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Self-translation in 20th-century Italian and Polish literature: the cases of Luigi Pirandello, Maria Kuncewiczowa and Janusz Głowacki

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Abstract

This thesis examines the phenomenon of self-translation in two different cultural contexts: the Italian context of self-translation within national borders and the Polish context of self-translation in displacement. It focuses on four case studies: Luigi Pirandello's self-translations of *'A birritta cu 'i ciancianeddi* (1916) and *Tutto per bene* (1920), Maria Kuncewiczowa's self-translation of *Thank you for the Rose* (1950-1960) and Janusz Głowacki's assisted self-translation of *Antygona w Nowym Jorku* (1992). In discussing the case studies, the thesis draws attention to power relations and to the concepts of self-translation's hybridity and its invisibility in accounts of national literatures, dominated by monolingual and monocultural paradigms. The aim of this study is to identify what the comparison of different contexts reveals about self-translation, its invisibility and the power relations involved. The analysis begins with an outline of theoretical frameworks and debates in the field of self-translation. The themes examined in this part concern the definition of the practice, creativity in self-translation, the importance of paratext and self-translation genetics, ending with a focus on power relations, self-translation's invisibility and hybridity. The second chapter illustrates current scholarship, including scholarship on Italian and Polish self-translation, and clarifies the choice of case studies and terminology. Following this preliminary contextualisation, the core of the thesis is dedicated to the Italian and Polish areas of study. It is composed of mapping the phenomenon in 20th-century Italian and Polish literature, respectively, and of a thorough examination of the case studies. Each case study takes into account relevant elements of the historical, cultural and sociolinguistic contexts, and stresses the hybridity of the writers' personal and literary identities. Based on a genetic translation studies approach, the case studies include analysis of paratextual material and close comparative analysis of the linguistic variants involved. The case studies are concluded with observations on the (in)visibility of self-translations and of the related texts. The conclusion considers how the case studies highlight questions of power, self-translation's invisibility, both in terms of the phenomenon and texts involved, as well as the question of the hybridity of self-translation and self-translators. In examining self-translation in a perspective exceeding one national language and culture, this thesis argues that acknowledging self-translation in accounts of national

literature might lead to a shift in the conceptualisation of national literatures and their writers, which accounts for their hybridity.

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Author's Declaration

I declare that, except where explicit reference is made to the contribution of others, this dissertation is the result of my own work and has not been submitted for any other degree at the University of Glasgow or any other institution.

Note

At the time of submission, two essays based on sections of the thesis have been accepted for publication. Material from the case study of Luigi Pirandello's self-translation of *'A birritta cu 'i ciancianeddi* in chapter 4 appears in 'Self-translation and hybridity – the case of Pirandello's *'A birritta cu 'i ciancianeddi*', *Pirandello Studies* (2019, in press). Some of the content of Section III appears in 'Przekład autorski: między literaturą narodową a „obywatelstwem światowym" (na przykładzie Marii Kuncewiczowej i Janusza Głowackiego)' [Self-translation: between national literature and 'world citizenship' (the case of Maria Kuncewiczowa and Janusz Głowacki)], *Przekładaniec* (2019, in press).

Abbreviations

Akc.	accession manuscripts (orig. 'rękopisy akcesyjne')
Arch. Kunc.	Kuncewicz Archive (orig. 'Archiwum Kuncewiczów')
inv. mss	inventoried manuscripts
ZNiO	National Ossoliński Institute (orig. 'Zakład Narodowy im. Ossolińskich')

Introduction

This thesis examines the phenomenon of self-translation in the 20th-century contexts of Italian and Polish literature. Following Rainier Grutman, the term self-translation is defined as 'the act of translating one's own writings into another language and the result of such an undertaking', and thus is interpreted as an interlingual and intertextual phenomenon only.[1] This thesis seeks to enrich existing research on self-translation, by moving beyond the tendencies and areas which have already received critical attention. As will be discussed in detail in Chapter 2, although self-translation has received considerable attention for the past few decades, researchers have focused mainly on prose and poetry, case studies involving English, French or Spanish, and either on individual writers or writers sharing similar features. In the book *The Bilingual Text. The History and Theory of Literary Self-Translation*, Jan Walsh Hokenson and Marcella Munson claimed: 'Only a few critics [...] have studied self-translation in three or more authors and languages, rarely with any historical coverage'.[2] It could be added that none of them examined self-translation across very different cultural contexts. With a view to complementing current scholarship, this thesis investigates the practice in two very different contexts – the Italian context of self-translation within Italian borders and the Polish context of self-translation in displacement. This study addresses a gap in the research through analysis of theatre self-translation between Sicilian and Italian by Luigi Pirandello, and between English and Polish by Maria Kuncewiczowa and Janusz Głowacki. The case studies represent different time periods and concern Pirandello's self-translations of *'A birritta cu 'i ciancianeddi* (1916) and *Tutto per bene* (1920), Kuncewiczowa's self-translation of *Thank you for the Rose* (1950-1960) and Głowacki's assisted self-translation of *Antygona w Nowym Jorku* (1992).

The discussion of the case studies draws attention to power relations and to the concepts of self-translation's hybridity and its invisibility in accounts of national literatures, dominated by monolingual and monocultural paradigms. Throughout this thesis, power appears as a varied notion that embraces not only

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[1] Rainier Grutman, 'Self–translation', *Routledge Encyclopedia of Translation Studies* (Abingdon, Oxon: Routledge, 2009), pp. 257–260 (p. 257).

[2] Jan Walsh Hokenson and Marcella Munson, *The Bilingual Text. History and Theory of Literary Self-Translation* (Manchester: St. Jerome Publishing, 2007), p. 10.

the respective languages and cultures, but also the respective audiences, the sociocultural, historical and political contexts, the position of writers within wider literary polysystems as well as the polysemic nature of texts.[3] Self-translation appears as an act of negotiation linked to the asymmetrical relations which pervade the process and to power hierarchies within wider sociocultural and political contexts. The issue of power relations is linked to the question of self-translators' literary and personal identity conceived in national/territorial terms. Matters of identity can be usefully addressed through the concept of hybridity. In this thesis, hybridity relates to the placing of self-translation and self-translators and is used to refer to the quality of exceeding a singular national context and thus blending of more than one language and culture. This idea will be expressed as 'hybrid identity' in the case of Pirandello, 'world citizenship' in the case of Kuncewiczowa and 'transcultural belonging' in the case of Głowacki. This thesis will investigate to what extent hybridity, which is inherent in the phenomenon of self-translation, may be associated with the invisibility of the practice. Unlike the notion of invisibility applied by Lawrence Venuti, in this thesis the term is understood as a lack of information on a text being part of the self-translation process, as well as a lack of the audience's/reader's awareness of the fact that the writer undertook the practice.[4] Self-translation's invisibility is considered here especially in relation to the idea of national literature, that is to say to its absence, or limited visibility, in accounts of national literatures.

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[3] The expression 'literary polysystems' derives from Itamar Even-Zohar's 'The Position of Translated Literature within the Literary Polysystem'. See Itamar Even-Zohar, 'The Position of Translated Literature within the Literary Polysystem', in *Literature and Translation: New Perspectives in Literary Studies with a Basic Bibliography of Books on Translation Studies*, ed. by James S. Holmes, José Lambert, and Raymond van den Broeck (Leuven: Acco, 1978), pp. 117–27; also Itamar Even-Zohar, 'The Position of Translated Literature within the Literary Polysystem', in *The Translation Studies Reader*, ed. by Lawrence Venuti, revised ed (London: Routledge, 2000), pp. 192–197.

[4] Lawrence Venuti, *The Translator's Invisibility: A History of Translation* (London: Routledge, 1995); Lawrence Venuti, *The Translator's Invisibility: A History of Translation*, 2nd edn (London: Routledge, 2008). Venuti uses the term invisibility to describe the translator's situation inasmuch as a co-producer of a text and the translator's activity. The latter is linked to the idea of 'fluent translation', that is to say an illusionistic effect of discourse and the translator's transparency.

One of the key aspects of the thesis is the figure of author-translator, which distinguishes it from heteronomous translation. The fact that the author and the translator are the same physical person involves a very particular notion of 'authority'. In this thesis, the notion of authority is used to refer to the privileged position of self-translators in terms of their agency. Indeed, Grutman and Trish Van Bolderen emphasise the privileged position of the self-translator 'as an author(ity) and as an authorized agent'.[5] Yet, the idea of authority does not entail here that self-translators are best suited for translation of their work or that they should be the only translators of their work. Instead, the unity of two roles in one figure, and thus the very presence of author-translator, entails instant validation and confers authority upon all versions of the work in the same way in spite of any possible divergences.[6] The author's authority and the authenticity surrounding the self-translator's work make of the product of the process a second original or, to borrow Hokenson and Munson's expression, a new original.[7] Consequently, neither version takes, or should take, precedence. Self-translation consists of separate but equal versions, which should be taken as a starting point in consideration of the practice. In this light, the idea of authority appears as a distinctive feature of self-translation, making it a useful and relevant conceptual tool in the field of Translation Studies.

When considering self-translation in the above-mentioned areas and in relation to the above-mentioned concepts, this thesis applies what, in *L'autotraduction littéraire: perspectives théoriques*, Alessandra Ferraro and

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[5] Rainier Grutman and Trish Van Bolderen, 'Self-Translation', in *A Companion to Translation Studies*, ed. by Sandra Bermann and Catherine Porter (Wiley-Blackwell, 2014), pp. 323–32 (p. 324).

[6] For example, Helena Tanqueiro observes that the double role of the self-translator confers to the translated text unquestionable authority (Helena Tanqueiro, 'L'autotraduction en tant que traduction', *Quaderns: revista de traducció*, 16 (2009), 108–112 (p. 109)). Similarly, in relation to Joyce's Italian passages of his *Work in Progress*, Grutman writes: 'Since Joyce himself wrote these second versions in idiomatic and creative Italian, they seem to be invested with an authority that not even an 'approved' translation by diverse hands could match' (Grutman, 'Self-translation', p. 259).

[7] See Grutman and Van Bolderen, p. 324; Hokenson and Munson, p. 199.

Grutman describe as external and internal approaches.[8] In terms of the external approach, each case study takes into account relevant elements of the historical, cultural and sociolinguistic contexts, which complement the textual analysis and allow better understanding of the self-translation process and the choices made by the self-translators. The internal approach consists of comparative analysis of the different linguistic versions. As will be explained in more detail in Chapter 1, following recent developments in the field of self-translation, this thesis takes into consideration self-translation genetics and the related paratext. Specifically, depending on the materials available in each case study, the analysis is built on peritextual elements of published source and target texts, archive research, manuscripts and drafts as well as self-translators' letters and documents. Examination of the paratext, in particular, helps reflect on self-translation's invisibility and the power relations involved. Taking into account the variety of the case studies, the discussion applies sociolinguistically based terminology which emphasises the diversity of the practice and helps discern power relations in the intricate sociocultural dynamics in which the phenomenon appears. This methodology allows us to extend the critical viewpoint by presenting a more complete depiction of self-translation in its context, its stages, decisions made in the process and changes which the plays are subject to.

Based on gaps identified in existing scholarship, the thesis investigates self-translation in — so far — neglected areas of studies and in doing so, seeks to address a number of research questions. The study aims to establish what the comparison of the phenomenon across different time frames and in different cultural contexts reveals about self-translation. The analysis also investigates what happens to the plays in the passage from one language into another and whether the self-translators approach the activity in a similar way. In reconstructing the various stages of the process, the thesis examines the ways in which the broader contexts of self-translation affect the plays and the decisions made by the self-translators. Furthermore, in light of the above-mentioned questions, this study considers what are the factors involved in the (in)visibility of self-translation and what these reveal about power relations. In that respect,

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[8] *L'autotraduction littéraire: perspectives théoriques*, ed. by Alessandra Ferraro and Rainier Grutman (Paris: Garnier, 2016), p. 11. External approaches are based on contextual aspects, such as historical and social, whereas internal approaches focus on the texts themselves.

particular attention is given to the invisibility of self-translation in critical accounts of national literatures. It will be argued that giving visibility to the texts involved in self-translation and to self-translation in national literary histories and criticism might lead to a gradual shift in thinking of national literatures and their writers, so far dominated by the monolingual and monocultural paradigms. Such a shift would entail a richer vision and understanding of national literature that takes account of its hybrid identity and the hybridity of its writers and their work. Given the distinctive feature of self-translation, which is the figure of author-translator and its authority, self-translation is presented as a meaningful category useful for rethinking the concept of 'national' and the boundaries of literature and self.

The thesis begins with an overview of theoretical frameworks and debates in the field of self-translation. Chapter 1 introduces the definition of the practice and discusses the question of creativity in self-translation and the importance of paratext and self-translation genetics, ending with a more detailed discussion of power relations, self-translation's invisibility and hybridity. Chapter 2 provides relevant information on current scholarship, with a particular focus on scholarship on Italian and Polish self-translation, and explains the selection of case studies and terminology. The introductory contextualisation leads on to the main part of the thesis – Section II and Section III – presenting the Italian and Polish areas of study. The two sections outline self-translation in 20th-century Italian and Polish literature and present detailed case studies. Each case study provides comparative analysis of the linguistic versions of the play, along with relevant contextual information, as well as remarks on the practice and the idea of hybridity. Each section concludes with reflection on the (in)visibility of self-translations and of the related texts. The final chapter brings together all the case studies, allowing for an examination of the self-translations, both as process and product, in relation to the issues of power, self-translation's invisibility and the question of the hybridity of self-translation and self-translators.

SECTION I

Chapter 1

Self-translation: terminology, theoretical frameworks and debates

1.1. Definition

The earliest definition of self-translation was put forward by Anton Popovič and appeared in the *Dictionary for the Analysis of Literary Translation* in 1976 under the entry of authorized translation (autotranslation). It was described as 'the translation of an original work into another language by the author himself'.[1] This basic definition existed as the only one given to refer to the phenomenon until 1998, when Rainier Grutman's interpretation appeared in the *Routledge Encyclopedia of Translation Studies*. He characterized autotranslation as 'the act of translating one's own writings or the result of such an undertaking'.[2] A new aspect of his definition was the emphasis put on self-translation as both process and product. Approximately a decade later, in the second edition of the Encyclopedia, Grutman not only updated the information on the subject, but also substituted the term auto-translation by self-translation and slightly modified the definition: 'the act of translating one's own writings into another language and the result of such an undertaking'.[3] Although Popovič's definition is still cited, Grutman's definition of 2009 is used far more frequently and it can be said that it has become canonical.[4] Nevertheless, it

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[1] Anton Popovič, 'Authorized Translation (Autotranslation)', *Dictionary for the Analysis of Literary Translation* (Edmonton: University of Alberta, 1976), p. 19. NB All quotations are retained in the original language. Where language is other than English, translations are provided in the footnotes. Unless indicated, all translations are mine.

[2] Rainier Grutman, 'Auto-translation', *Routledge Encyclopedia of Translation Studies* (London: Routledge, 1998), pp. 17–20 (p. 17).

[3] Grutman, 'Self-translation', p. 257.

[4] Popovič's definition can be found for example in Julio-César Santoyo, 'Autotraducciones: una perspectiva histórica', *Meta: Journal des traducteurs*, 50 (2005), 858–67; Chiara Montini, 'Self-

must be acknowledged that it suggests the conceptualisation of self-translation as primarily an interlingual and intertextual phenomenon and excludes other possible interpretations.[5] Notwithstanding its limitations, for the purpose of the present study, Grutman's definition will serve as the basis for the examination of the phenomenon.

1.2. Self-translation and creativity

It could be argued that the growing interest in self-translation has been developing alongside the broader context of increased migration and multilingualism of societies, on the one hand, and the growing attention being given to the question of creativity of the translator and the use of paratext within Translation Studies, on the other hand. While the question of the scope and freedom of the translator is not the subject of this thesis, there are a few aspects in self-translation studies that are linked to the idea of creativity. One of the observations that emerges from studies on self-translation is the presence of two apparently contradictory points of view. The first, because of the interlinguistic transfer, considers self-translation as a particular form of translation, whereas the second emphasises the 'auctorialité' (auctoriality) and perceives it in terms of second authorial creation.[6] Although André Lefevere

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translation', in *Handbook of Translation Studies*, ed. by Yves Gambier and Luc van Doorslaer (Amsterdam; Philadelphia, Pa.: John Benjamins Pub. Co., 2010), pp. 306–8; Simona Anselmi, *On Self-Translation. An Exploration in Self-Translators' Teloi and Strategies* (Milano: LED Edizioni Universitarie, 2012).

[5] Self-translation might be interpreted also in a psychological or metaphorical way. For instance, it might refer to the existential transformation of someone who experiences displacement or to the experience of a second language user who translates their thoughts from the mother tongue into a foreign language while speaking. Michaël Oustinoff and Verena Jung briefly mention mental self-translation (Michaël Oustinoff, *Bilinguisme d'écriture et auto-traduction. Julien Green, Samuel Beckett, Vladimir Nabokov* (Paris: L'Harmattan, 2001), p. 46) and interior self-translation (Verena Jung, *English-German Self-Translation of Academic Texts and Its Relevance for Translation Theory and Practice* (Frankfurt am Main: Peter Lang, 2002), p. 27). In 2014, Van Bolderen and Grutman himself pointed out that self-translation can be viewed both in a restricted sense and from a much broader perspective (Grutman and Van Bolderen).

[6] This aspect of self-translation scholarship is noted by Ferraro and Grutman in the introduction to *L'autotraduction littéraire: perspectives théoriques* (Ferraro and Grutman, pp. 10–11). A brief discussion of the distinction between self-translation as translation and self-translation as

(1992) defined translation as rewriting and Translation Studies moved towards the examination of translators as writers, there seems to be a tension between self-translation as translation and self-translation as (re-)writing.[7] This tension works against what is a broader application of the term translation and the synonymous use of the terms translation and rewriting, where translation seems to be intended as the search for semantic and dynamic equivalents among the signs of the language of the target text, that correspond to the signs of the source text, whereas rewriting tends to be intended as free, unrestricted re-elaboration.

To illustrate, Helena Tanqueiro states that self-translation is translation.[8] AUTOTRAD defines it as translation *sui generis* inasmuch as it is characterised by 'un grand potentiel de réécriture spécialement créative'.[9] Olga Castro, Sergi Mainer and Svetlana Page describe the self-translated text as 'a translation, but a very special one, defined by hybridity'.[10] According to Brian Fitch, rather than a process of repetition, self-translation is a creative process:

> It is not a question of *redoing* (in the sense of repeating) but of *recasting*, the recasting or reordering of pre-existing textual matter to form a new text which happens to be in another language. Or, if one prefers, this process of recasting of textual matter is accompanied by the parallel

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rewriting appears also in Anselmi, pp. 11–15. Some observations in relation to self-translation and rewriting can be found in *Autotraduzione e riscrittura*, ed. by Andrea Ceccherelli, Gabriella Elina Imposti, and Monica Perotto (Bologna: Bononia University Press, 2013), pp. 14-15, 22.

[7] André Lefevere, *Translation, Rewriting, and the Manipulation of Literary Fame* (London: Routledge, 1992). For consideration of translators as writers see for example *The Translator as Writer*, ed. by Susan Bassnett and Peter Bush (London: Continuum, 2007); *Translation and Creativity: Perspectives on Creative Writing and Translation Studies*, ed. by Eugenia Loffredo and Manuela Perteghella (London: Continuum, 2006); Edwin Gentzler, *Translation and Rewriting in the Age of Post-Translation Studies* (Abingdon, Oxon: Routledge, 2017).

[8] Tanqueiro, 'L'autotraduction en tant que traduction', p. 108.

[9] 'Great potential of especially creative rewriting'. AUTOTRAD, 'L'autotraduction littéraire comme domaine de recherche', *Atelier de traduction*, 7 (2007), 91-100 (p. 93).

[10] *Self-Translation and Power. Negotiating Identities in Multilingual European Contexts*, ed. by Olga Castro, Sergi Mainer, and Svetlana Page (Palgrave Macmillan, 2017), p. 13.

passage between languages constituting the translation process proper but without the former's being in any wise reducible to the latter.[11]

Andrea Ceccherelli, on the other hand, describes it as 'una riscrittura autoriale alloglotta' and sees self-translation and rewriting as practices that are intertwined, linked through a dialectic bond.[12]

Self-translators themselves can be divided into those who define their work as a category of translation and those who perceive it as rewriting. Samuel Beckett said: 'How sick and tried I am of *translation*', whereas Nancy Huston designated her French version of *Plainsong* as rewriting and assumed that there was no original and no translation, but two versions of a text in two languages.[13] Umberto Eco argued that self-translation is a reinvention in different languages; it is like writing two different books, with many analogies, sensible plagiarisms and self-plagiarisms.[14] Although he did co-translate some of his works as well as translating from English into Italian his *Trattato di semiotica generale*, Eco refused the label of self-translation: 'è dubbio se esista l'autotraduzione allo stato puro'.[15] As reported by Eco, rather than translating, he re-thought the text in Italian – he added some chapters, changed the examples and conclusions.[16] Finally, Raymond Federman affirmed:

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[11] Brian T. Fitch, *Beckett and Babel: An Investigation into the Status of the Bilingual Work* (Toronto: University of Toronto Press, 1988), p. 77.

[12] 'An alloglot authorial rewriting'. Ceccherelli, Imposti, and Perotto, pp. 14-15.

[13] Beckett quoted in James Knowlson, *Damned to Fame: The Life of Samuel Beckett* (London: Bloomsbury, 1996), p. 438; Christine Klein-Lataud, 'Les voix parallèles de Nancy Huston', *TTR: traduction, terminologie, rédaction*, 9/1 (1996), 211–31 (p. 220). Another example of a self-translator who defined the activity in terms of translation is Ngũgĩ wa Thiong'o (Lynne Duke, 'Kenyan Novelist Ngũgĩ Wa Thiong'o Writes Truth to Power, Speaking a Language It Can Understand. Trouble Is, Sometimes Power Answers Back', *The Washington Post*, 2006 <http://www.washingtonpost.com/wp-dyn/content/article/2006/09/16/AR2006091600943.html> [accessed 3 April 2018]).

[14] Umberto Eco, 'Come se si scrivessero due libri diversi', in *Autotraduzione e riscrittura*, ed. by Andrea Ceccherelli, Gabriella Elina Imposti, and Monica Perotto (Bologna: Bononia University Press, 2013), pp. 25-30.

[15] 'It is doubtful whether pure self-translation exists'. Eco, 'Come se si scrivessero due libri diversi', p. 26.

[16] Eco, 'Come se si scrivessero due libri diversi', p. 27.

When I finish a novel [...] I am immediately tempted to write (*rewrite, adapt, transform, transact, transcreate* – I am not sure what term I should use here, but *certainly not translate*) the original into another language.[17]

The above dispute appears to imply that self-translation combines two activities – original writing and translation – sometimes perceived as opposed. Thus far, it seems that a statement by Michaël Oustinoff, that the nature of self-translation is 'difficilement définissable', best illustrates various attempts to define it.[18] He describes it as unique and paradoxical at the same time, and asserts:

L'auto-traduction est un domaine obeisant à une logique propre qui tient à son auctorialité [...] Elle est éminemment *à la fois* traduction et écriture, si bien qu'il ne faudrait pas la réduire à l'écriture seule (en la rangeant dans le champ de la recréation) comme on a tendance à le faire trop souvent.[19]

Self-translation as a practice is fluid and means different things to different people at different times. Ferraro and Grutman suggest that the way

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[17] Raymond Federman, 'A Voice Within a Voice: Federman Translating/Translating Federman', 1996 <http://www.federman.com/rfsrcr2.htm> [accessed 3 April 2018]. Other examples of self-translators defining the practice as (re)writing include André Brink (Lelanie De Roubaix, 'Where Boundaries Blur: André Brink as Writer, Bilingual Writer, Translator and Self-Translator', in *Versatility in Translation Studies: Selected Papers of the CETRA Research Seminar in Translation Studies*, ed. by Isis Herrero and Todd Klaiman, 2012 <https://www.arts.kuleuven.be/cetra/papers/files/de-roubaix.pdf>), Amara Lakhous (Rainier Grutman, 'Non si tratta di una semplice autotraduzione': il ruolo della riscrittura nella postura d'autore di Amara Lakhous', in *Voci della traduzione/Voix de la traduction*, ed. by Chiara Denti, Lucia Quaquarelli, and Licia Reggiani, 2016, pp. 1–28 <http://www.sitlec.unibo.it/images/stories/PDF_folder/document-pdf/21-2016/2 grutman.pdf>), Ilan Stavans (Ilan Stavans, 'On Self-Translation', *Los Angeles Review of Books*, 2016 <https://lareviewofbooks.org/article/on-self-translation/#!> [accessed 3 April 2018]) and Ruth Klüger (Valentina Piazza, 'Autotradursi per non autotradirsi: da "Weiter Leben" a "Still Alive" di Ruth Klüger', in *Autotraduzione e riscrittura*, ed. by Andrea Ceccherelli, Gabriella Elina Imposti, and Monica Perotto (Bologna: Bononia University Press, 2013), pp. 321–29).

[18] 'Difficult to define'. Oustinoff, p. 7.

[19] 'Self-translation is a domain which obeys to its own logic arising from its authorship [...] It is eminently both translation and writing, to the extent that it should not be reduced to writing only (by classifying it to the field of recreation), as we tend to do too often'. Oustinoff, p. 57.

scholars think of self-translation depends on whether they come from Literary Studies or Translation Studies.[20] As far as the Italian and Polish academy are concerned, it can be observed that they are characterised by a strong philological tradition.[21] Translation Studies programmes at Italian and Polish universities started developing relatively late, inasmuch as a separate discipline, and are not as widespread as in some English-speaking countries.[22] This, however, does not mean a lack of interest in translation in the two academic environments. The first essay on translation in Italian appeared in 1556, whereas the first written proof of reflection on translation in Poland appeared in an anonymous introduction to *Traktat o ortografii polskiej* by Jakub Parkoszowic in 1440.[23] Scientific debate on translation in both countries developed in a systematic way in the 20th century.[24] Piotr de Bończa Bukowski and Magda Heydel highlight that Polish discussions on translation arise from interdisciplinary

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[20] Ferraro and Grutman, p. 11.

[21] Ferraro and Grutman emphasise this feature in relation to Italian universities in Ferraro and Grutman, p. 10. Nevertheless, their observation is applicable also to the Polish context.

[22] To illustrate, the University of Bologna has had an independent translation department based in Forlì since 1990, whereas the Jagiellonian University has had the Department of Translation Studies and Intercultural Communication since 2002. Further observations on translation studies in Italy and Poland can be found in Riccardo Duranti, 'Italian tradition', *Routledge Encyclopedia of Translation Studies* (Abingdon, Oxon: Routledge, 2009), pp. 459–67; Elżbieta Tabakowska, 'Polish tradition', *Routledge Encyclopedia of Translation Studies* (Abingdon, Oxon: Routledge, 2009), pp. 501–9.

[23] See Sebastiano Fausto, *Dialogo del Fausto da Longiano del modo de lo tradurre d'una in altra lingua segondo le regole mostrate da Cicerone* (In Vinegia: per Gio. Griffio, 1556); *Pisarze polscy o sztuce przekładu 1440 - 2005. Antologia*, ed. by Edward Balcerzan and Ewa Rajewska (Poznań: Wydawnictwo Poznańskie, 2007), pp. 29–30; *Teorie della traduzione in Polonia*, ed. by Lorenzo Costantino (Viterbo: Sette Città Editore, 2009), p. XX.

[24] For the Italian studies on translation and their development see Laura Alcini, *Storia e teoria della traduzione letteraria in Italia* (Perugia: Guerra, 1998); Riccardo Duranti; 'Die Übersetzungskultur in Italien', ed. by Harald Kittel and others, *Übersetzung Translation Traduction. Ein internationales Handbuch zur Übersetzungsforschung. Vol. 3* (De Gruyter Mouton, 2011), pp. 1907–81; *L'artefice aggiunto. Riflessioni sulla traduzione in Italia 1900-1975*, ed. by Angela Albanese and Franco Nasi (Ravenna: Longo Editore, 2015). For the Polish debate about translation see Balcerzan and Rajewska; Costantino, *Teorie della traduzione in Polonia*; Lorenzo Costantino, *Necessità e poetica. Profilo della traduttologia polacca contemporanea* (Roma: Lithos, 2012); *Polska myśl przekładoznawcza. Antologia*, ed. by Piotr de Bończa Bukowski and Magda Heydel (Kraków: Wydawnictwo Uniwersytetu Jagiellońskiego, 2013).

research contexts and many arguments are in line with ideas developed worldwide.[25] Similarly, Franco Nasi points out that Italian reflections are in step with contemporary studies on translation.[26]

It is worth noting that the contraposition between translation and rewriting appears more controversial if the research is conducted in English. As Lefevere's conceptualisation of translation as rewriting originated in the English language, it could be argued that it is rooted in English academic discourse more deeply than in academic discourse in other languages. The association between the term 'rewriting' and Lefevere's idea does not seem as immediate, or even exclusive, when for instance the Italian ('riscrittura') or Polish ('przepisywanie') equivalents of the term are applied. It can be noted that in the edited volume on self-translation, entitled *Autotraduzione e riscrittura* (Self-translation and rewriting), the word 'riscrittura' recurs throughout the introduction and articles, but Lefevere is hardly ever mentioned. His name and theory of translation as rewriting are referred to only in three papers which present theoretical consideration of the term 'self-translation'.[27] It could be supposed that the word 'rewriting' is used more 'freely' in languages other than English, as they do not evoke the specific theoretical background in the same way as when research is conducted in English.

While the influence of the respective academic traditions and the linguistic aspect of research should not be underestimated, it can be claimed that the above terminological dispute might derive more from conceptual difficulties posed by self-translation and the way translation itself is conceptualised by each individual. The distinction between translation and rewriting in the debate on self-translation seems to stem from the term used to

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[25] De Bończa Bukowski and Heydel, p. 38.

[26] Albanese and Nasi, p. 14.

[27] Susan Bassnett, 'L'autotraduzione come riscrittura', in *Autotraduzione e riscrittura*, ed. by Andrea Ceccherelli, Gabriella Elina Imposti, and Monica Perotto (Bologna: Bononia University Press, 2013), pp. 31–44; Barbara Ivančić, 'Autotraduzione: riflessioni sull'uso del termine', in *Autotraduzione e riscrittura*, ed. by Andrea Ceccherelli, Gabriella Elina Imposti, and Monica Perotto (Bologna: Bononia University Press, 2013), pp. 99–104; Roberto Mulinacci, 'Autotraduzione: illazioni su un termine', in *Autotraduzione e riscrittura*, ed. by Andrea Ceccherelli, Gabriella Elina Imposti, and Monica Perotto (Bologna: Bononia University Press, 2013), pp. 105–20. NB Bassnett's article is an Italian translation of the article *The Self-translator as Rewriter*, provided by Gabriella Elina Imposti.

refer to the practice, and consequently from certain (mis)assumptions regarding freedom and creativity in heteronomous translation.[28] The case studies in this thesis will show that new linguistic versions move away from their source texts to a greater or lesser extent, according to the historical and sociocultural contexts in which they are produced and in which they have to function, as well as to the self-translators' personal choices. Although what follows does not attempt to resolve the terminological issues or the question of creativity in translation, it is necessary to emphasise that self-translation itself involves authorial control as well as flexibility of choice which cannot be questioned.[29]

1.3.   Paratext and self-translation genetics

Another observation which can be made in relation to the scholarship on self-translation is the growing importance of paratext, in line with developments in Translation Studies. In 2013, Jeremy Munday noted the value of translator's papers, manuscripts and archives in the investigation of different stages of the

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[28] The problematics as well as the contestation of the term 'self-translation' appears in Bassnett; Eco, 'Come se si scrivessero due libri diversi'; Ivančić; Mulinacci, 'Autotraduzione: illazioni su un termine'; Laura Salmon, 'Il processo autotraduttivo: definizione e concetti in chiave epistemologico-cognitiva', in *Autotraduzione e riscrittura*, ed. by Andrea Ceccherelli, Gabriella Elina Imposti, and Monica Perotto (Bologna: Bononia University Press, 2013), pp. 77–98.

[29] For further observations on (self-)translation and creativity see Anselmi, pp. 20-29; Grutman and Van Bolderen, pp. 329-30, who suggest that even the self-translators' freedom is not infinite. Still, the idea of the self-translators' unique freedom, greater when compared to the freedom of translators, is widespread. See for example Menakhem Perry, 'Thematic and Structural Shifts in Autotranslations by Bilingual Hebrew-Yiddish Writers: The Case of Mendele Mokher Sforim', *Poetics Today*, II/4 (1981), 181–92 (p. 181); Fitch, p. 24; Helena Tanqueiro, 'Un traductor privilegiado: el autotraductor', *Quaderns: revista de traducció*, 3 (1999), 19-27; *L'autotraduction aux frontières de la langue et de la culture*, ed. by Christian Lagarde and Helena Tanqueiro (Limoges: Editions Lambert Lucas, 2013), p. 11; *Self-Translation: Brokering Originality in Hybrid Culture*, ed. by Anthony Cordingley (London: Continuum, 2013), p. 2; Ceccherelli, Imposti, and Perotto, p. 14; Grutman and Van Bolderen, p. 324; Valentina Ungaro, 'Self-Translation as Rewriting: Reframing the Concept of the Original', in *Reframing Concepts in Literary and Cultural Studies: Theorizing and Analyzing Conceptual Transfers*, ed. by Ansgar Nünning and Christine Schwanecke (Trier: Wissenschaftlicher Verlag Trier, 2014), pp. 115-27 (p. 117); Ferraro and Grutman, pp. 14-15; Castro, Mainer, and Page, p. 13.

translation process.[30] He pointed out that these materials allow the discovery of usually hidden information on the decision-making processes, and noted that analysis of such documents represented an innovative approach to research on translation. In 2015, Anthony Cordingley and Chiara Montini coined the term 'genetic translation studies', defining it as a new form of translation research that analyses the practices of the translator and the genesis of the translated text.[31] Cordingley and Montini proposed the examination of translators' manuscripts, drafts and other working documents. By focusing on the changes of a translated text in the process of its preparation, light can be shed on translators' strategies and cognitive processes.

Similar thinking can be observed with regard to self-translation. Montini suggests the application of the genetic approach to broaden the critical perspective by reconstructing the various stages of the creative process, whereas Xosé Manuel Dasilva examines the peritext of the self-translated text (front cover, title page, appendix, preface, etc.) in search of indications of the self-translation status and of the existence of a source text.[32] Likewise, Ferraro investigates what she calls the 'self-translation pact', that is the pact between author and reader established on the basis of an indication of the 'paternity' of the translation act in the peritext or epitext.[33] The indication of the 'paternity' consists of a declaration that the text was translated by the author. The number of such declarations and spaces in which they appear indicate various degrees of the visibility of self-translation. Hence, examination of the paratext in combination with the genetic approach allow the presentation of a fuller picture

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[30] Jeremy Munday, 'The Role of Archival and Manuscript Research in the Investigation of Translator Decision-Making', *Target*, 25.1 (2013), 125–39.

[31] Anthony Cordingley and Chiara Montini, 'Genetic Translation Studies: An Emerging Discipline', *Linguistica Antverpiensia, New Series: Themes in Translation Studies*, 14 (2015), 1–18.

[32] Chiara Montini, 'Génétique des textes et autotraduction. Le texte dans tous ses états', in *L'autotraduction littéraire: perspectives théoriques*, ed. by Alessandra Ferraro and Rainier Grutman (Paris: Classiques Garnier, 2016), pp. 169-88; Xosé Manuel Dasilva, 'L'opacité de l'autotraduction entre langues asymétriques', in *L'autotraduction littéraire: perspectives théoriques*, ed. by Alessandra Ferraro and Rainier Grutman (Paris: Garnier, 2016), pp. 103–18.

[33] The notion is based on Philippe Lejeune's concept of 'le pacte autobiographique'. See Philippe Lejeune, *Le pacte autobiographique* (Paris: Seuil, 1975); Alessandra Ferraro, 'Traduit par l'auteur. Sur le pacte autotraductif', in *L'autotraduction littéraire: perspectives théoriques*, ed. by Alessandra Ferraro and Rainier Grutman (Paris: Garnier, 2016), pp. 121-40.

of the complexity of self-translation, the decision-making process and transformations which the self-translated text undergoes. Consideration of the paratext in particular allows us to reflect on the broader question of the (in)visibility of self-translation and power relations in self-translation.

1.4. Power relations, self-translation's (in)visibility and hybridity

Castro, Mainer and Page point out distinctive features that appear in the conceptualisation of power in self-translation. Firstly, the practice is closely connected with the dynamics existing in the geopolitical spaces, which become the meeting place for what is considered major or minor(ised).[34] Secondly, through their double role of authors and translators as well as double affiliation to different contexts, self-translators occupy an 'in-between', privileged position. Finally, they reaffirm that self-translation subverts the traditional dichotomies, such as original/translation and author/translator, by producing other versions or new/second originals.

While Castro et al. ask 'to what extent is the (in)visibility of power demonstrated through *self-translation*', this thesis considers the (in)visibility of self-translation and what it reveals about power relations.[35] Power relations concern not only the languages involved in self-translation, but also the respective cultures and specific contexts in which the texts are created. Self-translation can encompass negotiations and tensions between major and minor(ised) languages and cultures. As we will see in the case studies, Luigi Pirandello negotiates between the sociolinguistic realities of – broadly speaking – Sicilian and Italian, whereas Maria Kuncewiczowa and Janusz Głowacki oscillate across the cultural-linguistic differences linked to Polish and,

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[34] Castro et al. advocate the use of the term 'minorised' to refer to languages and literatures which occupy inferior positions in power relations (Castro, Mainer, and Page, p. 7). They challenge the secondary place assigned to those languages and literatures, and emphasise their resistance. Indeed, rather than being an inherent and intrinsic value, the quality of being 'minor', 'secondary' or 'inferior' is a symbolic entity dictated mainly by economy and politics, in short by wider power relations.

[35] Castro, Mainer, and Page, p. 2.

respectively, to British English and American English.[36] Those power relations may affect the decisions made by the self-translators and the later success or failure of the texts involved in the practice. In the process of self-translation, self-translators can find themselves in the context of tensions between the expectations of the domestic/local and foreign/global. Awareness of the existence of various demands and barriers separating the respective cultural-linguistic worlds is reflected in the multi-lingual and –cultural knowledge of the self-translators and in the decision-making process. Pirandello, Kuncewiczowa and Głowacki adapt their plays in accordance with the target languages and cultures into which their works are transferred.

On top of that, power relations concern the negotiation of the self-translators' literary and national/territorial identity. One of the theoretical problems that the phenomenon poses, is the question of hybridity, and thus the placing of self-translation and self-translators.[37] As observed by Cordingley, self-translators and their hybridity 'subvert the possibility that their writing affirms a singular national culture or literature'.[38] Regardless of the language chosen for a work to be written in first, self-translation can entail ideological tensions of national/territorial identity. Although the self-translators discussed here engaged in self-translation and wrote in languages other than those of their national literatures, Pirandello tends to be presented mainly as a writer who wrote in Italian, and Kuncewiczowa and Głowacki as writers who wrote in Polish. The invisibility of their self-translation activity seems to attest to their

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[36] While this thesis refers generally to Sicilian, it should be kept in mind that there are many varieties of Sicilian, depending on the area of Sicily. Elements such as vocabulary and pronunciation can change even within the distance of a few kilometres.

[37] The question is very complex and concerns especially those writers who undertake the practice on a regular basis and translate a big part of their literary work. That would be the case of Samuel Beckett or Stanisław Przybyszewski, Tadeusz Rittner and Wacław Sieroszewski – Polish writers who will be presented closer in the section 'Mapping 20th-century Polish self-translation', in Section III. The situation is no less complex in case of emigrant writers. Interestingly enough, the *Encyclopaedia Britannica* presents Czesław Miłosz as Polish-American author. See The Editors of Encyclopaedia Britannica, 'Czesław Miłosz', *Encyclopaedia Britannica* <https://www.britannica.com/biography/Czeslaw-Milosz> [accessed 19 June 2018].

