FROM PRACTICE TO THEORY

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1 Introduction

The aim of this article is twofold: firstly, to examine a translated work according to Toury's descriptive approach in order to shed light on the translation decisions which have been made and to see how the theory can be put into practice, and secondly, in order to see whether or how the translation could have been improved through the implementation of the theoretical considerations espoused by the two more prescriptive translation theories of Peter Newmark and David Katan.

The work selected for examination is the poem "Con cinque lire" ("With Five *Lire*") from the collection entitled *Atessa 1943* by Giovanni Finzi-Contini translated by this writer and published in Australia under the title: *Tattered Freedom*. This work has been chosen for two reasons: first, a translator's intentions are difficult to ascertain at the best of times and can often be misinterpreted. Not wishing to risk ascribing motivations or intentions or indeed mistakes to a translator to whom such ascription might not be acceptable, the writer has chosen to make use of a translation of her own. Secondly, since this translation was done without a strong theoretical stance, except insofar as it was never intended to be a literal word for word translation, it is particularly suitable for a study which aims to see what the effect on the translation might have been of a more developed theoretical base.

Tattered Freedom describes through a child's eyes – Finzi-Contini was eleven years old when the events described took place – the painful months of 1943 in the mountains of Abruzzo where the family was hidden by the local townfolk and saved from Nazi extermination. "With Five *Lire*" refers to the price of the book which the boy read and used as his means of mental escape from the horrors surrounding him.

2 Gideon Toury (1980)

Translation theories tend to revolve around the notion of translatability or translation 'equivalence' and attempt to define this either from a linguistic or a functional point of view with the aim of then being in a position to judge

individual translations of a particular work as having achieved or failed to achieve this quality. In fact, according to Toury, "the specification given to this notion is the crux of every theory of translation, and more than anything else it bears witness to its real scope and objects, possibilities and limitations, and dictates its methods" (p. 37). However, Toury argues that insistence upon an idealised notion of equivalence and a source-oriented theory of translation will always prove to be inadequate, or at least insufficient, as a basis for a descriptive study of translations and translation relationships as the empirical phenomena which they are (p. 40). Toury proposes a frameworek for "a descriptive study of translated texts and corpora of texts in their environment, the target literary polysystem and the systems and subsystems comprising it" (p. 42). This means that texts will not be examined as to whether they meet some preconceived criterion for being accepted as 'equivalent' and hence as 'translations' but rather whether these texts are in fact *regarded* as translations within the target literary system. This *presupposes* the existence of differing TT-ST relationships rather than putting the very existence of the relationship in doubt. Such relationships are observable facts and their nature can then be examined and studied. Translation equivalence becomes a functional category and "the actual study of translations (especially in the comparative analysis of TT and ST) is not *whether* the two texts are equivalent (from a certain aspect), but *what type* and *degree* of translation equivalence they reveal" (p. 45).

From a target text point of view, no single particular ST-TT relationship is privileged over other actual or possible such relationships. However, the *formal, material* type of relationship

> deserves a special position in the theory of translation [...] [because] it seems to be a universal empirical fact with respect to actual translations, especially literary ones. This is one of the main reasons why it is often relatively easy to identify not only a translation as such – but also to identify a "mediated", second-hand translation. [...] This special status assumed by the formal relationships follows from the translation being a private case of the general category of language-, literature- and culture-contacts, along with the interference mechanism inherent in them (p. 48).

Toury then goes on to look at the equivalence of any translation as a balance between "adequacy" (the idealised and unrealisable pole at which the translation would contain all linguistic and functional features of the original source text) and "acceptability" (the opposite and equally unreachable pole at which the translation would be perfectly indistinguishable from an original text written in the target language) and the aim of translation analysis as the determining of target texts' position between adequacy and acceptability both by TT-ST comparison as well as an examination of the acceptance of the TT within its target literary and\or linguistic system. Toury's concept of 'adequacy' takes into

account the target language's linguistic rules so that those factors beyond such rules which influence translation decisions can be uncovered. Comparing TT and ST in terms of this concept of 'adequacy' reveals the linguistically non-obligatory deviations of the actual translation from adequacy, which Toury calls "shifts", and which help us identify the factors determining the translation decisions which have constructed the text.

Toury believes that in examining individual translations or corpora of translations certain consistencies of performance can be discovered and these he calls "norms". These can be divided into "preliminary norms", which might usefully be regarded as the 'translation policy' evident in the target culture, and "operational norms" which guide the actual decisions made in the course of the translating process itself. These operational norms are, however, logically preceded by what Toury calls the "initial norm", the choice of the translator to favour the norms of the source text or those of the target system and the manner in which s\he balances the unavoidable conflicts between these two sets of norms (pp. 53-55) .

