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**TRANSLATING NEAPOLITAN NEOREALIST
NARRATIVE: ANNA MARIA ORTESE'S
*IL MARE NON BAGNA NAPOLI***

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*La felicità è fatta di attimi di dimenticanza
e Venezia me ne ha regalati tanti*

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ABSTRACT

This thesis critically examines Anna Maria Ortese's *Il mare non bagna Napoli* (1953) from two perspectives: the Neapolitan dialect and the post-war Neorealist writing style. The purpose of this dissertation is to understand how and whether these features are delivered in the English translation. Additionally, this research provides a new translation of relevant passages that is mindful of the challenges encountered when rendering these components.

The first variable regards translation of dialect literature. When translating dialect, unique obstacles emerge, which go beyond the ones encountered in the translation of standard languages. Some words and concepts are so deeply rooted in the source culture that any translation into the target language that attempts to capture them may never do so accurately. This work investigates the strategies employed by dialect translators, trying to understand to what extent the message of the source language can be conveyed in the target language and whether maintaining the original cultural context is genuinely possible. The following stage of analysis focuses on Ortese's Neorealist reportage style, which allows her to plunge into the depths of post-war Naples and awaken people from their delusional sleep by meticulously portraying the miserable reality that Naples was facing. In this regard, the purpose of this dissertation is to determine whether and how this aspect is rendered in the English translation.

Keywords: Dialect, Dialect Translation, Neapolitan, Anna Maria Ortese, Il mare non bagna Napoli, Neorealism.

INTRODUCTION

This thesis analyses some crucial components of the 1950s Italian Neorealist narrative that are exceptionally portrayed by Anna Maria Ortese, a Roman author praised as one of the most influential writers of the Neapolitan scene. This work focuses in particular on the author's most notable achievement, *// mare non bagna Napoli*, a post-war reportage published in 1953 and that depicts a city where the people are imprisoned in their sorrow. The two main features that this thesis considers are non-standard and subaltern linguistic variation, expressed by Neapolitan dialect and the post-war Neorealist reportage style. The aim of this thesis is to understand and analyse the most effective ways to render these elements in the target translation. For this reason, the audience intended for this work comprises scholars who are interested in the modalities in which non-standard linguistic varieties can be rendered in translation, and in how post-war reportage should be conveyed in the target language. Consequently, the readership that this work addresses also includes individuals who might be interested in the cultural history of Naples during the 1950s.

The first chapter provides an introduction to Anna Maria Ortese's *narrative of sorrow*, which is a natural result of the social and political involvement that Neorealism imposed. Then, the attention is drawn to the crucial role of Naples in Ortese's writings as well as the ongoing debate about the authenticity of Ortese's Neorealist narrative, which truly stands apart from all other Neorealist narratives. The second chapter explores the subaltern nature of dialects in Italy, their centrality in contemporary Italian literature and the different strategies that translators employ when they attempt to capture and convey their essence in the target language. In this regard, this thesis seeks to understand the efficacy of these strategies, while also advancing a different methodology that can help the reader have a favourable reception of the source language and culture. Therefore, the third chapter offers a

translation of relevant passages from *Il mare non bagna Napoli* containing Neapolitan dialect. The fourth chapter discusses the experimental aesthetic of post-war Neorealist reportage, highlighting the importance of translation in relation to the social function of this genre. This work intends to comprehend Anna Maria Ortese's position with respect to her form of reportage, drawing on the Soviet constructivist definition of "operating writer." Furthermore, this thesis accounts for the macro and micro strategies employed for the translation of post-war Neorealist reportage and literary journalism. Consequently, the last chapter offers a translation of relevant passages from "La città involontaria" ("The Involuntary City"), one of the stories from *Il mare non bagna Napoli* that most obviously displays the genre of post-war reportage.

CHAPTER ONE

AU REVOIR TO ANNA MARIA ORTESE

A NARRATIVE OF SORROW

It is somewhat paradoxical that Anna Maria Ortese is considered to be one of the most widely recognised Neapolitan authors in history, despite not being Neapolitan at all. The irony results from the fact that the greatest production on Naples adheres rigidly to the heritage and the values of the city, which are often most effectively expressed by authors that are born there or have at least grown up in the Mediterranean city. Indeed, if one tried to compile a list of all the authors adored by Neapolitans, it would be easy to find writers such as Eduardo De Filippo (1900-1984), Elena Ferrante (?-)¹ or Matilde Serao (1856-1927). Anna Maria Ortese is the only exception.



Figure 1. Anna Maria Ortese (Ippolito, G.)

She only set foot in Naples in 1928, at the age of fourteen, and lived

¹ The figure of Elena Ferrante has never been disclosed. Therefore, we cannot be certain of her date of birth.

there until 1950 (Wood, 1995). Born in Rome in 1914, her existence in this world was quite fragmented: “*sono figlia di nessuno*” (*I am no one’s child*) (Della Coletta, 2014), she declared. Of Sicilian and Catalan origins, her family relocated to different Southern Italian towns before migrating to Libya. Later on in her life, she moved to Milan and some other cities of Northern Italy (Re, 2012). Even after she left Naples, Ortese kept thinking of the Parthenopean city as her ‘*città dell’anima*’ (*city of the soul*), like Rome was for Lord Byron (Re, 2012). 1953 drastically altered Ortese’s life. Following the publication of *Il mare non bagna Napoli* in the same year, Neapolitans read her novel as an expression of ferocious opposition to their city. Her attempt to accurately depict the misery of the masses, in accordance with the precepts of Neorealism, was entirely misunderstood by the citizens of Naples. As a result of this dramatic event, the author was exiled from her beloved city. Away from Naples, in 1998, she died in Rapallo, in the municipality of Genoa (Favaro, 2011). Anna Maria Ortese’s vast literary production unfolds primarily over a fifty-year period, from 1937 to 1987. Her production includes investigative reports, novels, travel literature, surrealist-style fantasy, essays and autobiographical poetry. Some of her best-known works – apart from *Il mare non bagna Napoli* (1953) – are *Angelici dolori* (1937), *L’iguana* (*The Iguana*) (1965), *Poveri e semplici* (1967) for which she received the renowned Premio Strega,² and *Il Porto di Toledo* (1975). However, for the purpose of this thesis, I will concentrate predominantly on *Il mare non bagna Napoli*.

Despite not being Neapolitan, Ortese’s impact on the perception of the city was unquestionable. Like Domenico Rea³ (1921-1994), she disregarded literary depictions of Naples as the home of songs and passion, in strong contrast to the rich literary and cultural production of the city (Wood, 1995). Ortese’s political stances were in line with those of the Italian Communist Party

² *Premio Strega* is a literary award that acknowledges works that reflect the tastes of the Italian people. It invites readers to think critically about their present and future via the lens of contemporary Italian literature. The award was established in 1947 and named after its founder Guido Alberti, the owner of the famous Strega Liqueur. For more information, please visit <https://www.premiostrega.it/>

³ Domenico Rea was a Neapolitan journalist and writer. He made substantial contributions to the journal *Sud* (*South*) founded by Pasquale Prunas (1924-1985). Rea also appears in the last chapter of *Il mare non bagna Napoli* (1953) by A. M. Ortese in which he is depicted as a violent narcissist. After an initial attempt to report her, he then decided to leave everything behind.

(PCI⁴), like many other Neorealist writers who were willing to take the side of the masses. In contrast to other authors like George Orwell (1903-1950) and André Gide (1869-1951), she discussed the social and political progression that could be achieved by fervent left-wing political ideologies. For this exact reason,

Ortese stands as an intermediary figure, coming from the West but looking to the East for a regeneration which was more optimistic than practicable and which, as for many others, was to end in bitter disappointment and disillusion with orthodox politics (Wood, 1995, 171).

Anna Maria Ortese's narrative reveals itself as a terrible and hopeless depiction of the ferocity of life. Suffering and sorrow run through her writing. This is best reflected in her 'Neapolitan narrative,' which portrays Naples as a city where the pleasure of life eventually transforms into brutality, where the innocence of spring turns into the harshness of winter. Ortese's ethical and aesthetic principles cannot be confined to any time frame in particular. For this exact reason, whoever chooses to read Ortese will come to the conclusion that an '*anacronistica perennità*' (*anachronistic perennity*) (Favaro, 2011) exists. Ortese's entire production is centred on two primary ideas. The first is concerned with the depths of existence wherein there is a universal pain. The second translates this agony into words that pervade Ortese's books and that have elevated her to the forefront of Neapolitan narrative and Neorealist fiction. It is possible to distinguish two types of reality in her writing. One deals with what the majority of people can see, a world tainted by the disrespect for Mother Nature. The other, instead, is a more profound reality that emerges symbolically from the underworld and unfolds as a tangled web of inner drives (Favaro, 2011, 103). Suffering appears differently depending on the sort of reality mentioned above. In regards to the reality accessible to anyone, Ortese believes suffering originates from the very human impulse to think individually, selfishly, about oneself. For what concerns the more profound reality, suffering arises from the writer's realisation of solitude and the vanity of her efforts,

⁴ Partito Comunista Italiano.

presumably to desperately awaken the public to the misery of the country's post-war disintegration. The realities that Ortese portrays resist any attempt at reassurance (Favaro, 2011).

NAPLES. THOSE WHO LEAVE AND THOSE WHO STAY

Anna Maria Ortese's writing has been highly acclaimed considering she combines traditional forms and genres while also adapting to contemporary tastes and a new audience (Wood, 1995). Elena Ferrante is one of her admirers (Ricciotti, 2016). Despite concealing her identity behind a pseudonym that pays homage to one of the greatest Italian writers of the 20th century, Elsa Morante (1912-1985), Ferrante has been rather clear about her beliefs, preferences and opinions. One is that she is a woman, in spite of the widespread assumption of a sexist intellectual circle that attempted to assign *L'amica geniale (My Brilliant Friend)* to a man. Another one is that she adores Anna Maria Ortese. In *La Frantumaglia* (2003) she confesses her love for the Neorealist author:

Quanto a Napoli, oggi mi sento attratta soprattutto dalla Ortese di "La città involontaria". Se riuscissi a scrivere ancora di quella città, proverei a fabbricare un testo capace di esplorare la direzione indicata in quelle pagine, una storia di piccole violenze miserabili, un precipizio di voci e di vicende, gesti minimi e terribili. Ma, per farlo, sarebbe necessario tornare a vivere lì, cosa che per motivi familiari e di lavoro mi è impossibile. Con Napoli, comunque, i conti non sono mai chiusi, anche a distanza. Sono vissuta non per breve tempo in altri luoghi, ma questa città non è un luogo qualsiasi, è un prolungamento del corpo, è una matrice della percezione, è il termine di paragone di ogni esperienza. Tutto ciò che per me è stato durevolmente significativo ha Napoli per scenario e suona nel suo dialetto (Ferrante, 2012, 87).

As for Naples, today I feel drawn above all by the Anna Maria Ortese of "The Involuntary City." If I managed again to write about this city, I would try to craft a text that explores the direction indicated there, a story of wretched petty acts

of violence, a precipice of voices and events, small, terrible gestures. But, to do so, I would have to return there to live, something that for family and work reasons is impossible. With Naples, though, accounts are never closed, even at a distance. I've lived for quite a while in other places, but that city is not an ordinary place, it's an extension of the body, a matrix of perception, the term of comparison of every experience. Everything that has been permanently meaningful for me has Naples as its backdrop and is expressed in its dialect (Ferrante, 2016, 85, translated by Goldstein, A.).

Few authors have depicted Naples as well as Anna Maria Ortese and Elena Ferrante have. Both of them portray Naples in the 1950s; Ferrante does it with the two friends in the Rione Luzzatti⁵, while Ortese does it numerous times in her Neapolitan narrative, most notably in *Il mare non bagna Napoli*. The city they describe is tumultuous and violent, but it also seems to retain its beauty and poetic sensibility. Naples does not seem to mind the outward changes. Despite the passage of time, it maintains its integrity. Anna Maria Ortese and Elena Ferrante paint a picture of an apathetic 1950 Naples, they depict a population that surrenders and gives in the face of failed promises and false expectations. Naples is nothing more than a reflection of Italy. The 1950s disillusionment and unfulfilled expectations of the Neapolitans are a microcosm of the larger picture that is post-war disintegrating Italy (Ricciotti, 2016). Even though Naples undoubtedly plays an essential role in connecting Ortese and Ferrante together, it is not the sole factor. What truly ties the two Elenas⁶ from *L'amica geniale* to Anna Maria Ortese is a Catullian sentiment of *odi et amo* for the Parthenopean metropolis, their nomadism in many Italian cities, and their urge to write truthfully about their present. It is interesting to see how all of them (Elena Greco, Elena Ferrante and Anna Maria Ortese) write in a highly dreamlike, yet vivid manner (Ricciotti, 2016). Naples also serves as a mirror in which the authors assess their own identity. For Elena

⁵ It is where *L'amica geniale* takes place. It is a Rione – a territorial subdivision – located in the eastern part of Naples, near Poggioreale.

⁶ I am referring to Elena Greco, the fictional character in *L'amica geniale* and Elena Ferrante, the author. All three of them, Elena Greco, Elena Ferrante and Anna Maria Ortese are writers. In *L'amica geniale*, Elena Greco is an intellectual concerned with the image of Naples and all of its challenges as a result of politicians' lack of interest.

Greco, Naples becomes the city one flees only to come back later. This is not the case for Ortese. She will never come back “home” in Naples as she once did. She will not be forgiven by Neapolitans for a long time for her efforts to save Naples from the political and intellectual indifference of the time by spreading awareness on such misery.



Figure 2. Naples in the 1950s (Scherer, K.)

Naples is not simply a reflection of a shattered country; it is also a reflection of a more universal condition of disillusionment, as well as a mirror into which Anna Maria Ortese projects her agonising *spaesamento*⁷, or her

⁷ Please find a more detailed definition of Ortese’s *spaesamento* later on in this chapter.

internal perception of post-war self-deterioration. Naples, like Ortese's spirit, is a place of gloomy shadows, grief and boundless sympathy. However, as she writes in an introduction to *Il mare* in a later edition in 1994, 41 years later, her overwhelming perception of herself and the world around her was incorrectly identified with the city she loved so much (Favaro, 2011).

In order to fully understand the importance of 1950s Naples in Italian literature, it is necessary to first comprehend what occurred in literature before that period. Fascist Italy forbade authors from discussing differences among regions of the country. As a result, Italy had to appear as a distinct and unified country. After the fall of Benito Mussolini, the need to establish Italy as a single 'nationalised country' ceased (Pedullà, 2003). Writers started talking about the South, it deserved to be narrated. The city of Naples, in particular, appeared as a vital centre for the arts and literature, not only for the South, but for the whole country. According to Vilei (2015), such a function is the result of historical, natural and topographical factors. 1950s Naples is a proper 'engine for invention' like Paris was for the arts in the 19th century and New York City was for cinema in the 20th. The year 1941 marks the official reintroduction of the South into national literature, as it was previously annihilated by the North of Italy. During the 1940s the novel is a product that comes more from the South than from the North.

Apart from Naples, the entire South of Italy had a significant impact on Italian literature. Sicily, for example, played a crucial role in Italian narrative. It is impossible to write a satisfactory history of Italian literature without acknowledging writers such as Giovanni Verga (1840-1922), Luigi Capuana (1839-1915), Elio Vittorini (1908-1966) and, of course, Luigi Pirandello (1867-1936). These authors have depicted a precise reality made of "human characters" (Pedullà, 2003). Their books had to be read as a symbol of a more general human condition, just like Ortese's *Il mare non bagna Napoli*. Other authors from the South depicted a social paralysis, a special form of immobility in life, similar to Anna Maria Ortese's own sense of self-disintegration. This is the case of Vitaliano Brancati (1907-1954). However, his paralysis was the result of a fear of life and of the unknown (Vilei, 2015). Ortese's immobility –

associated with Naples as already mentioned above – was the outcome of an accurate realisation of post-war misery. In Brancati's words, Sicily is represented as the "sweetest illness" (Pedullà, 2003) from which the author cannot recover. We never know if Ortese ever recovers from *her illness*. We can only assume she did from the use of the past in the introduction to the Adelphi edition of *Il mare non bagna Napoli* in 1994, an attempt to publicly admit the wrong association of her illness with the city of Naples:

Aggiungo che l'esperienza personale della guerra (terrore dovunque e fuga per quattro anni) aveva portato al colmo la mia irritazione contro il reale; e lo spaesamento di cui soffrivo era ormai così vero, e anche poco dicibile – perché senza riscontro nella esperienza comune – da aver bisogno di una straordinaria occasione per manifestarsi. Questa occasione fu il mio incontro con la Napoli uscita dalla guerra (Ortese, 1994, 5).

I would add that my personal experience of the war (terror everywhere and four years of flight) had brought my irritation with the real to the limit. And the disorientation I suffered from was by now so acute—and was also nearly unmentionable, since it had no validation in the common experience—that it required an extraordinary occasion in order to reveal itself. That occasion was my encounter with postwar Naples (Ortese, 2018, 22, translated by Goldstein, A. & McPhee, J.).

Despite what one might expect, the genre that most effectively captured Naples and more generally the South of Italy during the 1950s is reportage, even more than the novel. This is because – in line with the precepts of Neorealism – it takes into account an outsider's perspective, which is key in the accurate representation of the South (Pedullà, 2003). Reportage presupposes an act of *coming close* to the represented object. Therefore, there is a barrier to remove. Even when the author – or in this case the critical eye of an anthropologist or a journalist – writes *from the inside*, reportage contains that estrangement that allows the author to write truthfully. Pedullà (2003) states that the most popular genre in post-war Naples is precisely

reportage, as Anna Maria Ortese and Ermanno Rea demonstrate. It is with this genre that the critical eye of Anna Maria Ortese investigates the city of Naples, providing us with a precise account of how the city appeared in those years. Her Neorealist reportage-style writing is almost reminiscent of a tourist guide. This can be grasped in a description of the city in the third-to-last chapter of the book:

Mi trovo davanti alla Banca d'Italia, poco prima dell'Augusteo, nel tratto che va dal grosso edificio della Banca fino a piazza Trieste e Trento, passando davanti alla Galleria Umberto e al Vico Rotto San Carlo. Qui finiva (o cominciava) la celebre via Roma, già Toledo, dal nome del viceré Don Pedro, che la fece aprire nel 1536 sul fosso ovest della cinta aragonese. Quasi rettilinea, in lenta salita da sud a nord, lunga due chilometri e 250 metri, come avvertono le guide, è l'arteria principale della città. Stendhal la definì «la via più gaia e più popolosa dell'universo», e suppongo che questa fama le sia rimasta (Ortese, 1994, 176).

I found myself in front of the Bank of Italy, a little before the Augusteo Theater, in the part of the street that goes from the huge building housing the bank to Piazza Trieste e Trento, passing the Galleria Umberto and Vico Rotto San Carlo on the way. Here ended (or began) the famous Via Roma, once called Via Toledo, named for the Viceroy Don Pedro who opened the road in 1536 over the western moat of the Aragonese wall. Almost completely straight, on a slow incline from south to north, two kilometers and two hundred and fifty meters long, as the guidebooks claim, it is the main artery of the city. Stendhal defined it as “the most cheerful and most populated street in the universe,”⁸ and I suppose its fame still resonates (Ortese, 2018, 205, translated by Goldstein, A. & McPhee, J.).

Before moving on with this research, I believe it is appropriate to

⁸ Although A. Goldstein and J. McPhee translate Stendhal words as «the most cheerful and populated street of the universe», the French author's words are actually different. In the original source, *Rome, Naples et Florence* his exact words are as follows: «*Je pars. Je n'oublierai pas plus la rue de Tolède que la vue que l'on a de tous les quartiers de Naples: c'est sans comparaison, à mes yeux, la plus belle ville de l'univers*» (Stendhal, [1817] 1927). Therefore, I argue that it is right to express the same connotation Stendhal wished to convey. I would translate as: «*the most beautiful city in the universe*». It is interesting to see how, with this new possible translation, the contribution of the quotation allows us to move from a precise description of Via Toledo to a broader appreciation of the city of Naples.

acknowledge the remarkable choice for the Italian title of the book, *Il mare non bagna Napoli*. Literally translated as *The Sea Doesn't Bathe Naples*, it is of great metaphorical and literary significance. The Sea, for Ortese, symbolises a vital breath. However, this life-giving breath does not reach the misery of the population nor those who did not have any life prospects, like the people that live in the Granili, as we will see in the next chapters. For Ortese, the vital breath does not reach anyone who is aware of the misery of life. The first story, "Un paio di occhiali" ("A pair of eyeglasses") is the one that most explicitly expresses this aspect. Eugenia, the main character, is almost blind. She begs all her family that lives with her in a crumbling building to buy her a pair of eyeglasses in order to *finally* see. Until that moment everyone has thought she was born wicked, deformed. The moment she wears the eyeglasses, she sees the Sea for an instant, she sees the misery of things and people that surround her. The sudden realisation of the world she lives in overwhelms her and she immediately reacts by throwing up. It is remarkable to see how, before she wore the so desired eyeglasses, she was actually the fortunate member of the family. She had the immense opportunity to avoid seeing the misery of the world. She was exonerated from the disdain of life (Maranzano, 2004). Eugenia does not benefit from (literally, "is not bathed by") the metaphorical beauty and goodness of the Sea. On the other hand, the rich Marquise who lives in the apartment upstairs and has a view of the beautiful Posillipo, benefits from the beauty of life. Therefore, she is literally bathed by the Sea. This time, the Marquise has an opportunity few others have on this earth, she is exonerated from the misery of life. Anna Maria Ortese talks about a city in which the condition of the poor, the desperate and the marginalised people is defined by the metaphorical absence of the Sea. This absence does not only regard everyday life, but also the literary experience. Naples is forgotten by the rest of Italy, by politicians, by scholars and intellectuals. The choice of the title of *Il mare non bagna Napoli* comes from the wise counsel of Italo Calvino (1923-1985), one of the greatest Italian intellectuals. He was impressed by the paradoxical yet memorable sentence in "Oro a Forcella" ("The Gold of Forcella"), one of the stories I will analyse and translate in the following chapters that emphasised the sad reality and decadence of the city (Re, 2012).

Qui, il mare non bagnava Napoli. Ero sicura che nessuno lo avesse visto, e lo ricordava. In questa fossa oscurissima, non brillava che il fuoco del sesso, sotto il cielo nero del sovrannaturale (Ortese, 1994, 72).

“Here Naples was not bathed by the sea. I was sure that no one had ever seen this place or remembered it. In this dark pit only the fire of sexuality burned bright under an eerie black sky (Ortese, 2018, 91, translated by Goldstein, A. & McPhee, J.).

The only grasp of Sea that we have is in the story “Il silenzio della ragione” (“The Silence of Reason”). Ortese leaves the poor areas of the city to move to the richest sections of Naples like Riviera di Chiaia or Posillipo.



Figure 3. *Il mare non bagna Napoli* (Bianco-Valente 2015)

For this reason, in this study I propose a new title for the English version. Ann Goldstein and Jenny McPhee translated Ortese’s *Il mare non bagna Napoli* in 2018 entitling it *Neapolitan Chronicles*. It is true, this book is a collection of *chronicles* on Naples. This title also focuses more on the

Neorealist, reportage-style and almost documentarist nature of Ortese's spirit. However, I believe that this title does not take into account the great metaphorical significance Anna Maria Ortese wanted to express, even if subtly. Therefore, the title I suggest for the English translation is *Barren Naples*, which captures both the literary aridity and the aridity of those people who cannot hope for something better in their life and are content in their misery. The term "barren" encompasses another significant aspect, that is the incapacity of mothers to produce offspring. This refers to the dry, infertile womb, that is incapable of producing life. The title I propose conveys the repercussions of the void left by the metaphorical absence of the Sea.

SPAESAMENTO OR POST-WAR FRAGMENTATION

Any attempt to translate what Anna Maria Ortese defines as *spaesamento* is futile. The English translations, in particular 'displacement' or 'estrangement' do not adequately capture the meaning of Ortese's state as they lack the notion of the annihilation of the self. Ortese's sense of *spaesamento*, previously associated with Naples and from 1994 onwards with herself, can be regarded as the outcome of what she calls 'neurosis', a psychological distress which is the result of an internal post-World War II disintegration. This fragmentation permeates her writing and it is evident as Anna Maria Ortese depicts a country – but most importantly a city – "in a state of collective trauma and alienation" (Della Coletta, 2014). A passage from *Corpo Celeste*⁹ can help clarify this sense of annihilation: "*Non ci riconosciamo più, [...] non possiamo più intenderci, [...] siamo tristi*" (*We do not recognise ourselves anymore [...] we cannot understand each other anymore [...] we are miserable*) (Ortese, 1997, 22). Ortese's depiction of city is affected by her psychological distress. One would be tempted to think that the Naples she describes in *Il mare non bagna Napoli* is not the *real* one, but rather a *hidden* one, clearly visible to

⁹ *Corpo Celeste* is a collection of Anna Maria Ortese's stories published in 1997 by Adelphi.

Ortese's despairing eyes (Belgradi, 2022). The original title Anna Maria Ortese wanted to give to her book, "La città involontaria" ("The Involuntary City") is of substantial importance in this sense. However, this title is not lost, as it is now the title of one of the stories that comprise the book. This depiction of *another* Naples does not mean that Ortese's portrayal of the misery surrounding her beloved city does not exist, but rather that her fragmented inner self emphasised the hopeless condition of the Neapolitans. This contributed to the hostility she encountered after the publication of her book.

Anna Maria Ortese's writing can be defined as *spaesante* and uncanny. This sense of *spaesamento* can be perceived in three distinct ways when trying to dissect her narrative. The first originates in the Freudian concept of the *Unheimliche* (*Uncanny*). The German word *Unheimlich* (*unfamiliar, unknown, secret*) is the antithesis of *Heimlich* (*familiar, revealed*). It is obvious that if something is familiar it cannot be scary and unknown. According to Freud, the *Unheimliche* is a disclosure of what is private and hidden, of what is concealed not just from others, but also from oneself. The *Unheimliche* turns the most familiar and reassuring spaces into the most unsettling and deadly (Re, 2012). The second way one could perceive Ortese's *spaesamento* is in a pure sense of defamiliarization, estrangement and disorientation. This is visible in the 1994 introduction to the Adelphi edition of her book, *Il «Mare» come Spaesamento* (*The «Sea» as Spaesamento*). It is so intense and clear that it can be regarded as a sort of *Post-War Disintegration Manifesto*. The last way in which one can view Ortese's feeling of *spaesamento* is in Brechtian terms, through the use of the *Verfremdungseffekt*. Bertolt Brecht (1898-1956) used this technique to shift the attention of the audience from the flow of the theatrical event to the meaning of the action. What Brecht wanted to attain was the ultimate critical analysis of the circumstance. In the same way, Anna Maria Ortese urges the reader to think critically about the things she recounts rather than being emotionally caught up in them. She does so by combining reportage and critical essay tactics with functional, realist but also dramatic narrative. Being critical does not imply being utterly apathetic, but rather focusing on the meaning and being critical of the events that surround us (Re, 2012). Ortese's critical thinking, however, does not exclude moments of

extreme passion. In “La città involontaria”, Anna Maria Ortese witnesses a horrific event, the death of the little boy Antonio. Here there is an excess of passion. His sister launches herself onto his dead body, desperately trying to hug him for one last time. It is a heart-breaking scene of despair. However, the reaction of the mother is very rigid and harsh. This is because Anna Maria Ortese deconstructs the traditional myth of the warm, affectionate Neapolitan family, as well as the earthly and loving figure of the mother (Cagni, 2020).