[38] Anthony Cordingley, 'Introduction: Self-Translation, Going Global', in *Self-Translation: Brokering Originality in Hybrid Culture*, ed. by Anthony Cordingley (London: Bloomsbury, 2013), pp. 1–10 (p. 3).

adherence to a monolingual national literature, thereby concealing their association with two linguistic and cultural universes, equal in value and importance. By giving critical attention to one side of their work, their literary input is presented in a reduced, unidimensional way. By the same token, the issue seems to raise the problem of what we classify as national literature and how we think of national literature.

This thesis draws attention to the invisibility of self-translation in national literary histories and criticism. In the introduction to *The Bilingual Text. The History and Theory of Literary Self-Translation*, Hokenson and Munson point out that self-translation has been long neglected by scholars not only due to the intricate nature of the practice, which defies monolingual, binary categories, but also due to the nationalist paradigm of monolingualism in European literary histories and traditions.[39] The Romantic ideal of a mother tongue and of linguistic purity strongly influenced the shape of literary canons and the image of their foundational writers. Moreover, the political ideology of the nation in the European context enforced the concept of national literature according to monolingualism of the state.[40] Consequently, language and culture tended to be perceived in connection with homogeneity and what was heterogeneous was delegated to the margins. Hokenson and Munson observe that literary critics are likely to focus on texts in one language while overlooking versions in another, and add:

> Concerning critical histories, it can be difficult even to locate bilingual versions in the monolingual foliage of standard critical accounts of European literatures. Often, unwittingly, most still seek to reduce a literary or cultural history to one standard of originality, meaning linguistic purity in the past or cultural autonomy in the present.[41]

Since 19th- and 20th-century literary histories have been written from a nationalistic perspective, and in view of the formation and consolidation of national states and literary canons, translations in general and self-translations in particular tended to be viewed with suspicion and often downplayed or disregarded. Self-translation involves more than one language and therefore, as

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[39] Hokenson and Munson, pp. 1–2.

[40] Lagarde and Tanqueiro, p. 10.

[41] Hokenson and Munson, pp. 2, 8.

noted by Lagarde, it calls into question the monolingual paradigm of the nation-state.[42] Indeed, self-translation entails crossing the boundaries of literature by going beyond the limits of 'national', 'peripheral' or 'marginal'. In the case of self-translated texts which not only are written between different languages and cultures, but also come from the desk of the author, clear-cut national classifications or definitions are challenged. Concepts such as 'original' and 'canonical' versions as well as the tendency to link a literary work to the idea of national literature of the language in which it was composed are brought into question. One cannot help the impression that self-translation opposes being assigned a place or wants to be in two places at the same time. Hence, it seems to be indefinable in monolingual and monocultural terms.

While the concept of a national literature entails unidimensional notions of identities (literary, national, etc.) linked to one language and one culture, self-translation is a multidimensional phenomenon. Since linguistic and cultural hybridisation is inherent in the practice, self-translation embraces multifaceted identities shaped by the movement across linguistic, social and cultural boundaries. As the following case studies will demonstrate, it is home to hybrid identities, 'world citizenship(s)' and transcultural belongings. Although self-translation destabilises national and regional boundaries in literature, it will be argued that it does not erase them as it does not replace the mono-dimensional notions. Rather, it complements them by offering a wider way of seeing. It could be maintained that self-translation is a tool of recognition and empowerment – stronger than allograph translation, precisely due to its distinctive feature which is the figure of the author-translator in the same physical person. As pointed out in the Introduction, the self-translator's authority entails immediate recognition of all versions of the work which, despite being written in different languages, remain equal.

Michael Cronin asserts that 'the majority status of a language is determined by political, economic and cultural forces that are rarely static and therefore *all* languages are potentially minority languages'.[43] Following on from his words, it can be claimed the major/minor status is determined by a number of variable factors but, in the context of self-translation, all linguistic sides of a

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[42] Lagarde and Tanqueiro, p. 10.

[43] Michael Cronin, 'Altered States: Translation and Minority Languages', *TTR: traduction, terminologie, rédaction*, 8.1 (1995), 85–103 (p. 87).

writer's work and identity are potentially equal. While Christopher Whyte and Grutman and Van Bolderen believe that, in the case of self-translations from minor into major languages, the minor texts are marginalized and rendered superfluous, this thesis maintains the opposite, regardless of the directionality of self-translation.[44]

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[44] Christopher Whyte, 'Against Self-Translation', *Translation and Literature*, 11/1 (2002), 64–71; Grutman and Van Bolderen, p. 325.

Chapter 2

Overview of the scholarship on self-translation and the rationale for the case studies

2.1. Current scholarship and its gaps

Interest in self-translation has grown considerably over the past few decades. Although it has existed at least since the 1st century AD and persisted throughout the centuries, it was generally considered to be a rare, exceptional phenomenon and did not receive much critical attention.[1] In 1988, Fitch claimed

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[1] Around 75 AD, Flavius Josephus, a Jewish historian, composed in Aramaic the seven books of *The Jewish War* and some years later revised and translated it into Greek (Santoyo, 'Autotraducciones: una perspectiva histórica', p. 859; Julio-César Santoyo, 'Blank Spaces in the History of Translation', in *Charting the Future of Translation History: Current Discourses and Methodology*, 2006, pp. 11–43 (p. 24)). For a historical overview of self-translation see Santoyo, 'Autotraducciones: una perspectiva histórica'; as well as Hokenson and Munson. Hokenson and Munson's book represents the most comprehensive attempt to delineate the phenomenon from the medieval period to the present day, including the analysis of the cultural circumstances and of the changing perception of translation in each historical period. The opinion on the uncommonness of self-translation endured for a long time. In 1963, Richard S. Sylvester claimed: 'It is rare enough… for an author to compose a work in one language and then translate it into another' ('Introduction to Vol. 2', in *The Complete Works of Thomas More. Vol. 2. The History of King Richard III*, ed. by Richard S. Sylvester (New Haven, CT and London: Yale University Press, 1963)). In 1984, Antoine Berman wrote: 'les auto-traductions sont des exceptions' (Antoine Berman, *L'épreuve de l'étranger: culture et traduction dans l'Allemagne romantique* (Paris: Gallimard, 1984)) and in 1993, György Kálmán defined it as 'a borderline case' (György C. Kálmán, 'Some Border Cases of Translation', in *Translation in the Development of Literatures: Proceedings of the XIth Congress of the International Comparative Literature Association*, ed. by José Lambert and André Lefevere (Bern: Peter Lang and Leuven, Leuven University Press, 1993), pp. 69–72). Similarly, in 1994, Sisir Kumar Das insisted: 'Undoubtedly he [Tagore] is the only major writer in the literary history of any country who decided to translate his own works to reach a larger audience' (Sisir Kumar Das, 'Introduction', in *The English Writings of Rabindranath Tagore, Vol. I: Poems* (New Delhi: Sahitya Akademi, 1994)). In 2000, Tanqueiro stated: 'while it is true that throughout history there have been many writers who wrote in more than one language, […] it is nevertheless interesting to see that only a few, very few indeed, actually translated their own work' (Helena Tanqueiro, 'Self-Translation as an Extreme Case of

that 'direct discussion or even mention of self-translation is virtually non-existent in writings on theory of translation'.[2] A decade later, in the first edition of the *Routledge Encyclopedia of Translation Studies* (1998), Grutman noted that self-translation was frowned upon both in literary and translation studies. Similarly, in 1999 Corinne Scheiner reaffirmed that Translation Studies continued to neglect the practice.[3] It was only in 2009 that the second edition of the *Routledge Encyclopedia* pointed out: 'Once thought to be a marginal phenomenon (as documented in Santoyo 2005), it has of late received considerable attention in the more culturally inclined provinces of translation studies'.[4] The evidence of the boom in self-translation studies includes: special issues on the subject;[5] edited volumes;[6] dictionary entries;[7] entries in

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the Author-Translator-Dialectic', in *Investigating Translation*, ed. by A. Beeby, D. Ensinger, and M. Presas (Amsterdam: Benjamins, 2000), p. 50).

[2] Fitch, p. 21.

[3] Corinne Laura Scheiner, 'Writing at the Crossroads: Samuel Beckett and the Case of the Bilingual, Self–Translating Author', in *English Literature and the 'Other' Languages*, ed. by Marius Buning and Ton Hoenselaars (Atlanta & Amsterdam: Rodopi Press, 1999), pp. 175–184 (p. 175).

[4] Grutman, 'Self–translation', p. 257.

[5] 'Quo vadis Romania' (1996), 'Semicerchio' (1999), 'Quimera: revista de literatura' (2002), 'In Other Words: The Journal of Literary Translators' (2005), 'Atelier de traduction' (2007), 'Quaderns: revista de traducció' (2009), 'Oltreoceano' (2011), 'Orbis Litterarum' (2013), 'Tradução em revista' (2014), 'Glottopol' (2015), 'Interfrancophonies' (2015), 'Ticontre' (2017), 'Genesis' (2018) and 'Testo e senso' (2018).

[6] *Aproximaciones a la autotraducción*, ed. by Xosé Manuel Dasilva and Helena Tanqueiro (Vigo: Editorial Academia del Hispanismo, 2011); *Traducción y autotraducción en las literaturas ibéricas*, ed. by Enric Gallén, Francisco Lafarga, and Luis Pegenaute (Bern & Berlin: Peter Lang, 2011); *Autotraduzione. Teoria ed esempi fra Italia e Spagna (e oltre)*, ed. by Marcial Rubio Árquez and Nicola D'Antuono (Milano: LED dizioni Universitarie di Lettere Economia Diritto, 2012); Ceccherelli, Imposti, and Perotto; Lagarde and Tanqueiro; Cordingley, *Self-Translation Brokering Orig. Hybrid Cult.*; Ferraro and Grutman; Castro, Mainer, and Page; *Momenti di storia dell'autotraduzione*, ed. by Gabriella Cartago and Jacopo Ferrari (Milano: LED, 2018); *Migrating Histories of Art: Self-Translations of a Discipline*, ed. by Maria Teresa Costa and Hans Christian Hönes (Berlin: De Gruyter, 2018).

[7] For example, Mark Shuttleworth and Moira Cowie, 'Autotranslation', *Dictionary of Translation Studies* (St. Jerome Publishing, 1997); Grutman, 'Auto-translation'; Olive Classe, 'Self-translators', *Encyclopedia of Literary Translation into English* (Fitzroy Dearborn Publishers, 2000); Grutman, 'Self–translation'.

theoretical texts on translation;[8] monographs;[9] articles;[10] conferences;[11] and PhD dissertations.[12] Moreover, since 2002 there has been a dedicated research group – AUTOTRAD – based at the Autonomous University of Barcelona and directed by Tanqueiro. It should be noted that Spain has played a significant role in the studies on self-translation – according to Ferraro and Grutman, a central role, as a consequence of the official recognition of the country's multilingualism and numerous departments of Translation Studies.[13]

A closer look at monographs reveals that only few titles came out before 2000. Likewise, according to the MLA online bibliography, among the 298 articles identified in the search, 36 were published in the decade from 1990 to 1999, whereas 104 articles came out between 2000 and 2009 and 151 have been published since 2010. There is only one study that refers to academic texts and

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[8] For example, Montini, 'Self-translation'; Grutman and Van Bolderen.

[9] The regularly updated bibliography on self-translation, currently edited by Dr Eva Gentes, a postdoc researcher at Düsseldorf, features about 80 monographs in different languages (Available at: http://self-translation.blogspot.co.uk/ [Accessed 27 February 2018]). To name some examples: Elizabeth Klosty Beaujour, *Alien Tongues: Bilingual Russian Writers of the 'First' Emigration* (Ithaca and London: Cornell University Press, 1989); Gema Soledad Castillo García, *La (auto)traducción como mediación entre culturas* (Alcala de Henares: Universidad de Alcala, 2006); Sara Kippur, *Writing It Twice: Self-Translation and the Making of a World Literature in French* (Evanston, IL: Northwestern Univ Press, 2015).

[10] The Modern Languages Association (MLA) online bibliography search, through a keyword 'self-translation', generates 298 positions of book and journal articles [Accessed 27 February 2018], and the above-mentioned bibliography provides further titles.

[11] Both conferences entirely dedicated to self-translation and conferences featuring sessions on self-translation. For example, 3rd IATIS Conference – Melbourne, 8-10 July 2009; 'Author-Translator Conference' – Swansea, 28 June - 1 July 2010; 'Autotraduzione: teoria ed esempi fra Italia e Spagna (e oltre)' – Pescara, 10-12 November 2010; 'Autotraduzione. Testi e contesti' – Bologna, 18-19 May 2011; 'Autotraduction: frontières de la langue et de la culture' – Perpignan, 20-22 November 2011; 'Self-Translation in the Iberian Peninsula' – Cork, 20-21 September 2013; 'IV Simposi sobre literatura comparada catalana i espanyola' – Barcelona, 6 July 2017; 'Translation & Minority 2: Freedom and Difference' – Ottawa, 10-11 November 2017; NeMLA Roundtable: Self Translation is Not Translation at All – Pittsburgh, 12-15 April 2018.

[12] For detailed information see for example: the bibliography on self-translation, the Trove, ProQuest, EThOS, Canadian and French theses portals, and the University of Glasgow's theses service.

[13] Ferraro and Grutman, pp. 9–10. In addition to the above-mentioned research group, it is worth pointing out work done by Tanqueiro, Santoyo, Dasilva and Manterola Agirrezabalaga.

the majority of the remaining titles focus on literary self-translation.[14] As mentioned in the Introduction, publications generally tend to deal with individual authors and their works, or alternatively a group of authors who share similar features, such as the same language pairings and geographical area. The most studied self-translator is Samuel Beckett, followed by Vladimir Nabokov, Nancy Huston and Iosif Aleksandrovich Brodsky. It is also possible to identify studies on Raymond Federman, Rosario Ferré, Julien Green and Alexakis Vassilis.[15] Particular attention is paid to writers coming from the Iberian Peninsula.[16] Some space is dedicated to African authors whose activity of self-translation is often analysed in the light of postcolonial studies.[17] It is also possible to come across a few articles regarding Hebrew-Yiddish writers, Scottish Gaelic poets and writers belonging to Romanian literature.[18]

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[14] Jung.

[15] NB The present identification is not exhaustive and serves merely to illustrate the fact that studies of self-translation concern an increasingly wide range of authors from various geographical areas.

[16] See Gallén, Lafarga, and Pegenaute; Xosé Manuel Dasilva, 'Autotraducirse en Galicia: ¿bilingüismo o diglosia?', *Quaderns: revista de traducció*, 16 (2009), 143–56; Xosé Manuel Dasilva, 'O lugar da autotradução no bilinguismo luso-castelhano em Portugal', in *Avanços em ciências da linguagem*, ed. by Petar & al. Petrov (Faro: Através Editora, 2012), pp. 159-75; Xosé Manuel Dasilva, *Estudios sobre la autotraducción en el espacio ibérico* (Bern: Peter Lang, 2013); Xosé Manuel Dasilva, 'Los horizontes lingüísticos del autotraductor. Una visión a partir del contexto de Galicia', *Glottopol*, 25 (2015), 59-70; Julio-César Santoyo, 'Consideraciones acerca del estatus actual de la autotraducción en la península ibérica', *Glottopol*, 25 (2015), 47-58.

[17] For example, Elena Bandín Fuertes, 'The Role of Self-translation in the Decolonisation Process of African Countries', *Estudios humanísticos. Filología*, 26 (2004), 35-53; M. J. Daymond, 'Self-Translation, Untranslatability, and Postcolonial Community in the Autobiographies of Mpho Nthunya and Agnes Lottering', *English in Africa*, 33/2 (2006), 91–111; Susanne Klinger, 'Translated otherness, self-translated in-betweenness: Hybridity as medium versus hybridity as object in Anglophone African writing', in *Self-Translation: Brokering Originality in Hybrid Culture*, ed. by Anthony Cordingley (London: Continuum, 2013), pp. 113-26; Jr. K. Osei-Nyame, 'The Politics of "Translation" in African Postcolonial Literature: Olaudah Equiano, Ayi Kwei Armah, Toni Morrison, Ama Ata Aidoo, Tayeb Salih and Leila Aboulela', *Journal of African Cultural Studies*, 21/1 (2009), 91-103.

[18] Articles on Hebrew-Yiddish writers include: Perry; Sherry Simon, 'Yiddish in America, or Styles of Self-translation', in *Beyond Descriptive Translation Studies. Investigations in Homage to Gideon Toury*, ed. by Anthony Pym, Miriam Shlesinger, and Daniel Simeoni (Amsterdam/Philadelphia: John Benjamins, 2008), pp. 67-78; Albert Waldinger, 'Layers of Trauma: The Yiddish-Hebrew Fiction of Yosl Birshteyn (1920-2003)', *Meta: Journal des*

Self-translation is frequently discussed in relation to bilingualism as well as allograph translation. Usually texts involved in self-translation are examined on the basis of the degree of equivalence.[19] Other frequent explorations of the subject include issues of identity and the concept of in-betweenness. Equally important, although less numerous, are publications focusing on more theoretical questions, such as the concept of self-translation, the idea of an original, the figure of the author-translator, and attempts to establish typologies.[20] Amongst monographs, it is worth pointing out Gema Soledad

traducteurs / Meta: Translators' Journal, 52/3 (2007), 434-49. For Scottish Gaelic poets see articles by Corinna Krause: 'Finding the Poem: Modern Gaelic Verse and the Contact Zone', *Forum: The University of Edinburgh Postgraduate Journal of Culture and the Arts*, 1 (2005) <http://forum.llc.ed.ac.uk/issue1/Krause_Gaelic.php>; 'Twins: Identical or Not? The Bilingual Corpus of Scottish Gaelic Poetry', *In Other Words: The Journal of Literary Translators*, 27 (2006); 'Voicing the Minority: Self-Translation and the Quest for the Voice in a Scottish Gaelic Context', in *Translating Selves: Experience and Identity between Languages and Literatures*, ed. by Paschalis Nikolaou and Maria-Venetia Kyritsi (London: Continuum, 2008), pp. 125-40; 'Why Bother with the Original?': Self-Translation and Scottish Gaelic Poetry', in *Self-Translation: Brokering Originality in Hybrid Culture*, ed. by Anthony Cordingley (London: Continuum, 2013), pp. 127-140. For articles related to Romanian literature see, for example, Ileana Neli Eiben, 'Autotraducerea în România. De la practica la studierea autotraducerii în limbile franceză şi română', in *Studii de traductologie românească. II. Încercare de cartografiere a cercetării în domeniu. In honorem magistrae Elena Ghiță*, ed. by Georgiana Lungu Badea (Timişoara: Editura Universității de Vest, 2017), pp. 152-71; Irina Mavrodin, 'Autotraducerea: o alta lectura posibila a scriiturii Lui Cioran', *Saeculum*, 4 (2007), 21-22; Valeria-Maria Pioraş, 'Autotraducerea la scriitorii români din diáspora. Les enjeux de l'auto-traduction: de la tératologie à la re-écriture', *Annales Universitaris Apulensis: Series Philologica*, 3 (2002), 199-202.

[19] While the concept of equivalence is very complex and there are a number of specific types (*Routledge Encyclopedia of Translation Studies* 2009: 96-99), it is common to examine the extent to which texts involved in self-translation correspond one to another, focusing mainly on lexical choices. A similar statement is expressed in Tiziana Nannavecchia, 'Italian Meta-Reflections on Self-Translation: An Overview of the Debate', *Tradução em revista*, 2014, pp. 106-7.

[20] For example, Tanqueiro, 'Un traductor privilegiado: el autotraductor'; Bassnett; Eco, 'Come se si scrivessero due libri diversi'; Ivančić; Mulinacci, 'Autotraduzione: illazioni su un termine'; Salmon; Ungaro. Typologies of self-translation appear in: Xosé Manuel Dasilva, 'La autotraducción transparente y la autotraducción opaca', in *Aproximaciones a la autotraducción*, ed. by Xosé Manuel Dasilva and Helena Tanqueiro (Vigo: Editorial Academia del Hispanismo, 2011), pp. 45-68; Helena Tanqueiro, 'Sobre la autotraducción de referentes culturales en el texto original. La autotraducción explícita y la autotraducción in mente', in *Aproximaciones a la*

Castillo Garcìa who approaches self-translation through the prism of culture and Simona Anselmi who explores the current studies on the subject, self-translators' teloi, motivations and strategies.[21] Moreover, the edited volume on self-translation by Ferraro and Grutman offers a variety of approaches to the subject, such as sociolinguistic, sociocultural and anthropological, as well as the consideration of the paratext in the study of the phenomenon.[22] Finally, drawing on the 'power turn' in Translation Studies, the recent publication by Castro et al. proposes what they call 'the power turn' in self-translation studies and investigates the political, social, cultural and economic significance of self-translation in the European multilingual context.[23]

The dates of the above publications as well as their frequency show an upward trend. The interest in self-translation has been increasing to such an extent that Anselmi coined the label 'self-translation studies' to emphasise its distinctiveness.[24] Still, there are a number of aspects which either have not been discussed or have been barely touched upon.[25] In the context of this thesis, it

autotraducción, ed. by Xosé Manuel Dasilva and Helena Tanqueiro (Vigo: Editorial Academia del Hispanismo, 2011), pp. 245–259; Rainier Grutman, 'Diglosia y autotraducción "vertical" (en y fuera de España)', in *Aproximaciones a la autotraducción*, ed. by Xosé Manuel Dasilva and Helena Tanqueiro (Vigo: Editorial Academia del Hispanismo, 2011), pp. 69–92; Julio-César Santoyo, 'Autotraducción: ensayo de tipología', in *Al humanista, traductor y maestro Miguel Ángel Vega Cernuda*, ed. by Pilar Martino Alba, Juan Antonio Albaladejo Martínez, and Martha Lucía Pulido Correa (Madrid: Dykinson, 2013), pp. 205-21.

[21] Castillo García; Anselmi.

[22] Ferraro and Grutman.

[23] Castro, Mainer, and Page. For the 'power turn' in Translation Studies see *Translation, Power, Subversion*, ed. by Román Álvarez and M. Carmen-Africa Vidal (Clevedon: Multilingual Matters, 1996); also *Translation and Power*, ed. by Edwin Gentzler and Maria Tymoczko (Amherst: University of Massachusetts Press, 2002), which clearly states: 'the cultural turn in Translation Studies has become the power turn' (Gentzler and Tymoczko, p. XVI).

[24] Anselmi, p. 17.

[25] For a more detailed discussion of gaps in the scholarship see Trish Van Bolderen, 'La (in)visibilità dell'autotraduzione: ricognizione critica degli studi sulle traduzioni autoriali', in *Autotraduzione e riscrittura*, ed. by Andrea Ceccherelli, Gabriella Elina Imposti, and Monica Perotto (Bologna: Bononia University Press, 2013), pp. 153–68. Van Bolderen identifies six neglected areas pertaining to text typologies, writers examined in the ongoing studies, languages and geographical areas, reasons for not self-translating, interpretations of self-translation and approaches to the subject. Although her observations generally prove to be valid, they are based

needs to be highlighted that while literary self-translation occupies considerable space in the current scholarship, the attention given to each literary genre is far from being equal. The MLA online bibliography search identifies 70 book and journal articles related to poetry, 35 book and journal articles related to prose and 4 book and journal articles related to theatre.[26] Among the latter group 3 titles are dedicated to Beckett. A similar observation can be made in relation to languages and geographical areas of self-translation. Van Bolderen points out that significant attention is paid to those who write or translate themselves into English and French.[27] Taking into consideration the existing articles, it can be observed that the presence of Spanish is no less noticeable. In terms of the geographical areas, most case studies refer to the Western world, mainly Europe and United States. Yet, even within the European context there are still countries which have not received sufficient attention.

In 1995, Cronin stressed the 'essentialist concept of "Europe"' which does not convey 'the linguistic and translational complexity of Europe' and results in the reductionism and partiality of the representation of the European translation experience.[28] Castro et al. noticed the same tendency in relation to the studies on self-translation, declaring that their volume 'wishes to disperse an existing perception of Europe as a monolithic cultural and/or political space'.[29] The panorama of self-translation is very heterogeneous. It embraces writers of diverse ethnic groups and nations, and involves various languages. It is represented by canonical authors, minor as well as emerging writers. It occurs not only in the context of displacement and mobility of people, but also within the boundaries of individual countries, in the situations of diglossia or coexistence of more than one official language.[30] Each case is unique, bound to

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on five monographs. If we include also the articles on self-translation, some of her comments might not be entirely correct.

[26] Through keywords 'self-translation AND poetry', 'self-translation AND prose', 'self-translation AND theatre', 'self-translation AND play', 'self-translation AND playwright'.

[27] Van Bolderen, p. 160.

[28] Cronin.

[29] Castro, Mainer, and Page, p. 6.

[30] An example of this kind of situation is Spain with its many languages, especially Basque, Galician and Catalan. Santoyo reports that in present-day Spain there are hundreds of writers translating their works from regional languages into Castilian or French (see Santoyo,

its historical, cultural, social and linguistic circumstances, specific for the given time period. The following pages will demonstrate that the Italian and Polish areas of study differ significantly both in terms of contemporary scholarship as well as in terms of their historical, cultural and sociolinguistic backgrounds.

2.2. Scholarship on Italian and Polish self-translation

While, along with Spain, Italy represents another country that actively contributes to the existing scholarship, studies on Italian self-translation have developed mainly in the context of studies on Italian diaspora and concentrated on émigré writers in the first place.[31] Despite the linguistic variety within the Italian borders, self-translation between Italian and its dialects remains under-researched in comparison with Italian self-translation in the context of diaspora. The Polish context, on the other hand, is inevitably focused on self-translation of émigré writers, due to the political history of the country which will be explained in more detail in Section III of the thesis. The differences existing between the two contexts seem to suggest and illustrate the site and time specificity of self-translation.

For Polish and Italian literature, despite the long existence of self-translation, closer consideration of the subject developed late. There is no monograph entirely dedicated to Italian self-translation or to the work of any one author. Self-translation is mentioned in two monographs on Luigi Pirandello as well as in monographs on Giorgio Asachi, Pietro Bembo, foreign writers composing their texts in Italian, in a monograph on translation and on dialect self-translation in poetry.[32] The number of articles on self-translators is

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'Autotraducciones: una perspectiva histórica'; Santoyo, 'Blank Spaces in the History of Translation').

[31] Ferraro and Grutman, p. 10. As will be shown in the following pages, the Universities of Bologna, Pescara and Udine are particularly active centres in terms of research on self-translation.

[32] Sarah Zappulla Muscarà, *Odissea di maschere. 'A birritta cu 'i ciancianeddi di Luigi Pirandello* (Catania: Giuseppe Maimone Editore, 1988); Sarah Zappulla Muscarà, *Pirandello in guanti gialli* (Caltanissetta-Roma: Salvatore Sciascia Editore, 1988); Claudio Isopescu, *Il poeta Giorgio Asachi in Italia. (Contributo alla storia dei rapporti culturali tra l'Italia e la Romania nell'Ottocento)* (Livorno: Giusti, 1930); Carlo Lagomaggiore, *L'istoria viniziana di M. Pietro Bembo: saggio critico con appendice di documenti inediti* (Venezia: Stabilimento Tipo-Litografico Visentini,

substantially higher and exceeds those on Polish self-translators.[33] The earliest paper – on the self-translation of Pietro Bembo – came out in the first decade of the 20th century, but in the following decades articles were rather sporadic.[34] The boom occurred in the 21st century: since 2000, nearly 100 articles referring to self-translation in Italian literature have been produced. There are also reflections on the practice offered by self-translators, including articles by Dôre Michelut, Biagio D'Angelo and Gianna Patriarca, as well as a talk by Amara Lakhous and an interview with Francesca Duranti.[35] Finally, there are PhD theses on Giorgio de Chirico and Alberto Savinio, Andrea Zanzotto as both translator and self-translator, Fulvio Tomizza, self-translation in contemporary Italian theatre, in particular Luigi Capuana, Salvatore di Giacomo and Luigi Pirandello, and on Amara Lakhous.[36] Moreover, there are other two PhD theses in

1905); Furio Brugnolo, *La lingua di cui si vanta Amore. Scrittori stranieri in lingua italiana dal Medioevo al Novecento* (Roma: Carocci, 2009); Franco Buffoni, *Con il testo a fronte: indagine sul tradurre e sull'essere tradotti* (Novara: Interlinea, 2007); Vittorio Cozzoli, *Tradursi: l'autotraduzione nei poeti dialettali* (Cremona: Comitato Angelo Monteverdi per gli Studi del Dialetto e Folclore Cremonese, 2003).

[33] The present observations refer to the Italian-related articles identified in the bibliography on self-translation edited by Gentes [latest edition 1.04.2018].

[34] Carlo Lagomaggiore, 'L'istoria viniziana di M. Pietro Bembo', *Nuovo Archivio Veneto*, 7 (1904-1905), 5-31, 334-372.

[35] Dorina Michelutti (Dore Michelut), 'Coming to Terms with the Mother Tongue', in *Writers in Transition: The Proceedings of the First National Conference of Italian-Canadian Writers*, ed. by Dino C. Minni and Anna Foschi Ciampolini (Montreal: Guernica, 1990), pp. 125-132; Biagio D'Angelo, 'Confessioni di un italiano. Alcune osservazioni sull'autotraduzione', *Oltreoceano*, 2011, 113-24; Gianna Patriarca, 'La langue à l'intérieur de mes langues', *Interfrancophonies*, 6 (2015), 93-96; Amara Lakhous, 'Rewriting My Novels in Arabic and Italian: Going beyond Self-Translation' (Victorian Trades Hall, Carlton, Australia, 2011); Francesca Duranti, 'Sobre la experiencia de autotraducirse', *Translation Designers*, 2014 <http://translationdesigners.tumblr.com/post/102949312445/sobre-la-experiencia-deautotraducirse-1> [accessed 27 May 2018].

[36] Antonella Usai, 'Être soi-même et un autre dans une langue étrangère. Giorgio de Chirico et Alberto Savinio, l'expérience linguistique et identitaire entre France et Italie' (Université Sorbonne Nouvelle, Università degli Studi di Roma 'Tor Vergata', 2010); Silvia Bassi, 'Un «giardiniere e botanico delle lingue»: Andrea Zanzotto traduttore e autotraduttore' (Università Ca' Foscari Venezia, 2011); Marianna Deganutti, 'Writing Exile. Fulvio Tomizza' (University of Oxford, 2014); Valentina Fulginiti, '"Il vocabolario e la strada." Self-Translation between Standard Italian and Regional Dialects in the Works of Salvatore Di Giacomo, Luigi Capuana, and Luigi Pirandello' (University of Toronto, 2014); Idriss Amid, 'Adattamenti, pubblici plurimi,

preparation: Aina López Montagut is working on Carlo Coccioli, at Paris-Sorbonne University, and Elena Anna Spagnuolo, who studies at the University of Manchester, is working on 20th-/21st-century female migrant writers who translate between Italian and English.

The question of self-translation in Italian literature appears quite complex. It includes Italian writers in Italy and Italian émigré writers, as well as foreign writers who translated some of their writing and may have settled in Italy. Articles on Italian writers within the national borders concern (neo)dialect self-translation and 20th-century authors, such as Dolores Prato, Italo Calvino, Alberto Savinio, Filippo Tommaso Marinetti, Carlo Emilio Gadda, Antonio Tabucchi, Giuseppe Ungaretti, Gabriele D'Annunzio, Beppe Fenoglio and Luigi Pirandello. It is also possible to identify articles dedicated to 19th-century writers, such as Luigi Capuana and Giovanni Pascoli, articles dedicated to Carlo Goldoni and to 16th-century self-translators, such as Pietro Bembo, Jacopo Da Diacceto and Daniele Barbaro. A number of articles concern 15th-century examples of Marsilio Ficino, Donato Acciaiuoli, Girolamo Savonarola, Giannozzo Manetti, Leon Battista Alberti, Latin-vernacular self-translations at the court of Este and self-translations in the environment of Lorenzo de' Medici.[37] Within the category of Italian writers in Italy, most attention has been given to dialect self-translation, especially in poetry, to Pirandello, in particular his self-translation of *Liolà*, to Carlo Goldoni and Daniele Barbaro, although the number of articles in each case does not exceed 7.[38]

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questioni di potere e di migrazione: l'autotraduzione letteraria e il caso Amara Lakhous' (Alma Mater Studiorum Università di Bologna, 2016). NB Fulginiti's study of Pirandello concerns *Liolà*, *Lazzaro* and the 'Trilogy of Dishonour' (*Pensaci Giacomino*, *Il berretto a sonagli* and *Liolà*). In relation to *Il berretto a sonagli*, Fulginiti focuses on the representation of female characters.

[37] For detailed information on the articles refer to the bibliography on self-translation by Gentes. NB The list of self-translators included in this section is not exhaustive.

[38] For dialect self-translation and poetry see Gian Mario Villalta, 'Autotraduzione e poesia "neodialettale"', *Testo a fronte: semestrale di teoria e pratica della traduzione letteraria*, 40 (1992), 32–41; Fabio Zinelli, '"Effetti" di autotraduzione nella poesia neodialettale', *Semicerchio: rivista di poesia comparata*, 20-21 (1999), 99–112; Giovanni Nadiani, 'Con licenza di traduzione: dialetti, lingue, culture, poesia e operare autotraduttivo', *InTRAlinea: rivista online di traduttologia*, 5 (2002) <http://www.intralinea.org/archive/article/Con_licenza_di_traduzione>; Gian Mario Villalta, 'Cambiare voce: poesia e autotraduzione nell'esperienza neodialettale', *Testo a fronte: semestrale di teoria e pratica della traduzione letteraria*, 7 (2009), 49–63. Articles on

Articles on Italian émigré writers concentrate mainly on the Italo-Canadian authors: Marco Micone, Dôre Michelut, Antonio D'Alfonso and Mario Duliani.[39] There are also numerous papers on the Italian-Mexican case of Carlo Coccioli as well as single papers dealing with the 20th-century examples of Giose Rimanelli, Pietro di Donato and Franco Biondi – the Italian-German self-

Pirandello's self-translation include: Alberto Varvaro, 'Liolà di Luigi Pirandello fra il dialetto e la lingua', Bollettino del Centro di studi filologici e linguistici siciliani, 5 (1957), 346–51; Gabriella Giacomelli, 'Dal dialetto alla lingua: le traduzioni pirandelliane de 'A giarra e di Liolà', in Mille. I dibattiti del circolo linguistico fiorentino 1945-70 (Firenze: Olschki, 1970), pp. 87–101; Luciana Salibra, 'Liolà. Pirandello autotraduttore dal siciliano', in Lessicologia d'autore: studi su Pirandello e Svevo (Roma: Edizioni dell'Ateneo, 1990), pp. 15–52; Anna Laura Lepschy, 'On Pirandello's Versions of Liolà', Cuadernos de filología italiana, XVI (2009), 263–73; Enza De Francisci, 'Liolà: Lost in (Its Own Literal) Translation?', Pirandello Studies, 34 (2014), 55–65. For self-translation by Goldoni see Pietro Nardi, 'Il Goldoni traduttore di se stesso', in Studi goldoniani, ed. by Vittore Branca and Nicola Mangini (Venezia-Roma: Istituto per la collaborazione culturale, 1960), pp. 827–829; Gianfranco Folena, 'Goldoni traduttore di se stesso', in Atti del Colloquio dell'Accademia dei Lincei, Il Goldoni in Francia (Roma: Accademia Nazionale dei Lincei, 1972), pp. 71–76; Antonia Ida Fontana and Cinzia Arnavas, 'Le traduzioni "arbitrarie" di Monsieur Carlo Goldoni', in La traduzione. Materiali II: atti del Convegno 'La traduzione in scena: teatro e traduttori a confronto' (Trieste, 17-19 Novembre 1993), ed. by John Dodds and Ljiljana Avirovic (Roma: Istituto Poligrafico e Zecca dello Stato, 1995), pp. 349–356; Laurence Boudart, 'Autotraduttore… traditore? Le bourru bienfaisant/Il burbero di buon cuore de Carlo Goldoni', Atelier de traduction. Dossier: L'autotraduction, 7 (2007), 145–52; Laurence Boudart, 'Goldoni, traducteur de lui-même', Çedille: revista de estudios franceses, 4 (2008), 45-55. For self-translation by Barbaro see Louis Cellauro, 'Daniele Barbaro and His Venetian Editions of Vitruvius of 1556 and 1567', Studi Veneziani, 40 (2000), 87–134; Louis Cellauro, 'Les éditions de Vitruve par Daniele Barbaro, à Venise chez Marcolini en 1556 et chez de' Franceschi en 1567', in Sebastiano Serlio à Lyon: architecture et imprimerie, ed. by Sylvie Deswarte-Rosa (Lyon: Mémoire Active, 2004), pp. 392–396; Francesco Di Teodoro, 'Al confine fra autotraduzione e riscrittura: le redazioni del commento vitruviano di Daniele Barbaro (1567)', in Autotraduzione. Teoria ed esempi fra Italia e Spagna (e oltre), ed. by Marcial Rubio Árquez and Nicola D'Antuono (Milano: LED Edizioni Universitarie di Lettere Economia Diritto, 2012), pp. 217–236.

[39] NB In this thesis, the category of Italian émigré writers embraces also those writers who are descendants of immigrant parents. While such categorisation might be debatable, the question remains complex and this thesis does not aim to provide definite answers or ready-to-use terminology. Other possible denominations to describe this group of self-translators include 'Italophones' and 'writers of Italian expression'. For observations on rethinking Italian literature taking mobility as a model, see Loredana Polezzi, 'La mobilità come modello: ripensando i margini della scrittura italiana', Studi (e testi) italiani, 22 (2008), 115-28.

translator, and the 19th-century self-translator, Luigi Donato Ventura. It is noteworthy that almost all of those articles have been written within the last 18 years. In terms of foreigners who translated their works from/into Italian, a number of articles deal with James Joyce and others present the cases of Percy Bysshe Shelley, Giorgio Asachi and Ivo Vojnović. The group of foreign writers who moved to Italy includes papers which focus on Amara Lakhous, Jacqueline Risset, Juan Rodolfo Wilcock and the 19th/20th-century self-translator, Vjačeslav Ivanov.

Overall, the most frequently discussed self-translators in the context of Italian literature are émigré writers, especially Marco Micone and Carlo Coccioli, and foreign writers living in Italy, such as Amara Lakhous. 20th-century Italian self-translators from Italy appear only in about 20 articles published in the past 18 years.[40] A similar tendency can be observed in the proceedings of three conferences and two workshops, which were entirely dedicated to self-translation and took place respectively in Pescara (2010), Bologna (2011), Udine

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[40] For example, Sarah Zappulla Muscarà, 'Pirandello traduttore e autotraduttore', in *Pirandello e la parola*, ed. by E. Lauretta (Agrigento: Edizioni Centro Nazionale Studi Pirandelliani, 2000); Maria Pia De Paulis-Dalembert, 'F.T. Marinetti: la réécriture de l'imaginaire symboliste et futuriste entre le français et l'italien', *Chroniques italiennes*, 12.4/2007 (2007), 1–30; Jean Robaey, 'Ungaretti traduttore di se stesso', *Strumenti critici*, 121 (2009), 403–419; Dominique Budor, 'L'iter transmediale dei sei personaggi in Pirandello, ovvero le difficoltà dell'autotraduzione', in *Pirandello e la traduzione culturale*, ed. by Michael Rössner and Alessandra Sorrentino (Roma: Carocci, 2011), pp. 149–158; Chiara Montini, 'Exil et retour: Beppe Fenoglio et l'entre-deux de l'autotraduction', in *L'autotraduction aux frontières de la langue et de la culture*, ed. by Christian Lagarde and Helena Tanqueiro (Limoges: Editions Lambert Lucas, 2013), pp. 87-92; Roberto Mulinacci, 'La versione di Tabucchi. Appunti su un abbozzo di autotraduzione di *Requiem*', in *Tabucchi o del Novecento*, ed. by Vincenzo Russo (Milano: di/segni, 2013), pp. 99-111; Fabio Regattin, 'Vian-Sullivan: dalla pseudo- all'autotraduzione', in *Autotraduzione e riscrittura*, ed. by Andrea Ceccherelli, Gabriella Elina Imposti, and Monica Perotto (Bologna: Bononia University Press, 2013), pp. 435-446; Fabio Regattin, 'D'Annunzio, le théâtre, l'auto-traduction: quelques remarques sur *La città morta/La ville morte* et *Il ferro/Le chèvrefeuille*', *Forum*, 12/2 (2014), 87-106; Marianna Deganutti, 'Bilinguismo letterario e "auto-traduzione": uno sguardo al Novecento italiano', *Italian Studies*, 69.2 (2014), 262-82 <https://doi.org/10.1179/0075163414Z.00000000071>; Rosario Gennaro, 'Ancora su Ungaretti francese: le autotraduzioni de *La Terra Promessa*', *Italianistica: rivista di letteratura italiana*, 44/1 (2015), 11-30; Iris Plack, 'Due casi limite dell'autotraduzione: "Il castello dei destini incrociati" di Calvino e "Il Capitale" di Marx', *Lingue Culture Mediazioni - Languages Cultures Mediation*, 3/1 (2016), 135-49.