Approached in this way, translation studies can yield objective, observable, even quantifiable data and escape value judgements based on vague intuitions of some kind of literary 'aesthetics'. This, in fact, is what Toury and his colleagues at Tel Aviv University did in a project entitled "The History of Literary Translation into Hebrew". Toury examined "prose fiction translations from English, Russian, German, French, and Yiddish into Hebrew during a fifteen-year span and generated quantitative data on, for example, the number of writers translated, number of books by each writer translated, and the number of translators and publishers involved in the process" (Gentzler 1993: 125-126). In this way, Toury was able to identify the translation norms at work during this period and these results can then be compared in very objective ways with norms prevailing at other times or in other places.

2.1 *An Examination of the Text*

It must be remembered that Toury's "norms" are norms in the statistical sense and not in the prescriptive sense in which Newmark, for example, approaches the issue. Hence it would be inappropriate to examine a translation with the view to 'improving' it by the application of such norms. But it will be interesting to examine the poem by Giovanni Finzi-Contini "Con cinque lire" and its translation "With Five *Lire*" to see if, despite the absence of a consciously chosen or well developed translation theory on the part of the translator, the text exhibits evidence of the norms which Toury posits. Will an examination of this translation enable us to see from the relationships between the ST and the TT that it exhibits, the "type and degree of translation

equivalence which it reveals" (Toury 1980: 45)? Specifically, will we be able to identify the position between adequacy and acceptability that the translation occupies and the manner in which conflicts between source language norms and target language norms are resolved? Will preliminary norms be evident which can throw some light on translation policy in Australia in the latter part of the Twentieth Century? And finally, will operational norms be found which have guided the specific operational translation decisions, albeit at a level which was out of the awareness of the translator herself?

Australia has no official Government translation policy. Decisions as to the publication of individual works – translations like originals – are made by individual publishing houses. A very small number of translations are produced and published in Australia because of the small market and the links with large publishing firms in other English-speaking countries like the United States or the United Kingdom.

Of course, the examination of a single translation will, in any case, reveal very little about preliminary norms in general. In order to identify policies or at least regularities of choices, i.e. norms, we would need statistics as to the number of translations which are done under contract from publishing houses as compared to those which are done as a personal choice on the part of the translator and which are then offered for publication the way original manuscripts are. In addition, as a University academic, this translator was able to make a personal choice in regard to the selection of this particular work rather than having been commissioned by a publisher to do it and that choice was also based on the translator's preference for contemporary writings whose authors are available for consultation and collaboration in the translation process. For all these reasons, the translation and publication of this poem reveals little concerning preliminary norms more generally applicable within the target culture.

The Leros Press, which published *Tattered Freedom* in a bilingual edition in 1994, is a small independent publishing firm which specialises in the publication of poetry from a variety of languages in bilingual editions. Of course, the continued, if limited, success of a publishing firm specialising in such work is of interest in and of itself and, indeed, one must also note that the decision to publish this particular work could be seen as fitting in with a tendency to value holocaust literature, which is itself a preliminary norm. In particular, the association of the author's name with the popular film based on the novel by Giorgio Bassani, and entitled *The Garden of the Finzi-Continis*, must be considered a factor in the interest shown in the translation. The links between popular cinema and preliminary norms of translation is an area which invites research but which is beyond the scope of this article.

In terms of the initial norms, those which govern the choice of translation method so as to favour either source or target norms, the translator and the editor explicitly intended to favour a more target-oriented approach. This can be seen in the cultural shifts used to 'naturalise' the text rather than simply translating the original cultural allusions with or without the addition of a translator's note of explanation. It can also be seen in the manipulation of line breaks to favour acceptability over adequacy and in the attempts at disentangling what could be seen as 'hermetic' syntax in order to clarify the target text and make it more comprehensible for the reader .

Let us examine in more detail the operational norms of the translation in order to see whether and/or how this intention to favour acceptability over adequacy was indeed carried out. The form of the poem did not at first glance present any difficulties because it was originally written in unrhymed free verse. However, linguistically required changes of word or phrase order at times influences the line breaks. So we can see that although there are six stanzas in both the original and the translation, the first stanza has one more line in the translation than in the original. The second stanza has four lines more in the translation than the original, the first five lines having been divided instead into seven in the translation. Later in the same stanza there are two lines, each of which has been divided into two. These divisions seem to be attempts to avoid what might appear in English to be lines more suitable to ordinary prose, rather than to verse, even free verse. This was a compensating mechanism to make up for the loss of the poetical changes of word order which were used quite freely in the Italian but which would have been impossible in English.

