

Twain. *The Outcast of Poker Flat* is set in a Californian community referred to as Poker Flat. In

this novel Harte uses an American southern dialect to describe the improper, and later banned,

---

[2] The work was originally entitled *The Comedy*. It became known as the *Divine Comedy* only in the 16th
century, when the Italian writer Giovanni Boccaccio added the adjective 'Divine' to suggest the type of
work and its greatness ("Divina Commedia").

[3] *La Divina Commedia* was completed the year before the poet's death in 1321.

[4] The tradition of using dialect continues throughout the centuries with Giovanni Boccaccio (14th century),
Pietro Bembo (16th century), Giambattista Basile (17th century), Carlo Goldoni (18th century), just to name
a few.

characters of his novel: a prostitute, a witch, and a drunkard accused of robbery. In *The Adventures of Huckleberry Finn* Twain portrays people and places in the Mississippi Valley, adopting seven different dialects in this novel in order to represent his characters' personalities and the context in which they were living.

Research Hypotheses

After analyzing the novels selected, I expect to see that the TTs would tend to show fewer traces of the original dialect, and that the translators would prefer a homogeneous language. This would lead to a change in rendering the original heterogeneity of the author's text. This change shows that the treatment of dialect is probably conditioned by the target culture's own historical relationship to dialects and reveals the intervention (conscious or unconscious) of the translator in representing the power (im)balance between languages. Moreover, since expressions in dialect are charged with specific meanings and nuances, their absence in the translation would produce a 'flattened' text (Bonaffini 279), suppressing the linguistic and cultural differences expressed in the STs. As a result, the homogeneous language of the TT would undermine the ST's ability to give voice to minority groups to subvert the institutional imposition of a common language, and to undermine the very idea of a nation with a single, unified language.

As concerns the last question that this project attempts to answer, my hypothesis is that the strategies adopted by the translators are influenced by the socio-political context of the receiving culture, so that they can meet the readership's needs and expectations and avoid receiving negative reactions to the book.

Research Significance

The study of dialects is important for three main reasons. First of all, they have an important role in literature; they are not an independent and isolated feature; they are an inherent part of whatever "style" is. Dialects are not only manifestations of multilingualism (Meylaerts 227) but also a strategy to present the many different voices that exist in reality within a given linguistic community (Bakhtin 271), reflecting differences "in social class or education or between people living in the city and people living in the countryside" (Davies). Dialects are used in writing for the specific purpose of creating an alternative voice. Novelists want to show, through the speech of characters, information about their characters, who they are, what they are like (Gunter 1977), their different points of view and values, as well as the context in which they live. Translators may be aware of this purpose, but since dialects are culture-bound, they do not always have a corresponding referent in the target culture and language.

Second, dialects have an enduring presence in our cultures even though a number of scholars and writers (Italo Calvino, among them) have believed they were destined to die out, especially in an age of increasing globalization. Dialects have not died out although they have changed and adapted to new situations. They are currently used not only in literature, but also in music, theatre and TV, among other forms of media. And while dialects have been a topic of discussion for centuries, research on the treatment of dialect in translated texts has gained importance only recently. A number of scholars, such as Cipolla, Davies, and Berthele, have studied the treatment of dialect in translated novels, usually focusing on the strategies adopted by translators in a specific work, but they did not attempt to compare different authors. Last, the

treatment of dialects in translation has not been explored in relation to the influence of the political and social context of the target language on the translation strategies themselves.

Research Method

The first question that this project addresses refers to the strategies adopted in the translation of dialectal elements in novels. The analysis of the novels is performed adopting the empirical approach of corpus-linguistics, which allows researchers to conduct linguistic and stylistic analysis of literary texts through the use of corpora, tools and methods typically employed in corpus linguistics (this type of research is now also called 'corpus stylistics').

The use of corpus linguistics in literature has the potential of bringing together the study of language and literature (Mahlberg 2007b: 219) and has, as its primary objective, to identify occurrences of specific elements in large bodies of texts (Ho 3). In other words, this new approach to literature has the advantage of adding "quantitative elements to qualitative linguistic analysis" (Ho 2). Therefore we would be inclined to think that corpus linguistics in literature is being widely used in current research. However, this does not correspond to reality.

On one hand, Wynne claims that corpus has not been used much in literature because of the technical skills required of researchers. In fact, literary scholars are generally trained with traditional humanistic methods and are not necessarily familiar with the use of computer for their research, nor with tagging schemes, text encoding and file formatting (2004: 4).

On the other hand, this emerging discipline is facing the opposition of scholars such as Wynne (2006) and Van Peer (1989) because they argue that empirical research applied to literature might lead to "a regrettable lack of attention to textuality and the meaning of literary

works" (vanPeer ctd. in Ho 7), focusing more on numbers than on the actual stylistic features of the texts. However, it is important to notice that the greater the frequency of specific features in a text, the better the chance that those particular features would constitute a distinctive element in that specific text.

The type of analysis that literary researchers can carry out through the use of corpora includes but is not limited to the analysis of the grammatical or lexical characteristics of the literary texts. Also, the focus may be on the use of 'extended lexical phrases' and word collocations that allow the researcher to observe patterns not usually discernible (Biber 17). An additional approach used for the analysis of literary texts, concentrates on semantic prosody, which is the way in which some neutral words may be perceived positively or negatively by the readers, depending on the co-occurrence of these words with particular collocations (Biber 18). One last approach to the analysis of literary texts through the use of corpus linguistics focuses on style. Researchers may focus on the stylistic characteristics of texts, of a specific text type, on the style of the translator, of a particular author, but also on the style of writing in particular historical periods, or even on the style typical of specific social groups (Olohan 146). A common way to perform stylistic analysis of a literary text is through corpus annotation, which is also the approach used in the present dissertation.

In the present dissertation project, before the annotation of the novels is carried out, the selected texts are converted into machine-readable format by using the *OCR* (Optical Character Recognition) methodology, and the files are then saved in *txt* format, which is the file format supported by the software used here. In this way the files include plain text and do not present any unwanted material, such as paragraph marks.

The next step is to manually tag the source and target texts. Tagging is a way to encode specific information, either linguistic or non-linguistic, in a corpus (Bowker e Pearson 88). This step can be time-consuming; however, as Bowker claims, this process may also allow for "more specific searching" (70) and lead "to further changes in theorization", as Semino and Short state (2004: 40). The STs are tagged in such a way that *ParaConc*, a software program that facilitates the analysis of translated novels, is able to recognize the dialectal segments in the texts and retrieve them along with the corresponding segments in the target language.

After the tagging, the texts are ready to be aligned. The alignment of the texts consists in verifying that every segment of the SL corresponds to its translation in the TL. The alignment typically uses the sentence as the basic unit; however, one sentence can sometimes correspond to one or more sentences in the TT (or vice versa). Thus, for this project, the paragraph is the preferred alignment unit. The alignment will be performed manually, and once completed, the texts and their translation are ready to be loaded and displayed on *ParaConc*.

The search is performed using the "search" option from the search menu. By searching for the <d> tag in the ST, for example, the software retrieves all the segments of the source language that present dialect, along with the corresponding segments in the target language. The same search is carried out using all the different strategies proposed. After the segments are retrieved, *ParaConc* provides the number of segments. Once the search is done for all the strategies, the numbers obtained are compared in order determine the presence of any patterns.

The second question this study attempts to answer refers to the influence of the target culture on the strategies adopted in the translation. This question is answered by analyzing the socio-political context of the target culture in the historical time of the translation.

Reference Texts

The novels that are used for the analysis were chosen based on three main reasons: the presence of dialect, the period of publication, and the availability of the translation in the other language of the Italian/English language pair.

The presence of dialect in these novels ranges from single words to sentences, as dialect is used more often in dialogues than in descriptive sections. A higher presence of dialect in dialogues would not be surprising since dialect has been traditionally tied to orality and everyday life. However, dialect is also present in written form, in literary texts, for example. There are several reasons why novelists choose to employ for dialect in their writings. Erri De Luca, a contemporary Italian novelist and translator, claims that dialect is able to communicate a feeling of immediacy. The novelist, poet and playwright Luigi Pirandello (1867–1936), as well as Pier Paolo Pasolini (1922-1975), novelist and film director, adopted dialect in their writings as a means to represent a community of people that speak it and recognize themselves in it (Rumble and Testa 1994). In turn, Pier Paolo Pasolini believed that it was necessary to make a realistic description of the events, so "if writers had to express reality, the language of subaltern culture must be incorporated" (*ibid*.). In contrast to the first two, who used the dialect of the area in which they lived or were born. Carlo Emilio Gadda (1893–1973) used different dialects from different areas of the country in order to present every character with a different voice and provide evidence of the pluralism of reality. Lastly, Andrea Camilleri (1925–), an author of mystery fiction, uses dialect as "confidential," "non-institutional," and "intimate" (Lawson 2012). In an interview for the Italian newspaper *La Stampa* Camilleri describes the difference

between language and dialect in the sense that for him Italian is the language used to express concepts, whereas dialect is used for feelings (Baudino ctd. in Rinaldi 84).

American novelists employ dialect in their works for similar reasons. For instance, the American novelist, playwright and poet James Baldwin (1924-1987) affirms that dialects "reveal the private identity" of a person and "connect one with, or divorce one from, the larger public" (Baldwin 1979), but Toni Morrison writes about the daily lives and problems of African American people. Morrison "tells stories that we often do not wish to hear. She speaks as a Black woman in a world that still undervalues the voice of the Black woman. She blends the personal and the political […] to depict African American cultural and social history" (Beaulieu vii-viii).

The second reason behind the selection of the novels is the period of publication. All the original novels were published during the 1940s-1950s and 1990s-2000s. While in American novels AAVE was used to varying degrees throughout the decades of the twentieth century to represent the speech of African Americans, the situation is different in Italian novels. Italian dialects were included in literature mainly during the 1940s and the 1950s when, with the rise of neorealism, novelists attempted to portray the tough economic and social situations in which the Italian society was left after the end of the Second World War. From the late 1950s and beginning 1960s on, "Italian as a real national language" started to "come into being" (Pasolini qtd. in Lepschy and Lepschy 32) regardless of class or educational level, and dialect almost disappeared in literature. The arrival of radio and television, and a mass emigration flow toward the North of the country or Germany were among the factors that enhanced the use of Italian and diminished that of dialects because Italian was the language variety that would help the emigrants get integrated in the new society and improve their socio-economic status (Lepschy and Lepschy 35).

Between the late 1980s and the early 1990s the way in which dialects were perceived by the Italian population changed. Dialects started to be used again. However, this time they co-would exist with standard Italian and they would be used in cultural contexts such as music, TV commercials, and strips among others. Authors of fiction, too, started to use dialect to represent spoken language (Grimaldi 104). Thus, the fiction selected was written during the specific periods when dialect was well represented in Italian literary writings.

The third and final reason behind the selection of the novels is the availability of the translation of each novel in the other language of the Italian/English language pair. The novels studied include works of popular literature (Stockett and Camilleri), as well as more canonical works.

Overview of this Project

This dissertation project is structured in seven chapters. This first chapter includes an introduction to the project, along with its significance. The research questions and hypotheses are introduced in this first chapter, as well. Chapter 2 presents an overview of the literature on dialects in general, and dialects in literature and translation more in particular. Some information about the origin, evolution and characteristics of Italian and American dialects is also included. Chapter 3 describes the methodological approach used to conduct an investigation of dialects in translated novels, together with information about the corpus tool used to retrieve the occurrence of tags, and the different types of tags. Since this project provides both a synchronic and a diachronic analysis, chapter 4 summarizes the findings of the synchronic analysis, while chapter 5 presents the results of the diachronic analysis. Chapter 6 presents some overall conclusions that

can be drawn from the findings. The seventh and last chapter of this dissertation outlines

limitations of this dissertation project, and also includes some suggestions for future research.

CHAPTER 2

LITERATURE REVIEW

1. Introduction

In an era of increasing globalization and homogenization, in which the characteristics of single minority groups may be eroded by more universal ones, dialects continue to have an abiding place in our cultures. Their survival calls into question the argument sustained by a number of scholars who believed that dialects were destined to die but have not yet done so (Calvino 1995; Pasolini 1975; Labov qtd. in Wolfram and Schilling-Estes 1998, Bailey and Robinson 1973). Not only do dialects still exist, but they continue to evolve within languages and perhaps will never disappear. For example, as Mirko A. Grimaldi has explained, dialects are today peacefully coexisting with the Italian language, and they have adapted to live in contexts different from those in the past (101).

Dialects are currently used not only in literature, but also in music, theater, TV, and other forms of communication, and this co-presence of the national language and dialects in the same territory and in different areas of social life, is critical to our understanding. Dialects' speakers are seen by scholars, among them Reine Meylaerts, as willing to dissociate themselves from the national language, undermining in this way the idea of "one language for one nation" (227).

This same idea is shared by the Canadian translation scholar Annie Brisset, who sees dialects as a way for a group of people to express their identity in a language they recognize as their own and not one imposed by national institutions (346). Similarly, Luigi Bonaffini, an expert in Italian dialects, claims that dialects should not be considered a "minor" or "marginal language," but a variant "other" of the national language that enables readers to rediscover their personal history and roots, which the flat homogeneity of the standard language is not able to express (279).

The existence of dialects within national linguistic communities reveals, as a consequence, the precarious nature of the concept of a stable nation and delimits that of national identity. The concept of nation is regarded by Benedict Anderson (1991) as a relatively modern social construct, an "imagined political community." According to Anderson, in fact, the nation should be considered an imagined community because "the members of even the smallest nation will never know most of their fellow-members, meet them, or even hear of them, yet in the minds of each lives the image of their communion" (6). The nation is also imagined as sovereign and limited. It is imagined as *sovereign* because it is considered to have supreme authority, and *limited* because even the largest nation has finite boundaries (7). Lastly, Anderson imagines nation as a *community* because a sense of solidarity is always present, even though inequalities and exploitations might exist. These ideas of nation as sovereign, imagined and harmonious are also pertinent when dialects are involved within national linguistic communities. Not only do the inhabitants not at all know each other, but even though they speak the same national language they adopt variations or dialects that impede the harmony among the members and, as a consequence, they cannot necessarily communicate with each other.

1.1 Definitions

      Dialects have been researched for a very long time. In Italy, for example, the first

instance of dialect research as an independent discipline is included in "Saggi Ladini" ("Ladin

Essays") by Graziadio Isaia Ascoli, the father of Italian dialectology and the most prominent

linguist of his time. The article was written in 1873, during the unification period, when the issue

of the national language was a hotly debated topic. According to Francesco Coco, Ascoli felt the

need to pass on to the people the importance of dialects and their influence on the national level

(25). In America, dialects started to be researched scientifically in 1889, with the foundation of

the American Dialect Society (ADS) at Harvard University. The aim of the society was to gather

scholars interested in studying the English language in North America, along with "other

languages and dialects that were influencing it or were influenced by it" (Atwood). Part of the

organization's aim was to create a comprehensive dialect dictionary similar to the one that the

English philologist Joseph Wright had compiled for the British English language. However, the

task of preparing a dictionary recording the nationwide usage of American dialects would have

taken a long time because of the size of the country ("History"). Consequently, ADS started to

publish some terms and expressions in the society's journals, *Dialect Notes* (1890-1939) and

Publications of the American Dialect Society (1944-). The *Dictionary of American Regional*

English (DARE) was finally published, and its first volume came out in the fall of 1985, while

the latest one (volume VI) was published in 2013. Another early record of the study of dialects in

the USA dates from 1930 with the publication of the *Linguistic Atlas of the United States and*

Canada, which collected data about American dialects and the differences among them

(Wolfram and Ward).

Ironically, even though dialects have been studied and used for a long time, defining

them as an object of study has proved to be a real challenge for scholars, who have yet to agree

on a universally accepted set of criteria. William Labov, a prominent researcher in the field of

dialectology and author of *The Study of Nonstandard English*, states, for example, that dialects

have traditionally been considered an "imperfect copy of standard English" (1970: 1). He also

admits that, while dialectologists have been arguing against this view for many years, the

situation has remained unchanged. Labov's position is supported by Walt Wolfram and Natalie

Schilling-Estes, major sociolinguists specializing in social and ethnic dialects of *American*

English[5]. In *American English: Dialect and Variation* Wolfram and Schilling-Estes (1998) argue

that dialects are those varieties of the language whose features have become accepted throughout

the United States, but they can also be referred to as a kind of "corrupted" language in opposition

to the "correct" and "proper" standard language. Another scholar whose approach to dialect is in

line with the scholars previously mentioned is David Crystal, who defines dialect as a sub-

standard variety of a language identified by specific words and grammatical structures, and

pronunciation (1994). One last scholar worth of mention is Jean Malmstrom, the linguist and

author of the book *Dialects U.s.a.*. Malmstrom, in line with Crystal, defines dialect as "a variety

of speech which is used in a certain locality or region" by a certain speech community "and

which differs in pronunciation, vocabulary, and grammar from other varieties spoken in other

localities or regions" (1963: 2). Malmstrom, unlike the other linguists previously mentioned,

focuses on dialects as geographical/regional varieties rather than social/ethnic ones. This

---

[5] The term *American English* is traditionally used to refer to the language variety spoken in the United States. American English needs to be distinguished from *North American English*, which is a collective term that groups together the language varieties spoken in the United States and Canada. Similarly, *Canadian English* defines the language variety used in Canada.

distinction between geographical and social dialects can be better explained referring to Hatim and Mason.

1.2 Social and Regional Dialects

In *Discourse and the Translator,* Basil Hatim and Ian Mason, consider the distinction between social and geographical dialects. They argue that *social dialects* "emerge in response to social stratification within a speech community" (42), and they usually have ideological, political and social implications. This is the case of American dialects, such as African-American Vernacular English (AAVE), Chicano English, New York Latino English, Pennsylvania Dutch English, and Yinglish.

On the other hand, *geographical dialects* (as Hatim and Mason term them), or regional dialects as David Crystal refers to them in his *The Cambridge Encyclopedia of the English Language* (1987: 312), vary, depending on the geographical areas, as in the case of Italian dialects. However, a clear demarcation between the different varieties is not based only on linguistic factors but is also influenced by political and cultural implications (40). As the historian Reed Ueda affirms, social dialects are "evaluated depending upon the listener's attitudes toward the perceived group, region" to which that speaker belongs (486). Consequently, even if Southern Italy has a rich cultural legacy, its speakers, as well as the dialects of that area, are traditionally associated with low status because of their past history of emigration, rural life and poverty, in contrast with northern Italy, which has traditionally experienced a richer and more industrialized life.

1.3 Dialects and Standard Languages

Among the possible definitions of dialect, the one that has gained the most notoriety and that will be used as a reference in this project is the one proposed by the linguist Max Weinreich. In 1945 Weinreich argued that "language is a dialect with an army and a navy" (13). This definition calls attention to the crucial imbalance of power existing between a dialect and a standard language. In order for a dialect to become a language, political and economic impositions are necessary, and technical lexicons must be provided. Many scholars have agreed with Weinreich's viewpoint. In his article "What is Standard English?" (1994), for example, David Crystal deals with the English language and its British dialects, but the article can be easily adapted to standard languages and dialects in general. Crystal affirms that standard language is that variety "which carries most prestige within a country" (24). He proceeds by explaining that prestige is a social concept and derives from "social class, material success, political strength, popular acclaim, or educational background" (*ibid*.) and is usually provided by the country's government, schools and media. Similarly, Einar Haugen considers language the "superordinate" and in a position of superiority, since it can be used with no reference to dialects. Dialects, in turn, are the "subordinate" ones and need to be used with reference to other dialects or the languages they "belong" to (923).

Another difference between dialects and standard languages is the need for a language to be *written* and standardized (Haugen). Haugen, in fact, claims that writing makes the dissemination of languages across time and space possible, and standardization allows cohesion around one common government. Walter E. Meyers regards *standardization* as an important

aspect for a variety of language to become standard. Indeed, he refers to Wolfram and Fasold and admits that norms are inevitable to achieve "correct speech" (qtd in Meyers 1974).

A third difference between standard language and dialect is *usage*. Edward A. Stephenson argues that "what is socially acceptable in language is determined by the usage of the best educated and most prominent members of the speech community" (217) since, as Walter Meyers argues, people who are important in society would not accept those who talk differently from them (221). In fact, they determine what model is worthy of imitation in formal and informal writing.

Another way to distinguish between dialect and language is to refer to the concept of *mutual intelligibility* between dialects and standard languages. Crystal (1987) distinguishes between mutual intelligibility and the dialect continuum. By mutual intelligibility, Crystal, supported also by Edward J. Vajda, means that if the speakers of two different forms can understand each other and the differences between the variants cause only minimal miscommunication, then the two forms are different dialects of the same language. On the other hand, if the speakers of one form cannot understand the speech form of another person, it means they speak different languages (Malmstrom and Annabel). The second factor that Crystal identifies as distinguishing language from dialect is a *geographical dialect continuum*. Dialects in a specific area are usually linked to each other as a chain, and the speakers of a dialect can understand those who live in the nearby areas but not those who live in more distant ones. They might find "completely intelligible those who live on the other end of the chain, but they are nonetheless linked by a chain of mutual intelligibility" (Crystal 1987: 25).

Other linguists approached the difference between language and dialect from a different perspective. They focus more on the *linguistic aspect* rather than the regional or the social one.

For example, Jean Malmstrom identifies three main differences between a dialect and a

language: pronunciation, vocabulary and grammar. As far as pronunciation is concerned, for

example, he notices that in the eastern area of New England (in the United States) the sound of

[r] is always lost except when it occurs before vowels. In the same area, the same [r] sound

appears from nowhere when it occurs between two vowels, as in "the idea*r* of it" (Malmstrom

and Annabel 4). A similar phenomenon happens in New York City and in the South. Another

example is the pronunciation of the verb *grease* and its adjective *greasy.* They both are

pronounced with a [z] sound in the South of the United States, while in the North it is

pronounced like an [s] sound (1963: 4).

Second, Malmstrom and Annabel identify vocabulary differences as markers of dialect.

They claim differences in vocabulary are the easiest to detect. They observe, for example, that

the standard American English term *cottage cheese* has several different variations throughout

the United States, such as "clabber cheese" in the South Midland and South Atlantic states, "pot

cheese" in the New York area*,* "Dutch cheese" in Inland Northern states*,* "sour-milk cheese" in

the Easter New England area*,* "curd cheese" in the Northeaster and Midwestern area (Malmstrom

and Annabel 5), to mention just a few. The last linguistic element that Malmstrom and Annabel,

and other linguists use to distinguish dialects from languages is grammar. For example,

Malmstrom and Annabel provide the example of the past tense of "to dive", which becomes *dove*

in the North of the United States, and *dived* in the South (*ibid.*).

2. Dialects in Italy

2.1 Evolution of Standard Language and Dialects throughout the Centuries

Italian dialects had a very unique evolution, which is important to explore in order to better understand the importance of their position in today's society. Until the fifth century AD, Italy was part of the Roman Empire and Latin was the language used. With the collapse of the Empire, and until the thirteenth century, Italy was invaded by tribes of different origin and speaking different languages. Therefore, the local population would speak a mix between Latin and the languages spoken by the different tribes (Lepschy and Lepschy 19). Dialects were generally used in oral communication, while Latin was adopted in literary and religious official situations. However, during the fourteenth century, the Tuscan writer and poet Dante Alighieri used the Tuscan dialect in his *Comedy,* which was the appropriate language for comedies[6]. The language of Alighieri's poem became very soon the basis for the standard national language in part thanks to the excellence of the literature written in that period (Dante, along with Boccaccio and Petrarch), in part thanks to the strategic position of Tuscan dialects as intermediate between the North and the South (*ibid*. 22). The Tuscan dialect was also able to be elevated to the level of national language, thanks to its closeness to Latin and to the success of Tuscan bankers and traders all over Italy.

Between the sixteenth and the nineteenth centuries, Italian was spoken only by the small educated portion of the population, which amounted to less than 10% of the total population (Castellani), while the vast majority of the people used the local dialects, which were still predominant, in part due to the lack of education. Most children, in fact, did not attend school but were employed by their families in agriculture and factories. Between Dante's time and the

---

[6] The word 'comedy' here refers to the classical genre generally found in contrast to 'tragedy'.

political unification of the country (1861), the debate on the *questione della lingua*[7] (issue of the

national language) was an important matter. On one side there was the Italian novelist

Alessandro Manzoni, who was supportive of language planning, promoting Florentine as the

national language. On the other side, there was Graziadio Isaia Ascoli, who disagreed with

Manzoni's point of view. Ascoli did not believe that using the education system to teach a

language that was unfamiliar to the population would help the language to become established.

He believed it was better to choose and teach a language that was used somewhere in the country

rather than opt for a dead language (Tosi 2). However, in the end, both Ascoli's and Manzoni's

predictions were right. As Arturo Tosi explains: "it was shown that a capital's dialect can

become a national language only where centuries of official use have gone hand in hand with

natural daily interaction" (*ibid*. 3). Ascoli pointed out that the Italian situation was different from

that of other countries. In other European countries, in fact, unification occurred around the 15th

century and this laid the foundations for the spread and standardization of their national

languages (*ibid*. 1). In Italy, however, unification occurred only in the 19th century and the

complex internal linguistic diversity of the country could not be erased simply elevating

Florentine as to the status of national language (*ibid*. 3).

Between the end of the 19th century and the beginning of the 20th century, Italy witnessed

the creation of schools, the development of industries, and massive migrations of the population

(around 21 million people). As a consequence, Italian started to be known and used more than in

the past centuries. This situation intensified during the twenty years of the Fascist period, when

Benito Mussolini imposed three strict and controversial linguistic measures:

---

[7] The issue on the national language is a centuries-long debate about what language should be chosen as a national language in Italy. The debate started with Dante in his treatise *De Vulgari Eloquentia* and lasted until Alessandro Manzoni's period. However, the period during which the debate was most heated was in the 1500s.

1. restraining the use of dialects

2. rejection of linguistic minorities

3. standardization of Italian through the prohibition of foreign words (*ibid*. 7).

According to the historian Klaus Bochmann, Mussolini's project was to establish an empire united both linguistically and culturally. Mussolini attempted to achieve this objective by imposing the Italian language in every situation, and by censoring dialects and minority languages, which were regarded as "a threat to the newly drawn borders," since they "were determined to resist the pressure of assimilation" of the Italian language (130). According to the scholar Arturo Tosi, the regime believed that, in this way, minority languages would eventually disappear and the whole population would be able to use Italian in any field of communication (8). However, this idea turned out to be wrong because, at the end of the World War II, Italy appeared fragmented linguistically. The neorealist movement emerged at that time; its writers incorporated dialect in their works in an attempt to portray everyday provincial life along with the unfavorable economic situation, poverty, and injustices of that time.

During the 1960s Italy experienced an accelerated dissemination of the national language, and dialect began to be considered by many as a symbol of ignorance, social and economic disadvantage, and marginalization. The Italian novelist Pier Paolo Pasolini was among the first to notice this rapid change, affirming that "l'italiano è finalmente nato!" (the Italian language is finally born!) (qtd. in Tosi 12). The factors that contributed to this situation were the advent of mass communication (especially radio and television) and a mass emigration flow toward the North of the country or abroad. In the case of emigration, in fact, people were forced to speak Italian to be understood as well as to improve their conditions (Lepschy e Lepschy 35-36). With

the passing of time, the use of dialects in Italy continued to decrease because parents wanted their children to have a strong basis of Italian, since they needed to use it at school (Tosi 13).

Between the late 1980s and the early 1990s, the situation changed again, and Italian dialects experienced a rebirth. They began to be used again by people, this time not monolingually but as an alternative to the national language, thus reviving bilingualism. During this period, Italian music was characterized by the diffusion of rap (in groups like *99 Posse*, *Sud Sound System*, *Pitura Freska*), where lyrics were more important than music and melody. The main function of rap songs was to attract young people's attention, and the Italian rapper Jovanotti contends that dialects effectively work as a bridge between local culture and international rhythms (Riva 2004: xiii). Dialects started to also appear in other spheres of communication, including comic strips, commercials, names of restaurants, CMC[8], and fiction (Grimaldi).

In the year 2006, in fact, the Italian national institute of statistics, ISTAT, carried out a survey about the situation of dialects in Italy during that time attempting to analyze who and in what situations people would use dialect. Fifty-four thousand people were interviewed, and the data showed that 45.5% of the interviewees spoke only Italian at home, 48.9% affirmed to use Italian also with friends, and 72.8% with strangers, showing a decrease in the use of dialect as a monolingual practice (26% at home, 13.2% with friends, and 5.4% with strangers). However, this decrease was compensated by an increase in the use of dialect mixed with Italian (32.5% at home, 32.8% with friends and 19% with strangers), demonstrating the enduring importance of dialect as a bilingual practice (Baldazzi).

---

[8] CMC (Computer Mediated Communication) is a field of study focusing on how computer science makes communication possible among human beings (McQuail). CMC can be either synchronous (i.e. Internet telephony and videoconferencing) or asynchronous (i.e. e-mails and mailing lists). Today, also hybrid systems have started to be taken into consideration, which allow users to switch between the two. Some examples are blogging and social networks.

2.2 The Main Classifications of Italian Dialects

All Italian dialects present differences and, as the German linguist Hugo Schuchardt argues, dialects do not change uniformly in time and space (ctd. in Loporcaro 21). Therefore, it is not possible to identify clear boundaries among Italian dialects, and classifying them is a difficult task. However, dialectologists have attempted to do so and several different classifications have been proposed. The first scientific classification of Italian dialects was carried out by Ascoli (1873), in his *Archivio Glottologico Italiano* ("Italian Linguistic Archives"). Ascoli classified dialects based on a historical criterion. He performed both a diachronic and synchronic classification. The diachronic approach was based on the closeness or distance between the dialects and Latin. The main advantage of this approach was the possibility to group the different dialects belonging to the same linguistic group thanks to the presence or absence of particular linguistic features. In turn, the synchronic approach compared the different dialects existing in a specific time period with the Tuscan (Loporcaro 21). Ascoli identified four different groups:

a. Franco-provençal[9] and Ladin[10] dialects

b. Gallo-Italic dialects (which include the dialects from the following Italian regions: Liguria, Piedmont, Lombardy, and Emilia)

c. Central dialects, Southern dialects, Venetian and Corsican

d. Tuscan dialects

---

[9] The term Franco-provençal was coined by G.I. Ascoli in 1874 to define dialects that present characteristics similar to French and provençal, besides some features specific to each (Marcato and Vicario 148).