REALISM OR ANTIREALISM? DEBATE ABOUT ORTESE’S NEOREALISM

Today Anna Maria Ortese is widely recognised as one of the most notable Neorealist writers. *Il mare non bagna Napoli* presents street life and domestic life in an extremely realistic manner, evoking the magnitude of cinematic Neorealist masterpieces such as Vittorio De Sica’s *Ladri di biciclette* (*Bicycle Thieves*) or Francesco Rosi’s *Le mani sulla città* (*Hands Over the City*) (Re, 2012). Before delving into Anna Maria Ortese’s unique Neorealist narrative, it is essential to focus more on Neorealism itself and its traits. Neorealism has been considerably more prevalent and powerful in cinema than literature. Indeed, today the term ‘Neorealism’ is largely used to describe films. During Fascism, writers and filmmakers avoided representing social realities, attempting instead to construct a world that, in fact, did not exist (Schiavo, 2012). Following Benito Mussolini’s death, artists began to reintroduce social reality into their work. They were influenced and inspired by 19th-century literary movements, particularly French *Naturalisme* and Italian *Verismo*, as well as realist cinematographers such as Jean Renoir (1894-1979), Julien Duvivier (1896-1967) and by representatives of Poetic Realism (*Réalisme poétique*) like Marcel Carné (1906-1996) (Schiavo, 2012). Authors were more concerned with the content than with the linguistic form. Indeed, the tyranny they had endured for decades now urged them to represent visually the reality that surrounded them. However, the language also changed to a more

common one as it would have been contradictory to limit the realistic representation just to the action of characters while having them speak in a language which was considerably different from the one they used in real life (Schiavo, 2012). Some of the greatest cinematographers still remembered today are Vittorio De Sica (1901-1974) with *Ladri di Biciclette* (1948), Luchino Visconti (1906-1976) with *Ossessione* (1943), and Roberto Rossellini (1906-1977) with *Roma città aperta* (*Rome Open City*) (1945).



Figure 4. *Ladri di Biciclette* (De Sica 1948)

Neorealism was truly a revolution for the time. It began in the 1940s, but progress was limited due to the regime's restrictions. It is also crucial to note how Neorealism underlined the prevalence of dialects as part of a natural conversation, which had previously been forbidden in order to convey the idea of a unified country (Schiavo, 2012). Neorealist films are extremely aware of the social and political issues of their time. Filmmakers recalled documentarists, who went out in the streets with their cameras to capture the reality of that time, to bear witness to the suffering and misery that Italy was experiencing. In this sense, Anna Maria Ortese's book reveals itself as a protest against political apathy and the dehumanisation of society (Wood, 1995). *Il mare non bagna Napoli* is politically committed and Ortese's act of

writing is extremely moral.

However, Anna Maria Ortese's Neorealism differs significantly from the traditional kind and is somehow dismissed. First, Ortese diverges drastically from the *politicised* aesthetic of Neorealism, which seeks a moral regeneration for Italy through the employment of visually realistic images of the world (Wood, 1995). It is somewhat paradoxical that one of the most significant Neorealist writers was actually very hesitant about the Neorealist project (Wood, 1995). Indeed, she worried that such an objective attempt could not go beyond a "superficial materialism" (Wood, 1995). For this exact reason, the reality that Neorealism presumes is rendered challenging in Ortese's narrative (Wood, 1995). She promptly reveals Neorealism's failure to do more than scratch the surface of human vision, of our perception. She is concerned that the Neorealist project will not effectively and substantially affect contemporary society. Therefore, Ortese refuses the orthodoxies of Neorealism. According to Anna Maria Ortese, the best chance for progress lies in the radical politics and ethics of the extreme Left, the Italian Communist Party (PCI). However, she continues to be independent of political parties, especially of those social and political presuppositions that underpinned Neorealism. Thus, she departs from a politicised Neorealism in order to maintain her *objective* independence (Wood, 1995). In this sense, as Wood (1995) states, "Anna Maria Ortese's is a quest for light in darkness, for reality in a world of sham and illusion." Another feature that distinguishes her from standard concepts of Neorealism is that she argues that *Realism* is not simply a literary technique or a way of thinking, but rather a literary reflection of a society founded on "distorted principles of Enlightenment" (Wood, 1995). According to Wood (1995), she draws attention to what she believes to be the massive deception of Western industrial and political civilisations that are built on the dehumanising and alienating effects of capitalism, on the absolute authority of wealthy people, and on the pursuit of financial benefit. The ultimate goal of contemporary society is profit rather than human happiness (Wood, 1995).

It is widely accepted that Anna Maria Ortese writes in an extremely objective way thanks to her reportage-style narrative. However, this does not

preclude the use of a very ethereal, almost surreal type of writing. The use of a surreal writing in a Neorealist work seems paradoxical as surrealism and realism collide for *natural reasons*. Nonetheless, Anna Maria Ortese combines them into one piece and *Il mare non bagna Napoli* is an example. The stories that make up the book give us the idea of a continuous ascent towards objectivity. However, the impression one has while reading *Il mare* is that, although it begins entirely objectively, the writing eventually becomes almost surreal towards the end. According to Favaro (2011), Anna Maria Ortese's increasingly surreal writing gives the reader the perception that people and places are observed through a distorted lens. The effect of distortion would appear grotesque if it were not tragic. It intensifies progressively, especially towards the end of the book where one should expect exceeding realism and objectivity. It is for this reason, together with Anna Maria Ortese's *divergent and sceptical* Neorealism that critics have advanced their misconception of Ortese as a non-Neorealist. However, the existence *in* Naples (fragmented) and the existence *of* Naples (a remote memory for the institutions of the time) urge Anna Maria Ortese to avoid the impersonal effect of a dry objective portrayal (Favaro, 2011). In fact, as previously stated, the author does not exclude moments of extreme passion, which after all are part of daily life. Therefore, Anna Maria Ortese's prose originates from obsessive objectivity and obsessive phantasmagoria (Favaro, 2011).

In Anna Maria Ortese's work, the juxtaposition of surreal and realistic writing recalls a well-known genre from the 20th century, *fantasy*. What is defined as *fantasy* in the 20th century does not uniquely regard terror or anxiety, but rather the loss of harmony with ourselves and with our surroundings. It places extensive emphasis on the sense of estrangement, which is comparable to Anna Maria Ortese's psychological state of *spaesamento*. 20th-century fantasy is not set outside reality, it is strongly connected to actual facts, commonplace locations and real people, providing us with deformed and distorted perceptions of reality (Zangrandi, 2014). Fantasy brings the unknown into the known, the Freudian Unheimlich into the Heimlich. It originates from pain and, as we have already seen in the last paragraphs, Anna Maria Ortese's narrative arises from sorrow and extreme

pain. Another celebrated female Italian author of the 20th century that combined surreal writing with a realist preoccupation is Elsa Morante. Both Anna Maria Ortese's and Elsa Morante's narrative share a "fantastic-surreal dimension" (Zangrandi, 2014). The representation of reality they propose in their writings is extremely objective, and this is visible thanks to the portrayal of different social classes, traditions, or rites. However, by doing so, they emphasise that there is much more beyond the appearances. It is in the deepest and darkest region of reality that the two authors place the surreal. This is evident in Elsa Morante's tales *Il viaggio* (*The Journey*) (1938), *Innocenza* (*Innocence*) (1939) and *Il figlio* (*The son*) (1939). Both Anna Maria Ortese and Elsa Morante embrace the same conception of time and space and it is precisely this shared knowledge that contributes to enhancing the sense of surrealism. For example, space is rendered via small, dark alleys, like in the case of the many Neapolitan *vichi*¹⁰ or sometimes through the use of cities hidden in the mist. Time, on the other hand, is either precisely given or is not clearly rendered due to a temporal suspension that oscillates between reality and dream (Zangrandi, 2014). In conclusion, both authors feel compelled to deceive and transform reality.

¹⁰ A *vico* (plural *vichi*) is a typical Neapolitan small street, usually a dark alley that connects to other streets.

CHAPTER TWO

TRANSLATING DIALECT LITERATURE. THEORETICAL AND METHODOLOGICAL ASPECTS

DECONSTRUCTING DIALECTS: EXPLORING LINGUISTIC SUBALTERNITY IN ITALY

“Italian literature is the only great national literature for which dialect [...] is an integral part” (Bonaffini, 1997, 280). There have been two crucial literary periods in history when dialect was used more extensively in Italian literature, *Verismo*¹¹ and Neorealism (Altano, 1988). The reasons under such literary and stylistic choice are diverse and regard a wide range of topics including psychology, anthropology, politics, existentialism. Dialect is regarded as a primordial language, more evocative and emotionally charged than Italian, still uncontaminated by the standardised language (Gremellini, 2008, 194). It is the closest, easiest and most personal medium of expression as it is inextricably linked to the culture of its speakers. Therefore, it is natural and more immediate for dialect speakers to utilise dialect rather than any standard language when they wish to convey intense emotions. Altano (1988, 153) states that “when Italians, of any social strata, are involved in conversation, they often resort to the second, but more familiar language, the dialect.” Speakers and writers typically favour dialect for a variety of reasons. The choice of a dialect could be an individual decision because it is sharper and more vibrant than Italian (Gremellini, 2008, 194). For this reason, conveying sentiments in dialect is simpler than in Italian. This is also why dialect is so prevalent in Italian poetry. Furthermore, such choice may be ideological, as dialects are opposed to a broader, standard, national language. The speaker

¹¹ *Verismo* is a literary movement that developed in Italy in the second half of the 19th century. Profoundly influenced by French *Réalisme*, Italian *Veristi* guaranteed adherence to social reality and represented life objectively, primarily that of the lower classes. Writers of this movement make use of everyday language and dialect. The most notable exponents of *Verismo* are Giovanni Verga (1840-1922) with his *I Malavoglia* (1881) and Luigi Capuana (1839-1915) with *Giacinta* (1879).

expresses the desire to reject a different, insufficient and inadequate tradition, to prioritise a more closely related one. (Gremellini, 2008, 194). Moreover, using a dialect could also signify returning to one's tradition and culture, trying to grasp a distant and forgotten identity (Gremellini, 2008, 194). When addressing the widespread usage of dialectal productions in Italian literature, Herbert H. Vaughan (1928, 59) states that "this is easily explained, as the flow of language is easier and more natural and witticisms are apt to be a little keener in one's mother-tongue than they are in a language acquired by serious study." The ease and straightforwardness of dialects come from the fact that they were already present in Ancient Rome, when Latin was the most suitable vehicle of expression. Various dialects were widely spoken throughout the Italian peninsula, just as they were in the city of Rome. According to a historical account, "the quality of the Latin spoken in any particular place was usually determined by the degree of culture existing there" (Vaughan, 1928, 56). Therefore, the overuse of dialects rather than Latin in Italy was due to cultural factors rather than geographic isolation (Vaughan, 1928). In regards to 19th-century Realism (what is defined as *Verismo*) and 20th-century Neorealism, Luigi Bonaffini (1997, 279) states that "dialect literature is part of a broader reaction to the alienating effects of postwar industrial society." Furthermore, when considering the importance of dialect in Italy, Bonaffini quotes De Benedetti's words when he says that dialect is "the painful conscience of history" (Bonaffini, 1997, 279). This is because, in antithesis to the standard language of the upper classes, dialect can attest to the social inequities and give voice to the marginalised and the underprivileged (Bonaffini, 1997). This is especially true during the 1950s, as we have already witnessed with Anna Maria Ortese's *Il mare non bagna Napoli*. This thesis falls within the category of linguistic studies, specifically the studies devoted to linguistic subalternity and socio(linguistic) variation. The targeted audience for this work includes scholars interested in the delivery of non-standard varieties (in this case, dialects) in the target translation. The readership that this work addresses comprises scholars that wish to delve more into the topic of subaltern linguistic forms and the language employed in Italian Neorealist narrative as well as individuals interested in Neapolitan culture.

Before delving into the heart of this chapter, namely translation of dialect literature and the various strategies employed by translators, I believe it is necessary to examine the true nature of dialects in Italy and their position of subalternity. It is critical to point out that, contrary to popular belief, dialects in Italy are not *sub-languages*. From a linguistic standpoint, Italian dialects are full-fledged languages (Graffi and Scalise, 2013). Thus, it is erroneous to talk about *Italian and its dialects* because Italian is solely a dialect in and of itself. In fact, modern Italian is the result of the evolution of Florentine dialect that was designated as the national language for political, social, economic and literary reasons (Graffi and Scalise, 2013). It is of the utmost importance to understand how any Italian dialect had the potential to become a national language, given that they were all valid languages during the 15th and 16th century. The literary reputation of the Florentine dialect was responsible for its designation as the language of the nation. Other regions of Italy could not claim Dante Alighieri (1265-1321), Giovanni Boccaccio (1313-1375) and Petrarch (1304-1374) as their own. Modern Italian exists because of Tuscan literary prestige alone (Vitale, 1991). In contrast to common perception, Italian dialects do not originate from Italian, but from Latin.

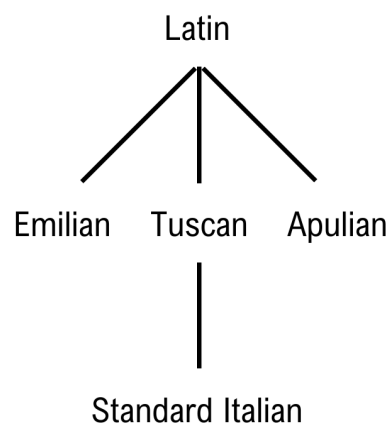


Figure 5. Graphic Representation of The Origins of Dialects (Graffi and Scalise, 2013)

Dialects, like standard languages, have their own autonomous linguistic systems that are historically determined. Every dialect has a distinct phonological, morphological and syntactic structure. The sole distinction that

one could argue is that standard languages have a larger lexical availability. However, it is important to note that every linguistic system, including dialects, has the ability to increase its lexicon (Graffi and Scalise, 2013).

The difference between Italian dialects and dialects from anglophone areas is substantial. In fact, linguistic varieties in English are “more a factor of accent than diction” (Altano, 1988, 154). In anglophone countries, vernaculars are usually regarded as a *sub-standard* or as forms of *common* usage. They are indicators of social class, region, age and group affiliation. Dialects in anglophone countries are referred as colloquial formulae, slang, and are frequently associated with inappropriateness and vulgarity just as Italian dialects are (Bonaffini, 1995). An example is provided by Cockney in England, which was despised and considered unworthy of respectability by scholars and intellectuals (Mott, 2012). The classification linguists have provided for anglophone dialects is entirely inadequate and improper to account for dialects in Italy, which are not to be interpreted as deviations from the norm. Indeed, they are totally different languages compared to Italian. In addition, English lacks the rich stratification of Italian regionalisms. For this exact reason, translating any Italian dialect with an English vernacular would be completely inadequate. As we will see later in this chapter, many translators have attempted to translate Italian dialects with English vernaculars. One example is Carlo Emilio Gadda’s (1893-1973) *Quer Pasticciaccio Brutto de Via Merulana* (1957), considered one of the most noteworthy literary works of the 20th century. This novel contains a multiplicity of dialects including the ones from Rome, Milan, Venice, Naples, Molise and Sicily. According to Altano (1988, 154) it is “impossible to grasp the multiplicity of characters and dialects with just one English dialect or multiple American regionalisms.” However, Italy is not the only area where such a diversity of dialects coexists, even though it is without any doubt the country with the most widespread manifestation of this phenomenon among Western countries. When examining the great diversity of dialects and regionalisms, the francophone world is also worth mentioning, taking into account the regional distinctions occurring in France, Canada, and Northern Africa (AL-Khanji, 2022). If we are to break away from the monolithic image of Western society, it is significant to

mention Arabic. In fact, Arabic comprises multiple dialects that cause divergent political and social viewpoints in the Middle East and North Africa. This is because there is a significant difference in approach between classical Arabic and Arabic dialects. Classicists believe that Arabic dialects are underdeveloped and should be dismissed in favour of the purity of the *Koran's* classical Arabic. However, finding spoken classical Arabic today is almost an impossible task (AL-Khanji, 2022).

Luigi Bonaffini (1995) is the first to approach dialects in terms of subalternity. Indian literary theorist, feminist and postcolonial critic Gayatri Chakravorty Spivak is most recognised for having theorised the subaltern in her essay *Can the Subaltern Speak?* (1988). She investigates how Western cultures interact with other post-colonial cultures. According to Spivak (1988), the Westerners' allegedly disinterested mission in those countries that were dependent on the European colonial powers is actually never disinterested or altruistic. It always has a detrimental effect on Eastern cultures, shaping them and allowing them to idealise and glorify the West. When referring to the "subaltern," Spivak (1988) refers to the colonised populations from countries that are usually referred to as "Third World countries." Spivak (1988, 308) acknowledges that "the subaltern cannot speak." It is impossible for them¹² to speak up as they are suppressed by the Western dominant male power and as they are divided by gender, social class, region, religion. Therefore, it is of the utmost importance to comprehend that the subalterns are excluded from the hierarchy of power. The suppression of the *Other* (all that is non-Western) through conformity to the norms of the dominant power and gender¹³ is the core principle of (post) colonial exploitation.

There are two major reasons that allowed Luigi Bonaffini to think of dialects in terms of subalternity. The first regards the stereotypes and

¹² Spivak uses the feminine pronoun *she* or *her* when referring to the subaltern. This is crucial to understand her deconstructive criticism because women usually occupy the position of subalternity. Women from post-colonial nations hold such a position, to be more precise. They are unable to speak up because the Western men are drowning out their voices. To fully comprehend Gayatri Chakravorty Spivak's theory of the subaltern, please see her *Can the Subaltern Speak?* (1988), and more specifically the abolition of *Sati*.

¹³ The act of oppression that adheres to the standards of the *dominant* gender is known as 'Gendering' (Spivak, 1998).

unfavourable perceptions and preconceptions that dialects face. This frequently occurs in conjunction with the suppression of dialects perpetrated by the standard national language (Bonaffini, 1995). The second, on the other hand, regards the challenging nature of translating dialect literature, which is sometimes overlooked. The translator's limited familiarity with a particular dialect is another example of linguistic subalternity (Bonaffini, 1995). If we think of dialects as marginal and deviant languages, less prestigious than any standard language, then we keep forcing dialects into a position of subalternity where they are unable to figuratively *speak up*, as Spivak would say. It is true that dialects are languages confined to a specific space – Naples for Neapolitan – and a specific group of people – the Neapolitans –, even if the number of dialect speakers can always increase. Dialect speakers are well aware of how their own language contrasts with the norm of standard Italian in terms of culture, politics and societal expectations. The awareness of the impossibility of defying and standing out in the face of the norm is the expression of the status of subalternity (Bonaffini, 1995). However, this status does not mean that a dialect is a less prestigious language than Italian. It is significant to note that just 5% of Italians could speak standard Italian after Italy's unification in 1861 (Balma, 2011). The process of Italianisation began only in 1963, with the "extension of mandatory schooling to the age of fourteen" (Balma, 2011, 2). It was also thanks to the media (mainly the television) that the majority of Italians could be counted as part of the Italophones (Balma, 2011, 2). In the 1990s only 11.5% of the Italian population made exclusive use of dialect in familiar environments (Balma, 2011).

In a study on the translation of linguistic variation, Alexandra Assis Rosa (2012) classifies linguistic varieties (including dialects) based on the socio-semiotic worth and prestige reflected by the attitude of the speakers.

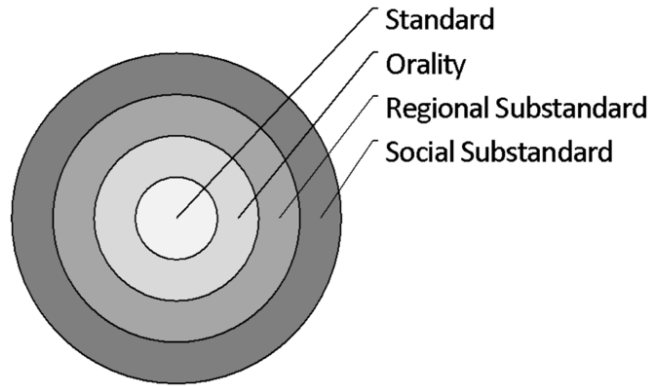


Figure 6. The place of linguistic varieties in a scale of prestige according to Alexandra Assis Rosa (Rosa, 2012)

Rosa (2012) places the standard language at the centre of prestige. The formal, literary standard language used in written communication reaches the centre of the model. She moves on to what she describes as *less prestigious* varieties such as oral forms, regional dialects and accents that are perceived as below (social) standard. As a result, the model she proposes culminates with what she defines as “extremely stigmatised socio-cultural substandard accent and dialects” (Rosa, 2012, 81), far away from the core of prestige. Such a definition perpetuates the misconception that dialects are sub-languages or just a substandard version of a more appropriate language, when in reality they are not.

The stereotypes and social implications regarding dialects appear in translation as well. As we will see later in this chapter, one strategy employed by dialect translators is to translate an Italian dialect with another English dialect. However, it is crucial to understand that dialects are representatives of their own culture and that therefore, that there may be controversies regarding the choice of a particular dialect due to prejudices about that specific region (AL-Khanji, 2022). This is the case of the translation of a televised dramatisation of a foreign play in Scotland. Here, the Scottish dialect and accent were used to represent the speech of Russian peasants. Scottish people were truly outraged because they thought that their dialect was associated with low status, which of course was not the translator’s original

intention (AL-Khanji, 2022). Dialects are not the only linguistic entities that have to cope with this social stigma. Pidgins and creoles were (and still are) confronted with the same negative preconceptions that are attributed to dialects today. In fact, these languages have always been referred to as a type of “Broken English,” (Hymes, 2020) perpetuating the idea of a damaged version of a correct language. Creole studies became a recognised branch of linguistics only in the late 1950s, when there was a shift in perspective from the language of the coloniser to the language of the colonised, leaving behind the social stigma that was associated (and sometimes still is) with pidgins and creoles (Hymes, 2020).

While many translation theorists like Lawrence Venuti and Michael Cronin believe that translation has the power to foster the appreciation of cultural diversity, others consider it a threat (Segnini and Sulis, 2021). In fact, the book industry today continues to focus on the identification of one language and one nation only, demanding that authors only write in the national language and therefore leaving no room for linguistic and ethnic minorities. In fact, international literature categories tend to erase the internal varieties of a nation (including dialects) to promote a more homogeneous framework that “neutralises the manifestations of multilingualism” (Segnini and Sulis, 2021, 248). This happens mainly because the Anglo-American book market prefers more readable texts that adhere to the “regime of fluency” (Segnini and Sulis, 2021, 249). Translation theorist Lawrence Venuti concurs, arguing that “the predominant trend towards domestication in Anglo-American translating over the last three centuries has had a normalising and neutralising effect, depriving source text producers of their voice” (Venuti, 1995, cited in Leppihalme, 2000, 261). Furthermore, despite the emergence and the success of authors coming from ethnic minorities, the publishing industry keeps promoting the monolithic image of a standardised nation (Segnini and Sulis, 2021). However, the presence of a dialect, an accent or any linguistic variety that is intrinsic to a broader nation inevitably raises issues of power, hegemony and colonialism. In this case it is helpful to think of Italy not only as a nation of emigrants, but also as a destination for migration, especially in the 1990s when a large number of migrants from Albania and Northern Africa

entered the country. Post-colonial authors from these countries used their own dialects and non-hegemonic languages to discuss themes of migration. The *one language one nation* model was crucial to the foundation of the modern national state and to the idea of collective citizenship during the early years of the 20th century (Segnini and Sulis, 2021). However, the concept of neutralising any variation and any minority is extremely totalitarian. Indeed, one of the perpetrators of such a model was Benito Mussolini. As already mentioned above, the decision to incorporate non-hegemonic languages in the text, whether openly or subtly, has political repercussions. Therefore, translators are confronted with the extremely challenging responsibility of rendering not only languages and cultures, but also the tensions and power dynamics between them, both in terms of style and ideology (Segnini and Sulis, 2021).

STRATEGIES FOR DIALECT TRANSLATION

There are unique challenges when translating dialect literature. Such complications go beyond the ones that translators face while working on standard languages. This happens for a number of reasons, which I shall list in the course of this paragraph, but mainly because there are some concepts and expressions that are so deeply embedded in the source culture that any attempt to accurately translate them in the target language may never succeed perfectly (Bonaffini, 1995). Translators frequently ponder whether the nuances of the target language – in this case, English – can effectively convey the message of the source language – in this case, the Neapolitan dialect – (Bonaffini, 1997). In the course of this chapter, this thesis will explore what type of challenges translators encounter, what strategies they employ and whether or not such efforts render the source culture effectively.

In 1973, German linguist Juliane House, referring to intralinguistic varieties such as dialects, stated that “it is usually quite impossible to render [them] in a satisfactory manner” (House, 1973, cited in Leppihalme, 2000,

247). In 1997, Luigi Bonaffini referred to the “untranslatableness” (Bonaffini, 1997, 285) of dialect. This applies more to dialects than other linguistic varieties, as they reveal how closely connected linguistic usage is to cultural context and knowledge (Szymańska, 2017). Another type of difficulty that translators encounter regards the semiotic aspect. In fact, the use of a dialect in a text is typically a conscious decision made to achieve a certain sociolinguistic effect that the standard language fails to attain (AL-Khanji, 2022). This is precisely Anna Maria Ortese’s aim in *Il mare non bagna Napoli*. The extensive use of Neapolitan dialect in the book marks more effectively the aftermath of World War II (Schiavo, 2012). Thus, dialects enhance the semiotic and communicative value of a text. For instance, linguistic varieties may indicate discrepancies in socioeconomic rank, or manifest a specific ethnic and cultural identity, which usually opposes the standard language of the nation in terms of political ideology (Szymańska, 2017). Or, as already pointed out in relation to the percentage of Italophones in the early 1900s, a dialect may signal a character’s poor knowledge of a standard language. Furthermore, dialects may also exhibit a certain kind of linguistic humour that is well known to its speakers (Szymańska, 2017). This frequently occurs in Neapolitan, especially with Eduardo De Filippo’s comedies, which are filled with the distinctive Neapolitan humour (Bonaffini, 1997). Another crucial point to take into account is the translator’s limited knowledge of a specific dialect (Bonaffini, 1997). Finding translators who are fluent in Italian dialects can be troublesome. As a result, sometimes dialect literature is discarded and falls into oblivion. In any case, the decision about whether to replicate a specific linguistic variety and the way the translator does so may undermine the internal coherence of the work (Ramos Pinto, 2009). For this exact reason, Sánchez (1999, 304) identified some variables that could be used to evaluate the translation process:

Impossible – Unrewarding – Challenging – Rewarding – Possible

In line with Bonaffini’s theory, translation of dialect literature almost inevitably falls into the category of “impossible” or “unrewarding,” for reasons that have been previously analysed (Bonaffini, 1997, 285). Nonetheless, the act of

translation is indispensable despite all of its limitations and downsides. In this case, it is indispensable that we read and understand Anna Maria Ortese's Neorealism and *Il mare non bagna Napoli* as it is an essential part of canonical Italian literature. The need to find an appropriate translation for the parts that contain Neapolitan dialect comes from the urge to represent realistically the city she sought to paint. Translation makes literature accessible to many and preserves readers from missing out on the pleasure of such beauty. In the Translator's Note of the *Der Zauberberg* (1924) (*The Magic Mountain*) by Thomas Mann (1875-1955), the translator writes that "it was intolerable that the English readers should be barred from a work whose spirit, whatever its vehicle, is universal" (Lowe-Porter, 1927, 3). Such considerations can certainly be applied to Anna Maria Ortese's narrative.