In the handling of cultural norms the translator's preference for a target language orientation is clear. Describing how the boy escaped the horrors of the battle front nearing Atessa by reading a book about Medieval chivalry and knights in armour conquering dragons and monsters, the author uses literary allusions to a particular epic poem with which every Italian school boy is familiar, but which would have been completely meaningless to the English reader. Because the function of the allusion was to bring to mind the sounds of Medieval battles into which the boy blended the actual sounds of battle close-by, the translator substituted these literary allusions with references to Arthurian legend.

> Presso la finestra piccina dove l'ultima luce reggeva, a
> galoppare
> da quella sera se ne fuggì col Guerino
> che meschino fu detto e poi celebrato, per lande
> e contrade; da quella sera...

> From that night on,
> near the tiny window
> where the last light lingered, galloping away
> he fled with Launcelot and his companions
> through moors and villages;
> from the evening [...]

In this excerpt we can see not only the substitution of Launcelot and his companions for Guerino, but also changes in the word order and line breaks to make the translated text flow more naturally. For example, the adverbial phrase of place begins the stanza in the original Italian, followed by a dependent clause modifying it. Then the infinitive object preceeds the main verb on which it depends. In English such a word order would have appeared at best falsely poetic and very strained, if not in fact an example of misleading non-text!

> Near the tiny window
> where the last light lingered, galloping
> from that evening he fled with Guerino
> who cowardly was called and then celebrated, over
> moors [...]

In addition to these changes in the line breaks and word order, there is the deletion of the phrase describing Guerino, which could not be connected with Launcelot, and this is compensated for by the addition of "and his companions", to make up for the missing line. Thus, if we divide the original text into phrases and assign each one a letter, we have the phrase order of: A, B, C, D, E, F, G, H, I, J, while in the translation we have D, A, B, C, E, F, zero translation, and then the addition to take the place of G, and finally H, I, J.

In the same stanza, "Pegaso" becomes "the noble steed" since Pegasus was not the name of Launcelot's horse and in the following stanza "l'olifante" becomes "the magic hunting-horn", since this particular hunting horn is not part of Arthurian legend.

Despite the brevity of the translation under consideration, certain repeated operational decisions can be noted which illustrate the translator's initial preference for acceptability over adequacy. These are most evident in the simplification of ST syntax and in the translation of alliteration. In this one poem, there are two major examples and several minor ones of particularly contorted ST syntax. The translator has attempted to simplify these rather than reproducing the original word or phrase order. Let us examine one of these examples:

> Dalla finestra piccina socchiusa
> botti attenuati di controaeree distanti
> quei minuti scandivano; un prolungato

richiamo di pastore lontano – ad un figlio? Ad un cane? –
giù nella Valle all'attesa si avvolse;
un bercio improvviso della Cipolla dal vicolo
alla questua di fuoco di braci per la fornacella
l'aria strappò.

Limited to linguistically necessary changes of word order, the translation would have read:

From the tiny half-closed window
those minutes counted out
muted cracks of distant anti-aircraft fire,
a prolonged
call of a distant shepherd – to his son? to his dog? –
down in the Valley, in waiting wrapped itself;
a sudden yell by Onion from the lane
in quest of live coals for her charcoal burner
rent the air.

However, the actual translation was:

In those minutes
from the tiny half-closed window
sounded the muted cracks of distant
anti-aircraft fire. The prolonged
call of a distant shepherd – to his son? to his dog? –
below the Valley was wrapped in waiting;
a sudden yell rent the air:
from the lane Onion could be heard
in quest of live coals for her charcoal burner.

The translator has simplified the inversion of verb and object "botti attenuati [...] quei minuti scandivano" ("the muted cracks [...] those minutes counted out") and linked the verb to the "cracks" rather than to the minutes: "*In* those minutes [...] *sounded* the muted cracks". In addition, she has clarified the subject of the phrase "in waiting wrapped itself" ("the Valley was wrapped in waiting") where in the original the Italian permits the subject to remain ambiguous: is it the shepherd waiting for an answer to his call or is it the people down in the valley who are waiting? The final three lines refer to the old woman known as "Onion" whose cry rends the air as she calls out for live coals. Here again the ST inverts the verb and the object while the translation simplifies the construction by the addition of the phrase "could be heard".

Interestingly, though the translator's intention to privilege acceptability over adequacy is obvious in these changes, the attempt to tilt the balance towards adequacy is also present and can be seen in the translator's reluctance to move

too far from the original phrase order. A more 'acceptable' translation could have been:

> Those minutes counted out the muted cracks
> of distant anti-aircraft fire
> through the tiny half-closed window;
> the prolonged call of a distant shepherd
> – to his son? to his dog? [...]