[10] The term Ladin was used the first time by G.I. Ascoli in 1873 defining those dialects spoken in Italy in the area comprised between the Adriatic Sea and the Anterior Rhine (Marcato and Vicario 148).

Ascoli introduced also the concept of *substratum*, that is, the influence played by languages of ancient Italy on Latin. This concept was given great importance in 1925 by another Italian linguist, Clemente Merlo, whose classification was published in the first issue of his journal *L'Italia Dialettale*. Merlo considered the ethnic characteristics of speech in order to group dialects, rather than the historical ones (see figure 2.1). Merlo identified three groups of dialects:

a. Northern dialects (of Celtic substratum)

b. Tuscan dialects (of Etruscan substratum)

c. Central-Southern dialects (of Italic or Umbrian-Sabellian substratum) (1925).

Figure 1 Clemente Merlo's classification of Italian dialects.
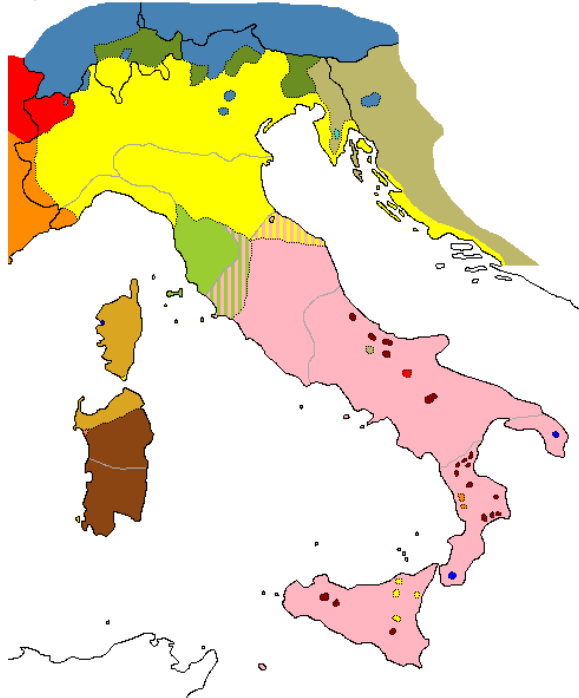
Source: Clemente Merlo. *L'Italia Dialettale*. Vol. 1 (Pisa: Giardini, 1925).

An additional classification of Italian dialects worth mentioning is the one proposed by the German linguist Gerhard Rohlfs in 1937, who categorized dialects based on sociolinguistic criteria. Rohlfs identified the phonetic, morphologic, and lexical traits that were common to some dialects and were not present in others. In this way, two distinct imaginary lines (also called *isoglosses*[11]) were created: one isogloss connected the towns of La Spezia and Rimini, while the other connected Rome with Ancona. The area situated on the north of the first line was characterized by Northern dialects; the area comprised between the two isoglosses identified the Tuscan dialects; the area on the south of the Rome-Ancona line comprised the Southern dialects (see figure 2.2).

Figure 2 Gerard Rohlf's classification of Italian dialects.
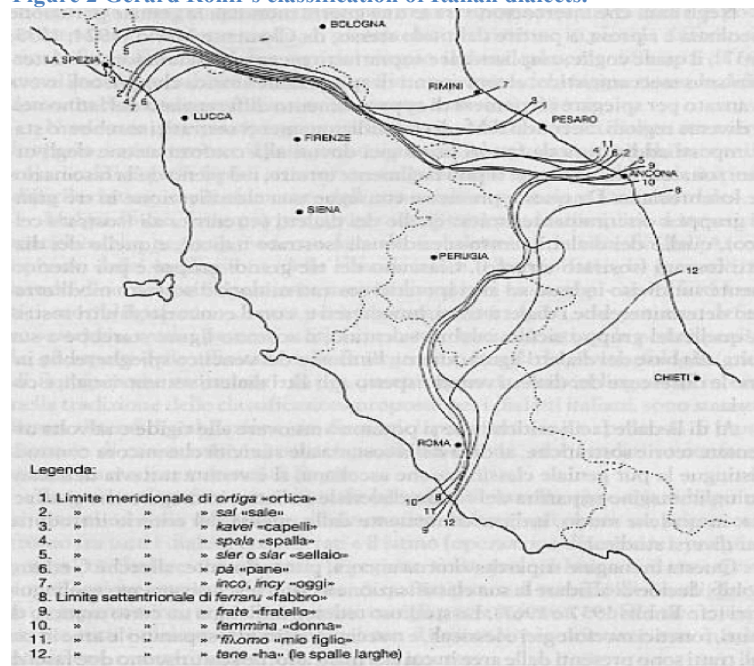
Source: Gerhard Rohlfs. *La Struttura Linguistica dell'Italia* (Leipzig: Keller, 1937).

---

[11] Isogloss is defined by the Italian encyclopedia "Treccani" as an imaginary geographical line separating areas that present different linguistic features (Vignuzzi).

Unlike the previous classifications, Giovan Battista Pellegrini's classification (introduced in 1977 in *Carta dei Dialetti d'Italia*) was based on the historical, cultural and social origin of the dialects (see figure 2.3). He identified five groups:

a. Friulian dialects

b. Northern dialects

c. Tuscan dialects

d. Central-Southern dialects

e. Sardinian dialects

Figure 3 Giovan Battista Pellegrini's classification of Italian dialects.

Source: Giovan Battista Pellegrini. *Carta dei Dialetti d'Italia* (Pisa: Pacini, 1977).

This classification is the most commonly used by contemporary researchers, and it is also the one that will be adopted in the selection of the novels to be analyzed in this research project.

Central-Southern dialects, and more in particular Neapolitan, Roman and Sicilian dialects will be examined.

2.3 The Main Characteristics of Central-Southern Dialects

Central-southern Italian dialects differ form standard Italian on several levels: phonetic, morphologic, lexical and syntactical. The Italian linguist Francesco Avolio (1995) distinguishes the following main phenomena. On the phonetic level:

1. metaphony, the modification of the sound of the accented vowels /é/ and /ó/ into /i/ and /u/ as a consequence of the influx of another vowel (/i/ and /u/). For example in Naples: [a'tʃit∂] "aceto"; ['pil∂] "pelo/-i"; ['mun:∂] "mondo" (*ibid*. 34).

   Or the modification of /ɛ/ and /ɔ/ which, in the same conditions, diphthong. For example: ['piet:∂] "petto"; ['wos:∂] "osso" (*ibid*. 35).

   Or they can close in /e/ and /o/. For example: ['pet:u] "petto; ['os:u] "osso" (*ibid*.).

2. betacism, that is the tendency to pronounce in a similar way the [b] and [v] sounds. More specifically, the /v-/ sound would be adopted at the beginning of the word or between vowels, while the /b:/ sound would be found after a consonant or in situations of doubling. So, for example: [na'vɔt∂] "una volta" but [tre b:ɔt∂] "tre volte"; or also ['vat:∂r∂] "battere, picchiare" but [ʒba't:ut∂] "sbattuto" (*ibid*. 41).

3. consonant assimilation to a contiguous segment of the groups –nd-, -mb, -ld- into -nn-, -mm-, and -ll-. For example: ['tun:∂] "tondo"; ['yam:∂] "gamba; ['kal:∂] "caldo" (*ibid*. 44).

4. postnasal lenition, change in the pronunciation of unvoiced plosive consonants.

Therefore, the sounds /-k-/, /-t-/, /-p-/ would change into /-g-/, /-d-/, /-b-/ when they are found after /-n-/. For example: ['b:ango/ "banco"; ['mond∂] "monte"; ['kamb∂] "campo" (*ibid*. 43).

As for the morphologic level, the following are the most commonly differences between the standard language and the central-southern dialects:

1. enclisis of the possessive adjective (Avolio 53):

    [pàtr∂m∂] - mio padre (my father)

    [sòr∂t∂] - tua sorella (your sister)

2. present conditional in –ìa (*ibid*. 54):

    [magnarì∂] or *[mangiarrì∂]* - mangerei (I would eat)

3. presence of neutral gender for words that designate uncountable objects. This neutral gender is called "neutro di materia". For example: làttë, vìnë, uóglië, acìtë, sànghë for latte (milk), vino (wine), olio (oil), aceto (vinegar), sangue (blood) (*ibid*. 50).

Even on the lexical level there are some differences between Italian and the Central-Southern dialects, which in turn present some common characteristics among themselves. Here are some examples (see table 2.1):

English	Italian	Neapolitan dialect (Avolio 56-57)	Dialect from Abruzzo (Avolio 56-57)	Dialect from Lucania (Avolio 56-57)	Roman dialect	Sicilian dialect
mouse	topo	sórićə	sórćə	sórəćə	sorcio	surci
sand	sabbia	rén∂	rén∂	rén∂	rena	rina
want	voglia	vulìə	vulìə	vulìə	voja	vùogghiə
good	bene	bbuónə	bbónə	bbùənə	bono	bùonu

If we consider the syntactic level, Avolio (54-55) identifies that Central-Southern Italian dialects differ from the standard language for the following main features:

1. use of preposition "a" before the direct object:

   [Salùt∂m∂ a ssòr∂t∂] - salutami tua sorella (say hi to your sister)

2. "andare + gerundio" (to go + gerund) to emphasize the durative aspect of the action:

   [k∂ bbann∂ facènn∂]? - che stanno facendo in giro? (what are you doing around?)

3.Dialects in the USA

3.1 Development and Evolution of American Dialects

Dialects in the United States evolved in a way different from that of Italian dialects. Italian dialects derived from Latin and not from the standard national language. American dialects, however, derived from Standard American English (SAE) and evolved into Northern, Midland, Southern and Western dialects in consequence of the four main migrations of different language-speaking people coming to the United Stated during the colonial period (1629-1775),

and their subsequent movement from one area to another of the country. The United States attracted not only English speaking people coming from England, but also Spanish-speaking immigrants (who occupied mainly the western and the southwestern parts of the US) and French (who settled in the northern territories and the middle regions as far as the Gulf of Mexico) Lastly, between the end of the 17th and the beginning of the 18th centuries, the United States witnessed the arrival of groups of immigrants coming from Germany (who settled mainly in Pennsylvania) and a significant number of Africans brought into the south of the country as a result of the slave trade (Crystal 1987: 94).

According to Lee Pederson, scholar and President of the American Dialect Society, regional dialects vary depending on the cultural interaction and lead to the formation of social dialects according to race, sex, age and education (553). The major social dialects currently present in the US are: Chicano English, New York Latino English, Pennsylvania Dutch English, Yinglish, and AAVE.

Chicano English is a non-standard variety of American English influenced by Spanish and used by Chicanos. Chicanos are people either born in the US, or living in this country temporarily, who are of Mexican origin. In some, although not all, cases, Chicano English "may constitute the linguistic interference from Spanish that native speakers experience when learning English" (Duchnowski).

New York Latino English, also called Nuyorican English or NYLE, is the dialect spoken by Puerto-Ricans living in New York City. According to William Luis the reproduction of NYLE dialect in literature is better achieved by those Nuyorican writers who live in the United States and question the North American environment, but are simultaneously able to accept it (542).

Pennsylvania Dutch English is mainly spoken in Pennsylvania by Amish people, but it is not limited to them. In the past it was thought that this language variety would die out soon, as the linguist J. William Frey claimed (34). However, the number of Amish belonging to the "Old Order Amish"[12] has been growing very rapidly in the twentieth and twenty-first centuries. The figure increased from 127,800 in 1990 to 231,000 in 2008, and it seems to double every 20 years (Hostetler e Meyers).

Last, Yinglish is the combination of the words Yiddish and English. It refers to the language variety spoken by Yiddish speakers in the United States, and is particularly common among Jewish immigrants from Eastern Europe.

3.2 African American Vernacular English (AAVE)

African American Vernacular English (AAVE) is the social dialect that has been examined more and more deeply than any other non-standard variety of the English spoken in the United States. The linguist Edgar Schneider conducted research on American dialects from mid-1960s to mid-1990s and found that AAVE had "more than five times as many publications […] as any other variety of English, and more publications than all other varieties of American English combined" together (ctd. in Wolfram and Thomas 1996, 1). According to Salikoko Mufwene, this is due to two main reasons. First of all, it has to do with the socio-economic discrimination experienced by its speakers compared to the rest of the population. Second, the importance given to this non-standard variety of American English is a consequence of the idea

---

[12] "Old Order Amish" is an American term that started to be used after 1870 (following the Amish Ministers' Conferences 1862-78) when a schism within the Amish community occurred between the more progressive Amish and the more conservative Old Order Amish, who resist innovation in society and church (Hostetler e Meyers).

that AAVE has influenced Southern White varieties of American English since the 18th century,

differentiating these varieties from British English and any other American English varieties

(23).

There are several terms used to refer to AAVE. Venla Jokinen (2008) notices that in the

period in which African Americans were called "Negroes," other terms that were also common

were *Negro Dialect*, *Nonstandard Negro English*, *Negro English*, and *American Negro Speech*.

While, nowadays, other terms are more commonly employed. First of all, (1) one term used to

refer to AAVE is *Ebonics*, which was coined in 1973 at a conference by the African-American

social psychologist Dr. Robert Williams. Formed from the words "ebony" with "phonics," it was

used to refer to AAVE. Ebonics was used by the mass media during the Oakland Resolution

period[13], but never by linguists. (2) An additional term used to refer to AAVE is the one

identified by Peter Trudgill (1983: 51): *Black English*, which suggests that this variation is

spoken by all Blacks, which does not correspond to reality. (3) *African American English* (AAE)

refers to the speech of all African Americans, regardless of their socio-economic status (Thomas

451).

Lastly, *African American Vernacular English* (AAVE) is the term adopted regularly by

scholars. What really helps to identify speakers of this variety of American English is the term

"vernacular," distinguishing those Blacks who use this variety from those who do not (Trudgill

52). Traditionally this language variation is spoken "principally by working-class African

Americans" (Thomas 451).

---

[13] The Oakland Resolution is a statement issued in December 1996 by the school board of the city of
Oakland, on the East side of San Francisco Bay, recognizing AAVE not as a slang, since it possesses a
complex set of rules.

AAVE has been a hotly debated topic since WWII and, as mentioned above, is still a

sensitive subject in the United States because of the history of slavery and racial issues. It is

widely known that people from West Africa were brought to the United States as slaves between

1619 and 1808 (when the slave trade ended). These people used to speak languages other than

English and, arriving in the United States, they slowly started to learn English. However, it is

still uncertain how AAVE originated and developed. Many scholars have explored the question

and three main hypotheses have been suggested, even though different labels have been adopted.

Wolfram and Torbert (2006) refers to the "Anglicist," the "Creolist" and the "neo-anglicist"

hypotheses. John Rickford (1999) distinguishes between "Afrocentric," "Eurocentric" and

"Creolist" hypotheses. Robbins Burling (1973) distinguishes the "dialectal" hypothesis from the

"Anglicist" hypothesis and the "Creolist" hypothesis. If we use this last terminology to define the

possible origins of AAVE, the *dialectal hypothesis* is based on the idea that AAVE is a dialect of

American English, "which evolved, as all dialects do, through a history of social and geographic

separation of its speakers from speakers of other varieties of English" (Rubba). On the other

hand, the *Anglicist hypothesis*, assumes that the African slaves learned the different varieties of

English used by the plantations masters. The last hypothesis proposed by Burling is the *Creolist*

hypothesis, according to which AAVE can be traced back to a *creole substratum,* hence traced to

the influence of creole languages on the evolution and the development of AAVE. Essentially,

when the Europeans and the Africans met for the first time they did not speak each other's

language, but they still needed to communicate, so the managers of the plantations would use a

'simplified' grammar and pronunciation of their own language (Fasold 1990: 180), called Pidgin

language. For example, as Ralph Fasold explains, there would be no grammatical genders of

nouns or noun-verb agreement. As for pronunciation, there would be a pattern of a consonant

followed by a vowel, while more consonants in a row were avoided (*ibid.*). Pidgin languages were also used in the communication between slaves who spoke different languages and did not know each other's language. Children, whose parents spoke different languages, would adopt pidgin as their native language. In this case, pidgin would be characterized by a more regular grammar and an expansion of the vocabulary (*ibid.* 180-181) to support all the communication needs, becoming, therefore, a creole language. Over time, creole languages underwent a process of *decreolization* and would reconverge with American English, becoming one of its substandard varieties (Fasold 1990: 183).

3.3 The Main Characteristics of AAVE

AAVE, according to Ralph Fasold, shares a number of characteristics with other varieties of English, and especially with Southern White Nonstandard English (SWNE), such as the use of regular forms for the past tense and past participle of irregular verbs and vice versa (ex. I *seen* it, I *knowed* him, they *had came*) (1981: 168). Another characteristic is the non-agreement of the copula with the subject in the present and past tense (ex. They *is* fine, they *was* in the house) (*ibid.*). One last shared feature is the deletion of the relative pronoun when it has the function of subject in a subordinate clause (ex. That's the boy delivers our newspaper), while in English the pronoun can be deleted only if it functions as an object (ex. He's the guy I met) (*ibid.*).

However, AAVE also presents some features unique to its variety. In terms of vocabulary, Carroll Reed affirms that not much effort has been made to record it. It is considered transitory because, as soon as specific AAVE words are used by SAE or other dialects, AAVE speakers replace them with new expressions or new meanings (75). Therefore, in many occasions AAVE speakers use SAE words in a different way from SAE. For example, the word

kitchen not only is the room in a house destined for cooking, but is also the hair located in the

area of the nape of one's neck (Green 19-20). Lisa Green, an American scholar specializing in

AAVE, presents some other examples of AAVE vocabulary (see table 2.2) (2002):

Table 2 Lexical differences between SAE and AAVE

vocabulary	AAVE meaning
to bounce	to leave
to funeralize	to conduct funeral services
to get over	to take advantage, to succeed by using wit but little effort
krunk	exciting

As for the main grammatical features of AAVE, Fasold and Rickford distinguished the

following:

1. use of *been* or *bin* to mark an action that took place a long time ago and is still in the

    process:

    He been sick – He has been sick

    She bin married – She has been married a long time ago (Rickford 1975 ctd. in Rickford

    8)

2. absence of is and are when they indicate present states and actions:

    He tall - he is tall

    They running – they are running (Labov 1969; Rickford 1988 ctd. in Rickford 8)

3. for habitual aspects, *be* is used:

    He be walking – he usually walks (Fasold 1972: 150-84 ctd. in Rickford 8)

4. *be* to indicate a future action:

He be here tomorrow – he will be here tomorrow (Rickford 1999: 6)

5. *done* to mark an action that is complete:

    He done did it – he has already done it (Labov 1972: 53-7, Baugh 1983: 74-7;

    Smitherman 1986: 24; Dayton 1996; Green 1998 ctd in Rickford 8)

    She be done had her baby – she will have had her baby (Baugh 1983: 77-80, Dayton

    1996, Green 1998 ctd. in Rickford 8)

6. absence of –s in the third singular person (in present tense). *Don't* and *have* are not used

    in the third person:

    S*he walk* - she walks

    He don't sing – he doesn't sing (Fasold 1972: 121-49 ctd. in Rickford 8)

    She have it – she has it

7. absence of –s with plural nouns:

    Two boy – two boys (Fasold 1972: 121-49 ctd. in Rickford 8)

8. absence of *'s* to express possession:

    John house – John's house (Rickford 1999: 7)

9. dropping of final consonant when it is followed by a word beginning with a vowel or

    when followed by a suffix beginning with a vowel:

    Lif' up – lift up

    Bussing – busting (Fasold 1981: 177).

Another important feature in AAVE is the formation of negatives. For example, *ain'(t)* is
typically used in sentences like *he ain' here* (he isn't here) and *he ain' do it* (he didn't do it)
(Rickford 8). Also frequent is the inversion. For example, "nobody ain't home" would become

ain't nobody home (Sells, Rickford and Wasow 1996 ctd. in Rickford 1999: 8). *But* is used

instead of "only". So, for example, *they didn't take but three dollars* would mean "they only took

three dollars" (Wolfram and Adger1993,14 ctd. in Rickford 1999: 8).

Questions are also an important feature of AAVE. The subject and the auxiliary do not

invert, as usually occurs in SAE. Therefore, a question similar to "why can't we go there?"

would become *why we can't go there?* However, when the questions are embedded in sentences,

the subject and the auxiliary verb reverse and there is not trace left of *if* or *whether*. For example,

I asked him could he go with me would mean "I asked him if he could go with me" (Jokinen,

Labov, Cohen and Robbins 1968: 296-300 ctd. in Rickford 8).

Other markers of AAVE are the use of *steady, finna, liketa,* and *poseta*. "Steady" is used

to mark an "intensified continuative thing": *Them students be steady trying to make a buck*

would simply mean "Those students are always working diligently to make money." "Finna"

designates an action that is about to happen in the immediate future, therefore *He finna go* would

be used instead of "He's about to go". "Liketa" is used for an action that nearly happened, for

example *in I liketa drowned* would mean "I nearly drowned." Poseta, differently, is used to

express "supposed to". A clear example is *You don't poseta do it that way* instead of "You're

not supposed to do it that way" (Jokinen 3-4).

4. Dialects in Literature

Dialect is present in several different areas of people's lives. In Italy dialect is commonly

used in theatre, as in *Natale in Casa Cupiello* by the Neapolitan playwright Eduardo De Filippo,

or in music like in *Ischidados* by the Sardinian band Tazenda. Dialect is also used in literature.

There are even examples of literary works written entirely in dialect, such as *Lo Cunto de li Cunti,* by the writer Giovan Battista Basile, or *La Vaiasseide,* by Giulio Cesare Cortese. However, dialect in literature occurs more often in situations of bilingualism or multilingualism, in conjunction with the standard language. While discussing a novel originally written in Standard Italian and Italian dialects, Brian Altano points out that "when we speak of a dialect novel […] we actually mean a work written in standard Italian (itself the Tuscan dialect) with different layers of regionalism interspersed" (152).

More specifically, dialect is usually encountered in direct speech as an attempt to "represent in writing a speech that is restricted regionally, socially, or both" (Yves 137), while standard language is preferred for the narrative passages (Sanchez 197). As generally happens, however, exceptions to rules are found, and the same applies to this specific situation. An exception, in fact, is found in *Quer Pasticciaccio Brutto de Via Merulana,* written by the Italian writer Carlo Emilio Gadda, where dialect is also used in the narrative passages (Altano 154).

When including dialect in a piece of literary work, authors make a compromise between what they consider possible and what is appropriate. Therefore, even though they would like to transcribe the dialect as accurately as possible, they may decide not to use the most appropriate variant for fear that the readership would not understand it (Sanchez 199). Or, as far as pronunciation is concerned, they may decide that the phonetic script would be probably avoided and the normal alphabet characters would be used, to let a wider portion of the readership have access to the text, since they are not necessarily familiar or expert in phonetics (*ibid*.). An exception was George Bernard Shaw's *Pygmalion*, who used the phonetic symbol for the so-called *neutral vowel (∂)* (*ibid*.). The scholar Rositsa Kronast (3), writing about the concepts of power and resistance in James Kelman's novel *How Late It Was, How Late,* affirms that writers

use different stylistic tools, such as commas, periods, profanities and phonetic spellings in the attempt to reproduce the precise language used by the characters of novels as well as to resist the pre-established norms of speech. If we accept her argument, it may be argued that Shaw used neutral vowel for the same reasons. Hereafter follows an example of Shaw's use of ∂, the neutral vowel:

> Ow, eez y∂-ooa san, is e? Wal, fewd dan y'd∂-ooty bawms a mather should, eed now bettern to spawl a pore gel's flahrzn than ran awy athaht pyin. Will ye-oopy me f'them? (Shaw 13).

This means that the representation of dialects in literature often provides an artistic rendering rather than a scientific, accurate representation of dialect. According to Sumner Yves, in fact, the use of dialect in literature:

> may consist merely in the use of an occasional spelling change […] or the use of a word […], or […] may attempt to approach scientific accuracy by representing all the grammatical, lexical, and phonetic peculiarities that he has observed (137-138).

And still:

> In working out his compromise between art and linguistics, each author has made his own decisions as to how many of the peculiarities in his character's speech he can profitably represent; consequently, example of literary dialect vary considerably in the extent to which they are 'dialectal', and no very definite rules can be given regarding what to consider in that category (*ibid*.).

Another device writers can adopt when including dialect in literary texts is code-switching. According to Hervey, Higgins and Haywood, code-switching occurs whenever the speakers rapidly alternate between two or more language varieties, such as dialects, sociolects or even foreign national languages. The main reasons why this strategy is used are first of all "to fit

style of speech to the changing social circumstances of the speech situation; and second, to impose a certain definition on the speech situation by the choice of a style of speech" (115). Several examples of code-switching can be found in novels that present characteristics of AAVE, such as *Go Tell it on the Mountain* by James Baldwin:

> It *ain't* as hard as living in this wicked world and all the sadness of the world where *there ain't no stop* pleasure *nohow,* and then dying and going to Hell (60).

Code-switching can also be found between foreign languages, as anthro-political linguist Ana Celia Zentella (1997: 66-67) shows with respect to bilingualism in *Growing up Bilingual: Puerto Rican Children in New York*. When this phenomenon occurs between English and Spanish, the result language is labeled as "Tex-Mex" or "Spanglish". Here are some examples:

- *Tráeme* un flashlight - "Bring me a flashlight"

- *No me gusta ese* neighborhood. - "I don't like that neighborhood." (Zentella 67)

These are two examples produced by a Spanish-speaking man called Armando who, despite being a second generation Puerto Rican living in New York City, still feels the influence of the Spanish language and speaks it fluently with his children (*ibid*.).

4.1. Reasons for Dialect Use in Literature

The use of dialect in literary works is an important style marker and helps identify a character and contrast him/her to others. According to Brian Altano (152), in fact, dialect can be used as a much more expressive device to present an "analysis of the characters using their own words rather than just explaining to the reader the way the character speaks and looks.

Apart from describing characters, dialect can convey a variety of information Elizabeth Traugott (1981), for example, noticed that, until the beginning of the nineteenth century, the main reason for using dialect in literature was to produce a comic effect. In jokes, for example, Scots dialects might be used to depict the qualities of stinginess, drunknness, or unuxoriousness (Davies) due to the stereotype that associates the Scottish with these characteristics. However, Burkett stresses that, unless the readership is familiar with the dialect used or with the people using it, the effect will be greatly lessened or it might even end up producing the opposite effect (8).

In addition dialect was used to enrich the text with the local flavor of speech (Bridgman, Burkett). In this regard, it is important to mention Thames Williamson, who suggested that "dialect is like garlic:" "a little of it is sometimes fine, too much of it is horrible" (qtd. in Burkett 8), because the author's objective is to portray the characters and their voices, while giving the reader an enjoyable reading experience. Therefore, just a few lexical and phonological examples are necessary. A notable example of dialect used in order to imbue a text with local flavor is Mark Twain's *Huckleberry Finn*, in which the novelist approaches the problem of rendering dialect is such a way that the readership can "see images rising from the words" (Bridgman 79).

Starting from the late nineteenth century, and in contrast with the increasing tendency toward homogenization and standardization of non-literary fields, the inclusion of non-standard varieties of language in literature gained new importance and became a way to manifest, sustain and promote the existence of minor regional, social, ethnic, and cultural varieties (Woodsworth 1996: 212). Two instances of the existence and the promotion of minor languages and cultural varieties are, first, the translation into contemporary Scots of *Les Belles Sœurs* by the Quebec author Michel Tremblay, and, second, the translation into Romansch of the children's literary

work *The House at Pooh Corner* (Woodsworth 212). According to Woodsworth, the major

difference between these two languages is that, while Scots does not have any official status,

Romansch is one of the four official languages of Switzerland, therefore Romansch citizens are

protected by the constitution, and they have always enjoyed a literary tradition. However, they

share one characteristic: both Scots and Romansch are considered minority languages because

they both feel the influence of their corresponding major languages (English and German,

respectively) (*ibid.*). In fact, Woodsworth explains that the majority of the speakers of these two

minority languages are bilingual and can use both the major and the minor language. However,

only very few speakers of these language varieties are unilingual, and this constitutes a threat for

the survival of these languages (*ibid.*). Therefore, translation serves as a way to stimulate and

protect the language as well as to strengthen the cultural identity of its speakers (*ibid.*).

Since language is a key to the cultural identity of a people, as Lawrence Venuti argues in

his introduction to a special issue of *The Translator* on minorities (1998), the use of minority

languages in literature produces the effect of "reinforcing their social presence and challenging

the majority that defines their marginal position" (138). Given the imbalance of power between

the standard national language and dialects, Venuti's argument can also be applied to dialects.

During Franco's regime in Spain, for example, Catalan was subordinate to Castilian and this led

to the censorship and banning of publications in Catalan, as well as to the destruction of book

depositories (*ibid.*).

5. Dialects in Translation

Considering the importance of dialects in all forms of creative endeavor, one would expect the role of translation and the translator to be seen as crucial and, consequently, to be well studied. Ironically, however, dialect in translation has only recently begun to be analyzed (Berezowski 1997; Bonaffini 1997; Delabastita & Grutman 2005; Grutman 2006; Brisset 2010; Meylaerts 2010; Federici 2011; among others), and there is still much more to be done.

As Michael Cronin has pointed out, translation scholars have failed to discuss the issue of minority languages and show little awareness that minority language speakers view and experience life from a distinct point of view (2010: 247). According to Cronin, if minority languages' point of view is analyzed, translation can be approached in two different ways: *translation-as-assimilation* or *translation-as-diversification* (*ibid*. 252). The same approach can be used to analyze the translation of dialect.