This thesis will now go into greater detail about some of the most influential translation strategies for dialect literature and the different issues that such options may raise. For strategy, this research implies "a potentially conscious procedure for the solution of a problem which an individual is faced with when translating a text segment from one language to another" (Lorscher, 1991, cited in AL-Khanji, 2022, 154). Nisioi et al. (2022, 1) refer to the translation strategies listed below as "psycholinguistic phenomena," as they entail similar cognitive processes to the ones employed in translation.

Standardisation or Neutralisation¹⁴

This strategy is applied when the translator consciously decides to translate a non-standard variety – in this case, a dialect – using a foreign standard language (Rosa, 2012). By doing so, the translator completely ignores the dialect. Yet, as previously discussed, the presence of a dialect in any text is usually key. In fact, it often indicates a specific socioeconomic status, a certain cultural identity, a political point of view, or more simply, a certain humour. The use of a standard language to replace the dialect completely erases its

¹⁴ Lawrence Venuti also refers to this strategy as *Domestication*.

linguistic, semiotic and communicative function (AL-Khanji, 2022). As a result, the reader of the target text is completely unaware of the author's intention and lacks certain knowledge that is evidently essential to the full comprehension of the text. Standardisation or Neutralisation is often employed by Arabic translators, who prefer to conform to the safer and more solid choice of standard Arabic rather than taking a chance with a regional variety (AL-Khanji, 2022, 148). It is also common to find this translation approach in Spanish. Of the forty published translations of *Wuthering Heights* (1847) by Emily Brontë (1818-1848), none attempted to translate any form of non-standard language into Spanish (Sánchez, 2007, 128, cited in AL-Khanji, 2022, 149). This is due to the high degree of difficulty of conveying the connotations of the source language in the target language. In fact, as previously mentioned during the course of this chapter, finding translators who are proficient in specific dialectal varieties is complicated. Before delving into the reasons that lead translators to opt for this type of strategy, it is helpful to look at some examples, taken precisely from Anna Maria Ortese's *Il mare non bagna Napoli*.

ITALIAN	ENGLISH
<p style="text-align: center;"><i>Il mare non bagna Napoli,</i> A.M. Ortese</p>	<p style="text-align: center;"><i>Neapolitan Chronicles,</i> trans. by A. Goldstein and J. McPhee (2018)</p>
<p>In qualche modo mi osservava. “<i>Nu pucurillo ce veco; mo’ ce veco n’ombra che acala ’a capa. Ve ne jate, signò?</i>” (p. 79)</p>	<p>In some way he was observing me. “I see a little; and now I see a shadow lowering its head. Are you going, signora?” (p. 106)</p>

ITALIAN	ENGLISH
<i>Il mare non bagna Napoli,</i> A.M. Ortese	<i>Neapolitan Chronicles,</i> trans. by A. Goldstein and J. McPhee (2018)
[...] disse calma “ <i>vuiè sunnate</i> ” (p. 64).	[...] she said calmly, “you’re dreaming” (p. 87).

ITALIAN	ENGLISH
<i>Il mare non bagna Napoli,</i> A.M. Ortese	<i>Neapolitan Chronicles,</i> trans. by A. Goldstein and J. McPhee (2018)
Molte di quelle donne, dimentiche della grossa tristezza di poco prima, si occupavano ora di lei, le più lontane mandavano accorati consensi e voti, le vicine le toccavano le spalle, le mani, le rassettavano i capelli con una loro forcina; e non si parla delle premure che rivolgevano ai due bambini, i prolungati e un po’ teatrali <i>core ’e mamma</i> (p. 69).	“Many of the women, forgetting their own great sorrow of moments earlier, took up her cause. Those farther away called out heartfelt messages of encouragement and blessings. Those nearer touched her shoulders and hands, used their own hairpins to fix her hair, not to mention the attention showered on the two children, the prolonged and theatrical cries of “Mamma’s darlings” (p. 94)

As can be seen, Standardisation (or Neutralisation) completely overlooks Neapolitan culture and denies the reader the right to know what the author intended with the use of dialect. With this type of strategy

Textual relations in the original tend to be replaced in the target text by positive-value options already available in the target-culture’s repertoire. In the case of [non-standard] literary varieties, more than their textual relations, it is their status as repertoremes¹⁵ that radically changes (Rosa, 2012, 88).

¹⁵ A repertoreme (or repertoire) is a universal of translation, a linguistic feature that can be

Lawrence Venuti, Basil Hatim and Ian Mason are among the translation theorists who believe that the last centuries have shown a normalising and neutralising tendency to mute the voices of the source text producers (Rosa, 2012, 87). However, there are multiple explanations for which translators decide not to recreate intralinguistic varieties like dialects. This choice might be affected by editorial guidelines, prioritisation of some other textual components, any ideological context that favours normative behaviour, the difficulty of establishing an acceptable target text, the desire to prevent unforeseen consequences brought on by the reintroduction of linguistic varieties, limited time, inadequate compensation, insufficient resources and finally, poor knowledge of the dialect (Rosa, 2012, 93).

Foreignisation

This strategy aims to preserve as many nuances of the source culture as possible in the target language. Therefore, when adopting this strategy, translators wish to preserve aspects of the source culture that would otherwise disappear if translated using elements of the target language (Yang, 2010). In this way, translators deliberately break target conventions, refusing to adhere to the standard of the target language, moving towards the source language. Foreignisation, according to Lawrence Venuti “entails choosing a foreign text and developing a translation method along lines which are excluded by dominant cultural values in the target language” (Venuti, 1997, 242 cited in Yang, 2010, 78). Therefore, translators might employ a different syntax or diverse stylistic forms that are perceived as infrequent or bizarre in the target language, but are more significant in the source language. As previously stated, dialects, like any other linguistic variety, serve as representatives of a certain message or a specific sociolinguistic effect (AL-

found in translated texts. Laviosa-Braithwaite (2001) defines a repertoreme as “a sign which belongs to an institutionalized repertoire, that is, a group of items which are codifications of phenomena that have semiotic value for a given community.”

Khanji, 2022). Therefore, as authors themselves,¹⁶ translators are aware of the imperative necessity to recreate such function in the target language. During the process of translation, translators may want to retain certain elements of the source culture that are non-existent (or rare) in the target culture (Yang, 2010). In this case, for example, when translating from Neapolitan dialect, the translator may encounter a specific element that is deeply rooted in the original culture. At this stage, the translator is called to decide whether to *domesticate* the term by replacing it with another that is more prevalent in the target culture, or to retain the element in spite of the target reader’s limited knowledge of the source culture, compelling the target audience to discover the meaning on their own. Before analysing the difficulties of this type of strategy, it is helpful to visualise some examples. This time, the example is taken from Anna Maria Ortese’s *Il mare non bagna Napoli*, more precisely from the first story that composes the book, namely “Un paio di occhiali” (“A pair of eyeglasses”).

ITALIAN	ENGLISH
<i>Il mare non bagna Napoli</i> , A.M. Ortese	<i>Neapolitan Chronicles</i> , trans. by A. Goldstein and J. McPhee (2018)
“Madonna bella, fatemi la grazia, fatemi morire, ma subito, se ci state, tanto in questa vita non stanno bene che i ladri e le male femmine” (p. 22).	“ <i>Madonna bella</i> , do me a favor, let me die, but immediately, if you’re there, since in this life only thieves and whores thrive.” (p. 34)

As can be seen, Goldstein and McPhee decided to maintain the term “Madonna bella,” rather than translating it with a more common form in English. This occurs because, according to the two translators, the term has a specific purpose, or rather a religious connotation that they wish to preserve

¹⁶ Please be aware that not all translators believe they should be acknowledged as authors. This question is still debated today.

in the target language (Berezowski, 1997, 60). Scholars, however, may disapprove the use of Foreignisation because it forces the audience to abandon their state of illusion and acknowledge that they are not just experiencing a recounting of events, but also that their perception is being filtered through the external lens of a translator (Ulrych, 2000). Additionally, this strategy may “alienate” the target reader from the translated text because it contains features of a foreign culture that make the reading and the understanding process quite challenging, rather than pleasant and smooth (Anyabuike, 2021, 17).

Pidginisation

This third strategy is employed when translators decide to translate any linguistic variety (specifically a dialect in this case) with a pidgin (AL-Khanji, 2022). Before delving into the features of Pidginisation, it is crucial to understand the nature of pidgins. A pidgin is a language developed out of imperialist and colonialist interactions between Europeans and non-Europeans in association with highly restricted activities, such as commerce, administration, basic communication with visitors, supervision of work and agriculture (Hymes, 2020). It is essential to understand how a pidgin, although a solid form of speech, is not learnt as a first language, it cannot be a mother tongue. In fact, a pidgin can only be regarded as an auxiliary language, only employed for restricted functions, which have already been outlined (Hymes, 2020). The reason why a pidgin cannot be recognised as a mother tongue is because creoles are assigned to fill that position. Creoles are defined as vernacular languages that develop in European colonial settlements and, linguistically speaking, derive from pidgins. A creole is a community’s mother tongue, it has adapted to perform all the functions of communal life and has developed noticeably more than pidgins in terms of lexicon and structure (Hymes, 2020). This type of strategy is used most predominantly by Arabic translators in the Middle East, more precisely in Saudi Arabia, Kuwait and Jordan (AL-Khanji, 2022). This is because Arabic-based pidgins are spoken by a significant portion of the immigrant labour force in various nations of the

Middle East and North Africa, which include both skilled and unskilled manual labourers (AL-Khanji, 2022). Pidgin speakers are stigmatised with the stereotype of temporary immigrant workers, who have been stripped of their dignity by an overabundance of work and insufficient compensation. Translators typically opt for this strategy as pidgin is regarded as a simplified version of a more correct language, primarily in terms of syntax. Therefore, pidgins share the same derogatory associations as dialects. With this strategy, translators erase verb inflections, they put adjectives before nouns and eliminate the subject-verb agreement (AL-Khanji, 2022, 157). AL-Khanji (2022) believes that Pidginisation could be an alternative approach in order to avoid using dialects and therefore, avoiding causing any unfavourable stereotype about them. This is because, according to him, since pidgin does not have native speakers, it does not activate negative associations among them (AL-Khanji, 2022). However, this is not completely accurate as pidgins and creoles have always been disregarded as legitimate languages, and were not acknowledged as such until the 1950s. Unfortunately, this thesis is unable to provide examples of this strategy as the vast majority of texts that employ Pidginisation are found in translations from Arabic.

Artificial variety

Translators may opt for the creation of their own artificial linguistic variety, also known as a “pseudo-dialect” (AL-Khanji, 2022, 158). This strategy employs the creation of a fictitious, hypothetical dialect with no distinctive characteristics of the standard language. It essentially differs from Pidginisation as an artificial variety does not exist at all (AL-Khanji, 2022, 158). Translation theorists refer to this type of artificial variety employed in translation as a *Broken Dialect*¹⁷ (AL-Khanji, 2022, 158), as the translator deliberately alters the linguistic form to highlight specific features that define the characters of the text in the target language. This strategy involves the use

¹⁷ Please be aware that any definition that involves the term ‘Broken’ is derogatory and offensive both for the nature of that language and for its speakers, precisely as it is for pidgins and creoles, which were categorised as a type of Broken English.

of hesitations, pauses, false starts, grammatical errors and anomalies in vocabulary and pronunciation (AL-Khanji, 2022). Furthermore, when employing this strategy, it is common to find errors in the use of grammatical gender, mistakes in the use of relative pronouns and in the correct use of plural, and the lack of the indirect object (AL-Khanji, 2022, 158). All these errors are artificially created by translators. This type of strategy is quite challenging especially because the translator's attempt to come up with a new made-up dialect is eventually either praised or publicly condemned (AL-Khanji, 2022, 158). AL-Khanji (2022) states that this strategy is quite common in the Middle East where readers may have some specific preferences for a certain dialect over another and therefore react positively or negatively to it. The advantage of an invented artificial variety is that it bypasses any adverse connotations that people may associate with dialects. This is relevant for Italy, and more specifically Neapolitan dialect, which tends to be linked with some unfavourable stereotypes. When it comes to this strategy, a very tricky issue regards the difficulty in making the invented dialect as approachable as possible for the readers (AL-Khanji, 2022). However, in using this strategy, the translator has to take into account the danger of losing content and correlations that readers could easily acquire from the use of a natural language. In fact, an artificial variety may not always convey the source culture, on the contrary it may erase it. A translator who has adopted this strategy is Chigusa Ken (Brandimonte, 2015). He employed this strategy to translate Andrea Camilleri's *Il ladro delle merendine* (1996) (*The Snack Thief*) and *La voce del violino* (1997) (*The Voice of the Violin*) from Sicilian dialect into Japanese. To accomplish this, Chigusa Ken created an artificial language, drawing inspiration from the various Japanese dialects (Brandimonte, 2015).

Comment insertion

This strategy makes use of explanatory sentences, which are usually employed right after the direct speech. The purpose of this strategy is to make the emotional undertone of the dialect clear to readers, just as if they had been exposed to the original dialect, even though it is not actually present (AL-

Khanji, 2022). Through the comment insertion, readers are enabled to assess the social and emotional elements of the language of the source culture, in order to attain an immediate yet insightful understanding of the source language (AL-Khanji, 2022, 159). However, this strategy merely acknowledges the linguistic presence of a dialect in a sentence, without actually conveying its message as the dialect is not prioritised. The original dialect is standardised and the reader is only informed of the presence of dialect because of the comment insertion. This strategy is regularly employed on a global level. Therefore, it is worthwhile to look at some examples, taken this time from Elena Ferrante’s *My Brilliant Friend*.

ITALIAN	ENGLISH
<i>L'amica geniale,</i> <i>E. Ferrante</i>	<i>My Brilliant Friend,</i> <i>trans. by A. Goldstein (2018)</i>
“Perché hai pagato tu?” quasi gli gridai in dialetto, arrabbiata (p. 279).	“Why did you pay” I almost yelled at him, in dialect, angrily (p. 313).

ITALIAN	ENGLISH
<i>L'amica geniale,</i> <i>E. Ferrante</i>	<i>My Brilliant Friend,</i> <i>trans. by A. Goldstein (2018)</i>
Disse con calma, in dialetto: “Toccala un'altra volta e ti faccio vedere cosa succede” (p. 131).	She said calmly, in dialect, “Touch her arm again and I’ll show you what happens” (p. 142).

Non-standard orthography

This strategy employs non-standard spelling to translate a dialect. The translator excludes certain letters or inserts more than what is necessary to give the sense of a dialect (AL-Khanji, 2022). AL-Khanj (2022, 159) states that, when using this strategy, translators draw inspiration from the “speech of

the foreigners.” When using non-standard orthography, the text is usually accompanied by a translator’s note that explains the use of *deviant* spelling forms (AL-Khanji, 2022). However, such a strategy induces readers to believe that dialects are a deviation from the norm, a sub-standard rather than a non-standard. As previously discussed, dialects are full-fledged languages, hence any assumption that dialects are defined by unconventional spelling or unusual accent is erroneous.

Centralisation

This strategy attempts to translate a non-standard variety in the source text with another non-standard variety in the target text (Rosa, 2012). The most common process for translators that choose Centralisation is to employ colloquialisms to translate regionalisms. For instance, in regards to French translations of Anglo-American detective fiction in the 1960s and 1970s, there was the tendency to translate English slang with French *argot* (Robyns, 1992 cited in Rosa, 2012, 89). Centralisation differs from Standardisation (or Normalisation) because “although the target text shows a shift toward varieties that are not as negatively evaluated as those depicted in the source text, the target text still includes some form associated with a [non-standard] variety” (Rosa, 2012, 90). However, the effort to replicate original regional varieties with other existing regional varieties in the target text may result in some inconsistencies. First of all, there might be a discrepancy between the values evoked by the literary text of the source language and the ones evoked by the target text. Then, there may also be a clash between the values suggested by the region of origin and actual references that relate to a precise time and space (Rosa, 2012, 90). Furthermore, many contemporary translation theorists, including Antoine Berman, believe that translating a dialect with another dialect in the target language “winds up merely ridiculing the original” (Berman, 2000, 294 cited in Formica and Cicioni, 2006, 21). This is because conveying the premise and the implications of the source culture through the use of a foreign dialect in the target text is extremely challenging, if not impossible (Formica and Cicioni, 2006). In addition, using a foreign dialect

would mean fully ignoring the culture of the source language. Readers of the target language would be completely unaware of the culture of the source language, and utterly unconscious of the significance of certain dialectal expressions and phrases for that particular group of individuals (dialect speakers). Therefore, the choice of a foreign dialect would imply the complete alteration of the text in terms of the place in which the story is set, the time of the story, the characters of the story, their cultural significance, and all the expressions that are deeply rooted in that specific culture only (Rosa, 2012). This occurs because the target text would be based upon new values that reflect a completely different dialect. Therefore, the translator may also need to alter the target text to make it consistent with new characters and new locations in the target language.

Decentralisation

This strategy attempts to legitimise a non-standard variety of language “by elevating it from its status as a dialect” (Rosa, 2012, 91). The need to elevate the status of a non-standard variety is a clear response to political ideologies and nationalist aspirations. According to Brisset (1996, 167, cited in Rosa, 2022, 91), the language conflict behind this translation strategy is profoundly connected to the “demand for territorial and political autonomy.” This is the case of *Québécois* translations in 1970s Canada, where translating a standard language into *Québécois* represented an accurate reaction to a certain political atmosphere that sought to protect Quebec and defend its regional autonomy (Rosa, 2022). In 1978, Michel Garneau translated William Shakespeare’s *Macbeth* in *Québécois*, more precisely in *joual*, the *Québécois* dialect of the working class, considered by many a less prestigious variety (Rosa, 2022). It is noticeable that this strategy intends to deconstruct and undermine the unfavourable perceptions and stereotypes that members of certain communities must cope with in order to preserve their unique identities, which are opposed to the broader monolithic identity of the nation they live in (Canada for the *Québécois*). The use of (what others consider) a *less prestigious* variety to translate a masterpiece of foreign literature is simply one

way the translator can elevate the status of the language. Although this strategy is revolutionary in terms of radical political ideologies, it raises some cultural and linguistic issues. In fact, as previously discussed in relation to Standardisation (Neutralisation), the complete obliteration of the original dialect poses concerns in relation to the representation of the culture of the source language. This same problem applies to Decentralisation. In the case of Michel Garneau’s translations, the representation of Shakespearean values might be compromised in the *Québécois* translation. This occurs because the target text would prioritise *Québécois* values and tradition over the ones evoked by a 17th-century English text.

Partial translation

This strategy purposefully leaves some parts of direct speech untranslated in the target text. Typically, these untranslated passages belong to what translation theorists define as a “third language” (Berezowski, 1997). According to Berezowski (1997), this language is a third party to the process of translation from one standard language to another, for example from Italian to English. Partial translation may therefore refer to a dialect, specifically Neapolitan in the case of Elena Ferrante, from whom we can see an example below.

ITALIAN	ENGLISH
<p style="text-align: center;"><i>L'amica geniale,</i> <i>E. Ferrante</i></p>	<p style="text-align: center;"><i>My Brilliant Friend,</i> <i>trans. by A. Goldstein (2018)</i></p>
<p>[...] con i quali in qualche caso io e Lila giocavamo e che a scuola e fuori cercavano sempre di rubarci le nostre cose, la penna, la gomma, la cotognata, tanto che tornavano a casa pieni di lividi per le botte che gli davamo (p. 29).</p>	<p>[...] with whom Lila and I sometimes played, and who in school and outside always tried to steal our things, a pen, an eraser, the <i>cotognata</i>, so that they went home covered with bruises because we'd hit them (p. 26).</p>

As we can see, the term *cotognata* is left untranslated. This occurs mostly because the item has a particular emotional significance to the character or because it has any sort of personal relationship with the character (Berezowski, 1997, 60). In this case, the characters are overwhelmed by emotions and this is most effectively rendered via this strategic choice. Nevertheless, there is no translation of the dialectal term and no further explanation of the cultural significance of the untranslated object. Therefore, readers of the target text are called on to independently research the definitions of dialectal terminology.

In 2009, Professor Sara Ramos Pinto designed a model – provided right below – that guides translators in identifying the most suitable strategy based on their priorities, whether they wish to preserve linguistic variation or not, and whether they prefer to maintain the space and time coordinates of the source text in the target text.

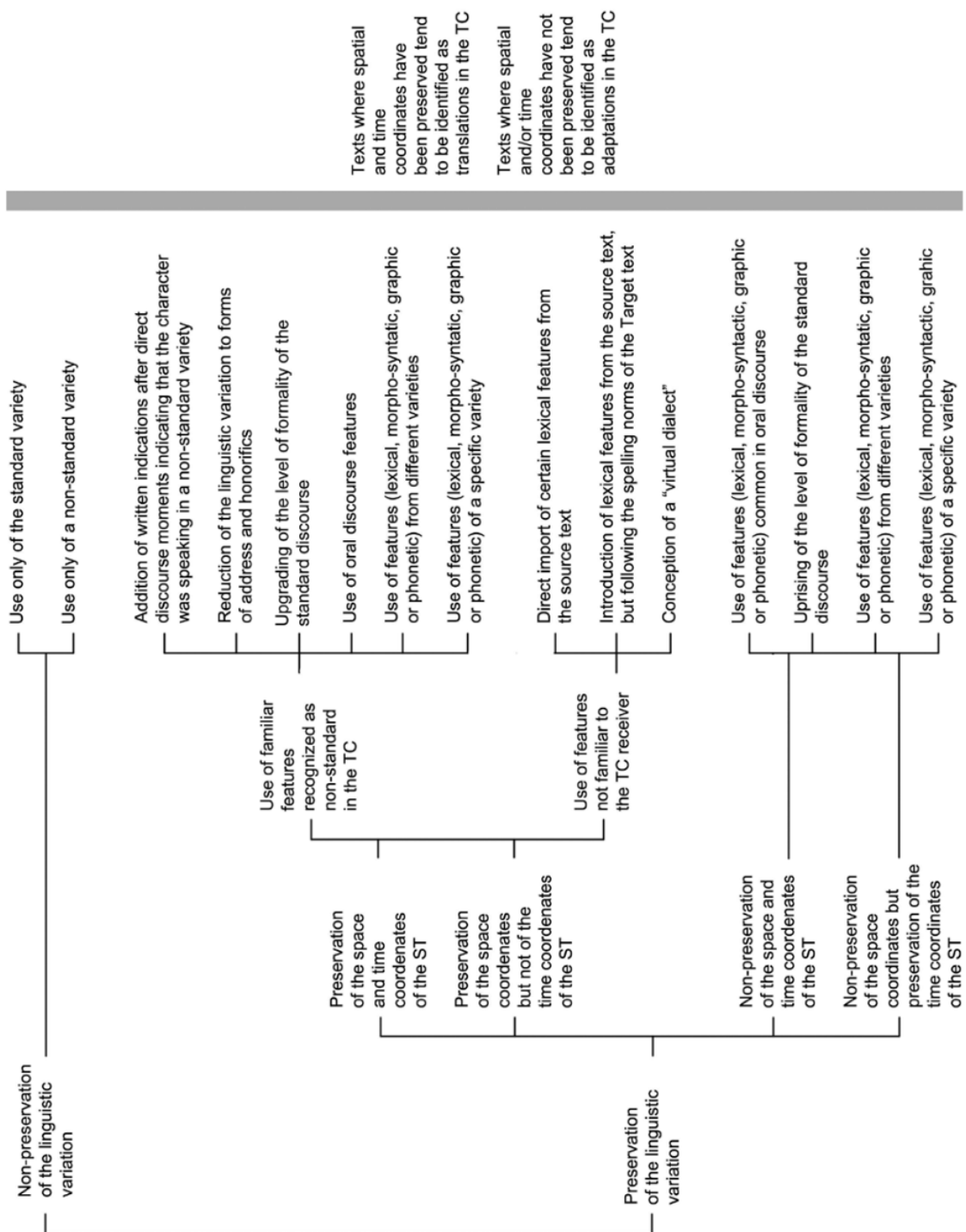


Figure 7. A guide to the selection of the most appropriate strategy for the translation of linguistic variation (Ramos Pinto, 2009)

PROPOSAL FOR A DIFFERENT DIALECT TRANSLATION STRATEGY

As seen in the previous sections, all translation strategies present certain obstacles at some point. In fact, it is unlikely that any translation strategy that intends to faithfully reproduce the original dialect could ever succeed. The translator is called upon to prioritise some parts of the discourse more than others. Therefore, it can be quite challenging to establish how much of the original culture can be captured in the target text. For this reason, Antoine Berman (1996, cited in Rosa, 2012, 67) states that “translation is a powerful anti-dialectal agent.”

Anna Maria Ortese’s *Il mare non bagna Napoli* contains relatively few passages that are openly in Neapolitan dialect. For this reason, in this case the adoption of a strategy is easier than it would be if the book were written solely in Neapolitan dialect. This is because the difficulty of translating a non-standard variety is restricted to certain passages only. In line with Berezowski’s (1997) strategy of *Partial translation*, I believe that leaving the original dialect untranslated in the target text is crucial since it gives the reader an overall idea (even if only a brief one) of what the language is like. Reading the source dialect in its original form is key for understanding the work as a whole, mainly because it has an emotional and cultural resonance (Berezowski, 1997). In the case of Anna Maria Ortese, the use of Neapolitan dialect is crucial for the understanding of the work in its historical context, because it bears witness to the social injustices of post-war society and provides voice to the disadvantages and the underprivileged. In fact, Ortese almost always evokes the suffering of the Neapolitans she writes about in Neapolitan dialect. Neapolitans who suffer use dialect and dialect only. Leaving the original dialect untranslated and implementing it with informative and explanatory footnotes would allow the reader of the target text to discover the importance of dialect in the Neorealist narrative. When encountering the untranslated parts, the target reader would be aware of the anguish of post-war misery. Therefore, choosing to standardise Neapolitan dialect would

mean utterly erasing the author's original aim as a Neorealist. Of course, by leaving the dialect untranslated with no explanation provided, the audience will be unaware of such an important detail. Therefore, there must be an explanation. However, in the case of Berezowski's strategy, there is no further in-depth explanation. It is up to the readers' good judgment to research the meaning of dialectal words on their own. For this reason, this thesis suggests using footnotes to provide the target reader with additional information on the dialectal parts. However, according to translation theorist Palkovičová (2015, cited in Ukušová, 2021, 53), footnotes can often have an unsettling impact in literary translation. This is because they interrupt the flow of the text and force the readers to withdraw from the world of the story in which they have been absorbed. However, this thesis recommends using what Buendía (2013, 157, cited in Ukušová, 2021, 53) defines as *translator's footnotes with an informative and explanatory function*, that is, to provide additional information on social, cultural and historical factors in order to ensure that the source text is understood properly (Ukušová, 2021, 53). In fact, this type of footnotes generates "only minimal disruption" (Ukušová, 2021, 53) in comparison to other forms of footnotes, such as *performative footnotes*, which drastically interrupt the flow of the text to enable the translator to openly comment and judge. The function of footnotes in literary translation is currently the subject of a heated dispute. In fact, some scholars content that the presence of footnotes indicates the translator's unsuccessful attempt to render a difficult piece (Sanchez-Ortiz, 2015, 111, cited in Ukušová, 2021, 54). On the other hand, other researchers like Sanchez-Ortiz, assert that this tool is extremely helpful in literary translation and not only promises the translator's success, but it also ensures the target readers' favourable reception (Sanchez-Ortiz, 2015, 111, cited in Ukušová, 2021, 54). Therefore, the inclusion of informative and explanatory footnotes allows the reader to fully recognise and appreciate the significance of dialect in Neorealist narrative. Furthermore, the translator may employ some tactics to prevent the textual disruption from being so intense. For instance, the translator who intends to use footnotes carefully might want to limit their length and their number in the text in order for the target text to be cleaner and easier to read (Newmark, 1988, cited in Ukušová, 2021, 53).