The translator's treatment of alliterations also privileges acceptability in that in no case was an attempt made to re-produce alliteration where doing so would have changed the sense of the words. On the other hand, in compensation for this, to balance towards adequacy, alliteration was added in places where this could be done without changing meaning even in lines which contained no alliteration in the original. For example, in the lines:

> Senza sosta senza respiro
> protese verso i fragili ponti sul Sangro

we can see the repetition of the consonants *s* and *z* eleven times. The translation:

> Without pause without breath
> stretched out towards the fragile bridges on the Sangro

shows no such alliteration, though the *th* is repeated three times in the first line and there are four *s* in the second. On the other hand, the original phrase: "lassù dove piangevano" contains no alliterations while its translation: "up there, where they were weeping" adds it.

Thus we can see, even in this brief examination of a small section of one translation by an individual translator, those regularities of choice which Toury calls norms. These shed light on the translator's vision of equivalence and enable us to approach translations from an objective standpoint rather than getting mired in subjective views of artistic merit.

3 Peter Newmark (1988)

Unlike Toury, Peter Newmark sees translation theory in a prescriptive light. He sees it as a "frame of reference for translation and translation criticism" and its function is "to identify and define a translation problem [...] second, to indicate all the factors that have to be taken into account in solving the problem; third, to list all the possible translation procedures; finally, to recommend the most suitable translation procedure, plus the appropriate translation" (p. 9). So for Newmark, translation decisions arise from translation theory, whereas for

Toury, as we have seen, theory examines translation decisions which have already been made. Thus Newmark sees the theory as logically prior to the practice, while for Toury it is the actual translation process which must precede the formulation of the theory.

Newmark gives primacy to the intention of the author and sees the intention of the translator as identical with that under most circumstances. Of course he takes into consideration the readership of both the original and the translation and then he examines the stylistic scale, the attitude and the setting of the text. Interestingly, he takes into consideration the quality of the writing of the text and makes an important distinction between what he calls "expressive" texts and "informative" texts. According to Nermark:

> If the SL writer is recognised as important in his field, and he is making an ex-cathedra or official statement, the text is also authoritative. The point is that "expressive" texts, i.e. serious imaginative literature and authoritative and personal statements, have to be translated closely, matching the writing, good or bad, of the original. Informative texts, statements that relate primarily to the truth, to the real facts of the matter, have to be translated in the best style that the translator can reconcile with the style of the original. (p. 16)

For Newmark, what links translation theory with translation practice is "the level of naturalness" of the text. When the purpose of a text is informative or directive or persuasive, the target text should read like an original text in the target language. If, instead, it is an expressive (authoritative) text, then the translated version should "reflect any deviation from a 'natural' style" (p. 20). Newmark rejects the notion of 'equivalent effect' or 'equivalent response' when dealing with expressive texts because he asserts that readers' reactions are individual rather than cultural or universal. Of course he does warn against either\or solutions, against absolutes such as 'always' or 'never', but he then goes on to recommend strategies for virtually every sort of translation problem. His primary maxim is: "You abandon the SL text – literal translation if you like – only when its use makes the translation referentially and pragmatically inaccurate, when it is unnatural, when it will not work" (p. 31).

3.1 *An Examination of the Text*

If we examine the poem taking the same examples used to illustrate Toury's theories in order to see how they would be dealt with according to the translation theories of Peter Newmark, we will see the translation in a different light. The poetry of Giovanni Finzi-Contini is, of course, what Newmark would term an "expressive" text, a text where the "core of the expressive function is in

the mind of the speaker, the writer, the originator of the utterance. He uses the utterance to express his feelings irrespective of any response" (Newmark 1988: 39). In fact, for Newmark lyrical poetry is indeed "the most intimate expression, while plays are more evidently addressed to a large audience, which, in the translation, is entitled to some assistance with cultural expressions" (Newmark 1988: 39). This is, of course, a contentious statement (see, for example, Viaggio 1992) but, according to Newmark, dealing with such material the translator should retain those characteristics of the writer's idiolect, his idioms and metaphors, unusual collocations and syntax and avoid normalising them as one might with informative or vocative texts where the core language function is informative or pragmatic rather than expressive.

Because the poetry is in free verse in the original, the use of free verse in the translation presents no difficulty. However, Newmark would not approve of the changes in line breaks and therefore the differing use of enjambement in the translation with respect to the original. Following his methodology, the line breaks and the number of lines should as far as possible remain the same.

The translator's changes in phrase order would need to be examined closely. According to Newmark, in those cases in which the word or phrase order in the ST constitutes ordinary, rather than idiolectic language, the translator should reproduce ordinary language in the TT. In those cases where the original constitutes unusual syntax or collocations, dialect, archaisms etc., these should be faithfully translated into the TL despite their 'strangeness'. Newmark states quite clearly that in poetry "the integrity of both the lexical units and the lines has to be preserved" (Newmark 1988: 163). However, though in theory a poet's 'idiolect' should be retained if possible in the translation, the way in which it manifests itself in the original is limited to some extent by the linguistic possibilities of the SL. Newmark will stick with 'strangeness' but not with 'non-text', so in practice, changes in word or phrase order may, in fact, be necessary. The real issue, of course, will always be to discriminate between those cases where it is simply a personal stylistic choice on the part of the translator and those cases where the changes must be made in order to avoid a text which would be so unnatural as to be unworkable or indeed non-text. It will always be a matter of degree and subjective judgement as to whether, for example, an unusual but poetic word order will translate into an instance of unusual, or idiolectic – though poetic – word order in the TT or whether, instead, it will be what might be termed 'falsely poetic' or so unusual or confusing as to be unusable.