When the translator uses the *translation-as-assimilation*[14] approach, dialect is assimilated into the target standard language and the target text is homogeneous since the heterogeneity of the ST has been erased. This treatment of dialect may be conditioned by any number of factors, such as the target culture's own historical relationship to dialects, and reveals the intervention (conscious or unconscious) of the translator in representing the (im)balance of power between the languages. Moreover, since expressions in dialect are charged with specific meanings and nuances, the absence of dialect in the TT would produce a "flattened" text (Bonaffini 279), and the linguistic and cultural differences expressed in the ST would be suppressed. As a result, the homogeneous language of the TT would undermine the ST's ability to give voice to minority

---

[14] The concept of "assimilation" is equivalent to what Venuti calls "domestication."

groups to subvert linguistically the institutional imposition of a common language, and to undermine the very idea of a nation with a single, unified language.

The other approach suggested by Cronin is called *translation-as-diversification*[15], in which dialect is retained in the TT in order to resist absorption by the major standard language. In this case, translation would serve to stimulate and preserve the language, as well as to reinforce a sense of cultural identity different from the one represented through the standard language (Woodsworth 1996: 212). However, as Stog indicates in "Reflections on the Problem of Dialects' Translation,", whenever a translator attempts to retain dialect in the TL, the product will present "all the resulting problems of incongruity and misplacement" (84). Gaetano Cipolla, for example, suggests that if the reader is American, the translator could insert "expressions and idiomatic sentences that can be identified with a local dialect" to render the dialectal expressions (19), even though this "would introduce alien dimensions into the novel disregarding the fact that the action takes place" (*ibid*.) in a well-determined place. The TT may appear "incongruous and misplaced," using Stog's words (280), and the target readership might be confused. Indeed, Stog admits that it is impossible to transmit dialect completely due to a lack of equivalents for places or social groups of the target culture (ctd. in Wu and Chang).

5.1 Possible Strategies for Translating Dialect

Several different strategies have been used to translate dialects. In his article on the translation of dialectal poetry, Luigi Bonaffini explains that American translators have a tendency to ignore the issue of dialect and translate as if the original text were written entirely in

---

[15] This is what Venuti calls "foreignization."

standard language (ctd. in Cipolla 15). Another possible way to translate dialect is to follow the example of the Spanish translation by César Palma of the Italian writer Erri De Luca's novel *Montedidio* (translated in English as *God's Mountain*). Esther Morillas notes that Palma decided to keep the Neapolitan phrases in the TT accompanied by their translation into the standard TL or their paraphrasis, although in some other instances only the original Neapolitan is found (95).

A completely different strategy is the one suggested by Christie Davies in "Reflections on Translating Dialect in Jokes and Humour" (2009). According to Davies, the main goal of jokes is produce laughter, and dialect is a means to reach that objective. Therefore, the translation is expected to produce the same effect: the use of dialect would help, but "only a hint of flavor is needed, just enough to indicate that the original was not in the standard" language (*ibid*). For example, the distinction between people living in the the city and those living in the countryside could be rendered by having one person speak a dialect or a local variety of language, while having the other speak the standard language. Shaw's *Pygmalion* and its translation into Italian provide a good example of how to replace the dialect of the SL with local varieties of the language in TL. In the play the professor of phonetics Henry Higgins bets that in three months he can train the cockney[16] flower girl Eliza Doolittle and make her pass for a duchess at an ambassador's party (Shaw 2009: 18). In the Italian version, the professor speaks the standard language while the cockney of the flower girl is treated using a mixture of central-southern Italian dialects, maybe due to the stereotype of speakers of Central and Southern Italy belonging to a lower socio-economic class than people from the Northern part of the country.

---

[16] Cockney is the dialect of London associated with low-class people.

6. Conclusion

The literature concerning dialects in translation and translation studies shows that dialects have long been a constant presence in every aspect of people's lives, but they still lack a precise definition and a set of identifying criteria that would permit their categorization. Consequently, dialect research presents a true challenge for translators. Dialects and their importance within a country, along with their treatment in literature and translation, might change depending on the history of dialects in a specific country as well as their embeddedness with the standard langauge.

As scholars have remarked, there are several reasons why dialects are used in literature: to produce a comic effect, to enrich the text with the local flavor of speech, and more recently to give voice to regional, social, ethnic and cultural minorities. Speakers of these minorities prefer to adopt dialect to express themselves to reveal their willingness to dissociate from the national language, which they do not recognize as their own. The existence of dialects in a single linguistic community reveals the pecarious nature of the concepts of nation and national identity, which are regarded by Benedict Anderson as "imagined", not only because the members of a nation will never get to know all their fellow members, but also because the variations and dialects they use would impede the communication and the harmony among the members of the community.

In translation, consequently, the role of translators is extremely important because translation is not simply an act of "interlingual" transfer (to use Roman Jackobson's term) of a verbal message, but it also possesses political and ideological goals and implications, and translators play an active role in the achievement of this objective. Translators can choose among

several different strategies to translate dialects, which may not correspond to the ST author's reason for using dialects in the first place.

In the present project, Italian and American dialects will be analyzed, and more precisely Central-Southern and AAVE. This language pair was selected mainly because of the linguistic and cultural competence of the researcher. Central-Southern Italian dialects and AAVE emerged and evolved in a very different way. Italian dialects derived from Latin, in the same way as the standard Italian language. In turn, dialects in the United States emerged in consequence of the migration to the United States of different speech communities and the mixture of these people's native languages with SAE. Therefore, because of the different evolution, the treatment of Italian and American dialects in literature and translation might be different.

A number of scholars, for example, Cipolla, Davies, and Berthele, just to mention a few, have studied the treatment of dialect in translated novels, and they usually focused on the strategies adopted by translators in a specific work. However, scholars have not attempted to compare different authors, or to identify the treatment of dialects in translation in relation to the influence of the political and social context of the target language on the translation strategies themselves. Therefore, the present study attempts to examine if there are general norms in the way dialect is treated in translated novels in the Italian – English language combination, and if the strategies adopted by translators impact the notion of identity manifested in the source texts through dialect. Also, this dissertation attempts to explore whether the strategies adopted by the translators are influenced by the social and political context of the target culture.

CHAPTER 3

METHODOLOGY

The present dissertation project has two goals. First, it attempts to determine whether there are general norms in the way dialect is treated in translated novels in the Italian and English language combination during the periods 1940s-1950s and 1990s-2000s, and if the strategies adopted by translators impact the notion of identity manifested in the STs through dialect. Second, this dissertation attempts to explore whether the strategies adopted by the translators are influenced by the social and political context of the target culture.

I hypothesize that the TTs will show fewer traces of the original dialect, and will display a more homogenized language. This will probably lead to a more "flattened" text, using Bonaffini's words (280), and to the disappearance of the linguistic and cultural differences expressed in the STs. As a result, this strategy would limit the ability of the ST to give voice to minority groups to subvert the imposition played by a common language, as well as reinforce the idea that a nation is identified by a unified language. However, in cases in which dialect is retained in the translation, the TT might appear foreign, and the target readership may be confused because the text may contain elements unfamiliar to the source culture and may not consider the fact that the action takes place in specific places of source culture (Cipolla 19).

Second, I hypothesize that the strategies adopted by the translators are influenced by the social and political context of the target culture in the attempt to meet the readership's needs and expectations. In Turkey, for example, dialects are considered 'impure' (Erkazanci-Dormus 27). Therefore, they are rarely found in literature, and translators tend to standardize them opting for the "perfect" standard Turkish because they do not want to run the risk to be marginalized (*ibid.*).

1. Methodological Approach: Corpus Linguistics

The above listed hypotheses are tested adopting the approach of corpus-stylistics, which is a combined approach of corpus linguistics to the language of literature (Ho 2011). However, in order to get a clearer idea of what corpus-stylistics encompasses, we shall introduce the concept of corpus linguistics as it applies to translation studies and to the present study.

1.1. Corpus Linguistics

Corpus linguistic has become increasingly popular in target-oriented descriptive empirical research in translation studies, following Holmes' map on Translation Studies (ctd. in Toury 1995) since it utilizes a more 'scientific' and 'rigorous' methodology than qualitative research to obtain data (Olohan 2004). The term *corpus linguistics* was coined 30 years ago by Jan Aarts, "with some hesitation, because we thought (and I still think) that it was not a very good name: it is an odd discipline that is called by the name of its major research tool and data source" (2002). However, researchers started to use and accept the term. Corpus linguistics became an area of research studying language in use and involving a large number of "examples

of what people have actually said, rather than hypothesizing about what they might or should say" (Bowker 9). Therefore, as the linguists Wolfgang Teubert and Ramesh Krishnamurthy (2007) define it, corpus linguistics is *parole-linguistics* and not *langue-linguistics*.

Some scholars conceive of corpus linguistics as a theory, others as a methodology, still others as a discipline. However, they all agree that corpus linguistics requires the use of a corpus. Generally speaking, a corpus is "either a collection of texts or a collection of pieces of language" (Laviosa 33) employed to conduct some sort of linguistic investigation (Bowker 43) and can use texts either in printed or machine-readable format.

Corpora in the form of printed format began to be used in the late 19th century, when lexicographers would collect "examples of language in use" on slips of paper and organize them in categories in order to define terms (Bennett 2). Printed corpora have numerous shortcomings. The first one has to do with the number of documents that can be consulted. The researcher cannot consult a large number of documents because of time constraints, and thus it can be difficult to detect patterns "when their occurrences are pages, or even documents, apart" (Bowker 44). The second major disadvantage of paper corpora is that manual analysis is "error-prone" (Abercrombie 1965). In fact, in a discussion of linguistic methodology, Abercrombie (*ibid.*) argued that searching through a corpus consisting, for example, of thousands or millions or words using nothing but your eyes, is very expensive and error-prone.

Thanks to technological innovations, computers started to be used, giving birth to what Bennett calls the "modern-day corpora" (2010: 2). In the field of corpus linguistics the introduction of computers allowed researchers to work with a greater number of texts (Kennedy 1998: 1 ctd. in Olohan 15) and process the information more easily. The first computer-based corpus was the Brown corpus (Bennett 2), created in the 1960s by Henry Kucera and W. Nelson

Francis at Brown University, Rhode Island. The corpus was a collection of 500 texts (sampled from 15 different text categories) written in American English, for a total of around one million words. In 1980s, this corpus was used by researchers at Birmingham University, under the direction of John Sinclair, as a reference to build the COBUILD corpus, which expands constantly. One last important corpus collection is the BNC (British National Corpus), which comprises samples of written and spoken British English of the late 20th century, for a total of around 100 million words.

Corpus linguistics can be used for several different reasons and in different ways. As previously mentioned, corpus linguistics was initially applied in the field of lexicography in order to make better dictionaries. In contrast, corpus linguistics today finds more applicability in fields such as language teaching and learning, literary stylistics, pragmatics, sociolinguistics, (McCarthy 7), and translation studies, among other things. In second language acquisition, users of a corpus might be interested in the evolution of language in an individual or in a group of people (Xiaofei). In literary studies, a corpus may be used to analyze the style of particular authors. In pragmatics, in turn, a corpus can be used to analyze deictics, discourse markers, irony, humor, hyperbole, and metaphors (McCarthy 11), among other things. In sociolinguistics, on the other hand, collections of this type can be used to research media discourse, teenager language, and political language, just to mention a few areas (*ibid*.).

1.2 Corpus Linguistics in Translation Studies

The use of corpus linguistics in translation studies has a relatively short history, as first claimed by Mona Baker (1993). It emerged in the 1990s thanks to the advent of computer and

the shift from Skopos Theory to the analysis of language in natural occurrences. The Italian translation scholar Federico Zanettin (2013: 21) hypothesizes that Gellerstam was the first to combine the study of translation with the help of computers. He focused on *translationese* and "all forms of translation which can in some form be viewed as having been influenced by the original text, without the term implying any value judgment" (Gellerstam 2005: 202).

At present, corpus-based translation studies has become a well-recognized subfield of corpus linguistics, which includes different lines of investigation. In his article entitled "Corpus Methods for Descriptive Translation Studies" (2013), Zanettin explains that the main line of research is investigating the 'translation universals' proposed by Baker (1993), such as explicitation, simplification, normalization and standardization. A second line of research concentrates on individual rather than on universal features. This line of research attempts to investigate a translator's style, analyzing different translations by the same translator, and what distinguishes his/her style from that of other translators (Saldanha qtd. in Zanettin 21). A third line of inquiry deals with "translation norms and conventions," which are half way between individual and universal features. Norms and conventions are similar to universals because they are above the individual traits, but at the same time they are individual in the sense that they are influenced by the social and historical situations (*ibid.*). One additional line of research that Zanettin identifies focuses on translation in relation to language change: "how translation affects and is […] affected by language change (House 2008; Kranich et al. 2011, 2012 ctd. in Zanettin). Other areas of research include contrastive linguistics, lexical studies, semantics, pragmatics, discourse analysis, semantics, sociolinguistics, and dialectology (McEnery and Wilson 2001).

1.3 Corpus Design

Corpus design is a critical issue in corpus-based research. Not all texts can be part of a corpus since they need to meet specific criteria, which have to be determined during the corpus design phase. For the present study, decisions were made based on the criteria proposed by the scholar Dorothy Kenny (1999: 26):

1.   what language(s) will the corpus focus on?

2.   what genre will the texts belong to?

3.   what time period(s) will be used?

4.   what size will the corpus be?

The first criterion has to do with the language(s) involved. The corpus can be monolingual, bilingual or multilingual depending on whether the study envisages the use of one, two or more languages. Bilingual and multilingual corpora can also be parallel or comparable. A comparable corpus consists of a collection of texts in different languages, while a parallel corpus consists of a collection of texts in a language A and their translation(s) in language B. In addition, when considering the language(s) involved, a corpus can be mono-directional or bi-directional. A bilingual mono-directional corpus consists of texts written in a language A and their translation(s) in language B, while a bilingual bi-directional parallel corpus consists also of text(s) in language B and its/their translation(s) in language A (Laviosa 2002: 34-38). Thus, the present study is a bilingual, bi-directional parallel corpus because it includes texts written in Italian along with their American English translations, as well as American English source texts and their Italian translated versions.

The second criterion to be considered when designing a corpus is genre. Generally speaking, a corpus may contain texts of different genres, such as literary texts, journal articles, movies, and so on. However, for the purposes of this study, the corpus includes only literary texts, and more precisely novels, based on the assumption that this literary genre presents an adequate amount of dialect in a limited number of pages.

The third important issue that Kenny (1999) suggests one consider when designing a corpus is the time period(s), so that the results obtained will be comparable to one another (and differences and similarities among them can be found), as well as representative (the results obtained from the present study will be reflected and generalized in a similar percentage in different texts of the same language variety) (McEnery et al. 2006: 349). Corpora can also be either diachronic or synchronic. Diachronic corpora include texts belonging to different periods in time; synchronic corpora analyze texts belonging to one single time period (Laviosa 35). My study on dialects is both synchronic and diachronic since two different time periods are chosen: 1940s – 1950s and 1990s – 2000s.

The fourth and last criterion to be discussed when designing a corpus is its size. First of all, a corpus can be formed of full texts or portions of texts. In the present study, due to the nature of the texts included in the corpus and the type of research, full-texts will be considered because dialect in novels may appear in any section of the book with different frequency, and this makes it difficult to select a section rather than another one of the novel. Second, it is important to consider how many texts will be included in the corpus. If a corpus is too small, the researcher will not necessarily be able to make generalizations. At the same time, however, it is not necessarily true that 'the bigger the better' because what is important is to have a corpus big enough to allow the researcher to make verifiable claims (Bowker and Pearson 48). In the

present study, the corpus includes eight novels along with their translation: four of them are originally written in Italian (two from the 1940s-1950s and two from the 1990s-2000s) together with their translations into English. The other four novels are originally written in American English (two from the 1940s-1950s and two from the 1990s-2000s) along with their Italian translated versions.

It is also important to mention two other factors affecting the selection of specific novels. One is the presence of dialects, which ranges from single words to clauses or sentences, and two is the availability of the translations in the other language of the Italian / English language pair. The following are the novels that will populate my corpus (see table 3.1):

Table 3 Novels included in the corpus

Author	Original Title	Year Of Publication	Title Of Translation	Year Of Publication
Baldwin, James	*Go tell it on the mountain*	1952	*Gridalo forte*	1966
Camilleri, Andrea	*La forma dell'acqua*	1994	*The shape of water*	2003
De Luca, Erri	*Il giorno rima della felicità*	2009	*The day before happiness*	2011
Faulkner, William	*Go down, Moses*	1942	*Scendi Mosé*	1947
Gadda, Carlo Emilio	*Quer pasticciaccio brutto de via Merulana*	1946	*That awful mess on the via Merulana*	1965
Morrison, Toni	*Paradise*	1998	*Paradiso*	2004
Pasolini, Pier Paolo	*Una vita violenta*	1959	*A violent life*	1985
Stockett, Kathryn	*The help*	2009	*L'aiuto*	2009

These novels are divided into four different sub-corpora. When considering the directionality (see table 3.2), the IT-EN corpus includes:

Table 4 Novels included in the IT-EN sub-corpus

AUTHOR	ORIGINAL TITLE	YEAR OF PUBLICATION	TITLE OF TRANSLATION	YEAR OF PUBLICATION
Camilleri, Andrea	*La forma dell'acqua*	1994	*The shape of water*	2003
De Luca, Erri	*Il giorno rima della felicità*	2009	*The day before happiness*	2011
Gadda, Carlo Emilio	*Quer pasticciaccio brutto de via Merulana*	1946	*That awful mess on the via Merulana*	1965
Pasolini, Pier Paolo	*Una vita violenta*	1959	*A violent life*	1985

On the other hand, the EN-IT corpus incorporates (see table 3.3):

Table 5 Novels included in the EN-IT sub-corpus

AUTHOR	ORIGINAL TITLE	YEAR OF PUBLICATION	TITLE OF TRANSLATION	YEAR OF PUBLICATION
Baldwin, James	*Go Tell it on the Mountain*	1952	*Gridalo forte*	1966
Faulkner, William	*Go down, Moses*	1942	*Scendi Mosé*	1947
Morrison, Toni	*Paradise*	1998	*Paradiso*	2004
Stockett, Kathryn	*The Help*	2009	*L'aiuto*	2009

On the other hand, when analyzing the novels based on the time period in which they were written and translated (1940s-1950s and 1990s-2000s), the two sub-corpora will be the

following (see table 3.4 and table 3.5):

Table 6 Novels published in the 1940s-1950s.

Author	*Original Title*	*Year Of Publication*	*Title Of Translation*	*Year Of Publication*
Baldwin, James	*Go Tell it on the Mountain*	1952	*Gridalo forte*	1966
Faulkner, William	*Go down, Moses*	1942	*Scendi Mosé*	1947
Gadda, Carlo Emilio	*Quer pasticciaccio brutto de via Merulana*	1946	*That awful mess on the via Merulana*	1965
Pasolini, Pier Paolo	*Una vita violenta*	1959	*A violent life*	1985

Table 7 Novels published in the 1990s-2000s.

Author	*Original Title*	*Year Of Publication*	*Title Of Translation*	*Year Of Publication*
Camilleri, Andrea	La forma dell'acqua	1994	The shape of water	2003
De Luca, Erri	Il giorno rima della felicità	2009	The day before happiness	2011
Morrison, Toni	Paradise	1998	Paradiso	2004
Stockett, Kathryn	The Help	2009	L'aiuto	2009

2. Tools

Different tools can be used in corpus analysis. As the scholar Michael Wilkinson points

out (2011), some of the tools can be purchased, others are available online as free downloads.

Some are designed to work with monolingual corpora, others are designed for bilingual and

multilingual corpora. The most well-known and widespread software programs are *WordSmith*

Tools, *MultiConcord,* and *ParaConc*. They are all extremely useful, but they differ in some

respect. *Wordsmith Tools* is used as a monolingual concordance and can also generate word-lists

in a specific language, among other features (Bowker 2002: 47). *Multiconcord* and *ParaConc*, in

contrast, are used in cross-linguistic research since they can be used with parallel and

multilingual corpora. The tool used in the present dissertation project is *ParaConc*. ParaConc is a

software program designed in 1995 by Michael Barlow to work with parallel texts, and

specifically designed for linguists and translators as the intended users (Barlow 9).

3. Preliminary Analysis

3.1 Optical Character Recognition

When *ParaConc* is used, it is necessary that texts be in machine-readable format, in order

to be processed by the software. Therefore, some preliminary steps need to be undertaken. Some

of the texts chosen for this project are already available in PDF format, while others are not. In

that case the hard copies of the texts must be scanned and converted into machine-readable

format with an Optical Character Recognition (OCR) software. The OCR software used in this

project is *ABBYY Fine Reader Express*. Through OCR the scanned pages are converted into

electronic texts that can be processed by word processors, concordancers or other kinds of

software (Bowker 26).

Afterwards, the files are proofread, edited and saved as text files. Part of the editing process includes checking that the letters recognized by the OCR software are the same as those included in the source text. Bowker, in fact, explains that sometimes the letter "S" can be confused with the number "5" (2002: 27), or the letter "I" may be read like the number "1". Also, any unwanted material, such as page breaks and paragraph marks, must be removed.

Michael Barlow claims the texts need to be saved as ANSI[17] files when non-English files are used because they are likely to contain formatting and, when they are uploaded on *ParaConc*, these pieces of information will appear mixed up. Therefore, in order to transform the files into ANSI text format it is necessary to open them using a Windows-based word-processor and then save the file as Windows (ANSI) text (*ibid*. 18). On the other hand, if one is working with English files, ASCII can be used.

3.2 Corpus Annotation

Another important step in the design of a corpus is the annotation, also called tagging. Annotation can be used to extract linguistic and non-linguistic information present in corpora. Scholars like John Sinclair recommends minimal annotation, allowing texts to "speak for themselves" (1992). Others, Leech among them, maintain that annotation is "a crucial contribution to the benefit a corpus brings, since it enriches the corpus as a source of linguistic information for future research and development" (Leech 2). Even though, as Lynne Bowker argues, tagging "requires a greater initial investment of time", it "subsequently allows more specific searching" (Bowker 70).

[17] ANSI is a standard for character set encoding developed by the American National Standards Institute (ANSI), which is an institute that is in charge of "the creation, promulgation and use of thousands of norms and guidelines that directly impact businesses in nearly every sector" (About ANSI overview).

Depending on the purpose of the corpus, different kinds of annotations can be performed in a text. According to Olohan (2004: 52), the most common one is the so-called *POS (part-of-speech),* or grammatical or syntactic annotation, which indicates what part of speech each word belongs to. Typically this kind of annotation is not performed manually since it would be very time consuming, but it is carried out through the use of programs called taggers, which do this automatically (Bowker 68). Another common type of linguistics annotation is known as *semantic annotation*, which is able to distinguish among the different meanings of a word. One last important type of annotation that deserves mention is the *manual* tagging, which occurs when some ad-hoc information (which cannot be automatized) is added to the text(s) (Wilson 9).

In corpus stylistics, manual annotation is widely used. Some examples are provided by the scholars Waugh (1995), de Haan (1996), and Semino and Short (2004), which is probably the most widely eminent study. Semino and Short's corpus contains 120 texts of fictional and non-fictional texts from the 20th century written in British English and has the aim to analyze the texts through the categories of direct speech, indirect speech, free direct speech and free indirect speech.

For the purposes of this study, similarly, both the source and the target texts are tagged manually following the ad-hoc type. The tags of the STs present dialect as well as other strategies that have been used by the author of the original text in cases in which the translator decided to opt for dialect in the TT. Differently, the tags of the TTs constitute the ways in which I expect dialect to be translated.

The tags are included in the texts using the XML syntax, according to which every tag consists of a start tag and a close tag. A resource worth of consideration is the website www.w3schools.com. One of the pages of the website explains very clearly the syntax rules used

for tagging. Typically a tag looks as follows:

<p>This is a paragraph.</p>

Tags in XML are case sensitive, therefore the tag *<p>* is different from *<P>*. In addition, in XML some characters have special meaning. For example the character "<" inside an XML element will generate an error because it will be interpreted as the beginning of a new element. Therefore, when preparing the texts for the analysis it would be necessary to replace the "<" character with what is called an "entity reference":

*<tag>if salary **<** 1000 then</tag>*

where *"<"* means less than or "<" in XML (XML Syntax Rules).

The tags inserted in the STs present dialect as well as other strategies that have been used by the author of the original text in cases in which the translator decided to use dialect in the TTs. The tags inserted in the STs are the following (see table 3.6):

Table 8 Tags included in the STs.

TAGGING CODE	CODE MEANING
<d>…</d>	dialect element
<slst>…</slst>	source standard language
<ssll>…</ssll>	slang
<dsl>…</dsl>	SL element accompanied by its translation in standard source language
<id>…</id>	invented dialect
<coll>…</coll>	colloquialism
<reg>…</reg>	regionalism
<idiom>…</idiom>	idiomatic expression
<fr>…</fr>	foreign language

The TTs are annotated with the following tags (see table 3.7):

Table 9 Tags included in the TTs

	TAGGING CODE	CODE MEANING
1	<dd>…</dd>	original dialect retained in TT
2	<nt>…</nt>	original SL accompanied by additional information (included in footnotes, glossary, and/or preface)
3	<dt>…</dt>	original SL retained along with its translation in standard TL
4	<sl>…</sl>	standard TL
5	<slg>…</slg>	slang of TL
6	<frn>…</frn>	language foreign to TL
7	<cs>…</cs>	cultural substitution: original text replaced with a dialect of TL
8	<idt>…</idt>	invented dialect
9	<coll2>…</coll2>	colloquialism of TL
10	<frnt>…</frnt>	expression foreign to TL accompanied by their translation in TL
11	<dsl2>…</dsl2>	original dialect and its translation in SL accompanied by translation in standard TL
12	<idiom2>…</idiom2>	idiomatic expression in TL
13	<blank>…</blank>	original dialect omitted in TT

The tags of the TTs were chosen based on a model originally developed for analyzing the translation of foreign words (Baer 2011). The list can apply to dialect as well. Baer suggests that translators may decide to choose among the following options:

1. <dd> dialectal elements retained with or without italics from the original;

2. <nt> additional information provided, including the translation in footnotes and/or glossaries in order to explain the reader the meaning of the strings of text. This was, for

example, the option adopted by the Portuguese translator of the Montalbano series, Simonetta Neto (Lombari ctd. in Parker and Guadarrama 51);

3. <dt> dialect is retained and accompanied by its translation in the standard target language as part of the text (and not added in footnotes);

4. <sl> target standard language;

5. <slg> slang words of the target language that do not appear in the ST;

6. <frn> foreign words in the target language that do not appear in the ST, in order to show the readership that the text they are reading is a translation and contains the presence of foreign elements;

In addition to the strategies suggested by Baer, I also expect that the following might be encountered:

7. <cs> a *cultural substitution* (Mona Baker 1992: 31), whereby the dialect of the source language is replaced with one from the target language. This was the decision taken by the French translator Dominique Vittoz, who decided to replace the Sicilian dialect with one from Lyon in dealing with one of Andrea Camilleri's works, arguing that the choice was regulated by the fact that both dialects have a strong literary background (Vittoz);

8. <idt> dialectal invention, to follow the German translator Moshe Kahn's example. Kahn chose an experimental approach and invented a slang when dealing with Pasolini's novels *Ragazzi di vita* because he did not want to re-locate the text geographically, allowing it instead to maintain its Italianness (Kahn).

9. <coll2> colloquial expressions;

10. <frnt> foreign language accompanied by its translation in TL;

11. <dsl2> target standard language in cases where there is dialect plus its translation in the standard TL;

12. <idiom2> idiomatic expressions in the target language;

13. <blank> omission of the dialectal expression.

3.3 Alignment

The next step to be performed is the alignment of the STs and its translations. Alignment means linking a unit of text in the ST with its corresponding unit of text in the TT (Olohan 26). The most common alignment unit is the sentence. However, in this study using the sentence alignment might not be the best choice, first because the corpus comprises full texts, and second because in literary texts one sentence of the ST may correspond to one or more sentences in the TT, or vice versa. Therefore, a paragraph alignment is used, making sure that the information included in every single tag will be included in one segment without it being divided.

Depending on the software, the source and the translated texts in an aligned corpus may appear in a single file or in separate files, with the ST and the TT segments being connected by an identifier or pointer. *ParaConc* uses the type of alignment in which the corpus appears in separate files (McEnery et al. 2006: 50).

Alignment can be performed in two different ways: either by uploading on *ParaConc* texts that are not pre-aligned, and make them align using the software, or proceeding with a manual pre-alignment and then uploading the files onto the software. In the first case, the researcher uploads the corpus files and chooses the language in which each text is written, and then selects the NOT ALIGNED option (Barlow). Once uploaded, it is possible to make

adjustments to the texts and split or merge the segment units. In the present dissertation project a manual pre-alignment is performed.

3.4 Data Retrieval

The first step supposed to be performed was a "tag search" by entering the tags in the TAG SETTING option, and then run the SCAN CORPUS. In this way *ParaConc* would distinguish between tags as entities different from the text itself. And then I would select PARALLEL SEARCH from the SEARCH menu to retrieve the segments in which every single tag was present (Barlow 49-52). However, when one is following this procedure the software does not recognize the tags. Apparently this happens because *ParaConc* was developed before the XML mark-up language era, and is able only partially to utilize tags written in a different language.

Therefore, it was necessary to adopt a different approach to avoid this problem. The solution is to ignore the tags and perform research using the tags as if they were common text. For instance, I will select SEARCH and enter the tag I want to search for. By doing this, I am able to retrieve automatically all the instances of the string included, for example, between <d> and </d>. And I will proceed in the same way for all the other tags. Typically the screen is divided into 2 parts: the upper part shows the ST segments, while the lower part of the window contains the TT segments. The results of the concordances will then be saved for further use and/or reference. To save the concordances, it is necessary to select SAVE AS FILE from the CONCORDANCE menu (Barlow 39). The concordances retrieved will be saved so that they can be used for further research.