CHAPTER THREE

TRANSLATION OF PASSAGES IN NEAPOLITAN DIALECT

This chapter is entirely dedicated to the translation of passages that contain Neapolitan dialect. As already discussed in the previous chapter, the strategy adopted for this translation intends to leave the dialectal parts untranslated, implementing them with explanatory and informative footnotes that provide the target reader with additional information on social, cultural and historical issues. By doing so, this strategy assists the target reader ensuring that the source text is understood properly and that the reader is awarded with an outline of the source language. As previously anticipated, this thesis belongs to the field of linguistic studies, more precisely to research on (socio)linguistic variation and linguistic subalternity. Therefore, the intended audience for this work comprises scholars or academics who are interested in the significant position of non-standard linguistic varieties in literature and how they are rendered in literary translation. Furthermore, the intended readership for this work includes researchers interested in the representation of non-standard linguistic varieties in literature as well as individuals with an interest in Naples, its cultural heritage and its history. In fact, as Anna Maria Ortese is a writer of post-war reportage, she provides the readers with a correct, reliable and up-to-date account of the city of Naples in the 1950s.

The passages containing Neapolitan dialect that will be translated for this thesis are taken from some of the stories that constitute Anna Maria Ortese's novel, particularly from "La città involontaria" ("The Involuntary City") and "Traduzione letterale: 'Che cosa significa questa notte?'" ("Literal Translation: 'What is the meaning of this night?']"). Since the original title of this story in the Italian version demands a literal translation (*Traduzione letterale*), I chose to translate the title of this story as "Literal Translation: 'What is the meaning of this night?'" because I wanted to render the Italian text exactly.

Please note that from this point forward, I am responsible for the translations. Therefore, some of the titles proposed for Anna Maria Ortese’s stories are different than the ones encountered in the official translation. In particular, the story “Traduzione letterale: ‘Che cosa significa questa notte?’” is translated as “Literal Translation: ‘What does this night mean?’” Furthermore, the title proposed for Anna Maria Ortese’s *Il mare non bagna Napoli* is *Barren Naples* rather than *Neapolitan Chronicles*, which was the title chosen by Ann Goldstein and Jenny McPhee for their 2018 translation. For more information on the decision to use such a title, please refer to Chapter 1, Paragraph 2 of this thesis, *Naples. Those Who Leave and Those Who Stay*.

ITALIAN – NEAPOLITAN	ENGLISH
<i>Il mare non bagna Napoli</i>	<i>Barren Naples</i>
“La città involontaria”	“The involuntary city”
Il funerale si fermò, come le processioni quando un devoto vuole appuntare un’offerta in denaro sulla veste della Madonna. “ <i>Cher’è! Vui pazziate! Vui nun tenite core!</i> ”. Non sentimmo altro (p. 91).	The funeral procession stopped, like the processions where a devout worshipper wishes to make an offering to the robe of the Virgin Mary. “ <i>Cher’è! Vui pazziate! Vui nun tenite core!</i> ” (1). Nothing more was heard.

(1) Literally translated as “*What is it?! You’re joking! You don’t have a heart!*”. In Neapolitan culture, the heart is at the centre of human interactions. The heart serves as a conduit for the majority of expressions that convey joy, happiness and gratitude. In modern Neapolitan dialect, it is also possible to find *vui* spelled as *vuie* or *vuje*, to render the voiced palatal lateral approximant /ʎ/.

ITALIAN – NEAPOLITAN	ENGLISH
<i>Il mare non bagna Napoli</i>	<i>Barren Naples</i>
“La città involontaria”	“The involuntary city”
“ <i>Scarpetè!</i> ” chiamava intanto, con un grido dove tenerezza e spavento erano una cosa sola, la giovane Vincenzina “ <i>nun pazzià, scètate! Tu me chiammave matina e ssera, pure ’nzuonno. I’ nun tengo a nisciuno, core</i> ”. E qui un gran pianto (p. 91).	“ <i>Scarpetè!</i> ” (2) called young Vincenzina with a cry in which tenderness and fear were one, “ <i>nun pazzià, scètate! Tu me chiammave matina e ssera, pure ’nzuonno. I’ nun tengo a nisciuno, core</i> ” (3). She broke down in tears.

(2) *Scarpetè* is the shortened form of *Scarpetella*, Antonio Esposito’s nickname.

(3) Literally translated as “*Stop being silly and wake up! You used to call me every day and night, even when you were asleep. I don’t have anybody else, my dear.*” Linguistically speaking, the expression *nun tengo a nisciuno* (*tene’ a quaccheduno* in the affirmative infinitive form) is interesting, as the verb ‘to keep’ as in *to keep someone* implies a stronger interpersonal bond than the verb ‘to have’, as in *to have someone*.

ITALIAN – NEAPOLITAN	ENGLISH
<i>Il mare non bagna Napoli</i>	<i>Barren Naples</i>
“La città involontaria”	“The involuntary city”
Ci passò davanti la donna col viso coperto da una fungaia, parlava adagio con una donna grassa, e diceva: “ <i>Mo’ fa juorno, pe’ quella creatura, mo’ vede Dio!</i> ” (p. 89).	A woman with her face covered in soil (4) passed in front of us. She was speaking softly with a fat (5) woman, saying: “ <i>Mo’ fa juorno (6), pe’ quella creatura (7), mo’ vede Dio (8)!</i> ”

(4) The term “soil” does not render the original term “fungaia.” If one wished to render this term precisely, one should use the term “mushroom patch.” However, this term is rarely employed in the target language and it hampers the reading process, making it more challenging. Translation is essentially an act that involves both gaining and losing some meaning. In this case, even though the mushroom patch component is lost, the core of the original text is still preserved. In fact, Anna Maria Ortese intended to suggest that the face of the woman was dirty with soil, after a long day at work. The soil in which her face is covered, whether it is a mushroom or something else, does not affect the original meaning.

(5) The term “fat” is crucial in this passage. Despite the fact that this term is derogatory, it is important to keep in mind the nature of the character who utilises it. As we shall see, there is no possibility for a better life for those who reside in the Granili. Typically, they are individuals who live a life of hardship and are marginalised and *rejected* by their society. As a result, they may result vulgar and disrespectful.

(6) Literally translated as “*That little one is about to see the daylight, he’s about to see God.*” The expression *mo’ fa juorno* is very common in Neapolitan dialect. It implies that only when the light of the day arrives will suffering and despair cease. There is another remarkably well-known Neapolitan saying,

canonised by playwright Eduardo De Filippo, that is *Adda passà 'a nuttat*, which denotes optimism for a future that is more favourable than the agonising past (symbolised by the dark night).

(7) *Creatura* in Neapolitan means child. It shares the same etymology as *creanza*, which denotes the act of caring for others, nurturing children, and the good manners that children are supposed to have acquired during their upbringing. In romance languages like Spanish, the verb *criar* implies to nurture and care for someone. *Crianza* refers to the act of raising children; the same principle holds true for *criado*, the servant who relies on the lord for their sustenance.¹⁸

(8) Neapolitan culture and, more generally, the city of Naples are strongly influenced by religion. Neapolitans are fervent worshippers of God and the Saints. Indeed, Naples holds many processions meant to honour Saints. Nevertheless, Naples's spirituality extends beyond religion, to include more blasphemous and profane aspects. In Naples, occultism and religion coexist. An example is given by the *monaciello*, a ghostly figure from Neapolitan folklore that Anna Maria Ortese analyses in her *Il monaciello di Napoli* (1940).

¹⁸ For more information on the Spanish etymons, please visit <https://dle.rae.es/criar>

ITALIAN – NEAPOLITAN	ENGLISH
<i>Il mare non bagna Napoli</i>	<i>Barren Naples</i>
“Traduzione letterale: ‘Che cosa significa questa notte?’”	“Literal Translation: “What does this night mean?””
<p>Guardavo il portone: la folla s’era aperta per lasciare uscire due donne, una delle quali si copriva la testa con uno scialle. Solo una mano nera e vecchia ne veniva fuori. Gridava con una voce che non doveva essere la sua normale, piena di collera, come se il suo orizzonte non fosse il medesimo, chiaro e delicatamente colorato, che noi vedevamo, e anzi non vedesse più le cose umane, ma si trascinasse in un sotterraneo, gridava: “<i>Pecché nun fa juorno? Che vo’ di’ sta nuttata?</i>”. “Mammà, calmatevi, Dio ci ha voluto gastigare, nella sua bontà infinita...” singhiozzò la giovane. (p. 155).</p>	<p>I stared at the front gate as the crowd parted to let two women out, one of whom was covering her head with a shawl. Only a black old hand emerged. She cried with a voice full of rage that couldn’t be her typical one, as if her horizon were not the same clear and finely coloured one we saw, as if she didn’t belong to the human world anymore (9), dragging herself instead deeper and deeper into the underworld (10). She cried: “<i>Pecché nun fa juorno? Che vo’ di’ sta nuttata?</i>” (11). “Mother, calm down, in His infinite goodness, God wanted to punish us...” sobbed the young girl.</p>

(9) The sentence “as if she didn’t belong to the human world anymore” best captures what Anna Maria Ortese wanted to convey with the original sentence “e anzi non vedesse più le cose umane.” This is because the incapacity to recognise human things equates to the exclusion from the human world. In this dark underworld, the woman somehow ceases to be human.

(11) The term “underworld” is not the exact translation of the term “sotterraneo.” However, it flawlessly conveys its actual meaning. The place the target reader needs to envision is a horrendous, disintegrating world in which “even the walls cry.” The woman, who is about to dissolve and is no longer human, drags herself further and further into this underworld, as if it was a sort of Dantesque descent to hell.

(10) Literally translated as “*Why does the day not arrive? What does this night mean?*” The desire for the dawn to arrive reflects the very need for anguish to come to an end. As previously noted, in Neapolitan culture, sorrow vanishes only when the light appears. As she creeps into the underground dungeon, the woman desperately waits for the daylight to come.

CHAPTER FOUR

TRANSLATING POST-WAR NEOREALISM: UNVEILING THE EXPERIMENTAL AESTHETIC OF REPORTAGE

LITERARY REPORTAGE: DEFINING AND TRACING ITS HISTORICAL EVOLUTION

As a Neorealist, Anna Maria Ortese proactively embraces reality in all of its nuances, even its most unsettling ones. Her *Il mare non bagna Napoli* is the result of her Neorealist *activism*, which comprises her socio-political ideologies. This is immediately evident in “La città involontaria” (“The Involuntary City”) where Anna Maria Ortese employs the finest and purest form of literary reportage, which is the vital core of Neorealism in both its cinematic and literary form. Reportage is a hybrid form that transcends borders between journalism and literature, fact-based prose and fiction, as well as between the newspaper and the book publishing industry (Frukacz, 2019, 8). It is a distinctive genre that applies literary techniques to convey real-life events or problematic scenarios from the author’s viewpoint with as much impartiality as possible (Frukacz, 2019, 8). There are substantial differences between reportage and journalism, but they are inevitably connected. In fact, both genres aim to inform the reader about political and social issues, while ideally ensuring the complete impartiality of the information. However, literary reportage in the post-war period presents facts in a narrative style, while still keeping the eyewitness investigation form. The first studies on translation of reportage and literary journalism did not emerge until the very end of the 20th century. Consequently, there is not substantial research on the translation of literary reportage. However, since reportage and literary journalism share numerous characteristics, including the intention to portray reality objectively and the attention to the authenticity of information, this thesis highlights research on translation studies in relation to both reportage and (literary) journalism. This thesis belongs to the field of JTR (journalistic translation research), and more specifically to the translation of post-war reportage.

Therefore, the intended audience for this work comprises scholars or academics who are interested in the correct translation of Italian Neorealism, taking into account the distinctive features typical of this genre. For this reason, the readership intended for this work includes academics who want to delve more into the translation of 20th century Italian literature, but also individuals interested in literary and cinematic Neorealism, who could find aspects of translation of post-war Neorealist reportage interesting and relevant.

In the late 1940s, Polish literary critic Kazimierz Wyka claimed that “reportage was consistently ahead of literary prose, because reporters took up themes that were too current to become a legitimate object of artistic creation” (Wyka, 1948, 43 cited in Frukacz, 2019, 8). This genre originates from the demand for immediate and trustworthy information on matters of social, political and cultural importance related to one’s country, as well as events from around the world (Frukacz, 2019). In the 1930s, this urge was satisfied on the one hand by travel reportage, which eventually developed into tourist prose, and described intrepid journeys to remote regions of the world. On the other hand, there was literary reportage that recounted how unstable Western politics and economy were, particularly in the second half of the 20th century (Frukacz, 2019). The very first intellectual to give prominence to this genre was the then Czechoslovakian Egon Erwin Kisch (1885-1948), who in the *Preface* to his first collection of investigative reports, *Das rasende Reporter* (*The Raging Reporter*), stated that reportage could only be defined as such if it was completely objective, ensuring both the possibility that amateur reporters could use it and the accessibility of accurate and reliable information (Park, 2022). In his *Preface*, he writes that

The reporter has no tendency to promote, has nothing to justify, and has no standpoint. He must be an unbiased witness and deliver unbiased testimony as reliably as testimony can possibly be given (...) The good reporter (...) would not write without having experienced (Kisch, 1994, 513, cited in Park, 2022, 274).

Kisch's statement allows us to make some inferences. First, it is possible to understand how the reporter holds a position of absolute objectivity and integrity. In this case, the reporter is in no position to *invent* stories, or to add fictional information to make the story more intriguing or appealing to readers. I acknowledge that complete objectivity is unattainable in pieces of journalism, where the choice of a certain term reflects subjectivity and a positive or a negative response. However, this thesis focuses on Neorealist reportage, which, in accordance with the literary movement, presents and reports facts in their physical manifestation, trying not to infer from them and not interfering with the psychological aspect of characters, which would otherwise jeopardise the unbiased position of Neorealist narrative. In fact, Kisch actually argues that any reporter is obliged to appear as an "unbiased witness," therefore, they will need to provide their reliable perspective, free from any possibility of being tainted by their imagination. A further deduction that might be drawn out of Kisch's *Preface* is that the reporter would not attempt to write anything without having fully experienced the events that will be recorded. Thus, an accurate report requires extensive experience, something that Anna Maria Ortese earns in her descent into the post-war Neapolitan hell. Reportage is therefore defined as a neutral, impartial testimony that, if not told, would remain undiscovered. Indeed, reportage allows people – regardless of their socioeconomic status – to acquire knowledge of the truth. It *empowers* the most vulnerable and marginalised people Anna Maria Ortese writes about to become aware of their social and cultural surroundings. As previously mentioned, Egon Erwin Kisch also informs us that one who wishes to become a reporter does not need any specific expertise other than the ability to operate as an impersonal conduit for the circulation of information, without interpreting it from an exclusive, personal point of view (Park, 2022). However, this is not actually possible since the reporter needs a number of skills (linguistic, first of all) that enable them to observe, understand and report on reality. As Professor Sunyoung Park (2022, 274) states "the reporter must not speak for himself, in a way, but rather let the facts speak for themselves." Melchior Wańkiewicz (1892-1974), another theorist of the art of reportage, contended that reportage had the unique ability to collect all the separate, isolated information concerning real-life events and harmoniously merge them into a

more sophisticated whole. This broader category aimed to capture the essence of the immutable truth (Frukacz, 2019). According to Chaal (2019, 20), literary journalism and literary reportage differ from other kinds of texts “in terms of content and form.” Indeed, both the journalistic discourse and reportage remark on several issues that include a social, cultural, political and ideological dimension.

According to Roberto A. Valdeón (2022), the origins of literary journalism and reportage can be traced back to the 17th century, when information concerning the wars raging around Europe was in great demand. However, it is crucial to underline how such a view is extremely Eurocentric. The academic discourse both in the West and the East has been strongly moulded by Eurocentrism, which up to this point has implied that intellectuals and scholars would be more likely to consider the Western perspective as the most correct one. However, He Yangming (2015) argues that first news periodicals to appear were the *chao-pao* (朝報) and the *xiao-pao* (小報) in Hangzhou, China during the Southern Song Dynasty, which lasted from the 12th to the 13th century, more precisely between 1127 and 1279. Thus, from a broader and more aware perspective, the origins of reportage and, more generally, of journalism – to which reportage is inextricably linked – are more remote than what Western intellectuals have accustomed us to. Such periodicals were available for everyone to purchase, especially the *xiao-pao*, which was produced for profit (He, 2015). He Yangming (2015) emphasises the great relevance of journalism and reportage in China, and more specifically in Hangzhou, the current capital of the Zhejiang Province, where reporters could carry out their professional duties independently and without any type of restriction as early as nine centuries ago. In Italy, on the other hand, the earliest examples of news-style publications appeared between the 16th and 17th centuries, and were referred to as *avvisi a stampa* or *reporti* (Valdeón, 2022). However, it was not until the 18th century that journalistic pieces began to circulate internationally, therefore establishing the indispensable role of translators. In fact, translation was required in order to make the information available to new audiences abroad (Valdeón, 2022). To

learn more about foreign political and social issues, private individuals as well as public organisations began putting their faith more and more on foreign reports circulating worldwide. This reliance significantly, particularly from the 19th century onwards (Valdeón, 2022).

The advancement of reportage as we perceive it today may be ascribed to the 1920s aesthetic avant-garde movement in its entirety. This genre emerged as a response to what was commonly viewed as a “crisis of representation” (Park, 2022, 274), which refers to the post-World War I disillusionment with conventional forms of representation. The issue of post-war disillusionment (World War II, this time) in relation to Anna Maria Ortese and *Il mare non bagna Napoli* has already been addressed extensively in this thesis (see Chapter 1, *Spaesamento or Post-War Fragmentation*). However, many other factors contributed to the above-mentioned sense of crisis, including an increase in urbanisation and the introduction of new forms of mass media (Park, 2022). Surrealists responded drastically to these phenomena. In fact, they seriously questioned the validity of realism as an artistic concept and its foundational premise that language is transparent (Park, 2022). The first advocates of reportage shared the same rebellious attitude as the surrealists, but they drastically altered their approach as they attempted to retrieve the lost reputation of realism (Park, 2022). Indeed, they advocated for a realistic portrayal that was the result of an eyewitness report, which was typically complemented with photographs, whose function was to underline the realist principle behind these reports. These photographs usually conveyed a sense of anguish that authentically represented the reality of the second half of the 20th century (Park, 2022). Precisely because of this insistence on absolute objectivity and the consequent dismissal of any personal, biased point of view, reportage had a lot in common with other modern Western aesthetic movements, such as the *Neue Sachlichkeit* (New Objectivity) in 1920 Germany, and Russian Futurism in the late 1920s (Park, 2022). During the Weimer Republic, the German *Neue Sachlichkeit* (New Objectivity) emerged as a rigid response to Expressionism – both in art and literature – which fostered deeper emotional connections and sought to depict a world where reality was altered with a certain degree of imagination (Park,

2022). In contrast, the German New Objectivity attempted to report on real-life events impartially, precisely, like reportage does. During the 1920s, Soviet Futurism was an essential component in the evolution of reportage in modern Europe. Indeed, within the framework of Russian Futurism, a broader literary movement identified with the term *literature of fact* was associated with the works of fiction that sought for authenticity in the portrayal of individuals and groups (Frukacz, 2019). During the economic crises of the late 1920s, writers in the Soviet Union gathered together in Moscow and established the *Novyi LEF* (New Left Front of the Arts), which released works with a propagandistic tone to highlight and raise public awareness about the miseries of the working class (Frukacz, 2019). Soviet philologist Józef Rurawski defined the texts produced by the *Novyi LEF* as legitimate examples of *socialist reportage*, intended to encourage, incite and mobilise workers and the marginalised to actively fight for their fundamental rights (Frukacz, 2019, 10). This is precisely what Anna Maria Ortese sought to achieve in her *Il mare non bagna Napoli*. In fact, as already discussed extensively in Chapter 1 (see *Realis or Antirealism? Debate about Ortese's Neorealism*), Ortese was extremely concerned that her reportage could do nothing more than scratch the surface of human vision. However, in line with *socialist reportage*, Ortese firmly believed that the best potential for advancement was to be found in the radical politics of the extreme Left. Therefore, in terms of Soviet Constructivism, Anna Maria Ortese could be regarded as what Sergei Tretiakov defined the “operating writer,” who sought to change reality by interfering with it directly (Park, 2022). It was precisely this socialist form of reportage that persisted in East Asia, notably in South Korea, where the leftists required a more decisive and authoritative model to acknowledge the proletarian literary movement (Park, 2022). Meanwhile, Japan had already been producing objective, unbiased reportage since the very beginning of the 20th century, long before Kawaguchi Hiroshi properly theorised a canonical reportage literature, known as *hodo bungaku* (報道文学). However, reportage only took a more significant relevance in East Asia, just as it did in Europe, when it was associated with the political objectives of the intellectual Left (Park, 2022). Reportage literature reached its state of the art in the 1940s and 1950s when different forms of the

Nouvelle Vague spread all over the world, and in the following section we shall see in more detail how this relates to Neorealism.

POST-WAR EXPERIMENTALISM: EXPLORING THE CONNECTION BETWEEN NEOREALISM AND REPORTAGE

As already mentioned in the first chapter (see *Realism or Antirealism? Debate about Ortese's Neorealism*), Neorealism grounds itself on the principle of complete unbiased objectivity. This concept is what truly identifies the 1950s Neorealist movement. For this reason, in light of the extensive use of reportage in Neorealist narrative I believe it is appropriate to talk about *Photographic Neorealism*. The cinematic side of Neorealism makes this 'photographic' aspect even more obvious, as the reality shown in Neorealist films is not altered by any form of imaginative effort to make the social reality appear more tolerable. This is especially true in terms of narrative for Anna Maria Ortese, who is able to portray reality as faithfully as possible without ever allowing her imagination (fictional information) to take over and transform reality into a fairer world where suffering is somehow alleviated. This kind of objective reality is not just present in the Italian *Neorealismo*, but it is also displayed by other filmmakers in other parts of the world – particularly in Europe, America and East Asia – where the *Nouvelle Vague* was taking place. An example is provided by Kamei Fumio's (1908-1987) *Shanghai and Peking* (1937), a proper visual reportage of the atrocities of the war in which Japan took part. Critics define this film as deeply anti-government, as it destroyed the intentions of the Japanese government to portray the nation as victorious and invalidate any attempt to conceal the horrors that the war brought. Another great example of cinematic Neorealism from the 1950s and the 1960s is Pier Paolo Pasolini's (1922-1975) 'Roman cycle,' which includes *Ragazzi di vita* (1955), *Una vita violenta* (1959), *Accattone* (1961) and *Mamma Roma* (1962). Pier Paolo Pasolini provides a vivid, realistic depiction of suburban life in the Italian capital, paying particular attention to the lower classes (Schiavo, 2012).

The accounts of young children who choose to wander around the streets of Rome and engage in illicit activities rather than attending school are shared in great detail. It is of the utmost importance to note how many of these subjects were extremely scandalous for Italy during those times. Precisely because these films were extremely realistic – possibly too much – many of them were banned from Italian movie theatres. In fact, *Ragazzi di vita* was condemned for its sexual content, while *Accattone* was fully censored (Schiavo, 2012). It is also important to remember that practically all Italian Neorealist films include local dialects and non-standard varieties of language (Schiavo, 2012).

Reportage in the post-war (and post-Neorealist) period has been both praised and condemned. On the one hand, the elements of this genre have been acclaimed for enabling an impersonal viewpoint on significant social issues. The criticisms, on the other hand, come from intellectuals such as Walter Benjamin (1892-1940) and György Lukács (1885-1971), who believed that reportage could only scratch the surface of reality (Park, 2022). Park (2022) describes György Lukács's aversion to reportage as follows:

[György Lukács] considered the “external” aesthetic of reportage to be superficial and, thus, antithetical to his literary ideal of realism as an aesthetic of totality, along with the “internal” aesthetic of psychological modernist literature. For Lukács, individual facts should be represented in their historical continuum, not in fragmentation, as their separation from the total fabric of capitalist society could only reinforce people's alienation from the underlying truth of their life experiences (Park, 2022, 275).

Other unfavourable assumptions of reportage regarded the inferiority of this genre compared to fiction. These criticisms emerged during the interwar period, particularly in Eastern Europe where Czesław Niedzielski noted that reportage was connected to the inadequateness of conventional forms and was considered as an “extreme expression of contemporary naturalism” (Frukacz, 2019, 11). Reportage was also condemned for being overly “dry”

throughout the post-World War I and the interwar periods (Frukacz, 2019, 11). Critics claimed that reportage exhibited a propensity for presenting the post-war dimension in a “destructive” and “nihilistic” light (Frukacz, 2019, 11). Furthermore, politicians who were opposed to any depiction of the miserable life that resulted from the war accused reportage of disseminating (leftist) political propaganda. In particular, they claimed that the *socialist* reportage of the post-war years 1949-55 revealed exceptional levels of ideological commitment on the part of the authors (Frukacz, 2019, 11). Melchior Wańkiewicz contested the assumption that reporters spread political propaganda, therefore helping to restore the credibility of reportage as a literary genre and of reporters as professionals. As previously discussed, Anna Maria Ortese’s kind of Neorealism is very different from any other conventional form of literary Neorealism. The Roman writer was deeply concerned that her reportage writing style would not be sufficiently adequate to help the people she portrayed (Wood, 1995). However, this did not prevent her from refining this genre in the spirit of constructive activism.

The objectivity of literary reportage and journalism has also received considerable attention in the field of linguistics. This enables us to consider the linguistic neutrality of Neorealist narrative. In 1974, Joseph M. Webb developed a theory that distinguishes between rationalism and romanticism in reportage and literary journalism (Roberts and Giles, 2014). Webb believed that rationalism served as an example of objective reportage. On the other hand, romanticism gives greater prominence to the instincts and the emotions that drive individuals. Naturally, this results in a more biased type of literary journalism, which utterly diverges from post-war reportage (Roberts and Giles, 2014). In 1984, David L. Eason further developed and expanded on this theory, proposing a new system of classification that separated the reportage (and journalistic) genre into two subcategories of text (Roberts and Giles, 2014). These two subclasses are Ethnographic Realism (ER) and Cultural Phenomenology (CP). The former utilises an omniscient narrator and features literary devices associated with social realism (Robert and Giles, 2014). For this reason, Ethnographic Realism may be influenced by modernism, as well as realist fiction. The latter is connected to introspective literary journalism,

which incorporates personal bias and feelings, departing once again from objective reportage. Therefore, Cultural Phenomenology is quite sceptical regarding its own status of non-fiction, placing journalists in a position where they are called on to emphasise their own personalities and consciousness, rather than the absolute objectivity of real-life facts (Roberts and Giles, 2014). Consequently, scholars are very hesitant to place reportage in the domain of Cultural Phenomenology. According to Roberts and Giles (2014), by combining these two hypotheses, it is possible to create a continuum on which to rank the different individual works of journalism depending on their degree of objectivity.