(2012) and in Florence (1998) and Udine (2010).[41] Not much space was dedicated to self-translation in Italian literature. The special issue of *Semicerchio*, based on the Florence workshop, features only two papers on Amelia Rosselli and self-translation in neodialect poetry. More significant, in terms of Italian self-translation, is the special issue of *Oltreoceano*, based on the Udine workshop, which focuses on mobility and migration, and presents authors of Italian origin as well as the so-called 'new' Italians.[42] The volume *Autotraduzione. Teoria ed esempi fra Italia e Spagna (e oltre)* focusses more on pre 20th century self-translators and deals with only two 20th-century self-translations by Luigi Pirandello and Jacqueline Risset.[43] The volume *Autotraduzione e riscrittura*, again, concentrates on émigré writers and briefly discusses medieval self-translation by Francesco da Barberino.[44] Finally, the recent volume *L'autotraduction littéraire: perspectives théoriques* offers more theoretical reflection on self-translation and briefly mentions the examples of émigré writers and writers such as Luigi Pirandello, Giuseppe Ungaretti and Beppe Fenoglio.[45]

While it might be debatable whether literary production in Italian by foreigners belongs to what we call Italian literature or self-translation in Italian literature, this thesis does not aim to resolve this issue. Even writers of Italian origin living abroad and writing in Italian, often remain unknown to a wider audience in Italy and are not part of the canon of Italian literature. Still, it should be kept in mind that, as we will see later, self-translation in Polish does

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[41] The proceedings were published respectively in: Rubio Árquez and D'Antuono; Ceccherelli, Imposti, and Perotto; Ferraro and Grutman; Semicerchio, 'Lingua assente. Autotraduzione e interculturalità nella poesia europea' (Firenze: Le Lettere, 2001); Oltreoceano, 'L'autotraduzione nelle letterature migranti' (Udine, 2011).

[42] The group of authors of Italian origin includes Mario Duliani, Dôre Michelut, Gianna Patriarca, Marco Micone, Antonio D'Alfonso, Carlo Coccioli, Marco Perilli, Fabio Morabito and Francesca Gargallo. The group of 'new' Italians includes Ribka Sibhatu, Geneviève Makaping, Cristina Ali Farah and Maria Abbebù Viarengo.

[43] The 15th-century cases of Leon Battista Alberti and Giannozzo Manetti as well as Italian-vernacular self-translations at the Este court and the 16th-century case of Daniele Barbaro.

[44] The group of émigré writers includes Marco Micone, Antonio D'Alfonso, Carlo Coccioli and Franco Biondi. For further observations on the proceedings of the above-mentioned conferences and workshops see Nannavecchia.

[45] The émigré writers discussed are, for example, Mario Duliani, Francesca Duranti, Antonio D'Alfonso and Marco Micone.

not appear to take place in Poland. It follows that the concept of a national literature does not have to be necessarily ascribed to geography or birthplace, and that self-translation is a space where boundaries blur. What emerges from the above observations is that, although the 20th-century features many examples of Italian self-translators within Italian borders, such as Luigi Pirandello, Giuseppe Ungaretti, Andrea Zanzotto, Beppe Fenoglio, Pier Paolo Pasolini and Fausto Cercignani, 'the discourse on self-translation in Italy is far from having explored the practice in the peninsula'.[46]

Similarly, not much interest has been shown in the phenomenon of self-translation in Polish literature, especially in regard to the 20th century which features eminent writers who undertook the practice. There is no book on the subject in the context of Polish literature, the question of self-translation appears only briefly in some monographs on a given author, usually in relation to their bilingualism.[47] It is also possible to identify some case studies entirely dedicated to the activity of writers as self-translators. That is the case of a monograph on Stanisław Kubicki[48] and articles on: Czesław Miłosz;[49] Witold

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[46] Nannavecchia, p. 107.

[47] See Edward Balcerzan, *Styl i poetyka twórczości dwujęzycznej Brunona Jasieńskiego. Z zagadnień poetyki przekładu* (Wrocław: Zakład Narodowy im. Ossolińskich, 1968); Krzysztof Łuczyński, *Dwujęzyczna twórczość Stanisława Przybyszewskiego (1892-1900)* (Kielce: Wyższa Szkoła Pedagogiczna im. Jana Kochanowskiego, 1982); Ewa Kraskowska, *Twórczość Stefana Themersona. Dwujęzyczność a literatura* (Wrocław: Zakład Narodowy im. Ossolińskich, 1989); Agnieszka Palej, *Interkulturelle Wechselbeziehungen zwischen Polen und Österreich im 20. Jahrhundert anhand der Werke von Thaddäus Rittner, Adam Zieliński und Radek Knapp* (Wrocław: Oficyna Wydawnicza ATUT, Wrocławskie Wydawnictwo Oświatowe, 2004).

[48] Lidia Głuchowska and Peter Mantis, *Stanisław Kubicki: ein Poet übersetzt sich selbst: Gedichte zwischen 1918-1921/ Poeta tłumaczy sam siebie. Wiersze z lat 1918–1921* (Berlin: WIR-Verlag, 2003).

[49] Bożena Karwowska, 'Czesław Miłosz's Self-Presentation in English Speaking Countries', *Canadian Slavonic Papers*, 40.3/4 (1998), 273–295; Mary Besemeres, 'Rewriting One's Self into English: Milosz Translated by Milosz', *The Polish Review*, 40 (1995), 415-32; Andrea Ceccherelli, 'Miłosz traduce Miłosz. Il caso del "poema ingenuo" *Świat* (The World)', in *Da poeta a poeta. Del tradurre la poesia*, ed. by Alizia Romanovic and Gloria Politi (Lecce: Pensa Multimedia, 2007), pp. 367–83; Andrea Ceccherelli, 'Tekst dwujęzyczny i jego różnice: *Świadectwo poezji* alias *The Witness of Poetry*', in *Rodzinna Europa Czesława Miłosza*, ed. by Tomasz Bilczewski, Luigi Marinelli, and Monika Woźniak (Kraków: Wydawnictwo Uniwersytetu Jagiellońskiego, 2014), pp. 139–150.

Gombrowicz;[50] Wacław Sieroszewski;[51] Stanisław Przybyszewski;[52] Tadeusz Rittner;[53] Janusz Artur Ihnatowicz;[54] Stanisław Herakliusz Lubomirski;[55] Dariusz Muszer;[56] and Jan Gross.[57] In addition, there is a reflection on the practice by

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[50] Marcin Kurek, '*Ferdydurke* po hiszpańsku (kilka uwag o autorskim przekładzie Gombrowicza)', in *Gombrowicz i tłumacze*, ed. by Elżbieta Skibińska (Łask: Oficyna Wydawnicza Leksem, 2004), pp. 13–20; Bożena Anna Żaboklicka Zakwaska, 'El lenguaje "visible" de Witold Gombrowicz en las traducciones al castellano', *Traduic: revista de traducción literaria*, 15/21 (2006), 2–9; Bożena Żaboklicka, 'Una nueva interpretación de *El casamiento* de Witold Gombrowicz a la luz de la traducción de la obra al castellano por el propio autor', *Eslavística Complutense*, 7 (2007), 31–42; Bożena Żaboklicka, 'Rywalizacja z tłumaczeniem autorskim na przykładzie "Ferdydurke" Witolda Gombrowicza / Rivalizar con la traducción del propio autor; el caso de "Ferdydurke" de W. Gombrowicz', in *Tłumacz – sługa, pośrednik, twórca / El traductor: ¿servidor, mediador o creador?*, ed. by Małgorzata Gulawska-Gawkowska, Krzysztof Hejwowski, and Anna Szczęsny (Warszawa: Instytut Lingwistyki Stosowanej, Uniwersytet Warszawski, 2012), pp. 415–22; Andrea Ceccherelli, 'C'è Ferdydurke e Ferdydurke. Peripezie autotraduttive gombrowicziane', in *La lingua spaesata. Multilinguismo oggi*, ed. by Chiara Montini (Bologna: BUP, 2014), pp. 73–85.

[51] Jolanta Aulak, 'Z problemów pisarskiego bilingwizmu. Polsko-rosyjska twórczość Wacława Sieroszewskiego', in *Literaturoznawstwo: poświęcone VIII Międzynarodowemu Kongresowi Slawistów w Zagrzebiu*, ed. by Aniela Sapiej (Warszawa: Wydawnictwo Uniwersytetu Warszawskiego, 1979), pp. 5–14; Dobrosława Świerczyńska, 'Sieroszewski jako pisarz dwujęzyczny', in *Wacław Sieroszewski zesłaniec - etnograf - literat - polityk*, ed. by Antoni Kuczyński and Mirosław Marczyk (Wrocław: Uniwersytet Wrocławski, 2011), pp. 247–57.

[52] Roman Taborski, 'Problem pisarstwa dwujęzycznego (na przykładzie twórczości Stanisława Przybyszewskiego i Tadeusza Rittnera)', *Rocznik Kasprowiczowski*, VII (1990), 27–33; Ulrich Steltner, 'Przybyszewski – Schriftsteller in zwei Nationalliteraturen', in *Deutschland und der Slawische Osten. Festschrift zum 200. Geburtstag von Jan Kollár*, ed. by Ulrich Steltner (Jena: Friedrich-Schiller-Universität, 1994), pp. 93–102.

[53] Roman Taborski, 'Tadeusz Rittner, czyli o niebezpieczeństwach pisarstwa dwujęzycznego', in *Wśród wiedeńskich Poloników*, ed. by Roman Taborski (Kraków: Wydawnictwo Literackie, 1974), pp. 139–49; Dorota Kaczmarek, 'Translatorische Fehlgriffe in der Eigenübersetzung T. Rittners', *Acta Universitatis Lodziensis. Folia Germanica*, 5 (2009), 17–27.

[54] Beata Tarnowska, '"Life is Death". O angielskich wierszach Janusza Artura Ihnatowicza', in *Literatura utracona, poszukiwana czy odzyskana. Wokół problemów emigracji*, ed. by Zbigniew Andres and Jan Wolski (Rzeszów: Wydawnictwo Uniwersytetu Rzeszowskiego, 2003), pp. 178–99.

[55] Barbara Milewska-Waźbińska, 'Ab uno eodemque. Kilka uwag o autoprzekładach Stanisława Herakliusza Lubomirskiego', in *Barok polski wobec Europy. Sztuka przekładu*, ed. by Anna Nowicka–Jeżowa (Warszawa: Wydawnictwo ANTA, 2005), pp. 126–135.

[56] Renata Makarska, 'Sprachwechsel als Übersetzung. Polnische migrierte Literatur und die literarische Mehrsprachigkeit', in *Zwischentexte: literarisches Übersetzen in Theorie und Praxis*, ed. by Claudia Dathe, Renata Makarska, and Schamma Schahadat (Berlin: Frank & Timme, 2013),

Adam Czerniawski, writer and self-translator himself, as well as PhD dissertations on self-translations by Przybyszewski, Rittner and Gombrowicz.[58]

Unlike Italian self-translation, 20th-century Polish self-translation always concerns Polish-born authors and occurs only in cases of displacement.[59] As in the case of scholarship on self-translation analysed previously, examination of the subject is frequently grounded in bilingualism and bilingual writing. Most critical attention has been given to two remarkable authors, Czesław Miłosz and Witold Gombrowicz. Still, the question of self-translation in the 20th-century Polish context, as well as in Polish literature in general, remains unexplored. Evidence of this is the article *Autotraduttori polacchi del Novecento: un saggio di ricognizione* (2013) by Ceccherelli – the first and as yet the only attempt to outline the phenomenon and its extent in the 20th century.[60]

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pp. 235–53; Renata Makarska, '"Nackt wie ein heiliger Türke". Textuelle Mehrsprachigkeit in der polnischen Literatur in/aus Deutschland', *Zeitschrift für interkulturelle Germanistik*, 6/2 (2015), 119–34; Małgorzata Jokiel, 'Zum Spannungsverhältnis zwischen der Sprachwahl und Identität bei Migrationsschriftstellern polnischer Herkunft', in *Sprache und Identität. Philologische Einblicke*, ed. by Edyta Grotek and Katarzyna Norkowska (Berlin: Frank & Timme, 2016), pp. 47–56.

[57] Joanna Szakiel, 'Two Audiences, Two Messages. A Case Study of Self-Translation in *Fear / Strach* by Jan Tomasz Gross', in *Facets of Domestication: Case Studies in Polish-English and English-Polish Translation*, ed. by Dorota Guttfeld (Bern: Peter Lang, 2015), pp. 111–130.

[58] Adam Czerniawski, 'The Perils of Self-Translation', in *Firing the Canon. Essays Mainly on Poetry* (London: Salt Publishing, 2010), pp. 58–62; Maria Büchi, 'Problematik der Autorübersetzung am Beispiel des "Homo Sapiens" von St. Przybyszewski' (University Freiburg, 1976); Małgorzata Ziemiańska, 'Tadeusz Rittners Autoversionen' (University Vienna, Austria, 1979); Dorota Kaczmarek, 'Textwiedergabe in der Autorübersetzung Tadeusz Rittner - Aspekte des kreativen Bilingualismus' (Uniwersytet Łódzki, Łódź, 2005); Andrea Rychlicki, 'L'autotraduzione d'autore del *Ferdydurke* di Witold Gombrowicz in lingua spagnola' (Università degli Studi di Udine, 2005). Czerniawski addresses his experience of translating his own poetry from Polish into English. He assumes the personal and literary identity as the central issue in the practice. He reports that, in self-translation, he found himself 'straining at the limits of personal identity' (Czerniawski, p. 60). Although he identifies advantages of being one's own translator, he finds the activity unrewarding and unpleasant.

[59] See 'Mapping 20th-century Polish self-translation' in Section III.

[60] Andrea Ceccherelli, 'Autotraduttori polacchi del Novecento: un saggio di ricognizione', in *Autotraduzione e riscrittura*, ed. by Andrea Ceccherelli, Gabriella Elina Imposti, and Monica Perotto (Bologna: Bononia University Press, 2013), pp. 169–82.

2.3.   Rationale for the case studies and terminology

The case studies in this thesis concern Luigi Pirandello's self-translations of *'A birritta cu 'i ciancianeddi* (1916) and *Tutto per bene* (1920), Maria Kuncewiczowa's self-translation of *Thank you for the Rose* (1950-1960) and Janusz Głowacki's assisted self-translation of *Antygona w Nowym Jorku* (1992).[61] Although all cases belong to the 20th century, each of them comes from a different time period and involves different language pairings.[62] The two self-translations by Pirandello pertain to the beginning of the century and concern Sicilian and Italian, whereas Maria Kuncewiczowa represents the mid-20th century and translates from English into Polish, while Janusz Głowacki represents the end of the century and works from Polish into English. The selection of such dissimilar case studies is a deliberate choice, and aims to identify what the comparison of different contexts reveals about self-translation and power relations involved in the practice.

Although the Italian area of study is dedicated solely to Pirandello and the Polish area to two writers, both areas present self-translations from a minor into a major idiom and conversely. It would have been desirable to include another, later case of Sicilian/Italian self-translation; nevertheless, due to limited space it was not possible on this occasion. Another shared feature is that all the self-translations involve theatre texts between languages of unequal status and all self-translators find themselves dealing with situations of linguistic and/or cultural marginality. Both Italian and English can be perceived as dominant languages in the respective sociocultural and political contexts in which Pirandello, Kuncewiczowa and Głowacki create their plays. Sicilian and Polish, by contrast, can be seen as minor. In the case of Polish, minor indicates limited

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[61] In the case of *'A birritta cu 'i ciancianeddi*, the indicated date refers to the year of drafting the Sicilian play rather than to the year of its first publication (further details will be provided in Section II). As far as *Thank you for the Rose* is concerned, there are multiple variants of the English play; none of them was published (for further details see Section III). The assisted nature of Głowacki's self-translation will be discussed in Section III.

[62] While Sicilian is classified as a dialect, its status represents a complex and controversial issue. Further comments in that respect will be provided in Section II, 'The (socio-)linguistic context of Pirandello's self-translations'. In this thesis, whenever the word 'language' is used in relation to Sicilian, it should be understood in the sense of a means of communication, rather than an official label assigned to Sicilian.

spread and weaker economic and political power when compared to English. In the case of Sicilian, minor stands for a lack of prestige, normalised use and recognition by speakers of the politically dominant Italian, with the speakers of Sicilian largely adopting the dominant attitude.[63] Finally, the choices made in the process of self-translation demonstrate the self-translators' awareness of the audiences and reveal what they present as culturally specific, according to the language in which the plays are written.

The case studies use terminology specifying diverse categories of self-translation, which reveal the heterogeneity of the phenomenon. The classifications discussed below reflect: the degree of self-translator's autonomy; language pairings and their hierarchies; dissimilar contexts; and the (in)visibility of self-translation.[64] As we will see, some classifications shed light on different contexts in which self-translation occurs and differentiate between power relations in the case of 'native' self-translators, such as Pirandello, and émigré self-translators, such as Kuncewiczowa and Głowacki, which should not be conceived in the same terms. The classifications proposed by Grutman suggest that the most studied cases of self-translators, such as Beckett, Brodsky, Nabokov and Huston, who work between languages perceived as equal, are actually much less frequent than cases of self-translation between unequal

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[63] The interpretation of the term minor derives from Donna Patrick's (2010) definition of minorised language and literature at the macro and minor levels, as reported by Castro et al. in Castro, Mainer, and Page, p. 7.

[64] Categories not taken into consideration in the present study include: simultaneous vs delayed/consecutive self-translation (Grutman, 'Auto-translation', p. 20; Grutman, 'Self-translation', p. 259; Santoyo, 'Autotraducción: ensayo de tipología', p. 217); unidirectional vs multidirectional self-translation (Santoyo, 'Autotraducción: ensayo de tipología', p. 215); faithful vs free self-translation (Elizabeth Klosty Beaujour, 'Translation and Self-Translation', in *The Garland Companion to Vladimir Nabokov*, ed. by Vladimir E. Alexandrow (New York: Garland, 1995), pp. 714-24 (p. 719)); homoskopic vs heteroskopic self-translation (Jung, p. 25); intertextual vs intratextual self-translation (Santoyo, 'Autotraducción: ensayo de tipología', p. 209); explicit/material self-translation vs self-translation in mind (Tanqueiro, 'Sobre la autotraducción de referentes culturales en el texto original. La autotraducción explícita y la autotraducción in mente'); pseudo-self-translation (orig. 'pseudoautotraducción'/'seudo-autotraducción') and retro-self-translation (orig. 'retroautotraducción'/'re-autotraducción', see Dasilva, 'La autotraducción transparente y la autotraducción opaca', pp. 46, 59; Santoyo, 'Autotraducción: ensayo de tipología', pp. 207, 218).

languages.[65] Furthermore, Grutman's classifications — based on a sociological approach — present self-translation as a practice inscribed in a larger sociocultural dynamics, rather than an isolated phenomenon.

In relation to the classification of self-translation by the degree of autonomy, Verena Jung distinguishes between unaided versus aided self-translation, or single author versus co-authored self-translation, labelled also as individual versus shared self-translation by Julio-César Santoyo.[66] While the first type is unequivocal and does not pose problems, the second is more complex, as it concerns the author's collaboration with a professional translator, a native speaker or with a group of people. The question is whether it still qualifies as self-translation. Eco and Jung reply in the affirmative as aided self-translation reflects conscious decisions resulting from discussions of different versions.[67] It might be suggested that the answer to the question depends on the degree of the authorial involvement in the translation process. Yet, it is difficult — if not impossible — to measure.[68] Information on a possible collaboration may be included in the paratext (cover, footnote, preface, etc.), but it does not necessarily clarify the respective contribution of those who participated in translation. In view of a possibly varying extent of involvement in the activity, the present study is going to refer to the two instances as unassisted and assisted self-translation.

As far as the language pairings are concerned, it is possible to identify self-translation into the mother tongue versus self-translation into a second

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[65] See Rainier Grutman, 'Portrait sociologique de l'autotraducteur moderne: quelques réflexions à partir du palmarès des prix Nobel', in *Sprachen – Sprechen – Schreiben. Blicke auf Mehrsprachigkeit. G. Kremnitz zum 65. Geburtstag*, ed. by P. Cichon et al. (Wien: Praesens, 2010), pp. 209–224; Rainier Grutman, 'A Sociological Glance at Self-Translation and Self-Translators', in *Self-Translation: Brokering Originality in Hybrid Culture*, ed. by Anthony Cordingley (London: Continuum, 2013), pp. 63–80; Rainier Grutman, 'Beckett and Beyond Putting Self-Translation in Perspective', *Orbis Litterarum*, 68/3 (2013), 188-206.

[66] Jung, pp. 24-25; Santoyo, 'Autotraducción: ensayo de tipología', pp. 216-17. Santoyo mentions also indirect self-translation as another term used to refer to the practice.

[67] Jung, pp. 24–25; Eco, 'Come se si scrivessero due libri diversi', pp. 27-29. Both Jung and Eco claim further that aided self-translation might lead to a better effect than an unaided self-translation. Eco goes even so far as to say that it is always better to self-translate in the company of someone (Eco, p. 29).

[68] See examples given by Grutman and Van Bolderen, pp. 328-29.

language, named by Santoyo respectively as inverse versus direct self-translation.[69] While it is usual for standard translators to work from a foreign language into their mother tongue, it is not necessarily the case of self-translators.[70] An example of this are émigré writers who, having already written some works in their native language, decide to translate them into the language of their host country.[71] Some self-translators might work in both directions, according to their preferences, their attitude towards a specific language and text or to a specific point in their literary career.[72] As will be shown later in the case of Pirandello, in certain sociocultural contexts, concepts such as mother tongue, or first language, and second language might be problematic. Depending on the frequency of its use and on a specific situation, a language might be the first language in one respect, but second language on another level.[73] Taking into account the limits of various terms, for the purpose of this study, it is preferred to talk about self-translation into a mother tongue versus self-translation into an acquired language.

Santoyo distinguishes further between interlinguistic and intralinguistic self-translation.[74] The interlinguistic type is self-translation executed from one language into another. The intralinguistic category involves the transposition of literary genre. In other words, rather than linguistic transfer, this is a case of rewording, transferring a text in one language from one literary form into another, for example from prose into poem. Santoyo's interpretation of the intralinguistic type does not mention self-translation involving dialects. By contrast, applying the distinction made by Roman Jakobson, Paola Desideri refers to intralinguistic, interlinguistic and intersemiotic self-translation.[75] The intralinguistic category embraces all dialect-related self-translations as well as rewritings of the same content from one genre into another, the interlinguistic

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[69] Jung, p. 23; Santoyo, 'Autotraducción: ensayo de tipología', p. 213.

[70] Jung, p. 23; Grutman and Van Bolderen, p. 327.

[71] See for example Beaujour, *Alien Tongues: Bilingual Russian Writers of the 'First' Emigration*.

[72] For example, Beckett, Huston, Federman or here studied Pirandello and Kuncewiczowa.

[73] Deatils on Pirandello and his linguistic context will be provided in Section II, 'The (socio-)linguistic context of Pirandello's self-translations'.

[74] Santoyo, pp. 208–9.

[75] Paola Desideri, 'L'operazione autotraduttiva, ovvero la seduzione delle lingue allo specchio', in *Autotraduzione. Teoria ed esempi fra Italia e Spagna (e oltre)*, ed. by M.R. Árquez and N. D'Antuono (LED Edizioni Universitarie, 2012), pp. 11–32.

category pertains to self-translations between different languages and the intersemiotic category incorporates all transpositions from novels or short stories into plays or films. Desideri's classification seems to account better for the complexities involved in what Santoyo refers to as intralinguistic and opens up to further depictions of the subject. Therefore, the analyses here included will adopt the above-mentioned terms in accordance with her interpretation.

Grutman adopts what he defines as a macrosociolinguistic approach that rests on the status of the languages involved.[76] Following Paul Zumthor, who in relation to Medieval Studies distinguishes between vertical and horizontal bilingualism, and Gianfranco Folena, who differentiates between vertical and horizontal/infralinguistic translation, Grutman proposes the concepts of horizontal and vertical self-translation. The horizontal type includes languages of equal or comparable prestige, whereas the vertical type includes those of unequal status. Grutman points out that, since the prefix infra- assumes a relation of subordination, the notions of horizontal and infralinguistic should not be used as synonyms. He divides the vertical type into two further varieties: downhill and uphill self-translation.[77] The former concerns the linguistic transfer from a superior language into an inferior language, the latter occurs in the opposite situation.[78]

This classification leads to another sociolinguistically inspired typology, emerging from the combination of endogenous versus exogenous bilingualism and symmetrical versus asymmetrical language pairings.[79] The term endogenous

[76] Grutman, 'Diglosia y autotraducción "vertical" (en y fuera de España)'. Grutman's classification is referred to also in Jung, pp. 24–25; Santoyo, 'Autotraducción: ensayo de tipología', p. 214.

[77] Grutman, 'Beckett and Beyond Putting Self-Translation in Perspective', p. 203. The two categories were originally referred to as *infraautotraducción* and *supraautotraducción* in Grutman, 'Diglosia y autotraducción "vertical" (en y fuera de España)'.

[78] For examples of horizontal and vertical self-translations as well as opinions on the prevalence of the respective types see Grutman, 'Diglosia y autotraducción "vertical" (en y fuera de España)'; Santoyo, 'Autotraducción: ensayo de tipología', pp. 214–15. Interestingly enough, Castro et al. advance a hypothesis that the tendency in Italy is to self-translate downhill – from Italian into a dialect or regional language (Castro, Mainer, and Page, p. 8); however, there seems to be no evidence for that. As will be shown later, that was definitely not the case with Pirandello.

[79] The typology appeared originally in French in Grutman, 'Portrait sociologique de l'autotraducteur moderne: quelques réflexions à partir du palmarès des prix Nobel'. However,

refers to internal bilingualism, to languages which share the same physical space, for example in the context of diglossia. The term exogenous refers to external bilingualism, to a situation in which the change of language entails a change of linguistic, cultural or national frontiers, for example in the case of exile. The notions of symmetrical and asymmetrical correspond to what Grutman previously defines respectively as horizontal and vertical. Symmetrical pairings concern languages of equal or at least comparable status, such as English, Spanish, Russian and French, and asymmetrical those which reflect dominance configuration.[80] The typology arises from Grutman's observations on 20th-century self-translators among Nobel Prize writers.[81] To illustrate, the exogenous symmetrical category is represented by Beckett who worked between French and English, the exogenous asymmetrical category by Czesław Miłosz who operated between Polish and English, and the endogenous asymmetrical category by Pirandello whose case involved Sicilian and Italian. No example has been identified for the endogenous symmetrical category which, although theoretically possible – for example between two dialects, is less likely to happen in reality. Given the case studies in this thesis, the analyses will refer to the categories of endogenous asymmetrical self-translation and exogenous asymmetrical self-translation.

The last classification concerns the way in which self-translated texts are marketed and presented, and entails the question of self-translation's (in)visibility. The reader or, in the case of theatre, the audience might not be aware of the fact that the work they are presented with is a translation of a text existing in another language, made by the author himself – there is no paratextual information in this regard. This particular type is defined either as

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information here included is based on the English version of the article: Grutman, 'A Sociological Glance at Self-Translation and Self-Translators'.

[80] See Grutman, 'A Sociological Glance at Self-Translation and Self-Translators', p. 72; Santoyo, 'Autotraducción: ensayo de tipología', p. 214. Of course, it should be kept in mind that the symmetrical character of the relation between languages is approximate and changes according to a specific period, context as well as economic and political conditions.

[81] Grutman identifies eight self-translators: Frédéric Mistral, Rabindranath Tagore, Karl Adolph Gjellerup, Luigi Pirandello, Samuel Beckett, Isaac Bashevis Singer, Czesław Miłosz, and Joseph Brodsky. See Grutman, 'A Sociological Glance at Self-Translation and Self-Translators'.

opaque self-translation by Dasilva or implicit self-translation by Santoyo.[82] The opposite situation, when the status of self-translation is openly declared in the paratext (cover, inside front cover, title page, etc.) is referred to as transparent self-translation or explicit self-translation.[83] Dasilva states that the opacity is determined not as much by the lack of information on who produced the text, as by the lack of information on the source text. He highlights that opaque self-translation must not be confused with anonymous self-translation, self-translation signed with a pseudonym or pseudo self-translation. While Santoyo claims that it is unclear whether the two types are a matter of editorial strategies or of writers' choice and preferences, Dasilva sees self-translators as responsible for the opacity of their work.[84] Dasilva maintains that self-translators might want to hide the relationship between the two texts if they do not want to subordinate the second text to the first, and thus they present a self-translated text as an original rather than as a duplicate translation. Santoyo claims that the categories of explicit and implicit self-translation might affect the reception of the self-translated work, since the reader is presented with a work whose status is, respectively, that of a translation or of the original text. Nonetheless, because of the inherent authority that comes with the figure of author-translator, this thesis argues that there should be no hierarchy between the notions of 'original' and 'self-translation'. Rather than being relevant to the reception of the self-translated texts, the two categories (implicit/explicit) allow us to consider self-translation's (in)visibility. The following analyses will adopt Santoyo's terminology.

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[82] Dasilva, 'La autotraducción transparente y la autotraducción opaca', p. 46; Santoyo, 'Autotraducción: ensayo de tipología', p. 219.

[83] Dasilva, 'La autotraducción transparente y la autotraducción opaca', p. 46; Santoyo, 'Autotraducción: ensayo de tipología', p. 219. For examples of the two types of self-translation see Dasilva, 'La autotraducción transparente y la autotraducción opaca', pp. 47–54; Santoyo, 'Autotraducción: ensayo de tipología', p. 220.

[84] Santoyo, 'Autotraducción: ensayo de tipología', pp. 219-20; Dasilva, 'La autotraducción transparente y la autotraducción opaca', p. 54. Dasilva assumes that, due to the authority deriving from being at the same time the author of the source text, the self-translator is not subject to the same pressure/constraints as an allograph translator, in most instances even in the relation with editors.

SECTION II

Self-translation within national borders (endogenous asymmetrical self-translation)

Mapping 20th-century Italian self-translation

Drawing on the scholarship outlined above, it can be observed that 20th-century Italian self-translation involves Italian writers in Italy, Italian émigré writers as well as foreigners living outside Italy and in Italy. Thus, the practice occurs both in the contexts of displacement and of permanent stay within Italian borders. Taking into account the gaps identified in the area of Italian studies, this section will be dedicated to self-translation within national borders. Although the phenomenon involves both foreigners who settled in Italy and Italians, particular attention will be given to the latter group which so far has not been explored in depth.[1] Before moving on to a survey of self-translation within the national borders by 20th-century Italian writers, I will give some examples of 20th-century self-translations by foreign writers and Italian émigré writers. As mentioned in Section I of this thesis, this survey will be limited only

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[1] An overview of the 20th-century Italian self-translation is given in Deganutti, 'Bilinguismo letterario e "auto-traduzione": uno sguardo al Novecento italiano'. Deganutti defines the phenomenon as 'quel processo di traduzione che avviene ad opera di uno scrittore che ha a disposizione più idiomi' ('that process of translation carried out by a writer who has more than one idiom'). The examples discussed in the paper go beyond the textual dimension of self-translation and the analysis focuses more on bilingualism and plurilingual writing. Deganutti assumes that self-translation constitutes a result of an intimate process in which the writer acts as a mediator and in most cases there is no original text. The writers discussed are seen as self-translators inasmuch as they translate either different idioms or realities while they write, or inasmuch as a metamorphosis occurs in themselves when they write in a language other than their mother tongue. A case which coincides with Grutman's interpretation of self-translation is *Il partigiano Johnny* by Beppe Fenoglio, composed originally in English and then translated into Italian.

to those cases of literary self-translation which correspond to Grutman's definition of the phenomenon.

Texts by foreigners who translated between their mother tongue and Italian include Ivo Vojnović's Croatian and Italian versions of *Dubrovačka trilogija* dating back to the beginning of the century and *Anna Livia Plurabelle* translated in 1938 by James Joyce in collaboration with Nino Frank.[2] Self-translations by migrant writers in Italy comprise the Russian and Italian texts of the poem *Čelověk* (1939) by Vjačeslav Ivanov, Juan Rodolfo Wilcock's Spanish translation of *Il caos* (1960), Jacqueline Risset's Italian version of *L'Amour de loin* (1988) as well as the bilingual Italian-Tigrinya edition of *Aulò. Canto-poesia dall'Eritrea* (1993) by Ribka Sibhatu.[3]

The group of Italian émigré writers embraces those who left Italy at a young age with their families, for example Dorina Michelutti and Marco Micone; those who moved abroad as adults, for instance Carlo Coccioli; and those who were born abroad, for example Pietro di Donato and Antonio d'Alfonso. Among self-translations by Italian émigré writers, Michelutti's *Loyalty to the Hunt* (1986) features parallel English translations of the Italian and Friulian section 'Double bind', and her autobiography *Ouroboros: The Book that Ate Me* (1990) presents parallel English translations of Italian and Friulian dialogues and poems.[4] Self-translations by Micone concern French and Italian versions of his

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[2] See Smiljka Malinar, 'Italian Translations of Ivo Vojnović's *Dubrovačka Trilogija* (Dubrovnik Trilogy)', *Studia Romanica et Anglica Zagrabiensia: SRAZ*, 49 (2004), 179–99; Jacqueline Risset, 'Anna Livia Plurabelle. Passi di *Finnegans Wake* tradotti da James Joyce e Nino Frank, 1938', in *James Joyce. Scritti italiani*, ed. by Gianfranco Corsini and Giorgio Melchiori (Milano: Mondadori, 1979), pp. 216-33; Rosa Maria Bollettieri Bosinelli, 'Anna Livia's Italian Sister', in *Transcultural Joyce*, ed. by Karen R. Lawrence (Cambridge: Cambridge University Press, 1998), pp. 193-198.

[3] See Fausto Malcovati, 'La traduzione italiana de *L'uomo* di Vjačeslav Ivanov', in *Dalla forma allo spirito. Scritti in onore di Nina Kauchtschischwili*, ed. by Rosanna Casari, Ugo Persi, and Gian Piero Piretto (Milano: Guerini e Associati, 1989), pp. 109-26; Giuliano Cenati, 'I racconti del "Caos" e i mondi impossibili di Juan Rodolfo Wilcock', *ACME: Annali della Facoltà di Lettere e Filosofia dell'Università degli Studi di Milano*, 59/2 (2006), 169-202; Federica D'Ascenzo, 'Avanguardia e tradizione nell'auto-traduzione di Jacqueline Risset', in *Autotraduzione. Teoria ed esempi fra Italia e Spagna (e oltre)* (Milano: LED Edizioni Universitarie di Lettere Economia Diritto, 2012), pp. 271–90; Rita Wilson, 'Transplanted Subjects. Self-Translation Processes in Translingual Narratives', *Oltreoceano*, 5 (2011), 125-38.

[4] See Robin Healey, *Twentieth-Century Italian Literature in English Translation: An Annotated Bibliography, 1929-1997* (Toronto; London: University of Toronto Press, 1998); Anna Pia De Luca,

playwriting, whereas self-translation by Duliani entails Italian version of the novel *La ville sans femmes* (1945).[5] Finally, Coccioli translated his works between Spanish, French and Italian, and Di Donato wrote English and Italian variants of *Christ in Concrete* (1939).[6]

In terms of self-translation by Italian writers within the national borders, it is possible to identify self-translation between Italian and another language and self-translation between Italian and dialects. The first instance can be related to the movement of Italian self-translators, specifically to a temporary stay abroad. One of the earliest 20th-century Italian self-translators was Gabriele D'Annunzio (1863-1938), who in 1910 went to France and stayed there for more than four years. As he had no intention of abandoning his native country, he wrote for both French and Italian audiences. Helmut Meter reports that

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'From Mother Earth to Mother Tongue: Dôre Michelut's Friulan-Italian Writing', in *Palinsesti culturali: gli apporti delle immigrazioni alla letteratura del Canada*, ed. by Anna Pia De Luca, Jean Paul Dufiet, and Alessandra Ferraro (Udine: Forum, 1999), pp. 103–112; Deborah Saidero, 'Plurilinguismo e autotraduzione nelle opere di Dôre Michelut', in *Itinerranze e transcodificazioni: scrittori migranti dal Friuli Venezia Giulia al Canada*, ed. by Alessandra Ferraro and Anna Pia De Luca (Udine: Editrice Universitaria Udine, 2008), pp. 87–96.

[5] See Paola Puccini, 'L'auto-traduction du théâtre de Marco Micone. À la recherche d'une reconfiguration identitaire', in *Authenticity and Legitimacy in Minority Theatre: Constructing Identity*, ed. by Madelena Gonzalez and Patrice Brasseur (Cambridge: Scholars Publisher, 2010), pp. 229-43; Paola Puccini, 'L'étrangété in scena: traduzione e autotraduzione in Marco Micone', in *Autotraduzione e riscrittura*, ed. by Andrea Ceccherelli, Gabriella Elina Imposti, and Monica Perotto (Bologna: Bononia University Press, 2013), pp. 347–64; Fabiana Fusco, 'Da *La ville sans femmes* a *Città senza donne* di Mario Duliani', in *Itinerranze e transcodificazioni: scrittori migranti dal Friuli Venezia Giulia al Canada*, ed. by Alessandra Ferraro and Anna Pia De Luca (Udine: Forum, 2008), pp. 51–74; Fabiana Fusco, 'Francese e italiano a confronto: *La ville sans femmes* e *Città senza donne* di Mario Duliani', in *VI Internationalen Arbeitstagung Romanisch-deutscher und innerromanischer Sprachvergleich*, ed. by Eva Lavric and Wolfgang Pöckl (Frankfurt am Main: Peter Lang, 2011), pp. 831–848.

[6] See Valentina Mercuri, 'Autotraducción, libertad de autor y mediación cultural: el caso del italiano Carlo Coccioli', *Quaderns: revista de traducció*, 16 (2009), 135–42; Irina Bajini, 'Messicani per scelta o ispanografi per vocazione? Il caso di Carlo Coccioli, Fabio Morabito, Francesca Gargallo e Marco Perilli', *Oltreoceano*, 5 (2011), 103–112; Valentina Mercuri, 'Re-autotraducción: el caso de *Piccolo Karma* de Carlo Coccioli', *Tradução em revista*, 16 (2014), 30–41; Loredana Polezzi, 'Polylingualism and Self-Translation in Pietro Di Donato's *Christ in Concrete* and Giose Rimanelli's *Familia*', in *Into and Out of Italy: lingua e cultura della migrazione italiana*, ed. by Adam Ledgeway and Anna Laura Lepschy (Perugia: Guerra, 2010), pp. 137–46. For other examples of Italian émigré self-translators refer to Healey.