CHAPTER 4:

SYNCHRONIC ANALYSIS: RESULTS

1. Introduction

This chapter presents the findings upon the data extraction of the novels from *ParaConc*.

Quantitative data will be supplemented by explanation whenever the data is believed to be

relevant to understanding the translator's choices in terms of how to translate dialect. Before

presenting the findings, however, some general information will be provided about the size of the

corpus used in this dissertation project.

The corpus includes eight different novels along with their translations in the other

language of the Italian/English language combination. The texts are different in length, ranging

from 47,215 to 162,139 tokens (or running words). A more detailed description of the length of

each novel is presented in the following table (see table 4.1), using the author's last name to

order them in alphabetical order:

Table 10 Length of novels in running words

Novel	Number of tokens
Baldwin, James	80,008
Camilleri, Andrea	49,478
De Luca, Erri	47,215
Faulkner, William	111,703
Gadda, Carlo Emilio	110,921
Morrison, Toni	105,910
Pasolini, Pier Paolo	106,092
Stockett, Kathryn	162,139

Each text has been annotated with different tags, as presented in table 3.6 and 3.7 of the previous chapter. It should be noted that the number of tags varies depending on the quantity of dialect present in each text. The number of tags ranges from 139 in *Il giorno prima della felicità* by Erri De Luca, to 2311 in *The Help* by Kathryn Stockett (see table 4.2). More specifically, the following are the total number of tags present in each novel:

Table 11 Total number of tags in each novel.

Novel	Number of tags
Baldwin, James	635
Camilleri, Andrea	394
De Luca, Erri	139
Faulkner, William	422
Gadda, Carlo Emilio	1452
Morrison, Toni	283
Pasolini, Pier Paolo	1946
Stockett, Kathryn	3923

For purposes of clarity, the present chapter will deal only with the exposition of the findings following the synchronic approach. The data will refer to the English novels and their translations into Italian, as well as the Italian novels along with their English translated version, regardless of the time period when the novels were published and translated. The next chapter, in contrast, will focus on the results of the data from the diachronic perspective, and the data from the 1940s-1950s will be compared with that from the 1990s-2000s.

2. Results: English/Italian Direction

This section presents the results extracted from the English novels and their translations into Italian. More specifically, this sub-corpus includes the novels written by Baldwin, Faulkner, Morrison and Stockett. In table 3.6 from the previous chapter, we see that the STs contain different types of tags. Depending on the novels, each tag presents a different number of occurrences, as shown in the following table (table 4.3).

Table 12 Tags in the STs of the EN-IT sub-corpus.

Tags in the STs	Baldwin		Faulkner		Morrison		Stockett	
	occurrences	% out of 635	occurrences	% out of 422	occurrences	% out of 283	occurrences	% out of 3923
<d>	626	98.58	420	99.53	280	98.94	2217	56.52
<slst>	6	0.95	---		2	0.71	1689	43.05
<ssll>	---		---		---		2	0.05
<dsl>	---		---		---		---	
<id>	---		---		---		---	
<coll>	3	0.47	2	0.47	1	0.35	15	0.38
<reg>	---		---		---		---	
<idiom>	---		---		---		---	
<fr>	---		---		---		---	
Total number of tags	635	100	422	100	283	100	3923	100

The table includes columns in white and others in grey. The columns in white represent the number of occurrences of the tags in the STs, while the columns in grey report the percentage of each tag out of the total number of tags. The percentage is obtained by multiplying the number included in the white column by 100, and then divide the result by the total number of tags included in each text. For example, looking at the column entitled Baldwin, 95.58% (the first row of the second grey column from left) is obtained by multiplying (626*100)/635.

Dialect (tagged as <d>…</d>) has the highest number of occurrences among the different types of tags selected in the STs. Besides dialect, the STs present other types of tags, such as foreign language (<fr>…</fr>), idiomatic expression (<idiom>…</idiom>), regionalism (<reg>…</reg>), colloquialism (<coll>…</coll>), invented dialect (<id>…</id>), slang (<ssll>…</ssll>), source standard language (<slst>…</slst>), and dialect of the SL accompanied by its translation in standard SL (<dsl>…</dsl>). Colloquialism, standard language, and slang were included because their corresponding sections in the TTs presented a shift. For example, in some cases standard language elements in the ST might have been translated using elements foreign to the target language or using dialect of the target language.

The first question that this dissertation project attempts to answer is whether there are patterns in the way dialect is treated in translated novels in the Italian and English language combination during the 1940s-1950s and 1990s-2000s. In order to answer this question, it is necessary to look at each of the tags included in the STs, along with their occurrences, and how they were rendered into the TTs.

2.1 Dialect

Table 13 Occurrences of tags in the TTs of the EN-IT sub-corpus.

Tags in TTs	Baldwin		Faulkner		Morrison		Stockett	
	occurrences	%	occurrences	%	occurrences	%	occurrences	%
<dsl2>	---		---		---		---	
<dd>	---		---		---		1	0.04
<dt>	---		---		---		---	
<slg>	---		---		---		---	
<idt>	---		---		---		---	
<sl>	618	98.72	420	100	257	91.78	2174	98.06
<nt>	---		---		---		---	
<frn>	---		---		---		---	
<cs>	---		---		---		1	0.04
<coll2>	8	1.28	---		19	6.79	7	0.32
<frnt>	---		---		---		---	
<idiom2>	---		---		4	1.43	6	0.27
<blank>	---		---		---		28	1.27
<reg>	---		---		---		---	
Total	626	100	420	100	280	100	2217	100

The data reported in the table (see table 4.4) shows that in Faulkner's novel 100% of the dialect tags (420 out of 420 tags) have been translated using target standard language, causing a total homogenization of the ST and making the differences in language and culture disappear, as in the examples in table 4.5 show:

Table 14 Examples of dialect translated using target standard language.

example n.	ST	TT
1	That's something, anyway. You can use them again now. <d>**They dont seem to have no more trouble with your nigger**</d> than he seems to have with them.	"Questo è già qualcosa, comunque. <sl>**Sembra che non diano da fare al negro più di quanto**</sl> lui dia da fare a loro."

2	Maybe that's why <d>**you done it:**</d> because what you and your <coll>pa</coll> got from old Carothers had to come to you through a woman— a critter not responsible like men are responsible, not to be held like men are held.	Forse è per questo che <sl>**l'avete fatto**:</sl> perché quel che voi e vostro <sl>**padre**</sl> avete del vecchio Carothers vi è giunto attraverso una donna, una creatura non responsabile come sono gli uomini, che non può essere considerata come si considerano gli uomini.
3	Put the razor down and I will talk to you, Edmonds said. <d>"**You knowed**</d> I wasn't afraid, because <d>**you knowed**</d> I was a McCaslin too and a man-made one.	"Metti giù il rasoio e parleremo" disse Edmonds. <sl>"**Voi sapevate**</sl> che non avevo paura, perché <sl>**sapevate**</sl> che anch'io sono un McCaslin e per via di uomo.
4	<d>**So it was always he and Uncle Buck**</d> who went to fetch Tomey's Turl because Uncle Buddy never went anywhere, not even to town and not even to fetch Tomey's Turl from Mr Hubert's, even though they all knew that Uncle Buddy could have risked it ten times as much as Uncle Buck could have dared.	<sl>**E così erano sempre lui e lo zio Buck**</sl> che andavano a riprendere Turi di Tomey perché lo zio Buddy non andava mai in nessun luogo, neppure in città e neppure a riprendere Turi di Tomey dai signor Hubert, sebbene loro tutti sapessero che lo zio Buddy avrebbe potuto correre quel rischio con assai maggior sicurezza che non lo zio Buck.
5	What for? he said. "She just sont hit to you," the nigger said. <d>"**She say to tell you 'success'.**"</d> "She said what?" Uncle Buck said.	"Perché?" disse. "Ve lo manda lei" disse il negro. <sl>**"Dice di dirvi "successo"."**</sl> "Cosa ha detto?" disse lo zio Buck.
6	He might have been spoken to either of them or both or to neither: "Going down the <d>"**Where you going this time of night?**"</d> his wife said.	Le sue parole potevano essere rivolte a una qualsiasi delle due o a tutte e due o a nessuna: "Me ne vado giù per la strada". <sl>**"Dove vai a quest'ora di notte?"**</sl> disse la moglie.
7	He breathed slow and steady. <d>**It aint no hurry.**</d> He will do something and then I will do some-thing and it will be all over. It will be all right.	Aveva un respiro lento e pacato. <sl>**Non c'è fretta.**</sl> Lui farà qualcosa e poi io farò qualcosa e sarà tutto finito. E sarà tutto a posto.

8	He saw her glance flick past his shoulder to where George stood and return. <d>**My mind done changed,**"</d> he said. "I'm going to let you and George get married." She stared at him. Again he watched her glance flick to George and return. "It changed quick," she said. She stared at him.	Colse lo sguardo di lei scattare rapido oltre le sue spalle verso dove stava George, e poi abbassarsi. <sl>**"Ho cambiato idea"**</sl> disse. "Ti lascerò sposare George." Lei lo fissò. Di nuovo Lucas vide lo sguardo di lei balenare verso George e poi abbassarsi. "Hai fatto presto a cambiare idea" disse lei. Lo fissò.
9	<d>"**They been at it**</d> every night since Uncle Lucas found that thousand-dollar gold piece in it last spring."	<sl>"**Ci sono venuti**</sl> ogni notte da quando lo zio Lucas ci trovò quel pezzo d'oro da mille dollari la primavera scorsa."
10	I reckon I can. <d>**I been taking care of both of them a good while now without no man-help**.</d> She didn't look back.	"Penso di sì. <sl>**Mi son presa cura di tutti e due per molto tempo senza che nessun uomo mi aiutasse."**</sl> Non si voltò a guardare.

The first example shows a characteristic AAVE double negation in order to express a negative meaning, as seen in section 3.3 of the second chapter, in contrast to what happens in standard language, where a double negation is a synonym of assertion. This grammatical feature typical of AAVE is evident in the novel's translation into Italian as well. However, in the case of the Italian translation, a double negation in standard language is the norm to express negation. In the second example, the main characteristic that makes the sentence being written in AAVE is the use of *done* to mark the completion of the action. This characteristic is simply translated using the Italian "passato prossimo" tense, which corresponds to the simple past tense in English, and is used to express that a past action is completed.

The third example, *You knowed*, is considered as written in AAVE because this language variety typically uses the regularization of non-standard verb forms for the past tense and the past participle (see section 3.3 of chapter 2). In Italian both instances presented in the third

example are translated using the imperfect tense, which is one way to translate the English simple past. Imperfect is usually used to express repeated actions in the past. In the fourth example, the part in bold *So it was always he and Uncle Buck* shows the use of the subject pronoun "he" instead of the corresponding object pronoun "him"*,* as it would be expected to appear in SAE (Wolfram 126). The Italian translated version uses *lui*, which is used in standard language both as a subject and object pronoun.

The fifth example shows another typical characteristic of AAVE, which is the absence of subject-verb agreement. In fact, the example presents *she say* instead of "she says". The Italian translation uses *dice*, which is the standard translation of 'he/she says.' Similarly, in the sixth example, the part in bold provided includes *Where you going*. This example shows the absence of the copula and auxiliary verb "are". The strategy adopted by the translator was to use standard target correspondent *dove vai.* Doing a back translation, *dove vai* could be translated as 'where do you go' or 'where are you going' depending if the questions is referring to an action occurring only on the moment in which the utterance is pronounced or is a more general question.

The seventh example, *it ain't no hurry,* shows the use of *ain't / ain'* as a way to form negatives, combined with the double negation. The Italian translation uses the regular "*non"* to express negation. In the eighth example, *my mind done changed* presents the addition of "done" to the simple past 'changed'. In AAVE, the use of 'done' expresses the completion of a past action (see section 3.3 of chapter 2). In Italian, this clause is translated using *passato prossimo* tense (simple past). The last two examples provided (examples 9 and 10), show the use of *been*, as in 'I been taking care' and 'they been at it'. *Been* is used in AAVE to express an action that started in the past and is still occurring in the present (see section 3.3 in chapter 2).

In Baldwin, in 98.72% of the occurrences dialect is translated as standard language. A

similar situation occurs in Kathryn Stockett's novel, in which 98.06% of the occurrences of

dialect tags were rendered using the target standard language.

In *Paradise* by Toni Morrison, on the other hand, the percentage of occurrences of dialect

tags translated into Italian using standard language is lower than the percentage in the other three

novels, but still higher than 90%.

After standard language, the second most widely used strategy to translate dialect in

Baldwin's and Morrison's novel is the use of colloquialism, that is, phrases used in conversation

or informal language. This term differs from dialect since it is not defined by factors such as

social class or ethnicity. Table 4.6 includes some examples extracted from the novel to show the

shift from dialect to colloquialism:

Table 15 Examples of dialect translated using colloquialisms of the TL.

example n.	ST	TT
1	I mean the kids like it but <d>**he don't so**.</d> In this heat you can't keep much meat.	Voglio dire, ai bambini la Spam piace <coll2>**ma a lui mica tanto.**</coll2> Con 'sto caldo non si può tenere in casa troppa carne.
2	"Girl, you look like a bat out of hell <d>**what you doing up here**</d> in little kiddie boots?" "Ma, just let me in, okay?" There were a few. A couple of tablespoons.	"Ragazza mia, mi sembri un pulcino bagnato, <coll2>**che ci fai da queste parti**</coll2> con le scarpe dei bambini?" "Mamma, fammi entrare e basta, okay?" Ce n'era ancora qualcuno. Un paio di cucchiaiate.
3	<d>**"How you all doing?"**</d> He smiled. "Fine, and you?"	"Salve, <coll2>**come va?"**</coll2> sorrise. "Bene, e lei?"
4	You can't expect a man to come home from that kind of work and have to watch over babies while I go get something decent to put in front of him. I know <d>**that ain't right."**</d>	Non si può pretendere che un uomo appena rientrato da quel tipo di lavoro si metta a fare la baby sitter mentre io vado a pren-dere qualcosa di decente da mettergli nel piatto. Lo so che <coll2>**non è mica giusto."**</coll2>

5	Now, you all listen to me. <d>**Real close.**</d> Nobody, I mean nobody, is going to change the Oven or call it something strange.	Adesso ascoltatemi voi. <coll2>**Con le orecchie ben aperte.**</coll2> Nessuno, ho detto nessuno, cambierà il Forno né Io chiamerà in modo strano.
6	Looks like a starter to me." <d>**"She the one K.D. was messing with?"**</d> "Yep." "I know that one there.	Mi sembra piuttosto un flop." <coll2>**"È con lei che se la faceva K.D.?"**</coll2> "Già." "La conosco quella là.
7	I wanna write and tell you everything. Hear from your mother? <d>**Her old man still alive?"**</d> He was rushing; the lunch whistle was due to sound any minute.	Hai notizie di tua madre? <coll2>**Il suo vecchio è ancora vivo?"**</coll2> Parlava concitato: il fischio della fine del pranzo sa-rebbe arrivato da un momento all'altro.

In these three examples it is possible to see how the source text segments present dialect. The first example misses the agreement between the subject and the helping verb. The second example is an interrogative but follows the syntactical rules of a declarative sentence and omits "are". The third example is missing the verb *to be*, typical of present tenses in AAVE. These three sentences are translated into Italian using *mica tanto*, in the first example, used in informal situation to express 'not much or not really'; in the second example the pronoun "ci" is supposed to replace the indirect object pronoun "da queste parti", according to standard Italian grammar. However, in this example we can find both the indirect object and its related pronoun. This indicates that the conversation is informal. A similar situation happens for "come va?", which is the informal equivalent of the standard English "how are you?".

In the fourth example, the verb *ain't*, as one of the characteristics of AAVE to express negation, is replaced with *mica*, which is a colloquial word for the English 'at all.' In the fifth example, "real close" is considered AAVE since the adverb 'really' is replaced with its SAE corresponding adjective "real." The Italian translation uses "aprire bene le orecchie". According

to the dictionary published on the web page of the Italian newspaper *Corriere della Sera*, this expression is used to express the idea of paying extremely close attention to what is being listened to ("Dizionario dei Modi di Dire").

The bold part in the example number 6 is considered AAVE dialect since it does include the copula *is*. In Italian, the same sentence is translated using the colloquialism "se la faceva con K.D." *Farsela con* in Italian is used to translate the idea of having an affair with someone, but also to constantly hang out with someone. In the seventh and last example the copula is missing to express present states or actions. In the Italian translated version "her old man" is translated as "il suo vecchio." *Vecchio* (or old) is not used anymore as an adjective to describe a man. In informal situations the adjective acquires the status of noun and includes the concept of man in it.

2.2 Standard Language

Standard language is another type of tag included in the STs. Table 4.7 shows the way in which the standard language of the STs has been rendered in the TTs, in case standard source language presented a shift in the TTs.

Table 16 Strategies used to translate standard language in the EN/IT sub-corpus.

Tags in TT	Baldwin		Faulkner			Morrison		Stockett	
	Occurrences	%	Occurrences	%		Occurrences	%	Occurrences	%
<dsl2>	---		---			---		---	
<dd>	---		---			---		---	
<dt>	---		---			---		---	
<slg>	---		---			---		---	

<idt>	---		---		---		---	
<sl>	---		---		---		---	
<nt>	---		---		---		---	
<frn>	---		---		2	100	1689	100
<cs>	6	100	---		---		---	
<coll2>	---		---		---		---	
<frnt>	---		---		---		---	
<idiom2>	---		---		---		---	
<blank>	---		---		---		---	
<reg>	---		---		---		---	
Total	6	100	0	0	2	100	1689	100

In Faulkner's novel, standard language in the ST was not affected by any shift in the corresponding TT. In contrast, *The Help* by Stockett presents 1689 occurrences of standard language that have been translated in a different way in the TL. One hundred percent of the time the words or phrases were rendered using words or expressions foreign to the TL, as can be seen in the following examples (see table 4.8):

Table 17 Examples of standard language translated opting for foreign words and expressions.

example n.	ST	TT
1	"So. um, have either of y'all actually read <slst>**Miss Myrna?"**</slst> I ask. Her eyebrows are gray even though her hair is black.	"Ecco... ehm, voi due avete mai letto <frn>**Miss Myrna?"**</frn> faccio io. Ha le sopracciglia grigie, benché i capelli siano ancora neri.
2	I go to her bedroom fast as I can, but <slst>**Mister Leefolt's** </slst>already there, watching at the door. I stand behind him. <slst>**Mister Leefolt**</slst> <d>cross his arms up</d> over his white shirt. Cock his head to the side.	Vado verso la camera più presto che posso, ma <frn>**Mister Leefolt**</frn> arriva prima di me. Io gli resto dietro. <frn>**Mister Leefolt**</frn> <sl>incrocia le braccia</sl> sulla camicia bianca e piega la testa di lato.

3	So I said, <slst>**Miss Walters,**</slst> <d>the world don't want a see</d> your naked white behind any more than <d>they want a see</d> my black one. Now, get in this house and put your underpants and some clothes on."	Così dico: <frn>"**Missus Walters,**</frn> <sl>a nessuno interessa vedere</sl> il suo didietro bianco tutto nudo, come <sl>non gli interessa</sl> vedere il mio tutto nero. Insomma, entri in casa a mettersi mutande e vestiti."

All the instances include the words *miss*, *missus* and *mister* both in the English source text and in the Italian translated version.

2.3 Colloquialisms

Tags in TT	Faulkner	%	Baldwin	%	Morrison	%	Stockett	%
<dsl2>	---		---		---		---	
<dd>	---		---		---		---	
<dt>	---		---		---		---	
<slg>	---		---		---		---	
<idt>	---		---		---		---	
<sl>	2	100	1	33.33	---		9	60
<nt>	---		---		---		---	
<frn>	---		---		1	100	4	26.67
<cs>	---		---		---		---	
<coll2>	---		---		---		1	6.67
<frnt>	---		---		---		---	
<idiom2>	---		---		---		---	
<blank>	---		---		---		1	6.67
<reg>	---		2	66.67	---		---	
Total	2	100	0	100	0	100	0	100

Colloquialisms, like dialect and standard language, have been translated in different ways

in the translated versions of the four novels. The most commonly used strategy, as can be seen in table 4.9, is assimilation, or <sl>. One hundred percent of occurrences in Faulkner's novel have been translated using the target standard language. In the following table (see table 4.10) there are two examples from Faulkner:

Table 19 Examples of colloquialisms translated using target standard language.

example n.	ST	TT
1	Maybe that's why <d>you done it:</d> because what you and your <coll>**pa**</coll> got from old Carothers had to come to you through a woman— a critter not responsible like men are responsible, not to be held like men are held.	Forse è per questo che <sl>l'avete fatto:</sl> perché quel che voi e vostro <sl>**padre**</sl> avete del vecchio Carothers vi è giunto attraverso una donna, una creatura non responsabile come sono gli uomini, che non può essere considerata come si considerano gli uomini.
2	I'm more than just a man. The same thing made my <coll>**pappy**</coll> that made your <d>grandmaw.</d> I'm going to take her back."	E sono qualcosa dì più di un uomo qualsiasi. La stessa cosa che ha fatto mio <sl>**padre**</sl> ha fatto vostra <sl>nonna.</sl> Me la riprendo con me.

In *Paradise* by Toni Morrison colloquialisms have been translated opting for a word foreign to the target language, as in the example below, in which the colloquial "lil" (standing for *little*) is retained as is in the Italian translated version (see table 4.11):

example n.	ST	TT
1	She cut her finger in the blare and sucked it when Otis Redding screamed "Awwwww, \<coll\> **lil girl…"**\</coll\> obliterating the hymn's quiet plea. Inside, outside and on down the road the beat and the heat were ruthless.	Dovey stava togliendo 2 grasso da una fetta di agnello. Frastornata da quel chiasso si tagliò un dito, che si cacciò in bocca pro-prio mentre Otis Redding urlava: "Awwwww, \<frn\>**lil girl..."**\</frn\> annientando la quieta supplica dell'inno. Dentro, fuori e lungo la strada il baccano e il caldo erano impietosi.

In *The Help* by Stockett 60% of the occurrences of colloquialism tags have been translated using standard language, as can be seen in the table 4.12, where the colloquial forms of mother and grandmother, being them "mama" and "granmama," have been translated in Italian using the equivalent standard Italian *mamma* and *nonna*.

Table 21 Examples of colloquialisms translated using the target standard language.

example n.	ST	TT
1	"I will do whatever I have to do to protect our town. Your lead, \<coll\>**Mama.**\</coll\>**"**	"Farò tutto quello che posso per proteggere la nostra città. Tocca a te, \<sl\>**mamma."**\</sl\>
2	I touch him on the arm, just needing to feel it again. "How your \<coll\>**Granmama?"**\</coll\> I ask. I love Louvenia, she is the sweetest person living.	Gli tocco il braccio, ho bisogno di sentirlo di nuovo. "Come sta tua \<sl\>**nonna?"**\</sl\> Voglio molto bene a Louvenia, è la persona più dolce del mondo.
3	Miss Leefolt can't hardly look at her lately. "Please don't leave, Aibee," \<d\>she say,\</d\> starting to cry again. I don't want her to blame her \<coll\>**mama**\</coll\> and make it worse between em.	Miss Leefolt quasi non riesce a guardarla negli ultimi tempi. "Per piacere, non andartene, Aibee" \<sl\>mi dice,\</sl\> e ricomincia a piangere. perché non voglio che dia la colpa a sua \<sl\>**mamma**\</sl\> e le cose tra loro peggiorino ancora di più.

4	\<d\>At the top a the driveway,\</d\> Miss Hilly and her crazy \<coll\>**mama**\</coll\> near bout back over me in they car, then yell out all friendly how sorry they is.	\<sl\>In fondo al vialetto,\</sl\> Miss Hilly e quella matta di sua \<sl\>**mamma**\</sl\> per poco non mi mettono sotto con la macchina in retromarcia, poi mi chiedono scusa tutte gentili.

In addition, in Stockett's novel colloquialisms have been translated in the target language using foreign words, as the examples show (see table 4.13), where the colloquial title Missus (referring to wife and Mrs.) is retained in the Italian translation:

Table 22 Examples of colloquialisms translated using words and expressions foreign to the TL.

example n.	ST	TT
1	\<d\>She'll hate me for what I done."\</d\> I've heard nothing from \<coll\>**Missus Stein**\</coll\> and don't even know if the package made it on time.	\<sl\>finirà per odiarmi"."\</sl\> \<frn\>**Missus Stein**\</frn\> non si è fatta viva, quindi ignoro se il pacco sia arrivato in tempo.
2	"I spoke to \<coll\>**Missus Stein**\</coll\> this afternoon," I say. Aibileen's hands freeze on the book. "I knew something was wrong. \<d\>I seen it\</d\> on your face." I take a deep breath. "She said she likes your stories very much.	"Oggi pomeriggio ho parlato con \<frn\>**Missus Stein."**\</frn\> Le mani di Aibileen si bloccano sul libro. "Lo sapevo che qualcosa non andava, \<sl\>gliel'ho letto\</sl\> in faccia." Inspiro a fondo.
3	A month ago, I mailed out fifteen résumés to Dallas, Memphis, Birmingham, and five other cities, and once again, New York. \<coll\>**Missus Stein**\</coll\> told me I could list her as a reference, which is probably the only notable thing on the page, having a recommendation from someone in publishing.	Un mese fa ho inviato quindici curricula a Dallas, Memphis, Birmingham, altre cinque città, e ancora una volta a New York. \<frn\>**Missus Stein**\</frn\> mi ha detto che potevo inserirla tra le mie referenze, e probabilmente la segnalazione di qualcuno nell'editoria è la sola cosa degna di nota sulla pagina.

4	I added the jobs I've held for the past year: It's from Harper & Row, so it must be from <coll>**Missus Stein**.</coll> I'm surprised she would send something here since I have all the book contracts sent to a box at the post office, just in case.	Ho aggiunto i lavori che ho svolto l'anno scorso: Vi trovo solo una lettera della Harper & Row, quindi di <frn>**Missus Stein**</frn>. Sono sorpresa che mi scriva qui, dal momento che tutta la corrispondenza legata al libro è indirizzata a una casella postale: non si sa mai.
5	"I'm calling Fanny Mae's tomorrow and I'm going to make an appointment for the both of you." <coll>**Missus Phelan,**</coll> that's not—" "I reckon <d>they's nothing</d> we can do but wait, then," Aibileen says, but she sounds nervous.	"Domani chiamo Fanny Mae e prendo un appuntamento per tutte e due." <frn>**Missus Phelan**,</frn> non è..." "Credo che <sl>non ci sia niente</sl> da fare se non aspettare, allora" commenta Aibileen, ma sembra nervosa.

3. Results: Italian / English Direction

This section presents the data for the Italian/English direction, regardless of the time period in which the novels were published. In this case, as in the English/Italian direction, both the STs and the TTs present different types of tags, and different occurrences for each of them. Table 4.14 shows the breakdown of the different types of tags present in each ST, along with the number of occurrences for each novel [the columns colored in white] and the percentage of each tag out of the total number of tags [the columns in grey].

In the Italian/English direction, as in the English/Italian, dialect is the predominant tag among the different tags present in the STs, and in three out of the four novels of this direction, the presence of dialect is higher than 90% of the total occurrences of tags. More specifically, in the Italian/English direction, dialect corresponds to 95.94% of the tag occurrences in Camilleri, 93.11% in Gadda and 96.25% in Pasolini. In Erri De Luca's novel the percentage of dialect is still predominant compared to the other types of tags present in the SL, but the percentage of dialect is 80.58%. In turn, the remaining 13.67% of the tags in De Luca's novel is represented by

standard SL, which has been rendered in the TT using one of several different translation strategies (as we will see later in this chapter), whereas in 5.75% of the cases the ST presents dialect accompanied by the standard language. The difference in percentages is easily shown in the following chart:

Table 23 Tags included in the STs of the novels from the IT-EN sub-corpus.

Tags in STs	De Luca		Camilleri		Gadda		Pasolini	
	occurrences	% out of 139	occurrences	% out of 394	occurrences	% out of 1452	occurrences	% out of 1946
<d>	112	80.58	378	95.94	1352	93.11	1873	96.25
<slst>	19	13.67	9	2.28	70	4.82	32	1.64
<ssll>	---		---		---		1	0.05
<dsl>	8	5.75	2	0.51	1	0.07	---	
<id>	---		2	0.51	---		---	
<coll>	---		---		6	0.41	5	0.26
<reg>	---		3	0.76	22	1.52	35	1.80
<idiom>	---		---		---		---	
<fr>	---		---		1	0.07	---	
Total number of tags	139	100	394	100	1452	100	1946	100

3.1 Dialect

What is easily noticeable in table 4.15, without even looking at the percentages of every tag or each novel, is the presence of more varied strategies, compared to translations going in the other direction (that is from English into Italian).

Tags in TT	De Luca		Camilleri		Gadda		Pasolini	
	occurrences	% out of 112	occurrences	% out of 375	occurrences	% out of 1352	occurrences	% out of 1876
<dsl2>	---		---		---		---	
<dd>	13	11.61	---		7	0.52	27	1.44
<dt>	47	42.34	---		1	0.07	---	
<slg>	3	2.70	18	4.80	---		73	3.90
<idt>	---		1	0.28	---		---	
<sl>	39	35.14	351	93.60	1291	95.49	1531	81.61
<nt>	9	8.11	---		---		---	
<frn>	---		---		37	2.74	3	0.16
<cs>	---		3	0.80	2	0.15	112	5.98
<coll2>	---		2	0.53	8	0.59	127	6.78
<frnt>	---		---		---		---	
<idiom2>	---		---		3	0.22	2	0.11
<blank>	1	0.90	---		3	0.22	1	0.05
<reg>	---		---		---		---	
Total	112	100	375	100	1352	100	1873	100

If we look more closely at the data, concentrating on Camilleri and Gadda, we note that the percentage of dialect translated using the target SL equals respectively 93.60% and 95.49%, while because the percentage of the other strategies is very low, with 4.8% being the highest (in Camilleri), these strategies cannot be considered relevant. However, they might indicate the presence of the translator's choice to recreate the multilingualism that exists in the ST, even though in a different way.