The translator's simplification of convoluted syntax, however, would appear clearly to be prohibited by Newmark because this may be seen to be a desired effect of the poet.

Similarly, because Newmark claims that "the translator of poetry cannot make any concession to the reader such as transferring the foreign culture to a native equivalent" (Newmark 1988:164), it is obvious that he would not have approved of the domestication of the cultural references to Guerino. A translator's note might have been necessary in order to explain to the English reader the meaning of this cultural allusion, but the external referent would have had to remain the same.

Newmark believes that after choosing the poetic form for the TT (as close as possible to the ST), and some rhyme scheme (though he concedes that the precise order of this may need to be different from the original), the translator will work to reproduce the figurative meaning and the concrete images of the poem. The techniques of sound-effect will need to be worked in later. "Emotionally, different sounds create different meanings, based not on the sounds of nature [...] but on the common sounds of the human throat" (Newmark 1988: 165). Thus it would appear that Newmark would expect a translation of a phrase or a line containing, for example, alliteration, to exhibit some form of that sound-effect device. However, he also states:

> Whether a translator gives priority to content or manner, and, within manner, what aspect – metre, rhyme, sound, structure – is to have priority, must depend not only on the values of the particular poem, but also on the translator's theory of poetry. [...] Deliberately or intuitively, the translator has to decide whether the expressive or the aesthetic functions of language in a poem or in one place in a poem is more important. (Newmark 1988: 165-166)

It is less clear, however, that Newmark would accept compensatory devices such as the addition of alliteration or enjambement in lines where it is absent in the original, as a means to offset their loss in other lines where the expressive function needed to be given primacy.

4 David Katan (1999)

Katan's translation theories could also be seen as prescriptive, but he places the emphasis on the role that culture plays in communication and therefore on the role of translators and interpreters as cultural mediators. He does not prescribe the precise form of intervention which the translator or interpreter should make, but he aims to highlight those areas in which mis-communication is likely to occur unless the translator or interpreter takes the cultural context into account. He sees culture in terms of a "shared mental model or map of the world" (p. 17). Like any map, a model generalises, distorts and deletes. Thus culture influences what we see and hear and understand, what we make of the undifferentiated flux

of external stimuli which surrounds us, in short, how we perceive 'reality' and how we communicate those perceptions.

It would be easy to fall into the trap of over-simplifying or stereotyping cultural differences. Katan is aware of this when he cautions that culture is not the only influence on behaviour or beliefs; that an individual can belong to more than one culture; and that in any case culture is a cline, where behaviour can be seen as "typical, through atypical to unrecognisable" (p. 44).

However, all communication is bound by "frames", which taken together, form the map of reality which we call culture. These frames can be regarded as interpretative devices for understanding reality. They are "internal mental representations containing an idealised example or prototype of what we should expect. Many of these frames together make up our map of the world" (p. 36). This map of the world is shaped by the limitations of our sensory receptors, by the filters of our own individuality and our culture and also through our language. In this regard, Katan quotes M.A.K. Halliday, "Reality is what our language says it is" (Halliday 1995). Sensory signals are interpreted according to our preconceptions, the patterns which we expect, and speakers do not usually refer to all the available sensory data but only to what is shared. Of course, when what is assumed to be shared is, in fact, not shared – as is often the case in cross-cultural communication – there is much room for potential mis-communication.

Katan approaches translation, then, not as a process of coding-encoding or re-coding, but rather as a kind of virtual text creation. Looking at the translator as a kind of cultural mediator means that s/he "will be able to understand the frames of interpretation in the source culture and will be able to produce a text which would create a similar set of interpretation frames to be accessed in the target reader's mind" (p. 125). What the translator is attempting to do is not to look for any linguistic correspondence between languages: "What we are interested in is a speaker or writer and their message as meant within their particular construction of reality. Once we have understood the full extent of the message within its own reality we have the beginnings of a virtual translation" (p. 127).