D'Annunzio's command of French was considered to be fluent, even by men of letters in Paris.[7] His experience of self-translation entails the play *Le chèvrefeuille* (1913) which appears to have been translated into Italian, although it is unclear which linguistic version was written first. Meter suggests that D'Annunzio probably started with the Italian text, *Il ferro*, and then worked on a French version which was presented first to a French public.[8] The two plays diverge in different ways. Apart from the change of names and reduction of the stage directions, the French text gives more prominence to the female character and the Italian text to the male character. Despite the focus on different heroes, the typically D'Annunzian idea of Superman is retained in both versions.[9]

Another self-translator who worked in French is Giuseppe Ungaretti (1888-1970), born in Alexandria (Egypt) into a Tuscan family. Hokenson and Munson report that Ungaretti spoke Italian at home and was educated in French at school.[10] During his studies in Paris from 1912-1914 and from 1918-1922, he wrote both in Italian and French. For that reason, determining the original language of his early compositions is problematic. When war broke out, Ungaretti served the Italian army and undertook self-translation while in the trenches. The volume *La Guerre* (1919) as well as *P.-L.-M.* (1920) contain his French translations of some Italian poems included in the collection *Il Porto Sepolto* (1916). Likewise, the second edition of *Il Porto Sepolto* (1923) and *L'Allegria* (1931) contain Italian translations of some French lyrics and the Italian version of *Les derniers jours* (1919) came out in 1947. In 1922 Ungaretti settled

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[7] Helmut Meter, 'Bilinguismo letterario e autotraduzione. Alcune riflessioni su tre scrittori del Novecento (G. D'Annunzio, Y. Goll, S. Beckett)', in *Plurilinguismo e letteratura: atti del 28. Convegno Interuniversitario di Bressanone*, ed. by Furio Brugnolo and Vincenzo Orioles (Roma: Il calamo, 2002), pp. 351–65 (p. 354).

[8] Meter, 'Bilinguismo letterario e autotraduzione. Alcune riflessioni su tre scrittori del Novecento (G. D'Annunzio, Y. Goll, S. Beckett)', p. 354. An in-depth analysis of the play appears in Helmut Meter, 'D'Annunzio und die Dramatik des doppelten Registers: die Tragödie *Le chèvrefeuille* und ihre italienische Fassung *Il ferro*', in *Literarische Polyphonie: Übersetzung und Mehrsprachigkeit in der Literatur*, ed. by Johann Strutz and Peter V. Zima (Tübingen: Gunter Narr, 1996), pp. 175–191.

[9] For more detailed observations see Meter, 'Bilinguismo letterario e autotraduzione. Alcune riflessioni su tre scrittori del Novecento (G. D'Annunzio, Y. Goll, S. Beckett)'; also Meter, 'D'Annunzio und die Dramatik des doppelten Registers: die Tragödie *Le chèvrefeuille* und ihre italienische Fassung *Il ferro*'.

[10] Hokenson and Munson, p. 172.

in Italy and thereafter wrote only in Italian. Although he systematically translated into Italian works by other authors, he created French versions only of his Italian essays. As far as Ungaretti's self-translations of poems are concerned, the two linguistic versions differ in form: the Italian text is vertical, whereas the French is horizontal. On the other hand, each text uses simple vocabulary and syntax as well as similar phonic devices, such as alliteration, specific to each of the two languages. Hokenson and Munson observe that, while the divergent forms of Ungaretti's poems correspond to two different audiences, he seems to maintain an invariant literary idiolect or, what they call, 'translingual style', independently of the linguistic tool in use.[11]

Perhaps one of the most original cases of Italian self-translators is that of Beppe Fenoglio (1922-1963). The English language represented a source on which Fenoglio built his Italian text(s). Italo Calvino confessed that in one of their conversations Fenoglio admitted: 'Adesso ti dirò una cosa che tu non crederai: io prima scrivo in inglese e poi traduco in italiano'.[12] As pointed out by Deganutti, this statement suggests that English was Fenoglio's 'mental language'.[13] Although he never went to England, the English language, literature and culture had an important role in his literary development.[14] In the case of *Il partigiano Johnny,* he wrote the novel originally in English, with the title of *Ur-partigiano Johnny,* and then translated it into Italian. What makes it different from other writers' self-translations is the fact that the source language was used in an innovative way, released from its rules and conventions.[15] Fenoglio forced the language, elaborated and invented it developing a sort of 'private idiolect'.[16] It

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[11] For more detailed comments see Hokenson and Munson, pp. 172–77. See also Robaey; Gennaro.

[12] 'I'll tell you one thing now that you will not believe: I write first in English and then translate into Italian'. Italo Calvino, 'Intervista a cura di M. Miccinesi', *Uomini e libri,* 40 (1972), 24–25 (p. 25).

[13] Deganutti, 'Bilinguismo letterario e "auto-traduzione": uno sguardo al Novecento italiano', p. 269.

[14] Montini, 'Exil et retour: Beppe Fenoglio et l'entre-deux de l'autotraduction', pp. 88–90; Deganutti, 'Bilinguismo letterario e "auto-traduzione": uno sguardo al Novecento italiano', p. 268.

[15] Deganutti, 'Bilinguismo letterario e "auto-traduzione": uno sguardo al Novecento italiano', pp. 268-71.

[16] Isella Dante, 'La lingua del *Partigiano Johnny*', in Beppe Fenoglio, *Il partigiano Johnny* (Torino: Einaudi, 2005), pp. 483–513.

seems that self-translation in the experience of Fenoglio was an experiment and a means of discovering new possibilities of expression. Montini reports that the English manuscripts were lost and only a part of the English original survived.[17]

Self-translation was undertaken also by Amelia Rosselli (1930-1996) who, sometimes alone and sometimes with Emmanuela Tandello, prepared the Italian translations of some of the English poems included in the volume *Sleep*. Her versions are rather literal and what seems to be most important to her is the rhythm and meaning.[18] Fausto Cercignani (1941), an Italian poet and scholar, translated into German, English and French some of his Italian works.[19] Finally, while the Italian version of *Requiem* by Antonio Tabucchi (1943-2012) — published by Feltrinelli in 1992 — was translated from Portuguese into Italian by Sergio Vecchio, Roberto Mulinacci discusses Tabucchi's partial, unpublished draft of his self-translation of the text.[20] It would seem that the well-known writer and journalist, Oriana Fallaci (1929-2006) translated from Italian into English the novel *Insciallah* (1990). An article dedicated to her illness reads: 'mentre stava lavorando alla traduzione in inglese del suo ultimo libro «Inshallah»' and 'voleva finire quel maledetto lavoro di autotraduzione che si era sobbarcata'.[21] The *Encyclopedia of Italian Literary Studies,* on the other hand, states: 'Inshallah, *translated by Oriana Fallaci, from a translation by James Marcus*, 1992'.[22] Therefore, it is unclear how the translation process looked like and what the actual contribution by Fallaci and the other translator was.[23]

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[17] Montini, 'Exil et retour: Beppe Fenoglio et l'entre-deux de l'autotraduction', p. 90. Other observations on Fenoglio's translation can be found in Maria Corti, 'Traduzione e autotraduzione in Beppe Fenoglio', in *Premio Città di Monselice per una traduzione letteraria: atti del Secondo Convegno sui problemi della traduzione letteraria, vol. 3* (Monselice: Amministazione Comunale, 1974), pp. 50–54.

[18] Marco Caporali, 'Intervista ad Amelia Rosselli', *Poesia*, 28 April 1990.

[19] Nannavecchia, p. 107.

[20] See Mulinacci, 'La versione di Tabucchi. Appunti su un abbozzo di autotraduzione di *Requiem*'.

[21] 'While she was working on the English translation of her last book <<Inshallah>>' and 'she wanted to finish that damned self-translation work that she had taken on'. See 'Quando scoprì la malattia', *La Stampa*, 2006 <http://www.lastampa.it/2006/09/15/italia/cronache/quando-scopr-la-malattia-rlurUeALomcBOMrilFwaEL/pagina.html> [accessed 8 June 2018].

[22] John Gatt-Rutter, 'Oriana Fallaci', *Encyclopedia of Italian Literary Studies* (Routledge, 2006), p. 683; emphasis added.

[23] According to the information included in the *Encyclopedia of Italian Literary Studies,* Fallaci translated into English also the book *La rabbia e l'orgoglio*. The Encyclopedia says as follows:

Similar issues, linked to assisted self-translation, might be observed in case of two other Italian writers: Filippo Tommaso Marinetti (1876-1944) and Italo Calvino (1923-1985). Maria Pia De Paulis-Dalembert acknowledges that a number of Marinetti's French works were translated by his secretary, Decio Cinti, and Marinetti's role limited to the revision only.[24] At the same time though, she claims that the texts studied in her article, such as *Manifeste de fondation* and the poem *À mon Pégase,* were translated by the writer himself.[25] In an article on Italo Calvino, Domenico D'Oria calls the French version of *Il Castello* (1969) self-translation. However, if we consider the question of actual input of the author, it is debatable whether we can define this experience as self-translation. This is how Calvino describes the whole situation:

> Questa volta per il *Castello* il traduttore Jean Thibaudeau non era presente mentre F. Wahl e io rivedevamo la traduzione. Vista la traduzione corretta, Thibaudeau non voleva firmarla: oltre a non accettare molte delle correzioni si opponeva a che io avessi – in qualche punto dove F. Wahl trovava che una traduzione letterale non suonava bene in francese – acconsentito a fare delle piccole varianti rispetto all'originale.
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> Solo firmando anch'io la traduzione, Thibaudeau ha accettato di mettere la sua firma.[26]

What can be deduced from Calvino's testimony is that he did not translate the text himself but merely acted as a reviewer. In this instance, it is possible to talk about self-translation only in the sense of self-interpretation and self-correction which eventually leads to a form of rewriting.

'*The Rage and the Pride, version* by Oriana Fallaci, 2002' (John Gatt-Rutter, 'Oriana Fallaci', *Encyclopedia of Italian Literary Studies* (Routledge, 2006), p. 683; emphasis added).

[24] De Paulis-Dalembert, p. 2.

[25] For detailed information see De Paulis-Dalembert.

[26] 'This time the translator Jean Thibaudeau was not present while F. Wahl and I were reviewing the translation of *the Castle*. Having seen the corrected translation, Thibaudeau did not want to sign it. Apart from not accepting many of the corrections, he opposed my agreement – only where F. Wahl believed that a literal translation did not sound well in French – to making some minor variations in relation to the original. Only once I had signed the translation, Thibaudeau agreed to put his signature on it.' Calvino quoted in Domenico D'Oria, 'Calvino traduit par Calvino', *Lectures*, 1980, 177-93.

When compared with 20th-century Polish self-translation, Italian self-translation involving dialects can be perceived as peculiar to Italy.[27] The practice entails the evolving linguistic situation in Italy, the intricate relation between the Italian language and dialects, and their respective status, which change depending on a specific moment in the Italian history as well as on a specific dialect.[28] In this instance, in addition to dealing with intralinguistic self-translation in the sense of a passage between dialect and language, we are sometimes dealing also with a passage between spoken and written means of communication. Interestingly enough, dialect self-translation seems to concern only theatre and poetry.[29] Among self-translators working with dialect, it is possible to identify the following: Pier Paolo Pasolini, Biagio Marin, Virgilio Giotti and Amedeo Giacomini for Friulian, Andrea Zanzotto and Ernesto Calzavara for Venetian, Marco Loi for Lombard, Emilio Rentocchini for Emilian, Tonino Guerra for the Romagna dialect, Achille Serrao, Michele Sovente and Tommaso Pignatelli for the Campania dialect, Nino De Vita and Luigi Pirandello for Sicilian.[30]

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[27] 20th-century Polish literature does not feature any examples of dialect self-translation. For an overview of the phenomenon in the Polish area of studies see Section III.

[28] NB A more detailed discussion of the linguistic situation and relations between Italian and dialect – in this case Sicilian – will be provided in section 'The (socio-)linguistic context of Pirandello's self-translations'.

[29] Carlo della Corte observes that dialects have been always, or almost always, used for poetry, whereas Italian for prose (Carlo Della Corte, 'Dialetto, lingua e traduzione', in *Premio Città di Monselice per una traduzione letteraria: atti del Secondo Convegno sui problemi della traduzione letteraria, vol. 3* (Monselice: Amministazione Comunale, 1974), pp. 55–60 (p. 55)). Hermann W. Haller, on the other hand, reports that dialects were adopted also in prose, although on a minor scale, and that examples of dialect prose in the 20th century are even scarcer (Hermann W. Haller, *The Other Italy: The Literary Canon in Dialect* (Toronto, Buffalo, London: University of Toronto Press, 1999), pp. 54–59). As far as 20th-century dialect self-translations are concerned, to my knowledge, there have not been identified any cases in narrative.

[30] The above self-translators were identified on the basis of the following publications: Haller; Zinelli; Sergio Lubello, 'Per una mappa dell'autotraduzione letteraria endolinguistica: dal dialetto all'italiano', *Testi e linguaggi*, 8 (2007), 251–57; Villalta, 'Cambiare voce: poesia e autotraduzione nell'esperienza neodialettale'. NB Unlike other above-mentioned dialects, Friulian enjoys the actual status of a minority language. Still, Giovanni Nadiani observes that, in any case, Friulian writers are generally classified as 'dialect writers' (Nadiani). Indeed, Friulian is included in Haller's volume dedicated to dialect literature, see Haller.

A particularly intricate case is that of Pier Paolo Pasolini (1922-1975) whose self-translations relate to both dialect and Spanish. His poetic debut, *Poesie a Casarsa (1942)*, contains 14 poems written in Friulian and the collection *Las hosas de las lenguas romanas* (1945) includes 12 poems written in Spanish.[31] Both experiences seem to be part of a linguistic experiment, inasmuch as the linguistic forms of Pasolini's original compositions represent artificial languages. Roberta Cortella points out that, in the case of *Poesie a Casarsa*, Pasolini created a phonetic transcription of the dialect spoken in Casarsa, rendering it more refined in such a way that it was not coherent with the everyday linguistic reality of the place.[32] In 1954, he returned to his Friulian poems, readapted the dialect and republished them in *La meglio gioventù*, so as to emphasise the nobility of a minority language. Similarly, the Spanish language in *Las hosas de las lenguas romanas* represents some sort of a hybrid language with French, Italian, Provençal, Catalan and Friulian borrowings.[33] All these writings were accompanied by Italian translations, which often differed from the originals as if a change of the linguistic structure involved also a change of thought.[34] Thus, the two linguistic versions can be seen as simultaneously complementary, alternative and parallel.

What can be observed in relation to 20th-century Italian self-translation within national borders, despite various examples, especially in terms of dialect self-translation, is the scarcity of information on the practice. This relates to the question of self-translation's invisibility discussed in the introductory part. On the one hand, the invisibility of Italian self-translations results from the implicit character of self-translations or from what Ferraro calls 'zero self-translation pact', that is no indication in the paratext that a text is self-translation made by the author. On the other hand, in view of creating and consolidating a unitary Italian language and culture, monographs and criticism on national literature tended to present only the Italian work by Italian writers and often did not

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[31] NB Friulian used by Pasolini is based on the dialect of Casarsa – a place in the region Friuli-Venezia Giulia, located about 80 km northwest of Trieste.

[32] Roberta Cortella, 'Pier Paolo Pasolini. Dal friulano allo spagnolo tra plurilinguismo e sperimentazione', in *Plurilinguismo e letteratura : atti del 28. Convegno Interuniversitario di Bressanone* (Roma: Il calamo, 2002), pp. 571–85 (pp. 575–79).

[33] Cortella, pp. 581–82.

[34] Cortella, p. 580. For further observations on Pasolini's self-translation see Cortella; Zinelli.

mention that an author undertook the practice. Indeed, while histories of Italian literature feature sections on dialect poetry, there tend to be no such sections on dialect theatre and there is no discussion of writers' self-translations.[35]

The following part will be dedicated to Luigi Pirandello, one of the most famous Italian writers who translated some of his plays between dialect and Italian. Although his work received much critical attention, his self-translations have not been discussed in depth. So far the publications dedicated to the practice focused mainly on the case of *Liolà* (1917).[36] The following case studies will consider Pirandello's self-translation as a phenomenon that embraces equally both Italian and Sicilian parts of his work, and exceeds monolingual and monocultural dimensions. I will begin by providing general information on Pirandello's experience of self-translation and by illustrating the (socio-)linguistic context at the time. I will then briefly present Pirandello's view on language and literature, dialects as well as translation in order to stress the hybridity of his personal and literary identity and, consequently, the parity of all different parts of his work. With these steps in mind, I will move on to analysing the cases of *'A birritta cu 'i ciancianeddi* and *Tutto per bene*. The two case studies will be concluded with observations on the (in)visibility of Pirandello's self-translation and of the related texts.

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[35] See for example Giulio Ferroni, *Storia della letteratura italiana. Il Novecento* (Torino: Einaudi, 1991); Alberto Casadei and Marco Santagata, *Manuale di letteratura italiana contemporanea* (Roma-Bari: Laterza, 2007).

[36] See Varvaro, '*Liolà* di Luigi Pirandello fra il dialetto e la lingua'; Giacomelli; Salibra; Lubello, 'Per una mappa dell'autotraduzione letteraria endolinguistica: dal dialetto all'italiano'; Lepschy; Sergio Lubello, 'Casi di autotraduzione endolinguistica: dal dialetto all'italiano', in *Autotraduzione. Teoria ed esempi fra Italia e Spagna (e oltre)*, ed. by M.R. Árquez and N. D'Antuono (LED Edizioni Universitarie, 2012), pp. 49–60; De Francisci.

Chapter 3

The case of Luigi Pirandello

3.1. General information on Pirandello's self-translations

Self-translation between Sicilian and Italian by Luigi Pirandello (28 June 1867 – 10 December 1936) generally occurs in his early theatrical works and covers the period from 1915 to 1925. The case of Pirandello results both from the Italian socio-linguistic situation in the post-unification period and factors peculiar to his work. He revised most of his Italian texts, whether they represented source texts or target texts in the self-translation process. On the one hand, this demonstrates an incessant search for perfection, for perfect expression and a need to keep going back over his work, which led him to rework many of the texts, often creating new versions. On the other hand, it can be supposed that new variants of the plays might have been dictated by the reactions of actors as well as audiences.

On the basis of information provided by Alessandro D'Amico and Alberto Varvaro as well as by Sarah Zappulla Muscarà, it is possible to identify eight cases.[1] It can be observed that all instances represent unassisted self-translations and, at the same time, intralinguistic self-translations, more precisely endogenous asymmetrical self-translations, inasmuch as Pirandello worked between Italian and Sicilian. Moreover, he translated in both directions, which means that the examples indicated in the following table include downhill self-translations, that is three self-translations from Italian into Sicilian, as well as uphill self-translations, namely five self-translations from Sicilian into Italian. Interestingly enough, some scholars seem to provide mistaken information in

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[1] Luigi Pirandello, *Maschere nude, vol. I*, ed. by Alessandro D'Amico (Milano: Mondadori, 2007); Luigi Pirandello, *Maschere nude, vol. II*, ed. by Alessandro D'Amico (Milano: Mondadori, 2007); Luigi Pirandello, *Maschere nude, vol. III*, ed. by Alessandro D'Amico (Milano: Mondadori, 2007); Luigi Pirandello, *Maschere nude, vol. IV*, ed. by Alessandro D'Amico (Milano: Mondadori, 2007); Luigi Pirandello, 'Opere teatrali in dialetto', in *Maschere nude, vol. IV*, ed. by Alberto Varvaro (Milano: Mondadori, 2007); Zappulla Muscarà, 'Pirandello traduttore e autotraduttore'; Luigi Pirandello, *Tutto il teatro in dialetto*, ed. by Sarah Zappulla Muscarà, 2nd edn (Bologna: Bompiani, 2002).

relation to the direction of Pirandello's self-translations or to the dates of the respective performances. To illustrate, George Bernstein claims that the Italian *Pensaci, Giacomino!* was staged in July 1916 (the date of the staging of the original Sicilian version), that *Il berretto a sonagli* was translated from Italian into dialect (it was actually vice versa) and presented at the Teatro Argentina.[2] Lubello mistakenly mentions *Lumie di Sicilia* as well as *Ccu 'i nguanti gialli* among the plays which originated in Sicilian and then were translated into Italian.[3] Finally, Camilleri reports that one of Pirandello's bibliographers, Manlio Lo Vecchio-Musti, sometimes lists *La patente* among the comedies originally composed in dialect and sometimes among those translated from Italian.[4] In fact, in the Bibliography included in *Saggi, poesie, scritti varii* (1965) Lo Vecchio-Musti wrongly refers to the play as one of the comedies translated into dialect.[5]

The following table, constructed using data from the catalogue of Pirandello's theatrical works provided by Alessandro D'Amico in the four volumes of *Maschere nude*, provides information on all of Pirandello's self-translations: titles, sources of the texts in earlier narrative works, information on existing originals, especially in case of Sicilian texts, time of drafting, where possible to determine, premieres and editions. As far as the Italian editions are concerned, the following list includes only those editions which were revised by the author himself and leaves out those published posthumously, since they are not relevant to the subject of self-translation. It should be noted that the inclusion of the 1937 Mondadori editions of *Pensaci, Giacomino!* and of *Liolà* is justified by the fact that the writer managed to prepare the two texts for the Mondadori publication before his life came to an end. Given that the dates of respective editions do not necessarily reflect the time of actual creation of the texts and

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[2] George Bernstein, 'Pirandello: The Sicilian Experience', in *A Companion to Pirandello Studies*, ed. by John Louis Di Gaetani (New York ; London: Greenwood Press, 1991), pp. 102–3.

[3] Lubello, 'Casi di autotraduzione endolinguistica: dal dialetto all'italiano'.

[4] Andrea Camilleri, 'Introduzione. Opere teatrali in dialetto', in *Maschere nude* (Milano: Mondadori, 2007).

[5] Luigi Pirandello, *Saggi, poesie, scritti varii*, ed. by Manlio Lo Vecchio-Musti (Milano: Mondadori, 1965), p. 1323.

considering that in some instances the time of drafting is unknown, the plays are listed according to the staging dates of each first version.[6]

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[6] The data here included comes from the accounts by D'Amico, Varvaro and Zappulla Muscarà contained in the above-mentioned volumes.

Table 1 — Pirandello's self-translations

TEXT	SOURCE		DRAFTING	1ST PERFORMANCE	EDITIONS
La morsa Italian text	A new title of the one-act play *L'epilogo*, written in 1892, and published in *Ariel* in 1898. According to D'Amico, *L'epilogo* itself is related to the short story 'La paura' (1897).[*]		Information provided by D'Amico would suggest that the play was drafted around 1899.[**]	9 December 1910, Teatro Minimo di Martoglio, Rome	1 March 1914 (in *Noi e il mondo*) 1 December 1922 (in *Scene e retroscene*) 1924 (in *Primavera torinese*) 1926 (in *Maschere nude*, 2nd ed., Bemporad, vol XX) 1936 (in *Maschere nude*, Mondadori, vol VI)
'A morsa Sicilian text		Giovanni Grasso junior's apograph	1917 – on 4 February Pirandello offers to translate the text into Sicilian for Giovanni Grasso	6 September 1918, Teatro Manzoni, Rome	1993 (in Zappulla Muscarà, *Tutto il teatro in dialetto*)

[*] Pirandello, *Maschere nude, vol. I*, pp. 5–10, 687–88.

[**] Pirandello, *Maschere nude, vol. I*, p. 9.

TEXT	SOURCE		DRAFTING	1ST PERFORMANCE	EDITIONS
Lumie di Sicilia Italian text	'Lumie di Sicilia' (1900) – a short story	autograph – now gone missing apograph – held in the Archivio Nino Martoglio		9 December 1910, Teatro Minimo di Martoglio, Rome	16 March 1911 (in *Nuova Antologia*) 1920 (in *Maschere nude*, Treves, vol III) 1926 (in *Maschere nude*, 2nd ed., Bemporad, vol XIX)
Lumie di Sicilia Sicilian text		autograph – now gone missing apograph – held in the Raccolta Teatrale del Burcardo NB The text published by Zappulla Muscarà is based on the autograph.	May 1915	4 June 1915, Teatro Mastrojeni, Messina	1993 (in Zappulla Muscarà, *Tutto il teatro in dialetto*)

TEXT	SOURCE		DRAFTING	1ST PERFORMANCE	EDITIONS
Pensaci, Giacuminu! Sicilian-Italian text	'Pensaci, Giacomino!' (1910) – a short story	apographs by Angelo Musco and Giuseppe Murabito NB The text published by Zappulla Muscarà is based on Musco's apograph, made in March 1916 and in April 1916. According to Zappulla Muscarà, Murabito's apograph is less accurate.[*] Varvaro reports that Murabito's apograph is now gone missing.[**]	25 February – 10 March 1916	10 July 1916, Teatro Nazionale, Rome	1993 (in Zappulla Muscarà, *Tutto il teatro in dialetto*)

[*] Pirandello, *Tutto il teatro in dialetto*, p. XLV.

[**] Pirandello, 'Opere teatrali in dialetto', p. 1805.

TEXT	SOURCE			DRAFTING	1ST PERFORMANCE	EDITIONS
Pensaci, Giacomino! Italian text				January 1917	11 October 1920, Milano	1 May 1917 (in *Noi e il mondo*) – the first act and the beginning of the second act 1 June 1917 (in *Noi e il mondo*) – the rest of the second act and the third act 1918 (in *Maschere nude*, Treves, vol I) 1925 (in *Maschere nude*, 2nd ed., Bemporad, vol X) 1937 (in *Maschere nude*, Mondadori, vol VII)
Liolà text in Girgenti dialect	*Il fu Mattia Pascal* (1904) – the IV chapter of the novel, 'La mosca' (1904) – a short story	autograph Angelo Musco's apograph – held in the Istituto di Storia dello Spettacolo Siciliano in Catania apograph – held in the Archivio Martoglio		15 August – 8 September 1916	4 November 1916, Teatro Argentina, Rome	1917 – printed in a bilingual version, with the Italian translation

TEXT	SOURCE			DRAFTING	1ST PERFORMANCE	EDITIONS
Liolà Italian text					12 November 1929, Orfeo, Rome	1917 (see above) 1928 (in *Maschere nude*, 2nd ed., Bemporad, vol XXIV) 1937 (in *Maschere nude*, Mondadori, vol VIII)
'A birritta cu 'i ciancianeddi Sicilian text	'La verità' (1912), 'Certi obblighi' (1912) – short stories	autograph Angelo Musco's apograph – held in the Istituto di Storia dello Spettacolo Siciliano in Catania		1 – 14 August 1916	27 June 1917, Teatro Nazionale, Rome	1988 (in Zappulla Muscarà, *Odissea di maschere*)
Il berretto a sonagli Italian text				summer 1918	15 December 1923, Teatro Morgana, Rome	1 August 1918 (in *Noi e il mondo* – the first Act) and 1 September 1918 (in *Noi e il mondo* – the second Act) 1920 (in *Maschere nude*, Treves, vol III) 1925 (in *Maschere nude*, 2nd ed., Bemporad, vol XIV)
'A giarra text in Girgenti dialect	'La giara' (1909) – a short story	autograph		1916	9 July 1917, Teatro Nazionale, Rome	1963 – printed in a bilingual version, with the Italian translation

TEXT	SOURCE		DRAFTING	1ST PERFORMANCE	EDITIONS
La giara Italian text				30 March 1925, Valle di Roma, Rome	1925 (in *Maschere nude*, 2nd ed., Bemporad, vol XII)
'A patenti Sicilian-Italian text	'La patente' (1911) – a short story	autograph Angelo Musco's apograph – held in the Istituto di Storia dello Spettacolo Siciliano in Catania apograph – held in the Archivio Martoglio	D'Amico assumes that the play was written at the end of 1917.[*] Yet, it is not clear if it preceded or followed the Italian version.	23 March 1918, Teatro Alfieri, Torino	1986 (in *Teatro Archivio*, Roma, Bulzoni)
La patente Italian text			December 1917 – January 1918		1918 (in *Rivista d'Italia*) 1920 (in *Maschere nude*, Treves, vol III) 1926 (in *Maschere nude*, 2nd ed., Bemporad, vol XIX)
Tutto per bene Italian text	'Tutto per bene' (1906) – a short story		1919 – 1920	2 March 1920, Teatro Quirino, Rome	1920 (in *Maschere nude*, 2nd ed., Bemporad, vol I) 1935 (in *Maschere nude*, Mondadori, vol V)

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[*] Pirandello, *Maschere nude, vol. I*, p. 516.

TEXT	SOURCE		DRAFTING	1ST PERFORMANCE	EDITIONS
Ccu 'i nguanti gialli Sicilian text		apographs by Giuseppe Morabito and Giovanni Grasso junior NB The text published by Zappulla Muscarà is based on Murabito's apograph, copied in June 1924; still, she acknowledged the existence of Grasso junior's apograph, which annotates: 'originale della riduz.' ('the original of the adaptation')*	1921	9 September 1921, Teatro Biondo, Palermo	1993 (in Zappulla Muscarà, *Tutto il teatro in dialetto*)

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* Pirandello, *Tutto il teatro in dialetto*, p. L. NB The word 'riduz.' stands for 'riduzione' which, in the context of theatre, means 'adattamento', that is adaptation in English. See 'Riduzione', *Treccani. Vocabolario online* <http://www.treccani.it/vocabolario/ricerca/riduzione/> [accessed 19 June 2018]; *Collins Italian Dictionary*, ed. by Gabriella Bacchelli, 3rd edn (Glasgow: HarperCollins Publishers, 2013).

It can be seen from this table that the time gap between the respective source and target texts varies from about one year to nine years. Furthermore, the original version of each play derives from narrative, mainly from short stories. Thus, apart from intralinguistic self-translation, in the sense of language-dialect self-translation, Pirandello's activity involves also intersemiotic self-translation inasmuch as he transposed his texts from one literary genre into another either in the same language or from Italian into Sicilian. It is important to realise that we are dealing at least in part with a passage between written and spoken languages. On the one hand, there is the passage from a written, literary language confined within the form of a short story to a more expressive and seemingly spontaneous, spoken language required by theatre. On the other hand, all self-translations by Pirandello involve movement between Italian, a written language still bound by its literariness in the early twentieth century and Sicilian, a dialect perceived mainly as a vivid, spoken language, rather than written, despite its long written tradition.[7]

An interesting point concerns the printing of Italian and Sicilian versions of the plays. While all Italian texts were published at least once

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[7] To illustrate, from the 13th until the 20th century, Sicilian was a language corresponding to Italian, with different episodes related to the historical context. The first poems at the court of Frederick II were written in the Sicilian vernacular. In the 12th chapter of *De vulgari eloquentia*, Dante Alighieri described Sicilian as one of the most prestigious Italian vernaculars, the vernacular of the intellectuals. Although the cultural domination of Tuscan overshadowed Sicilian, in the 16th century, the number of poets who used it increased. Similarly, over time, theatrical forms in dialect, such as *buffi* (protagonists that spoke in dialect), *vastasate* (popular farces that appeared towards the end of the 18th century) and *opira dei pupi* (marionette theatre) appeared. Moreover, in 1790 in Palermo, the *Accademia Siciliana*, composed mainly of Sicilian poets, was established in order to defend the use of Sicilian. One of its members was Giovanni Meli, an important dialect poet. Other writers who used Sicilian in their work include Nino Martoglio, Ignazio Buttitta and Mario Gori. See for example Luigi Sorrento, *Per la storia della poesia dialettale in Italia* (Firenze: Tipografia Classica, 1929); Gerolamo Lazzeri, *Antologia dei primi secoli della letteratura italiana. I: Primi documenti del volgare italiano. II: La Scuola Siciliana.* (Milano: Hoepli, 1954); *Poeti siciliani del nostro tempo*, ed. by Agata Italia Cecchini and Salvatore Orilia (Roma: Trevi, 1967); Giuseppe Cocchiara, *Le vastasate* (Palermo: Il vespro, 1979); Barbara Olson and Pasqualino Fortunato, *L'arte dei pupi: teatro popolare siciliano* (Milano: Rusconi immagini, 1983); Haller.

when the author was still alive, in case of the Sicilian works only *Liolà* was published, the remaining texts were printed posthumously. Still, all of them were staged before his death, which is not insignificant since we are dealing with the genre of drama, by nature destined to be performed. In contrast, it seems that the Italian version of *La patente* was not staged at the time, even if three editions of the text were issued.[8] By the same token, it is noteworthy that in 1923 three out of the four performances of *Il berretto a sonagli* were in dialect.[9] The Sicilian texts available today were printed for the first time in one corpus of published and unpublished works in 1993 by Zappulla Muscarà, and it should be taken into account that, as she declared, the previously published texts were compared with the existing autographs and all plays were reproduced accurately, which is confirmed also by Varvaro. The above Sicilian versions were recreated on the basis of autographs (kept by the author's descendants, in the Istituto di Studi Pirandelliani e sul Teatro Italiano Contemporaneo in Rome or in the Biblioteca e Raccolta Teatrale della S.I.A.E. in Rome) as well as on the basis of apographs made by Angelo Musco (kept in the Istituto di Storia dello Spettacolo Siciliano in Catania), Giuseppe Murabito (kept in the Biblioteca Museo Luigi Pirandello in Agrigento) and Giovanni Grasso junior (kept in the Istituto di Storia dello Spettacolo Siciliano in Catania).[10]

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[8] Pirandello, *Maschere nude, vol. I*, pp. LVIII–LIX. In 'Cronologia delle messinscene in Italia 1910-1986', Fabio Battistini lists performances by Compagnia Tommaso Marcellini in 1920, 1924, 1930 and 1934 as well as by Compagnia Raffaele Viviani in 1935 and 1936. It is not clear though which linguistic version of the play was presented (Fabio Battistini, 'Cronologia delle messinscene in Italia 1910-1986', in *Pirandello. L'uomo lo scrittore il teatrante* (Milano: Mazzotta, 1987), pp. 13–44). Since Compagnia Raffaele Viviani produced the play in Neapolitan in 1924, it might be possible that in the subsequent years it was staged in Neapolitan as well. Although Battistini gives the Sicilian titles for some stagings and the Italian ones for others, it is not indicative. For instance, he uses the Italian title *Il berretto a sonagli* in relation to the 1917 performance despite the fact that the Italian text did not exist at the time and the staging occurred in Sicilian. It could be justified by the fact that Pirandello himself suggested that the play should have been announced with the Italian title, as the Sicilian would be too difficult to pronounce (Pirandello, *Maschere nude, vol. I*, p. 623).

[9] Pirandello, *Maschere nude, vol. III*, p. XIII.

[10] Angelo Musco was an Italian actor renowned for his comic abilities. From 1899, he was a member of the theatrical company of Giovanni Grasso, whose actors performed only in

3.2. The (socio-)linguistic context of Pirandello's self-translations

Although Italian unification occurred in 1861, political unification did not coincide with the cultural and linguistic unification of Italy. On the contrary, the areas of the former nation states were characterised by profound differences in traditions, habits, level of economic and social development as well as language. A model of Italian literary language, elaborated by the elite represented the only form of common language; yet, there was a complete lack of a shared spoken language. Before 1861, Italian was used only by the literate few for writing, whereas everyday communication occurred mainly in dialects, each an independent descendant from Latin, rather than a subordinated version of the interregional standard language. While the use of dialects was widespread and fundamental, their prestige was much lower than that of the literary language. Still, dialects also developed illustrious variants that enjoyed social dignity and were employed by educated classes and writers in public life and on solemn occasions.[11] Italian was acquired through books and was used in literature as well as on official occasions. The chiefly written and infrequent use of Italian made it unsuitable for other contexts, such as everyday work and private life, for which dialects were better suited. Hence, the use of dialects was unavoidable, vital and endured in time.

A common national language did not offer itself as natural, acquirable immediately in everyday life. It was remote from everyday life and too formal to be popular. In order to achieve acceptable command of Italian, it was necessary to attend secondary school, which between 1862 and 1863 concerned only 8.9 per thousand of the population aged between 11 and 18.[12] At the time of unification only a minority was able to speak Italian and its acquisition was beyond the possibilities of many Italians in the 1860s, as the main means of access to it was through the written word. Richardson reports that

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Sicilian. Giuseppe Murabito was a prompter, actor and biographer of Angelo Musco. Giovanni Grasso junior was an Italian actor, homonymous cousin of Giovanni Grasso, also an actor in the Sicilian theatre. He performed with Angelo Musco and was part of Teatro Mediterraneo.

[11] Tullio De Mauro, *Storia linguistica dell'Italia unita* (Bari: Editori Laterza, 2002), pp. 32–34.

[12] Claudio Marazzini, *Breve storia della lingua italiana* (Bologna: Il Mulino, 2004), p. 185.

the Casati law of 1859 prescribed four years of free education, but the third and fourth years were compulsory only in *comuni* of over 4,000 inhabitants and, until the Credaro law of 1911, schooling was financed by the *comuni* rather than the state.[13]

The level of illiteracy was very high: Richardson indicates 78% in 1861 and 73% in 1871, whereas De Mauro estimates 80% in 1861.[14] The remaining 20% did not have actual command of the written language though. The literate population also comprised those who would not be able to write in correct Italian. The number of those who were able to speak Italian, which included the educated and natives of Tuscany and Rome, amounted only to 2.5%, according to De Mauro, and to 8.8-12.6%, according to Arrigo Castellani.[15]

The sociolinguistic situation of the new nation involved opposition between the natural, widespread use of dialects and the prestigious language that was not spoken and presented itself as foreign in its own country. Hence, the new nation felt an urgent need to create a national language, but the process of its diffusion in the context of continuing linguistic diversity was long and difficult. The social factors that contributed to linguistic unification involved bureaucracy, army, press, emigration and internal migration, education and later radio and television. Along with the political unification of Italy, the elementary school became free and compulsory for the first time. Nevertheless, a huge part of the population did not attend school and a survey of primary education by Camillo Corradini in 1910 showed that teachers tended to use either dialect or a hybrid language in classrooms.[16] The after-school environment was still dominated by dialects, and therefore even knowledge of Italian did not entail its effective use. Real contact with the language and its definitive acquisition could be achieved not

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[13] Brian Richardson, 'Questions of Language', in *The Cambridge Companion to Modern Italian Culture*, ed. by Zygmunt G. Barański and Rebecca J. West (Cambridge: Cambridge University Press, 2001), p. 65.

[14] Richardson, p. 65; De Mauro, p. 37.

[15] Richardson, p. 64; De Mauro, p. 43. Due to the proximity between spoken Tuscan and literary Italian, Tuscans had natural mastery of the language. In the mid-19th century, Rome was the only non-Tuscan centre where Italian speech was socially required and the use of dialect was relegated to lower social classes (see De Mauro, pp. 26–27, 43).

[16] Richardson, p. 69.

through everyday life, but only through secondary school, in which the number of students was homogeneous throughout various regions. Yet, between 1911 and 1912 only 4% of the population attended secondary school.[17]

The conditions of schools varied from one region to another, from city to countryside, from urbanised areas to rural areas. In the case of Sicily, De Mauro observes that in the province of Palermo, schools in the urban areas adopted Italian, whereas schools in the rural areas used dialect, which functioned as a means of mediation. Moreover, in 1861 the number of illiterates in Sicily was 89% and in 1911 it amounted to 58%. It fell below 50% only in 1921, but it was still higher than 25%.[18] Alfieri remarks that contact with Italian occurred mainly through books. Between 1935 and 1936 the official meetings of social clubs were held in Sicilian.[19] De Mauro points out that among the urbanised middle classes the national language might have been adopted also in the context of family relationships.

From 1922 to 1943, Fascist policy aimed to spread the use of Italian as a living language through the nationalist promotion of Italianness, intolerance of pluralism as well as laws and ministerial decisions that aimed to influence language issues.[20] In 1923 the State decreed that teaching in primary schools had to occur in Italian. In a like manner, the authorities imposed Italianisation on public notices, names and surnames. Since the national language was a sign of national unity, dialects expressing heterogeneity and regional diversity were at odds with the unitary ideology. In 1930 the press was instructed not to publish dialect texts or discuss dialects.[21]

While political unification began a gradual expansion in the use of Italian and a gradual decline in the use of dialects, it did not end their use in literature. After 1861 and still at the beginning of the 20th century, writers did not have at their disposal a common language that would correspond to

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[17] De Mauro, pp. 101–2.

[18] De Mauro, pp. 40, 95–101.

[19] Gabriella Alfieri, 'La Sicilia', in *L'italiano nelle regioni*, ed. by Francesco Bruni (Torino: UTET, 1992), p. 839.

[20] See Richardson, pp. 70–73; Marazzini, pp. 207–11. Marazzini highlights the authoritarian linguistic politics which concerned the repression of ethnic minorities and the antidialect polemic. In relation to Sicily see Alfieri, p. 839.