Moving on to Erri De Luca's *Il giorno prima della felicità*, dialectal tags in the ST represent 80.58% (corresponding to 112 occurrences) of the total number of tags included in the

ST. Only 35.14% of these 112 tags were translated into English using the target standard language, which is a very low percentage compared to the other novels in both directions (as figure 4.1 shows).

Figure 4 Percentage of dialect translated as standard language in IT-EN sub-corpus.
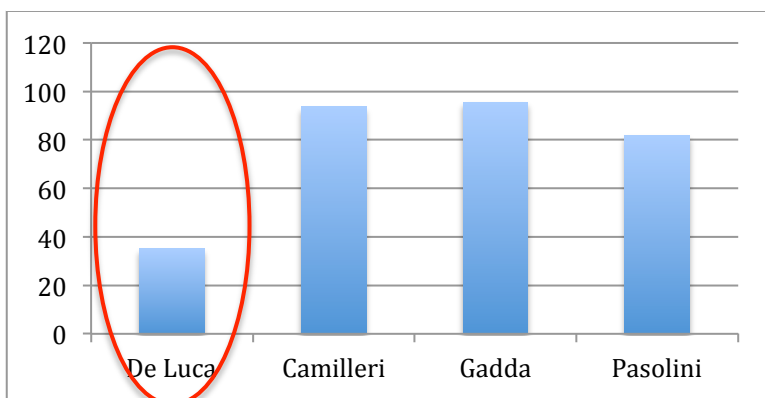
The remaining 42.34% is translated using <dt>, which means that dialect from the ST is retained in the TT (in bold) and accompanied by its translation in the standard target language (in bold and italics), as in the examples included in table 4.16 below:

Table 25 Examples of original dialect translated retaining it and accompanying it by standard language.

example n.	ST	TT
1	"Don Gaeta', <d>**v'arricurdate ncopp'e barricate 'e via Foria?**"</d> Era il suo biglietto da visita.	"Don Gaeta', <dt>**v'arricurdate ncopp' e barricade 'e via Foria?" – *Do you remember being on the Via Foria barricades?***</dt> 'It was his calling card.
2	<d>"**Nun ce iate, chillo ve sta aspettanno."**</d> Mi teneva fermo, premeva per farmi tornare indietro Anche se non em con le spalle a un muro, non c'era per me nessun in dietro possibile.	<dt>"**Nun ce iate, chillo ve sta aspettanno" – *Don't go, that guy is waiting for you.***</dt> He stopped me, tried to block my way. Although there was no wall behind me, there was no turning back.

The sentences in these examples are considered to be in dialect because they follow the

rules of the Neapolitan dialect, in this case *'e barricade 'e via Foria,* where the feminine plural of the definite article "le" is replaced with "'e" because there is a total vocalization of the letter "l" present in definite articles, composite prepositions and words in which "l" is preceded or followed by "e" or "i" (such as *le* or *gli*). Similarly, the word *aspettanno* is characterized by a progressive assimilation within the consonant group ND: "qua**nd**o" becomes qua**nn**o, and aspetta**nd**o becomes aspetta**nn**o, as in the second example. Also, in *nun ce iate* the closed "o" sound of "non" changes into *u*, and "ci" changes into *ce*.

Other interesting strategies adopted by De Luca's translator are to retain dialect without giving further explanation about the word(s), as in the following example (see table 4.17), whose meaning may not necessarily be understood by an Italian reader, and even less by a foreign one:

Table 26 Examples of the original dialect retained in the TT.

example n.	ST	TT
1	Ti chiamavano <d>**'a scigna**."</d> "E non mi diceste niente?"	They used to call you <dd>**'a scigna**."</dd> "And you didn't say anything to me?"
2	Veniva spesso <d>**o' sapunaro,**</d> il robivecehi, con il carretto tirato da lui stesso.	There were frequent visits from <dd>**'o sapunaro,**</dd> the used-goods man, with a cart he pulled himself.
3	<d>"**Nun ce staa,**</d> <d>me l'ha spustato</d> Cuncettina.	<dd>"**Nun ce staa**.</dd> Concettina <sl>moved it.</sl>

In these cases the translator has decided to keep evidence of the original language and culture. However, the readability and the clarity of the text might have been affected, since no explanation was provided about the meaning of the words.

In the following examples, on the other hand, the translator has decided to retain the

original dialect phrases in the translation (in bold), and accompany them with their translation in

the target language (in bold and italics) (see table 4.18):

Table 27 Examples of the original dialect translated by retaining it and accompanying it with standard language.

example n.	ST	TT
1	<d>"**Nun pozzo e chiamma' 'o miedico, nun ce stanno denari**.</d> <d>**Putesse veni' 'stu giuvinotto vuost' che è studiuso 'e libri."**</d> Don Gaetano mi guardò. "Studio il latino, non la medicina."	<dt>"**Nun pozzo e chiamma' 'o miedico, nun ce stanno denari – *I can't call the doctor, we haven't got the money*.**</dt> <dt>**Putesse veni' 'stu giuvinotto vuost' che è studiuso 'e libri? – *Could your boy come, since he has book learning?"*** </dt> Don Gaetano looked at me. "I study Latin, not medicine."
2	<d>"**Allora piezz'e mmerda, vuo' veni', o t'aggia veni' a prendere pe' 'e rrecchie**?</d> Pensai che aveva bisogno di farsi sentire dal palazzo, non da me.	<dt>"**Allora piezz'e mmerda, vuo' veni, o t'aggia veni' a prendere pe' 'e rrecchie" - You piece of shit, are you coming here or do I have come out and grab you by the ears**?</dt> I thought he must want the whole building to hear him, not me.

One last important strategy is retaining dialect in the TL , accompanied by the

explanation of the word(s) contained in the tags in footnotes or preface, tagged as <nt>, as in the

case of *guaglio'*, which means "boy" (see table 4.19).

Table 28 Examples of the original dialect translated by retaining it and accompanying it with additional information.

example n.	ST	TT
1	La polvere, <d>**guaglio'**</d>, sulla scala di legno ci stava la polvere e le impronte di mani e di suole.	The dust, <nt>**guaglio**</nt> the wooden ladder was covered with dust and hand-and footprints.

3.2 Standard Language

Another significant presence is <slst>, which is the source standard language, as can be seen from table 4.20. It is the second most frequent tag encountered after dialect. It is present in all four novels, but with different frequencies.

Table 29 Strategies used to translate standard language in the IT-EN sub-corpus.

Tags in TT	De Luca		Camilleri		Gadda		Pasolini	
	occurrences	%	occurrences	%	occurrences	%	occurrences	%
<dsl2>	---		---		---		---	
<dd>	---		---		1	1.43	---	
<dt>	5	26.32	---		---		---	
<slg>	---		---		1	1.43	2	6.25
<idt>	---		---		---		---	
<sl>	---		---		---		---	
<nt>	3	15.79	---		---		---	
<frn>	11	57.89	8	88.89	64	91.43	1	3.12
<cs>	---		1	11.11	3	4.29	25	78.13
<coll2>	---		---		---		4	12.5
<frnt>	---		---		1	1.43	---	
<idiom2>	---		---		---		---	
<blank>	---		---		---		---	
<reg>	---		---		---		---	
Total	19	100	9	100	70	100	32	100

Leaving out of the discussion those strategies that present only one or two occurrences, we can concentrate on those that have a higher number of occurrences, and a higher percentage, namely <frn> and <cs>. In De Luca, foreign words (<frn>…</frn>) are used 57.89% of the times when standard language was used in the ST. The foreign words kept in the translation are mostly culture-specific and language-specific, such as *nonna*, *signora*, *mamma mia*, and

scopone. Apart from "scopone", which is a card game, the other words are traditionally associated with the Italian language and well-known out of the country. This might be the reason why the translator has decided not to include their translation into English.

The strategy of using elements foreign to the target language as a translation of standard language in STs is employed 88.8% of the times in Camilleri and 91.4% in Gadda. The situation is different in Pasolini's novel. In fact, in Pasolini <frn> is used only 3.12% of the times standard language was encountered in the SL. This happens because the translator chose cultural substitution (<cs>) and the translation makes use of the dialects of the TL. Here are a few examples (see table 4.21):

Table 30 Examples of standard language translated using cultural substitution.

example n.	ST	TT
1	"Ce vado sì a stronzo!" disse sempre più schifato Tommaso. <slst>"**E che aspetti,**</slst> mettete, in slip!" fece il Budda, senza più manco guardarlo. Tommaso, preso al punto debole, con uno scatto da mat-to scostò quelli che stavano davanti alla porta: <d>"**Levateve!**"</d> disse. Ma c'aveva il Muso nuovo. Si fermò.	'Sure, I'm going, you shit!' Tommaso said, more disgusted than ever. <cs>'**Well, whaddya waiting for?**'</cs> Put on your bathing suit!' Buddha said, without even looking at him. Struck at his weak point, Tommaso with a wild shove pushed the guys away from the door: <cs>'**Outta the way!**'</cs> he said. But he had his new suit on. He stopped.
2	<slst>"**Come morì affogati**?"</slst> "Che ne so!" <d> "Ce sta l'innondazzione," </d> fece lo Sciacallo. <d>"Der fiume, che?"</d> fece Tommaso. "Aòh <d>che famo aòh,"</d> gridò il Zucabbo.	<cs>'**Whaddya mean drowning**?'</cs> 'You heard me! <sl>'There's a flood,'</sl> Hyena said. <sl>'The river?'</sl> Tommaso asked. <cs>'Aòh, whadda we gonna do?'</cs> Zucabbo yelled.

3.3 Regionalisms

The linguistic scholar Ines Loi Corvetto (ctd. in Rizzi 15) defines regionalisms, also

known as regional Italian, as two main phenomena:

1. the italianization of dialect usage

2. the local characteristics of Italian partly determined by dialect, and seen as real deviations from Italian.

The presence of regionalisms, or regional Italian, next to the standard language and dialect is a consequence of the fact that Italian was adopted as a common language only recently. Regionalisms are encountered in the Italian language on every level of the language: from phonetics, to syntax, lexis, and pragmatics. Regionalisms are rich especially in lexis. For example, the use of *mo'* for "ora" or "adesso" (corresponding to the English 'now'), or *doman(i) l'altro* for "dopodomani" (which are the equivalent for the English 'the day after tomorrow'), or even *pure* for the standard "anche" (which corresponds to the English 'also,' 'even,' and 'too') (Poggi Salani).

Table 31 Strategies used to translate regionalisms.

Tags in TT	De Luca		Camilleri		Gadda		Pasolini	
	occurrences	%	occurrences	%	occurrences	%	occurrences	%
<dsl2>	---		---		---		---	
<dd>	---		---		---		---	
<dt>	---		---		---		---	
<slg>	---		---		---		---	
<idt>	---		---		---		---	
<sl>	---		3	100	14	63.64	34	97.14
<nt>	---		---		---		---	
<frn>	---		---		8	36.36	---	
<cs>	---		---		---		1	2.86
<coll2>	---		---		---		---	
<frnt>	---		---		---		---	
<idiom2>	---		---		---		---	

<blank>	---		---		---		---	
<reg>	---		---		---		---	
Total	0		3	100	22	100	35	100

The great majority of Italian regionalisms are lost in the English translation, as table 4.22 shows. The examples present in Camilleri's novel are all (100%) homogenized by using standard English. A similar situation occurs in Pasolini's novel, where 97.14% of the occurrences are translated using standard English. In the same novel only 2.86% of the occurrences have been translated using cultural substitution.

Similarly, in Gadda's novel regionalisms are translated opting for standard language in 63.64% of the occurrences, whereas in the remaining 36.36% of the occurrences words and expressions foreign to English are employed, as the examples in table 4.23 show:

Table 32 Examples of regionalisms translated opting for standard language.

example n.	ST	TT
1	Dentro lo si intuiva, lo si <reg>**annasava,**</reg> <d>ci doveveno aver bevuto e ttrincato,</d> masticato mortadella, pitturato i labbri d'Olévano,	Within, one sensed, one <sl>**sniffed**,</sl> <sl>they must have drunk and toasted,</sl> chewed salami, stained their lips with Olevano,.
2	E poi, <reg>**manco per sogno**:</reg> non era questione di sospetti. Lui doveva semplicemente spiegarsi, dire quello che pensava, cantare: cantarellare.	And besides, it wasn't a question of suspicion, <sl>**not at all**.</sl> He only had to explain himself, say what he thought, to talk, sing out, loud and clear.

In the first case, the example presents the verb *annasava*, from the infinitive "annasare" (which would correspond to 'smell' or 'sniff' in English), which derives from the noun "naso" (nose). This verb does not exist in standard Italian, but it is used in some regions to indicate the

action of "to sniff" or "get a sniff". As it is claimed in the *Dizionario generale de' sinonimi italiani* (or *General dictionary of Italian synonyms*), 'annasare' is different from the idea of "to smell," because it refers to the idea of getting the nose close to the object of smell (Romani 14). The second example includes the word *manco,* which is a very common expression in the Southern regions to express the idea of "not at all".

As previously mentioned, there are also some examples in which regionalisms have been translated using words foreign to TL, as shown in the following examples (see table 4.24):

Table 33 Examples of regionalisms translated using words and expressions foreign to the TL.

example n.	ST	TT
1	\<slst\>Don Ciccio\</slst\> raccolse e verbalizzò sui due piedi quanto poté raccogliere, del fiotto irrompente, da quel primo testimoniale: principiò dalla portinaia, concedendo \<reg\>**alla Menegazzi**\</reg\> il tempo di pettinarsi.	\<frn\>Don Ciccio\</frn\> collected and transcribed then and there what he could skim from the explosive jet of this first account: he began with the concierge, granting \<frn\>**Signora Menegazzi**\</frn\> time to comb her hair.
2	\<reg\>**La Bettola**\</reg\> volle replicare. Tra le due donne si accese un battibecco.	\<frn\>**The Professoressa**\</frn\> chose to answer back. A row flared up between the two women.

The first example constitutes a regionalism because Italian grammar does not accept the use of articles in front of proper names. However, this is a very common characteristic of some areas in Northern Italy (Nardini). The articles is lost in the translation and replaced with the word *signora,* which means *Mrs.* or *madam*. Even in the second case, the Italian version presents the definite feminine article in front of a person's last name. In this case, the translator has preferred to opt for the word *professoressa*, which means "female professor" or "female teacher."

3.4 Dialect Accompanied by its Translation in Standard Source Language

As we can see from table 4.25, besides dialect, standard language and regionalisms, Italian novels also present the <dsl> tag, which means that the tag is characterized by the presence of the original dialect accompanied by its translation in the source standard language. The presence of this strategy in De Luca (6.48%) is higher than in Camilleri (0.51%) and in Gadda (0.07%). However, in all the novels the results are not significant, given the very low percentages.

Table 34 Strategies used to translate the combination of dialectal elements and its translation in standard source language in the IT-EN sub-corpus.

Tags in TT	De Luca		Camilleri		Gadda		Pasolini	
	occurrences	%	occurrences	%	occurrences	%	occurrences	%
<dsl2>	7	77.78	2	100	---		---	
<dd>	1	11.11	---		---		---	
<dt>	1	11.11	---		1	100	---	
<slg>	---		---		---		---	
<idt>	---		---		---		---	
<sl>	---		---		---		---	
<nt>	---		---		---		---	
<frn>	---		---		---		---	
<cs>	---		---		---		---	
<coll2>	---		---		---		---	
<frnt>	---		---		---		---	
<idiom2>	---		---		---		---	
<blank>	---		---		---		---	
<reg>	---		---		---		---	
Total	9		2	100	1	100	0	

In most of the cases in De Luca, and in all the cases in Camilleri, the <dsl> tag is replaced with <dsl2>, which means that dialect is retained and the standard source language

phrase(s) is/are replaced with target standard language (see table 4.26). Here are some examples:

Table 35 Examples of the combination of dialectal elements and their translation in source standard language translated by adopting a combination of original dialect and its translation in the target standard language.

example n.	ST	TT
1	<dsl>"**A pacienza, ci metto la pazienza.**</dsl> E' una radice che cresce nei nostri vicoli.	<dsl2>"'**A pacienza, I put in some patience.**</dsl2> It's a root that grows in our alleys.
2	<dsl>**"Taggia 'mpara' e t'aggia perdere", ti devo insegnare e poi ti devo perdere,**</dsl> la citta mi spingeva al largo.	<dsl2>**"T'aggia 'mpara' e t'aggia perdere? - I have to teach you and then I have to lose you,**</dsl2> the city was pushing me out to sea.

And here is the example from De Luca where <dsl> (dialect plus standard source language) is replaced with <dt>, in which dialect is retained together with the SL, but TL is included also (see table 4.27).

Table 36 Example of the combination of dialectal elements and their translation in standard language translated by retaining dialect and accompanying with elements translation into the target standard language.

example n.	ST	TT
1	<dsl>'**Dalle 'ncuollo,' dagli addosso,**</dsl> le strade erano bloccate dalle barricate.	<dt>'**Dalle 'ncuollo, 'dagli addosso'– Jump 'em, let 'em have it** –</dt> the streets were blocked by the barricades.

CHAPTER 5

DIACHRONIC ANALYSIS: RESULTS

1. Introduction

This chapter presents the results of the data from a diachronic perspective, that is English and Italian source texts published in the 1940s – 1950s and 1990s – 2000s time span will be examined, together with their translations in the other language of the Italian / English combination.

The sub-corpus used for the analysis of the 1940s – 1950s time period includes the novels written by Baldwin, Faulkner, Gadda and Pasolini, as listed in Table 4 of the methodology chapter. The different types of tags present in the STs, along with their occurrences in each novel, as well as their percentages, are presented in the following table (see table 5.1).

Tags in the STs	Baldwin		Faulkner		Gadda		Pasolini	
	occurrences	% out of 635	occurrences	% out of 422	occurrences	% out of 1452	occurrences	% out of 1946
\<d\>	626	98.58	420	99.53	1352	93.11	1873	96.25
\<slst\>	6	0.95	---		70	4.82	32	1.64
\<ssll\>	---		---		---		1	0.05
\<dsl\>	---		---		1	0.07	---	
\<id\>	---		---		---		---	
\<coll\>	3	0.47	2	0.47	6	0.41	5	0.26
\<reg\>	---		---		22	1.52	35	1.80
\<idiom\>	---		---		---		---	
\<fr\>	---		---		1	0.07	---	
Total	635	100	422	100	1452	100	1946	100

In the diachronic analysis, as well as in the synchronic one (as seen in the previous chapter), dialect constitutes the vast majority of tags included in the STs. In fact, dialect tags represent 99.53% of the total numbers of tags in Faulkner, 98.58% in Baldwin, 93.11% in Gadda and 96.25% in Pasolini. Besides dialect, other tags that are incorporated in the STs, and which are worth mentioning, are standard language and regionalism. First of all, let us look at dialect.

2. Result: 1940s – 1950s

2.1 Dialect

Table 38 Strategies used to translate dialect in the 1940s-1950s.

Tags in the TTs	Faulkner		Baldwin		Gadda		Pasolini	
	occurrences	% out of 420	occurrences	% out of 626	occurrences	% out of 1352	occurrences	% out of 1876
<dsl2>	---		---		---		---	
<dd>	---		---		7	0.52	27	1.44
<dt>	---		---		1	0.07	---	
<slg>	---		---		---		73	3.90
<idt>	---		---		---		---	
<sl>	420	100	618	98.72	1291	95.498	1531	81.614
<nt>	---		---		---		---	
<frn>	---		---		37	2.74	3	0.16
<cs>	---		---		2	0.15	112	5.98
<coll2>	---		8	1.28	8	0.59	127	6.78
<frnt>	---		---		---		---	
<idiom2>	---		---		3	0.22	2	0.11
<blank>	---		---		3	0.22	1	0.05
<reg>	---		---		---		---	
Total	420	100	626	100	1352	100	1873	100

Table 5.2 indicates that standard language is the most widely used strategy to translate dialect into the TT. In Faulkner, 100% of the instances of dialect are translated into the TT using standard target language, making it difficult for Italian readers to be aware that the original text included significant portions of AAVE. In Baldwin, a very similar situation occurs, since the percentage of dialect that is omitted equals 98.72%. Even in this case, it will be hard for readers to realize the importance that Baldwin gave to dialect in the source text.

In the case of Gadda and Pasolini, the percentages of dialect that is omitted are still very high, but slightly lower than in the two previous novels, 95.49% and 81.70%, respectively. The remaining 4.51% of dialect source tags in Gadda and 18.30% in Pasolini are translated with different strategies. In Gadda the tag with the highest occurrence, after standard language, is <frn> (words and phrases foreign to the TL) (see table 5.3).

Table 39 Examples of dialect translated using foreign words and expressions.

example n.	ST	TT
1	La confusione <d>**der sor Filippo**</d> era evidente: Gli aveva veduto i tacchi, e anche il... diciamo la schiena: questo sì. La professoressa Bertela, sì, che lo aveva veduto in faccia: er bianco: <d>coi labbri bianchi:</d> ma non lo aveva veduto altre volte.	<frn>**Signor Filippo's**</frn> embarrassment was obvious: She had seen his heels and also his . , shall we say his back? That much, yes . Professoressa Bertola, now, she had seen his face: it was white, <sl> with white lips: </sl> but she hadn't seen him the other times.
2	Il garofolone scarlatto del "guarda un po' che roba!" Con gran sussurro dei casigliani e dei colleghi dell'Economia, della <d>**sora Manuela**</d> poi non parliamone, il <slst>commendator Angeloni</slst> fu trattenuto fino alle nove della sera. motore primo di quell'andirivieni, di portatori di salumi a domicilio.	The great, scarlet carnation of "well, did you ever?" With great murmurings of the tenants and of his colleagues in the Economy, not to mention the whispers of <frn>**Signora Manuela,**</frn> <frn>Commendatore Angeloni</frn> was kept at the police station until nine o'clock in the evening. the prime mover of that coming and going of ham-bearers to the house.
3	<d>**Li carabinieri**</d> de Tivoli avevano già interrogato la madre, e <d>il macellaro pure;</d> la Irene Spinaci <d>voleva venì</d> a Roma: ma quando sentì che la Gina era <d>ar Sacro Coe s'azzittò:</d> tante tanto... che ce veniva a fa?	<frn>**The carabinieri**</frn> of Tivoli had already questioned the mother, <sl>and the butcher too:</sl> Irene Spinaci <sl>wanted to come</sl> to Rome: but when she heard that Gina was <sl>at the Sacred Heart, she shut up:</sl> after all …… what was the use of her coming?

4	"O piuttosto tutte," grugnì don Ciccio dentro di sé, nel rimirare quegli occhioni della <d>**sora Amalia**</d> <d>fonni fonni, cerchiati de du quarti de luna blu che je daveno riscontro ai du quarti de luna d'oro che ciaveva agli orecchi: che ar primo rigira la testa pareva le dovessero fare cui erri. Come a un'odalisca der Sultano.</d> Ingravallo sottopose il Valdarena, già udito quel giorno, a un ennesimo interrogatorio.	Every woman, grunted Don Ciccio, within himself, gazing again into those deep, big eyes of <frn>**Signora Amalia,**</frn> <sl>circled by two blue crescent moons which were pendants to the two golden crescents she wore in her ears: which, at the first turn of her head, seemed about to go "ding-dong." Like an odalisque of the Sultan.</sl> Ingravallo subjected Valdarena, who had already been heard once that day, to yet another questioning.
5	<d>"**No, sor Cavalli,**</d> <d> è che devo fa un regalo," </d> aveva detto Liliana. " Sposi? " " Sì, sposi. " " Dieci fogli da mille è sempre un bel regalo: pure pe li sposi.	<frn>"**No, Signor Cavalli .**</frn> <sl>the fact is that I have to make someone a present,"</sl> Liliana had said. "A wedding present?" "Yes." "Ten thousand-lire notes make a nice present, especially for a young couple."
6	Una volta a casa, il povero <d>**sor Remo**</d> fu sollecitato ad aprir cassetti, qualche sportello renitente.	Once he was at the house, poor <frn>**Signor Remo**</frn> was obliged to open drawers, unlock a reluctant cupboard or two.

In the examples n. 1, 2, 4, 5, and 6, the ST tags include the words *sor* and *sora*, which are correspond to "signor" (Mr.) and "signora" (Mrs.) in the dialect of Rome. Furthermore, the first example includes *der*, which derives from the combination of *de + er*, where *de* corresponds to the simple English preposition "of", and *er* is the masculine singular definite article. *Der* is the dialectal form of the combined preposition of "del" (of the), and in this example it is used to express a genitive case. In both cases, the translator renders dialect by using the equivalent Italian standard version. The genitive case, in the English translated version is expressed using the *'s* attached to the subject. In contrast, in the third example *li carabinieri* in the ST is translated by "the carabinieri" in the TT. The word *li* is the masculine plural form of the definite article in the dialect of Rome. This phrase has been translated into English keeping the English standard form of the article, together with the original word "carabinieri".

In Pasolini, the second most frequent way the translator renders dialect, which is a very small percentage, is by using colloquialisms (6.78%) and cultural substitutions (5.98%). The most frequent colloquialisms include *gonna* (instead of 'going to'), *wanna* (instead of 'want to'), and *gotta* (instead of 'have to'). As for cultural substitution, the TT includes the AAVE (see table 5.4):

example n.	ST	TT
1	"Aòh, <d>**ma che, te sei magnata li chiodi?**"</d> fece Tommaso, che già incominciava a innervosirsi.	'Aòh! <cs>**You been eating nails?**'</cs> Tommaso said, becoming nervous.
2	Stavano seduti a dei tavolinetti di metallo, o aggruppati in piedi metà dentro e metà fuori al bare, in confidenza: ma erano pochi, confronto al solito. <d>"**Paghi er caffè?**"</d> disse come lo vide uno ammucchiato su una seggiola ammaccata, tenendo le gambe lunghe e le mani sulla pancia.	They were seated at little metal tables or stood in groups, half inside and half outside the bar, at their ease: but there were few of them compared to the usual crowd. <cs>'**You buying the coffee**?'</cs> one guy said, seeing him. He was huddled in a dented chair, his legs out and his hands on his belly.
3	Lello se ne andava avanti per il ponte come fosse il capo, senza nemmeno voltarsi a guardare lo schiavo che gli trottava appresso. <d>"**Che, c'hai prescia, a Le?**"</d> faceva Tommaso, dietro, con faccia malandrina.	Lello went off along the bridge, a chief, not even turning to look at the slave trotting after him. <cs>'**You in a hurry, Lello?**'</cs> Tommaso said, behind him, a sly look on his face,
4	La macchina era là, alio scuro, con dentro gii altri, zitti come cadaveri di morti: si spartirono ia grana, ossia poco più di quattro sacchi penino, e ripartirono. <d>"**'Nd'annamo?**"</d> chiese Salvatore col cuore pieno di allegria.	The car was there in the darkness, with the others Inside, quiet as corpses: they divided up the cash, a little more than four thousand a head, then they set off again. <cs>'**Where we going?'**</cs> Salvatore asked, his heart full of joy.
5	<d>"**È mezz'ora che stai a strillà!**"</d> <d>"Indò sto?"</d> chiese Tommasino, quasi senz'accorgersene, eppure capendo ch'era una domanda inutile.	<cs>'**You been yelling for half an hour!'**</cs> <sl>'Where am I?'</sl> Tommaso asked, almost without realizing it and yet understanding it was a pointless question.

The first example includes the clause "te sei magnata li chiodi." It is considered Roman

dialect since it shows some of the main characteristics of this dialect, such as the change of "I"

into "E", and vice versa, in pronominal particles and many monosyllables. In this specific

example '*ti* sei' becomes 'te sei'. Also the expression in the first example includes the verb

magnata, which shows the inversion of the group –ng- into –gn ('mangiata' becomes 'magnata').

Lastly, the clause includes "li chiodi", where *li* is the dialectal form of the standard plural definite article "i". In the English translated version, the clause mentioned at the beginning of this paragraph is translated with "you been eating nails," which is considered a cultural substitution since the omission of the auxiliary verb "have" is characteristic of AAVE in expressing an action in the perfect progressive tense.

In the second example, we find *er* to indicate the masculine singular definite article. In the English version of the text, this sentence is translated as *You buying the coffee.* The translation omits the copula to indicate a future action / present action. This is not incorrect English, but it is one of the features of AAVE (as explained in section 3.3 of chapter 1). In the third example, the expression *"c'hai prescia?"* is the Roman way to express 'are you in a hurry?' In the English translated version, the above mention expression is translated with "you in a hurry," where the omission of the copula is one of the characteristics of AAVE.

The fourth example shows the use of the verb *'nd'annamo,* which shows "'nd", the short form of 'andove' (dialectal word for 'dove', where). "Dove" is longed and becomes "andove". Andove is then elided into "'ndò" when followed by another word. The elided form "'ndò" is elided once more, and becomes *"'nd'",* if the following word starts with a vowel. *Annamo*, is the same expression of the ST, is the assimilated form of "andiamo": the group –nd- is assimilated into –nn- (see section 3.3 of chapter 1).

The fifth and last example shows *stai a strillà* in the ST. This is a typical characteristic of the Roman dialect, which does not make use of gerunds often and usually replaces it with different forms depending on the situations. In this particular case, the gerund is part of the present continuous tense, and in the construction subject + stare + verb, gerund is replaced with subject + stare + a + elided form of the main verb in infinitive. Elided form means that "strillare"

(to shout) becomes "strillà." The expression in the English translated version is rendered as *You been yelling for half an hour!*, where the auxiliary to have is omitted to comply with the AAVE rules.

2.2 Standard Language

Given the high percentages of dialect tags in the ST out of the total occurrences of tags, the presence of standard language tags in the STs is very low: 0% in Faulkner, 0.95% in Baldwin, 4.82% in Gadda and 1.64% in Pasolini, as can be seen in table 5.5.

Table 41 Strategies used to translate standard language in the 1940s-1950s.