Hence, unlike Newmark Katan does not give any sort of universal rules of translation. Rather, he shows how various theories of culture, various ways of describing cultural differences can be applied in order to make one more aware of cultural values and the specific areas in which culture is most likely to leave room for mis-communication. Whether the answer is to 'domesticate' the text or to leave it 'foreign' is a decision which individual translators (interpreters) will take depending on such criteria as the purpose of the translation and the audience for whom it is being made. For example, the redressing of power inequalities which are evidenced in a particular text, given its particular cultural

context, is not an issue for Katan, but the awareness of such inequalities is. The translator as cultural mediator must be aware not only of the text but its context. S/he must be able to read the intentions of the author through an intimate knowledge and understanding of the frames which constitute the source culture and must be able to translate these, embedding them in the frames of the target culture and its language.

4.1 *An Examination of the Text*

Because Katan emphasises the communicative function of language and the influence of culture on the linguistic and extra-linguistic means which are chosen to accomplish a particular communicative act, he has little to say directly concerning word order or such poetic devices as enjambement or alliteration *per se*. In fact, in his major work *Translating Cultures: An Introduction for Translators, Interpreters and Mediators,* he deals primarily with the interpreter as cultural mediator and therefore primarily with the area of business or political negotiation, contracts, etc. However, miscommunication is just as likely in literary translation as it is in other areas of inter-cultural communication and attention to the frames called into play by a particular cultural allusion or even by the choice of an individual word or collocation, will reveal levels of meaning inherent in the ST which, at least ideally, should find a place in the translation as well. It is the speaker's (author's) intended effect which is paramount. The issue of specific linguistic correspondence is irrelevant.

In regard to the cultural transfers found in this poem, the issue is more complex for Katan than it appears to be for Newmark. While Newmark holds the ST sacrosanct when it is an expressive or authoritative text, and hence would prohibit such a 'domestication' of the text, Katan acknowledges the difficulty involved in the lack of the necessary frame for "Guerino" in the target culture. He too, when dealing with literary translation, would avoid such a cultural transfer, but he would modify the text so as to attempt to compensate for the lacking connotation. The author uses the cultural allusion to Guerino in order to show how the boy buried himself in the book and mixed the sounds of the actual battle with those of the mythical struggles of the Medieval hero. However, the name mentioned to call to the mind of the reader the Medieval heroic context does not function within Anglo-Saxon culture. Katan would not change the reference, but he would add an explanatory word or phrase which could help bring the reader to the target text, rather than bringing the target text to the culture of the reader.

The poem also includes any number of ordinary cultural references. For example, the houses face directly onto the stone-paved street with no front gardens or walkway between their doors and the pavement. In fact, the hinged

shutters can actually over-hang the roadway. A reader with no experience of such a town-scape might find perplexing the phrases referring to the damage done by the tanks to the walls of the houses and the low hanging shutters. However, Katan does not insist that every cultural reference be 'domesticated'. Within the context of business negotiations regarding roadways, for example, it might indeed be necessary for the interpreter or translator to specify what special problem might arise because of the differing distance between houses and roadway in the differing cultural contexts, but in the case of literature, the translator may feel that the image is sufficiently clear, given the context, or s/he may choose to leave the reference precisely as a 'foreign' geographical marker. Similarly, the reference to the old woman, nick-named "Onion", who is looking for live coals for her charcoal burner, remains somewhat peculiar within a modern English-speaking context, but Katan gives us no translation absolutes. Following his approach, the translator would need to be sensitive to each of the frames by which all communication is bound, each of those "internal mental representations containing an idealised example or prototype of what we should expect" (p. 36). When the target culture has different expectations from the source culture, Katan warns of mis-comprehension. It is then up to the interpreter or translator as cultural mediator to decide what needs to be done in order to avoid this. The text can be domesticated so as to bring the source culture closer to the reader; or the reader, possibly through the provision of extra information, may be brought closer to the source culture. The choice between these two approaches will depend upon the purpose of the translation and the audience for whom the translation is destined.

5 Conclusion

Tattered Freedom, from which the poem "For Five *Lire*" has been taken, was translated without a well-developed theoretical basis. Despite this, an examination of the text in the light of Toury's descriptive approach does indeed yield regularities of translation choices, those operational norms which allow us to see "what type and degree of translation equivalence" is to be found within the translation. From the point of view of the student of translation, this examination of the text has illustrated how Toury's theories can be applied in order to better understand and analyse not only whole corpora of translated literature but even examples of individual translations.

Both Newmark's and Katan's approaches have been shown to be somewhat less prescriptive than at first appeared, since no rules can be given *a priori* without regard to the balance of all the factors which must be taken into consideration. What is the value, therefore, of such theoretical approaches when translations can, and indeed have, been done without them? It is precisely in the

identification of these balancing factors and of the strategies that can be used to effect the balance, that the theory is most valuable. To say it with Leonardo da Vinci:

> Quelli che s'innamoran di pratica sanza scienza son come 'l nocchiere ch'entra in navilio sanza timone o bussola che mai ha certezza dove si vada.
> [Those who are enamoured of practice without theory are like the helmsman who boards his vessel with neither rudder nor compass who can never be certain where he is going.]