[21] Richardson, p. 71.

its use in speech and fulfil effectively the needs of a lively, day-to-day speech of working-class protagonists.[22] Around 1921 Pirandello still believed that there was no such thing as a spoken Italian language.[23] The clear opposition between a spoken language, represented by dialects, and a written language, strongly influenced by the unification process, led some writers, especially poets and playwrights, to use dialect in their works.[24]

It is against this background that Pirandello was writing and translating his theatrical works. It should be kept in mind though that education in his time had already changed considerably, and what was considered to be an 'erroneous' use of Italian that was observed in Capuana and the young Verga, was not apparent in Pirandello.[25] Pirandello's use of Italian reflects a different education system, thanks to which he could achieve a command of Italian earlier and more easily than Capuana or Verga. An important factor in Pirandello's linguistic education is also the fact that he was born into a wealthy family. Despite his Sicilian surroundings, it can be assumed that his family communicated with him in Italian rather than in Sicilian. In his consideration of Pirandello's letters from Palermo written to his father between 1886 and 1887, Bruni notes that when dialect is used, it is placed in quotation marks. It is frequently accompanied by colloquial language and gives regional character to some structures through the allocation of southern

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[22] Antonino Pagliaro, 'La dialettalità di Luigi Pirandello', in *Forma e tradizione* (Palermo: S. F. Flaccovio, 1972), pp. 205–52 (pp. 207–10).

[23] Luigi Pirandello, 'Dialettalità (1921)', in *Saggi, poesie, scritti varii*, ed. by Manlio Lo Vecchio-Musti (Milano: Mondadori, 1965), pp. 1209–12.

[24] Richardson points out the use of dialect in Giovanni Verga's narrative prose, in Pirandello as well as in poets, such as Salvatore di Giacomo (Richardson, p. 70). See also Haller; Marazzini, pp. 201–6.

[25] Francesco Bruni, 'Sulla formazione italiana di Pirandello', in *Pirandello e la lingua, Atti del XXX Convegno Internazionale*, ed. by Enzo Lauretta (Milano: Mursia, 1994), p. 29; Sergio Lubello, 'Un autore in cerca di lingua: il dizionario sullo scrittoio di Luigi Pirandello', in *Il dizionario. Un incrocio di lingue. Presente passato futuro. Atti delle Seste Giornate Italiane del Dizionario*, ed. by G. Dotoli and G. Maiello (Fasano Schena Editore, 2010), p. 145. Bruni notes the incorrect structure of the conditional clause, whereas Lubello remarks that the generation of writers who preceded Pirandello was more likely to make improper use of literary archaisms, Tuscan terms, etc.

semantics to Italian lexemes.[26] Notwithstanding the Sicilian regionalisms, it is possible to observe Pirandello's high command of a Florentine-Italian language. Moreover, Pirandello received his humanistic and philological education in the Faculty of Arts first in Palermo and then in Rome, which reinforced his linguistic competence in 'standard' Italian. In 1891, he completed his PhD on the sound system of the Agrigento dialect at the University of Bonn.

Considering the intricate history of Italian and its function within the unified state as well as the complex language/dialect relation, defining Pirandello's self-translations as a passage between the mother tongue and an acquired language, might appear controversial. Unlike in the case of Polish self-translators, it is hard to state unequivocally which of the two linguistic mediums could be described as his mother tongue or first language. While at official level such status should be conferred on Italian, aspects such as natural acquisition process, personal, social and cultural identity, psychological and emotional relation to the language as well as its dominance in the environment would lean towards Sicilian.

Although Sicilian is classified as a dialect, the sociolinguistic situation at the time poses the question of the extent to which the relationship between Italian and Sicilian was asymmetrical.[27] While Italian occupied a

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[26] Bruni, pp. 25-26. To illustrate, he points out the presence of the preterite tense and the southern use of the verb 'stare' instead of 'essere'.

[27] While Sicilian has the status of a dialect, Ethnologue – an annual reference publication by SIL International providing statistics on the living languages – describes it as 'distinct enough from standard Italian [ita] to be considered a separate language' (Ethnologue, 'Sicilian' <https://www.ethnologue.com/language/scn> [accessed 14 June 2018]). Similarly, UNESCO recognises Sicilian as a minority language in danger (UNESCO, 'UNESCO Interactive Atlas of the World's Languages in Danger' <http://www.unesco.org/languages-atlas/en/atlasmap/language-id-1023.html> [accessed 14 June 2018]). In an official communication of May 2018, the Sicilian region referred to Sicilian as a language and once again ordered the teaching of the Sicilian language and history (see Giunta Regionale della Sicilia, 'Iniziative per la promozione e valorizzazione della lingua siciliana e l'insegnamento della storia della Sicilia nelle scuole di ogni ordine e grado della regione. Atto di indirizzo' (Regione siciliana, 2018) <http://www.regione.sicilia.it/deliberegiunta/file/giunta/allegati/Delibera_199_18.pdf>). Finally, Gaetano Cipolla empahises that, from the point of view of linguistics, Sicilian has all necessary features required of a language (see Gaetano Cipolla, 'U sicilianu è na lingua o un

higher position on a formal level, it might be argued that, at the beginning of the 20th century, Sicilian enjoyed a higher position in an informal context. While Italian represented primarily a literary language, Sicilian was widespread as an everyday language. In relation to the distinction between language and dialect, the old adage popularised by the linguist Max Weinreich, that 'a language is a dialect with an army and navy', perfectly describes the plight and position of Sicilian, dictated by politics rather than by an 'objective' prestige. Both Sicilian and Sicilian literature are viewed through the prism of the Italian dominating culture and considered its components. Italian is associated with the formal, political unity, whereas Sicilian is related to a geographical and cultural unity with a subordinate status.

3.3. Self-translation and hybrid identity

Pirandello repeatedly raised the issue of language and its use in literature.[28] He reproached Italian writers for using a language that was not lively and lacked spontaneity. Especially in relation to playwriting, he argued

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dialettu? / Is Sicilian a Language', *Arba Sicula*, XXV (2004), 138–75). For further information on Sicilian, its history and linguistic features see Corrado Avolio, *Introduzione allo studio del dialetto siciliano: tentativo d'applicazione del metodo storico-comparativo* (Noto: Uff. tip. di F. Zammit, 1882); Giorgio Piccitto, 'Il siciliano dialetto italiano', *Orbis*, VIII (1959), 181–97; Gerhard Rohlfs, *Grammatica storica della lingua italiana e dei suoi dialetti: sintassi e formazione delle parole* (Torino: Einaudi, 1969); Alberto Varvaro, *Lingua e storia in Sicilia* (Palermo: Sellerio, 1981); Gerhard Rohlfs, *La Sicilia nei secoli: profilo storico, etnico e linguistico* (Palermo: Sellerio, 1984); Christopher J. Duggan, Moses I. Finley, and Denis Mack Smith, *Breve storia della Sicilia* (Roma: Laterza, 1987); Gerhard Rohlfs, *Studi e ricerche su lingua e dialetti d'Italia* (Firenze: Sansoni, 1997).

[28] Luigi Pirandello, 'Come si parla in Italia? (1895)', in *Saggi, poesie, scritti varii*, ed. by Manlio Lo Vecchio-Musti (Milano: Mondadori, 1965), pp. 887–90; Luigi Pirandello, 'Illustratori, attori e traduttori', in *Saggi, poesie, scritti varii*, ed. by Manlio Lo Vecchio-Musti (Milano: Mondadori, 1965), pp. 207–24; Luigi Pirandello, 'Per la solita questione della lingua (1890)', in *Saggi, poesie, scritti varii*, ed. by Manlio Lo Vecchio-Musti (Milano: Mondadori, 1965), pp. 881–86; Luigi Pirandello, 'Prosa moderna (1890)', in *Saggi, poesie, scritti varii*, ed. by Manlio Lo Vecchio-Musti (Milano: Mondadori, 1965), pp. 878–80; Luigi Pirandello, 'Teatro e letteratura (1918)', in *Saggi, poesie, scritti varii*, ed. by Manlio Lo Vecchio-Musti (Milano: Mondadori, 1965), pp. 1018–23.

that a good play did not entail the adoption of a literary language, since the characters were not people of letters. He insisted that a playwright had to find words that would be effectively spoken action, immediate expression. In his view, the Italian literary tradition impeded free development of the Italian language which rather than being lived, was studied through literary works. Pirandello reiterated on many occasions that the use of Italian did not exist, for each region, and even each city, spoke its own dialect with its own phonetics, morphology and syntactic system, that had gradually developed throughout centuries. In the essay 'Dialettalità' (1921), he remarked that, in the history of Italy, each region was a nation and concluded that *dialettalità* – the dialectal character – should be understood as a veritable language, an essential feature of expression in Italian literature.[29] In the same essay, in relation to the literary history of Italy, he distinguished between *stile di parole* (lit. the style of words) and *stile di cose* (lit. the style of things). The former was identified with the written, literary language of the educated class, whereas the latter with a language that conveyed the flavour of dialect. Pirandello believed there was a need to create one's own style in which the richness of local traditions and literary dignity could be harmonised.

In 'Teatro siciliano?' (1909), Pirandello stated that words were symbols of things and, prior to the intervention of emotions, they were pure objectivity.[30] At the same time, he recognised that aspects such as historical and ethnographic elements, life conditions and habits could either broaden or narrow their limits. In relation to dialect and language, he affirmed that numerous words in dialect were the same as those of the main language, but as concepts of things, not as a particular emotion of them. He also claimed that many words were connected so strongly with their local environment

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[29] Pirandello, 'Dialettalità (1921)'.

[30] He wrote: 'che cosa sono le parole prese così in astratto? Sono i simboli delle cose in noi, sono le larve che il nostro sentimento deve animare e la nostra volontà muovere. Prima che il sentimento e la volontà intervengano, la parola è pura oggettività, e conoscenza'. (lit. 'What are the words taken in the abstract? They are the symbols of things in us, they are the larvae that our emotions have to animate and that our will has to move. Before emotions and will intervene, the word is pure objectivity, and knowledge'). See Luigi Pirandello, 'Teatro siciliano? (1909)', in *Saggi, poesie, scritti varii*, ed. by Manlio Lo Vecchio-Musti (Milano: Mondadori, 1965), pp. 1205-9 (p. 1207).

that they could not be understood beyond the borders of a region. Pirandello felt that language, that is Italian, expressed the concept of a thing and dialect expressed its emotion. Although his statement might appear controversial, Pirandello's opinions on language and dialect were not isolated. In a similar vein, in *Libera nos a Malo* (1963), Luigi Meneghello wrote:

> La parola del dialetto è sempre incavicchiata alla realtà, per la ragione che è la cosa stessa, percepita prima che imparassimo a ragionare, e immodificabile, anche se in seguito ci hanno insegnato a ragionare in un'altra lingua.[31]

Similarly, recalling conversations with his parents, in which affection and feelings were conveyed in Sicilian and more serious and official content in Italian, Andrea Camilleri argues that dialect is a language of feelings and intimacy.[32] He reaffirmed his position in a conversation with De Mauro, in *La lingua batte dove il dente duole* (2013), and concluded that language represents the tree, whereas dialects represent the sap. This viewpoint was shared by De Mauro who argued further that Italy has many languages. He pointed to the fact that all idioms are potentially equal, even if some of them are called languages for historical and social reasons, and one could add also for political reasons. Although dialects are categorised as such, in principle, from the point of view of their grammatical organisation, they do not differ from languages. Relying upon theoretical linguistics and scholars such as Humboldt and Saussure, De Mauro claimed that each dialect can become language in the strict sense of a literary language or a national language.[33]

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[31] 'The dialect word is eternally pegged to reality because the word is the thing itself, perceived even before we begin to reason, and its power doesn't diminish with time, given that we've been taught to reason in another language' (trans. by Frederika Randall). Luigi Meneghello, *Deliver Us*, trans. by Frederika Randall (Evanston, IL: Northwestern University Press, 2011), p. 46.

[32] Andrea Camilleri, 'Identità e linguaggio', in *Identità, alterità, doppio nella letteratura moderna: atti di seminario*, ed. by Anna Dolfi (Roma: Bulzoni, 2001), pp. 33–48.

[33] Andrea Camilleri and Tullio De Mauro, *La lingua batte dove il dente duole* (Bari: Laterza, 2014), pp. 23-24.

Pirandello was also aware of the social frontiers which dialect entailed. He believed that dialect literature was destined to remain within the borders of dialect. In his view, Sicilian theatre could not be appreciated across Italy, as Sicily could not be fully understood beyond its frontiers. More importantly, Pirandello's idea of translation was rather dismissive, since he assumed that each form of translation was synonymous with reduction, diminution and damage.[34] Following Benedetto Croce, he presumed that it was not possible to reduce something that already had an aesthetic form or to reproduce the same original expression, at most one could produce a similar expression. He compared the process of translation to transplanting a tree produced in one terrain that flourished in one climate, into another foreign terrain where it would lose its greenery and flowers. The greenery stands for the native words and flowers for the unique harmony of a language. According to Pirandello, the words of a language have a value that goes beyond their meaning and are made of impalpable elements, comparable to a soul. Each language inspires a particular sentiment and even the graphic form of words has a value of its own. Thus, translation, the transplanted tree is forced to dress in different leaves and flowers and can never be repeated. Pirandello claimed that the thought of a writer or the concept of a thing could be rendered well, however, the soul of art, that is the form could not be conveyed. He concluded that translation aimed at the impossible – to preserve the body giving it a different soul, so a different expression. The passage from one spirit to another involved unavoidable modifications. He went so far as to say:

> una traduzione può esser migliore dell'originale; ma allora l'originale diventa la traduzione, in quanto che il traduttore ha preso come materia bruta l'originale e l'ha ricreata con la propria fantasia.[35]

Antonio Gramsci defined Pirandello as a Sicilian writer who was able to create the peasant life in dialect terms, being at the same time an Italian and European writer. He saw in Pirandello the critical awareness of being

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[34] Pirandello, 'Illustratori, attori e traduttori', p. 217.

[35] 'Translation can be better than the original; but the original becomes then the translation, inasmuch as the translator takes the original as unrefined material and re-creates it through their own imagination'. Pirandello, 'Illustratori, attori e traduttori', p. 221.

simultaneously Sicilian, Italian and European.[36] In the light of Gramsci's assertion as well as Pirandello's own considerations, his experience of self-translation can be seen not only as a reflection of a specific context at the time, but also as a reflection of his hybrid identity being continuously shaped. Self-translation appears as a space for voicing and projecting different parts of one's identity. The linguistic versions involved in self-translation create one global work in which each text represents a different, yet equal side of Pirandello's identity and a different, yet equal 'face', whether Sicilian or Italian, of his plays. Self-translation offered an opportunity to break out of identity closure and give expression to an identity which could not be contained within Sicilian borders or the boundaries of literature of a country that aspired to appear as monolingual. Thus, self-translation is a space of merging of the different parts of the writer's identity, a space of negotiation and dialogue between the cultures that the respective languages carry with them, and a space of belonging to a literature that goes beyond a single dimension.

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[36] Antonio Gramsci, *Letteratura e vita nazionale* (Torino: Einaudi, 1954), p. 48.

Chapter 4

Case studies

Of all the self-translations undertaken by Pirandello, both *'A birritta cu 'i ciancianeddi* and *Tutto per bene* belong to the later stage of this practice. According to the time of drafting the respective self-translated texts, the order of Pirandello's self-translations would be as follows: *Lumie di Sicilia, Liolà, Pensaci, Giacuminu!, La morsa, 'A patenti, 'A birritta cu 'i ciancianeddi, Tutto per bene*. There is no information on the date when the Italian text of *La giara* was written. Considering that it was staged for the first time on 30 March 1925, Pirandello might have prepared it later than the Sicilian variant of *Tutto per bene*. Therefore, it can be stated that *'A birritta cu 'i ciancianeddi* represents either the last or second to last case of self-translation from Sicilian into Italian, whereas *Tutto per bene* is the last case of self-translation from Italian into Sicilian.

'A birritta cu 'i ciancianeddi represents an important point in Pirandello's theatrical work and perhaps the most significant point of his dialect phase. The protagonist, don Nociu Pàmpina, displays two aspects of the mature Pirandello and his ideology: the motif of 'la corda pazza' (lit. 'the crazy cord' – here meaning the crazy mechanism) and the motif of man as puppet.[1] *Ccu 'i nguanti gialli*, on the other hand, represents the last play written by Pirandello in dialect. Along with *La morsa* and *Pensaci, Giacuminu!*, the self-translation of *Tutto per bene* involves a clear change of the setting of the play.[2] It is the only Italian source-text, among Pirandello's self-translations, that has no Sicilian elements in the plot and the only case in which Pirandello had to re-think the plot in the passage from one linguistic variant to another.

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[1] The two motifs will be explained in the following section.

[2] The Italian version of *La morsa* is set in 'a town in a province', whereas the Sicilian variant is located in Sicily. While the Sicilian-Italian play *Pensaci, Giacuminu!* takes place in Sicily, the action in the Italian text occurs in 'cittaduzza' (a little town) in a province. By contrast, both the Italian and Sicilian versions of *Lumie di Sicilia* happen in Northern Italy and there is no indication of a place in *'A patenti/La patente*. In case of the remaining self-translations of *Liolà, 'A birritta cu 'i ciancianeddi* and *'A giarra*, all linguistic variants are set in Sicily.

4.1. Self-translation of *'A birritta cu 'i ciancianeddi*

4.1.1. Genesis and content of the play

'A birritta cu 'i ciancianeddi represents the only two-act comedy among Pirandello's plays. It was the favorable reception of *Pensaci, Giacomino!* in July 1916 in Rome that pushed Pirandello to write other Sicilian scripts, despite his reservations about theatre. *'A birritta cu 'i ciancianeddi* (hereafter *'A birritta*) was written between 1 and 14 August 1916 for Angelo Musco, with the initial title *'A birritta cu 'i ciànciani*.[3] On 1 August 1916, in a letter to Stefano, his son, Pirandello wrote that he was writing two new comedies for Musco. On 14 August 1916, in a letter to Nino Martoglio, Pirandello said that he had completed the play and, in another letter to Stefano, written on 18 August 1916, he said he had finished and delivered it. In a letter of 12 February 1917, he told Martoglio that he had composed the play in less than a week.[4]

Zappulla Muscarà, D'Amico and Varvaro identify two short stories, 'Certi obblighi' and 'La verità', both published in *Corriere della sera* in 1912 respectively on 11 March and 23 June, as the source of the play.[5] Varvaro claims though that the former has a very weak connection with the play and indicates the latter as its real source. 'Certi obblighi' talks about the obligation of a betrayed husband to honour killing, which results not from betrayal as such, but from its public knowledge, especially when the husband is made aware of it by a third party. The protagonist of the short story, Quaquèo, is a lamplighter who is constantly mocked with allusions to his

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[3] Pirandello made this change in a letter written to Martoglio, on 8 February 1917. In the same letter, he suggested that the play should be announced with the Italian title, since he feared that Sicilian was too difficult to pronounce. Indeed, the Italian title always accompanied the modified Sicilian name. The change seems rather significant as, according to Varvaro, the diminutive refers to little rattles that decorate a tambourine and, in the play, to a hat of a madman. Thus, the hat complete with rattles alludes to Don Nociu's craziness (Pirandello, 'Opere teatrali in dialetto', p. 1823).

[4] Pirandello, *Maschere nude, vol. IV*, pp. 1818, 1820.

[5] Zappulla Muscarà, *Odissea di maschere. 'A birritta cu 'i ciancianeddi di Luigi Pirandello*, p. 149; Pirandello, *Maschere nude, vol. I*, pp. 619–20; Pirandello, 'Opere teatrali in dialetto', pp. 1820-22.

honour as a husband. Eventually, he decides to go home, followed by the crowd, and kill both his wife and the lover. He discovers that the lover of his wife is Cavaliere Bissi, to whom he owes his position. Notwithstanding the initial plan, Quaquèo chooses to convince everyone that there is no one at his place so that he avoids the title certain obligations.

'La verità' introduces the same subject, but here due to public scandal, the main protagonist, Tararà, has already killed his wife who had an affair with Cavaliere Agatino Fiorìca. Since the wife of Agatino Fiorìca commissioned the police inspector Spanò to catch the two red-handed, the scandal became public. Hence, Tararà had to act according to the social conventions and split his wife's head with an axe. Similarly to Quaquèo's point of view, Tararà explains in court that he had to commit the crime because he could not ignore the affair any longer. Rather than accept his responsibilty, he blames Fiorìca's wife, who put him in a position of not being able to pretend to ignore what happened, and thereby forced him to commit the crime. Instead of being absolved of honour killing though, Tararà is sentenced to thirteen years in prison.

According to the social conventions at the time, a husband could ignore adultery provided that he did not lose face, otherwise he was obliged to kill. As reported by Varvaro, the murder of an unfaithful wife was mandatory to such an extent that it was included in the Criminal Code, Article 587.[6] The article considered honour killing and mitigated punishment for the crime. Varvaro observes that Pirandello does not question that the one to pay for betrayal is the unfaithful wife and the lover of the wife is always a secondary character. The two short stories and, consequently, the play portray society and its conventions. Nevertheless, while Varvaro claims that Pirandello never questions that order, it can be argued that his attitude to the matter is actually ironic and critical rather than approving.[7]

While a certain distance between the two short stories and the play remains, the subject reveals a connection between the works. The action of the play is located in a small town in southern Sicily. Although the physical

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[6] Pirandello, 'Opere teatrali in dialetto', pp. 1820-21.

[7] That is the case especially if the works are read alongside Pirandello's 'L'umorismo' (Luigi Pirandello, 'L'umorismo', in *Saggi, poesie, scritti varii*, ed. by Manlio Lo Vecchio-Musti (Milano: Mondadori, 1965), pp. 15–160).

appearance of the protagonists in *'A birritta* changes, some of their names relate to those of the characters in 'La verità':

Table 2 – 'La verità' vs *'A birritta cu 'i ciancianeddi*

'La verità'	*'A birritta cu 'i ciancianeddi*
Saru Argentu, known as Tararà	Don Nociu Pàmpina
Rosaria Femminella – his wife	Sarina Pàmpina – his wife (appears on stage and, unlike in the short strory says three lines)
Cavaliere Agatino Fiorìca	Agatino Fiorìca (never appears on stage)
Graziella Fiorìca	Si-donna Biatrici Fiorìca
Spanò	Spanò

In addition to the above mentioned characters, there are a number of new ones: Donna Assunta Labella, Don Fifì Labella, Donna Rocca 'a Saracina and gnà Momma. While Tararà is a rough, honest farmer, incapable of calculation, Don Nociu Pàmpina differs from him in terms of social class and intellectual level as well as his argumentative abilities that allow him to control situations. As noted, Don Nociu introduces two main themes of Pirandello's work. First of all, he has a theory that, in order to behave in society in an appropriate way, everyone has in their head three mechanisms to be adjusted: that is a serious area, a civil area and a crazy area.[8] The theory appears in the play several times: in the initial stage directions and when the protagonist explains his theory to Donna Biatrici.[9] Then, throughout the play, other characters refer to it until Donna Biatrici loses control and goes mad. The second theory expressed by Don Nociu is that all men are

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[8] In the Sicilian play, Don Nociu talks about 'tre zone, comu tri cordi d'orologiu: la zona seria, la zona civili, la zona pazza'. ('Three areas, as if three clock mechanisms: the serious area, the civil area, the crazy area'. Zappulla Muscarà, *Odissea di maschere. 'A birritta cu 'i ciancianeddi di Luigi Pirandello*, p. 303). In the Italian versions, the term 'zona' ('area') is replaced first with 'strumento' ('instrument') and then the protagonist says: 'abbiamo tutti come tre corde d'orologio in testa. […] La seria, la civile, la pazza'. ('everyone has in their head as if three clock mechanisms. […] The serious, the civil, the crazy'. Luigi Pirandello, 'Il berretto a sonagli', *Noi e il mondo* (Roma, 1918), 591–98 (p. 594)).

[9] Zappulla Muscarà, *Odissea di maschere. 'A birritta cu 'i ciancianeddi di Luigi Pirandello*, pp. 278, 303–4.

puppets who have to play a role, according to the situation they find themselves in.[10]

The events in the play occur in the same way as in 'La verità'. Mrs Fiorìca suspects her husband of having an affair with the young wife of their subordinate, Don Nociu, and asks Spanò, the police inspector, to verify it. Although Mr Fiorìca is not caught red-handed, the two are arrested because Nociu's wife appears scantily dressed and Fiorìca reacts violently. The scandal is on everyone's lips, but thanks to Spanò's report, Fiorìca is released and all is forgotten. Still, Don Nociu has been publicly dishonoured and the unspoken law requires him to kill his wife. Here lies the difference between the play and the short stories, especially 'La verità', as there is no crime. Don Nociu vists Fiorìca's house and explains that the requirement for murder derives from the fact that Mrs Fiorìca made the affair public. Therefore, the only solution is to assume Donna Biatrici is mad and send her to a mental hospital. As a result, unlike the crime in 'La verità', Donna Biatrici's hospitalisation spares Donna Sarina's life and saves Don Nociu's face. Overall, the play applies the same argument as Quaquèo and Tararà in their reasoning on adultery.[11]

Varvaro observes that, as a consequence of the setting and the social status of its protagonists, *'A birritta* generally uses dialect, which is less colloquial when compared to the rural dialect of *Giarra* and *Liolà*, but just as lively and rich.[12] Although the action takes place in southern Sicily, D'Amico notes that the dialect in Pirandello's play is close to the Catania dialect, which can be explained by the fact that Musco and his theatre company, which the play was written for, came from Catania.[13] While women are entirely dialect speakers, in the case of men there are no Italian interferences among higher social class characters, with the exception of Don Fifì who marginally switches to Italian. A number of Italian interferences appear in the lines of the public official, Spanò, both in dialogues with

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[10] Zappulla Muscarà, *Odissea di maschere. 'A birritta cu 'i ciancianeddi di Luigi Pirandello*, p. 308.

[11] The play re-uses also the metaphor of French bread and brown bread, which originated in Tararà's speech in 'La verità' and here appears in a line by Spanò.

[12] Pirandello, 'Opere teatrali in dialetto', p. 1825.

[13] Pirandello, *Maschere nude, vol. I*, p. 621.

familiar speakers and in dialogues of a more professional character, and in the lines of Don Nociu, the simple right-hand man of Fiorìca with social aspirations.

Pirandello kept making changes to the play until its premiere. On 24 January 1917, he wrote to Martoglio asking him to add, towards the end of the script, two lines by Spanò and Don Fifì as Don Nociu shouts that Donna Biatrici is insane.[14] Since Pirandello recreated the scene by memory, he was not sure about the exact position of the addition within the act or about the exact words. Thus, he authorised Martoglio, on the basis of rehearsals, to find the right place and words as well as to move lines and eliminate some parts in order to lighten the scene. He clearly trusted Martoglio and his choices.[15] In this sense, the Sicilian play itself is a result of collaboration between Pirandello, Martoglio and the actors. On 8 February, Pirandello gave Martoglio further indications.[16] He highlighted that Don Nociu's appearance, gestures, movements and way of speaking had to seem crazy so that the audience would suspect and fear that he might kill at some stage. He also suggested that Don Nociu should appear with a pen behind his ear and that lines by Don Fifì and Don Nociu about the pen should be inserted in Act One. D'Amico claims that the advised exchange between the characters, distinctive in Pirandello's view, did not become part of the script.[17] In relation to the ending of Act One, Pirandello wanted to make Don Nociu approach his wife with seriousness and make a gesture in the middle of her forehead, the civil zone as defined by the protagonist, as if he were winding a clock.[18] Substantial modifications and cuts were made to the original script ahead of

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[14] Luigi Pirandello, *Pirandello, Martoglio: carteggio inedito*, ed. by Sarah Zappulla Muscarà (Milano: Pan Editrice, 1980), pp. 65–68.

[15] Pirandello writes as follows: 'Insomma, fa' conto che il lavoro è *tuo* e regolati come credi. Quel che farai tu sarà per me ben fatto' ('In conclusion, think that it is *your* work and do as you want. Whatever you do will be fine by me'). See Pirandello, *Pirandello, Martoglio: carteggio inedito*, p. 66.

[16] Pirandello, *Pirandello, Martoglio: carteggio inedito*, pp. 76–79.

[17] Pirandello, *Maschere nude, vol. I*, p. 623. NB The Sicilian play available today does feature the above-mentioned passage, probably because it follows the version in the form prior to any changes. See Zappulla Muscarà, *Odissea di maschere. 'A birritta cu 'i ciancianeddi di Luigi Pirandello*, p. 307.

[18] Pirandello, *Pirandello, Martoglio: carteggio inedito*, p. 79.

the opening night. The changes were dictated by Musco's suggestion to condense the action and by fear of the audience's reaction to the play.[19]

'*A birritta* was staged for the first time on 27 June 1917 in the Teatro Nazionale in Rome. There had been ongoing discussions on staging the play earlier; however, none of those plans was realised.[20] D'Amico reports that perhaps this can be ascribed to the fact that Musco's company had other new plays to stage and '*A birritta* gave rise to some moral and artistic concerns.[21] Despite Martoglio's prediction of success, in February 1917, he informed Pirandello that during the first rehearsal actors encountered insurmontable difficulties in the over elaborate and rambling dialogue. Pirandello could not understand how Martoglio, Musco and other actors' initial enthusiasm and confidence in a success bigger than *Liolà*, could turn into a sudden anticipation of a fiasco. He firmly believed in his 'sense of theatre' and emphasised that '*A birritta* was born, rather than made, in less than seven days. Similarly, he asserted that his dialogue was made of 'movements of the soul' rather than of words, and that Musco and other actors lacked soul.[22] Although the audience was not large, according to information provided by Pirandello to his son, the opening night was successful and the performance was repeated for three nights.[23] From the stamps on the existing manuscripts, it appears that the play was produced also in Messina in August 1917, in Palermo in September 1917, in Milan in April 1918, in Naples in April 1919 with Giovanni Grasso, and again in Milan in July 1920.[24] Apart from Musco, '*A birritta* was staged with great success by Grasso junior's company in 1917 and 1918, by the Teatro Mediterraneo Company in 1919 and by Tommaso Marcellini in 1920.[25] D'Amico observes that not much attention was given to

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[19] Pirandello, *Maschere nude, vol. I*, pp. 626–27.

[20] For example, on 15 November 1916, Pirandello informed his son that the play would be staged in Milano along with *Giarra*. On 21 January 1917, Martoglio offered to produce the play and the indications given by Pirandello, in a letter dated 8 February 1917, seemed to imply that the play would be staged at the time. See Pirandello, *Maschere nude, vol. IV*, p. 1827.

[21] Pirandello, *Maschere nude, vol. I*, pp. 621–22.

[22] Pirandello, *Pirandello, Martoglio: carteggio inedito*, pp. 83–85.

[23] Pirandello, *Maschere nude, vol. IV*, p. 1827.

[24] Pirandello, *Maschere nude, vol. IV*, p. 1827.

[25] Pirandello, *Maschere nude, vol. I*, p. 630.

the play by critics. While Roman reviewers appreciated it, reviewers in Turin and Milan considered it just a parenthesis in Pirandello's theatre, a 'leftover' among his plays.[26] Still, it can be noted that although Mario Corsi and a few anonymous reviewers criticised the strong narrative nature of Pirandello's dialogues and the complicated philosophy behind the plot, the majority of reviews were favourable and the play was acclaimed by audiences.[27] Leonardo Sciascia defined *'A birritta* as 'perhaps Pirandello's most perfect play' and D'Amico calls it 'Pirandello's first masterpiece'.[28]

The Sicilian play was printed partially in *Maschere nude* in 1986. The entire text was published for the first time by Zappulla Muscarà in 1988 in *Odissea di maschere*. It was then re-printed on the basis of her edition in 1993 by Giuseppe Giudice in *Maschere nude*, in 1995 again by Zappulla Muscarà in *Tutto il teatro in dialetto* and in 2007 by Alberto Varvaro in *Maschere nude*. As reported by Varvaro, there are three scripts of the Sicilian play: an autograph, a script held in Raccolta Teatrale del Burcardo in Rome and an apograph by Musco.[29] All of the printed Sicilian versions of the play are based on Pirandello's autograph.

Pirandello supplied the Italian version of *'A birritta* in summer 1918. The play was published in *Noi e il mondo* – Act One on 1 August and Act Two

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[26] Pirandello, *Maschere nude, vol. I,* p. 628.

[27] Zappulla Muscarà, *Odissea di maschere. 'A birritta cu 'i ciancianeddi di Luigi Pirandello,* pp. 463–500.

[28] Leonardo Sciascia, *La corda pazza: scrittori e cose della Sicilia* (Torino: Einaudi, 1982), p. 129; Pirandello, *Maschere nude, vol. I,* p. 632. For further observations on the history of *'A birritta* see Zappulla Muscarà, *Odissea di maschere. 'A birritta cu 'i ciancianeddi di Luigi Pirandello,* pp. 149–235.

[29] The autograph is a theatre script in the writer's own handwriting used for the opening night. It features numerous cuts and corrections by Pirandello, Martoglio and Murabito, decided during rehearsals with actors. D'Amico reports that the stratification of corrections in the script is intricate, but it is possible to distinguish between the author's autonomous version and the version created during rehearsals (Pirandello, *Maschere nude, vol. I,* p. 1028). The autograph is held in Istituto di Studi Pirandelliani in Rome (Pirandello, *Maschere nude, vol. IV,* p. 1816). The script held in Rome includes some corrections and presents fewer as well as shorter lines when compared to the printed version of the Sicilian play (Pirandello, *Maschere nude, vol. IV,* p. 1817). The apograph by Musco was used for various performances. It is held in Istituto di Storia dello Spettacolo Siciliano in Catania (Pirandello, *Maschere nude, vol. IV,* p. 1817).

on 1 September. Overall, there are three Italian editions, which slightly differ in their linguistic expression. The second edition was printed in 1920 in the third volume of *Maschere nude* by Treves, and the third appeared in 1925 in the fourteenth volume of the second edition of *Maschere nude* by Bemporad. Mondadori recycled the third Italian edition of the play with a new title page in 1930 and then reprinted it in 1934. The Italian play was staged for the first time on 15 December 1923 in Teatro Morgana in Rome by Gastone Monaldi's Company. It was then produced by Pilotto-Sperani-Chellini Company in Teatro Carignano in Turin on 27 May 1925, by Pirandello's Compagnia del Teatro d'Arte in thirteen Italian cities and two South American cities between 1926 and 1927.[30]

4.1.2. Analysis of self-translation

Although the play clearly derives from short stories, the following analysis will focus only on self-translation within the genre of theatre. Since all published Sicilian versions are based on Pirandello's autograph, the present study will follow the text printed in *Odissea di maschere* which, according to Zappulla Muscarà, reproduces the play in its original form, as it was delivered to Musco.[31] Considering that the changes introduced to the 1920 and 1925 editions of *Il berretto a sonagli* seem to be dictated chiefly by the quest for a suitable spoken Italian, what follows will first briefly consider main differences between the Italian versions and then concentrate on the passage from the Sicilian to the 1918 Italian play.[32]

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[30] Pirandello, *Maschere nude, vol. I*, pp. 630–31.

[31] Zappulla Muscarà, *Odissea di maschere. 'A birritta cu 'i ciancianeddi di Luigi Pirandello*, p. 271.

[32] The observations will be based on the following Italian editions: Pirandello, 'Il berretto a sonagli'; Luigi Pirandello, 'Il berretto a sonagli', *Noi e il mondo* (Roma, 1918), 667–74; Luigi Pirandello, 'Il berretto a sonagli', in *Maschere nude* (Milano: Treves, 1920), pp. 49–163. As far as the 1925 Italian text is concerned, the analysis will be based on the 2007 Mondadori edition, which reproduces the text published by Bemporad in 1925 (Luigi Pirandello, 'Il berretto a sonagli', in *Maschere nude, vol. I*, ed. by Alessandro D'Amico (Milano: Mondadori, 2007), pp. 633–84). On some occasions, the 2007 edition restores the punctuation from the preceding editions, the randomly deleted elisions and maintains the spelling 'guai' instead of 'guaj' (Pirandello, *Maschere nude, vol. I*, p. 1050). D'Amico notes also mistakes included in

The 1920 Treves edition of *Il berretto a sonagli* does not differ much from the Italian variant published in *Noi e il mondo*. D'Amico registers about eighty changes.[33] The differences are mostly minor. They consist in the addition of the first name 'Assunta' in the list of characters, additions of single words or phrases both in dialogues and stage directions, the elimination of small elements, rewording of certain sentences, lexical substitutions, a different spelling of some words and a different word order on very few occasions. In the case of additions, it can be observed that some of them involve precisation of what came before, some extended lines emphasise their meaning and others fulfill a number of functions.[34] Unlike other additions, the phrase 'della pazzia' ('of madness') seems to be significant as it follows immediately the title words 'il berretto a sonagli' ('a cap and bells') and, at the same time, refers to the idea of madness with which the play concludes. Although there are very few elements added to the stage directions, they entail a slight modification to the respective scenes in which they appear, inasmuch as they concern either the behaviour of the protagonists or their mood.

The sporadic eliminations concern mainly single words, and do not alter the meaning. On two occasions, the eliminations involve the sentences 'Ma lui non c'è' ('But he's not here') and 'assassinato, io, signor delegato…sono stato assassinato…' ('murdered, I, Mr delegate...I was murdered...'), which similarly do not entail changes to the meaning, yet, they lessen the emphasis conveyed in the lines of the 1918 Italian text. The 1920 Italian version features many reformulations of sentences; however, their meaning remains unaltered. An analogous thing happens with lexical

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the Bemporad edition, such as 'Non è niente:' instead of 'Non è niente!', 'Un po' scollata camicia' instead of 'Un po' scollata la camicia' and 'che non levano' instead of 'che non si levano' (Pirandello, *Maschere nude, vol. I*, p. 1049).

[33] Pirandello, *Maschere nude, vol. I*, p. 1049.

[34] The observation refers to Jakobson's model of the functions of language. He distinguished between referential, emotive, conative, phatic, metalingual and poetic functions. See Roman Jakobson, 'Linguistics and Poetics', in *Style in Language*, ed. by Thomas A. Sebeok (Cambridge, MA: MIT, 1960), pp. 350–77. While a big part of the developed sentences serve a phatic function, additions such as 'Ma!' perform an emotive function and inclusions like 'caro Ciampa' ('dear Ciampa') and 'signor delegato' ('Mr delegate') accomplish a conative function.

substitutions. In some cases, the replacement might be related to a different usage of terms depending on the specific time.[35] In terms of spelling, the 'j' is replaced with 'i' in expressions such as 'ajutami' and 'jersera', and the final 'e' of some verbs is apocopated.

The 1925 Bemporad Italian edition incorporates the adjustments made to the 1920 edition of the play and introduces further changes. In comparison with the first Italian edition, the introduced changes amount to over one hundred and sixty adjustments.[36] Those consist of additions, eliminations, lexical substitutions and rewritings. The additions are not numerous and in some instances they do not have any particular effect on the play. On other occasions, the new elements highlight a protagonist's line or their emotional state. To illustrate, on page 640, Beatrice says 'Oh [...] mi raccomando!' ('Oh [...] take care!' – before gesturing to remain silent) and, on page 659, 'esultante' ('exultant') describes Ciampa in a new stage direction. Other insertions represent a form of precisation, for example on page 668 the adjective 'eccessivo' ('excessive') defines the preceding word 'decolté' ('décolletage') and the inclusion of the pronoun 'suo' ('her') on the cast list at the beginning of the play makes clearer the relationship between the characters.

The elimination of certain components present in the previous two Italian versions occurs more frequently than the additions. Still, the exclusion of two stage directions as well as of a number of minor single words and short lines does not lead to any significant changes. In general, many eliminations consist in removing repetitions, which reduces redundancy quite typical for Sicilian. The omission of Beatrice's line concerning the possibility of her husband seeing her necklace, devoids the Italian version of the Sicilian comical tone. Interestingly enough, Pirandello deletes two lines which would seem to emphasise the importance of certain social conventions in Sicily. The first is a line by Fifì in which he points out that Beatrice has no status as she is not unmarried, widow or wife, the second line, by Assunta, expresses the idea that 'real ladies' do not become the object of gossip for an entire town and that women in their family have always been secluded.