Tags in the TTs	Faulkner		Baldwin		Gadda		Pasolini	
	occurrences	% out of 0	occurrences	% out of 6	occurrences	% out of 70	occurrences	% out of 32
<dsl2>	---		---		---		---	
<dd>	---		---		1	1.43	---	
<dt>	---		---		---		---	
<slg>	---		---		2	2.86	2	6.25
<idt>	---		---		---		---	
<sl>	---		---		---		---	
<nt>	---		---		---		---	
<frn>	---		---		64	91.42	1	3.12
<cs>	---		---		---		25	78.13
<coll2>	---		---		2	2.86	4	12.5
<frnt>	---		---		1	1.43	---	
<idiom2>	---		---		---		---	
<blank>	---		---		---		---	
<reg>	---		6	100	---		---	
Total	0	100	6	100	70	100	32	100

In all six examples from Baldwin's novel, the ST uses the person's name *Esther,* which is translated in the TT as "La Esther". Putting the definite article, in this case feminine since the author refers to a woman, is typical of Northern Italy (Treccani.it), as in the example included in table 5.6:

Table 42 Examples of standard language translated opting for regionalism in the 1940s-1950s.

ST	*TT*
Because I can't go off with you nowhere.' 'You just think back,' she said, 'to that first night, right here on this damn white folks' floor, and you'll see it's too late for you to talk <slst>**to Esther**</slst>	Perché io non posso andar con te in nessun posto." Pensa solo a quella prima notte, proprio qui su questo maledetto pavimento di bianchi, e vedrai che per te è troppo tardi per parlare <reg>**alla Esther**</reg>

In Gadda and Pasolini the situation is different because a variety of strategies are used to translate standard language. Some of the strategies have only one occurrence, such as retaining dialect in the TT (in Gadda's novel, 1.43%) or using elements foreign to target language (in Pasolini's novel, 3.12%). Therefore, these examples will not be considered in the presentation of the results because they are statistically insignificant.

The strategies most frequently used in the TTs of these two novels are foreign words and slang. In the English translation of Gadda's novel, it is possible to find words that are foreign to the target language, such as *signora* (Mrs.), *signorino* (young master), *Gesù* (Jesus), *Gesummaria* (Jeez), *Maria Vergine* (Oh God!), *professoressa* (female teacher), *corso* (boulevard), *commendatore* (honor medal), *zia* (aunt), *torrone* (nougat), among others. In contrast, Pasolini's translated version presents only one instance, the word *mamma* (mom).

As for slang, in Gadda's novel there are only two occurrences, which correspond to 2.86% of the total occurrences that have standard language in the ST. In one example, as we can see in table 5.7, the translator chose *ye*, which corresponds to "you" in Standard English. *Ye* has an archaic (and considered poetic) origin. It comes from the King James translation of Matthew 7:7. "Ask, and it shall be given you; *seek, and ye shall find*; knock, and it shall be opened unto you."

Table 43 Examples of standard language translated with slang Gadda's novel.

ST	TT
"Cercare noi," soggiunse ancora il Pestaloza "sarebbe peggio per voi. Ve l'ho detto: \<slst\>**chi cerca trova**.\</slst\> Mi capite?"	"If we have to do the searching," Pestalozzi added again, "it'll be worse for you. I told you. Seek and \<cs\>**ye shall find**.\</cs\> You understand me?"

In contrast, when standard language is used in Pasolini's ST, 78.1% of the occurrences in its English translation show cultural substitution. In the following example, see table 5.8, The TT shows *whaddya*, which is an expression of North American dialect and it corresponds to "what do you" in English. More precisely, this expression is from the Newfoundland English, an English dialect of the provinces of Labrador and Newfoundland (Canada) and is also used in the United States as a slang expression.

Table 44 Examples of standard language translated using cultural substitution in Pasolini's novel.

ST	TT
"Sìne," fece Tommaso, con la bocca storta. Ma il Cagone \<d\>tutt'a un botto\</d\> gridò: "Ferma un po'!" \<slst\>"**Ma quale ferma, quale ferma!**"\</slst\> fece acido Tommaso, "ma accelera invece!"	'Yeah' Tommaso said, his mouth twisted. But Shitter, \<sl\> all of a sudden, \</sl\> yelled;. 'Stop a minute!' \<cs\>**'Whaddya mean stop?'**\</cs\> Tommaso said, acidly, 'Go faster, Lello!'

2.3 Regionalism

Table 5.9 shows the occurrences of regionalisms in the STs. There are no instances for Baldwin and Faulkner, while there are some in the Italian authors Gadda and Pasolini.

Table 45 Strategies used to translate regionalisms in the 1940s-1950s.

Tags in TT	Baldwin		Faulkner		Gadda		Pasolini	
	occurrences	%	occurrences	%	occurrences	%	occurrences	%
<dsl2>	---		---		---		---	
<dd>	---		---		---		---	
<dt>	---		---		---		---	
<slg>	---		---		---		---	
<idt>	---		---		---		---	
<sl>	---		---		14	63.6	34	97.1
<nt>	---		---		---		---	
<frn>	---		---		8	36.3	---	
<cs>	---		---		---		1	2.86
<coll2>	---		---		---		---	
<frnt>	---		---		---		---	
<idiom2>	---		---		---		---	
<blank>	---		---		---		---	
<reg>	---		---		---		---	
Total	0	100	0	100	22	100	35	100

In these two authors' novels, the most common strategy used by translators to render regionalisms is normalizing them into the target standard language. For example, in Gadda we can find *adocchiati* (glimpsing), *zinne* (breasts), *manco* (not at all), *pupo* (child, baby, kid); while

in Pasolini some of the regionalisms that are removed are *appresso* (translated with "chasing"), *all'impiedi* (stood), *sbragato* (sprawled), *rosicato* (eroded), *scrima* (the parting).

Another strategy found only in the translation of Gadda's novel to translate regionalisms is using foreign words. Some occurrences of the ST show *la Bottafavi*, rather than *la Bettola*, or *la Menegazzi*. Italian standard grammar states that proper nouns do not require the definite articles (except in particular and well-determined cases) (Treccani.it). However, in some regions in Northern Italy this is a common phenomenon. In the translation, these phrases are sometimes replaced with "professoressa", other times with "la Menegazzi" and some other times with "Signora Bottafavi".

3. Results: 1990s – 2000s

This section presents a comparison of the Italian and American novels published in the 1990s – 2000s time span, along with their translations in the other language. The sub-corpus used for the analysis includes the novels written by Andrea Camilleri, Erri De Luca, Toni Morrison and Kathryn Stockett, as listed in table 3.5 of the methodology chapter. The different types of tags present in the STs, along with their occurrences in each novel, as well as their percentages, are contained in the following table (see table 5.10).

Table 46 Tags included in the STs of the novels from the 1990s-2000s sub-corpus.

Tags in the STs	Camilleri		De Luca		Morrison		Stockett	
	occurrences	% out of 394	occurrences	% out of 139	occurrences	% out of 283	occurrences	% out of 3923
<d>	378	95.95	112	80.58	280	98.94	2217	56.52
<slst>	9	2.28	19	13.67	2	0.71	1689	43.05

<ssll>	---		---		---		2	0.05
<dsl>	2	0.51	8	5.76	---		---	
<id>	2	0.51	---		---		---	
<coll>	---		---		1	0.35	15	0.38
<reg>	3	0.76	---		---		---	
<idiom>	---		---		---		---	
<fr>	---		---		---		---	
Total	394	100	139	100	1452	100	3923	100

Once more, the most widely used tag in the STs is dialect, followed numerically by standard language words and phrases which have been subject to a shift in the TT, and colloquialism, as can be seen in table 5.11.

Table 47 Strategies used to translate dialect in the 1990s-2000s.

Tags in the TTs	Camilleri		De Luca		Morrison		Stockett	
	occurrences	% out of 375	occurrences	% out of 112	occurrences	% out of 280	occurrences	% out of 2217
<dsl2>	---		---		---		---	
<dd>	---		13	11.61	---		1	0.04
<dt>	---		47	42.34	---		---	
<slg>	18	4.80	3	2.70	---		---	
<idt>	1	0.28	---		---		---	
<sl>	351	93.60	39	35.14	257	91.78	2174	98.06
<nt>	---		9	8.11	---		---	
<frn>	---		---		---		---	
<cs>	3	0.80	---		---		1	0.04
<coll2>	2	0.53	---		19	6.79	7	0.32
<frnt>	---		---		---		---	
<idiom2><	---		---		4	1.43	6	0.27
<blank>	---		1	0.90	---		28	1.27
<reg>	---		---		---		---	
Total	375	100	112	100	280	100	2217	100

3.1 Dialect

In Camilleri, Morrison and Stockett, the percentages of dialect tags are higher than 95%, while in De Luca the percentage is slightly over 80%.

Tags in the TTs	Camilleri		De Luca		Morrison		Stockett	
	occurrences	% out of 375	occurrences	% out of 112	occurrences	% out of 280	occurrences	% out of 2217
<dsl2>	---		---		---		---	
<dd>	---		13	11.61	---		1	0.04
<dt>	---		47	42.34	---		---	
<slg>	18	4.80	3	2.70	---		---	
<idt>	1	0.28	---		---		---	
<sl>	351	93.60	39	35.14	257	91.78	2174	98.06
<nt>	---		9	8.11	---		---	
<frn>	---		---		---		---	
<cs>	3	0.80	---		---		1	0.04
<coll2>	2	0.53	---		1	6.79	7	0.32
<frnt>	---		---		---		---	
<idiom2>	---		---		4	1.43	6	0.27
<blank>	---		1	0.90	---		28	1.27
<reg>	---		---		---		---	
Total	626	100	112	100	280	100	2217	100

Standard language is the most commonly used strategy to translate dialect into English in the novels written by Camilleri, Morrison and Stockett, where the loss of dialect corresponds respectively to 93.60%, 91.78% and 98.06%. In contrast, in De Luca's English translated version, dialect is rendered as standard language only in 35.14% of the cases. This significant difference can also be seen in figure 5.1:

Figure 5 Percentage of dialect translated as standard language in the 1990s-2000s
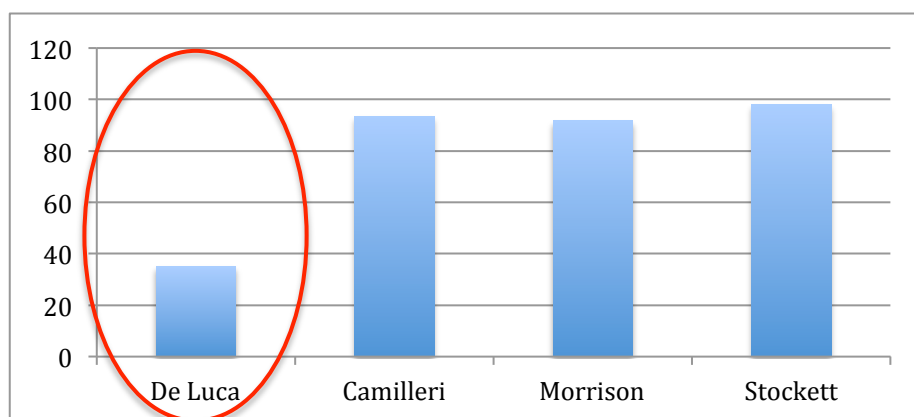
In De Luca, the most commonly used ways to translate dialect into English is by having the original dialect accompanied by a standard target language translation[18] (as in Table 5.13), or by retaining the Neapolitan dialect as is (Example 5.14):

Table 49 Examples of original dialect translated by retaining it and accompanying it with standard language.

example n.	ST	TT
1	\<d>"**E' 'na carogna**."\</d> "Ebrei: e che erano fatti di un'altra sostanza?	\<dt>"**E' na carogna**"—*He's a dirty rat*.\</dt> "The Jews, aren't they the same as us?
2	Era il colore \<d>'**nuncepenzammochiu'**.\</d> Da noi si scorda il male appena arriva un poco di bene.	It was the color of \<dt>**nuncepenzammocchiù** —*we're not going to think about it anymore*.\</dt> In Naples they forget the bad as soon as a little good arrives.
3	\<d>"**Nun ce iate, chillo ve sta aspettanno**."\</d> Mi teneva fermo, premeva per farmi tornare indietro Anche se non era con le spalle a un muro, non c'era per me nessun indietro possibile.	\<dt>"**Nun ce iate, chillo ve sta aspettando**" – *Don't go, that guy is waiting for you*.\</dt> He stopped me, tried to block my way. Although there was no wall behind me, there was no turning back.

---

[18] In the TT examples, dialect is provided in bold, while its translation in standard target language is in bold italics.

4	<d>"**Nun ce iate, p'ammore 'e Giesucristo, nun ce iate".</**d> Nessun aitro mi salutò lungo la salita del vico1o.	<dt>"**Nun ce iate, p'ammore 'e Giesucrstno, nun ce iate**" - ***Don't go, for the love of Christ don't go***.</dt> No one else greeted me in my climb up the alley.
5	Alla vista del vestito rovinato s'infuriò per l'offesa e caricò di slancio gridando: <d>"**Mo' si' mmuorto**".</d> A braccia larghe venne addosso per il corpo a corpo, feci la mossa di sollevarmi in tutta la statura, lui alzò la testa per guardarmi in faccia ed ebbe in pieno il rimbalzo di luce che cercavo.	At the sight of the ruined suit he was infuriated by the insult and charged at me sideways, shouting, <dt>"**Mo' si' mmuorto**" – ***You're a dead man"***</dt> With arms wide he came at me for the mano a mano, I made the move to pull up to my full height, he raised his head to look me in the face and took unshielded the rebound of light I was looking for.
6	<d>"**nun ce staa**".</d> "Guardate dietro la stufa."	<dt>"**Nun ce staa**" - ***It's not there***!</dt> "Look behind the stove!"
7	<d>"**Si' muorto, piezz'e mmerda**,"</d> disse e si avvicinò.	<dt>"**Si' mmuorto, piezz'e mmerda**"—-- ***You're a dead man, you piece of shit**,*</dt> he said, and came near!

This strategy is unique to this author and translator, since there are zero occurrences of the tag <dt> in the other three novels. The English translation of De Luca's novel also presents some occurrences (11.61%) in which Italian dialect words, phrases and/or sentences of the SL are retained as is in the TL, as in the example included in table 5.14:

Table 50 Examples of original dialect retained in the TTs.

example n.	ST	TT
1	<d>**mo' basta, mo' basta**.</d> Se mi chiudevo le orecchie, lo sentivo piu' forte.	<dd>**mo' basta, mo' basta**.</dd> If I closed my ears I could hear it louder.

2	<dsl>"'a matina, che spaccava ll'ogne", freddo al mattino da spaccare le unghie.</dsl> <d>"**Prufesso'**,</d> questa già l'hanno scritta e musicata, i versi sono di Ernesto Murolo. Il ragioniere Cummoglio è un commerciante sfortunato.	<dsl2>"Friddo 'a matina, che spaccava ll'ogne" – So cold in the morning it split your nails.</dsl2> <dd>"**Prufesso'**,</dd> this has already been written and set to music, the verses are by Ernesto Murolo." Cummoglio, the accountant, is an unlucky businessman.
3	Veniva spesso <d>**o' sapunaro**,</d> il robivecehi, con il carretto tirato da lui stesso.	There were frequent visits from <dd>**'o sapunaro**,</dd> the used-goods man, with a cart he pulled himself.
4	Ti chiamavano <d>**'a scigna."**</d> "E non mi diceste niente?"	They used to call you <dd>**'a scigna."**</dd> "And you didn't say anything to me?"
5	<d>**"Cuoncio, non t'allentà",**</d> piano, non ti stancare, mi diceva.	<dd>**"Cuòncio, nun t'allentà"**</dd> — Slowly, don't wear yourself out, he told me.
6	Don Gaetano e <d>**'o vient'**</d> si erano presi l'impegno di farmi smaltire la domenica.	Don Gaetano and <dd>**'o vient'**</dd> had taken it upon themselves to help me recover from Sunday.
7	<d>**'O bbrito:**</d> era tanto che non sentivo dire in dialetto il nome del vetro.	<dd>**'O bbrito –**</dd> it had been a long time since I'd heard the name for glass in dialect.

One last interesting strategy adopted by De Luca's translator is the use of the tag <nt>, in which dialect of the source text is translated by retaining dialect and having it accompanied by additional information, included either in footnotes, glossary or the preface. This is the case of the Neapolitan word *guaglione* and its short form *guaglio',* which is explained in the preface as the equivalent of the English word for "young boy," and *basso*, defined as a one or two-bedroom apartment located on the first floor and with the entrance directly on the street. If we add all the strategies adopted in De Luca's TT in which dialect is retained as is and the ones in which Neapolitan dialect is retained and accompanied by its translation in standard target language or even by additional information in the preface or footnotes, dialect in rendered in the 62.06%

versus less than 10% for the other three novels, where the percentage 62.06% is obtained by adding 11.61% (<dd>), 42.34% (<dt>), and 8.11% (<nt>).

In Camilleri, Morrison and Stockett most common way to translate dialect is through the use of colloquialisms of the TL. This tag accounts only for 0.53% in Camilleri, 6.79% in Morrison, and 0.32% in Stockett, therefore the use of this strategy is rare and cannot be considered significant. In the following table (see table 5.15) a couple of examples extracted from Morrison's novel are included:

Table 51 Examples of dialects translated using colloquialisms of the TL.

example n.	ST	TT
1	"Heard her shoes had six-inch heels." <d> "**You lying.**" </d> "And flying." "Well. If she's still at the Convent, she must be all right."	"Ho sentito dire che portava dei tacchi alti quindici centimetri." <coll2>"**Non contare balle.**"</coll2> "Non le conto e non le caccio." "Be', se è ancora al Convento, vuol dire che ci sta bene."
2	Now, you all listen to me. <d>**Real close.**</d> Nobody, I mean nobody, is going to change the Oven or call it something strange.	Adesso ascoltatemi voi. <coll2>**Con le orecchie ben aperte.**</coll2> Nessuno, ho detto nessuno, cambierà il Forno né Io chiamerà in modo strano.

The first example shows the absence of *is* when it indicates present states and actions, as shown in the section 3.3 of chapter 2. The second, example, on the other hand, utilizes *real* as an adjective instead of as an adverb, which is another characteristic of AAVE.

3.2 Standard Language

Table 52 Strategies used to translate standard language in the 1990s-2000s sub-corpus.

Tags in the TTs	Camilleri		De Luca		Morrison		Stockett	
	occurrences	% out of 9	occurrences	% out of 19	occurrences	% out of 2	occurrences	% out of 1689
<dsl2>	---		---		---		---	
<dd>	---		---		---		---	
<dt>	---		5	26.30	---		---	
<slg>	---		---		---		---	
<idt>	---		---		---		---	
<sl>	---		---		---		---	
<nt>	---		3	15.70	---		---	
<frn>	8	88.8	11	57.80	2	100	1689	100
<cs>	1	11.1	---		---		---	
<coll2>	---		---		---		---	
<frnt>	---		---		---		---	
<idiom2>	---		---		---		---	
<blank>	---		---		---		---	
<reg>	---		---		---		---	
Total	9	100	19	100	2	100	1689	100

Looking at the table 5.16, we can see that the only strategy that is common to every novel is <frn>, which is the tag for the use of words foreign to TL. This strategy accounts for 57.80% in De Luca, 88.89% in Camilleri, and 100% for both Morrison and Stockett. In Camilleri some of the words retained in the TT are *signorina* (Miss), *ciao* (hello or good-bye), *primina*.[19] The only occurrence in Morrison is *drugstore*. In De Luca we can find *mozzarella*, *liceo* (high

---

[19] According to the Italian school system, children start school at the age of 6. However, children born six months before the age of six (by April 30) may start school the year before. In this case, students will attend their first grade in a private school and then directly move up to the second grade, either in a public or private school depending to their parents' preference (Ministero dell'Istruzione, dell'Università e della Ricerca).

school), *signora*, and *mamma mia*. Last, in Stockett, some examples include *miss*, *missus*, and *mister*.

3.3 Colloquialism

Table 53 Strategies used to translate colloquialism in the 1990s-2000s sub-corpus.

Tags in the TTs	Camilleri		De Luca		Morrison		Stockett	
	occurrences	% out of	occurrences	% out of	occurrences	% out of 1	occurrences	% out of 15
<dsl2>	---		---		---		---	
<dd>	---		---		---		---	
<dt>	---		---		---		---	
<slg>	---		---		---		---	
<idt>	---		---		---		---	
<sl>	---		---		---		9	60
<nt>	---		---		---		---	
<frn>	---		---		1	100	4	26.67
<cs>	---		---		---		---	
<coll2>	---		---		---		1	6.67
<frnt>	---		---		---		---	
<idiom2>	---		---		---		---	
<blank>	---		---		---		1	6.67
<reg>	---		---		---		---	
Total	0	100	0	100	1	100	15	100

Apart from one occurrence in Morrison, colloquialism is only used in Stockett's novel (see table 5.17). Colloquialism is lost in 60% of the occurrences, while in 26.67% it is translated using foreign words. Some examples of colloquialisms lost in the translation are *grandmama* and *mama*. The colloquial word that is not translated when included in the target text is *Missus*.

3.4 Dialect + Standard Language

One last strategy that is worth analyzing is the tag <dsl>. This tag means that in the ST the information included in the tag presents dialect accompanied by its translation in the standard source language. Let us see (see table 5.18) what happens in the translations:

Table 54 Strategies used to translate the combination of dialectal elements and its translation in standard SL.

Tags in the TTs	Camilleri		De Luca		Morrison		Stockett	
	occurrences	% out of 1	occurrences	% out of 9	occurrences	% out of 0	occurrences	% out of 0
<dsl2>	1	100	8	88.89	---		---	
<dd>	---		---		---		---	
<dt>	---		1	11.11	---		---	
<slg>	---		---		---		---	
<idt>	---		---		---		---	
<sl>	---		---		---		---	
<nt>	---		---		---		---	
<frn>	---		---		---		---	
<cs>	---		---		---		---	
<coll2>	---		---		---		---	
<frnt>	---		---		---		---	
<idiom2>	---		---		---		---	
<blank>	---		---		---		---	
<reg>	---		---		---		---	
Total	1	100	9	100	0	100	0	100

De Luca is the author who uses this strategy most often in the ST. The translator had opted for two different ways to translate it. The first is by translating the source tag made up of dialect (in bold) and its Italian translation (in bold and italic) with a target tag that retains dialect

(in bold) and is accompanied by the English equivalent of the phrase or sentence (in bold and
italic), as in the examples below (table 5.19):

Table 55 Examples of the combination of dialectal elements and their translation in standard language translated adopting a combination od original dialect, and its translation in the target standard language.

example n.	ST	TT
1	\<dsl\>"**A pacienza, *ci metto la pazienza*.**\</dsl\> E' una radice che cresce nei nostri vicoli.	\<dsl2\>"'**A pacienza, *I put in some patience*.**\</dsl2\> It's a root that grows in our alleys.
2	\<dsl\>***Proviene da una famiglia di fabbricanti di bottoni*, "buttunari",**\</dsl\> rovinati dall'arrivo della chiusura lampo.	\<dsl2\>***He comes from a family of button manufacturers*, buttunari,**\</dsl2\> ruined by the dawn of the zipper.
3	\<dsl\>"**Pare 'nu cummoglio di preta turchese", *un coperchio di pietra turchese*:**\</dsl\> l'inquilino del secondo piano, il professore Cotico in pensione, si era dedicato alla poesia.	\<dsl2\>"**Pare 'nu cummoglio di preta turchese"– *It looks like a blanket of turquoise*:**\</dsl2\> the second-floor tenant, Professor Cotico, a retiree, had dedicated himself to poetry.
4	Aveva messo un soprannome collettivo, \<dsl\>"**I Vuie", *i voi*.**\</dsl\> A quello rispondevano volentieri.	He had given them a collective nickname, \<dsl2\>**I Vuie, *You-Two*.**\</dsl2\> To that they would gladly answer.
5	\<dsl\>"**Taggia 'mpara' e t'aggia perdere", *ti devo insegnare e poi ti devo perdere*,**\</dsl\> la citta mi spingeva al largo.	\<dsl2\>"**T'aggia 'mpara' e t'aggia perdere? - *I have to teach you and then I have to lose you*,**\</dsl2\> the city was pushing me out to sea.

The other strategy De Luca has used, but in one instance only, is to translate the \<dsl\> by
retaining both dialect and the source language, and add its translation in English, as below (see
table 5.20):

Table 56 Examples of a combination of dialectal elements and their translation in standard language translated by retaining dialect and accompanying it with the elements'translation into the target standard language.

example n.	ST	TT
1	<dsl>'**Dalle 'ncuollo,' dagli addosso**,</dsl> le strade erano bloccate dalle barricate.	<dt>'**Dalle 'ncuollo, 'dagli addosso'– Jump 'em, let 'em have it** –</dt> the streets were blocked by the barricades.

CHAPTER 6:

DISCUSSION

In the previous chapters, I hypothesized that the TTs would show fewer traces of the original dialect, and would display a more homogenized language; also, I expected that the translators' strategies would be influenced by the socio-political context of the target culture in order to meet the readership's needs and expectations.

The findings from the data analysis confirm the hypothesis regarding the presence of specific patterns governing the translation of dialect in novels when the Italian – English language combination is considered, whether or not a diachronic or synchronic analysis is carried out. However, the second hypothesis seems not to be confirmed, which means that, with the corpus under study at least, translators' strategies are not influenced by the socio-political context of the target culture.

1. Strategies to Translate Dialect

1.1 Fewer Traces of Dialect in the TTs

The standardization strategy is the most used: translators of 7 out of 8 of the novels analyzed in this dissertation (with the exception of *Il giorno prima della felicità* by Erri De Luca), translate dialect of the ST opting for target standard language, with an average of 94.19% of the occurrences. The results confirm previous studies arguing that standardization is the most common strategy to translate dialect.

For example Gideon Toury refers to the "law of growing standardization," where he defines 'law' as the "textual relations" of the original, which "are often modified, sometimes to the point of being totally ignored, in favour of [more] habitual options offered by a target repertoire" (1995: 268). Similarly, Bassnett and Lefevere (1998: 4) in the introduction to *Constructing Cultures: Essays on Literary Translation* discuss translation from third world languages into English and point out that it leans toward standard language. This is what they call the "Holiday Inn Syndrome" (*ibid.*), where everything foreign and exotic is standardized. Even though Bassnett and Lefevere are clearly referring to 'third world' countries, their argument can be extended to other languages (Italian among others), even when translation occurs in the other direction (EN → IT). Other scholars make a similar point. Hatim and Mason (1990) and Venuti (1995) argue that translation tends to normalize, and thus silence, the voices of the socio-culturally marginalized ST producers.

Another important contribution is provided by the Finnish philologist Ritva Leppihalmea (2000). In her analysis of the translation into English of a Finnish novel written by the author Kalle Päätalo, she also identifies the tendency to standardize non-standard language varieties such as dialect and sociolects in the TT. Lastly, two more studies worth of mention are the ones

by Brazilian scholars Rosa (1994) and Lopes Cavalheiro (2008) who describe respectively the standardization of substandard Cockney and AAVE in the subtitled Portuguese versions of *Pygmalion* and *Gone with the Wind*.

Even though standardization has been proved to be the most commonly used strategy to translate dialect, most of the past studies used close reading as a methodology to carry out their research, giving great emphasis to individual examples. In contrast, this research project has approached the same question using corpus linguistics and text annotation as a methodology, which allows the researcher not only to provide readers with examples (as close reading does), but also to provide the number of occurrences in a systematic way to support the hypothesis.

1.2 Reasons for Using Standardization

The reasons why standardization is the most pervasive strategy adopted throughout the languages may be explained in several ways. Juliane House, argues that it is "usually quite impossible to render [intralinguistic] variations in a satisfactory manner" (1973: 167). The same line of thought is shared by the Italian translation scholar Massimiliano Morini, who argues that the translator usually normalizes the source to make it more comprehensible to target readers (2006: 124), especially when the source text is "written in two or more languages, or in two or more versions of the same language whether hierarchically arranged or not" (123). Morini refers back to Toury and describes the effect of 'norms' on translators' behavior. Morini points out that norms stand halfway between 'conventions' and 'laws'; they are more prescriptive than conventions but have less power than laws (124). Morini also argues that a translator is constantly caught between leaning toward the norms of the ST, and giving the TT readership a

sense of the source, or breaking the SL norms and leaning toward the TL norms and readers'

expectations. Morini sees this as a modernized version of Schleiermacher's binary opposition

between bringing the author towards the reader or the reader towards the author (2012), or

Venuti's distinction between "foreignizing" and "domesticating" (1995).

1.3 Consequences of the Choices

Standardizing dialect has different effects on the TT. First of all, it makes the TT "flat,"

using Bonaffini's words, erasing the multilingualism that characterizes the ST (279). Second,

this strategy erases the possibility for hearing the cultural identities expressed through minority

languages. The Jordanian scholar Qusai Anwer Aldebyan, in fact, argues that "domesticating

translation strategies denude culture and literature of their identity. […] They subvert the Other

and misrepresent reality" (50). That is why Venuti regards domesticating translation as a form of

violence (1998) done to the ST in order for the translation to sound fluent and meet the

expectations of the target readership (Venuti 1995).

1.4 Compensating for the Lack of Dialect

One interesting finding that emerged from the analysis of the novels was the use of

foreign words and clauses in the translated versions. This strategy may have been used for two

main reasons: first, to remind readers that the text was originally written in a different language;

second, to convey the translator's intent to acknowledge the multilingualism present in the

source texts.

However, in the ST multilingualism is expressed through the use of two or more language varieties characterized by different powers, where the standard national language has more power than the language variety used in specific geographical areas of the country (in the case of Italian dialects) or by well-determined ethnic groups (as in the case of American dialects). In turn, in the TT the translators attempted to create a new and different form of multilingualism, for example by using language varieties which had the same power within their respective national boundaries, for example by using English words in Italian translated texts. The use of foreign words allows translators to make visible the multilingualism of the source text. However, it still does not fully render its original significance.