References

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CON CINQUE LIRE

Di notte, quasi per la vergogna
di risalire verso il nord nella piena
luce del giorno,
cingoli le pietre mordevano della Via Grande;
di notte clacson ansiosi chiedevano strada
verso il nord: agli incroci,
dagli ingorghi; di notte insonni autocolonne a lumi ciechi
senza sosta senza respiro
protese verso i fragili ponti sul Sangro
martoriavano la Via Grande, le sue case, i suoi muri
in fuga verso il nord. Ed ogni mattina
lungo la Via Grande deserta e dolorante
nello sguardo triste dell'alba
coi corpi ancora ingombri di sonno
per le veglie imposte
dal rotolìo di quel ferro notturno
fuggente verso il nord, oltre il Sangro,
dei guasti su quelle pietre, delle ferite sui muri
e sugli aggetti, degli insulti agli scuretti bassi
– a volte del tutto divelti –
delle offese a cardini e gangheri
si assumevano cognizioni più chiare
e della precarietà delle settimane a venire.

C'era, lungo la Via Grande, proprio tra l'Appalto e il Salone,
una piccola cartoleria, che ebbe gli sporti schiacciati
da un rimorchio fuori misura, dove anche libri vendevano:
'Di scuola e di varia lettura' secondo il cartello.
Lo notò la sfollata, una mattina che volle comprare
fogli e buste di carta da lettere: dalla cassetta
della stazione ancora la posta levavano
a mezzo giorno e alla sera, caricandola
sul trenino a scartamento ridotto.
Nel pomeriggio chiese dei libri
il ragazzetto della sfollata: 'C'è solo questo
– fece dubbiosa, alzando la voce
per sovrastare un rombo di moto col sidecar,
la vecchina della cartoleria – Gli altri
erano tutti dentro gli sporti. Non
so se è quello che cerchi: forse è da grandi.
È tanto tempo che ce l'avevo

WITH FIVE *LIRE*

At night, as if ashamed
of going back up north in the full
light of day,
tank tracks chewed the stones of the Via Grande;
at night anxious horns demanded the road
for the north: at the cross roads
from the traffic jams; at night
sleepless motor convoys, lights extinguished,
without pause without breath
stretched out towards the fragile bridges on the Sangro
in flight towards the north, tortured the Via Grande,
its houses, its walls. And every morning
along the deserted and suffering Via Grande
in the sad glance of dawn,
people roused from the unending
sleepless night-watches imposed
by the rolling of nocturnal iron
fleeing towards the north, beyond the Sangro,
of the break-downs on those stones, of the wounds on the walls
and on the projections, of the insults to the low shutters
– sometimes completely torn out –
of the insults to hinges and pintles
people began to notice these,
more aware of the precariousness
of the weeks to come.

There was, along the Via Grande, right between
the government store and the Barber's,
a little stationery shop, which had baskets crushed
by an oversize trailer, where they also sold
books: 'textbooks and various reading' according
to the sign. The evacuee noted it one day
when she wanted to buy
stationery and envelopes: from the box
at the station they still took the post
at noon and in the evening, loading it
on the little narrow-gauge train.
In the afternoon the evacuee's little boy
asked for some books. 'There's only this one,'
– the little old book-shop lady said doubtfully,
raising her voice to overcome the rumble
of a motorcycle and side-car. – 'The others
were all in the baskets. I don't
know if it's what you're looking for;
perhaps it's for grown-ups.
I've had it for such a long time

e di venderlo mai mi riuscì.
Per cinque lire
te lo darei. Quindici ne costò, tanti anni fa'.

Negli occhi, per lunghi minuti
si guardarono la sfollata e suo marito
mentre il loro ragazzetto aspettava
la decisione.
Dalla finestra piccina socchiusa
botti attenuati di controaeree distanti
quei minuti scandivano; un prolungato
richiamo di pastore lontanto – ad un figlio? ad un cane? –
giù nella Valle all'attesa si avvolse;
un bercio improvviso della Cipolla dal vicolo
alla questua di fuoco di braci per la fornacella
l'aria strappò.

Corse il ragazzetto giù per la Via Grande
sulle pietre scheggiate e lungo i muri sgraffiati,
giù fino alla piccola cartoleria
– che stava fra l'Appalto
senza più sale, né fino né grosso,
ed il Salone
pieno di vecchietti in attesa del turno,
che mozziconi di mozziconi ricuperavano –
stretto tenendo, piegato più volte, nel pugno il foglietto
grigio-azzurro, dove l'immagine
di un re e imperatore deformandosi
si contorceva,
ed ansimando risalì la Via Grande
con sotto il braccio quel grosso volume, con
la moneta d'argento di resto
ben stretta nel pugno
rasentando scuretti divelti e cardini offesi.