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[35] To illustrate, 'questa' ('this') substitutes for 'codesta', 'buccole' ('earrings') for 'pendagli' and 'guajo' ('trouble') for 'macello'.

[36] Pirandello, *Maschere nude, vol. I*, p. 1049.

Lexical substitutions do not introduce any significant modifications to the play, inasmuch as they involve an occasional change of verb tenses, prepositions, articles, spelling and the replacement of some terms. Rewritings, on the other hand, are far more numerous. Notwithstanding the unaltered meaning of the phrases, many lines are reformulated. A number of sentences are made shorter and sound more Italian, that is to say they contain either fewer or no repetitions, fewer interrogative and exclamatory sentences, and are rewritten according to the rules of Italian syntax. As a result, while both the 1920 and 1925 Italian editions tend to make the dialogue more essential and clear the text from typical dialect interference, the 1925 edition moves further away in its expression from the Sicilian play, more than the previous Italian editions.

While the relation between Sicilian and Italian is progressively lessened in the 1920 and 1925 editions of the Italian play, the first 1918 edition generally follows the Sicilian play very closely, though the two versions do not always coincide. The differences concern the setting and dramatis personae, structure and language. Although the action of *Il berretto a sonagli* still occurs in a small town in Sicily, it takes place in the interior of the island rather than in the southern part. In terms of the dramatis personae, Pirandello changes some names and, unlike in the Sicilian play, he indicates the professions of the two of them at the very beginning of the play:

Table 3 – *'A birritta cu 'i ciancianeddi* vs *Il berretto a sonagli*

'A birritta cu 'i ciancianeddi	*Il berretto a sonagli*
Don Nociu Pàmpina	Ciampa – a scribe
La si-donna Beatrici Fiorìca	La signora Beatrice Fiorìca
La si-donna Assunta Labella – her mother	La signora La Bella – her mother
Don Fifì Labella – brother	Fifì La Bella – brother
The police inspector Spanò	The police inspector Spanò
Donna Rocca 'a Saracina	La Saracena – a secondhand dealer
Donna Sarina Pàmpina – Don Nociu's wife	Nina Ciampa – Ciampa's young wife

La gna Momma – Donna Beatrice's servant[37]	Fana – signora Beatrice's old servant
Fiorìca's neighbours	Fiorìca's neighbours

The Sicilian play provides further character details in the notes for staging placed before the main text, which are missing in the Italian version. In the latter, the characters' description is introduced through stage directions and there is no information on Fana and Assunta, whereas the description of Nina remains unaltered. For the other characters, Pirandello tends to reduce descriptions in Italian, especially in the case of Ciampa, and is more generic when indicating the characters' age. To illustrate, the Sicilian version supplies precise ages, whereas the Italian reads 'in her 40s', 'in her 30s' and 'about 35'. The only exception is Fifì, clearly said to be 24 years old. While it is difficult to indicate a reason for making such decision, it seems rather significant that the Italian version excludes the term 'jealous' from the characterisation of Beatrice. This choice deprives the female character of a stereotypical feature for a Sicilian protagonist. Pirandello also adds the phrases 'crazy' as well as 'a pen behind his ear' to the characterisation of Ciampa, which serves to highlight the theme of madness as well as an element that suggests Ciampa's profession and a certain level of education.

As far as the structure is concerned, the two linguistic versions differ in the number of scenes in Act One. The Italian text includes additions and, more importantly, there are eliminations throughout the play as well as dissimilar endings of the two acts. First of all, the division into scenes in Act One of the Italian play is different than in the Sicilian version. Scene Two of the Sicilian play constitutes Scene Two and Scene Three in the Italian play. While in the Italian play Scene Two begins once Fana leaves the stage, the original Sicilian Scene Two starts three lines later. Scene Three in the Italian play begins as Saracena leaves to call Ciampa. As a result, Act One of the two versions contains respectively five and six scenes.

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[37] The alternation in the spelling of Beatrici/Beatrice, sometimes also Biatrici, is representative of other alternations in the spelling of various words, featured in the Sicilian script. Zappulla Muscarà notes that they indicate the lack of a final revision for the publication as well as a dialect that tends to open up to non-Sicilian audiences (Zappulla Muscarà, *Odissea di maschere. 'A birritta cu 'i ciancianeddi di Luigi Pirandello*, pp. 274-75).

Additions in the Italian text appear both in stage directions and dialogues. An objection could be made that the authorial status of stage directions is questionable. It is not possible to indicate at this point whether the adjustments made to stage directions came from Pirandello himself or other people involved.[38] It can be observed that some stage directions advise dissimilar behaviour of the characters on stage. For example, unlike in the Sicilian text, at the beginning of the first scene, Fana points to the crying Beatrice and, at the beginning of the fourth scene, the stage directions clearly specify that Beatrice speaks to Fana quietly. Similarly, towards the end of the third scene, Fana jumps when she hears the doorbell and at the end of the second act, Ciampa pushes Fifì forward while he is trying to convince Beatrice to start shouting. One could argue that these changes are insignificant. Undoubtedly, they are minor, yet, even tiny details contribute to the overall portrayal of the characters.

The same observation applies to other new stage directions that affect to some extent either the atmosphere or the portrayal of a character, which in turn might influence the way the audience reacts to a scene or character. For instance, Pirandello introduces the following phrases: 'con disprezzo' ('with disdain') in relation to Fifì scrutinising Saracena and 'pentita e commossa' ('repentant and moved') in relation to Beatrice in the third scene of Act Two. Likewise, in the second scene of Act Two, the stage directions imply that everyone remains suspended as the doorbell rings and, in the fifth scene, while Ciampa talks to Beatrice, there is a movement of painful surprise and strong consternation on the part of the others, followed by silence. On some occasions, on the other hand, new stage directions might

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[38] Steen Jansen points to the narrative nature of Pirandello's stage directions and suggests that they are written for the reader (Steen Jansen, 'Struttura narrativa e struttura drammatica in <<Questa sera si recita a soggetto>>', *Rivista italiana di drammaturgia*, 6 (1977), 55–69). Still, it should be noted that the article is dedicated specifically to the play *Questa sera si recita a soggetto* as well as to *Sei personaggi in cerca d'autore* and *Ciascuno a suo modo*. Furthermore, we could doubt the authorial status of the whole script inasmuch as it was subject to possible interference by a third party at rehearsals. In this thesis, Pirandello's stage directions are considered equal to dialogues, irrespective of who the main 'addressee' was. Since the introduced amendments concern the portrayal of the characters, their movement on stage, their behaviour as well as the construction of scenes, they affect the shape of the self-translated versions. Hence, they are an integral part of the analyses.

compensate for lines omitted from the Italian version. To illustrate, 'scattando' (lit. 'exploding'), with reference to Beatrice, seems to balance the elimination of a line uttered in a loud voice by Donna Rocca in the Sicilian play, and 'to Fana', with regard to a line by Fifì, replaces the appellation 'gna Momma' present in the Sicilian dialogue.

The additions in the dialogue exceed those in stage directions and involve both single words and phrases. Sometimes new elements, such as 'ma' ('but'), 'dunque' ('so'), 'allora' ('so'), 'per dire la verità' ('to tell the truth') and 'se fossi al suo posto!' ('if I were him'), do not involve any significant changes. Nevertheless, other expressions that do not entail meaningful transformations, serve to highlight a statement or what precedes. To name some examples: 'veramente' ('really'), 'apposta' ('on purpose'), 'neanche per sogno' ('no way'), 'siamo intese' ('got it?') and 'Una pazzia! Sì, una pazzia!' (lit. 'Madness! Yes, madness!'). It is also possible to identify additional phrases that add or emphasise certain emotiveness. The addition of the adjective 'porco' ('bloody') in front of the noun 'ufficio' ('duty') is derogatory and the insertion of 'povera pupa' (lit. 'poor puppet') into Ciampa's line transmits some sympathy towards the woman he refers to. The inclusion of 'caro' ('dear'), before the name 'Ciampa', and 'mia' ('my'), ahead of 'signora' ('lady'), not only project some kind of endearment, but also reduce the level of formality in the relations between the characters. Moreover, phrases 'A lei?' (lit. 'to her?'), 'io?' ('me?') and 'Ma come!' ('how can it be?') further emphasise the characters' astonishment. A range of emotions is expressed also through interjections 'oh', 'ah' and 'eh', as well as linguistic forms that reflect a culture with strong attachment to religion, for example 'Santo Dio' (lit. 'Holy God'), 'Oh Dio/Oh Dio mio' ('oh (my) God'), 'Madre di Dio!' (lit. 'Mother of God!') and 'Sacro nome di Dio!' (lit. 'God's holy name!').

The Italian version is still set in a Sicilian environment, and therefore both the plot and the language in which it is expressed, in a way, mirror the nature of Sicilian characters. While redundancy and repetitions tend to be significantly reduced in later Italian editions, the 1918 version generally maintains them, if not emphasises on some occasions, and thus imitates the Sicilian dialogues. By the same token, the additions 'questo al mio paese' (lit. 'this in my land') and 'nostro' ('our'), preceding 'native land', seem to

serve as a form of explanation inasmuch as they refer the audience to the local reality of the characters. This might aim to either highlight the 'exotic' element or justify a possible effect of strangeness. Finally, there is a group of additions that contribute to the comical tone of the play. For instance, 'Benedetta bocca di verità!' (lit. 'Blessed mouth of truth!'), 'perché c'era quella testa-di-mulo di calabrese!' (lit. 'beacuse there was that Calabrian mule-head', here meaning 'stubborn Calabrian') and phrases that appear in brackets – '(mi scusi il termine, signora Assunta!)' (excuse my expression, Ms. Assunta) and '(questo sì sarà per mio piacere)' (yes, this will be my pleasure). Overall, the above-mentioned new elements are not numerous or major, and do not affect the plot itself. Still, they indicate a moderately different way of constructing the scenes and the story.

Similar observations can be made in relation to the elimination of certain components of the Sicilian play, involving both stage directions and dialogues. As in the case of additions, the exclusion of stage directions or their abbreviation implies different behaviour and movement of the characters on stage, as well as divergent mood or representation of the characters. Sometimes, the removal of single words and phrases might not necessarily entail substantial dissimilarities. In some instances Pirandello simply reduces the number of repetitions within the text. On other occasions, omissions diminish emphasis on a particular emotion. Generally speaking, the number of eliminations is decidedly higher than that of additions. The changes decided during work on the original Sicilian script with Martoglio and actors, especially Musco, are reflected in the Italian variant of the play. The only exception represents a section by Don Nociu/Ciampa in the final scene of the play – the only cut among all of Don Nociu's parts in the Sicilian script reintroduced in the Italian version.[39]

The elimination of episodes and entire lines appears mainly in the first scene of Act One, in the first and second scenes of Act Two, and at the end of the play. The most important and most extended omissions can be categorised into passages that have a strong comical effect and passages linked to social conventions and accepted morality. The first group includes

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[39] Pirandello, *Maschere nude, vol. I*, p. 1042. The passage talks about the impossibilty of releasing negative feelings and about Beatrice's opportunity of 'opening the valve of craziness'.

Donna Rocca's declaration of being accountable to God (p. 282), Don Nociu's reassurance that his wife does not suffer from cholera or another illness (p. 324), and Biatrici's ironic comment on Nina's outfit when she was found with Mr Fiorìca (p. 345). Similar comical elements in Act Two are also omitted (pp. 330, 334-335 and 337-339). The scenes present the characters arguing about recent events, their fear of Don Nociu's arrival and the terror with which they react whenever they hear the doorbell ring. Similarly, Pirandello excludes from the Italian text Assunta, Fifì and Spanò's first reactions to the idea of sending Biatrici to a mental hospital, originally introduced on pages 365-366 of the Sicilian play. He also removes Don Nociu's comparison of three months in a mental hospital to holidays, and the subsequent opinion of Assunta, Spanò and Fifì that Nociu's idea is the only solution to the present situation, on pages 366-367 of the Sicilian text.

Eliminations related to social conventions represent a particularly interesting category. Pirandello omits a series of passages that express Beatrici's strong aversion, if not hatred, towards men as well as the characters' outlook on socially accepted conduct. On page 284 of the Sicilian play, omitted in Italian, she clearly states that she would slit all men's throats, if only she could. The Italian play does not feature either the part which reveals the expected reaction of Beatrici's brother and mother to her husband's betrayal, that is turning a blind eye, or her temptation to kill her husband. Pirandello removes the dialogue between Fifì and Beatrici, in which he condemns her ideas, suggesting that she should make her husband love her instead of expecting love on command. Another conversation which is lost in self-translation involves Beatrici's assertion that she wanted to entrust Nociu with a confidential task only once her brother left, as he would feel demoralised by her request. Another interesting example is the exclusion of a comparison between French bread and brown bread, which Spanò makes in relation to men's behaviour and desires. The passage justifies a potential betrayal and, in a way, implies that it is man's natural law. Pirandello also leaves out a long section, pages 327-329 of the Sicilian text, that presents Beatrici and gna Momma who keep exiting and re-entering the stage with sheets. At some point Beatrici screams as she finds a scorpion in bed, which she immediately interprets as a symbol of betrayal. Finally, a scene depicting Beatrici intent on realising her murderous intentions against her sleeping

husband is cut out of the Italian play. Taking into consideration the reservations expressed by Martoglio and the actors, it may be assumed that the ideas expressed in these episodes might have been too controversial, and therefore Pirandello removed them out of fear of the audience's reactions.

D'Amico reports that the passages expressing hatred towards men, the scene with the scorpion and Beatrici's murderous intentions were eliminated already from the Sicilian script, before the opening night.[40] It is important to highlight that the Sicilian plays themselves usually premiered in the mainland and generally were performed also outside Sicily, which means that the audience was composed not only of Sicilians. In this light, the above-mentioned amendments introduced in the Sicilian script itself represent a form of intralingual self-translation and, at the same time, cultural re-negotiation aimed at non-Sicilian audiences. The fact that Pirandello retains those eliminations in the Italian play and excludes other passages related to local social conventions further reinforces the cultural renegotiation that the play undergoes in the passage into Italian.

The question of additions and eliminations leads to discrepancies between the respective endings of both acts. The Italian version of Act One features a different order of Nociu/Ciampa's lines and introduces three new lines by Ciampa and Beatrice. What is more, the new section follows Ciampa's meaningful gesture contained in the stage directions, addressed to Beatrice, of adjusting the serious 'corda' on the right temple. It needs to be acknowledged, that the succession of lines in the Italian play would correspond to the adjustments made to the Sicilian script.[41] However, the additional stage direction and lines were introduced only in the passage from the Sicilian to the Italian version of *'A birritta*. Consequently, while the Sicilian play finishes with Nociu telling Biatrici that his honour lies in her hands, the Italian version closes with a clear allusion to Ciampa's theory of 'la corda pazza' and the opposition between the serious and the mad. Thus, the Sicilian text seems to put emphasis on the issue of a husband's honour and the existing social norms, whereas the Italian text refers more to the idea of madness.

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[40] Pirandello, *Maschere nude, vol. I*, pp. 626–27.

[41] Pirandello, *Maschere nude, vol. I*, pp. 1042–43.

The conclusion of Act Two in Italian excludes a long, rather comical final passage, pages 368-370, and replaces it with a much shorter section consisting of further stage directions and a few phrases by Ciampa. The Sicilian play presents a moment of great confusion with the protagonists coming and going, and Beatrici shrieking in the background. As Spanò expresses his concern for Beatrici, Fifì claims that she is well aware of what she is doing, and promises that he will take her to Palermo that evening. While gna Momma runs across the stage screaming 'Gesù e Maria!' ('Jesus and Mary!'), Fiorìca's neighbours arrive. They show sympathy for Beatrici, while Nociu repeats that she is mad and will be hospitalised. The play concludes with Nociu advising Spanò, in private, that he should never remarry, if his wife passes away. By contrast, the Italian play shows similar confusion, yet, here everything is expressed through gestures and movement rather than words. As Ciampa dances with joy and claps his hands, hearing Beatrice's cries, the bewildered neighbours appear and ask through gestures what happened. Exhilarated Ciampa reiterates, as in the Sicilian text, that she is mad and will be taken to a mental hospital. In the end, while everyone else exits, Ciampa sits on a chair in the middle of the stage and bursts out laughing hysterically. The ending of the Sicilian play highlights the socio-moral aspect of the plot, whereas the Italian play gives more prominence to madness.

Since the form of the Italian text generally adheres very closely to the Sicilian, there are no substantial changes with regard to language-related choices. Pirandello resorts to lexical substitutions and reformulations, both in stage directions and dialogues. Since the language of stage directions does not change, this part of the process would fit into the category of intralinguistic self-translation, inasmuch as the content is either reformulated or reworked. It is possible to distinguish a group of substitutions and reformulations that express the same meaning as their counterparts in the Sicilian play, for example 'arredato' – 'addobbato' ('decorated'), 'obbligo' – 'dovere' ('duty'), 'di quannu voscenza avia dui annuzzi' ('when you were two years old') – 'da bambina' ('as a child') and 'chi vi nisciù 'u sensu?' ('has your sense left you?') – 'vi ha dato di volta il cervello?' ('have you lost your mind?').

A similar type of amendments concerns phrases, which taken out of their context might signify something different, yet, they fulfil the same function in the respective versions of the play. That is the case of the following pairs of expressions: 'gnursì' – 'già' ('yes'), 'A rivederla, signura' ('Goodbye, madam') – 'Bacio le mani a vossignoria', 'bellissimu!' (lit. 'extremely beautiful') – 'benissimo!' (lit. 'extremely well', here both expressions mean 'perfect'), ''na rumurata di centu lapuna' (lit. 'a buzz of hundred bees') – 'un brontollo [sic?] di cento calabroni' (lit. 'a buzz of hundred hornets') and 'testa di calabbrisi!' (lit. 'Calabrian's head') – 'testa di mulo!' (lit. 'mule's head', here both expressions mean 'a stubborn, bullheaded person').[42]

It is also worth quoting some cases of replacement of a local phraseology with more widespread expressions: 'aviri 'u carbuni vagnatu' (lit. 'to have a wet coal') translated as 'avere la coda di paglia' (lit. 'to have a straw tail', both expressions signify 'to have a guilty conscience'), 'ccà sutta quarchi cosa cc'è' (lit. 'there is something here underneath') rendered as 'qua sotto gatta ci cova' (lit. 'there is a cat concealed underneath'; both expressions mean 'there is something fishy about this') as well as 'aviri quarchi storia p' 'a testa' (lit. 'to have some story in one's mind') substituted with 'avere qualche grillo per la testa' (lit. 'to have some cricket in one's mind'; both expressions signify 'to have other fish to fry'). While all of the above expressions convey the same meanings, sometimes the Italian phrases might appear less colourful and less comical than their Sicilian counterparts. By contrast, the inclusion of 'bacio le mani a vossignoria' in the Italian text emphasises the 'exotic' Sicilian setting.

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[42] The phrase 'bacio le mani a vossignoria' (lit. 'I kiss your hands, madam', here meaning 'Goodbye, madam') is a form of greeting which expresses respect and devotion. It tends to be connotated as typical of Sicily. The phrase 'testa di calabbrisi' conveys two meanings in the Sicilian play. On the one hand, it refers to Spanò's colleague, Logatto who comes from the region of Calabria. On the other hand, it indicates someone stubborn. It seems to be a Sicilian expression which derives from a stereotype according to which the Calabrian are stubborn and determined. See Giuseppe Nicola Ciliberto, 'Detti popolari e modi di dire in uso a Ribera e nell'hinterland agrigentino' <http://www.cilibertoribera.it/indexDETTI POPOLARI.htm> [accessed 19 June 2018]. Page 346 of the Sicilian play features the phrase 'ddà tistazza di calabbrisi' ('that hardheaded Calabrian') which is rendered as 'quella testa di mulo di calabrese' in the Italian text.

Some of Pirandello's solutions in the two versions of *A birritta* involve terms whose significations differ to a greater or lesser extent. To illustrate, 'bedda' ('beautiful') shifts to 'riveritissima' ('esteemed') and 'signurina' ('miss') is replaced with either 'signora mia' ('my lady') or 'signora' ('madam'), even if they always refer to Beatrice. Considering that the former is normally addressed to someone young, or unmarried, the Italian word choice would seem more appropriate. Finally, the neutral expression 'comu una cosa qualunqui' ('like anything') is rendered as 'come uno strofinaccio qualunque' ('like any rag'), where the term 'strofinaccio' ('rag') has a more negative overtone, especially when referred to a person. Certain decisions seem rather hard to explain linguistically or culturally. For instance, 'stasira' ('tonight') turns into 'ora' ('now') and 'sugghiuzzu' ('hiccup') into 'mal di gola' ('sore throat'). It is also quite peculiar that 'di Palermu' ('from Palermo') is rendered first as 'di una grande città' ('from a big city') and later as 'dal monte' ('from the mountain'), whereas 'dô viaggiu' ('from a journey') changes into 'da Catania' ('from Catania').

Other lexical choices entail alterations to the tone of certain passages and the level of formality. Pirandello chose to replace the Sicilian phrases 'e chi stamu forsi jucannu?' ('do you think we're playing around now?') and 'una furia di 'nfernu sì divintata!' (lit. 'you became a fury of hell') with flatter Italian expressions 'ma non sto mica parlando per ischerzo' ('but I'm not talking in jest') and 'e che sei diventata?' ('what did you become?'), although he could have selected equivalents that would have sounded just as expressive, colourful and comical. On the contrary, the Italian question 'Vi volete star zitta?' ('do you want to shut up?') seems harsher than the Sicilian 'Chi diciti!' ('what are you saying'). Similarly, on some occasions, stage directions create dissimilar atmosphere in the respective versions of the play. At the end of the play, stage directions present Nociu moved to tears, trying to stand up in the middle of his speech, whereas in the Italian play, Ciampa throws his hat on the ground and tramples on it.

Overall, it can be observed that the dialogues strongly echo the Sicilian play. Although the Italian lines tend to be shorter, Pirandello could not avoid Sicilian syntax and vocabulary. Apart from the already mentioned tendency to redundancy and repetitions, the Italian sentences quite frequently follow the emphatic inversion of the usual subject-verb syntax and

include a number of calques. To illustrate, 'cripari 'n corpu' (lit. 'die in the body') becomes 'crepare in corpo', 'mi nni pozzu fari d'una pazza?' ('can I do anything more with a mad woman?') shifts to 'posso più farmene d'una pazza?' and ' 'un cc'è cchiù unni arrivari!' ('there's nowhere else to go!') turns into 'non c'è più dove arrivare!'.[43] The existence of three Italian editions of the play proves Pirandello's struggle to find the right expressions, in the absence of a common spoken Italian language. Another proof is some inconsistency in the 1918 Italian version. 'Un gulè cu 'i pinnenti' ('pendant necklace') is translated both as 'una collana a pendagli' and 'la collana a lagrimoni', and the term 'zona' ('area') is rendered first as 'strumento' ('instrument') and in the following line as 'corda' (lit. 'cord').[44] It needs to be kept in mind though, that the evaluation of the first Italian edition of the play tends to be strongly influenced by the prism of the Italian language as we know it today and from the vantage point of the present. Yet, the linguistic form of the Italian version might actually reflect the state of the spoken language at the time and the way the Sicilians might have sounded if the protagonists had been real people making an attempt at communicating in Italian. Being steeped in Sicilian, the Italian language of the play tries to convey what could be defined as the 'Sicilian identity' of the characters and environment in which the play is set. Undoubtedly, the differences between the two linguistic versions of *'A birritta* are subtle and not as clearly delineated as in the case of *Tutto per bene*.

4.2. Self-translation of *Tutto per bene*

4.2.1. Genesis and content of the play

Pirandello wrote *Tutto per bene* between December 1919 and January 1920 for Ruggero Ruggeri, an Italian actor. At the time, Pirandello was gradually becoming the centre of Italian theatrical life and gave his first interviews as playwright. In a letter dated 7 December 1919, he informed

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[43] Giuseppe Gulino, 'Il teatro dialettale di Pirandello. <<'A birritta cu 'i ciancianeddi>>', in *Pirandello dialettale*, ed. by Sarah Zappulla Muscarà (Palermo: Palumbo, 1983), pp. 160–73.

[44] Pirandello's choice between 'una collana a pendagli' and 'la collana a lagrimoni' is adapted to 'una collana a pendagli' in the later Italian editions.

Ruggeri that he was preparing a comedy depicting the drama of a man who, after twenty years, realises that he was made to play the role of friend, husband, father and father-in-law, without knowing it. Pirandello declared that he would be able to finish the play within 15 or 20 days. Although it derives from a homonymous short story, which dates back to 1906, he did not mention this in the letter.[45]

The short story, *Tutto per bene*, is divided into five chapters. The first presents Silvia Ascensi, a young teacher in Perugia who, after the death of her father, the physicist Bernardo Ascensi, is transferred to Rome. In search of support, she contacts Marco Verona, the MP from Perugia and favourite apprentice of her father. Verona recommends her to Martino Lori, a Ministry official, and explains her story to him. Since Silvia's mother had abandoned her father, he had decided to return her mother's dowry, which had made his economic condition insecure. For that reason Silvia dedicated herself to teaching. Lori, moved by Silvia's story, decides to marry her. In the second chapter, shortly after the wedding, Lori realises that Silvia does not love him. After three years, she abandons him and Verona, who in the meantime has become undersecretary, and who offers Lori the position of chief of the cabinet. The third chapter opens with Lori and Silvia's reconciliation and the birth of their daughter, Ginetta. Verona abandons politics and decides to complete Ascensi's unfinished work, whose unpublished manuscripts are entrusted to him by Silvia. He appears more frequently in Lori's house and demonstrates an increasing interest in Ginetta. As Ginetta unveils her passion for music, he often invites the whole family to concerts and operas. After an evening at the opera, Silvia falls sick and dies. The fourth chapter is set in the mortuary chamber where Verona pushes Lori away from his wife's corpse. As time passes, Lori visits the grave every day, whereas Verona becomes a senator for scientific merits and continues to visit Ginetta. He increasingly treats her like a father and finds her a husband, Flavio Gualdi, a noble, rich marquis. In the fifth chapter, once Ginetta is married, Lori remains alone, abandoned by everyone, and whenever he visits his daughter, he does not seem to be welcomed. Trying to understand the current turn of events, he realises that Silvia was Verona's lover and Ginetta is not actually his

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[45] The connection between the play and the short story here is much stronger and more direct than in the case of *'A birritta*.

daughter. He recognises that Verona might have suspected that he was aware of this but that he had pretended for shameful gain. Having discovered the truth after twenty years, Lori can do nothing but forgive his wife and goes back to the cemetery.

On 28 February 1920, in *Corriere della Sera*, Pirandello declared:

> [*Tutto per bene*] non è una commedia filosofica, ma passionale [...] è la rappresentazione momentanea d'una commedia e insieme d'un dramma, che non hanno più ragion d'essere, perché il dramma è passato da gran tempo e la commedia non può più seguitare.[46]

Similarly to the short story, the play brings up moral and social issues, the hypocrisy of the bourgeois world, conflicts between people, family crisis and alienation of an individual. The play and the short story coincide to a large extent, yet, there are a number of amendments that distinguish them. Pirandello re-thought the plot in its premise, motivations and solutions. The most conspicuous modification in the passage from the short story to the play involves the characters' names: Ascensi becomes Agliani, Ginetta turns into Palma and Marco Verona into Salvo Manfroni. Pirandello introduces new characters who allow him to provide background information: La Barbetti – Palma's grandmother, Carlo – Barbetti's son and signorina Cei.

The first four chapters of the short story, from Silvia's arrival in Rome up to Palma's engagement, form the background of the play, which the audience learns about throughout the first act. It opens with a new scene, i.e. the arrival of La Barbetti and Carlo at Lori's house on the day of Palma's wedding. The disclosure of the betrayal constitutes the basis of the second act and happens in Gualdi's house a month after the wedding. The third act, which occurs a few hours later in Manfroni's house, is not in the short story.

Unlike Marco Verona, in the play Salvo Manfroni has stolen the scientific secret in the unpublished notes and used it to his own advantage. Even though Lori is aware of this and has proof, he remains silent and keeps Manfroni as a friend. He discovers his wife's betrayal through a *coup de*

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[46] '[*Tutto per bene*] is not a philosophical play, but a passionate one [...] it is a momentary representation of a comedy and drama at the same time, which no longer have reason to exist, since the drama was over a long time ago and the comedy can no longer continue'. Pirandello, *Maschere nude, vol. II*, p. 393.

théâtre, when Palma abruptly reveals the truth in a conversation. Only then he understands why everyone treated him with contempt and feels desperate as everyone close to him had fooled him for his entire life. He realises he had been considered not only pitiful, but also stupid. While his wife 'muore davvero uccisa dal suo tradimento' (lit. 'dies really killed by her betrayal'), his honourable friend not only took possession of his father-in-law's notes and published a scientific work in his own name, but also betrayed him. The unexpected sincerity overturns the false image of Lori that Palma had in her mind and she recognises that he did not fake his unawareness. Unlike other characters created before for Ruggeri, Lori unwittingly plays a role and presents himself as simultaneously disarming and disarmed. Pirandello shows metamorphosis on stage, a passage from unawareness to awareness. The process initiates in the second act and the character goes through alternate moments of self-irony, abandonment and clarity. The only authentic thing salvaged from the dispelled illusions is Lori's love for a woman. He could seek revenge, but any potential revenge proves to be impossible and pointless. He has no choice but to play consciously the 'comedy' which so far he had played unconsciously.

Tutto per bene is the third script written specifically for Ruggeri. It was staged for the first time at the Teatro Quirino in Rome on 2 March 1920. The premiere was followed by nine other performances at the Quirino, seven performances in Milan, three in Genova, three in Turin and two in Bologna.[47] According to D'Amico, Ruggeri returned to the play in 1930 and from that moment on put it on stage quite frequently: between 1932 and 1933, in 1935, between 1941 and 1943, between 1949 and 1952, in 1953, also in a tour in Paris and London, and for the last time on 21 May 1953 in the Eliseo in Rome.[48] The play was then produced by other directors and actors.[49]

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[47] Pirandello, *Maschere nude, vol. II*, p. 401.

[48] Pirandello, *Maschere nude, vol. II*, p. 409.

[49] Battistini indicates that the Compagnia Ruggero Ruggeri staged *Tutto per bene* in 1932, 1933, 1941, 1943, 1950, 1951, 1952 and 1953 (Battistini). Still, he does not give exact dates or includes information on theatres and cities in which the play was performed. He lists also performances by the Compagnia Luigi Carini in 1921 and 1922, the Compagnia del Teatro Moderno in 1921, the Compagnia del Teatro d'Arte, Milano in 1929, the Compagnia Città di Roma in 1930, the Compagnia D'Origlia – Palmi in 1933, 1934 and 1938, the Compagnia Ricci – Adani in 1936, 1937, 1938 and 1939, the Compagnia Renzo Ricci in 1940, 1941, 1942, 1943,

D'Amico notes that the Roman critics acknowledged the quality of the dialogue, the efficacy of the disclosure scene and the originality of the third act.[50] Silvio D'Amico described the third act as full of humanity, one of the most beautiful acts in Italian theatre and referred to Pirandello as a 'cerebral' author.[51] Notwithstanding praise, reservations about paradoxical coincidences, the improbable psychology of the characters and obscurity prevailed. While critics such as D'Amico and Adriano Tilgher considered *Tutto per bene* a typical Pirandellian product, others such as Marco Praga discerned a new Pirandello, in harmony with old theatrical rules, that is to say characterised by sharply-written dialogue, yet accessible to everyone.[52] Still, *Tutto per bene* is generally regarded as one of Pirandello's minor works.[53]

The Italian text of *Tutto per bene* was published for the first time in 1920 by Bemporad in the first volume of the second collection of *Maschere nude*. D'Amico indicates that on 15 March 1920 the third act of the play was printed in *Le Lettere* and in 1924 Bemporad reprinted the play as second edition.[54] According to Lo Vecchio-Musti, in 1932 a new edition was published by Mondadori;[55] however, D'Amico states that the 1932 edition was recycled by Mondadori with a new title page.[56] Mondadori printed the Italian text again in 1935 in the fifth volume of the third collection of *Maschere nude*.

Pirandello expressed his intention to provide Musco with a Sicilian adaptation of *Tutto per bene* in March 1920, shortly after the first staging of

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1944, 1947 and 1948, the Compagnia Gonda – Tamberlani – Glori in 1948, the Compagnia Teatro delle Novità, Milano in 1965 and 1966, the Compagnia Romolo Valli in 1976, the Compagnia Salvo Randone in 1979 and by the Compagnia Teatro Mobile in 1982, 1983 and 1985. D'Amico, on the other hand, points out stagings by Tino Buazzelli in 1970, Giogio De Lullo in 1975, Giulio Bosetti in 1981, Luigi Squarzina in 1989 and Guido De Monticelli in 1991 (Pirandello, *Maschere nude, vol. II*, p. 411).

[50] Pirandello, *Maschere nude, vol. II*, pp. 402–3.

[51] Pirandello, *Maschere nude, vol. II*, p. 403.

[52] Pirandello, *Maschere nude, vol. II*, pp. 408–9.

[53] Pirandello, *Maschere nude, vol. II*, p. 411.

[54] *Le Lettere*, Roma, a. I, n. 4, 15 March 1920, p.1. See Pirandello, *Maschere nude, vol. II*, p. 915.

[55] Manlio Lo Vecchio-Musti, *Bibliografia di Pirandello*, 2a edizione (Milano: Mondadori, 1952), p. 164.

[56] Pirandello, *Maschere nude, vol. II*, p. 915.

the Italian play.[57] Varvaro supposes that he must have worked on the Sicilian version between spring and summer 1921.[58] Although unpublished at the time, *Ccu 'i nguanti gialli* was staged a number of times. In August 1921, the press announced that Compagnia Tommaso Marcellini would present the play in the forthcoming season at the Eliseo in Rome.[59] Nevertheless, it was Musco who staged it for the first time in the Teatro Biondo in Palermo on 9 September 1921.[60] The play was performed again by Musco on 22 September in Palermo, on 7 and 8 November at the Teatro Olimpia in Milan, on 3, 4 and 5 January 1922 at the Teatro Nazionale in Rome, on 5 June in Florence and on 29 July in Catania. Despite wide acclaim, Musco did not stage the play again.[61] It was re-produced, after sixty years, on 21 January 1982 at the Teatro Rendano in Cosenza by Massimo Mollica.[62]

The Sicilian variant was published partially in 1993 by D'Amico in *Maschere nude*. The complete text appeared in *Teatro in dialetto* by Zappulla Muscarà in 1993 and then in 2007 in *Maschere nude* by Varvaro. While the autograph of the Sicilian play has not been found, the Biblioteca Museo Luigi Pirandello in Agrigento holds a script by Giuseppe Murabito, copied in June 1924, and the Istituto di Storia dello Spettacolo Siciliano in Catania holds an apograph by Giovanni Grasso junior, which is annotated 'originale della riduz.' ('the original of the adaptation').[63] All printed versions of the Sicilian play were reproduced on the basis of Murabito's script, including Zappulla Muscarà's edition, even though she is the only one to have

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[57] Pirandello, *Maschere nude, vol. II*, p. 412.

[58] Pirandello, 'Opere teatrali in dialetto', p. 1889.

[59] Pirandello, *Maschere nude, vol. II*, p. 412. See also Zappulla Muscarà, *Pirandello in guanti gialli*, pp. 153–55.

[60] For further observations regarding the staging of the play see Zappulla Muscarà, *Pirandello in guanti gialli*, pp. 153–64.

[61] Pirandello, *Maschere nude, vol. II*, p. 412.

[62] Pirandello, *Maschere nude, vol. II*, p. 413; Pirandello, 'Opere teatrali in dialetto', p. 1892. Contrary to D'Amico and Varvaro, Battistini indicates that Musco staged the Sicilian play for the last time in 1924 and that Massimo Mollica produced it with the Compagnia Stabile di Messina in 1981 (Battistini). However, it can be supposed that his data might not be precise, as his list includes the staging by the Compagnia Tommaso Marcellini in 1921 which did not occur (see Pirandello, *Maschere nude, vol. II*, p. 412).

[63] Pirandello, *Maschere nude, vol. II*, pp. 918-19; Pirandello, 'Opere teatrali in dialetto', p. 1888.

access to Grasso's apograph. According to Zappulla Muscarà, the two apographs differ and Grasso's script is closer to the Italian text.[64] The table below illustrates the main differences based on information provided by Zappulla Muscarà and Varvaro.[65]

Table 4 – *Tutto per bene* vs Giovanni Grasso's apograph vs Giuseppe Murabito's script

Tutto per bene, Bemporad, 1920	Giovanni Grasso's apograph	Giuseppe Murabito's script
Location, plot development		
Rome	Catania, Sicily	a main town in a province, Sicily
Silvia's mother lived in Perugia	Silvia's mother lived in Siracusa	not specified
a scientific secret	a scientific secret	last will
Characters		
Martino Lori – a state counsellor	Gaetano Condorelli – Cavaliere, a counsellor of the prefecture	Masinu Teri – chief archivist of the prefecture
Salvo Manfroni – senator	Antonio Chines – Commendatore, former prefect	Saru Nicosia – Commendatore, president of the Provincial Council
Palma Lori	Ida Condorelli	Parma Teri
Flavio Gualdi – marquis	Pippo Cucinotta – baron	Flaviu Lanzara – marquis
La Barbetti – widow Agliani, widow Clarino	Muscarà – widow Cardillo	Donna Sabedda Mammamìa – widow Clarino
Carlo Clarino	Beniamino Cardillo	Cocò Clarino
notable and striking lowering of tone in comparison with the Italian text		

D'Amico presumes that Angelo Musco used Murabito's script for his performances, yet, he does not explain on what evidence he bases his hypothesis.[66] Considering the differences between the two scripts, it might

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[64] Zappulla Muscarà, *Pirandello in guanti gialli*, p. 168.

[65] Zappulla Muscarà, *Pirandello in guanti gialli*, pp. 168–69; Pirandello, 'Opere teatrali in dialetto', pp. 1888–89.

[66] Pirandello, *Maschere nude, vol. II*, p. 412.

be due to the fact that, as concluded by Varvaro, Grasso's apograph represents an intermediate phase of the Sicilian version.[67]

4.2.2. Analysis of self-translation

Since *Le Lettere* included only one act of the Italian play and the 1924 as well as 1932 editions represent reprints, the following analysis will take into account the 1920 and 1935 editions of the Italian text and Zappulla Muscarà's edition of the Sicilian text *Ccu 'i nguanti gialli*.[68] Given that Giovanni Grasso's apograph appears to be an intermediate stage in the passage from the Italian text to the Sicilian play in its present form, it would be desirable to include it in the analysis as an integral part of the process. Unfortunately, it was not possible to examine the script as Zappulla Muscarà denied access to it.

While the case of *'A birritta* involves three Italian editions that differ from each other, the case of *Tutto per bene* includes two Italian texts whose divergences are very minor. Perhaps an explanation lies in the fact that the plot of *Tutto per bene* was not born out of the Sicilian context. While *Il beretto a sonagli* represents a target text in self-translation and maintains a Sicilian setting, *Tutto per bene* is the source text and has no Sicilian features in its plot. It can be presumed that translating *'A birritta*, a play that was strongly rooted in local reality, into an inexistent commonly spoken Italian,

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[67] Pirandello, 'Opere teatrali in dialetto', p. 1889.

[68] The following considerations will be based on the following editions: Luigi Pirandello, 'Ccu 'i nguanti gialli', in *Tutto il teatro in dialetto, volume secondo*, ed. by Sarah Zappulla Muscarà, 2nd edn (Milano: Bompiani, 2002), pp. 253–335; Luigi Pirandello, *Maschere nude. Tutto per bene* (Firenze: Bemporad, 1920). As far as the second Italian text is concerned, the analysis follows the 2007 Mondadori edition, which reproduces the text published by Mondadori in 1935 (Luigi Pirandello, 'Tutto per bene', in *Maschere nude, vol. II*, ed. by Alessandro D'Amico (Milano: Mondadori, 2007), pp. 415–98). On some occasions, the edition of 2007 follows Bemporad; however, all those instances were taken into account in the present analysis (Pirandello, *Maschere nude, vol. II*, pp. 915–16). The 2007 edition reproduces the elisions present in Bemporad, which were deleted in Mondadori due to typographical reasons. Moreover, D'Amico points to mistakes included in the Bemporad edition, such as 'avrei voluto onorarmi' instead of 'avevi voluto onorarmi', 'Che cos'è' instead of 'Che cos'è?' and 'commosso, accorrendo a lui' rather than 'commossa, accorrendo a lui' (Pirandello, *Maschere nude, vol. II*, p. 916).

posed an additional challenge. Clearly the multiple Italian editions were dictated by the sociolinguistic context at the time and the lack of a common spoken language was a particularly important issue for theatre.