1.5 The Anomalous Case of "Il giorno prima della felicità"

Among the novels that were analyzed in this dissertation, the only one that presented different translation strategies from those previously described was *Il giorno prima della felicità* written by Erri De Luca, and translated into English by the American translator and scholar Michael F. Moore. De Luca's novels often include the opposition between standard Italian and Neapolitan dialect: Italian being the literary language, and the "quiet language that is contained in books," or "l'italiano, una lingua quieta che se ne sta dentro i libri," (De Luca 2011) as the author himself has said. His books also contain Neapolitan dialect, which Moore believes is regarded by De Luca as a more immediate language, as a "spoken language, as a language of the streets" (M. F. Moore).

In most of the occurrences in which De Luca uses dialectal expressions in the original Italian text, he has these expressions followed by an explicitation in standard language, probably

to make sure that his readers, regardless of their origins, their geographical position, or their knowledge of Neapolitan dialect, will be able to understand his text (M. F. Moore). In a way this writing strategy guided Moore (*ibid.*) as well in his approach to the translation of De Luca's text. In fact, Moore explains that he just "tried to stick with that" (*ibid.*), and whenever dialect is used in the Italian original text, these dialectal words and expressions would be retained in the English TT followed by their standard Italian equivalent.

Moore attempted to reproduce De Luca's tension between the use of dialect and standard Italian, along with the presence of a teenage boy's voice and Jewish cultural elements in the English translation. Genzler thought this was an impossible task to perform because it would be difficult to keep track of all the different voices going on at the same time, but he complimented Moore for being successful in keeping the differences in the English translated text between the characters who speak dialect and those who speak Italian and, at the same time, retaining the humor (M. F. Moore).

Moore's decision to retain dialect and use the foreignizing strategy proposed by Venuti "deliberately breaks target conventions by retaining something of the foreignness of the original" (qtd. in Shuttleworth and Cowie 59). This approach has the advantage of highlighting "the foreign identity of the ST and protecting it from the ideological dominance of the target culture" (Munday 147). However, since dialect is so deeply embedded in the culture and history of the people who use it, when dialect is retained in the translated version, the TT may appear foreign to the target readership and confuse them, since the text would introduce unfamiliar elements into the novel (Cipolla 19). Additionally, this approach allows the readers to feel the linguistic and cultural differences the text exhibits and makes them aware that what they are reading is the translation of a text originally written in a different language.

As it has been discussed in the previous chapters, dialect generally appears in dialogues rather than in descriptions: however in some extreme cases texts might include whole pages of dialect, and can appear both in dialogues and descriptions. In such cases, retaining all the dialect might not be an effective strategy because the readership would most likely miss the meaning of the whole page(s). Similarly, it would not be advisable to translate the whole section in standard language because the target readers would not realize that that section of the text was originally in dialect (and was used by the author for a specific reason). One option could be to retain the whole section(s) originally written in dialect by accompanying it with its translation into the target standard language. However, the readers are likely to skip the part in dialect, and probably hardly notice its presence. Therefore, a possible and feasible compromise could be to retain in the TT the key words and concepts of the passage in dialect, and standardize the remaining part(s). This would lead to a change in the quantity of original dialect present in the TT, but it would allow the readers to notice the dialect presence without being overwhelmed or distracted by it.

2. Influence of the Target Culture on the Translators' Strategies

2.1 Influence of the Socio-political Context

The second hypothesis of my project refers to the possibility that the translators' strategies might be influenced by the socio-political context of the target culture in an attempt to meet the readership's needs and expectations. This hypothesis is not confirmed by the analysis of the data: the translators' strategies do not seem to be influenced by the specific socio-political

and cultural context of the target culture, at least when the 1940s-1950s and 1990s-2000s time periods are considered, and in particular when the novels selected are taken into consideration.

With regard to the American socio-political context, the United States does not have an official national language and a language planning policy, since it is believed that this would go against human freedom and it would mean putting an authoritarian imposition on human's choice on language issues. However, the jurist James Crawford argues that the US is essentially a monolingual country because many citizens speak English as their native language, and others learnt it after they immigrated in the United States. Moreover, especially in the 20th century, the USA used strong measures, such as the "English only movement," [20] since the introduction and the use of foreign languages and minority languages as a consequence of the large immigration flow could have threatened the use of English. If we look at the translation strategies adopted in the novels during the 1940s-1950s and 1990s-2000s, the American preference for monolingualism is evident, since dialect is almost systematically erased, and no differences can be noticed between the two time periods.

With reference to the Italian socio-political context, Mussolini's regime ruled until the end of the Second World War (1922-1945). During his regime it was forbidden by law to use dialects, minority languages and foreign words (especially English and French) because they were considered harmful for the national identity and prestige. At the same time they were considered to be a reflection of possible centrifugal forces (see Simonini, Raffaelli**,** Jocteau, Klein, and Foresti). For this reason their use was opposed.

---

[20] It is also known as the "Official English Movement". It is a political movement attempting to restrict the use of languages other than English in US government offices in order to establish English as the only official language of the United States.

However, Italians were still using dialects in their everyday life, and the country was fragmented linguistically. These linguistic differences were even more evident after the end of the war and Mussolini's death, when the neorealist movement emerged (between the 1940s and the 60s), and movies and literature attempted to portray everyday provincial life through the use of dialect.

The law banning the use of dialects and foreign languages was changed by the new Constitution, which began to be drafted in June of 1946, was then approved on December 22nd 1947, and came into force on January 1st 1948. In this context, Faulkner's novel, originally written in 1942 and published in its Italian translation in 1947, could have been translated adopting strategies different from Italian standard language since the process of allowing the use of minorities and foreign languages had already started. However, the translated version of *Go Down, Moses* does not present any trace of dialect or elements foreign to the target language.

A different situation occurs with *Go Tell it on the Mountain* by James Baldwin, which was originally published in 1952 and which appeared on the Italian market in translation in 1966. During the 1960s Italy experienced a period of economic wealth during which the national language was used more widely, whereas dialect was associated to low-class and therefore it was avoided. As a consequence, this might be the reason behind Aldo Buzzi's[21] choice to use standard Italian.

Between the late 1980s and the early 1990s, Italian dialects experienced a new life. Dialects started to be considered positively and began to be used again in conjunction with standard language. Thus translators might have used strategies different from those relying on standard target language. However, the Italian translated versions of the novels taken into consideration in

---

[21] Aldo Buzzi is the Italian tranlsator of Baldwin's novel.

this dissertation use predominantly standard target language. This leads us to conclude that standard language is used predominantly as a strategy to translate dialect, regardless of the socio-political context of the target culture, which therefore does not have a visible impact on the way translators approach dialect and that other factors are at play.

2.2 Translators' Background and Other Professions

If we take into consideration the claim that translators are cultural mediators, it is possible to move the focus from the socio-political context to the translators themselves. Anthony Pym, in fact, argues that translations are not only characterized by a relation between texts, dates, places and names (Pym 2009: 23). Translators are *agents* and may be the cause of the strategies adopted. Their background and whether or not they have other jobs might explain the translators' influence (or lack of it) on the translations (Pym 1998: 163-164).

With regard to background, almost all the translators of the texts examined in the present project have university degrees and most of them have a background in literature, or creative writing. The Italian translator of *Go Tell it on the Mountain* by Baldwin was Aldo Buzzi, who held a degree in architecture (Cultura e Tendenze). Another example is Edoardo Bizzarri, who translated Faulkner's *Go Down, Moses* into Italian, who graduated in Italian language and literature (Pessoa). Similarly, Stephen Sartarelli, who translated Camilleri's *The Shape of the Water,* has a BA in literature and a MA in comparative literature from New York University (Sartarelli). One more translator who had a university degree was William Weaver. Among other works, Weaver translated Carlo Emilio Gadda's *Quer pasticciaccio brutto de via Merulana* and Pier Paolo Pasolini's *Una vita violenta*. Weaver earned his BA at Princeton before he moved to

Italy, where he obtained a degree in literature at the university of Rome "La Sapienza" (Spiegelman 2002: n.p.). An additional example is provided by De Luca's American translator Michael F. Moore, who earned a BFA at the Brera Academy in Milan, a MA in comparative literature and a PhD in Italian Studies at NYU (Moore). No information has been found about Kathryn Stockett's translators Adriana Colombo and Paola Frezza Pavese. Therefore, no conclusion can be drawn as of whether the translators' educational background impacts the strategies used to translate dialect.

As for the translators' professions, Pym argues that multiprofessional translators (Pym 1998: 163), or translators who dedicate their professional time to various occupations in addition to translating, have a stronger influence on the language than translators who engage solely in translating because, by being active in different professional fields, they acquire power, both socially and intellectually. In the present project, not all the translators are or were multiprofessional. For example, Edoardo Bizzarri used to be a high school teacher before he moved to Brazil, where he joined the Italian Consulate General in São Paulo. In addition, in 1970 he was asked to form a pool of professors of Italian language and literature at the University of São Paulo (Pessoa).

Franca Cavagnoli is another example of a multiprofessional translator. She is the translator of Toni Morrison's *Paradise*. Apart from being a translator, Cavagnoli is also a scholar and professor of translation studies at the universities of Milan and Pisa (Cavagnoli). William Weaver, the American translator of *Quer pasticciaccio brutto de via Merulana* (in English, *That Awful Mess in via Merulana*) was a prominent figure in the appraisal of the Italian literature of the second half of the 20th century in the United States of America. Apart from being well-known as a translator, Weaver also dedicated his professional life to music criticism and Italian culture,

publishing articles on an Italian magazine (Venuti 1982: 16). Later on in his life, Weaver became a faculty member at Bard College in New York, where he used to teach literary translation and comparative studies (Spiegelman 2002: n.p.). Michael F. Moore, the translator of Erri De Luca's novel entitled *Il giorno prima della felicità* (*The Day Before Happiness*) is a multiprofessional as well. He is also the Chair of the PEN/Heim Translation fund and works at the Italian Embassy in D.C. and at the Consulate General of Italy in New York (M. Moore).

Aldo Buzzi, who translated Baldwin's novel *Go Tell it on the Mountains*, worked as a scriptwriter, movies assistant director, movie director, and editor of the major Italian publishing company, Rizzoli. Stephen Sartarelli, who has translated many of Camilleri's stories and novels, is also a poet and writes criticism (Sartarelli). No information has been found regarding Paola Frezza Pavese and Adriana Colombo, the translators of Kathryn Stockett's novel entitled *The Help,* and their being multiprofessionals. They may be dedicating their professional time solely, or mainly, to translation. They have also translated Sophie Kinsella and Ken Follett among others. However, no differences can be seen between the strategies adopted by the two translators of *The Help* and all the others. In conclusion, the translators who have been engaged in the translation of the novels analyzed in this project are not all multi-professionals and this does not seem to affect the translation strategies they use. A possible factor influencing the strategies may be the correlation in the collaboration existing between the author and the translator, and the fact that some translators are aware of the authors' decision to adopt dialect in their text. However, additional research would be needed to validate or disprove this hypothesis.

2.3 Publishing Houses

During an interview with Edwin Gentzler, upon being awarded the 2nd Annual

Chametzky Prize for his translation of *The Day Before Happiness,* the translator Michael F.

Moore was asked about the amount of feedback received by editors, and how much control they

have. Moore admits that editors are extraordinary figure(s) in "helping you see things that others

do not necessarily catch" (M. F. Moore). Thus, it is possible to look at publishers as one last

factor that might influence translators' choices on how to translate dialect.

The table below that shows the titles of the American novels (followed by their Italian

translated titles) and the Italian publishing houses that published and distributed the American

books analyzed in this project (see table 6.1).

Table 57 American novels and publishing houses of their IT translations.

Original title of the novel	Translated title of the novel	Publishing House of the translated version
Go Tell It on the Mountain	*Gridalo forte*	Rizzoli
Go down, Moses	*Scendi Mosè*	Mondadori
Paradise	*Paradiso*	Frassinelli
The Help	*L'Aiuto*	Mondadori

The American novels in translation are published by Italian major publishing companies:

Mondadori, Rizzoli, and Frassinelli. *Arnoldo Mondadori Editore* was ranked as the thirty-fifth

largest book publisher in the world and the second largest in Italy in 2013 (only after De

Agostini Editore) with a revenue that equalled to $511 million in 2012 (Publishers' Weekly).

Arnoldo Mondadori Editore is active not only in books but also magazines (now both in paper

and electronic format), and they also own a chain of bookstores and work in the radio field.

Frassinelli is another major company. It was founded in the 1930s and used to publish books

almost unknown to the wider public. In 1982 Frassinelli joined the group Sperling & Kupfer, and in 1996 Frassinelli, together with Sperling & Kupfer, joined the Mondadori group.

Rizzoli, currently known as RCS Media Group or Rizzoli-Corriere della Sera Media group S.p.A., is another large Italian publishing house. According to *Publishers Weekly*, Rizzoli is ranked as the forty-seventh largest publishing company in the world, with an annual revenue of $333 million in 2012 (Publishers Weekly). Rizzoli Editore was founded at the beginning of the twentieth century and is now an international publishing group active in the publication of newspapers, magazines and books, radio broadcasting, new media and satellite TV.

In contrast, among the Italian novels and the publishing houses of their American translations, three of the four Italian novels in American translation have been published by small and independent publishers, such as George Braziller Inc, Other Press and Pantheon, as the following table shows (see table 6.2):

Table 58 IT novels and publishing houses of their EN translations.

Original title of the novel	Translated title of the novel	Publishing house of the translated version
Quel brutto pasticciaccio di via Merulana	*That Awful Mess on the Via Merulana*	George Braziller Inc.
Una vita violenta	*A Violent Life*	Pantheon
La forma dell'acqua	*The Shape of the Water*	Viking N.Y.
Il giorno prima della felicità	*The Day before Happiness*	Other Press

George Braziller Inc. is a small and independent publishing house founded in 1955 (George Braziller Inc.). They publish books "of exceptional content and quality, as well as consistently discovering new writers and exploring new areas in the world of art" (*ibid*.). They

publish in the sector of fiction, nonfiction, poetry, art, architecture, and design. According to the

George Braziller official website, they have published only 80 books between 1717 and 2008

(Braziller, Edition Count) P*antheon Books* is an independent publishing house, founded in 1942

and mainly active with works written by foreign writers, both fiction and non-fiction.

Other Press is an independent publishing house founded in 1998 and based in New York.

It is active in fiction and non-fiction texts: it publishes academic and psychoanalytic titles, as

well novels, short stories, poetry, and memoirs. *Other Press* "attracts authors who are guided by

a passion to discover the limits of knowledge and imagination" (Other Press, About). They

publish authors from America and around the world "that represent literature at its best" (Other

Press).

The possible reason why the American novels have been published in translation by large

and famous Italian publishing companies, while the Italian novels have been published in

English translation by minor and independent publishers may be an issue of dominated /

dominating languages, but it may also be related to the fact that in the United States the reading

of serious literature is less common than in other countries. As regards the former point, Pascale

Casanova argues that the exchange between languages "is far from being equal: it is an unequal

exchange that takes place in a strongly hierarchized universe" (Casanova 288). This

hierarchization leads to the distinction between "dominated" and "dominating" languages

depending, among other criteria, on the volume of literary capital and on the degree of autonomy

of each national language in the literary field (Casanova).

If we agree with Itamar Even-Zohar's argument that language is not "a-historical and

extra-temporal" (Even-Zohar 289), it is possible to affirm that currently English plays the role of

dominating language, while Italian is considered a dominated language. Casanova claims that

dominated languages are either oral languages, or languages whose writing system has been recently established, or even those languages that have been recently created or, lastly, languages spoken by ancient cultures and traditions, used in 'small' countries and spoken by a relatively small number of people (Casanova). The Italian language falls in this last category of the international system, and its position influences the number of translations from and into it. In fact, Johan Heilbron affirms that there are more translations flowing from the core to the periphery (or from dominating to dominated cultures) than the other way around, and a greater variety of books is translated from it into the dominated languages (Heilbron).

The second point to be discussed is the demand of literary books from the US readership. The reading of serious literature is less common in the US than in other countries. Lawrence Venuti (1995) in *The Translator's Invisibility: A History of Translation*, noted that from the 1950s on the average percentage of translated books in the United States has been between 2% and 4% of all the books published every year, with an increase to 6-7% during the 1960s (1995). In contrast, as Matt Lewis notices in his article entitled "A Window to the World," in France around 30% of the books published every year are translations, while in Italy around 25% of the published books are translations (2013).

2.4 The Anomalous Case of Camilleri's "The Shape of the Water" Published by The Viking Press

The Shape of the Water, the English translation of Camilleri's novel *La forma dell'acqua,* is the only American translation that has been published by a large publisher, of the

four included in the present project: The Viking Press. *La forma dell'acqua* (1994) is the first

book of a long series on Inspector Montalbano (the latest book appeared in 2013).

The main character of the books is Salvo Montalbano, a police inspector who lives and

works in a fictional Sicilian town called Vigàta and who has to solve murders while confronting

Sicilian and Italian ever-changing political and social problems. Montalbano's stories became so

popular in Italy that TV adaptations were produced (starting in Italy from 1999). Camilleri's

stories became known and appreciated also out of the country, and translations in different

languages started to appear. The first translations of Montalbano's stories appeared in French in

1998, while the first English translations started to be published in 2002.

It took a few years before Montalbano's stories were published in English translation, but

they were picked up by The Viking Press, a large publisher that belongs to the Penguin Random

House group, born as a result of the merger of the British publisher Penguin Books and the

American group Random House (which has been listed as the 8th major publishing company of

the world in 2011 with a revenue that equaled to $ 2,274 million) (Weekly).

There are several possible reasons why Camilleri's books earned the privilege to be

published by such a large publisher. One of these reasons might be its genre, and the second one

might be related to financial risks. As for the genre, Camilleri's books on Montalbano are

thrillers, and according to the Romance Writers of America[22], mystery and thrillers are the

second largest kind of fiction published in the United States. They account for 26.6% of all

fiction sales after romances, which account for almost half of the fiction sales, and before general

fiction (17%) and science fiction (6.6%) (Kremer). This may also find an explanation on the

---

[22] Romance Writers of America, or RWA, is a nonprofit trade association with "the mission to advance the professional interests of career-focused romance writers through networking and advocacy" (Romance Writers of America).

recent interest in foreign crime fiction in the United States. An article appeared on *The Wall Street Journal*, in fact, points out that "even though major publishing houses have long avoided works in translation," they are now attempting to track best-seller lists overseas and have started to reconsider their commercial potential (Alter ctd. in Seago 2010).

The other reason why The Viking Press might have decided to publish Montalbano's stories is related to financial risks. An article about publishing foreign authors appeared in *The New York Times* in August 1984, revealed that there is a very high financial risk in publishing unknown authors (McDowell). The cost and the risks become even higher when novels are by authors writing in foreign languages. However, in the case of Camilleri and Montalbano's stories, the editors of the American publishing house might have agreed that the risk to publish Montalbano would be less, given its success in Italy both as books and movie adaptations.

CHAPTER 7:

CONCLUSIONS

1. Summary of Results and Discussion

The present dissertation project has explored dialect, as an expression of multilingualism. Dialect constitutes a critical issue for researchers because it calls into question the traditional notion of national identity as homogeneous. In particular, dialect represents a critical issue even in translation studies because, since this field deals with the distribution of texts among different cultures and languages, the treatment of the different language varieties in translated texts might emphasize the (im)balance of power existing among the language varieties involved.

Research about dialect is relevant to the field of translation studies because scholars have been arguing for a long time that dialects were destined to die. However, dialects still play an important role in contemporary societies. Dialects have adapted to an increasingly globalized world, and have not disappeared yet (Grimaldi 101). Additionally, dialect is not only an indicator of multilingualism, but it is also a way for its speakers to express their own voice (Brisset 347), micro culture and point of view. Translators may be aware of differences between languages, but might encounter difficulties in rendering them in translated texts because dialects are strongly

related to the country where they are spoken, and do not necessarily have equivalents in other languages.

This project has attempted to examine how the different language varieties present in a single linguistic community (and the sub-national identities related to them) are expressed in novels through the use of dialect, and how they are rendered in their translated versions. Is the heterogeneity of the STs replaced by a more homogeneous language in the TTs, or is it retained? While most of the previous works limit the question to the linguistic aspect, the present work has attempted to link the presence of dialect to the concept of sub-national identity and the implications that the translation strategies adopted have on the identity of the minority groups.

Unlike most of the past studies that have used close reading as a methodology, I have approached the question regarding translation strategies by adopting corpus linguistics as a tool. This has allowed me to see recurrent patterns in the texts rather than relying on single occurrences.

1.1 Translators' Strategies

With regard to the first question, whether dialect of the STs is "assimilated" (Cronin 2010) in the TTs or retained, the hypothesis was that the TTs would show fewer traces of the original dialect, replacing it with standard target language, regardless of the direction of the translation and the time period considered. The analysis of the selected novels had been analyzed, the results showed that this hypothesis is supported in both the Italian/English and English/Italian direction. The same applies to the 1940s-1950s and 1990s-2000s periods. In fact, the translation of 7 out of the 8 novels analyzed (with the exception of *Il giorno prima della*

felicità by Erri De Luca), dialect is assimilated in the standard target language with an average of 94.19% of the occurrences.

Even though the methodology adopted in this project has been different from that adopted by previous studies, the findings support what other scholars have argued in the past: dialectal elements included in STs are rendered in the TTs using standard language. Juliane House argues that it is almost impossible to render the intralinguistic variation of a text satisfactorily (1973: 167); therefore assimilation is a good strategy to make the translated text more comprehensible to readers. This strategy has different consequences for the translated text. First of all, the TTs appear more uniform than the original STs, and the multilingualism that characterizes the STs is erased (Bonaffini 280). Secondly, when "assimilation" is adopted (2010), minority languages and dialects are not given anymore the opportunity to give voice to the identity of their speakers, and reality is represented as distorted because we end up assuming that nations are indeed homogenized political communities.

One interesting pattern that emerged from the analysis of the novels, and which was not expected, was the use of foreign words or sentences in the target language to compensate for the loss of dialect. This strategy might have been adopted by the translators for two main reasons: first of all, to show the readers the text had originally been written in a language different from the one that the readers are familiar with; secondly, the translator attempted to recreate the multilingualism included in the STs. However, on the one hand the multilingualism of the STs indicates the different power that standard language and dialects play within the borders of the same linguistic community. On the other hand, the multilingualism recreated in the TTs presents the use of standard target language and foreign words and sentences. These language varieties have equal power within their respective countries. This strategy allows translators to make

multilingualism evident to target readers, but the connotation of the original text is not fully rendered.

The only novel among the ones selected for this project that showed the use of strategies different from assimilation is *Il giorno prima della felicità* by Erri De Luca. In this novel, the translator opted for target standard language only in 35.14% of the dialectal elements included in the ST. The remaining 62.06% of the occurrences of original dialect have been either retained as such in the TT, or they have been retained and accompanied by an explicitation in the form of footnotes and preface, or else they have been retained and accompanied by their translation in the standard target language.

The translator's decision to retain the original dialect in the translated version falls within the "diversification" approach proposed by Cronin (2010), and "foreignization" approach proposed by Venuti (1995: 20). The main advantage of this approach is to retain the foreignness of the original language and identity. At the same time, however, this strategy might produce some confusion in target readers by the insertion of elements foreign to their own culture (Cipolla 19). A book review of the English version of *Il Giorno Prima della Felicità*, in fact, shows that the reviewer Christopher Merkel found the inclusion of Italian dialect in the translated text as "possibly gimmicky or interruptive" (Merkel 2011). A similar opinion is shared by the review appeared on the website Library Journal, in which the reviewer Joyce J. Townsend states that the novel is poetic and at times deeply moving but "the eye is somewhat distracted by an awkward translation that snags the flow of the vibrant narration" (Townsend 2011).

1.2 Influence of the Target Culture on the Translators' Strategies

The second question this dissertation project has attempted to answer is whether translators' strategies are influenced by the socio-political context of the target culture. The expectation was that the target culture would influence the strategies chosen by the translators, whether it was the Italian or the American culture, as well as if it was in the 1940s-1950s or 1990s-2000s timespan. However, the analysis of the data extracted from the novels did not confirm the hypothesis, as will be explained in the following paragraphs.

Italy was governed by Mussolini and the fascist regime during the first half of the 1940s-1950s timespan. During this period the use of foreign words, using dialects and minority languages was forbidden by law (even though people were still secretly using them) because they were considered harmful to national cohesion (Bochmann 2003: 130). After Mussolini's death and the end of WWII, a new Constitution began to be drawn in June 1946, and linguistic differences became evident again in the cultural arena through the neorealist movement in films and literature.

Therefore, for example, William Faulkner's *Scendi, Mosè,* which was published in translation in 1947, was expected to include strategies different from standard language since the use of dialect and minority languages in Italy was already allowed in 1947. However, standard target language was the strategy most widely used by the translator Edoardo Bizzarri. After the neorealist period, which ended in the mid-1950s, and until the 1980s, the interest in Italian increased whereas dialects lost their importance in people's minds and almost disappeared from the literary context. This is the period in which the Italian translation of *Go Tell it to the Mountain* appeared on the market. The original dialect was not retained in the Italian translated text, and standard Italian was used throughout the translation.

Starting in the late 1980s, however, dialects regained importance in Italy (Enciclopedia Treccani), and they appeared again in literature and film but also in other spheres of communication such as music, advertisements and TV. Therefore, it would be expected that in the translation of Toni Morrison's *Beloved* and Kathryn Stockett's *The Help,* strategies different from the standard target language could have been used, but standard language was still the predominant strategy adopted.

Unlike Italy, the United States have always been characterized by a lack of a national language and a language planning policy given the heterogeneity of its population. Thus, it might be expected that the presence of minority languages and dialects would be likely retained in translated novels to reflect the expectations and tolerance for linguistic diversity of different minority groups. However, this is not the case. Dialectal instances are almost systematically omitted and Standard American English is systematically used, regardless of the time period. Thus, there is no visible evidence that the target culture influences the translators' choices, whether dialect is translated into English or into Italian, or the books were published in the 1940s-1950s or 1990s-2000s. Factors influencing translators' choices cannot be traced to the specific linguistic and cultural environment in which translators work.

1.3 Different Possible Influencing Elements

A factor that might influence translators' choices may be their background, or their being "multi-professionals," using Anthony Pym's words (2009: 1). With regard to the translators' background, not all the translators who worked on the translation of the novels analyzed in this dissertation project hold university degrees. Some of them earned a degree in English, some

others in literature, others in architecture. Therefore, no conclusions can be drawn. In addition, all the translators who translated the novels chosen for this study (apart from those who translated Stockett's novel *The Help*) dedicate their professional lives to other occupations besides translating. Some of them are scholars, school teachers or university professors; others are writers and/or poets; some others work as critics, interpreters, or even movie directors and book editors. In summary, the translators of the novels selected for this project have similar backgrounds, and not all of them are multi-professionals, which indicate that these two elements may not be considered as relevant factors influencing the translators' strategies, at least with the novels being analyzed.

One more element that might explain what influences translators' choices is the publishing venues for specific novels. All the American novels considered in the present project were published in translation by some of the major Italian publishers. In contrast, the novels originally written in Italian were published in the United States by minor and independent publishing houses. The possible reasons behind this situation may be related to an issue of dominated versus dominating language. As Pascale Casanova (2010) has noted, English is considered the dominating language on the international arena because there are more translations, and a more varied types of works, published out of it. In turn, Italian is playing the role of dominated language in the current international field because it enjoys a relatively limited number of translated publications into English. Thus, Italian works might be published by a minor American publishing house due to the limited demand of literary books from the US readership. In contrast, the prestige and popularity of literature published in English is such that major publishers in other languages will acquire the rights.

Unlike the common trend that sees the English translated versions of Italian novels being published by small publishers, the Italian novel *La forma dell'acqua* (*The Shape of the Water*) by Andrea Camilleri is published in the United States by The Viking Press. The Italian novel was published in 1994, as the first book of the series having Inspector Montalbano as the main character. Camilleri's stories about Montalbano have been appreciated in the United States since 2002 (almost ten years after its original appearance in Italy), when *La forma dell'acqua* appeared in the USA as a translation. Montalbano's stories are still praised in the United States as of 2014, with the latest book published in July of this year. The fact that Montalbano's stories have also been adapted into movies starting from 1999 probably explains why a major publishing house became interested in Camilleri's works. The possible reasons why Camilleri's novel was published by a major American publishing company from the other novels examined in this project, may be related to its genre or to financial risks. First, Montalbano's stories are thrillers, which are the second largest kind of fiction published in the U.S. after romance (Kremer), and is currently enjoying an increasing interest among American readers (Alter ctd. in Seago 2014). Second, while foreign writers tend not to be published in translation because of the high financial risks involved in the process (McDowell), the editors of The Viking Press might have thought that publishing Camilleri's novels would constitute a lower risk because of the success the writer's books and movies have enjoyed in Italy, as well as in other European countries, such as France.

2. Limitations and Future Directions of this Study

This study has some limitations that could be addressed in the future. Some of the limitations are genre and time period, and language combination.

This study has focused on novels in Italian and English, and the results obtained have shown specific patterns. The same applies for the time period. However, in order to make generalizations about dialect being translated using standard target language and state the results of this study, it would be important to analyze other genres or different time periods. Lastly, while the present study has focused on the Italian/English language combination, it would be interesting to determine if focusing on different language combinations would lead to similar results.

Thus, further investigation could be performed in the future. First of all, considering the limitation of genre, an analysis could be carried out by focusing on different forms of art such as poetry, theatre or music. One of the possible directions could be to carry out an inter-semiotic analysis, and compare the results obtained from the analysis of the novels selected in this study, with their corresponding film adaptations. In fact, except from *Il giorno prima della felicità* by De Luca, all the other novels included in this project have been adapted into movies in both the English and Italian language. Secondly, a further investigation could be carried out using different language combinations, such as Spanish and Italian, or French and Italian.