Presso la finestra piccina
dove l'ultima luce reggeva, a galoppare
da quella sera se ne fuggì col Guerino
che meschino fu detto e poi celebrato, per lande
e contrade; da quella sera in cui scrisse la mamma
le lettere estreme – ridotte in brandelli le sue –
che un estremo convoglio recasse

and I never managed to sell it.
I'll give it to you
for five *lire*.
It cost fifteen, so many years ago.'

The evacuee and her husband
looked into each other's eyes.
For long minutes they looked,
while their little boy awaited
the decision.
In those minutes
from the tiny half-closed window
sounded the muted cracks of distant
anti-aircraft fire. The prolonged
call of a distant shepherd – to his son? to his dog? –
below, the Valley was wrapped in waiting;
a sudden yell rent the air:
from the lane Onion could be heard
in quest of live coals for her charcoal burner.

The little boy ran down the Via Grande
over the chipped stones, along the scratched
walls, down as far as the little stationery store
between the government shop that had no more
salt, either cooking or fine,
and the Barber's,
full of little old men waiting their turn,
and retrieving the butts of butts,
holding tightly in their hand
the little grey-blue paper,
folded over and over,
where the image of a king and emperor
twisted
and was deformed;
and breathless the boy went back up the Via Grande
with the big volume under his arm, with
the silver coin change
squeezed tight in his fist
as he grazed torn shutters and broken hinges.

From that night on,
near the tiny window
where the last light lingered, galloping away
he fled with Launcelot and his companions
through moors and villages;
from the evening where his mother wrote
her last letters – hers reduced to shreds –
which a final convoy sent

verso il nord, oltre il Sangro, oltre
la Pescara gelata, oltre il Metauro: lassù dove piangevano;
le ultime lettere
coi francobolli di un re e imperatore
dall'immagine deformata e contorta.
E da quella sera, inforcando
un Pegaso infaticabile, sempre per lui scalpitante agli anelli
presso quella finestra piccina
della casa della Concetta, la vedova,
dai tetti angosciati d'Atessa verso lande e contrade
e reami e deserti e foreste
verso padiglioni e manieri libero s'involava
galoppando per liberi cieli: con cinque lire.
E assimilava, in quel tempo della paura, il ragazzetto
gli schianti della contraerea alle strida
di draghi infuriati e la trombetta
del Banditore alle chiarine
di paggi abitanti palazzi fatati,
gli strepiti dei clackson agli ululati
di torme di animali stregati e i modulati
richiami selvatici
dei pastori ai mugolii belluini
di mostri caprigni schiavi di fati maligni,
gli alterchi rabbiosi
dei cingoli con le pietre della Via Grande
al crepitìo delle mille
scaglie d'un rettile abnorme aizzato
da un orco e i latrati
della Cipolla berciante nel vento del vicolo
ai sacri bramiti dell'olifante.

Rivisse così quell'antica avventura
presso quella finestra piccina un'altra vita inattesa
velando, schermando, attenuando: trasfigurando
in rituali gesta d'onore
segni d'orrore
in fragili prodigi d'incanto
segni di lacrime e pianto
in fatue giostre di corte cortese
susseguenti segni di morte
per un intero paese.

towards the north, beyond the Sangro, beyond
the frozen Pescara, beyond the Metauro: up
there, where they were weeping;
the final letters
with stamps of a king and emperor
his image deformed and twisted.
And from that night on, mounting
the noble steed, always pawing for him at the rings
near the tiny window
of Concetta, the widow's house,
from the anguished roofs of Atessa towards
moors
and kingdoms and deserts and
forests and villages,
towards pavilions and manors free he flew
galloping through the free skies: on five *lire*.
And in that time of fear the little boy assimilated
the bursts of the anti-aircraft gun into the shrieking
of furious dragons and the horn
of the Town Crier into the clarions
of pages living in enchanted palaces,
the clamour of klaxons into the howls
of hosts of bewitched animals, and the muted
savage calls
of the shepherds into the bestial howls
of goat-like monsters – the slaves of evil fairies,
the angry squabbles
of the tank tracks with the stones of the Via Grande
into the rattling of the thousand
scales of an enormous reptile urged on by an ogre, and the barking
of Onion screeching into the wind of the lane
into the sacred bellowings
of the magic hunting-horn.

Through that little window
thus reliving the ancient adventure,
another unexpected life
veiled shielded, attenuated... transforming
into ritualistic feats of honour
signs of horror,
into fragile miracles of enchantment
signs of tears and weeping,
in foolish jousts of a knightly court
subsequent signs of death
for an entire country.