When it comes to the 1920 and 1935 Italian editions of *Tutto per bene*, there are no significant changes between the two texts. According to D'Amico, among the plays written before 1920, *Tutto per bene* is the only one that did not undergo revisions, except for minor corrections in its last print.[69] Unlike the 1920 publication, the 1935 edition does not feature the word 'scena' (scene) before the description of the interiors in each act. Other adjustments involve the use of punctuation and prepositions, occasional different choice of the verb tense, the correction of a mistaken use of a character's name, sporadic additions of very short expressions, the conversion of a grave accent into an acute accent in 'perché' and of the spelling of 'guaj' into 'guai'. It is also possible to identify some infrequent minor modifications in lexical choices, for instance 'una' turns into 'uno', 'nell'accorglierle' becomes 'nel raccoglierle', 'poiché' changes into 'perché'.

The differences between the 1920 Italian play and the Sicilian variant, based on Murabito's script, concern the title, setting and dramatis personae, plot, structure and language.[70] The action of the Sicilian play moves from Rome to a less specific place in Sicily, a main town in a province. Along with the relocation, the protagonists are given new names and professions:

Table 5 – *Tutto per bene* vs *Ccu 'i nguanti gialli*

Tutto per bene, Bemporad, 1920	*Ccu 'i nguanti gialli*, Bompiani, 2002 (2nd ed.)
Martino Lori – a state counsellor	Don Masinu Teri – chief archivist of the prefecture
Salvo Manfroni – senator	Saru Nicosìa – Commendatore
Palma Lori	Parma Teri
Flavio Gualdi – marquis	Flaviu Lanzara – marquis

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[69] Pirandello, *Maschere nude, vol. II*, p. 915. He mentions that there was a certain number of variations between the Bemporad edition and the third act in *Le Lettere*.

[70] The change of the title will be discussed in detail in the final part of the analysis.

La Barbetti – widow Agliani, widow Clarino	Donna Sabedda Mammamìa – widow Clarino
Carlo Clarino – her son	Cocò Clarino – her son
La signorina Cei	'A Si-Donna Pippinedda Mangalaviti
Veniero Bongiani – count	Don Munniddu Minneci – baron
Giovanni – butler at Gualdi's house	Vanniddu – marquis Lanzara's butler
Manfroni's old butler	Filippu – Nicosìa's old butler

It can be observed that the Sicilian characters are high-ranking in their local society which corresponds to that of the Italian characters. Still, in comparison with the Italian text, the social condition of the characters is lowered which affects the overall tone of the play. Names are adjusted to the regional reality so that they sound more authentic to the place of action, on the one hand, and more comical, on the other hand. This is the case of the name Donna Sabedda Mammamìa which reflects the openly comical character of the female proragonist. Act One of the Sicilian play has a short exchange between Sabedda and Parma concering Sabedda's funny surname. The sociological switch brings about a general transfer from tragic to comic – especially in the first act which, chiefly thanks to the reinvention of Donna Sabedda, features more grotesque situations than the Italian play.

The characters' appearance and disposition change to some extent. While Signorina Cei is blond, tall, in her early thirties, dresses with restrained elegance and shows natural good taste, Pippinedda is described as a poor, old maid, dressed in black with certain decency, endeavouring to curb her naturally rebellious character. Lori's clothes are smart and his features are expressive (orig. 'fisionomia mobile), whereas Teri wears a frock coat and his features are extremely expressive (orig. 'fisionomia mobilissima'). Manfroni is described as thin and Nicosìa as very refined, Gualdi is 34 years old and Lanzara is about 30 years old. Bongiani is about 40, very elegant and founded one of the richest film studios, whilst in the Sicilian play, there is no indication of Minecci's age and he is depicted as an insignificant provincial aristocrat. At first sight, these modifications might seem negligible, yet, the audience is presented with a slightly different image of a given character. While it is difficult to explain changing the age of the characters, shifting

from noble to rebellious, from influential to unimportant and from lively to even livelier, seems to be part of rendering what could be defined, at least stereotypically, as 'Sicilianity' or the Sicilian spirit of the characters. It also constitutes another proof that Pirandello adapts the play to the new audience.

The transfer of the action of the play to a dialect environment involves further alterations. In the Italian version, Silvia, Palma's dead mother, is the legitimate daughter of La Barbetti and Agliani, and Carlo is La Barbetti's illegitimate son. In the Sicilian text, Silvia is Donna Sabedda Mammamìa and Baron Mennula's illegitimate daughter, first abandoned by Sabedda for Cocò's father, and then by Mennula. Cocò is Donna Sabedda Mammamìa's legitimate child. Rather than being built around a stolen scientific secret, the Sicilian plot revolves around Mennula's last will stolen by Nicosìa who remained silent about a second holograph will in which Mennula nullified the first one in favour of Parma. In the first instance, while there seems to be no clear explanation of why Cocò becomes a legitimate child, making Silvia an illegitimate daughter might be linked to the question of inheritance and the two variants of Mennula's last will. Similarly, the last will seems to fit better into the Sicilian context of that period. The idea of the will and, at the same time, the question of inheritance, recalls plots of *Verismo* focusing on the life of people especially in the rural environment, specifically its Sicilian current represented by Verga and Capuana.[71]

In terms of structure, unlike the Italian play, the Sicilian variant is subdivided into scenes: Act One – twelve scenes, Act Two – ten scenes and Act Three – three scenes. Moreover, on some occasions the order of appearance of characters varies. In Act One of the Italian text, on page 28, only Signorina Cei leaves the stage, while in the Sicilian play both Pippinedda and Vianniddu exit. Similarly, on page 40, Barbetti and Flavio leave the stage together and later Veniero and Carletto exit as well. In the Sicilian variant, on the other hand, the movement on stage changes as two additional lines respectively by Sabedda and Cocò are added. Sabedda withdraws as she thanks Flaviu who gives way, and Minneci leaves the stage before Cocò's last

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[71] E.g. Giovanni Verga's *I Malavoglia* (1881), *Novelle rusticane* (1883) and *Mastro-don Gesualdo* (1889); Luigi Capuana's *Comparatico* (1882) and *Il marchese di Roccaverdina* (1901).

line. On page 290 of the Sicilian text, Pippinedda appears on stage earlier than Signorina Cei in the Italian version. Finally, in Act Two, on page 106 of the Italian play, Lori stands up once he finishes his line, whereas Masinu stands up earlier, before completing his line. On page 115, the butler leaves after Lori's line and, in the Sicilian play, Filippu exits before Masinu's line. These adjustments involve a different way of constructing the scene. Movement on the Sicilian stage, that is some of the entrances and exits, occur quicker than in the Italian play, so the action appears to some extent as more accelerated.

There is also a passage in which the interaction between Masinu and Flaviu is a little different. In the Italian text, Flavio extends his hand to Lori, in the Sicilian variant Masinu extends his hand to Flaviu who reciprocates the gesture irrespective of his greeting. This seemingly tiny detail represents a change to the mood of characters' relationship and affects their overall dynamics. The audiences are presented with a dissimilar picture of how the characters relate to each other and, in this particular case, of the mutual respect they hold for one another or lack of it. There are also passages which appear in a different place in the Sicilian play. The stage direction concerning the tone of Carletto, sensing that the arrival of him and his mother will end badly, comes a bit later. Other examples include part of Barbetti's line on page 27 and a stage direction regarding Palma's behaviour on page 50, both later in the Sicilian version. As in the case of stage movement, these modifications involve building the overall atmosphere in a moderately different way. While the physical aspect of the Sicilian play seems to be more spontaneous and immediate, the unfolding of the emotional side of the Sicilian characters occurs, at least on some occasions, in a delayed manner.

The most conspicuous modification, in terms of structure, concerns passages which are extensively rewritten. In Act One of *Tutto per bene*, on pages 13-14, Barbetti and Carletto, dispute the fact that he was an illegitimate child. Feeling uncomfortable, Carletto insists that they should leave Lori's house. At the end of their discussion, he suggests that Barbetti should simply present herself as Palma's grandmother and avoid further explanations. The corresponding passage in the Sicilian play is much longer. Annoyed at Cocò, Sabedda says that children should not interfere with

parents' business or judge them. While Cocò refuses to treat Teri as brother-in-law, Sabedda insists that he is a gentleman who can help him. Unlike in the Italian variant, Cocò asks Sabedda about her daughter, which leads to more explanation of the 'family history'. Rather than it being Cocò's suggestion, presenting herself as Parma's grandmother is Sabedda's plan. While the corresponding Italian dialogue is short, the Sicilian dialogue appears more vivid and expressive, conveying divergent attitudes and behaviour.

Another reworked passage concerns the conversation between Barbetti, Signorina Cei and Carletto, in *Tutto per bene* on pages 18-24, in which the characters talk about Manfroni and Bernardo Agliani, Barbetti's first husband. The dialogue reveals the connection between the two men and the story of the scientific secret. Signorina Cei mentions also that Manfroni grew fond of Palma and, once Silvia passed away, he took care of her like a father and then found her a husband. In the final part of the dialogue, Barbetti asks about Lori, clarifying that she has not had the opportunity to meet him due to the lack of contact with her daughter. The audience learns from her statement that Silvia dedicated herself to teaching and, after her father's death, was transferred to Rome where she met Lori. The two got married and seven years later Silvia passed away. In the Sicilian passage, Sabedda accuses Nicosìa of having slyly inherited everything that belonged to the Baron Mennula, in whose house he lived, so that Mennula's relatives were left with nothing. Pippinedda, on the other hand, praises Nicosìa for having done something good for each of them, including Teri whom he treated like a brother and helped progress in his career. Sabedda claims Mennula should have left everything to her daughter; however, Pippinedda asserts that she was very independent and would not allow him to do anything for her. Hence, Nicosìa did for Teri and then for Parma what Mennula could not have done for the daughter. Here too, the dialogue includes information about Nicosìa's behaviour towards Parma and Sabedda's inquiry about Teri. What differs in the Sicilian passage is the insertion of Sabedda's personal story regarding her relationship with Mennula.

The above changes are undoubtedly dictated by the inclusion of different characters as well as the substitution of the scientific book with Mennula's will. Another passage rewritten as a result of the core

modifications, involves a line by Lori concerning Bernardo Agliani, on page 36 of the Italian text, replaced with a short exchange between Masinu and Parma regarding the wedding gift from Sabedda, on page 276 of the Sicilian text. A dialogue between Signorina Cei and Lori, regarding Agliani's notes and the dedication to Silvia discovered by her in Lori's desk, on pages 86-91 of *Tutto per bene*, is replaced with a dialogue between Pippinedda and Teri in relation to the will, on pages 305-308 of the Sicilian play. Likewise, Act Three features a passage in which Lori and Manfroni, in the presence of Palma, argue about the theft of Agliani's idea and the proof of it embodied in the notes. The Sicilian variant, in contrast, presents Teri and Nicosìa arguing, in front of Parma, about Mennula's inheritance stolen by the latter and Mennula's holograph will.

It is also possible to identify other divergent passages that are not related to the above-mentioned core changes. For example, Barbetti's amazement upon learning that Palma's civil marriage took place the day before and the religious ceremony in the morning of that day is expressed in one line. In the Sicilian text, Sabedda's reaction is developed and expresses not only amazement, but also some sort of stupor and indignation. The Sicilian variant has more comical overtones when compared with its Italian counterpart. It shows a general tendency on the part of the Sicilian characters to be wordier. Moreover, it demonstrates a more conservative outlook on social norms, practices and what was considered a socially acceptable conduct in Sicily at the time. Pages 52-53 of the Italian play include a passage in which Lori tells Palma that he wanted to have the right to disagree with her mother, who did not want Manfroni to be too close to Palma, and that he has suffered for a long time although she did not notice that. The corresponding passage in the Sicilian text is expanded. Masinu says he respected Parma's mother's motives, but he had no right to deprive Parma of the benefits deriving from the relation with Nicosìa. While Parma points out that this connection was beneficial also for Masinu, he confesses that gratitude to Nicosìa caused his great suffering. Finally, the dialogue on pages 92-94 of *Tutto per bene* opens with some philosophical reflections on order and confusion. What follows is a line on ruining the protagonists' digestion with that kind of philosophy and then the dialogue focuses on Palma's departure. The Sicilian version excludes the philosophical part and starts

immediately with Parma's departure. A brief line about digestion is inserted later and the content of the final three lines of the dialogue was originally expressed in stage directions of the Italian play. Although the Sicilian passage expresses the main content, it is conveyed in a completely different form. The philosophical part is marginal and is not indispensable to the plot, but this seemingly irrelevant passage actually highlights the hidden subtext of the expression 'tutto per bene' in a very subtle way. What the characters seem to establish through their philosophical reflections is the idea that there is no escape from the old, established order. Although the Sicilian text displays other solutions for conveying the meaning, the exclusion of the philosophical reflections can be seen to 'impoverish' the text at this point.

It should be kept in mind that at the time Pirandello was becoming well known as a cerebral, philosophical playwright – the play *Sei personaggi in cerca d'autore* premiered on 9 May 1921 and proved to be challenging for the audience.[72] On the one hand, the fact that Pirandello chooses to exclude this kind of philosophical material from the Sicilian version suggests that his approach to the two languages is different and that the Sicilian play is a vehicle to put forward a more 'comical' image. On the other hand, his use of the two means of expression seems to reflect the actual use of dialect and language in the sociolinguistic context of his time.[73] As will be shown later in this part, the Sicilian text features Italian interferences which the Sicilian characters resort to in more formal circumstances, or whenever they need to give certain seriousness to their words.[74]

Another structural change involves eliminations and additions of short, mainly one-line exchanges. In some instances this is dictated by alterations introduced in relation to the characters and the plot line. Specifically, Pirandello eliminates the passage between Lori and Salvo on page 44-45 of the Italian play in which they talk about money and Bernardo Agliani, the dialogue on pages 69-71 in which Veniero, Salvo and Flavio talk about Agliani and the scientific secret as well as a brief exchange between Signorina Cei

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[72] See Pirandello, *Maschere nude, vol. II*, p. XXV.

[73] The section 'Self-translation and hybrid identity', on page 83, pointed out that Camilleri, born on 6 September 1925, recalled that his parents would use Italian for serious or official content of their conversations.

[74] A similar tendency can be observed in *'A birritta.*

and Lori on page 85 regarding his new 'onorificienza' (honour of becoming a senator for scientific merit). On the other hand, in some cases there is no connection between eliminations, or additions, and the changes introduced to the core elements of the story. For example, Pirandello leaves out a short exchange between Barbetti and Carletto on page 12 in which he expresses his reluctance to the idea of being thrown out. In the Sicilian text he inserts an exchange between Sabedda and Pippinedda on page 262 in which the latter explains her relation to Parma, an exchange between Masinu and Sabedda on page 273 concerning the fact that Parma does not know about Sabedda, as well as short lines by Nicosìa and Masinu on pages 322-323, such as 'Cui? Chi dici? Idda o tu?' ('Who? What are you saying? She or you?') and 'Idda, cu?' ('She, who?'), which to follow Jakobson's communication functions, fulfill the phatic function.

Eliminations of single expressions, such as 'in nome di Dio!' ('in the name of God'), 'mammà' (placed at the end of a line) and 'oh', do not make any significant difference to the text, especially if they are compensated with a number of additions in the Sicilian text. In most cases, the additions do not provide more information; however, they influence the overall tone. The inclusion of new elements as well as the use of repetition result in redundancy that not only adds to the comedy, but also emphasises certain emotions in a different way. To illustrate, in Act One Cocò says to himself 'Faremu 'u trunzu d' 'a mala figura!' ('We'll make a really bad impression' – expressed using a colourful dialect phrase) and Sabedda says to Pippinedda 'Cu' semu? Chi veni a diri cu' semu? Iu sugnu 'a nanna d' 'a spusa, 'a nanna!' ('Who are we? What does it mean who are we? I'm the bride's grandmother, grandmother!'). There are also examples of extended lines that highlight the tragic value of a given situation. On page 272 of the Sicilian variant, Masinu comments on the memory of his wife and, on page 275, he further comments on the emotion that should exist between father and daughter. Other additions, such as 'Bestia!' (lit. 'Beast!', here 'Idiot!'), 'Mamà, dassi ascutu a mia!' ('Mom, listen to me!'), 'No, no, no!', 'Oh Diu miu' ('Oh, my God'), convey anger, agitation and impatience. Since these elements either do not appear or are expressed without further repetition in the Italian play, they seem to reinforce the emotional state of the Sicilian characters. It is also possible to identify a group of added phrases that reduce the level of

formality between the Sicilian characters and reveal a greater level of directness, for example 'beddu miu' ('my lovely boy' – said in an ironic way), 'ma no, caru miu' ('come on, my dear') and 'picciotti: è tardu!' ('folks, it is late!').

While the names and professions of the characters in the Sicilian play are given in Sicilian, the stage directions remain in Italian. Still, there are a number of changes introduced throughout the play also in regard to stage directions, especially in Act One. Act Two and Act Three feature decidedly fewer modifications. There are words, expressions and phrases that are either eliminated or added in the passage from one variant to another. To illustrate, the description of the interiors in Act Two of the Sicilian play is significantly reduced since it includes fewer details than the Italian text. The beginning of Act Three of the Italian play features a longer description of Lori's behaviour when compared with the much more concise depiction of Masinu's behaviour in the Sicilian variant. Furthermore, the Sicilian play includes two additions that provide more precise information: 'bedroom' replaces 'room' and 'with Marchesino Lanzara' indicates whom Parma is marrying. There is a series of eliminations and additions that do not entail significant changes in the meaning, but they entail different behaviour of the characters and affect the overall atmosphere. In the passage from one variant to another stage directions indicating that Barbetti looks around, on page 10 of the Italian text, Carletto gets agitated at his mother's words, on page 16, and that Lori kisses Palma on her forehead, on page 55, are excluded from the Sicilian play. Pirandello eliminates also stage directions describing the impolite interruption of Lori's line by Salvo, on page 79, and the description of Lori as nervous, harsh, almost unkind in response to commotion, on page 128.

By contrast, on page 272 of the Sicilian text Cocò comes forward threateningly, on page 284 Pippinedda leaves the stage moved wiping her tears away and on page 334 Masinu cries leaning on Parma's arm. On page 271 Pippinedda exits quickly, the voices and laughter of guests coming back from church can be heard, and on page 272 Masinu turns around abruptly. These adjustments make the scene more rapid and, in a way, more vivid. Reduced stage directions are often balanced with gestures inherent in the spoken vernacular. That is the case of the replacement of the stage direction

describing La Barbetti while she asks a question accompanied by a gesture, with a short line: 'Chi fa? Bivi?' ('What are you doing? Are you drinking?'). Some of the added Sicilian lines compensate for the eliminations in stage directions. A stage direction, which indicates that La Barbetti addresses Palma with emphasis, is cut and the emphasis is conveyed through a longer line, including a rhetorical question, repetitions and vocatives '[...] non e' to nanna, figghia mia? E sugnu iu, sugnu iu 'a matri d' 'a to mammuzza, sant'arma! Iu, figghia mia!' ('[...] isn't it your granny, my daughter? I'm the one, I'm the mother of your mum, holy soul! It's me, my daughter!'). Other examples involve the indication of Carletto's tone expressed in the Sicilian text through the addition of the words 'prudenza [...] santu Diu!' ('prudence [...] Saint God!') and Pippinedda's line 'Guardassi ccà, chi billizza di rosi...' ('Look at these, what beautiful roses...') which excludes the stage direction that illustrated Signorina Cei showing roses to Lori as she was about to take them. The stage direction for Flavio to make a gesture that means 'to cut short' is communicated through Flaviu's words 'tagghiari subitu curtu, oh!...ccu tutti, mi spiegu?' ('cut short at once, oh!...everyone, do you know what I mean?'). Thus, what might seem to be lost in the passage from Italian to Sicilian is then regained by way of gestures and lines added.

None of the characters in the Sicilian play uses Italian in a sustained way, although, as noted by Varvaro, there are some shifts within the Sicilian phrases that fulfil different functions.[75] To illustrate, in Act One Cocò uses the Italian expressions 'non debbo saperlo!' ('I don't have to know it!'), 'dunque c'è poco da dire' ('there isn't much to say then'), 'abbiamo capito' ('we understood') and 'l'imbarazzo d'una spiegazione...' ('the embarrassment of having to explain...'), in order to gain a certain tone. Nicosìa addresses Sabedda with 'Sì, signora, io la conosco bene. E sono lieto di rivederla' ('Yes, madam, I know you well. And I am pleased to see you again'), which serves to create distance between them. On other occasions the Italian words are adopted either for more elevated concepts, such as 'una certa stima di sé' ('certain self-esteem'), or for emphasis. Varvaro notices also some Italianisms in the characters' speech, for example ' 'a spusa' (probably in place of 'mugghieri', that is wife) and 'sedi...sedi...sedi' instead of 'assettati' ('sit

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[75] Pirandello, 'Opere teatrali in dialetto', p. 1891.

down'), and points out that the Sicilian applied by Pirandello is not as idiomatic as it normally would be in that setting.[76]

Other modifications include lexical substitutions and rewriting of certain lines, both of which occur in stage directions as well as in dialogues. It is possible to identify a group of lexical substitutions that derive from the relocation of the play and core amendments introduced in relation to the characters. That is to say, 'da Perugia' ('from Perugia') is replaced with 'd' 'u paisi' ('from a village'), 'la donna di servizio' ('maid') shifts to ' 'a gna' Rusaria', 'Commendatore' alters to 'don Masinu', 'dal Consiglio di Stato' ('from the Council of State') changes into 'di l'Archiviu' ('from the archive'), 'capo di gabinetto' ('Head of Cabinet') becomes 'sigritariu particulari' ('personal secretary') and 'la dama di compagnia' ('lady-in-waiting') is transformed into 'comu 'na specii di guvirnanti' ('like a kind of governess'). Some of the replacements seem to be dictated by a different usage of terms and conventions depending on the specific time and context. That would be the case of words whose spelling is altered, for instance 'corridojo', 'annojato' and 'noja' are written respectively as 'corridoio', 'annoiato' and 'noia'. An analogous explanation might be applied to the following changes: 'sipario' – 'tela' ('curtain'), 'intorno' – 'attorno' ('around') and 'per lungo' – 'a lungo' ('for a long time'). In all these instances the meaning of the respective terms remains unaltered.

There are also examples of lexical substitutions which have the same signification, but there seems to be no linguistic or cultural reason for replacing one word with another. On some occasions 'uscendo' ('exiting') turns into 'via' ('away'), 'sopravviene' ('turns up') becomes 'entra' ('enters') or 'entra' changes into 'appare' ('appears'), and 'in anticamera' ('in the hall') is adjusted to 'tra 'na cammara e n'autra' ('between one room and another'). Similarly, although the two texts allude to the same characters, they refer to them respectively as 'la signorina' ('miss') and 'nonna' ('grandmother') in the Italian play, and 'Parma' and 'donna Sabedda' in the Sicilian variant. While the substitution of 'la signorina' with 'Parma' reveals a decreased level of formality and greater intimacy between the Sicilian characters, the replacement of 'nonna' with 'donna Sabedda', on the

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[76] Pirandello, 'Opere teatrali in dialetto', p. 1891.

contrary, creates more distance between them. It is also possible to identify cases of substitutions that involve terms which do not have the same meaning, for example 'mamà' ('mom') replaces 'scusa' ('sorry') and 'un contrattempu' ('mishap') replaces 'uno sbaglio' ('mistake'). Furthermore, the two linguistic variants include a phrase with a contradictory message. While the Italian text says 'quella che tu mi credevi' ('the one that you thought I was'), the Sicilian play reads 'chidda chi tu non mi cridevi' ('the one that you thought I wasn't'). Since there seems to be no reason for Pirandello to introduce this kind of change to the story, it might be presumed that it is an error.

Another category concerns expressions that convey feelings and entail a different construction of the scene. To illustrate, 'più bello' becomes 'cchiù spassusu' and 'Oh bella!' turns into 'Quantu sì babba!'. At first sight, it may seem that the respective expressions indicate something marginally different. While the term 'bello' generally indicates something beautiful, the word 'spassusu' derives from 'spassu' ('fun', 'amusement') and evokes something more amusing than beautiful, and the term 'babba' means silly, stupid.[77] From the point of view of pragmatics though, the context in which the above expressions are used confers on them the same meaning in the respective versions.[78] Still, the word choices in the Sicilian variant give the play a more colourful tone. Other solutions result in differences in terms of the creation of various scenes. For example, 'una cesta di fiori' ('a basket of flowers') is translated as 'un mazzo' ('a bunch'), 'tavola ottagonale' ('octagonal table') is rendered as 'ricco tavolo' ('rich table') and 'qualche vaso e altri soprammobili' ('some vase and other ornaments') is modified to 'qualche libro e qualche portafiori' ('some books and vases'). These examples are minor, but they show how subtly Pirandello changes the milieu in which the characters appear.

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[77] For the term 'spassu' see Vincenzo Mortillaro, *Nuovo dizionario siciliano-italiano*, 3rd edn (Palermo: Salvatore di Marzo Editore, 1862), p. 811; Antonino Traina, *Nuovo vocabolario siciliano-italiano* (Palermo: Giuseppe Pedone Lauriel Editore, 1868), p. 948.

[78] NB Although the primary meaning of the word 'bella' is beautiful, nice, the expression 'Oh bella!' is an exclamation of surprise or impatience ('Bello', *Treccani. Vocabolario online* <http://www.treccani.it/vocabolario/bello/> [accessed 20 June 2018]). If used with irony, in certain contexts it can signify also silly.

Some of Pirandello's choices lead to a different portrayal of the characters. For instance, Lori describes his impressions when he looked at Silvia's corpse in the following way: 'il suo corpo era scosso a tratti, come da singhiozzi soffocati' ('her body was shaken as if by stifled hiccups') and Masinu says: ' 'i so spaddi si muvianu, comu si chiancissi' ('her shoulders were moving as if she was crying'). La Barbetti shouts as Palma exits: 'Cara!...Cara!...' ('Dear!...Dear!...'), whereas donna Sabedda screams: 'Ch'è bedda, oh Maria, chi zuccareddu!' ('How beautiful she is, oh Mary, what a little sweetie'). In both instances, the lines not only provide a dissimilar picture of the person they refer to, but also of the person who utters them. Lori and Barbetti's words seem more controlled than the more emotional passages by Masinu and Sabedda. The use of 'bedda' and of the diminutive 'zuccareddu' makes also the Sicilian figure of Parma more appealing, perhaphs even childish to some extent. An analogous thing happens with stage directions. In relation to Lori, the Italian text indicates: 'vorrebbe aggiungere: <<non avrei potuto ottenere>> ma il Salvo non gliene lascia il tempo' ('he would like to add: <<I couldn't have received>> but Salvo does not give him time') and 'c.s.' ('ibid.'). The corresponding stage directions in the Sicilian play portray Masinu as 'tentennando amaramente il capo' ('shaking bitterly his head') and 'intenerendosi come un bambino' ('becoming tender like a child'). As a result, Masinu appears more fragile and, at least here, more tragic. Another aspect that conveys a different disposition of the characters is the way they interact with each other in their respective languages. While the Italian text features phrases, such as 'Che dici?' ('What are you saying?'), 'Che?' ('What?') and 'Cameriere!...Cameriere!' ('Butler!...Butler!'), the Sicilian play replaces them with less refined 'chi sì pazza?' ('Are you crazy?'), 'chi ti scappa d' 'a vucca?' ('what's coming out of your mouth?') and 'Ohi, di casa!...Don…don comu vi chiamati…' ('Oi, anybody home!...Don...don, what is your name...').

There are also instances of Sicilian phrases that express the same meaning of their Italian counterparts, yet, they might have fitted better the Sicilian way of speaking, or might have been more common in the Sicilian context. They show Pirandello's awareness of the subtle differences in the use of language by the respective speakers. For instance, he renders 'levarmi una curiosità' ('satisfy my curiosity') as 'livarimi un dubbiu' (lit. 'remove my

doubt'), 'Mi sono tenuto tanto da parte…' ('I held back') as 'M'haiu misu tantu di banna…' and 'verrà con noi?' ('will he go with us?') as 'sarà d' 'i nostri!' ('he'll be one of ours!'). Other examples include the modification of 'si risolverà per tutti quanti in una doppia spesa' ('it will result in twice the expense for everyone') into 'inveci di pagari un abbonamentu, nni pagheremu dui' ('instead of paying one ticket, we will pay two of them'), 'io soffoco dall'angoscia' ('I suffocate with anguish') altered to 'mi scatta 'u cori' ('my heart jumps') and 'E le rinnovo tutti i miei auguri' ('I express once again my best wishes') conveyed in a descriptive way as 'e tutt' i felicità chi desidera e chi si merita' ('and all the happiness that you desire and deserve'). Finally, the expression 'Quell'idiota di cameriere!' ('that stupid butler') finds its equivalent in 'ddu trunzu di cammareri!'. Although the above phrases communicate the same meaning, the Sicilian variants tend to be conveyed through more colourful, local expressions.

The passage from Italian to Sicilian involves the use of expressions or set phrases that, depending on the example, could be classified to a greater or a lesser extent as typical of Sicilian. To illustrate, the expression 'cominciò a tempestare' ('she started to protest loudly') is rendered as 'fici ferru e focu' (lit. 'she used iron and fire') and the question 'Clarino, dunque? Vedova?' ('So, Clarino? Widow?') is adjusted to 'scusassi, comu fa lei di casatu?' ('excuse me, what family do you belong to?'). These examples reflect the use of language in a specific cultural context. This is the case also with expressions which are part of a culture strongly rooted in religious traditions and observances. The phrase 'passate da tanto tempo' ('long gone') shifts to 'successi quann'idda non era mancu nn' 'a menti di Diu' (lit. 'it happened when she wasn't even in the mind of God'), 'scusi, che età ha?' ('excuse me, how old are you?') becomes 'mi dicissi 'na cosa, signurina: quant'anni avi stu cristianu?' (lit. 'tell me something, miss: how old is this Christian' - meaning person) and 'quella signorina!' ('that young lady!') turns into 'sta cristiana…' (lit. 'that Christian' – here meaning woman).

This leads to another category of changes broadly connected to the area of emotions. The Sicilian play features many more exclamations that, again, are related to a strong attachment to religious traditions. These occur in different circumstances to convey a variety of feelings, such as anger, nuisance or tenderness. For example, 'via' ('go') changes into 'basta, santu

Diu!' ('enough, saint God!'), 'No, no e no!' is modified to 'Maria! Maria!', 'Scusi' ('Excuse me') is rendered as 'Oh Diu miu! Si ci dicu chi…' ('Oh my God! I'm telling you that...') and 'Come sei bella! Come sei cara!' ('How beautiful you are! How dear you are!') alters to 'Bedda! Bedda! Gesù, cori miu, comu parla graziusa! Un zuccareddu è!' ('Beautiful! Beautiful! Jesus, my heart, how she speaks beautifully! She is a little sweetie!'). Overall, the Italian 'Dio mio' tends to be rendered not only as 'Diu miu', but also as 'santu Diu' and 'binidittu Diu'/'Diu binidittu' (lit. 'Blessed God').

The above sentence, including the term 'zuccareddu' (lit. 'little sugar'), raises the question of the frequent use of diminutives in Sicilian.[79] While the rendering of the Italian phrase 'un piccolo regaluccio' (lit. 'a small little gift') as 'un rigaleddu' ('a little gift') seems to lose something of its original expressive charge, given the lack of an adjective, the Sicilian diminutives usually result in a different tone. To illustrate, 'una bellezza' ('a beauty') becomes 'un'angiledda' ('a little angel'), 'povera' ('poor') turns into 'bon'armuzza' ('good little soul') and 'gli ori' ('gold jewellery') changes into 'ddi du' cusuzzi d'oru' ('two little golden things'). On many occasions, Sabedda refers to Parma using the diminutive forms, for instance 'figghiuzza mia, figghiuzza' ('my little daughter, little daughter') and ' 'a to nannuzza sugnu!' ('I'm your little granny!'). These phrases are more emotionally coloured since they refer to the concepts of something familiar, affectionate and dear.

There are also other decisions made by Pirandello that demonstrate the disparate expressiveness between the Italian and Sicilian lines. In other words, 'Non mi seccare!' ('Don't bother me!') shifts to 'Uffapapà! Non mi rumpiri 'a testa!' (lit. 'Arrgh dad! Don't break my head!', here 'Arrgh dad! Don't get on my nerves!'), 'Neanche qua, nessuno…' ('Not even here, no one...') alters to 'Nuddu c'è, mancu ccà, signuri mei!' ('There is no one, not even here, gentlemen'), 'bene' ('well') is translated as 'benissimu' ('very well') and 'No…' as 'làssami, làssami!' ('leave me, leave me'). Moreover,

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[79] Along with the augmentative, the term of endearment and the pejorative, the diminutive belongs to the grammatical category of derivatives, formed by adding the so-called affective suffixes. Depending on the suffix, the modification entails the introduction of additional stylistic and semantic value (positive, negative, etc.). NB Those forms are characteristic also for Italian and Polish, and tend to be frequently used.

Sicilian happens to be more varied in its renderings of Italian insults. For example, the term 'imbecille' ('imbecil') is conveyed variously as 'pezzu d'armalu' (lit. 'kind of animal'), 'facci di negadebiti' ('face of a hypocrite') as well as 'pezzu di sceccu' (lit. 'kind of donkey').

Notwithstanding different directions of the self-translations of *'A birritta* and *Tutto per bene*, Pirandello's decisions in both cases concern the same elements: dramatis personae, structure and language. Both self-translations are target-oriented and the source texts are adjusted to the context of the languages in which they are written, yet, the shape of the final products differs. *Il berretto a sonagli* remains very close to the Sicilian *'A birritta*, whereas the same cannot be said of *Ccu 'i nguanti gialli* and *Tutto per bene*. In case of *'A birritta*, the Italian version offers the same plot, inasmuch as the eliminations incorporated in the self-translated text were marginal in the whole play and occurred already within the Sicilian script. This is not the case with *Tutto per bene*. Camilleri notes that *Tutto per bene* is an anomaly among Pirandello's self-translations, partially due to its extensive rewriting.[80] The considerable changes cannot be explained simply by the switch from Italian into Sicilian, but rather by the change of the play's setting.[81] While the level of *parole* is adjusted to different sociocultural reality in both cases, in *Tutto per bene* the degree of amendments goes decidedly far beyond the level of *parole*. The most evident change occurs in the title, which embodies a kind of conclusion of events and of the moral attitude of the protagonists. *Tutto per bene* (lit. everything done properly or everything as it should be) becomes *Ccu 'i nguanti gialli* in the Sicilian play (lit. with yellow gloves or as in the English expression 'to handle/treat someone with kid gloves'). The former points to things done in a right, honest way according to predominant social habits. The latter similarly alludes to behaving well, also with regard to those who are very susceptible and, at the same time, includes the idea of pretending, acting in an ostensibly honest way. Indeed, at the end of the play, the protagonists are going to wear their masks and keep playing a role, conforming to social

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[80] Camilleri, 'Introduzione. Opere teatrali in dialetto', pp. 1273–75.

[81] By contrast, notwithstanding the passage from language into dialect, the self-translation of *Lumie di Sicilia*, does not entail a change in the setting of the play.

conventions and expectations. The Sicilian expression is more figurative and colourful when compared with the Italian. It grasps a key aspect which could be defined as a game of appearances, and therefore seems to emphasise another nuance, less visible in the Italian expression *Tutto per bene*. Zappulla Muscarà observes that *Tutto per bene* shifts from the resigned assimilation of the middle-class moral hypocrite to the tragicomic, pharisaic conformism of *Ccu 'i nguanti gialli*, permeated by bitterness.[82]

The title words *tutto per bene* recur at the very end of the Italian play and, most importantly, they are uttered by Lori, the most tragic protagonist. He uses the phrase for the first time, in the form of a question, when both Palma and Flavio assure him of her love. The expression is repeated shortly after that twice, in the affirmative sentences followed by ellipsis, when Palma offers to drive Lori home. The very same words are restated then by Lori as he leaves with Palma and they close the whole play. Rather than replacing the Italian expression with the Sicilian *ccu 'i nguanti gialli*, Pirandello introduces a further variation to the Sicilian text. Masinu speaks in the same circumstances, in the same moments; however, in the first instance, he uses the phrase *tuttu ccu versu e ccu manera* (with the proper manner), not in the interrogative, but in the affirmative followed by ellipsis as in the remaining cases. The words are repeated then once but, unlike in the Italian text, Masinu is described as being as pleased as a stupid child. The play concludes with the repetition of *tuttu ccu versu e ccu manera* and the double use of *ccu 'i nguanti gialli*. On the one hand, the reiteration of the title words in the Italian play would seem to highlight them more and, consequently, make them resound more strongly. On the other hand, the further variation included in the Sicilian text adds to the colourful tone of the Sicilian play and re-affirms the ironic sense of the title. Moreover, along with the childish depiction of Masinu, the Sicilian phrases convey the tragicomic situation of the character, against a more tragic feature ascribed to Lori. Although the overarching title idea of acting according to the social conventions and expectations is maintained, the basic components of the play, such as dramatis personae and the motif of scientific secret, are completely changed. While all versions of *'A birritta* can be seen as variants

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[82] Zappulla Muscarà, *Pirandello in guanti gialli*, pp. 167-68.

of a prototext consisting in an unchangeable 'semantic nucleus' containing fixed components present in all texts, that is not the case of *Tutto per bene*.[83]

Despite the fact that Pirandello's self-translations involve a dialect and a language, and despite the fact that his experience of self-translation occurs within borders of one nation, the texts involved in the process are still subject to re-contextualisation. The history of Italy affects not only its linguistic variety from one region to another, but also its cultural variety. Of course, the opposition between Sicilian and Italian is not outlined as clearly as it is in the case of languages belonging to different language families, such as Polish and English. Nevertheless, it is undeniable that Sicilian and Italian differ to a greater or lesser extent, and the choices made by Pirandello demonstrate that. To paraphrase Umberto Eco, linguistic 'infidelities' allowed cultural fidelity.[84] While *Tutto per bene* induced Pirandello to change the story, the amendments to the endings of the acts in *Il berretto a sonagli*, served to emphasise specific points, according to the languages in which the plays were written and to the cultural contexts they carried with them. That was the case also with lexical substitutions, reformulations, eliminations and the change of names, as well as with the seemingly tiny details regarding amendments made to the representation of the interiors in which the action of *Ccu 'i nguanti gialli* takes place. Even the eliminations introduced to *'A birritta* in the Sicilian script itself can be viewed as related to the audience – as already mentioned, heterogenous in terms of their regional provenance – and as a further proof that transcending regional borders also entails a change in the cultural context and point of view.

A comparison of the respective versions reveals that there is a change in the overall tone of the plays, depending on the language in which they

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[83] The idea originated in Ewa Kraskowska's article on bilingualism and translation. Kraskowska formulated a theory that, in self-translation, all versions are variants of a prototext understood as an unchangeable 'semantic nucleus' which contains fixed, basic components present in all linguistic versions (Ewa Kraskowska, 'Dwujęzyczność a problemy przekładu', in *Miejsca wspólne. Szkice o komunikacji literackiej i artystycznej*, ed. by Edward Balcerzan and Seweryn Wysłouch (Warszawa: PWN, 1985), pp. 182–204 (p. 198); also in Kraskowska, *Twórczość Stefana Themersona. Dwujęzyczność a literatura*, p. 32).