A different future direction of the present research could be to carry out readers' response of the novels, and analyze books reviews. As mentioned in the literature review chapter of this dissertation, dialect is used for different reasons and objectives, which may be referred to in book reviews. Therefore, it would be interesting to compare and analyze the kind of information included in book reviews in the source and target language in order to determine whether the

strategies used in subtitles are the same as in literary texts, and how they affect the concept of

group identity and produce different conceptions, ideas and stereotypes of the communities

speaking a specific language variety and of the culture of the country they belong to. Lastly, it

would be interesting to further investigate whether the collaboration existing between writers and

translators might influence the approach and the strategies adopted in translated texts.

GLOSSARY OF ACRONYMS

ADS = American Dialect Society

ANSI = American National Standards Institute

AVE = African Vernacular English

AAVE = African American Vernacular English

CMC = Computer Mediated Communication

EN = English

IT = Italian

NYLE = New York Latino English

OCR = Optical Character Recognition

SAE = Standard American English

SL = Source Language

ST = Source Text

TL = Target Language

TT = Target Text

XML = eXtensible Markup Language

REFERENCES

Primary Resources

Baldwin, James. *Go Tell It on the Mountain*. New York: Dial Press, 1952.

—. *Gridalo forte*. Trans. Aldo Buzzi. Milano: Rizzoli, 1966.

Camilleri, Andrea. *La forma dell'acqua*. Palermo: Sellerio, 1994.

—. *The Shape of Water*. Trans. Stephen Sartarelli. New York: Viking, 2002.

De Luca, Erri. *Il Giorno prima della felicità*. Milano: Feltrinelli, 2009.

—. *The Day Before Happiness*. Trans. Michael Moore. New York: Other Press, 2011.

Faulkner, William. *Go Down, Mose*s. New York: Ranom House, 1942.

—. *Scendi Mosé*. Trans. Edoardo Bizzarri. Milano: Mondadori, 1947.

Gadda, Carlo Emilio. *Quer pasticciaccio brutto de Via Merulana*. Milano: Garzanti, 1957.

—. *That Awful Mess on the Via Merulana*. Trans. William Weaver. New york: G. Brazilier,
     1965.

Morrison, Toni. *Paradise*. New York: A.A. Knopf, 1998.

—. *Paradiso*. Trans. Franca Cavagnoli. Milano: Frassinelli, 2004.

Pasolini, Pier Paolo. *Una vita violenta*. Italy: Garzanti, 1959.

—. *A Violent Life*. Trans. William Weaver. Manchester: Carcanet, 1992.

Stockett, Kathryn. *L'aiuto*. Trans. Paola Frezza Pavese. Milano: Mondadori, 2009.

—. *The Help*. New York: Amy Einhorn Books, 2009.

Secondary Resources

Avolio, Francesco. *Bommèspre: Profilo Linguistico dell'Italia Centro-Meridionale*. San Severo: Gerni, 1995.

Aarts, Jan. "Does corpus linguistics exist? Some old and new issues." Breivik, Leiv E and Anna-Brita Hasselgren. *From the COLT's mouth ... and others': language corpora studies ; in honour of Anna-Brita Stenström*. Amsterdam: Rodopi, 2002. 1-19.

Abercrombie, David. *Studies in Phonetics and Linguistics*. London: Oxford University Press, 1965.

About ANSI overview. 21 June 2014 <http://www.ansi.org/about_ansi/overview/overview.aspx?menuid=1>.

About RWA. 3 March 2015 <https://www.rwa.org/p/cm/ld/fid=504>.

ADS. *About American Dialect Society*. 17 January 2013 <http://www.americandialect.org>.

Aldebyan, Qusai A. *Strategies for Translating Arabic Cultural Markers into English: A Foreignizing Approach*, 2008.

Altano, W. Brian. "Translating Dialect Literature: The Paradigm of Carlo Emilia Gadda." *Babel : Revue Internationale De La Traduction* 34.3 (1988): 152-156.

Anderson, Benedict R. O. G. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. London: Verso, 1991.

Atwood, Elmer B. *The Metods of American Dialectology*. Weisbaden: F. Steiner, 1963.

Baer, Brian J. "Translating Foreign Words in Imperial Russian Literature: the Experience of the Foreign and the Sociology of Language." *International Journal of the Sociology of Language* 207 (2011): 127-151.

Bailey, Richard W. and Jay L. Robinson. *Varieties of Present-day English*. New York:
Macmillan, 1973.

Baker, Mona. "Corpus Linguistics and Translation Studies: Implications and Applications."
Baker, Mona, Gill Francis and Elena Tognini-Bonelli. *Text and Technology: In Honour
of John Sinclair.* Amsterdam/New York: John Benjamins, 1993. 233-250.

—. *In Other Words: A Coursebook on Translation*. London: Routledge, 1992.

Baker, Paul. *Contemporary Corpus Linguistics*. London / New York: Continuum International
Publishing Group , 2009.

Bakhtin, M. "Discourse in the Novel." Holquist, Michael. *The Dialogic imagination. Four
Essays.* 17. Austin: University of Texas Press, 1981. 259-422

Baldwin, James. *Books*. 29 July 1979. 18 January 2013
<http://www.nytimes.com/books/98/03/29/specials/baldwin-english.html >.

Baldazzi, Barbara. 20 April 2007. *ISTAT*. 8 December 2011
<http://www3.istat.it/salastampa/comunicati/non_calendario/20070420_00/testointegrale.
pdf>.

Bassnett, Susan, and André Lefevere. "Introduction: Where Are We in Translation Studies?"
Bassnett, Susan, and André Lefevere. *Constructing Cultures: Essays on Literary
Translation.* Clevedon: Multilingual Matters, 1998. 1-11.

Barlow, Michael. "ParaConc: A Concordancer for Parallel Texts." 2003. *Athelstan*. 15 December
2013 <http://www.athel.com/paraconc.pdf>.

Beaulieu, Elizabeth. *The Toni Morrison Encyclopedia*. Westport: Greenwood Press, 2003.

Bennett, Gena R. "An Introduction to Corpus Linguistics." *UCLA International Institute*. 27

    January 2014 <http://www.international.ucla.edu/media/files/Using-corpora-in-the-

    language-learning-classroom--Corpus-linguistics-for-teachers-my-atc.pdf>.

Berezowski, Leszek. *Dialect in Translation*. Wydawn: Uniwersytetu Wrocławskiego, 1997.

Berman, Antoine. "Foreword." Brisset, Annie. *A Sociocritique of Translation: Theatre and*

    Alterity in Quebec, 1968-1988. Toronto: University of Toronto, 1996. xiii-xx.

Biber, Douglas. "Corpus linguistics and the study of literature. Back to the future?" Scientific

    Study of Literature (2011).

Bowker, Lynne. *Computer-Aided Translation Technology*. Ottawa: University of Ottawa Press,

    2002.

Bochmann, Klaus. "Racism and/or Nationalism: Minorities and Language Policy under Fascist

    Regimes." Guðmundur, Hálfdanarson. Racial Discrimination and Ethnicity in European

    History. Pisa: PLUS, Università di Pisa, 2003. 127-141.

Bonaffini, Luigi. "Translating Dialect Literature." World Literature Today 71.2 (1997): 279-288.

Bridgman, Richard. *The Colloquial Style in America*. New York: Oxford University Press, 1966.

Cultura e Tendenze. 9 October 2009. 17 September 2014

    <http://www.ansa.it/web/notizie/rubriche/cultura/2009/10/09/visualizza_new.html_98601

    6807.html>.

Burkett, Eva M. *American English Dialects in Literature*. Metuchen: Scarecrow Press, 1978.

Burling, Robbins. *English in Black and White*. New york: Holt, Rinehart and Winston, 1973.

Cavagnoli, Franca. *Scheda Autore - Franca Cavagnoli*. 17 March 2014

    <http://www.feltrinellieditore.it/autori/autore/cavagnoli-franca/>.

Calvino, Italo. "L'Antilingua." Barenghi, Mario. *Saggi 1945-1985*. Milano: Arnoldo Mondadori, 1995.

Casanova, Pascale. "Consecration and Accumulation of Literary Capital. Translation as Unequal Exchange." Baker, Mona. *Critical Readings in Translation Studies*. London: Routledge, 2010. 285-303.

Castellani, Arrigo. *Nuovi Saggi di Filologia e Linguistica Italiana e Romanza (1976-2004)*. Ed. Frosini, Manni, Serianni Della Valle. Rome: Salerno Editrice, 2009.

Carnevale, Nancy C. "Immigration and Langauge." Ueda, Reed. *A Companion to American Immigration*. Malden: Blackwell Pub., 2006. 471-491.

Cipolla, Gaetano. "Translating Andrea Camilleri into English: an Impossible Task?" *Journal of Italian Translation* I.2 (2006): 13-24.

Coco, Francesco. *Introduzione allo Studio della Dialettologia Italiana*. Bologna: Pàtron, 1977.

Colloquialism. 22 February 2014

    <http://www.princeton.edu/~achaney/tmve/wiki100k/docs/Colloquialism.html>.

Corpora: First Use of the Term 'Corpus Linguistics'. 9 December 2013

    <http://torvald.aksis.uib.no/corpora/1998-3/0006.html>.

Crystal, David. "What is Standard English?" *Concorde* 1994: 24-26.

—. *The Cambridge Encyclopedia of Language*. Cambridge: Cambridge University Press, 1987.

Cronin, Michael. "The Cracked Looking Glass of Servants: Translation and Minority Languages in a Global Age." Baker, Mona. *Critical Readings in Translation Studies*. London/NY: Routledge, 2010. 247-262.

Duchnowski, Dawn. "Western Connecticut State University." *Chicano English: Language Issues and their Relationship to Culture*. <http://courses.wcsu.edu/valkommen/dawn.htm>.

Davies, Christie. *Reflections on Translating Dialect in Jokes and Humour*. 2009. 25 November

    2011 <http://www.intralinea.it/specials/dialectrans/ita_more.php?id=747_0_49_0_M>.

de Haan, Pieter. "More on the Language of Dialogue in Fiction." *ICAME Journal* 20 (1996): 23-

    40.

De Luca, Erri. *Montedidio*. Milan: Feltrinelli, 2011.

Delabastita, Dirk and Rainier Grutman. *Fictionalising Translation and Multilingualism*.

    Antwerpen: Hoger Instituut voor Vertalers & Tolken, 2005.

Dizionario dei Modi di Dire. 2014. 24 June 2014 <http://dizionari.corriere.it/dizionario-modi-di-

    dire/O/orecchio.shtml>.

Divina Commedia. 15 January 2015 <http://www.greatdante.net/commedia.html>.

Even-Zohar, Itamar. "Polysystem Theory." *Poetics Today. Special Issue: Literature,*

    Interpretation, Communication 1.1/2 (n.d.): 287-310.

Enciclopedia Treccani. 2010. 15 November 2012 <http://www.treccani.it/vocabolario/dialetto/>.

Erkazanci-Dormus, Hilal. "A Critical Sociolinguistic Approach to Translating Marginal Voices:

    the Case of Turkish Translations." Federici, Federico. *Translating Dialects and*

    Languages of Minorities: Challenges and Solutions. Oxford: Peter Lang, 2011. 21-31.

Fasold, Ralph W. "The Relationship between Black and White Speech in the South." *American*

    Speech 56 (1981): 163-189.

Fasold, Ralph. *The Sociolinguistics of Language*. Cambridge: B. Blackwell, 1990.

Federici, Federico. "Introduction: Dialects, Idiolects, Sciolects: Translation Problems or Creative

    Stimuli?" Federici, Federico. *Translating Dialects and Languages of Minorities:*

    Challenges and Solutions. Oxford: Peter Lang, 2011. 1-20.

Frey, J. William. "The Pennsylvania Dutch Language." 33-34

Gunter, Richard. "Dialect and Diction in the Novel." *Papers in Language Variation*. Ed. D.V.

 Shores and C.P. Hines. The University of Alabama Press, 1977. 261-270.

Gellerstam, Martin. "Fingerprints in Translation." Anderman, Gunilla and Margaret Rogers. *In*

 and Out of English: For Better, For Worse? Clavedon: Multilingual Matters, 2005. 201-

 213.

Green, Lisa J. *African American English.* Cambridge: Cambridge University Press, 2002.

Grimaldi, Mirko. "Dialetto, Lingua e Identità: Nuovi Usi, Forme Nuove, Identità Diverse." *L'*

 Idomeneo : rivista della Sezione di Lecce / Società di storia patria per la Puglia 2007:

 101-121.

Inc., George Braziller. *About Us.* 27 June 2014

 <http://www.georgebraziller.com/aboutus/index.html>.

Haugen, Einar. "Dialect, Language, Nation." *American Anthropologist* 68.4 (1966): 922-935.

Hatim, Basil and Ian Mason. *Discourse and the Translator*. London: Longman, 1990.

Heilbron, Johan. "Towards a Sociology of Translation: Book Translations as a Cultural World-

 System." Baker, Mona. *Critical Readings in Translation Studies*. London: Routledge,

 2010. 304-.

Hervey, Sándor G. J, Ian Higgins and Haywood Louise M. *Thinking Spanish Translation: A*

 Course in Translation Method, Spanish to English. London: Routledge, 1995.

History. 15 September 2012 <http://dare.wisc.edu/history>.

History. 2 March 2015 <http://www.georgebraziller.com/history/>.

House, Juliane. "On the Limits of Translatability." *Babel* 4.3 (1973): 166-167.

Ho, Yufang. *Corpus Stylistics in Principles and Practice: a Stylistic Exploration of John Fowles'*

 the Magus. London: Continuum, 2011.

Hostetler, John A. and Thomas J. Meyers. *Old Order Amish*. January 2012. 18 June 2014

    <http://gameo.org/index.php?title=Old_Order_Amish>.

Jokinen, Venla. "African American Vernacular English." nd nd 2008. *The University of Texas at*

    Arlington. 7 April 2013 <http://people.uta.fi/~venla.jokinen/AAVE.pdf>.

Kahn, Moshe. "Il Dialetto nelle Traduzioni di Andrea Camilleri." 13 July 2011. *Camilleri Fans*

    Club. 22 February 2013

    <http://www.vigata.org/convegni/convegno_palermo_moshe.shtml>.

Kenny, Dorothy. "The German-English Parallel Corpus of Literary Texts (GEPCOLT): A

    Resource for Translation Scholars." *Journal of the Irish Association for Applied*

    Linguistics 18 (1999): 25-42.

Kennedy, Graeme. *An Introduction to Corpus Linguistics*. Amsterdam: Rodopi, 1998.

Kruger, A. "Corpus-Based Translaiton Research: Its Development and Implicaitons for General,

    Literary and Bible Translation." *Acta Theologica* 22.1 (2004): 70-106.

Kremer, John. "Recent Statistics Related to Book Publishing and Marketing." *Book Market.* 1

    May 2014 <http://www.bookmarket.statistics>.

Kronast, Rositsa. *Resistance in James Kelman's 'How Late It Was, How Late.'* München: GRIN

    Verlag GmbH, 2010.

Luis, William. "Latin American (Hispanic Caribbean) literature written in the United States."

    González, Echevarría R. and Enrique Pupo-Walker. *The Cambridge History of Latin*

    American Literature. Vol. 2. Cambridge: Cambridge University Press, 2008.

Lawson, Mark. "Andrea Camilleri: A Life in Writing." 6 July 2012. *The Guardian.* 07 December

    2014 <http://www.theguardian.com/culture/2012/jul/06/andrea-camilleri-montalbano-

    life-in-writing>.

Laviosa, Sara. *Corpus-based Translation Studies: Theory, Findings, Applications*. Amsterdam: Rodopi, 2002.

Labov, William. *The Study of Nonstandard English*. Champaign, Ill: National Council of Teachers of English, by special arrangement with the Center for Applied Linguistics, 1970.

Lewis, Matt. *A Window to the World. Why Are We Afraid of Literature in Translation?* 29 May 2013. 2 September 2014 <http://www.prospectmagazine.co.uk/arts-and-books/translation-britain-man-booker-international-lydia-davis>.

Leech, Geoffrey. "Corpora and Theories of Linguistic Performance." *Proceedings of Nobel Symposium 82, Stockholm, 4-8 August 1991*. Berlin: Mouton de Gruyter, 1992. 105-122.

Leppihalme, Ritva. "The Two Faces of Standardization: On the Translation of Regionalisms in Literary Dialogue." *The Translator* 6.2 (2000): 247-269.

Lepschy, Anna Laura and Giulio Ciro Lepschy. *The Italian Language Today*. London: Hutchinson, 1977.

Lopes Cavalheiro, Lili. "Linguistic variation in subtitling for audiovisual media in Portugal: case study of the film Gone with the Wind." *Linguistica antverpiensia* 7 (2008): 17-27.

Loporcaro, Michele. *Profilo Linguistico dei Dialetti Italiani.* Bari: Edizioni Laterza, 2009.

Mufwene, Salikoko S. "What is African American English?" Lanehart, Sonja L. *Sociocultural and Historical Contexts of African American English.* Philadelphia/Amsterdam: John Benjamins, 2001. 21-51.

Munday, Jeremy. *Introducing Translation Studies*. London: Routledge, 2001.

Mahlberg, Michaela. "Clusters, key clusters and local textual functions in Dickens." *Corpora* 2.1 (2007): 1-31.

Mahlberg, Michaela. "Corpus Stylistics: Bridging the Gap Between Linguistic and Literary

    Studies." Hoey, M., M. Mahlberg, M. Stubbs and W. Teubert. *Text, Discourse and*

    Corpora. Theory and Analysis. London: Continuum, 2007. 219-246.

Malmstrom, Jean and Ashley Annabel. *Dialects U.s.a.* Champain: National Council of Teachers

    of English, 1963.

McCarthy, Michael and Anne O'Keeffe. *The Routledge Handbook of Corpus Linguistics*.

    London: Routledge, 2010.

McEnery, Tony and Andrew Wilson. *Corpus Linguistics: An Introduction*. 2nd edition.

    Edinburgh: Edinburgh University Press, 2001.

McEnery, Tony, Richard Z. Xiao and YukioTono. *Corpus-based Language studies: An*

    Advanced Resource Book. London: Routledge, 2006.

McDowell, Edwin. "Publishing: The Odds Against Foreign Authors." 24 August 1984. *The New*

    York Times. 1 May 2014 <http://www.nytimes.com/1984/08/24/arts/publishing-the-odds-

    against-foreign-authors.html>.

Meyers, Walter E. "Can (and Should) Standard American English Be Defined?" *South Atlantic*

    Modern Language Association Meeting. ERIC, 1974. 219-224.

Merkel, Christopher. "Recommendations From the South." October 2011. *Bookslut*. 7 December

    2014 <http://www.bookslut.com/unamerican/2011_10_018324.php>.

Ministero dell'Istruzione, dell'Università e della Ricerca. 26 February 2014

    <http://hubmiur.pubblica.istruzione.it/web/istruzione/famiglie/anticipi>.

Moore, Michael F. "A Conversation with Michael F. Moore" with Edwin Gentzler. *MR2*

    podcast. The Massachusetts Review .

Moore, Michael. *Michael F. Moore Member Profile.* 17 March 2014

    <http://72.10.54.216/MemberProfile.php/prmProfileID/31028>.

Morillas, Esther. "When Dialect is a Protagonist Too: Erri De Luca's Montedidio in Spanish."

    Federici, Federico M. *Translating Dialects and Languages of Minorities: Challenges and*

    Solutions. Oxford: Peter Lang, 2011. 89-109.

Morini, Massimiliano. "Norms, Difference, and the Translator: or, How to Reproduce Double

    Difference." *RiLUnE–Review of Literatures of the European Union: Traduzione*

    Tradizione (2006): 123-140.

Nardini, Flavio. "Nella lingua parlata ho sentito alcune espressioni simili a "La Maria ha fatto

    questo o quello" oppure "è stato Giovanni che ha detto così e così." Mentro ho riscontrato

    più volte l'uso dell'articolo determinativo con i cognomi (per es. "Il Manzoni scrisse I

    Promessi Sposi"). Penso che l'uso dell'articolo con i nomi propri sia una forma

    dialettale." *Treccani.it.*

    <http://www.treccani.it/magazine/lingua_italiana/domande_e_risposte/grammatica/gram

    matica_058.html>.

Olohan, Maeve. *Introducing Corpora in Translation Studies*. London: Routledge, 2004.

Other, Press. *About*. <http://www.otherpress.com/about/>.

Pym, Anthony. "Humanizing Translation History." *Hermes* 42 (2009): 23-48.

—. *Method in Translation History*. Manchester: St. Jerome, 1998.

Pasolini, Pier Paolo. *Scritti Corsari*. Milano: Garzanti, 1975.

Parker, Rebecca H. and Karla Guadarrama. "Thinking Translation: Perspectives from Within and

    Without." *Third Uea Postgraduate Translation Symposium*. Boca Raton: Brown Walker

    Press, 2008.

Parks, Tim. "Throwing down a Gauntler." Winter 2001. *The Threepenny Review*. 26 February 2015 <http://www.threepennyreview.com/samples/parks_w01.html>.

Pessoa, Davi. "Che Dio protegga il traduttore." *Strade Magazine*. 17 March 2014 <http://strademagazine.it/2013/01/20/che-dio-protegga-il-traduttore/>.

Poggi Salani, Teresa. *Italiano regionale*. 25 February 2014 <http://www.treccani.it/enciclopedia/italiano-regionale_(Enciclopedia_dell'Italiano)/ >.

Rubba, Johanna. "EBONICS: Q & A." 1997. *California Polytechnic State University, San Luis Obispo*. 17 June 2012 <http://cla.calpoly.edu/~jrubba/Ebonics.html>.

Rumble, Patrick Allen and Bart Testa. *Pier Paolo Pasolini: contemporary perspectives*. Toronto: University of Toronto Press, 1994.

Reed, Carroll E. "Black English." *Dialects of American English*. Boston: The University of Massachusetts Press, 1977.

Rizzi, Elena. *Italiano Regional e Variazione Sociale: l'Italiano di Bologna*. Bologna: Editrice Bologna, 1989.

Riva, Massimiliano. *Italian Tales: An Anthology of Contemporary Italian Fiction*. New Haven,: Yale University Press, 2004.

Rickford, John R. *African American Vernacular English: Features, Evolution, Educational Implications*. Malden: Blackwell Publishers, 1999.

Rinaldi, Lucia. *Andrea Camilleri: A Companion to the Mystery Fiction*. Jefferson: McFarland & Co, 2012.

Romani, Giovanni. *Dizionario generale de' sinonimi italiani*. Vol. 3. Milano: Silvestri, 1826.

Rosa, Alexandra Assis. "The Centre and the Edges. Linguistic Variation and Subtitling

    Pygmalion into Portuguese." S*elected Papers of the CETRA Research Seminars in*

    Translation Studies. 1994. 317-338.

Sanchez, Maria T. *The Problems of Literary Translation: A Study of the Theory and Practice of*

    Translation from English into Spanish. Oxford: Peter Lang, 2009.

Sartarelli, Stephen. *Poet Stephen Sartarelli.* 17 March 2014

    <http://www.poets.org/poetsorg/poet/stephen-sartarelli>.

Schleiermacher, Friedrich. "On the Different Methods of Translation." Venuti, Lawrence. *The*

    Translation Studies Reader. London: Routledge, 2012. 43-63.

Schneider. *Focus on the USA*. Philadephia/Amsterdam: John Benjamins, 1996.

Seago, Karen. "Introduction and overview: crime (fiction) in translation." *The Journal of*

    Specialized Translation 22 (2014).

Semino, Elena and Mick Short. *Corpus Linguistics: Speech, Writing and Thought Presentation*

    in a Corpus of English Writing. London / New york: Routledge, 2004.

Sinclair, John. "The Analysis of Corpora." *Directions in Corpus Linguistics (Proceedings of*

    Nobel Symposium 82). Berlin: Mouton de Gruyter, 1992.

Shuttleworth, Mark and Moira Cowie. *Dictionary of Translation Studies*. Manchester: St. Jerome

    Pub., 1997.

Shaw, George Bernard. *Pygmalion*. Rockville: Wildside Press, 2009.

Spiegelman, Willard. "William Weaver, The Art of Translation No. 3." Spring 2002. *The Paris*

    Review. 05 March 2013 <http://www.theparisreview.org/interviews/421/the-art-of-

    translation-no-3-william-weaver>.

Stephenson, Edward A. "On Defining Standard American English." Shores, David L, Carole P. Himes, and Paul A. Eschholz. *Papers in Language Variation*. J.C.: University of Alabama Press, 1977. 211-219.

Stog, V. "Reflections on the Problem of Dialects' Translation." *Lecturi Filologice* 3 (2006): 81-85.

Teubert, Wolfgang, and Ramesh Krishnamurthy. "General Introduction." *Corpus linguistics. Critical Concepts in Linguistics*. Ed. Wolfgang, and Ramesh Krishnamurthy Teubert. London/New York: Routledge, 2007. 1-37.

"The World's 56 Largest Book Publishers, 2014." 27 June 2014. *Publisher's Weekly*. 23 September 2014 <http://www.publishersweekly.com/pw/by-topic/industry-news/financial-reporting/article/63004-the-world-s-56-largest-book-publishers-2014.html>.

Thomas, Erik R. "Phonological and Phonetic Characteristics of African American Vernacular English." *Language and Linguistics Compass* 2007: 450-475.

Toury, Gideon. *Descriptive Translation Studies and Beyond*. Amsterdam/Philadelphia: John Benjamins Publishing, 1995.

Townsend, Joyce J. "Reviews." 15 November 2011. *Library Journal*. 05 December 2014 <http://reviews.libraryjournal.com/2011/11/books/fiction/fiction-reviews-november-15-2011/>.

Tosi, Arturo. *Language and Society in a Changing Italy*. Clevedon: Multilingual Matters, 2001.

Trudgill, Peter. *Sociolinguistics: An Introduction to Language and Society*. Harmondsworth: Penguin, 1983.

Traugott, Elizabeth Closs. "The Voice of Varied Linguistic and Cultural Groups in Fiction: Some Criteria for the Use of Language Varieties in Writing." *Writing: The Nature, Development, and Teaching of Written Communication*. Hillsdale: L. Erlbaum Associates, 1981. 111-136.

Ueda, Reed. *A Companion to American Immigration*. Malden: Blackwell Publishing, 2006.

Vajda, Edward J. "Dialectology." *www.wwu.edu*. 23 July 2012 <http://pandora.cii.wwu.edu/vajda/ling201/test3materials/dialectology.htm>.

Van Peer, Willie. "Quantitative Studies of Literature: a Critique and an Outlook." *Computers and the Humanities* 23 (1989): 301-307.

Venuti, Lawrence. "Introduction." *The Translator* 4.2 (1998): 135-144.

—. "The Art of Literary Translation: An Interview with William Weaver." *Denver Quarterly* 17.2 (1982): 16-26.

—. *The Translator's Invisibility: a History of Translation*. London: Routledge, 1995.

Vittoz, Dominique. "Letteratura e Storia. Il Caso Camilleri." 13 July 2011. *Camilleri Fans Club*. 22 February 2013 <http://www.vigata.org/convegni/convegno_palermo_vittoz.shtml>.

Wynne, Martin. *Stylistics: Corpus Approaches*. 2006.

Waugh, Linda R. "Reported Speech in Journalistic Discourse: the Relation of Function and Text." *Text* 15.1 (1995): 129-173.

Weekly, Publishers. "The Global 50: The World's Largest Book Publishers, 2012." 25 June 2012. 20 April 2014 <http://www.publishersweekly.com/pw/by-topic/industry-news/financial-reporting/article/52677-the-world-s-54-largest-book-publishers-2012.html>.

Wilkinson, Michael. "WordSmith Tools: The best corpus analysis program for translators?" July

    2011. *Translation Journal*. 23 June 2014

    <http://www.bokorlang.com/journal/57corpus.htm>.

Williams, Geoffrey. "La linguistique de corpus: une affaire prépositionnelle." *Corpus en lettres*

    et sciences sociales: des documents numériques à l'interprétation. Actes du colloque

    international d'Albi . Ed. Francois and Michel Ballabriga (eds.) Rastier. Paris: Texto,

    2006. 151-158.

Wilson, Andrew, Dawn Archer and Paul Rayson. *Corpus Linguistics Around the World.*

    Amsterdam: Rodopi B.V., 2006.

Wolfram, Walt. and B. Torbert (2006). When linguistic worlds collide (African American

    English). In: Wolfram, W. and B. Ward (eds). *American Voices: How Dialects Differ*

    from Coast to Coast. Oxford: Blackwell Publishing, 225–232.

Wolfram, Walt and Natalie Schilling-Estes. *American English. Dialects and Variation*. Malden:

    Blackwell Publishers Inc., 1998.

Wolfram, Walt. "The grammar of urban African American vernacular English." *University of*

    Michigan. 21 May 2014 <http://www-

    personal.umich.edu/~mdover/website/Social%20Welfare%20Policy%20Main%20Folder/

    Professional%20Writing%20for%20Policy%20Practice/checklistPDF-Urban_AAE.pdf>.

Woodsworth, Judith. "Language, Translation and the Promotion of National Identity: Two Test

    Cases." *Target* 8.2 (1996): 211-238.

Wynne, Martin. "Stylistics and language corpora." K. Brown (Ed.), *Encyclopedia of Language*

    and Linguistics. Oxford: Elsevier, 2006.

Wu, Yi-ping and Chang, Yu-ching. "Chinese Translation of Literary Black Dialect and Translation Strategy Reconsidered: The Case of Alice Walker's The Color Purple." *Translation Journal* 12, no. 1 (2008): 1-13.

Xiaofei, Lu. "What Can Corpus Software Reveal About Language Development?" *The Routledge Handbook of Corpus Linguisitcs*. London: Routledge, 2010. 184-193.

XML Syntax Rules. 24 June 2014 <http://www.w3schools.com/xml/xml_syntax.asp>.

Yves, Sumner. "Theory of Literary Dialect." *Tulane Studies in English* (1950): 137-182.

Zentella, Ana C. *Growing up Bilingual: Puerto Rican Children in New York*. Malden: Blackwell Publishers, 1997.