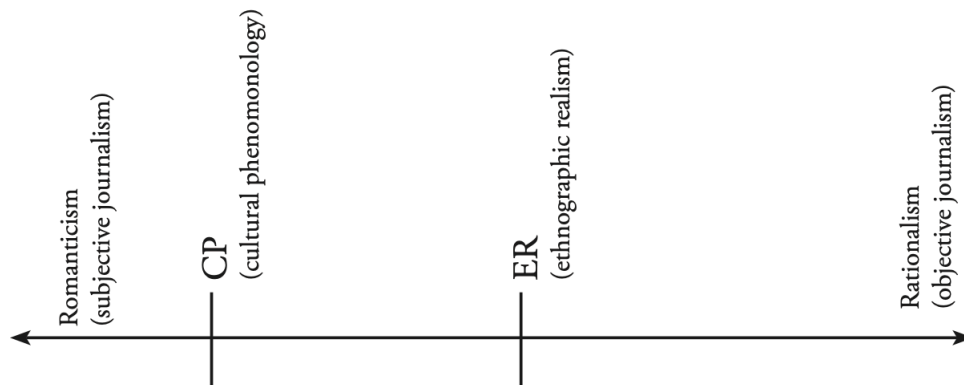


Figure 9. The Eason-Webb Continuum (Roberts and Giles, 2014)

This spectrum makes it possible to include Anna Maria Ortese's *Il mare non bagna Napoli* in this model. Ortese's reportage had become so lucid and meticulous as a result of her Neorealist *activism* that any kind of subjectivity was completely unattainable (Wood, 1995). Therefore, I believe it is legitimate to state that Anna Maria Ortese belongs to impartial reportage, which places her novel on the extreme right of the spectrum.



Figure 10. *Il mare non bagna Napoli* by A.M. Ortese in *The Eason-Webb Continuum*

TRANSLATING POST-WAR REPORTAGE AND LITERARY JOURNALISM

It was not until the late 18th century that translation became significantly relevant to the society as a whole. It was during this period of time that the first translation agencies emerged, due to the high demand on behalf of the news production agencies. According to Chouit (2019, 73) translation involves more than just transferring linguistic components. In fact, this process instead involves an “encounter of two languages and cultures,” which interact with each other. In 1989, Karen Stetting proposed a new term that supplemented the act of translation, *transediting*, which took into account the significant degree of complexity involved in this process. This redefinition is quite revolutionary for reportage translation since it underlines the fact that translators hold a position that encompasses both the act of translation and that of editing (van Doorslaer, 2010). Karen Stetting argued that it is crucial to acknowledge that translators *edit* the text they are translating. In fact, translators may – consciously or not – manipulate the text, therefore reshaping the content for the target readers (van Doorslaer, 2010). In this way, despite

the utter objectivity of reportage, its response in translation may be altered. The responsibility for this does not necessarily fall on translators themselves as individuals. In fact, according to Valdeón (2015), in the contemporary globalised news market, multinational corporations and media groups regularly impose their own ideological beliefs upon journalists and translators, compelling them to shape the content they are translating. When examining journalistic translation in Japan, Fujii Akio (1988, 32) claimed that the translator's responsibilities extended far beyond "controlling the quantity of message," paving the way for a potential connection between the act of translation and gatekeeping. In the context of reportage and journalistic translation, gatekeeping refers to the decisions that translators make and that inevitably (consciously or not) determine, control and govern what is pertinent to target readers, what should be accessed and what should be omitted from the final translation (Valdeón, 2015). Thus, gatekeeping is a highly political practise in news translation because it has the power to dictate what the vast majority of people can have access to. In 2017, Song Yonsuk investigated the function of gatekeeping in relation to how Western societies perceive politics in South Korea (Valdeón, 2020). Song examined how the Yonhap News Agency – a Korean news organisation in charge of translation of news from the West – was involved in the selection of *New York Times* articles that portrayed South Korea overseas. It turned out that there was a tendency in all articles to avoid representing the political situation of South Korea negatively (Valdeón, 2020). Of course, the Korean news agency actively and consciously chose to manipulate the information contained in the articles, possibly because they did not want to deliver an unfavourable portrayal of South Korea (Valdeón, 2020). On the connection between translation and gatekeeping, Valdeón (2020, 330) states that

I have explored the role of translation as a first-level gatekeeping mechanism. That is, the choices concerning what texts should or should not be translated are reflective of the role of translation as a gatekeeping mechanism even before the texts are translated (Valdeón, 2020, 330).

Translation and journalism (which comprises reportage) are inextricably connected. As previously noted with Stetting's suggestion of *transediting* as a new, broader and more inclusive definition of the act of translation, translating journalistic and reportage style is "a complex, integrated combination of information gathering, translating, selecting, reinterpreting, contextualising and editing" (van Doorslaer, 2010, 181). Kyle Conway contends that research should pay attention to the larger social framework in which the translator operates, including the political function of journalists and reporters and, by extension, of translators (Conway, 2008 cited in Gambier and van Doorslaer, 2011, 181). This is crucial because even though not all translators wish to be acknowledged as authors, they are actors in the transmission of political content. Thus, as already mentioned, despite the eyewitness objectivity of reportage, its translation may facilitate the moulding of readers' minds, actively affecting the way they interpret the world around them (Chaal, 2019).

The primary responsibility of translators in reportage and journalistic translation, like that sometimes done by reporters, is to deliver the news straightforwardly and impartially. However, as previously discussed, translation may compromise the complete objectivity of facts. In fact, reporters investigate "the societal reality, public and political aspects of human lives, economic, moral, scientific, artistic and spiritual issues" (Chaal, 2019, 20). According to Bell (1991), translators (*transeditors*) may also refine the reportage style in order to be as accurate as possible (Bell, 1991 cited in Chaal, 2019, 20). This is precisely what translation ought to accomplish when it comes to the translation of Anna Maria Ortese's *Il mare non bagna Napoli*. As previously discussed, Ortese assists the reader in comprehending the events she refers to, thanks to the use of her reportage-style and essay tactics (Wood, 1995). It is as if she symbolised the figure of an impartial, detached guide, a sort of literary Virgil who accompanies Dante (the reader) through the *Dark Forest* that is post-war Naples. In line with what has previously been discussed, one may also consider authors themselves as gatekeepers. In the case of Anna Maria Ortese, her position of Neorealist author would be essentially that of a gatekeeper, who personally decides to lead the reader in a certain direction, rather than another. In this case, the writer chooses what

information is pertinent to the reader and what they should be aware of. However, this is not the case with Neorealist reportage, which sought to actively awaken people from their delusional sleep by meticulously portraying the miserable reality that the entire nation was facing and that reporters such as Anna Maria Ortese were deeply concerned about.

In 2009 Jerry Palmer emphasised the importance of analysing reportage and journalistic translation “because it can be considered an articulation of discourse which produces its own range of effects” (Palmer, 2009, 186 cited in Valdeón, 2015, 635). This “own range of effects” can refer to a change in meaning, or, as previously discussed, to any deviation from the original plan. According to Palmer (2009, cited in Valdeón, 2015, 635), these effects are solely to blame as the consequence of the external intervention of the many higher powers that take part in news collection and transmission. For instance, Palmer mentions news agencies, governmental institutions (especially in the case of a non-democracy) and political parties. On the other hand, from a linguistic standpoint, Robert Holland (2013, cited in Valdeón, 2015, 635) identifies some linguistic factors that affect both the translation of literary journalism and reportage, and these are the following:

- Time pressure. This results from the capitalistic nature of our society, in which various organisations (or individuals) fight to rapidly distribute informational material on the social condition of the citizens;
- Resources. Tracing the source information released by big corporations such as the BBC (British Broadcasting Corporation) is far more difficult than tracing the information of a single reporter. This occurs because different media agencies have different resources. For this reason, some may “rely on correspondents while others may resort to news wires” (Holland, 2013, 336-341 cited in Valdeón, 2015, 635);

- Linguistic constraints. It is of the utmost importance to respect the linguistic conventions that different cultures have, in order not to result unrespectful. Holland provides the example of political speeches in Great Britain, which may display a certain informal tone. This becomes completely inadequate when translating a British political speech into Asian languages, where the audience requires an extremely formal tone;
- The pervasiveness of English as a world language. This aspect is especially significant in news production, since news wires today tend to be drafted in English for a worldwide audience before being modified for a local audience. Furthermore, international organisations continue to distribute information in English via their own English services and many non-anglophone media provide translation for their non-English speaking audiences. This is the case of the French *Le Monde* or the Spanish *El País*.

As already mentioned, when translating reportage or journalistic fiction, it is important to deliver the information as impartially as possible. However, it is also mandatory to respect the norms of the genre in the target language because delivering Neorealist reportage in the target language without attempting to respect the guidelines imposed by the genre would be completely inadequate. For this reason, this thesis considers different stylistic features of journalistic English, taking them into account when translating Anna Maria Ortese's reportage-style narrative. Luan and Guo (2020, 357) identify three major features of journalistic English:

- Concise and clear words;
- Extensive use of simple sentences to clarify news facts and describe the development of events;

- Extensive use of direct and indirect speech to increase the objectivity and the authenticity of the report.

It is clear from Anna Maria Ortese's writing style that reportage in Italian literature frequently uses long sentences and tends to be mathematically detailed, providing the reader with statistical data. Therefore, Italian literary reportage typically requires prolonged concentration. As mentioned above, English journalism employs concise words, simple sentences and direct and indirect speech. Therefore, when translating Italian reportage, it is important to consider these features. However, it might be challenging to determine when a sentence becomes excessively long and therefore needs to be revisited. In this regard, Wang Wei (2017 cited in Luan and Guo, 2020, 357) provides a definition of long and difficult journalistic sentences, by establishing a corpus of journalistic English and taking into consideration the research of numerous scholars. Wang Wei considers a sentence is to be excessively long when it is equal to or longer than 40 words. Therefore, when a sentence is longer than or equal to 40 words and contains various multi-level clauses, scholars identify it as a complex journalistic sentence (Wang, 2017, cited in Luan and Guo, 2020, 357).

Peter Newmark's *Semantic Translation Theory* and *Communicative Translation Theory* are extremely relevant to the translation of journalistic fiction and reportage (Luan and Guo, 2020). The *Semantic Translation Theory* requires the translator to be as faithful as possible to the source text, in order to respect the author's intent and portray the absolute objectivity of facts (Newmark, 2001 cited in Luan and Guo, 2020, 357). The translator is called upon to convey the deeper, subtler, and occasionally unsaid meaning in addition to the literal meaning of the source text (Newmark, 2001 cited in Luan and Guo, 2020, 357). In this case, the translator is more text-centred, underlining the original purpose that the author intended for the work to convey. The translator must therefore proceed with extreme caution. On the other hand, the *Communicative Translation Theory* is more reader-centred, prioritising the needs and the response of the target reader (Newmark, 2001

cited in Luan and Guo, 2020, 357). In this instance, the translator is required to adjust the source text in accordance with the intended audience, ensuring that the message is delivered as effectively as possible. Consequently, using this approach inevitably reshapes the source text (Newmark, 2001 cited in Luan and Guo, 2020, 357). It is important to note that the criteria for translating journalistic English are not absolute and single, but relative and diverse (Newmark, 2001 cited in Luan and Guo, 2020, 357). For this reason, the translator is called upon to choose which methodology needs to be applied depending on many factors, including the needs of the targeted audience, the intention of the author that needs to be clearly identified (Newmark, 2001 cited in Luan and Guo, 2020, 357). For this reason, for a better performance, translators may also implement different methodologies, use them alternatively or even combining them (Luan and Guo, 2020). According to Luan and Guo (2020, 357) the *Communicative Translation Theory* is more helpful and appropriate when translating reportage and journalistic fiction because the audience of news reports is quite heterogeneous and has a wide range of backgrounds. This is because “ordinary people and non-professionals” (Luan and Guo, 2020, 357) constitute a large portion of news reports readers. Therefore, what Luan and Guo (2020) seem to be implying is that it is better to reshape the source text so that the message is more explicit and evident since the vast majority of readers are not specialists. However, this thesis argues that this is not always the case. In fact, if one proceeds this way, the original purpose may be altered and ultimately lost. On some occasions, maintaining a specific syntax or stylistic form is necessary to render the author’s intentions more effectively. As already mentioned, this thesis targets individuals who are concerned with the challenge of faithfully rendering reportage and who are willing to forgo the smoothness of the text in favour of a greater focus on the typical features of Neorealist reportage. As we will see in the translated passages, Anna Maria Ortese employs a number of literary devices and stylistic forms to convey the suffering of the post-war social condition. This needs to be addressed when translating post-war literature. Accordingly, this thesis, in line with other studies, suggests that using a combination of different methodologies is more effective than relying solely on one.

MACRO AND MICRO STRATEGIES FOR TRANSLATING REPORTAGE AND JOURNALISTIC FICTION

The primary obstacle when translating post-war reportage is to preserve the objective, unbiased nature of occurrences, without falling into the temptation of utterly altering the original message of the source text in order to meet the needs of the audience that is today disconnected from the post-war era. In addition, the translator should also take into account the challenges of translating post-war literature, which employs specific terminology and stylistic features that need to be rendered adequately (Rossi, 2021). This is crucial because post-war reportage traditionally originates from the need to portray a deplorable societal condition and violently oppose it by raising as much awareness as possible. Because of its importance, this component must be handled properly. It is crucial to spread awareness of the terrible conditions that Naples and Italy have endured in order to enlighten the reader about the past history and prevent certain mistakes from happening again.

MACRO STRATEGIES

According to Schäffner (2012, 881, cited in Chaal, 2019, 21), macro and micro strategies are “an integral part of the translation process.” In translation studies, macro approaches provide a broader perspective of the entire translation project. In relation to journalistic translation, Lawrence Venuti (1995 cited in Chaal, 2019, 22) aligns macro strategies with his theorisation of Domestication and Foreignisation, which have already been covered in great detail in Chapter 2 (see *Translating Dialect Literature. Theoretical and Methodological Aspects; Strategies for Dialect Translation*).

Domestication and Foreignisation

Domestication and Foreignisation are two different strategies that reflect a general tendency throughout the entire text to either conform to the source culture or to the target culture. While one strategy attempts to “move the writer towards the reader” (Domestication), the other aims to “move the reader towards the writer” (Foreignisation) (Schleiermacher, 1813/2004, 49 cited in Van Poucke and Belikova, 2016, 351). Therefore, these two strategies lead to the development of a more source language orientation (Foreignisation) and a more target language orientation (Domestication) (Schleiermacher, 1813/2004, 49 cited in Van Poucke and Belikova, 2016, 351). In fact, Domestication aims to adapt the source text to the demands of the target audience, whereas Foreignisation seeks to retain some foreign aspects of the source text across the target language. According to L. Venuti (1995, 17 cited in Chaal, 2019, 22), Domestication in translation is particularly “insidious” as it “decreases the cultural capital of foreign values.” However, in contemporary journalistic translation, this strategy is favoured since translators frequently adapt the source text to the target audience by reducing the strangeness of the source text for the “convenience of the target language readers” (Chouit, 2019, 75). According to Chouit (2019, 75)

This can be achieved through the conscious adoption of fluent, natural-sounding TL style and the replacement of all the ST's various foreign cultural aspects with familiar alternatives from the TL and the TC.

Therefore, the purpose of Domestication is to make the text as recognisable as possible for the target reader, bringing the source culture “closer to the target readers” (Chouit, 2019, 75). This leads to what Venuti defines as the “translator’s invisibility” (Venuti, 2008 cited in Chouit, 2019, 75), which regards the eclipsed position of the translator when the target text is in line with the target culture (Chouit, 2019). According to Venuti (2013 cited in Chouit, 2019, 75) “when translators adopt a domesticating strategy, the result [...] would be

the production of texts that can only and solely signify the history of the domestic language and culture.” In this way, translators adapt the text to the needs of the target reader without actually delivering the nuances of the source culture (Chaal, 2019, 22). Domestication, in fact, may erase all those elements that might be fundamental to the full understanding of a work that reflects a specific era (in this case, the post-war period). Even though Domestication allows many people to have access to a foreign text, it is important to underline that this *access* may be deceptive and inauthentic and, as a result, it may not guarantee the target reader’s total immersion and involvement in the work. In fact, reading a post-war work of literature such as *Il mare non bagna Napoli* by Anna Maria Ortese actually entails actively engaging and actively participating in the work, becoming conscious of dreadful past events, and getting as much information as possible about the historical occurrences and the suffering that people faced during those years (Woźniak, 2020).

On the other hand, Foreignisation ensures that the information and the original cultural values of the source text are not entirely lost or altered in the target text. This is because Foreignisation “breaks the target language cultural norms and conventions,” retaining the foreign aspects of the source text (Chouit, 2019, 76). Since foreign parts of the source language are left unaltered, Foreignisation might affect the reading process, making it “non-fluent” (Chouit, 2019, 76) and unpleasant, therefore forcing readers to learn about the significance of those foreign elements on their own. The purpose of Foreignisation is to offer the readers an “alien reading experience,” making the position of the translator as visible as possible (Chouit, 2019, 76). According to Venuti (2008 cited in Chouit, 2019, 76), Foreignisation is a “form of resistance” against any manifestation of the violence committed by the Western hegemony, including racism, ethnocentrism, Eurocentrism, Imperialism and cultural narcissism. The application of a foreignising strategy entails *resisting* the dominant values in the target culture and underlining the cultural and linguistic differences between the source language and the target language (Chouit, 2019, 76). Even though Lawrence Venuti occasionally questions whether Foreignisation always results in “increased faithfulness”

(Venuti, 2008 cited in Chouit, 2019, 76), he is a strong advocate of this strategy because when the foreign components of the text that are essential for properly understanding it are still very predominant in the target text, they ensure that the target text does not lose any of the original message.

ITALIAN	ENGLISH
<p style="text-align: center;"><i>Il mare non bagna Napoli,</i> <i>A.M. Ortese</i></p>	<p style="text-align: center;"><i>Neapolitan Chronicles,</i> <i>trans. by A. Goldstein and J. McPhee</i> <i>(2018)</i></p>
<p>Era cominciata da quando la Lo Savio aveva deciso di dedicarsi all'ambulatorio, in quanto si sospettava che essa godesse le simpatie del Direttore, e traesse dalla sua attività vantaggi immediati, come medicine, che avrebbe rivenute, pacchi dell'ECA, e altro (p. 80)</p>	<p>It had begun when Signora Lo Savio decided to devote herself to the clinic, and was then suspected of enjoying the partiality of the director, and of gaining immediate advantages from her activity, like medicines, that she would resell, food packages from the local welfare agency, and other things. (p. 107)</p>

This is an example of L. Venuti's Domestication strategy. In fact, translators Goldstein and McPhee decided to domesticate the term ECA (Ente Comunale di Assistenza) with a more common form in English, "local welfare agency." The ECA was founded in Italy in the late 1930s, to help individuals and families in need. However, the term ECA is not retained in the English translation, but is transformed with a form that is immediately understandable to the intended audience.

ITALIAN	ENGLISH
<p style="text-align: center;"><i>Il mare non bagna Napoli,</i> <i>A.M. Ortese</i></p>	<p style="text-align: center;"><i>Neapolitan Chronicles,</i> <i>trans. by A. Goldstein and J. McPhee</i> (2018)</p>
<p>“E ’na barca arrivaie alla marina [...] (p. 79)</p>	<p>“E ’na barca arrivaie alla marina – and a boat arrived at the port.” (p. 106)</p>

This is another exemplification of L. Venuti’s Domestication. The official English text translates “marina” with “port.” However, this is not completely correct. In fact, the “Marina” in Naples is an area that includes the port, but also extends far beyond, encompassing the coast of Naples up to the industrial area and nearly reaching the area of San Giovanni a Teduccio. This is not taken into account in the target translation since Goldstein and McPhee decided to opt for a term that could be easily grasped by target readers, but does not convey the exact meaning. Although the term “marina” is unique to describe the area of Naples, translators decided to domesticate it with the term “port,” without conveying the broader area that this term comprises. Although the reading experience is unaffected, this choice does not effectively render the original content and might prevent readers, particularly scholars interested in the cultural heritage of Naples, from completely understanding the text.

MICRO STRATEGIES

According to Chaaal (2019), in regards to translation studies, micro strategies affect the text at a more specific level. In fact, they are identified as specific transformations that occur at a finer, more microscopic level in the text (Chaaal, 2019). This section proceeds by listing the major micro strategies present in journalistic and reportage translation today.

Omission

According to Chaal (2019, 23), omission is “the most adopted micro strategy in the production of target news texts.” When translating the source text, this micro strategy entails eliminating some components to concentrate, instead, on what is most relevant (Chaal, 2019). This might occur for a number of reasons, such as space and time constraints (Chaal, 2019). The performance of the translated text and the target reader’s correct comprehension of the content will not be affected by omitting some components unless they are genuinely relevant and necessary to the full understanding of the source text (Chaal, 2019). Omission may also occur when a single element is redundant in the source text and is not useful or significant in the target text (Chaal, 2019). Vald on (2005, 211 cited in Chaal, 2019, 23) states that “when omission is supported through clear contextual elements, they may not obstruct the reader’s understanding.”

ITALIAN	ENGLISH
<i>Il mare non bagna Napoli,</i> <i>A.M. Ortese</i>	<i>Neapolitan Chronicles,</i> <i>trans. by A. Goldstein and J. McPhee</i> (2018)
Con nessun altro indirizzo, una mattina di questo novembre, guardai la soglia del grande ingresso che si apre sul lato destro del III e IV Granili (p. 76)	One morning in November, with no other direction, I crossed the threshold of the grand entrance that opens on the right side of Granili III and IV. (p. 101)

In this instance, Goldstein and McPhee decided to translate “*una mattina di questo novembre*” with “one morning in November,” therefore replacing “*questo novembre*,” which implies the current year, with a more general “in November.” As previously discussed, the concept of temporality is crucial in literary reportage and journalism. However, this aspect was omitted by

translators. Translating the target phrase as “one morning this November” would have expressed the concept of temporality more effectively.

Addition

This micro strategy is used when translators add further information so that the target reader can better understand the elements, events, norms or institutions of the source culture (Chaal, 2019). According to Vald on (2008, 310 cited in Chaal, 2019, 23), addition allows reportage and journalistic translators to “familiarise their readers” with the cultural elements of the source text. When addressing specific elements or events, such as historical ones, the translator typically supports the target reader by including some additional details such as dates, locations, and peculiar characteristics that might help the reader understand the elements or the events of the source culture more thoroughly (Chaal, 2019).

ITALIAN	ENGLISH
<p><i>Il mare non bagna Napoli,</i> A.M. Ortese</p>	<p><i>Neapolitan Chronicles,</i> trans. by A. Goldstein and J. McPhee (2018)</p>
<p>Una delle cose da vedere a Napoli, dopo le visite regolamentari agli Scavi, alla Zolfatara, e, ove ne rimanga tempo, al Cratere, � il III e IV Granili, nella zona costiera che lega il porto ai primi sobborghi vesuviani. (p. 60)</p>	<p>One of the things to see in Naples – after the requisite visits to the excavations of Pompeii, to the dormant Solfatara volcano, and, if there is time, the Vesuvian crater – is the building known as Granili III and IV* in the coastal neighborhood that connects the port to the first suburbs on Vesuvius (p. 98)</p>

In this case, translators Goldstein and McPhee decided to add further details about the Zolfatara, which is very famous in Naples, but not anywhere else. In fact, the extra information included is “dormant” and “volcano.” Translators chose to inform readers about the volcanic nature of the Zolfatara and its state of inactivity, so that they would be entirely aware of what the Zolfatara is.

Explication or Clarification

According to Xiaojuan (2010), this type of micro strategy is employed to bridge the cultural gaps between the source culture and the target culture, and thus between the source text and the target text. This is made possible by the explanations that *transeditors* provide to the target text. These explanations (or clarifications) might appear in brackets within the text or, sometimes, in footnotes (Xiaojuan, 2010).

ITALIAN	ENGLISH
<p><i>Il mare non bagna Napoli,</i> A.M. Ortese</p>	<p><i>Neapolitan Chronicles,</i> trans. by A. Goldstein and J. McPhee (2018)</p>
<p>Una delle cose da vedere a Napoli, dopo le visite regolamentari agli Scavi, alla Zolfatara, e, ove ne rimanga tempo, al Cratere, è il III e IV Granili, nella zona costiera che lega il porto ai primi sobborghi vesuviani. (p. 60)</p>	<p>One of the things to see in Naples – after the requisite visits to the excavations of Pompeii, to the dormant Solfatara volcano, and, if there is time, the Vesuvian crater – is the building known as Granili III and IV* in the coastal neighborhood that connects the port to the first suburbs on Vesuvius (p. 98)</p>

*Originally built as a granary in the 18th century, this vast seafront structure later became a barracks and was bombed in 1943. Despite heavy damage, huge numbers of Neapolitans left homeless in World War II took refuge in the complex. It was demolished soon after Ortese's book first appeared in 1953 and its occupants were transferred to public housing on the outskirts of Naples (Ortese, 2018, 129, translated by Goldstein, A. & McPhee, J.).

This thesis has already encountered this example for the Foreignisation strategy. In fact, the decision to retain the term "Granili" without trying to alter it with a similar term in English is an example of Foreignisation. However, this is also an example of Explication or Clarification. In fact, translators Goldstein and McPhee implemented the term "Granili" with further information provided in a footnote, so that the target reader could get additional knowledge about the place where the story is set.

Substitution with cultural equivalents

Peter Newmark (1988, 82 cited in Chaal, 2019, 24) claims that substitution with cultural equivalents entails an "approximate translation where a source language cultural word is translated by a target language cultural word." Journalism and reportage employ a variety of specific lexical units that convey concepts that are distinctive of a particular culture. According to Chaal (2019, 24), these units are categorised as culture-specific vocabulary, and they are:

- Socio-political institutions and organisations;
- Professional, gender, national and religious groups;
- Habits, traditions, celebrations;
- Units of measurement, currency units;
- Names of administrative division;
- Names of businesses.

Translators need to be aware that certain elements are unique to one culture only. Therefore, they are called upon to replace these elements of the source text with others that are typical of the culture of the target language (Newmark, 1988, 82 cited in Chaal, 2019, 24). For instance, if the source text uses metres as unit of measurement, this needs to be taken into account when translating for an American audience that would be more comfortable with the Imperial system of measurement, which comprises feet, inches, pounds etc. In reportage and journalism, this strategy is also used to convey the political aspects and ideologies that define a community's socio-political life, using specific culturally-related units (Newmark, 1988, 82 cited in Chaal, 2019, 24).

Naturalisation

This micro strategy conforms the names of the source language to the phonological and morphological rules of the target language (Newmark, 1988, 82 cited in Chaal, 2019, 25). According to Peter Newmark (1988, 82 cited in Chaal, 2019, 25), naturalisation works as a sort of transliteration where the word from the source language is adapted "first to the normal pronunciation, then to the normal morphology of the target language." In reportage and journalistic texts, foreign names (of people, countries, religions etc.) can be problematic and disrupt the reading process, consequently preventing readers from properly understanding the text. As a result, names from the source language are occasionally changed to adhere to the pronunciation and the spelling conventions of the target language. However, neither the official translation of Ortese's work nor my translations employ this strategy.

Preservation

This micro strategy operates in the same way as Foreignisation. In fact, this is a foreignising strategy that works at a more microscopic level (Chaal, 2019). When translating from a source text, translators employ preservation in order to retain names of the source language that refer to local institutions, regional organisations, journals, projects, or public centres that are typical of the source culture (Chaal, 2019). However, the target reader is not provided with any further explanation, not even in brackets or footnotes. As a result, this might hamper the reading process, forcing readers to research the name on their own.

The following micro strategies are typically applied when translators encounter long sentences. This thesis has already addressed the question of long sentences in English, considering them to be excessively long when they are equal or longer than 40 words (Wang, 2017 cited in Luan and Guo, 2020, 357).

Sequential Translation

Long sentences in reportage and journalistic texts usually represent a series of actions. They are fundamental because they are arranged in accordance with either the chronology of the actions or according to their logical relationship (Luan and Guo, 2020). Translators need to be aware of the significance of their order when they come across them. However, Italian syntax differs significantly from the English one in many ways. According to Luan and Guo (2020, 358) only if the logical relationship of the events of the source language is compatible with that of the target language can translators maintain the original word order of the long sentence. If this does not occur, then translators need to rephrase or split the sentence in two or more sentences.

ITALIAN	ENGLISH
<p style="text-align: center;"><i>Il mare non bagna Napoli,</i> <i>A.M. Ortese</i></p>	<p style="text-align: center;"><i>Neapolitan Chronicles,</i> <i>trans. by A. Goldstein and J. McPhee</i> (2018)</p>
<p>Ho potuto contare centosettantaquattro aperture sulla sola facciata, di ampiezza e altezza inaudite per un gusto moderno, e la più parte sbarrate, alcuni terrazzini, e, sul dietro dell'edificio, otto tubi di fognatura, che, sistemati al terzo piano, lasciano scorrere le loro lente acque lungo la silenziosa muraglia. (p. 60)</p>	<p>I could count a hundred and seventy-four openings, the majority of them barred, on the single façade which is of an unprecedented width and height for modern taste; some terraces; and, at the back of the building, eight sewage pipes that, situated on the third floor, let their slow waters flow along the silent wall. (p. 98)</p>

This sentence is exceedingly long and very informational, which is a prerogative of reportage. As previously discussed, (post-war) reportage entails mathematical accuracy, statistics, and detailed information. Therefore, it is important to take this into account when translating. In this instance, the Italian syntax is quite complex and extremely extensive. Translators Goldstein and McPhee decided to keep this feature in the target language. As a result, the sentences were not divided into more than one. The long sentence is arranged according to the logical relationship that occurs among the elements that Anna Maria Ortese accounts for. This is well respected in the English translation and was made possible because, as Luan and Guo (2020) note, the logical order of the events in the source language (Italian) is compatible with that of the target language (English). As a result, the target text maintains the same word order, with the exception of one element only. In fact, in the English version, “the majority of them barred” appears earlier than in the Italian version, in which “e la più parte sbarrate” comes later. This decision was probably made to simplify and improve the reading process, which otherwise would have required the separation of the long sentence. Translators

Goldstein and McPhee employed the semicolon to indicate a brief pause, allowing the entire discourse to function as a unified entity.

Splitting Translation

This micro strategy is employed when the main sentence and the subordinate are not closely related (Luan and Guo, 2020). When this occurs, translators can rewrite the subordinate sentence from the source language, turning it into a totally separate sentence in the target text (Luan and Guo, 2020). This happens only if the new sentence is consistent with the syntax of the target language (Luan and Guo, 2020).

ITALIAN	ENGLISH
<p><i>Il mare non bagna Napoli,</i> <i>A.M. Ortese</i></p>	<p><i>Neapolitan Chronicles,</i> <i>trans. by A. Goldstein and J. McPhee</i> <i>(2018)</i></p>
<p>L'autobus che doveva lasciarmi in Via Duomo, dove cominciava San Biagio dei Librai, era così stipato che mi fu impossibile scendere al momento giusto, e quando finalmente misi piede a terra, la squallida facciata della Stazione Centrale mi stava di fronte, col monumento a Garibaldi e una carovana di vetture tranviarie di un verde stinto, di neri tassi sgangherati, di carrozze tirate da piccoli cavalli che dormivano. (p. 63)</p>	<p>The bus that was supposed to take me to the intersection of Via Duomo and Via San Biagio dei Librai was so crowded that it was impossible for me to get off at the right stop. When I finally did set foot on the ground, I found myself staring at the dismal façade of the Central Station, along with the monument to Garibaldi, and a procession of faded green tramcars, rickety black taxis, and carriages drawn by small, sleepy horses. (p. 86)</p>

This sentence is extremely lengthy and informative in Italian. In the English version, instead, there are two different sentences. The phrase “e quando finalmente misi piede a terra (...)” can be handled independently without any issues or potential misinterpretations. In this regard, in the source language, the main sentence and the subordinate are therefore not too closely related. For this reason, translators Goldstein and McPhee decided to separate the sentence into a new one, “When I finally did set foot on the ground (...)”

Reversing Translation

According to Luan and Guo (2020), some long sentences in the source language show a certain syntactic order that is entirely different from the target language. Therefore, translators are called upon to return to the source text and rearrange the order of the original text in order to do so in the target language, without any risk of misinterpretation (Luan and Guo, 2020).

ITALIAN	ENGLISH
<p><i>Il mare non bagna Napoli,</i> A.M. Ortese</p>	<p><i>Neapolitan Chronicles,</i> trans. by A. Goldstein and J. McPhee (2018)</p>
<p>Il cielo era di un azzurro chiaro, smagliante come nelle cartoline al platino, e sotto quella luce gli uomini venivano e andavano in modo confuso, in mezzo agli edifici che sorgevano qua e là senza ordine apparente, come nuvole. All’inizio di Forcella, mi fermai perplessa. (p. 63)</p>	<p>The sky was bright blue, as dazzling as a postcard, and beneath that luminosity people came and went in a great confusion amid buildings that rose like clouds here and there in no apparent order, and I stopped at the beginning of Via Forcella somewhat perplexed. (p. 86)</p>

In this instance, the source text presents a certain syntactic order, which is different in the target text. In fact, the Italian version is as follows “e andavano in modo confuso, in mezzo agli edifici che sorgevano qua e là senza ordine apparente, come nuvole.” The English version pre-poses “like clouds.” This, however, does not hamper or change the reading.

Recasting Translation

Some long sentences in the source language are too complicated to fluidly convey the meaning of the source text when only one translation method is applied. At this stage, translators may even alter the word order of the original sentence, separate each component, and then combine everything in accordance with the temporal and logical relationship of the source language (Luan and Guo, 2020). This micro strategy might recall the Splitting Translation strategy, but they are quite different. In fact, Splitting Translation regards a main clause and a subordinate that are not closely related. On the other hand, Recasting Translation deals with sentences that are too intricate to be delivered in a single sentence in the target language (Luan and Guo, 2020).

ITALIAN	ENGLISH
<p><i>Il mare non bagna Napoli,</i> A.M. Ortese</p>	<p><i>Neapolitan Chronicles,</i> trans. by A. Goldstein and J. McPhee (2018)</p>
<p>Dietro di me, sullo spiazzo che precede l’edificio, giocavano una decina di ragazzi, senza quasi parlare, lanciandosi delle pietre; alcuni, vedendomi, avevano smesso di giocare, in silenzio si accostavano. (p. 76)</p>	<p>Behind me, in the area in front of the building, a dozen children were playing, almost without speaking, throwing stones. Some, seeing me, had stopped playing, and approached silently. (p. 101)</p>

This sentence is very long in the Italian version. Translators Goldstein and McPhee decided to split this lengthy statement into two main clauses. In fact, “some, seeing me, had stopped playing, and approached silently” is a totally new sentence. Even though the semicolon in Italian denotes a brief pause, the sentence “alcuni, vedendomi, avevano smesso di giocare, in silenzio si accostavano” continues directly from the previous one, and it is, in fact, a single unit.

CHAPTER FIVE

TRANSLATION OF RELEVANT PASSAGES FROM POST-WAR NEOREALIST REPORTAGE

As already anticipated in the previous chapter, this work falls into a more specific category of JTR (journalistic translation research), which focuses on reportage translation. For this reason, the target audience for this thesis comprises specialists who are concerned with the strategies applied when translating reportage, and more specifically, post-war Neorealist reportage. Thus, the intended readership for this work includes both academics and individuals interested in Italian Neorealism who wish to understand how Neorealist features are actually conveyed in the target translation. When translating post-war reportage, it is imperative to precisely convey some crucial elements, otherwise the original purpose will be lost. As previously discussed, these components essentially fall into two categories: unbiased objectivity and post-war literary features.

Please note that from this point forward, I am responsible for the translations. The pertinent portions of the translations used in this thesis are taken from “La città involontaria” (“The Involuntary City”), one of the stories in *Il mare non bagna Napoli*. This decision was dictated by the fact that this story displays reportage style more than others. The strategies employed for the translations are those that were discussed in the previous chapter. In fact, in line with Luan and Guo’s (2020) observations, I intend to use them alternatively and occasionally combine them for a better performance. However, in contrast to Luan and Guo’s (2020) considerations, I intend to adhere as closely as possible to the source text, therefore drawing on Newmark’s *Semantic Translation Theory*. Although the fundamental goal of this thesis is to be as faithful to the original content as possible, some syntactic adjustments will undoubtedly be made to reach a better performance in the target language. In certain circumstances, rearranging the order of the events

is necessary to adhere to the syntactic rules of the target language. This implies the application of Newmark's *Communicative Translation Theory*, which suggests putting the demands of the audience first, therefore obtaining a more reader-centred effect. I shall use the *Semantic Translation Theory*, which implies a more text-centred perspective when referring to specific assertions that constitute the very core of the post-war period. This is due to the fact that, as already discussed, changing them to suit the needs of a contemporary audience that is completely unrelated to the 1950s would entail losing the original nuances that are essential to the correct interpretation of the text. On the other hand, when translating lengthy and complicated sentences, I intend to employ strategies that adhere to the *Communicative Translation Theory*, which requires altering some components of the source text, such as the syntax, the order of events or of the elements, in order to fully transfer the meaning to the target audience, when doing so may actually assist the reader in comprehension.

ITALIAN	ENGLISH
<i>Il mare non bagna Napoli</i>	<i>Barren Naples</i>
“La città involontaria”	“The involuntary city”
<p>Una delle cose da vedere a Napoli, dopo le visite regolamentari agli Scavi, alla Zolfatara, e, ove ne rimanga tempo, al Cratere, è il III e IV Granili, nella zona costiera che lega il porto ai primi sobborghi vesuviani. È un edificio della lunghezza di circa trecento metri, largo da quindici a venti, alto molto di più. L'aspetto, per chi lo scorga improvvisamente, scendendo da uno dei piccoli tram adibiti soprattutto alle corse operaie, è quello di una collina o una calva montagna, invasa dalle termiti, che la percorrono senza alcun rumore né segno che denunci uno scopo particolare.</p>	<p>One of the things to see in Naples, after the requisite visits to the Pompeii Ruins (1), to the Zolfatara (2), and, if there is some time left, to the Vesuvius crater (3), is the III and IV Granili (4) located in the coastal area that connects the port to the first suburbs surrounding the Vesuvius. It is a structure around three hundred metres long, fifteen to twenty metres wide, and much taller. The appearance, for anyone who unexpectedly runs into it when getting off one of the little trams which mainly covered the workers' routes, is that of a hill or a barren mountain (5), overrun by termites that move through it without making any noise or leaving any indication of their purpose.</p>

(1) Here, I applied the micro strategy of Addition. In fact, when Neapolitans, and Italians, refer to the *Scavi*, they almost always allude to the Pompeii Ruins. Therefore, I added further information (Pompeii) in front of “Ruins,” in order for the target reader to immediately figure out what Anna Maria Ortese refers to.

(2) The Zolfatara (or Solfatara) is a quiescent volcano situated in the Campi Flegrei, in the western part of Naples.

(3) Here Anna Maria Ortese refers to the Vesuvius' crater. When alluding to the Crater, Neapolitans assume that it is the Vesuvius'. Therefore, I decided to add the word "Vesuvius" in front of "crater," applying the Addition strategy, so that the target reader can immediately perceive this aspect.

(4) In regards to the term "Granili," I decided to retain this term as this is crucial in the Neapolitan culture. Therefore, translating it with a more common form in English would completely lose its original meaning and its relevance for the text. For this reason, I decided to retain this foreign aspect rather than domesticate it. The Granili (commonly referred to as III and IV Granili) is a structure built by architect Ferdinando Fuga in 1779. It was originally intended as a furnishing storage. After World War II, many Neapolitans were left without a place to live due to the bombs. Therefore, they decided to relocate to the Granili, at least temporarily. The numerous floors that constituted this building were completely dark, and the many people that lived inside the Granili endured sufferings, living a life of hardship. This building no longer exists as it was destroyed soon after the post-war period.

(5) In this case, the use of the term "barren" is illustrative of the significance of the whole text. In fact, the term employed here recalls my personal choice of the new title for Anna Maria Ortese's book, *Barren Naples*. The Italian term "calva" is used to describe something or some location that is devoid of life. Therefore, "montagna calva" refers to a mountain barren of life. As previously discussed in relation to the choice of the title, "barren" symbolises the aridity of the people Anna Maria Ortese narrates and who have no reason to hope for anything better in their life.

ITALIAN	ENGLISH
<i>Il mare non bagna Napoli</i>	<i>Barren Naples</i>
“La città involontaria”	“The involuntary city”
<p>Anticamente, le mura erano di un rosso cupo, che ancora emerge, qua e là, fra vaste macchie di giallo e ditate di un equivoco verde. Ho potuto contare centosettantaquattro aperture sulla sola facciata, di ampiezza e altezza inaudite per un gusto moderno, e la più parte sbarrate, alcuni terrazzini, e, sul dietro dell’edificio, otto tubi di fognatura, che, sistemati al terzo piano, lasciano scorrere le loro lente acque lungo la silenziosa muraglia. I piani sono tre, più un terraneo, nascosto per metà nel suolo e difeso da un fossato, e comprendono trecentoquarantotto stanze tutte ugualmente alte e grandi, distribuite con una regolarità perfetta a destra e a sinistra di quattro corridoi, uno per piano, la cui misura complessiva è di un chilometro e duecento metri.</p>	<p>The walls were once dark red (6), and the colour is still discernible here and there, between the extensive yellow stains and the doubtful green fingerprints. I counted one hundred seventy-four openings – the majority of them barred – on the single façade of inconceivable size and height for a modern taste, and some terraces. Behind the building, there are eight sewage pipes that, located on the third floor, allow their slow waters to flow along the silent walls. There are three floors plus a ground floor partially hidden in the soil and protected by a ditch (7). They include three hundred forty-eight rooms, equal in height and size, arranged in perfect symmetry on the right and the left of four corridors, one for each floor, whose total length is one kilometre and two hundred metres.</p>

(6) I decided to alter the order of the elements in the target text to favour the syntax of the target language. Even though the logical relationship of the elements in the source text is compatible with the syntax of the target language, I thought that putting “once” later in the sentence instead of placing it at the very beginning could favour the reading process, making it more fluid. Thus, I applied the Reversing Translation strategy. Changing the place in

which this element is set in the sentence does not affect the original meaning at all, on the contrary it makes it more literary, which corresponds to the nature of Ortese's work, a post-war literary reportage.

(7) This sentence is exceedingly long in the Italian version. For this reason, I applied the Recasting Translation strategy. In fact, "They include three hundred forty-eight rooms, each equal in height and size, arranged in perfect symmetry on the right and the left of four corridors, one for each floor, whose total length is one kilometre and two hundred metres" is a totally new sentence. This choice is not due to the fact that the two sentences are not closely related, but simply because one single unit in the English translation would make the reading process too intricate.

ITALIAN	ENGLISH
<i>Il mare non bagna Napoli</i>	<i>Barren Naples</i>
“La città involontaria”	“The involuntary city”
<p>Ogni corridoio è illuminato da non oltre ventotto lampade, della forza di cinque candele ciascuna. La larghezza di ogni corridoio va da sette a otto metri, la parola corridoio vale quindi a designare, più che altro, quattro strade di una qualunque zona cittadina, sopraelevate come i piani di un autobus, e prive affatto di cielo. Soprattutto per il pianoterra e i due piani superiori, la luce del sole è rappresentata da quelle ventotto lampade elettriche, che qui brillano debolmente sia la notte che il giorno. Sui due lati di ciascun corridoio si aprono ottantasei porte di abitazioni private, quarantatré a destra, quarantatré a sinistra, più quella di un gabinetto, contraddistinte da una serie di numeri che vanno da uno a trecentoquarantotto. In ognuno di questi locali sono raccolte da una a cinque famiglie, con una media di tre famiglie per vano. Il numero complessivo degli abitanti della Casa è di tremila persone, divise in cinquecentosettanta famiglie, con una media di sei persone per</p>	<p>Every corridor is lit up by no more than twenty-eight lamps, of the strength of five candles each. The width of each corridor is seven to eight metres; therefore, the word “corridor” designates, more than anything else, four streets of any urban area, raised like the floors of a bus, deprived of the sky. Especially on the ground floor and the two upper floors, the sunlight is only represented by those twenty-eight electric lamps, which here glow dimly day and night. On both sides of each corridor there are the doors of eighty-six private flats, forty-three on the right, forty-three on the left, plus the door to the toilet, all marked by a series of numerals from one to three hundred forty-eight. In each of these flats there live one to five families, with an average of three families per room. The total number of the people living in the Granili (8) is three thousand, distributed in five hundred seventy families, with an average of six individuals per family. When three, four or five families live together in the same flats, it reaches a density of twenty-five or thirty dwellers per room.</p>

famiglia. Quando tre, quattro o cinque famiglie convivono nello stesso locale, si raggiunge una densità di venticinque o trenta abitanti per vano.	
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(8) When referring to “Casa” (The House), Anna Maria Ortese alludes to the Granili. In fact, she reports that three thousand people live there. The inhabitants of the Granili perceive the entire building as a warm and cozy house. From now on, when reading “the House” with the capital letter, it is of the utmost importance to keep in mind that Ortese is alluding to the whole structure of the Granili and not to the individual rooms in which people live.

ITALIAN	ENGLISH
<i>Il mare non bagna Napoli</i>	<i>Barren Naples</i>
“La città involontaria”	“The involuntary city”
<p>Enunciati così sommariamente alcuni dati circa la struttura e la popolazione di questo quartiere napoletano, ci si rende conto di non avere espresso quasi nulla. Ogni giorno, in mille competenti uffici di tutte le città e i paesi del globo, macchine perfette allineano numeri e somme di statistiche, intese a precisare in quale e quanta misura nasca, cresca e si dissolva la vita economica, politica e morale di ogni singola comunità o nazione. Altri dati, di una profondità quasi astrale, si riferiscono invece alla vita e alla natura degli antichi popoli, alle loro reggiture, trionfi, civiltà e fine; o, scavalcando addirittura ogni più caro interesse storico, si rivolgono a considerare la vita o le probabilità di vita dei pianeti che brillano nello spazio.</p>	<p>Having provided so summarily some information regarding the structure and the inhabitants of this Neapolitan district, one realises that almost nothing has been revealed (9). Every day, in thousands of expert offices in all the cities and the countries of the globe, perfect machines align numbers and statistical data intended to determine how and to what extent the economic, political and moral lives of every single community or nation originate, grow and dissolve. Other information, of a quasi-astral vastness, refers instead to the lives and the characteristics of ancient populations, to their forms of government, triumphs, civilisation and their doom (10). Or, transcending even the historical interests we hold most dear, such information (11) considers life or the probability of life on other planets that shine in the space.</p>

(9) The choice of the verb “to reveal” is much more effective than the verb “to express.” This is because it is by disclosing information on the structure of the Granili that its true nature is actually *revealed*, almost like a secret. In fact, the image that Anna Maria Ortese conveys is that of a hidden, dark and sinister place, akin to a Dantesque Dark Forest, that leads to the Neapolitan hell.

(10) I applied the Recasting Translation strategy here. In fact, the subordinate is closely related to the main clause in the source text. However, keeping them together in the target text would result in a very complicated sentence. Therefore, I decided to separate them into two new sentences. For this reason, “Or, even bypassing every most dear historical interest (...)” is a totally new sentence.

(11) Since I decided to split the original sentence into two, I thought it was necessary to add “such information” before “considers life or the probability of life on other planets that shine in the space,” otherwise the target reader would find it too intricate to read and too complex to identify the subject of the sentence.

ITALIAN	ENGLISH
<i>Il mare non bagna Napoli</i>	<i>Barren Naples</i>
“La città involontaria”	“The involuntary city”
<p>Il III e IV Granili, uno dei fenomeni più suggestivi di un mondo, come l'Italia Meridionale, morto al tempo che avanza, va quindi, più che scoperto in ingenua cifre da questo o quell'oscuro cronista, visitato accuratamente, in tutte le sue deformità e gli assurdi orrori, da gruppi di economisti, di giuristi, di medici. Apposite commissioni potrebbero recarvisi a contare il numero dei vivi e dei morti, e di quelli come di questi esaminare le ragioni che li condussero o li tennero o li portarono via di qui. Perché il III e IV Granili non è solo ciò che si può chiamare una temporanea sistemazione di senzatetto, ma piuttosto la dimostrazione, in termini clinici e giuridici, della caduta di una razza. Secondo la più discreta delle deduzioni, solo una compagine umana profondamente malata potrebbe tollerare, come Napoli tollera, senza turbarsi, la putrefazione di un suo membro, ché questo, e non altro, è il segno sotto il quale vive e germina l'istituzione dei Granili. Cercare a Napoli una Napoli</p>	<p>The III and IV Granili constitutes one of the most impressive phenomena in Southern Italy, a world (12) in which the progression of time is dead (13). Therefore, more than analysing it with statistical data, groups of economists, jurists and doctors need to carefully inspect the Granili in all of its deformities and absurd horrors (14). An appointed board might go there and count how many people are dead and alive, establish the reasons that brought them here and the ones that led them away. This is because the III and IV Granili is not only what one might call a temporary solution (15) for the homeless, but rather the demonstration, in clinical and legal terms, of the fall of a race. According to the most prudent of deductions, only a profoundly sick human system could tolerate, without getting upset as Naples does, the putrefaction of one of its members, because this, and nothing else, depicts the birth and the evolution of the Granili institution. After visiting the Bourbon barracks, to seek in Naples a disgraceful Naples no longer occurs to anyone.</p>

infima, dopo aver visitato la caserma borbonica, non viene più in mente a nessuno.	
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(12) Since the Italian and the English syntax are not compatible in this case, I decided to swap the order of the elements, therefore applying the Reversing Translation strategy for a better performance. This enables the reading process to be more natural and fluid.

(13) “Progression” is a crucial word here because it conveys the underdeveloped condition in which Southern Italy was left. The excerpt expresses the idea that progression is dead, and as a result, time is also no longer moving forward. This is a superb expression of the central idea of Anna Maria Ortese’s Neorealist narrative.

(14) Changing the order of the elements in the sentence via Reversing Translation enables the reading process to be clearer and more fluid. Furthermore, the verb “to inspect” is in accordance with the true Neorealist soul of Anna Maria Ortese, who strives for a precise depiction of reality by investigating all facets of social life.

(15) The term “solution” more accurately conveys the need to find an alternative to living on the streets, rather than the personal selection of a proper accommodation.

ITALIAN	ENGLISH
<i>Il mare non bagna Napoli</i>	<i>Barren Naples</i>
“La città involontaria”	“The involuntary city”
<p>Qui, i barometri non segnano più nessun grado, le bussole impazziscono. Gli uomini che vi vengono incontro non possono farvi nessun male: larve di una vita in cui esistettero il vento e il sole, di questi beni non serbano quasi ricordo. Strisciano o si arrampicano o vacillano, ecco il loro modo di muoversi. Parlano molto poco, non sono più napoletani, né nessun'altra cosa. Una commissione di sacerdoti e studiosi americani, che oltrepassò arditamente, giorni or sono, la soglia di quella malinconica Casa, tornò presto indietro, con discorsi e sguardi incoerenti.</p>	<p>Here barometers stop working (16) and compasses go crazy. The men that come your way cannot do you any harm; they are ghosts of a life in which the sun and the wind existed, but they have preserved almost no memory of this. They crawl, climb and sway, this is how they move. They speak very little, they are now neither Neapolitans, nor anything else (17). Some days ago, a board made up of priests and American scholars courageously crossed the threshold of this melancholic House, only to turn back quickly with incongruous looks and words (18).</p>

(16) The expression “stop working” better conveys the impression that, in this dark place, everything becomes inert, devoid of life.

(17) The term “ghost” is crucial in the post-war atmosphere of this narrative since the corpses were slain by the war and by the awful circumstances that the war brought. Therefore, these men seem to be lifeless. In addition, Neapolitans are renowned for being extraordinarily joyous and cheerful. The Granili eradicates this enthusiasm, which is cherished in Neapolitan culture.

(18) I applied Reversing Translation once more because I believe that starting the sentence with “some days ago” would make the reader feel more at ease in the reading process, since this is more consistent with the English syntax.

ITALIAN	ENGLISH
<i>Il mare non bagna Napoli</i>	<i>Barren Naples</i>
“La città involontaria”	“The involuntary city”
<p>Avevo segnato su una scatoletta di fiammiferi, che dopo mi servì per altre ragioni, il nome della signora Antonia Lo Savio. Con nessun altro indirizzo, una mattina di questo novembre, varcai la soglia del grande ingresso che si apre sul lato destro del III e IV Granili. Quando la portinaia, seduta dietro una grande pentola nera in cui bollivano dei vestiti, dopo avermi esaminata freddamente, mi disse che non sapeva chi fosse questa Lo Savio, e andassi a domandare al primo piano, provai la tentazione di rimandare tutto a un altro giorno. Era una tentazione violenta come una nausea di fronte a un’operazione chirurgica. Dietro di me, sullo spiazzo che precede l’edificio, giuocavano una decina di ragazzi, senza quasi parlare, lanciandosi delle pietre; alcuni, vedendomi, avevano smesso di giocare, in</p>	<p>I had written down the name of Mrs. Antonia Lo Savio on a matchbox, which I would need for other reasons later (19). With no other address, one morning this November I crossed the threshold of the enormous entrance on the right side of the III and IV Granili. When the porter, sat behind a big black cauldron in which some clothes were boiling, after telling me she didn’t know any Lo Savio, encouraged (20) me to go ask on the first floor, I was almost tempted to postpone everything until another day. It was a violent temptation, like nausea before a surgical operation. Behind me, in the open space before the building, a dozen kids were playing, throwing rocks at each other, almost without speaking. Some, noticing me, had stopped playing and approached me silently (21). Before me, despite I what I already mentioned, that the corridor of the ground floor was about three hundred metres, for an instant it</p>

<p>silenzio si accostavano. Di fronte, vedevo il corridoio del pianoterra, per una lunghezza, come accennai, di trecento metri, ma che in quell'attimo sembrò incalcolabile. Nel centro e verso la fine di questo condotto, si muovevano senza alcuna precisione, come molecole in un raggio, delle ombre; brillava qualche piccolo fuoco; veniva, da dietro una di quelle porte, una ostinata, rauca nenia. Ventate di un odore acre, fatto soprattutto di latrina, giungevano continuamente fin sulla soglia, mescolate a quello più cupo dell'umidità.</p>	<p>appeared immeasurable. In the middle and towards the end of this conduit, some shadows moved without direction, like molecules in a beam of light; some small fires glowed; from behind one of the doors a persistent, hoarse dirge. Gusts of pungent wind, made up mostly of toilet combined with the bitter odour of the humidity, continuously reached the threshold (22).</p>
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(19) I preferred to put “which I would need for other reasons later” at the end of the sentence because this feels more natural in the target language. In fact, putting it in the middle of the sentence would hamper the flow of the text, as well as the reading process.

(20) The verb “to encourage” is crucial here since it gives the impression that Anna Maria Ortese does not want to enter this world, as if she was aware that the enormous entrance to the Granili served as a passage that led into hell. She feels frightened, unwilling to continue on her quest.

(21) I applied the Splitting Translation strategy here. In fact, in the source text, the main clause and the subordinate are not too closely related. For this reason, I preferred splitting them into two new sentences in the target text, so that the reading process would be more natural. This is because in journalistic texts, short sentences have a greater impact.

(22) This sentence is extremely complicated in the Italian version. For this

reason, I applied the Reversing Translation strategy, switching the order of the elements, in order for the target text to convey the original idea more effectively.

ITALIAN	ENGLISH
<i>Il mare non bagna Napoli</i>	<i>Barren Naples</i>
“La città involontaria”	“The involuntary city”
<p>Pareva impossibile potersi inoltrare di dieci metri in quel tunnel, senza svenire. Fatti pochi passi, vidi cadere a destra un po' di luce, e scopersi una di quelle scale dai gradini larghissimi e non più alti di un dito, che un tempo avevano permesso ai cavalli, installati al pianoterra, di raggiungere coi loro carichi il primo piano. Forse faceva meno freddo di quanto avessi temuto, ma l'oscurità era quasi assoluta. Rischiai d'inciampare, e accesi un cerino, ma subito lo spensi: ecco alcune, piccolissime lampade, nel cui interno tremano e si torcono continuamente dei fili rossastri: a questo barlume, si delineava il corridoio del primo piano. Qualcuno, verso il fondo di questa strada, stava abbrustolendo del caffè perché, all'odore di orina e di umidità, si mescolava ora anche quello più grato dei chicchi bruciati. Il fumo, però, faceva lacrimare gli</p>	<p>It seemed impossible to venture another ten metres into that tunnel without fainting. After a few steps, the light shone on the right and I discovered some stairs whose steps were extremely wide but no taller than a finger and that had once allowed the loaded horses on the ground floor to go upstairs. Maybe it wasn't as cold as I had feared, but the darkness was almost absolute. I nearly stumbled, so I struck a match, but I immediately blew it out as there were some incredibly small lamps, in which some reddish strands faltered and twisted. In this half-light, the corridor of the first floor took shape. Towards the end of this path someone was roasting some coffee because the smell of urine and humidity now mixed with that of burnt coffee grains. The smoke, however, made my eyes water and gave the lamps, tiny as pins, a rosier halo. I passed a group of kids – only noticing them once they were near</p>

occhi, e metteva intorno alle lampade, minuscole come spilli, un alone più roseo. Passai davanti, non vedendoli che quando mi furono vicini, a un gruppo di ragazzi che giocavano a girotondo, tenendosi per le mani molto distante, e rovesciando indietro le teste arruffate, con una voluttà più forte di quella di un giuoco normale. Sfiocchiate ciocche di capelli duri, come incollati, e alcune braccia dalla carne fredda. Vidi finalmente la donna che abbrustoliva il caffè, seduta sulla soglia di casa sua. Nell'interno c'era un disordine e un chiarore selvaggio, dato da un imprevedibile raggio di sole, che si buttava dalla finestra (aperta sul dietro dell'edificio), attraverso vasi e cenci, sulle materasse. C'era anche del sangue. La donna, nera e asciutta, seduta su una sedia completamente spagliata, girava di continuo, con una specie di orgoglio, il manico di legno del cilindro di ferro, dal cui portellino una nuvola di fumo saliva a isolarle la testa. In piedi vicino a lei, altre tre o quattro ragazze, in vesti nere, aperte sul petto bianco, seguivano con gli occhi seri e accesi la danza dei chicchi nel cilindro. Vedendomi, si scostarono, e la donna smise di far

– who were playing ring a ring o' roses (23), holding their hands and titling their heads backwards, experiencing a greater pleasure than a normal game might evoke. I almost touched locks of thick hair, as if stuck, and arms whose flesh was cold. At last, I saw the woman roasting coffee, sat before her front door. The inside was messy and illuminated by the savage, dim light from an unpredictable ray of sunshine coming through the window (which opened on the back of the building) penetrating between the vases and the rags to the mattress. There was also some blood. The woman, dark and thin, was sat on a chair without its straw seat and with a kind of pride, kept turning the wooden handle of the iron cylinder, from whose little door rose a cloud of smoke enveloped her head. Standing next to her, three or four other girls, dressed in black clothes that showed their white chests, followed the dance of the grains in the cylinder with earnest and bright eyes. When they saw me, they moved away and the woman stopped shaking the grains in the cylinder, that for a moment almost stopped enlightening. The name of Antonia Lo Savio was met with silence. I didn't realise until much later, during the following visits, that that silence, rather than showing uncertainty

<p>saltare il cilindro sul fuoco, che per un momento cessò quasi d'illuminare. Il nome di Antonia Lo Savio le lasciò silenziose. Mi accorsi dopo, durante le successive visite, che questo silenzio, piuttosto che indicare perplessità o indecisione, manifestava curiosità e un sentimento più sinistro, anche se debole: il desiderio di coinvolgere per un attimo, nella oscurità in cui dominavano, lo straniero di cui era evidente l'abitudine alla luce. Per lo meno, molte di queste persone hanno giuocato, durante le mie visite, a non rispondere o a indirizzarmi verso luoghi da cui non avrei potuto facilmente risalire. Stavo per proseguire la mia strada, sforzandomi di apparire tranquilla, quando una delle ragazze, volgendosi verso una porta, disse lentamente, senza guardarmi: «Vedite lloco».</p>	<p>or indecision, revealed curiosity and a more sinister, albeit subtle, desire to enclose in the darkness the foreigner who was evidently accustomed to light, just for a second. In any case, during my visits, many of these people have deceived me by not answering me or directing me towards places from which I couldn't return that easily. I forced myself to appear calm as I kept going on my way, when one of the girls, turning towards a door, said slowly without looking at me: "<i>Vedite lloco</i>" (24).</p>
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(23) Ring a Ring o' Roses, or Ring Around the Rosie is a nursery rhyme that might have originated in London during the Great Plague. The "rosie" might be "the malodorous rash that developed on the skin of bubonic plague sufferers, the stench of which then needed concealing with a 'pocket full of posies'" (Burton-Hill, 2015). The decision to include this nursery rhyme may result from the need to represent the atrocities of the post-war reality, here paralleled by the 17th century-rhyme about the deadly Plague. On the other hand, Anna Maria Ortese might have employed this nursery rhyme, which is

typically perceived as a pleasant melody, to make the opposition between the happiness of innocent children and the violent horrors of the post-war society even sharper.

(24) Literally translated as “Check there.” The girl refers to Ortese with the second person plural, therefore the tone used is very formal.

ITALIAN	ENGLISH
<i>Il mare non bagna Napoli</i>	<i>Barren Naples</i>
“La città involontaria”	“The involuntary city”
<p>Una donnetta tutta gonfia, come un uccello moribondo, coi neri capelli spioventi sulla gobba e un viso color limone, dominato da un grande naso a punta che cadeva sul labbro leporino, stava pettinandosi davanti a un frammento di specchio, e tra i denti stringeva qualche forcina. Sorrise, vedendomi, e disse: «Nu minuto». La mia felicità nel vedere un sorriso simile in un luogo simile m'indusse a riflettere qualche attimo se fosse o no sconveniente rivolgerle il titolo di signora. Non era che un enorme pidocchio, ma quale grazia e bontà animavano gli occhi suoi piccolissimi.</p>	<p>A little woman, swollen like a moribund bird, with her black hair falling on her hunchback and with a lemon-coloured face, dominated by a big pointy nose falling on the harelip, was combing her hair in front of a fragment of mirror, holding some hairpins between her teeth (25). As she looked at me she smiled and said: “<i>Nu minuto</i>” (26). My happiness at seeing such a smile in a place like this induced me to ponder for an instant if it was improper to address her with the title of Signora (27). She was an enormous flea, but what grace and kindness her small eyes revealed.</p>

(25) The English translation of this statement is quite long and intricate. The syntax may have been different, so that the reader could feel more comfortable while reading. However, the reportage style relies considerably on detailed sentences, thus I decided not to alter it. In this way, the reader is called upon to solely concentrate on the aesthetic of the woman.

(26) Literally translated as “One minute”.

(27) Throughout the whole translation, I decided to maintain the foreign aspect of the term “Signora.” In accordance with Venuti’s Foreignisation, I believe this enables the reader to be more involved and engaged with the source culture.

ITALIAN	ENGLISH
<i>Il mare non bagna Napoli</i>	<i>Barren Naples</i>
“La città involontaria”	“The involuntary city”
<p>«Signora» dissi accostandomi a lei rapidamente, e le feci il nome del dottor De Luca, direttore dell’ambulatorio per i poveri dei Granili, che mi aveva mandata da lei perché mi accompagnasse un po’ in giro. «Nu minuto... abbiate compiacenza» ripeté continuando a sorridere e a pettinarsi, e mi accorsi allora che la sua voce, in fondo al rantolo del catarro, era dolce. Credo fosse questa sensazione, inconsciamente avvertita, a restituirmi un po’ di coraggio. Mi addossai alla porta, aspettando che quella creatura finisse di acconciarsi, e intanto sbirciavo il gruppo delle caffettiere.</p>	<p>“Signora” I said rapidly approaching her, then I gave her the name of Doctor De Luca, director of the clinic for the poor of the Granili, who had sent me to her so that she would show me around. “<i>Nu minuto... abbiate compiacenza</i>” (28) she repeated, continuing to smile and comb her hair. It was then that I realized that her voice, disguised by the rattle of the phlegm, was actually soft (29). I believe it was that impression, unconsciously felt, that restored my courage. I leaned on the door. Waiting for this creature to finish getting ready, in the meantime, I peeked at the group of coffee makers.</p>

(28) Literally translated as “One minute, may you be so kind.” Again, the woman uses the second person plural, so the tone is highly formal. She addresses Ortese in such a formal manner as if Ortese were some sort of external being who deserved respect because she came from the outer world, because she was accustomed to light.

(29) The main clause and the subordinate in the source text are not so closely related as to operate as one single unit in the target text. Therefore, I applied the Splitting Translation strategy so that the target text could flow more organically.

ITALIAN	ENGLISH
<i>Il mare non bagna Napoli</i>	<i>Barren Naples</i>
“La città involontaria”	“The involuntary city”
<p>Il fumo si era diradato, e in quell'improvviso grigiore esse apparivano ancora più pallide. Mormorarono qualche parola, in cui risuonò il nome della Lo Savio, con un riso silenzioso, colmo di disprezzo, e mi turbavano quelle che pensavo essere le ragioni di tanta ostilità. La Lo Savio, sulla soglia di casa sua, finiva di pettinarsi, con un certo indugio di ragazza, come se fosse maggio, ed ella stesse pensando al suo amore, quando si accostò, con le mani in tasca, i capelli diritti in testa, un'aria spavalda e tetra, un bambino. Procedé, con un'esitazione impercettibile, verso il centro della stanza, e andò a sedersi sulle tavole del letto (non vidi mai, in questa grande Casa, un letto rifatto, solo materasse distese o ammonticchiate, al più con una coperta gettata sopra).</p>	<p>The smoke had thinned out and, in that unexpected greyness, they appeared even paler. The name of Antonia Lo Savio echoed in the words they whispered, with silent grins, full of disdain, and I was disturbed by what I thought could be the reasons of such hostility. On her doorstep, with a certain girlish delay, Signora Lo Savio finished combing her hair, as if it were May and she was thinking of her love, when a child approached with his hands in his pockets and his hair stading on end, swaggering and looking gloomy. With an imperceptible hesitation, he proceeded towards the centre of the room and he went to sit on the base of the bed (I never saw a made bed in this enormous House, only stretched out or piled up mattresses, at most with a blanket on top).</p>

ITALIAN	ENGLISH
<i>Il mare non bagna Napoli</i>	<i>Barren Naples</i>
“La città involontaria”	“The involuntary city”
Una volta seduto, e dondolando le gambe sottili, cominciò a canticchiare: «E ce steva 'na vota 'na reggina, che teneva i capille anella anella» con una voce afona.	Once seated, swinging his thin legs, he started singing under his breath in a hoarse voice: “ <i>E ce steva 'na vota 'na reggina, che teneva i capille anella anella</i> ” (30).

(30) Literally translated as “and once there was a queen who had her hair twisted in a spiral.” This is a poem that is part of a broader collection of poems named *Poesie Napoletane* (Neapolitan Poems) published by Ferdinando Russo in 1910. This sentence comes from the poem named *Dinto 'e nuttate* (In the nights).

ITALIAN	ENGLISH
<i>Il mare non bagna Napoli</i>	<i>Barren Naples</i>
“La città involontaria”	“The involuntary city”
<p>S'interruppe a un tratto per rivolgersi alla Lo Savio: «Signò, tenèsseve nu pucurillo 'e pane?» e da questo capii che non era suo parente. Mentre la Lo Savio, con in bocca l'ultima forcina, gli rispondeva qualcosa, mi accostai al bambino, e gli domandai come si chiamasse. Rispose: «Luigino».</p>	<p>He stopped all of a sudden to speak to Signora Lo Savio: “<i>Signò, tenèsseve nu pucurillo 'e pane?</i>” (31) and it was from this that I understood that they were not related (32). While Signora Lo Savio replied with the last hairpin in her mouth, I approached the child and asked his name. “Luigino,” he answered.</p>

(31) Literally translated as “Madam, any chance you’ve got a little bit of bread?” The tone is once more highly formal, possibly due to the age difference between the two characters.

(32) Ortese realises they are not related not because of the formal tone, but rather because of the word “Signora” (Madam). During the second half of the 20th century, it was usually common practise to address elderly relatives in the formal manner.

ITALIAN	ENGLISH
<i>Il mare non bagna Napoli</i>	<i>Barren Naples</i>
“La città involontaria”	“The involuntary city”
<p>Gli feci altre domande, e non rispose più nulla. Gli era apparso su tutta la faccia un sorriso ambiguo, sprezzante, che contrastava bizzarramente con l'espressione assente e morta degli occhi. Sentendomi imbarazzata, come se il suo sorriso, misteriosamente maturo, non già più di bambino, ma di uomo, e di uomo avvezzo a trattare solo con prostitute, contenesse un giudizio, una valutazione atroce della mia stessa persona, mi allontanai di qualche passo. Ed ecco la Lo Savio accostarsi col pane, che il ragazzo cominciò a mangiare. «Questo povero figlio,» diceva adesso la Lo Savio «non tiene padre né madre. Sta qui dal '46, con una mia cugina, alla porta accanto. Per giunta, è pure cecato». Il ragazzo rimase un attimo in silenzio, e in quell'attimo le mani che stringevano il pane gli scivolarono fino alle ginocchia. In qualche modo mi osservava. «Nu pucurillo ce veco; mo' veco 'n'ombra che acala 'a capa. Ve ne jate, signò?». Risposi di sì, dopo qualche</p>	<p>I asked him other questions, but he didn't respond any further. On his face a devious, disdainful smile appeared, which contrasted oddly with the vacant, lifeless expression of his eyes. Feeling embarrassed, as if his smile – mysteriously mature, not that of a child anymore, but rather of a man used to speaking solely to prostitutes – contained a judgment, an atrocious evaluation of my character, I walked away a few steps. And here was Signora Lo Savio coming with the bread, which the child soon started eating. “This poor child,” she said, “has neither father nor mother. He's been here since '46, with a cousin of mine next door. On top of that, he's blind, too.” The child remained silent for an instant, and in that moment the hands that were holding the bread glided over his knees. He was somehow observing me. “<i>Nu pucurillo ce veco; mo' veco 'n'ombra che acala 'a capa. Ve ne jate, signò?</i>” (33). I said yes, after a few moments, and walked off with Signora Lo Savio. “<i>V'accumpagnasse, ma aspetto 'n amico</i>” (34), he said with a new intonation in which the self-assuredness</p>

<p>momento, e mi avviai con la Lo Savio. «V'accompagnasse, ma aspetto 'n amico» proseguì con una nuova intonazione, dove la spavalderia della menzogna, necessaria a salvarlo, moriva in una specie di stupefatta pietà, d'intenerito calore. Riadagiò la testa, che per un momento aveva sollevata, sul pagliericcio, e riprese a cantare: «E 'na barca arrivaie alla marina» con un filo di voce, una fissità, che dovevano avere lo scopo, ogni mattina, di persuaderlo nuovamente al sonno. Uscendo con la mia guida, cercavo nella mia mente confusa le ragioni con le quali avrei potuto abbandonare subito quel luogo, e raggiungere il piazzale, la fermata del primo autobus o tram. Mi pareva che, appena uscita, avrei gridato, e sarei corsa ad abbracciare le prime persone che avessi incontrate. Guardavo la Lo Savio, e ne ritraevo continuamente gli occhi. Non sapevo, d'altra parte, dove posarli.</p>	<p>of the falsehood, needed to save him, died in a sort of stunned pity (35), a tenderised warmth. He had raised his head for a moment and, laying it on the straw bed, he continued singing: “<i>E 'na barca arrivaie alla marina</i>” (36), in a faint voice, a steadiness that must have served the idea of making him sleepy again. Coming out with my guide, I began to sort through my disconnected (37) mind for a justification to leave that place as soon as possible and head to the square, the first bus or tram stop. I felt like, as soon as I was out of that place, I would scream and run to hug the first people I encountered. I observed Signora Lo Savio and kept turning my eyes away. Besides, I didn't know where to look.</p>
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(33) Literally translated as “I see a little bit, now I see a shadow lowering its head. Are you going away Madam?” The tone is still highly formal.

(34) Literally translated as “I would come with you, but I am waiting for a friend.”

(35) The expression “died in a stunned pity” is particularly relevant for the post-war atmosphere, where death and suffering are regular occurrences. Anna Maria Ortese carefully chooses the terms she employs, and the concept of death always permeates both post-war literature and Neorealist narrative (and cinema). This expression was also kept in the 2018 translation by Goldstein and McPhee, even though they supplemented this expression with a following image of religion, translating “pietà” with “piety” instead of “pity.” However, I believe pity better reflects the current circumstance.

(36) Literally translated as “and a boat arrived at the Marina.” This passage is also part of the poem *Dinto 'e nuttate* by Ferdinando Russo cited above. Contrary to Goldstein and McPhee, who translate “Marina” as “port,” I intend to apply Foreignisation and maintain this element, which is occasionally incorrectly translated as “port.” As already discussed in the previous chapter, the Marina is an area of Naples that encompasses the port but extends far beyond. Although Anna Maria Ortese writes “marina” without the capital letter, Ferdinando Russo’s original poem capitalises the first letter because it is the name of a part of a city. Consequently, when Ortese writes that the boat arrives at the Marina, it is critical to keep in mind that this area extends beyond the port. Moreover, if one wished to defend the choice of “port” as the correct translation since the boat eventually docks at the port, after reading the original poem it is actually uncertain if the boat actually docks at the port or just sails along the coast, that is, the Marina.

(37) I believe that the term “disconnected” most adequately describes what Anna Maria Ortese is going through. As she approaches the Neapolitan post-war horror and enters this gloomy place, she is somehow disconnected from the outer world. She regains consciousness as she gets closer to the light.

ITALIAN	ENGLISH
<i>Il mare non bagna Napoli</i>	<i>Barren Naples</i>
“La città involontaria”	“The involuntary city”
<p>Alla luce delle poche lampade, la vedevo meglio: regina della casa dei morti, schiacciata nella figura, rigonfia, orrenda, parto, a sua volta, di creature profondamente tarate, rimaneva però, in lei, qualcosa di regale: la sicurezza con cui si muoveva e parlava, e un'altra cosa, anche, un lampo vivissimo in fondo agli occhietti di topo, in cui era possibile ravvisare, insieme alla coscienza del male e della sua estensione, certo tutto umano piacere di tenergli fronte. Dietro quella deplorabile fronte esistevano delle speranze. Accortasi del mio impaccio nel camminare, si affrettò a sfiorare con una mano il mio gomito, ma senza toccarlo. Questo persistere di umiltà in un così continuo coraggio, questa dignità del tenersi distante da chi essa riteneva salvo, mi imposero una certa calma, e mi dissi che non avevo il diritto di mostrarmi debole.</p>	<p>I could see her better under the lights of the few lamps (38). Queen of the house of the dead, she was stocky in her figure, swollen, horrendous, and, in her turn, the mother of profoundly deranged creatures. But something regal remained in her: the confidence with which she moved and talked and something else as well, a vivid flash deep in her mouse-like eyes, in which it was possible to discern, together with the recognition of evil and its extension, all the human pleasure needed to defy it. Behind that miserable forehead, there were some hopes hidden. When she realised my exertion in walking, she hurried to caress my elbow with her hand, but without actually touching it. This persistent humility that coupled with an incessant courage, this dignity in distancing herself from those whom she considered to be safe made me quite calm and I convinced myself I had no right to appear weak.</p>

(38) The following sentence is extremely informative. Although the reportage style demands detailed sentences, I decided to separate the single unit into two new sentences, so that the information the author reports could be sharper

and more concise. If one breaks up this sentence, the reader is called upon to focus more on the physical features of the person. This relates to the need of Neorealist authors to portray people realistically, including their *unpleasant* physical traits.

ITALIAN	ENGLISH
<i>Il mare non bagna Napoli</i>	<i>Barren Naples</i>
“La città involontaria”	“The involuntary city”
<p>Camminavamo lungo il corridoio del primo piano, verso le scale dei cavalli, dirette al pianoterra, che secondo la mia guida era la cosa più importante. In due parole, essa mi raccontò il perché dell'avversione di buona parte della popolazione femminile della Casa: era cominciata da quando la Lo Savio aveva deciso di dedicarsi all'ambulatorio, in quanto si sospettava che essa godesse le simpatie del Direttore, e traesse dalla sua attività vantaggi immediati, come medicine, che avrebbe rivendute, pacchi dell'ECA, e altro. «Da sei mesi ho abbandonato la casa e tutto,» mi confessò semplicemente «mi faccio la capa, e scendo. Perché questa non è una casa, signora, vedete, questo è un luogo di afflitti. Dove passate, i muri si lamentano».</p>	<p>I walked down the corridor of the first floor, towards the horses' stairs that led to the ground floor, which, according to my guide, was the most important thing. In a few words, she told me why the majority of the women living in the House despised her. It had all started when she decided to devote herself to the clinic, as it was suspected that she enjoyed the attentions of the Director and that she gained direct advantages such as medicines, that she would resell, packages from the ECA (39) and more. “It's been six months since I've left the house and everything,” she simply confessed “I do my hair and I go out. Because this is not a house, you see Signora, this is a place of suffering. Wherever you go, the walls cry.”</p>

(39) The ECA, *Ente Comunale di Assistenza*, was established in Italy in the late 1930s to assist individuals and families in need. The ECA provided these people with packages with goods of first necessity. I decided to maintain the foreign aspect of this element, instead of domesticating it with another term. As already mentioned, this thesis has a general propensity to adhere to the source culture, rather than adapting the elements typical of the original culture to the target culture.

ITALIAN	ENGLISH
<i>Il mare non bagna Napoli</i>	<i>Barren Naples</i>
“La città involontaria”	“The involuntary city”
<p>Non erano i muri, certo, era il vento che s’insinuava tra le grandi porte, ma pareva proprio che la grande Casa tremasse continuamente, in modo impercettibile, come per una frana interna, un’angoscia e un dissolversi di tutta la materia quasi umana che la componeva. Ora mi apparivano i muri bagnati, corrotti, tutti incrostazioni e cupe stille. Incontrammo due bambini che salivano rincorrendosi, con dei gesti osceni. Una donna che scendeva dal secondo piano, portando una bottiglia verde avvolta in un fazzoletto, come fosse un bambino, e comprimendosi con l’altra mano la guancia, da cui fuoriusciva una specie di bubbone, di fungosità rossiccia, forse prodotta dall’umido. Sentimmo a un tratto cantare, con una voce affannata, stranissima, un inno sacro in cui si lodava la bontà di esistere.</p>	<p>It wasn’t the walls, of course, but the wind that blew between the huge doors, although it really seemed that the great House was shaking endlessly, as if from an internal landslide, anguish and the disintegration (40) of all the human substance that comprised it. Now the walls appeared wet to me, corrupted, all foul crustiness and dark drips. We met two children coming up chasing one another, making indecent gestures. A woman was coming from the second floor, holding a green bottle wrapped in a handkerchief – as if it were a baby – and covering her cheek with her other hand, from which a reddish fungoid boil, perhaps the effect of humidity, stuck out. All of a sudden, we heard someone with a very strange, laboured voice, singing a hymn that praised the goodness of existing.</p>

(40) The term “disintegration” best describes what Anna Maria Ortese is trying to convey with her post-war Neorealist narrative. Disintegration is precisely the aftermath of the war. The whole city is now in a state of agony and despair.

ITALIAN	ENGLISH
<i>Il mare non bagna Napoli</i>	<i>Barren Naples</i>
“La città involontaria”	“The involuntary city”
<p>«Questo è il maestro,» disse la Lo Savio «un sant’uomo, una persona fina. Tiene l’asma da venticinque anni, e non può più lavorare. Ma quando si sente meglio, parla sempre di Dio». Credevo che la porta che spinse fosse quella dell’asmatico. Eravamo al pianoterra, e l’oscurità e il silenzio erano leggermente più forti che al primo, rotti solo dal vago chiarore grigio che appariva lontano, a trecento metri, dove il corridoio terminava, e dalle impercettibili lampade che si susseguivano come mosche di fuoco attaccate al soffitto. Qua e là, porte, porte, porte, ma fatte di assi, di lamine di metallo, e a volte anche di pezzi di cartone o di tendine scolorate. «C’è permesso?». «Favorite». Strana stanza. Una donna, nel fondo, enorme e forte, vestita di nero, ritta dietro un tavolo, fumava una cicca. Sul tavolo c’erano una bottiglia vuota e un cucchiaino di legno. Alle spalle della donna, come un sipario, una finestra immensa, con delle tavole inchiodate e incrociate da pali, in modo da</p>	<p>“The teacher lives here,” said Signora Lo Savio “a real saint, a refined person. He has had asthma for twenty-five years and he can’t work anymore. But, when he feels better, he always talks about God.” I thought she was about to push his door. We were on the ground floor, where the darkness and the silence were slightly stronger than on the first floor, only interrupted by the dim grey glow that appeared from afar – three hundred metres from us, where the corridor finished – and by the unperceivable lamps that followed one another like flies made of fire and attached to the ceiling. Here and there doors, doors, but made of planks, metal sheets and sometimes of pieces of carboard or discoloured curtains. “May I?” “Please.” Strange room. At the back, a huge, strong woman, dressed in black, was standing behind a table, smoking a cigarette stub. On the table were an empty bottle and a wooden spoon. Behind her, like a curtain, there was an immense window (41), with some boards nailed to it and crossed by poles purposed to prevent the passage of even the slightest bit of air and light.</p>

<p>impedire il passaggio al benché minimo filo d'aria e di luce. C'era in questa stanza, e precisamente il 258 B, un odore persistente di feci, raccolte in vasi nascosti, lo stesso che riscoprimmo in quasi tutti questi locali. Dovevano, questi vasi, trovarsi dietro i tramezzi fatti di carta da imballaggio o di brandelli di coperte, che dividevano l'ambiente, a non più di un metro dal suolo, in due o tre alloggi. La donna mi aveva guardato subito le mani, con un occhio nero, reso losco dallo strabismo, e visto ch'erano vuote aveva mostrato un'aria delusa. Le dame dell'aristocrazia napoletana mandando di tanto in tanto qualche pacco, lo straniero che giunge qui a mani vuote non può essere considerato che un nemico o un pazzo. Lo capii solo lentamente.</p>	<p>In this room, precisely the 258B, there was a persistent smell of faeces – the same that we found in all of the rooms – collected in some hidden vases (42). These vases had to be located behind the partition walls made of packing paper or of shreds of blankets, no more than a metre from the ground, which divided the space into two or three lodgings. The woman, who had a black eye, askew because of the strabismus, had immediately looked at my hands and, since I was empty-handed, seemed disappointed. Since the ladies of the Neapolitan aristocracy from time to time sent some packages here, the stranger who comes to this place empty-handed cannot but be considered an enemy or just insane. I realised this only slowly.</p>
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(41) This sentence is crucial for the reportage style, especially in relation to the term “curtain,” which metaphorically opens on a scene in which the reader/spectator has an external, omniscient and therefore objective point of view on what occurs.

(42) Employing the Italian syntax in the English text can be challenging in this case. The result may be very laborious and altogether unclear. In line with Luan and Guo's (2020) observations, in this case, the logical relationship of the events in the source language is not compatible with the syntax of the target language. Consequently, I decided to alter the order of the elements,

placing “the same that we found in all of the rooms” before in the target text, therefore applying Reversing Translation.

ITALIAN	ENGLISH
<i>Il mare non bagna Napoli</i>	<i>Barren Naples</i>
“La città involontaria”	“The involuntary city”
<p>«Questa signora» disse la Lo Savio «è venuta a vedere come state. Vi può essere utile. Raccontate, raccontate, figlia mia». Quel cattivo sguardo strabico mi cadde ancora addosso, scendendomi nel collo come un liquido viscido. Poi, vincendo il peso e la stanchezza della enorme carne che l'ammantava, la De Angelis Maria disse con una voce lamentosa, sgradevole, come se fosse carica di schifo, ma anche annerbiata da un forte sonno: «Avutàteve...». A piede di un materasso disteso per terra, c'erano delle croste di pane, e in mezzo a queste, muovendosi appena, come polverosa lanugine, tre lunghi topi di chiavica rodevano il pane.</p>	<p>“This lady,” said Signora Lo Savio, “has come to see how you are doing. You can benefit from her. Speak to her, speak to her, my child.” That evil cross-eyed gaze fell on me again, descending my neck like a slimy liquid. Then, overcome by the weight and the exhaustion of her enormous flesh, Signora De Angelis Maria spoke in a lamenting and unpleasant voice, full of revulsion, but also fogged by a strong drowsiness: “<i>Avutàteve...</i>” (43). There were some bread crusts by a mattress on the floor, and among them, three large wharf rats, moving slowly like dusty fluff, were munching on the bread (44).</p>

(43) Literally translated as “Turn around.” The tone is still very formal.

(44) I applied Reversing Translation here. I preferred to alter the syntax of the source text because it is not consistent with that of the target language. If the

rules of the Italian syntax were applied in the translation, the final outcome would be quite laborious and arduous to read.

ITALIAN	ENGLISH
<i>Il mare non bagna Napoli</i>	<i>Barren Naples</i>
“La città involontaria”	“The involuntary city”
<p>La voce della donna era così normale, nel suo stanco schifo, e la scena così tranquilla, e quei tre animali apparivano così sicuri di poter rodere lì quei tozzi di pane, che ebbi l'impressione di stare sognando, o per lo meno di stare contemplando un disegno, di un'orrenda verità, che mi aveva soggiogata al punto da farmi confondere una rappresentazione con la vita stessa. Sapevo che quegli animali sarebbero rientrati presto nel loro buco, come infatti, dopo qualche momento, fecero, ma ora tutta la stanza ne era ammorbata, e anche la donna in nero, e la Lo Savio e io stessa, mi pareva che partecipassimo della loro oscura natura.</p>	<p>The voice of the woman sounded so normal in her tired revulsion, the whole scene was so peaceful and the three animals so confident in eating those pieces of bread that I felt like I was dreaming, or at least that I was contemplating a painting portraying a hideous truth, that I was subjugated so much so that I confused a mere representation with actual truth. I knew those animals would return to their holes, and in fact they did after a few moments, but now the entire room was infected (45) and it seemed to me that the woman in black, Signora Lo Savio and I were all participating in their dark nature.</p>

(45) The verb “to infect” most effectively expresses what Anna Maria Ortese describes. The rats, the least of the problems, convey the impression that they

have infected the whole room and everyone inside, as if they were carriers of a disease, that of the post-war disintegration. The rats make the whole environment much more unbearable.

ITALIAN	ENGLISH
<i>Il mare non bagna Napoli</i>	<i>Barren Naples</i>
“La città involontaria”	“The involuntary city”
<p>Usciva intanto, da dietro una tenda, aggiustandosi la cravatta, un giovanotto in abito da società, con un viso tutto pustole, e la pelle, sotto quelle macchie marrone, di un pallido verde. Aveva in mano un violino, e lo toccava appena con le sue vecchie dita. «Mio figlio, suonatore ambulante» lo presentò la madre. «Guadagnate?». «Dipende». «Avete altri figli?» dissi alla madre. «Con questo, sette. Antonio, pulizzastivale, Giuseppe, facchino, questo che suona, uno malato mentale, gli altri disoccupati». «E vostro marito?». Non rispose. Mentre uscivamo, un giovane vestito quasi da donna, con uno scialle sulle spalle e un aspetto gracile, mi salutò inchinandosi fino a terra.</p>	<p>A young guy dressed in good clothes came from behind a curtain, while straightening his tie (46). His face was full of pimples and his skin, under those huge brown marks, was of a pale green. He had a violin in his hands and was barely touching it with his decrepit fingers. “My son, an itinerant musician,” his mother introduced him. “Do you earn much?” “It depends.” “Do you have other children?” I asked the mother. “Seven, with this one. Antonio, boot polisher, Giuseppe, porter, this one that plays the violin, another mentally ill, the others are all unemployed.” “And your husband?” She didn’t reply. As I was leaving, a young man of a frail appearance, dressed almost like a woman with a shawl on his shoulders, greeted me almost kneeling to the ground.</p>

(46) As previously discussed, reportage is characterised by the use of extended and informative sentences. In this instance, keeping only one sentence in the target language would lead to a very complex and chaotic structure. Therefore, I decided to apply Recasting Translation and create two new sentences, which allow the reader to pay more attention to the repulsive appearance of the young man. The priority of Neorealist authors was to portray people as realistically as possible, in all of their unpleasant details.

ITALIAN	ENGLISH
<i>Il mare non bagna Napoli</i>	<i>Barren Naples</i>
“La città involontaria”	“The involuntary city”
<p>«Oi ma’,» lo sentii che diceva entrando in casa, rivolto alla donna «aggio visto ’na casarella vicino ’o mare, ce stava pure ll’erba cedrina, ’a vulesse affittà». Disse altre parole confuse, poi ritornò sull’uscio facendo delle smorfie, con un’aria pensierosa. La casa del maestro Cutolo era qualche metro più avanti, di fronte a quella del pazzo, e mi resi conto del perché quel brav’uomo cantava. A differenza delle altre stanze, qui entrava il sole. Un benefattore che non aveva voluto dire il suo nome ne aveva fatto regalo al maestro, servendosi di alcuni vetri che aveva fatto applicare all’alta finestra. Inondata così della pallida luce invernale, la grande stanza appariva nitida e in certo modo lieta, impressione che non andò neppure dopo smentita.</p>	<p>“Oi mother,” I heard him tell the woman, entering the house “<i>aggio visto ’na casarella vicino ’o mare, ce stava pure ll’erba cedrina, ’a vulesse affittà</i>” (47). He pronounced other jumbled words, then he came back ruminatively to the front door, making faces. The house of teacher Cutolo was a few metres ahead, opposite to that of the lunatic, and it was then that I realised why that good man sang all the time. Unlike the other rooms, the sunlight entered here. A benefactor that didn’t want to disclose their name had gifted the teacher with a high window with some glass that he had had specifically affixed. Flooded by the pale winter light, the big room appeared clear and somehow happy, an impression that didn’t fade even when proved wrong.</p>

(47) Literally translated as “I saw a little house near the sea, there was the lemon verbena too. I would like to rent it.” As previously discussed, the tone is still highly formal, with the use of the second person plural, since it was customary to address elder relatives in a formal manner.

ITALIAN	ENGLISH
<i>Il mare non bagna Napoli</i>	<i>Barren Naples</i>
“La città involontaria”	“The involuntary city”
<p>Nel sole, seduti a terra, giocavano due bellissimi bambini, quasi nudi, con gli occhi neri, obliqui, e un sorriso serio. Il signor Cutolo, che ci aperse la porta, era in mutande, e si scusò molto per questo particolare. Lo avevamo sorpreso gradevolmente, con la nostra visita, e non aveva avuto il tempo di riordinarsi. Era un uomo ancora giovane, sui quarant’anni, di media statura, ma così fine da sembrare un adolescente. I suoi capelli erano biondi, gli occhi celesti, il viso scavato e inondato da un sorriso il cui fondo, come quello di un’acqua bassa, era una sconsolata tristezza. «Sono lieto,» ci dichiarò subito «perché il mio cuore è pieno della santa obbedienza ai voleri di Dio». «Oggi vi sentite meglio?» domandò la mia guida «pe’ tramente, vi abbiamo sentito cantare». «Grazie alla santa indulgenza di Dio verso un suo povero servo, sì» rispose con grazia, affannando.</p>	<p>In the sun, two beautiful children played on the ground, almost naked, with black, slanting eyes and serious smiles. Mr. Cutolo was just wearing his underwear when he opened the door for us and he was deeply sorry for this. Our visit had pleasantly surprised him and he hadn’t had any time to change. He was still a young man, in his forties, of average height, but so refined that he looked like an adolescent. He had blond hair, pale blue eyes, a face hollowed by a smile that, like low tide, reminded one of disconsolate melancholy. “I am delighted,” he immediately declared, “because my heart obeys the will of God.” “Are you feeling any better today?” my guide asked him, “<i>pe’ tramente</i> (48), we heard you singing.” “Yes, courtesy of God’s holy indulgence towards a poor servant of his,” he answered with grace, breathlessly.</p>

(48) Literally translated as “while,” in the sense of “while we were coming.”

ITALIAN	ENGLISH
<i>Il mare non bagna Napoli</i>	<i>Barren Naples</i>
“La città involontaria”	“The involuntary city”
<p>Lo guardavo, e mi pareva che quel viso me ne ricordasse un altro, come una vecchia immagine velata da una nuova. Improvvisamente, ritrovai l'uomo ch'era stato vent'anni prima, quando chi scrive abitava in un edificio sito nella zona portuale della Napoli d'allora, piena di traffici, di bandiere, di vele, di carichi, e dell'allegria del denaro. Lui, il Cutolo, era fattorino nella Compagnia di Navigazione Garibaldi, al secondo piano. Correva sempre in chiesa, quando poteva, era di famiglia civile, e aveva il diploma di ragioniere. «Come mai vi trovate qua?». «Durante la guerra, casa mia fu distrutta. Mio padre morì, salute a voi, mi rimase il carico della madre e di due sorelle. La santa volontà di Dio dispose che questo sacrificio non durasse a lungo. La madre se la chiamò Iddio, una sorella si maritò con un militare, e ora è ad Avellino; un'altra vive a Sezione Avvocata, presso una vedova. Io, grazie a Dio, ora ho la mia casetta, i miei figli, una buona moglie, non mi posso lamentare. L'ambulatorio mi passa le</p>	<p>I observed him and it seemed to me that his face reminded me of another one, like an old picture veiled by a new one. All of a sudden, the man he had been twenty years before came to my mind, when at the time I used to live in a building located in the port area of Naples, full of traffic, flags, cargos and glee for money. Mr. Cutolo was a delivery man for the <i>Compagnia di Navigazione Garibaldi</i> (49), on the second floor. When he had the chance, he always went to church, he was from a respectable family and had a chartered accountant qualification. “How did you end up here?” “During the war, my house was destroyed. My father died, God bless his soul, left me with my mother and two sisters to look after. The saint will of God decided that this burden wouldn't last for long. God called my mother to him; a sister of mine married a soldier and is now in Avellino; the other lives in <i>Avvocata</i> (50), together with a widow. Thank God, I have my own little house now, my children, a good wife, I can't complain. The clinic passes me medicines.” “What does your wife do?” “She's a maid to a good family.</p>

<p>medicine». «Vostra moglie che fa?». «Cameriera, presso una santa famiglia». Gli occhi scavati dalla fatica di respirare, mi guardava e sorrideva. «Mangio medicine, mangio. Talvolta mi vergogno di profittare così della bontà del dottor De Luca». Chiamò i bambini, che vennero lentamente, e se li teneva stretti ai fianchi, con un lampo d'indicibile orgoglio. Essi stavano nudi, e i loro bei volti, gli sguardi, erano sani e insieme tristi. Immaginai la loro madre, una forte contadina, una serva. «Per l'Anno Santo ne avrei voluto un altro, mia moglie non ha obbedito» disse con dolce vanità.</p>	<p>His eyes were hollowed by the difficulty to breathe; he looked at me and smiled.” “I eat medicines, I eat them. Sometimes I am ashamed to take advantage of the kindness of Doctor De Luca.” He called the children who advanced slowly and he kept them close by his side, with a flash of indescribable pride. They were naked, and their beautiful faces, their gazes were healthy and at the same time sad. I visualised their mother, a strong peasant, a servant. “For the Holy Year I really wanted another one, but my wife didn’t obey,” he said with sweet vanity.</p>
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(49) A shipping company.

(50) *Avvocata* is an area of the city centre of Naples – located in the northwest part of the city – that extends to Piazza Dante, one of the most notable squares of the city.

ITALIAN	ENGLISH
<i>Il mare non bagna Napoli</i>	<i>Barren Naples</i>
“La città involontaria”	“The involuntary city”
<p>«Si è rifiutata allo Spirito creatore che anima il mondo». I due fratelli fissavano ora me, ora lui, con un viso pensieroso, mordendosi le nere unghie. «Amo tanto i bambini, qui ci sarebbe tanto da fare» proseguì con tristezza ansiosa il Cutolo, guardando verso la porta. «In questa casa ce ne saranno almeno ottocento, di questi birichini, ma non conoscono la santa obbedienza, purtroppo non sono educati. Talvolta io li chiamo, vorrei insegnare loro i principi della nostra santa religione, qualche canzoncina ideale, così, per raffinarli. Ma si rifiutano, si rifiutano sempre». Mentre parlava, all’uscio rimasto aperto avevano fatto capolino alcune teste d’individui dai sette ai dieci anni.</p>	<p>“She rejected the Creator Spirit that animates the world.” The two brothers were now staring at me, now at him, thoughtfully, biting their black nails. “I love children so much, there would be so much to do here,” Mr. Cutolo continued with anxious sadness, looking towards the door. “In this House (51) there are at least eight hundred of these naughty ones, but they are not familiar with the saint obedience, unfortunately they don’t have manners. Sometimes I call them, I would like to teach them the principles of our saint religion, some ideal ditties, you know, just to purify (52) them.” As he spoke, the heads of some individuals between the ages of seven and ten peeped out at the front door.</p>

(51) Here, Mr. Cutolo alludes to the Granili rather than his humble lodging. For this reason, I decided to capitalise the word “house,” so that the reader would be aware of to what the character is referring to, just as it has previously been done throughout the text.

(52) The term “purified” appears adequate in this context since Mr. Cutolo believes that children can only be purified by being taught the saint religion. Their purification occurs as a result of their proximity to Christ.

ITALIAN	ENGLISH
<i>Il mare non bagna Napoli</i>	<i>Barren Naples</i>
“La città involontaria”	“The involuntary city”
<p>Una decina d’occhi attentissimi, quali rossi e mezzo chiusi, quali pieni di un’avidità animale, giravano in certe orbite incassate. Uno di essi stringeva qualcosa in mano, e aveva un viso particolarmente forte, intelligente. A un tratto, uno dei fratelli Cutolo si mise a urlare e a saltare come un pazzo, tenendosi un piede in mano: «Oi ma’, oi ma’!»; aveva ricevuto una sassata, e nello stesso tempo, così silenziosamente com’erano apparse, quelle quattro o cinque figure disparvero. Il maestro, dopo un momento di esitazione, forse di vergogna, si mise a consolare suo figlio, esortandolo a perdonare quei birichini che non avevano avuto il vantaggio di una cristiana educazione. Uscita sulla porta, vedevo quelli che si erano fermati nel buio, venti metri più in là, respirando affannosamente, come il maestro, con negli occhi la stessa espressione di gioia ineffabile. Benché non avessi visto altro che queste poche cose, si era fatto tardi. Nella città e altrove, in tutto il mondo, era l’ora che la gente rientra a casa.</p>	<p>A dozen very attentive eyes, some red and half closed, some full of an animal greed, rolled in the sunken sockets. One of them was holding something in his hand and had a particularly strong, intelligent face. Suddenly, one of the Cutolo brothers started shouting like a lunatic, holding a foot in his hand: “Oh mother, oh mother;” he had got a stone thrown at him and, at the same time, those four or five figures had dissolved as silently as they had appeared. The teacher, hesitating a moment, probably due to embarrassment, started to soothe the child, encouraging him to forgive those naughty ones who hadn’t benefitted from the privilege of a Christian education. Walked out of the door, I saw those who had stopped in the dark, twenty metres ahead, breathlessly like the teacher, and with his same expression of ineffable joy in their eyes. Although I hadn’t seen but a few things, it was late. In the city and elsewhere, in the whole world, it was time that people returned home. Even here, in this land of night, someone came back, groping around from the back of the corridor, ragamuffins,</p>

<p>Anche qui, in questo paese della notte, rientrava qualcuno, avanzando a tentoni dal fondo del corridoio, straccioni, mendicanti, suonatori, uomini e donne senza volto. In certe case si cucinava qualche cosa: un fumo, che aveva la densità di un corpo azzurro, scappava da qualche porta, s'intravedevano nell'interno fiamme gialle, volti neri di gente accoccolata tenendo sulle ginocchia una scodella. In altre stanze, invece, tutto era fermo, come se la vita si fosse pietrificata; uomini ancora in letto si rigiravano sotto grigie coperte, donne erano intente a pettinarsi, con l'incantata lentezza di chi non conosce quale sarà, dopo, l'altra occupazione della sua giornata. Tutto il terraneo, e il primo piano a cui risalimmo, erano in queste condizioni di inerzia sconsolata.</p>	<p>beggars, itinerant musicians (53), men and women without a face. In certain houses someone was cooking, a smoke which had the density of a blue body, escaped from some doors. Inside, you could glimpse yellow flames, black faces of people crouched down, holding a bowl on their knees (54). In other rooms, instead, everything was still, as if life had petrified. The men, still in their bed, turned around under the blankets; the women were busy combing their hair with the magical slowness of someone who is unaware of what their next task of the day will be. The entire ground floor and the first floor, to which we were approaching, were in this state of sorrowful indifference.</p>
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(53) In this passage, Anna Maria Ortese refers to itinerant musicians, like the son of Maria De Angelis, who spend the entire day performing in the outer world to return home late at night.

(54) I applied Recasting Translation here. In fact, the single sentence in the target text would result in a very complicated outcome. Therefore, I decided to separate them into two new sentences.

ITALIAN	ENGLISH
<i>Il mare non bagna Napoli</i>	<i>Barren Naples</i>
“La città involontaria”	“The involuntary city”
<p>Non si aspettava nulla, e nessuno. Al secondo e terzo piano, mi spiegò la Lo Savio, la vita assumeva invece un aspetto umano, riprendeva un ritmo che poteva assomigliare in qualche modo a quello di una normale città. Le donne, la mattina, rifacevano i letti, spazzavano, spolveravano, pettinavano se stesse e i bambini, molti dei quali erano avviati, con veri grembiulini neri e cravatte azzurre, a una scuola di suore. Parte degli uomini avevano un’occupazione. Avevano acquistato delle radio e fatto costruire quelle tubature per lo scarico dei rifiuti, che, sistemate al terzo piano, affliggevano col loro fetore e macchiavano le finestre degli abitanti dei piani inferiori. Mentre salivamo quassù, godendo di una certa luce del giorno che cominciava a piovere dalla scala, e respirando un’aria meno opprimente, fummo raggiunte da un gruppo di ragazzi e bambine in grembiule nero, con fiocchetti e cartelle, che tornavano dalla scuola. Una radio, da una porta aperta, trasmetteva musica di canzoni.</p>	<p>No one waited for anything or anyone. On the second and third floor, Signora Lo Savio explained to me, life took on a human look, it resumed the pace of what could somehow resemble a normal city. In the morning, women made the beds, swept the floor, dusted, combed their hair and their children’, some of whom were on their way to a convent school, with proper smocks and blue ties. Part of the men had a job. They had bought some radios and had had those pipes for the waste disposal installed, which, located on the third floor, stained and pestered the dwellers of the downstairs floors with their smell. While we were coming upstairs, enjoying a sense of daylight, it started raining from the stairs and, breathing a less stifling air, we were joined by a group of boys and little girls coming from school, dressed in their black smocks, with their little bows and schoolbags. From an open door, a radio played songs. We heard a clear male voice, that of the announcer of Radio Roma, pronouncing: “And now, my dear listeners...” and soon after the voice of a singer modulated the first notes of <i>Passione</i>. As all over Naples, the</p>

Sentimmo una chiara voce maschile, quella dell'annunciatore di Radio Roma, scandire: «E ora, cari ascoltatori...», poco dopo la voce di un cantante modulava le prime note di Passione. Come in tutta Napoli, anche qui il tono della stazione era tenuto altissimo, un po' per l'avidità del rumore, caratteristica di questa popolazione, ma anche per il piacere tutto borghese di poter dimostrare ai vicini che si è in condizioni agiate, e ci si può permettere il lusso di un apparecchio potente. Non entrammo in nessuna di queste case, si trattava di famiglie abbastanza normali, quelle stesse che s'incontrano agli ultimi piani delle vecchie case cittadine. Molte finestre erano fornite di vetri, e, in loro mancanza, pendevano dal soffitto lampade elettriche di una forza senz'altro superiore a quella di cui beneficiavano i primi piani. Qui ci si vedeva nitidamente, e, mi disse la Lo Savio, al terzo era addirittura uno sfolgorio, c'erano lampade anche vicino ai letti, che avevano le loro lenzuola, esistevano armadi con regolari ganci per i vestiti, si vedevano tavoli lucidi, con centrini, fiori finti, ritratti, e, sotto l'orologio a muro, qualche divano. Alcuni degli

volume of the radio station was extremely high here as well, a bit for the yearning of the sound, typical of this population, but also for the very bourgeois pleasure of showing the neighbours that one is well-off and can afford the luxury of a powerful device. We didn't enter any of these houses, they all belonged to normal families, the same families that one encounters on the top floors of the old town houses. Many windows were equipped with glasses and, when they were not there, significantly more powerful electric lamps than those found on the first floors hung from the ceiling. Here we could see each other sharply and Signora Lo Savio told me that the third floor was a blaze, there were lamps near the beds, all with their blankets, there were closets with hooks for clothes, polished tables with doilies, fake flowers, portraits and, under the wall clock, some couches. Some men of the family had a well-paid job, they were employees, delivery men for the bank or salesmen; good people, still respectable and quiet, that after losing their house following a collapse or an eviction, and that unable to find another solution, had adapted to living in the Granili, without neglecting the décor, which resulted from an honoured tradition (55). They

<p>uomini della famiglia avevano un lavoro ben retribuito, erano impiegati, fattorini di banca o commessi, buona gente ancora dignitosa e tranquilla, che, perduta la casa in seguito a un crollo o uno sfratto, e non riuscendo subito a trovarne un'altra, si era adattata a vivere ai Granili, senza per questo rinunciare al suo decoro, frutto di una onorata tradizione. Evitavano qualsiasi contatto con i cittadini dei primi piani, mostrando per la loro abiezione una severità non priva di compassione, e mista di compiacenza per la propria floridezza, che attribuivano a una vita virtuosa, e sulla cui stabilità non avevano alcun dubbio.</p>	<p>avoided all interaction with the residents of the first floors as a result of their repulsion, expressing a kind of severity – yet not without compassion – mixed with complaisance for their own prosperity, which they ascribed to a virtuous life and upon which steadiness they had no doubt.</p>
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(55) This sentence is intentionally long and laborious. The decision to adhere the same structure of the source text comes from the desire to respect the conventions of reportage in this crucial passage. The reader, therefore, is called upon to pay close attention and comprehend the reasons that brought respectable people to settle in the Granili.

CONCLUSIONS

In his appraisal of Anna Maria Ortese's narrative, Pietro Citati (1930-2022) argues that "*Il mare non bagna Napoli è una straordinaria discesa agli Inferi: nel regno della tenebra e delle ombre, dove appaiono le pallidissime figure dei morti*" (Ortese, 1994, fourth cover) ("*Il mare non bagna Napoli* is an extraordinary descent into the Underworld: the kingdom of darkness and shadows, where the very pale figures of the dead appear"). I believe this statement perfectly encapsulates the narrative of Anna Maria Ortese. She crosses Hades to restore a precise and reliable representation of the horrors of the post-war Naples in a political attempt to awaken people from their delusional drowsiness and rouse them against the politicians who had consciously abandoned the city she loved so much. In line with the precepts of Neorealism, Anna Maria Ortese restores the credibility of non-standard varieties of language (the Neapolitan dialect), elevating it from its position of social and political subalternity. This thesis considered an alternative strategy for dialect translation that takes into account the many nuances of the source language and culture (Neapolitan), without which the text would not be fully comprehensible. Furthermore, this thesis addressed the post-war Neorealist reportage style, identifying it as an essential tool that authorises Anna Maria Ortese to descend into the Neapolitan Underworld and reveal its miseries with unbiased and utter objectivity. Anna Maria Ortese adored Naples, so much so that she could also experience its most repugnant aspects and portray them in the most intimate way. Naples had become *barren* and, in an act of love, she wrote *Il mare non bagna Napoli*, denouncing the deplorable conditions that were tormenting the city from which she escaped and never returned.

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