[84] Umberto Eco, 'Riflessioni teorico-pratiche sulla traduzione', in *Teorie contemporanee della traduzione*, ed. by S. Nergaard (Milano: Bompiani, 1995), pp. 121–46 (p. 123).

were written, involving shift from comic to tragic as well as from philosophical to comic. Still, in the case of *'A birritta* the change is subtle, whereas in the case of *Tutto per bene* the difference is much stronger. Generally speaking, in the Sicilian texts, whenever the characters have to acquire a more serious tone, create distance or communicate elevated concepts they switch from Sicilian to Italian. Each Sicilian version, whether source text or target text, appears livelier and more comic in comparison with the Italian texts. *Ccu 'i nguanti gialli* features more exclamations, repetitions or short interrogative questions in comparison with its Italian counterpart. In this respect, the difference in expression between *'A birritta* and *Il berretto a sonagli*, particularly the first Italian edition, is not as visible. This, however, can be explained by the fact that there is no change in the setting of the two versions, and therefore Pirandello had to convey the Sicilian environment and the Sicilian nature of its characters. By contrast, the Italian versions of the plays seem to lean towards more tragic or philosophical tone. As noted, the philosophical passage in *Tutto per bene*, is excluded from the Sicilian version. Similarly, the tragic depiction of Lori in the final scene is replaced with a tragicomic image of Masinu in the Sicilian version. While a number of eliminations in the Sicilian script of *'A birritta* might be dictated by concerns raised by Martoglio and his actors, many of those passages conveyed a comic tone. On the other hand, the restored passage by Ciampa, which alludes to the valve of craziness, as well as the endings of the acts that put emphasis on the theory of 'la corda pazza' set a more philosophical tone for *Il berretto a sonagli*.

The question of the overall tone leads to the representation of 'Sicilianity', or the Sicilian type. While the following deliberation does not apply to the case of *Tutto per bene*, where the Italian play does not feature a Sicilian environment or Sicilian characters, there is a change in the way Sicilian characters are presented in the two linguistic versions of *'A birritta*. The Sicilian characters become 'less Sicilian' in the Italian version, whereas the Sicilian 'spirit' appears stronger in the Sicilian play not only because of the use of Sicilian and its colourful expressions, but also because of different behaviour of the characters. Features such as rebellion and jealousy seem more moderate in the Italian play. In other words, the adjective 'jealous' which appears in the Sicilian description of Beatrici is removed from the

Italian version and disputes between the characters appear less agitated. Indeed, in his 'Teatro siciliano?' (1909), Pirandello complained not only about the limited knowledge of Sicily beyond its borders, but also about the fixed, typical character of Sicilian drama which reinforced a violent and primitive image of Sicily to audiences beyond the boundaries of the island.[85] Still, it can be observed that Pirandello does not seem to refrain from creating a stereotypical image of the Sicilian characters in the Sicilian variants. Hence, on the one hand, he creates a comic tone in the Sicilian plays and presents Sicilian characters in accordance with the tradition of *verismo*, or in accordance with the tradition of Sicilian theatre.[86] On the other hand, he applies a more serious tone in the Italian plays and seems to be trying to avoid stereotypes in representing Sicilians in *Il berretto a sonagli*. It follows then that Pirandello approaches the plays in the two languages in a different way. Hence, each version is like a medium for presenting a different image of the story, the Sicilian and the Italian. At the same time, the Sicilian plays show that Sicily, or more broadly what is considered peripheral, faces the same issues as the rest of the country, or the 'centre', but in their own way and with their own means.

4.3. (In)visibility of self-translation and the texts involved

As pointed out earlier, Pirandello's self-translations still tend to be ignored in studies on the history of Italian literature. The long absence of

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[85] Pirandello, 'Teatro siciliano? (1909)', p. 1208.

[86] Antonio Scuderi observes that many plays of the Sicilian dialect theatre were written in a *verista* register and presented Sicilian characters and settings in dialect (Antonio Scuderi, 'Sicilian Dialect Theatre', in *A History of Italian Theatre*, ed. by Joseph Farrell and Paolo Puppa (Cambridge: Cambridge University Press, 2006), pp. 257–65). He points out that Pirandello's plays displayed some *verista* tendencies, although they were not limited to its conventional principles. Elisa Segnini highlights that 'the authors of verismo were particularly concerned with describing an ancestral Sicily defined through cultural and folkloric traits that they did not hesitate to exaggerate' (Elisa Segnini, '"Continental Air": Performing Identity in "Leonora, addio", "L'aria del continente" and "Questa sera si recita a soggetto"', *PSA: Journal of the Pirandello Society of America*, 27 (2014), 13–43 (pp. 14–18)). She notes further that Sicilian plays, and the way they were performed, emphasised the image of Sicily in a *verista* manner. Although Pirandello opposed the exaggerated representation of Sicily and the Sicilian type, he still engaged with those stereotypes.

printed versions of the Sicilian plays would seem to contribute to the invisibility. Of all the self-translations undertaken by Pirandello, the only case of an explicit self-translation is *Liolà*, printed at the time in a bilingual edition, so the (in)visibility of the self-translation in the two cases under discussion is an intricate question.

Although the Italian version of *'A birritta* was published at the time, the peritext of the 1918 edition does not feature any information on the Sicilian play or on the fact that the Italian play is a self-translation. Therefore, it should be classified as a case of implicit self-translation, with the Italian play presented as an independent work. This would suggest that there was not much awareness of the relationship between the two linguistic variants. Even if the Sicilian title has been accompanied by the Italian since early 1917, it has to be kept in mind that the Italian play was written approximately a year and half later. Before the actual publication of the Italian text, the Italian title placed next to the Sicilian served only an explanatory purpose, rather than indicating a relation between the two linguistic versions. It could be argued that it was only through the publication of *Odissea di maschere* by Zappulla Muscarà in 1988 that the Sicilian play became more visible and the process of self-translation assumed the explicit character, as the monograph presents the Sicilian text along with the 1918 Italian version, and the story of the play.[87] Moreover, it can be suggested that, being published in the same volume and in the same format, the two linguistic variants of the play are given an equal status.

In the case of *Tutto per bene*, since *Ccu 'i nguanti gialli* was not published until 1993, it is not possible to consider the peritext in order to establish whether there were any indications of the source text or of the fact that the text was translated by Pirandello. Hence, *Tutto per bene* would represent another case of an implicit self-translation. Although the Sicilian play was staged at the time, it is not known whether the relationship between the Sicilian and the Italian variants was acknowledged in any way. The fact that Pirandello communicated his intent to prepare for Musco a Sicilian adaptation of the Italian play, would indicate that it might be an explicit self-translation, but only if we look at it from the vantage point of

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[87] *Odissea di maschere* presents also the two short stories which the play derives from, and includes information on the performances.

today.[88] If considered in its context, the self-translation would still be implicit, as the information might not have been made available to a wider audience.

If we limit ourselves to consideration of the paratext, the implicit character of the two self-translations results in the invisibility of self-translation, despite the visibility of the respective linguistic versions. As already mentioned, the Italian target text of *'A birritta* came out as early as in 1918 and, although unpublished, the Sicilian plays were staged successfully and repeatedly. Taking into account the Sicilian performances, it could be assumed that, in a way, the Sicilian and Italian versions of the plays were equally visible at the time when Pirandello wrote them. Thereafter, the situation of the Sicilian plays was reversed – they gradually disappeared from the stage, but they finally appeared in print. Still, the act of self-translation, that is to say the fact that both linguistic versions of Pirandello's plays were part of the self-translation process, remained obscured in both cases. Even nowadays, the publication of the Sicilian plays and acknowledgement of Pirandello's self-translations in monographs as well as articles dedicated to his work, have not entailed much critical attention. Hence, the invisibility of self-translation at the time was a consequence of no relevant information in the paratext, whereas the present invisibility seems to derive from the lack of interest and a continuing sense of the irrelevance of the phenomenon. Following on from the observations on the nationalist paradigm of monolingualism made in the introductory part, as well as from the Italian sociolinguistic context, the invisibility of Pirandello's self-translations might result from a broader context of the monolingual and monocultural paradigms dominating in the conceptualisation of national literatures and their writers.

Perhaps reasons for the absence of information, during Pirandello's lifetime, on the relation between the different versions of his plays, might be sought also in his own viewpoints, outlined at the beginning of this part of the thesis. By not making explicit the relationship between the Sicilian and Italian versions of his plays, Pirandello chose to avoid the association of his activity with the clearly negative idea of translation, which assumed inferiority of the translated text. This would indicate that, for Pirandello, the

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[88] Pirandello, *Maschere nude, vol. II*, p. 412.

texts involved in self-translation were independent works of equal status, at least in their premises and value as literary pieces. Even if he claimed that dialect literature was made to remain within the boundaries of a dialect, the above conception would be further supported by the fact that, in 'Teatro siciliano?' (1909), he still stated that whether one writes in language or in dialect, the process of creation is the same, what differs is the means of communication.[89] There is no clear evidence of what Pirandello thought specifically of his own self-translations, however, it can be noted that the first Sicilian script of *Tutto per bene* was annotated 'originale della riduzione' ('the original of the adaptation'). On the one hand, considering Pirandello's reflections on translation as well as the fact that the script remained very close to the Italian, it would seem that the word 'riduzione' might be a 'reductive' term for 'translation'. On the other hand, it would seem illogical for Pirandello to diminish the value of his own work. It should be kept in mind that the Sicilian script was prepared 12 years after the publication of the essay 'Illustratori, attori e traduttori' (1908). Moreover, to follow the dictionary definition, in the context of theatre, the word 'riduzione' indicated adaptation of a work to a different use or type and means of realisation and execution.[90] It can be deduced then that even if the act of self-translation remained invisible, its invisibility should not be seen as an equivalent of the irrelevance of the practice or of lesser importance of any linguistic version, even if written in a dialect.

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[89] Pirandello, 'Teatro siciliano? (1909)', pp. 1207, 1208.

[90] See 'Riduzione'. By contrast, D'Amico refers to both *Il berretto a sonagli* and *Ccu 'i nguanti gialli* with the term 'version' (Pirandello, *Maschere nude, vol. I*, pp. 1028–50; Pirandello, *Maschere nude, vol. II*, p. 412). Zappulla Muscarà defines *Ccu 'i nguanti gialli* as 'translation (better, re-elaboration)' (Pirandello, *Tutto il teatro in dialetto*, p. XXX), thereby she introduces some sort of distinction in terms of the final shape of the self-translated text when compared with other cases. Camilleri applies words such as 'translation'/'translate', 'version' and 'a complete remake' (Camilleri, 'Introduzione. Opere teatrali in dialetto', pp. 1272–77). Lo Vecchio- Musti, on the other hand, seems to alternate the terms 'translation' and 'reduction', although in case of *Ccu 'i nguanti gialli*, he specifically indicates in brackets that the Sicilian play is a 'riduzione' of *Tutto per bene* (Lo Vecchio-Musti, pp. 1322–23).

SECTION III

Self-translation in displacement (exogenous asymmetrical self-translation)

Mapping 20th-century Polish self-translation

As pointed out earlier, self-translation in Polish literature in the 20th-century involves only writers born in Poland and, rather than within national borders as in the case of Pirandello, it takes place only in displacement. Polish self-translation is undeniably related to the specific political-historical situation of the nation. Ceccherelli posits a division into three periods, which mark three different contexts: before 1918, the Interwar period and after World War II.

The first period is characterised by a lack of national sovereignty of Poland partitioned between Russia, Prussia and Austria. The use of Polish was officially prohibited in administration and schools, while Russification dominated in territory under Russian Partition, Germanisation and the *Kulturkampf,* the quest for the purity of German culture, dominated the territory of the Prussian Partition. The Austrian Partition, on the other hand, benefited from greater linguistic freedom. These particular circumstances led to bilingualism, especially among educated people, yet, the relationship between Polish and the respective languages of the occupiers did not have a diglossic character. Polish enjoyed a legitimate space and literary dignity, even if the Polish works were subject to preventive censorship (orig. 'cenzura prewencyjna').[1] Hence, Polish writers generally used their native language for their literary production. It was only in cases of displacement within the linguistic borders of Russia, Germany or Austria, that the use of a foreign

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[1] Preventive censorship consisted in controlling written works before they appeared in press, on stage etc. For further information see John Bates, 'Poland', in *Censorship: A World Encyclopedia*, ed. by Derek Jones (London: Fitzroy Dearborn, 2001), pp. 1882–95.

language by a Polish writer might have occurred. Nonetheless, such a decision was controversial and commonly regarded as a betrayal of both the Polish language and nation.[2]

In this period, self-translation involved first and foremost the language of the occupiers and, usually, Polish writers who engaged in the practice did so on a regular basis. That was the case of three authors defined by Ceccherelli as 'tre giganti dell'autotraduzione': Stanisław Przybyszewski, Tadeusz Rittner and Wacław Sieroszewski, whose bilingual literary production is comparable to that of Samuel Beckett.[3] Indeed, almost all their works exist in two language versions. Moreover, each of them worked in a language other than Polish only when they moved somewhere in occupied territory.

Stanisław Przybyszewski (1868-1927) was born in the region of Kujawy. After graduating from high school, he continued his studies in Berlin where he launched his literary career as a German writer. He wrote some prose poems, essays, a drama and two novels in German. It was only after his return to Poland in 1898 that he became a bilingual writer. He began to write in Polish and, at the same time, to translate his German works into Polish as well as his new Polish texts into German. Even when he moved back to Germany in 1906, he kept creating works in Polish and translating them into German. As a result, with the exception of his debut essay and some late novels and dramas, all his literary production exists in two linguistic versions.[4]

Tadeusz Rittner (1873-1921) was born in Lviv, but at the age of 11 he settled in Vienna. Despite his birthplace and residence, he considered himself to be Polish and after World War I chose Polish citizenship. At the start of his career, Rittner created plays in Polish and then translated them into German, but due to pressing requests from theatres in Vienna the direction of his self-translations changed. Ceccherelli points out that the texts were usually

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[2] Ceccherelli, 'Autotraduttori polacchi del Novecento: un saggio di ricognizione', p. 171. Ceccherelli reports that Eliza Orzeszkowa, a Polish leading novelist of Positivism in Poland during the Partitions, nominated for the Nobel Prize in Literature in 1905, regarded the fact that Wacław Sieroszewski wrote in Russian as a betrayal of the country.

[3] 'Three giants of self-translation'. Ceccherelli, 'Autotraduttori polacchi del Novecento: un saggio di ricognizione', p. 169.

[4] Ceccherelli, 'Autotraduttori polacchi del Novecento: un saggio di ricognizione', p. 171.

reshaped in the process of self-translation.[5] The majority of Rittner's works, including a large part of his plays and part of narrative, exists both in Polish and German variants.

The third self-translator, Wacław Sieroszewski (1858-1945) was born in Warsaw but, due to his socialist ideas and clandestine activity while in junior high school, he was deported first to Verkhoyansk and later to Srednekolymsk, because of an attempt to escape. That experience led him to write short stories about the local Yakut people, both in Russian and Polish, as well as an ethnographic study which secured him a quicker return to Warsaw. Sieroszewski's bilingual work includes numerous short stories and novels in Polish and Russian. Ceccherelli observes that self-translation was undertaken by Sieroszewski most frequently at the beginning of the 20th century and most works were translated from Polish into Russian.[6]

In the Interwar period, once Poland's sovereignty was restored in 1918, bilingual conditions involving languages such as German and Russian endured as a consequence of the earlier political situation. Apart from bilingualism bound to political circumstances, there was a kind of acquired bilingualism. At the turn of the 19th and 20th centuries it was common practice among the upper classes to include French in their curricula as an essential component of education. Yet, self-translations involving French and Polish were unusual. There was a case of French self-translation by Stanisław Ignacy Witkiewicz (1885-1939), alias Witkacy, who in 1923 wrote the play *Szalona lokomotywa* and translated it into French with his wife, Jadwiga Unrug. Interestingly enough, both the original and self-translation have been lost. The existing text of the play is itself a translation prepared in 1962 by Konstanty Puzyna, on the basis of the self-translation which at the time was still available and of a translation by Jadwiga Strzałkowska, made the same year as the self-translation.[7]

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[5] Ceccherelli, 'Autotraduttori polacchi del Novecento: un saggio di ricognizione', p. 172.

[6] Ceccherelli, 'Autotraduttori polacchi del Novecento: un saggio di ricognizione', p. 172.

[7] See Ceccherelli, 'Autotraduttori polacchi del Novecento: un saggio di ricognizione', p. 173. Ceccherelli provides also a 19th-century example of the poet Wacław Rolicz-Lieder (1866-1912), who in letters to Stefan George translated into French some of his own poems. Those would be then translated into German by George.

Even if bi- or multi-lingual conditions would seem to have favoured self-translation, in the light of the new political situation between the two World Wars, the phenomenon was far less frequent. The known Polish self-translators of that time translated only occasionally. For instance, despite choosing to write in Yiddish, Debora Vogel (1902-1942), a Polish writer of Jewish origin who lived between Vienna, Lviv and Cracow, and then settled in Lviv, published a Polish version of *Akacjes blien* in 1936. This was the only experience of self-translation in Vogel's whole literary career, perhaps because of a discouraging reception on the part of Polish readers.[8] By contrast, Stanisław Kubicki (1889-1942), a Polish graphic designer, painter and writer who spent most of his life in Germany, created Polish and German versions of 33 poems. He undertook the practice between 1918 and 1921, which coincided with his existential, political and artistic difficulties.[9]

In the case of Bruno Jasieński (1901-1938), self-translation was an important turning point in his literary career, marking a change of both language and poetics: from Polish into Russian and from Futurism into socialist realism. Due to his father's profession, between 1914 and 1918 Jasieński stayed in Russia, where he attended a Russian junior high school – hence his fluent knowledge of the language. Self-translation constituted a strategy with his novel *Palę Paryż*, composed originally in Polish in 1927 and translated into Russian in 1928. Since Jasieński came from the intelligentsia, he was denied membership of the Polish Communist Party in France.[10] He aspired to the title of proletarian writer, which would make him acceptable in Russia. The Russian version of his text came out first in Russia and then in Poland and France. He joined the Party, changed citizenship and started to create new works in Russian, becoming effectively a Russian writer. He also adopted a socio-realistic poetics not only in new works, but also in some of

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[8] Ceccherelli, 'Autotraduttori polacchi del Novecento: un saggio di ricognizione', p. 173.

[9] Ceccherelli, 'Autotraduttori polacchi del Novecento: un saggio di ricognizione', p. 174.

[10] NB Jasieński had been living in Paris since 1925. For detailed infomartion on his life and work see Krzysztof Jaworski, *Dandys. Słowo o Brunonie Jasieńskim* (Warszawa: Wydawnictwo Iskry, 2009).

his previous texts rewriting them according to new ideas. In 1934 Jasieński published a new edition of his self-translated text, *Ja žgu Pariž*.[11]

After World War II, along with the advent of the communist regime the number of self-translations increased and the phenomenon regained a more systematic character. Self-translation was undertaken chiefly, if not exclusively, by those Polish writers who, due to the political situation, decided to live outside Poland. The practice often represented a compromise for writers who wanted to preserve the use of their mother tongue and, at the same time, to assimilate into a new linguistic and literary environment. Polish writers who, for different motivations and in different ways, translated their own works include Maria Kuncewiczowa, Stefan Themerson, Witold Gombrowicz, Czesław Miłosz, Stanisław Barańczak, Jan Brzękowski, Marian Pankowski, Adam Zieliński, Janusz Artur Ihnatowicz, Florian Śmieja and Bogdan Czaykowski.[12] As pointed out by Ceccherelli, self-translators during the first period wrote in their native language and the language of the partitionist (orig. 'zaborca'), self-translators of the second period freely chose a language for their works, whereas self-translators of the third period were emigrants who shared the feeling of alienation and through the use of a foreign language and self-translation sought integration and acceptance into a new society.[13]

Self-translation proved to be most varied in case of Maria Kuncewiczowa and Stefan Themerson who did not limit themselves to one literary genre.[14] Self-translation by Themerson (1910-1988) comprises novels, short stories, children's literature and a libretto. In 1938 Themerson moved to France and in 1942 to Great Britain, where he spent the rest of his life. It might be said that his activity of self-translation had a regular character and was done first from Polish into French, then from Polish into English and finally from English into Polish. To illustrate, *Szkice w ciemnościach* (1943-1944) was rendered from Polish into French, his book for children entitled *Pan Tom buduje dom* was translated from Polish into English in collaboration

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[11] For further information see Ceccherelli, 'Autotraduttori polacchi del Novecento: un saggio di ricognizione', pp. 174–75.

[12] NB The list of self-translators presented in this section is not exhaustive.

[13] Ceccherelli, 'Autotraduttori polacchi del Novecento: un saggio di ricognizione', p. 175.

[14] NB The case of Kuncewiczowa will be discussed in the following chapter.

with Barbara Wright, and self-translations from English into Polish include *Bayamus* (1944) - the first work composed originally in English, *Woof! Woof! Or Who Killed Richard Wagner* (1951), *Adventure of Peddy Bottom* (1951), *Professor Mmaa's Lecture* (1953) and *General Piesc* (1976). Ewa Kraskowska, who studied Themerson's bilingual literary production, indicates the novel *Kardynał Pölätüo* (1961) as a turning point in his process of composition as well as self-translation. The first part of the book was written in French during the war, then, in 1945 it was rewritten in Polish. The Polish text was then translated into English by Themerson in collaboration with Antony Froshaug. Later Themerson developed the English version and translated the new section into Polish. As a result, there are three texts: the French version, the English version of which first part is the self-translation from Polish and the Polish version whose second part consists of the self-translation from English.[15]

Witold Gombrowicz (1904-1969) translated only one of his works, but the act of self-translation proved to be of vital importance for his literary career. In 1939 Gombrowicz left for Argentina, where initially he lived in poverty and did not write. He decided to translate into Spanish his novel *Ferdydurke*, composed in Polish before war. As stated in his diary, the process of self-translation went as follows: he translated the Polish text into Spanish, then his friends at the café Rex, a group of some 20 people, revised and amended the Spanish version discussing it with him.[16] The complete self-translation came out in 1947 and the title page stated that the translation was done by the author advised by a translation committee. Although Gombrowicz presented the Spanish version as self-translation, his original text underwent extensive rewriting with significant modifications. The differences in the Spanish variant served as a basis for the second, amended Polish edition of *Ferdydurke*, which today is seen as a canonical Polish text. The importance of the Spanish self-translation is greater than a mere secondary text. Gombrowicz did not owe his European success to any of the two Polish editions but to the Spanish version. His Spanish *Ferdydurke*

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[15] See Kraskowska, *Twórczość Stefana Themersona. Dwujęzyczność a literatura*; Ceccherelli, 'Autotraduttori polacchi del Novecento: un saggio di ricognizione', p. 178.

[16] See Witold Gombrowicz, *Diary. Volume 1*, ed. by Jan Kott, trans. by Lillian Vallee (London: Quartet Books, 1988), p. 139.

became a prototext for the translation into French in 1958 which, as demanded the author himself, became the source text for translations into other European languages.[17]

The Nobel Prize laureate, Czesław Miłosz (1911-2004) and Stanisław Barańczak (1946-2014), well-known especially for his English-to-Polish translations, are two other renowned Polish writers who undertook self-translation. What unites these two authors is not only that they are both poets who emigrated to the US, but also the use they have made of their mother tongue and English, translating some of their poetry, usually in collaboration with a third party. Miłosz left Poland in 1951 and went first to France and from there to the United States in 1960. While he remained faithful to his native language and continued to write literary works and essays in Polish, he used English for his academic writing and journalism, considered by him as inferior texts. Although in the introduction to *Prywatne obowiązki* (1972), he declared that he did not enjoy translating himself, some of his poetry, starting from *Selected poems* (1973), was rendered into English by himself and a native speaker-translator. Describing the process of self-translation he wrote: 'Our technique is always the same: I translate, imposing my own rhythmical structure, then the text is improved by him [Robert Hass], an American whose ear for nuances of English I consider as practically faultless'.[18] The reason for undertaking the practice was Miłosz's dissatisfaction with the existing allograph translations of his poems which did not convey what he defined as 'the style of my breath'.[19]

In the case of Stanisław Barańczak, in 1977 he was no longer allowed to publish and was suspended from teaching at the University of Poznań. He accepted an invitation from the University of Harvard and in 1981 left for the US. Much like Miłosz, Barańczak used English for texts he considered inferior, yet, he included in this category essays and literary criticism. He made a

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[17] See Ceccherelli, 'Autotraduttori polacchi del Novecento: un saggio di ricognizione', p. 177.

[18] Czesław Miłosz, *Poezje wybrane: Selected Poems* (Kraków: Wydawnictwo Literackie, 1996), p. 451.

[19] Ceccherelli, 'Autotraduttori polacchi del Novecento: un saggio di ricognizione', pp. 178–79. See also Besemeres, 'Rewriting One's Self into English: Milosz Translated by Milosz'; Ceccherelli, 'Miłosz traduce Miłosz. Il caso del "poema ingenuo" *Świat* (The World)'; Ceccherelli, 'Tekst dwujęzyczny i jego różnice: *Świadectwo poezji* alias *The Witness of Poetry*'.

habit of translating his essays composed in English into Polish and conversely. He pointed out that sometimes the two linguistic versions differed from each other noticeably, because of the differences between the two languages and the respective audiences.[20] His poetry, on the contrary, was always written in Polish and the early volumes were translated into English by Frank Kujawiński. Nevertheless, the collection *The Weight of the Body* (1989) contains 27 poems translated by Barańczak with Reginald Gibbons. Thereafter he worked both on translations and self-translations with Clare Cavanagh.[21]

Ceccherelli also mentions some other cases of 20th-century Polish self-translators.[22] With reference to the Interwar period, he notes Jan Brzękowski (1903-1983), a bilingual avant-garde poet who did some experimental and rather unsuccessful self-translations. The post-war period, apparently the richest in terms of self-translators, features the examples of Marian Pankowski (1919-2011) and Adam Zieliński (1929-2010). The collection *Zielnik złotych śniegów* (1993) by Pankowski, living in Belgium since the war, included some poems translated by himself from French into Polish. Zieliński, a Polish-Austrian writer, translated from German two novels and some short stories. It can be added that all poems by Janusz Artur Ihnatowicz (1929), poet and priest living abroad since 1951, contained in the anthology *Seven Polish Canadian Poets* are his versions of the English originals. The same anthology features one self-translation by Bogdan Czaykowski and poems by Florian Śmieja, the majority of which were translated from English by the author in collaboration with Reuel Wilson.[23]

By the end of the 20th-century further self-translators emerged, including: Janusz Głowacki, Adam Czerniawski, Ewa Kuryluk and Henryk Grynberg. All of them share the experience of having spent some part of their lives abroad. The number of self-translations by Głowacki, Czerniawski and Kuryluk is evidently limited – there is just one piece of work by each author,

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[20] Stanisław Barańczak, *Tablica z Macondo. Osiemnaście prób wytłumaczenia, po co i dlaczego się pisze* (Londyn: Aneks, 1990), p. 250.

[21] Ceccherelli, 'Autotraduttori polacchi del Novecento: un saggio di ricognizione', p. 179.

[22] See Ceccherelli, 'Autotraduttori polacchi del Novecento: un saggio di ricognizione', p. 180.

[23] *Seven Polish Canadian Poets: An Anthology* (Toronto: Polish Canadian Publishing Fund, 1984).

all the more the choice of text is not without significance.[24] In 1995 Czerniawski translated into Polish his autobiography *Scenes from a Disturbed Childhood*, written originally in 1991. In 1996 the Polish version of the novel *Grand Hotel Oriental* by Kuryluk came out in instalments in the newspaper *Gazeta Wyborcza*. Finally, there are two English self-translations of Grynberg's Polish poems: *Pomnik nad Potomakiem* (1989) translated with Judith Michalski and *Rysuję w pamięci* (1995) translated by the writer himself. The date of the composition of new versions is unknown. To judge by the publication date, that is 2001 for *Rysuję w pamięci* and 2008 for *Pomnik nad Potomakiem,* at least one of the two might be an example of the 21-century Polish self-translation.

Another point needs to be made in relation to different contexts of self-translation in 20th-century Polish literature. Following the reflection of Barańczak developed in his article *Pomieszanie języków*, Ceccherelli proposes three key words to define the above-mentioned periods.[25] Each key word starts with the depriving prefix 'ex-'. Taking into account the Polish etymon of the term 'partitions' (orig. 'zabory'), that is the verb 'zabrać', which means to take away, Ceccherelli defines the first period as *expropriation*, the second as *experiment*, and the post war period as *exile*. Nonetheless, considering the long third period spanning from 1945 to 2000, along with the complex political situation in Poland and controversy surrounding the attitude of those who decided to leave the country, the term exile proves too general and simplistic.[26] Perhaps, it might be better to describe the context of self-

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[24] NB Self-translation by Głowacki will be discussed in detail in the chapter 'Self-translation of *Antygona w Nowym Jorku* by Janusz Głowacki'.

[25] See Stanisław Barańczak, 'Pomieszanie języków', in *Tablica z Macondo. Osiemnaście prób wytłumaczenia, po co i dlaczego się pisze* (Londyn: Aneks, 1990), pp. 200–207; Ceccherelli, 'Autotraduttori polacchi del Novecento: un saggio di ricognizione'. Barańczak's article focuses on linguistic burdens of emigrants. Ceccherelli takes his cue from the initial part in which Barańczak briefly reflects on words such as 'emigration', 'exile' and 'expatriation'. He defines the prefixes of these terms as nostalgic, since they refer to concepts of exclusion.

[26] The period from 1945 to 1989 was characterised by Soviet dominance and communist rule. A Provisional Government of National Unity, formed in 1945, was controlled by communists and disregarded the Polish government-in-exile, based in London since 1940. Despite general industrialisation and urbanisation, Poland struggled with social unrest and economic difficulties which culminated in the 1968 Polish political crisis and protests. In August 1980, a

translation after World War II as oscillating between political exile and free migration.

The above overview shows that although the 20th century features a number of Polish writers who undertook self-translation, it remains an invisible phenomenon in Polish literature. Similarly to the Italian area of studies, this links to a broader question of self-translation's invisibility outlined in the introductory part. As in the case of Italian, the invisibility of Polish self-translation derives to a large extent from a lack of relevant information on the fact that a writer engaged in self-translation and that a text is a self-translation. It could be argued that, as a consequence of the history of Poland and as a way of strengthening the Polish identity or 'Polishness', monographs on national literature and its history adopted monolingual perspective, as a kind of unifying force.[27] Hence, there is a tendency to focus only on the Polish works by Polish writers and to omit self-translations, heterogenous in their nature.

The following part will be dedicated to self-translations between Polish and English by Maria Kuncewiczowa and Janusz Głowacki, both related to post-war contexts. As in the case of Pirandello, the respective case studies will regard the practice as a phenomenon that embodies evenly Polish and English parts of Kuncewiczowa and Głowacki's work, and goes beyond a monolingual and monocultural dimension. For each case study, I will begin by providing relevant information on the writer and the context in which she/he wrote. I will then briefly present, in Kuncewiczowa's case, her idea of 'world citizenship' and her viewpoint on literature and foreign languages, and in Głowacki's case, the concept of transcultural belonging, in order to highlight

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new wave of strikes resulted in the formation of 'Solidarity' led by Lech Wałęsa. In December 1981 the government of Wojciech Jaruzelski declared martial law. The 1989 Round Table Talks led to Solidarity's participation in the 1989 election and the victory of its candidates, which gradually led to the transition to a democratic government. For a detailed description of the situation in Poland in that period see Jerzy Lukowski and Hubert Zawadzki, *A Concise History of Poland* (Cambridge: Cambridge University Press, 2006), pp. 281–340; also Brian Porter-Szűcs, *Poland in the Modern World: Beyond Martyrdom* (Chichester: Wiley-Blackwell, 2014).

[27] NB The partition of Poland between Austria, Prussia and Russia began in 1772. Between 1795 – the year of the third partition – and 1918 – the year of regaining independence, Poland did not exist on the map of Europe.

a hybrid nature of their personal and literary identities. With these steps in mind, I will move on to general information on self-translation by the respective writers and to the analysis of the cases of *Thank you for the Rose* and *Antygona w Nowym Jorku*. Each case study will be concluded with observations on the (in)visibility of Kuncewiczowa and Głowacki's self-translations and of the related texts.

Chapter 5

Self-translation of *Thank you for the Rose* by Maria Kuncewiczowa

5.1. Maria Kuncewiczowa and her context

Maria Kuncewiczowa (30.10.1895 – 15.07.1989) was born in Samara in Russia, into a family of mixed German, Lithuanian, Polish and Russian origin.[1] Her parents were exiled from the partitioned Poland to Russia, after the January 1863 Polish insurrection against Russian rule. She returned to Warsaw with her family at the age of two and later, in 1918, she witnessed the restoration of Poland's independence. She received international education which comprised several languages and music, and studied at the universities of Kraków, Warsaw and Nancy. She worked as translator for the Ministry of Foreign Affairs and in 1919 participated in the peace conference in Paris. In the 1920s she started collaborating with the Polish PEN Club and publishing translations of writers such as Ilia Erenburg, Jean Giraudoux, Jack London and Sigrid Undset. When in September 1939 Germany invaded Poland, she left for France and a year later she moved to Britain. Between 1940 and 1945, she was vice-president of the Polish PEN Club in exile as well as a member of the PEN Club in London. In 1955 she left for the United States, where initially she struggled to make a living and temporarily ceased literary activity. In 1956

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[1] 1895 is the generally accepted date of Kuncewiczowa's birth indicated, among others, in Alicja Szałagan, *Maria Kuncewiczowa. Monografia dokumentacyjna 1895-1989* (Warszawa: Wydawnictwo IBL PAN, 1995) and in Magdalena Zaborowska, 'Maria Kuncewicz', in *Twentieth-Century Eastern European Writers*, ed. by Steven Serafin (Detroit, London: Gale Group, 2001), pp. 208–19. Nevertheless, the date of her birth is debatable as the birth certificate has not been preserved and sources present different dates. For example, the Polish Writers' Union survey (preserved in Wrocław in the National Ossoliński Institute (ZNiO), in the collection of inventoried manuscripts (inv. mss), fol. 16802/II) as well as Kuncewiczowa's personal notes (Wrocław, ZNiO, inv. mss, fol. 16832/II) bear the date of 1897. On the other hand, Kuncewiczowa's biographical sketch for publication in the 7th edition of *Who's Who in the World* (Wrocław, ZNiO, inv. mss, fol. 17006/II) and her other personal notes (Wrocław, ZNiO, inv. mss, fol. 16832/II) point to 1899.

she accepted contracts offered to her by PAX and Czytelnik – two Polish publishers. Her decision was interpreted as an expression of willingness to collaborate with the communists, and therefore she was forced to resign from the position of honorary president of the international chapter of the PEN Club. From 1962-1968, she lectured on Polish literature at the University of Chicago. Around 1969 she returned to Poland permanently as an American citizen.

Kuncewiczowa's work includes genres such as short story, novel, travel notebook, autobiography, radio serial, play and essay.[2] She published two anthologies of Polish literature *The Modern Polish Prose* (1945) and *The Modern Polish Mind* (1962). Before World War II, for the first time in Poland, her novel *Dni powszednie państwa Kowalskich* was broadcast by radio. It continued later as *Kowalscy się odnaleźli* – part of it was broadcast by Radio Free Europe – and then as *Kowalscy w Anglii*. Her first novel, *Twarz mężczyzny*, came out in 1928. Her most well-known novel, *Cudzoziemka*, was published in 1936 and, over time, it was translated into several languages. The book explores female identity, displacement and alienation – both in geographical terms and in metaphorical terms of being an eternal foreigner. While in England, Kuncewiczowa wrote a literary diary *Klucze*, which dealt with war experience. Other two interesting examples of her work are the novels *Zmowa nieobecnych* (1946) and *Tristan 1946* (1967). The former presents the occupation of Poland from the perspective of an emigrant, whereas the latter concerns the postwar mentality of natives and 'displaced persons'.[3] Upon her return to Poland, Kuncewiczowa wrote autobiographical works *Fantomy* (1971) and *Natura* (1975). In 1938, she won a Golden Laurel from the Polish Academy of Literature and Gold Cross of Merit of the Second Respublica. In 1969, she was awarded the American Kościuszko Foundation

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[2] Her collections of short stories include *Przymierze z dzieckiem* (1927), *Dwa księżyce* (1933), *Przyjaciele ludzkości* (1939), *Serce kraju* (1939), *Zagranica* (1939), *W domu i w Polsce* (1939) and *Nowele i bruliony prozatorskie* (1985). The travel notebooks comprise *Miasto Heroda. Notatki palestyńskie* (1939), *Odkrycie Patusanu* (1958), *Don Kichot i niańki* (1965) and *Przeźrocza. Notatki włoskie* (1985). Other works by Kuncewiczowa include the collection of essays – *Dyliżans warszawski* (1935), a study on Stanisław Przybyszewski – *Fantasia alla polacca* (1979), a collection of interviews – *Rozmowy z Marią Kuncewiczową* (1983) and a book dedicated to her dead husband – *Listy do Jerzego* (1988).

[3] Other novels by Kuncewiczowa include *Leśnik* (1952) and *Gaj oliwny* (1961).

Medal of Merit and in 1971 the Włodzimierz Pietrzak Award. In the 1970s Kuncewiczowa was nominated for the Nobel Prize in literature. Nevertheless, she remained more known and important in Poland rather than internationally.

Kuncewiczowa established her position as a writer who focused on issues of women's psychology in the first place, yet, she excelled in psychological portraits as such and dealt with a variety of topics, including role conflicts, social concerns as well as Polish history and its international significance. She had excellent observation skills, remarkable knowledge of the described environment and sensitivity to linguistic nuances. Magdalena Zaborowska points out that

> her [Kuncewiczowa's] writings can be seen as ahead of their time, especially in their focus on subjects that late-twentieth-century literary critics and readers are "discovering" and hailing as postmodern, feminist, or subversive.[4]

Fate turned Kuncewiczowa into a foreigner and political refugee who had to renegotiate her art and personal life under extreme circumstances, but at the same time it could be argued that her experience of emigration added a broader perspective to her works. In his *History of Polish Literature*, Czesław Miłosz defined her as the most 'Western' of Polish women writers, whereas Zaborowska points out Kuncewiczowa's concern with historical detail that allowed her to capture Poland's past.[5] Her exile taught her the uselessness of simplistic dichotomies, such as 'us-versus-them'. Indeed, she deeply believed that human understanding was not a matter of geography.[6]

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[4] Zaborowska, p. 209.

[5] Czesław Miłosz, *The History of Polish Literature* (Berkley, California: University of California Press, 1983), p. 430; Zaborowska, p. 214.

[6] See Maria Kuncewiczowa, *Gaj oliwny* (Warszawa: PAX, 1961), p. 180. For detailed information on Kuncewiczowa's life and work see Szałagan; Zaborowska; also Maria Kuncewiczowa, *Fantomy* (Warszawa: PAX, 1975); Maria Kuncewiczowa, *Natura* (Warszawa: PAX, 1975).

5.2.   Self-translation and world citizenship

The historical-political circumstances and the experience of exile begot two needs in Kuncewiczowa: the need for home and the need for something that she defined as 'world citizenship'. Around 1949 she worked on the project of 'world citizenship' – a remedy for the disaster of home and the nightmare of borders for people whom circumstances made stateless.[7] Among those, there were many writers deprived of the opportunity to go back to their country of origin which shaped them linguistically and literarily. On 25 February 1949 Kuncewiczowa sent an appeal to the United Nations Secretary General requesting 'world citizenship' for artists who, like herself, after the Yalta agreements and at the end of the war became 'displaced persons', and were arbitrarily assigned countries of residence by international refugee organizations. The appeal demanded the following:

> Let the refugees have a say in the cultural reconstruction of the world
> [...] By sheer force of events they have acquired the feeling of
> belonging to a community larger than one nation [...] history made
> them citizens of the world, and they should be treated as such.[8]

The appeal was signed by 26 writers and artists, and echoed in almost all major newspapers as well as journals in free Europe, such as *The Times, New York Herald*, *Le Monde* and *Le Figaro*. The efforts to officially recognize the status of 'world citizenship' lasted for a while but, in the end, the project was not successful. In *Natura* (1975), Kuncewiczowa concluded that she had entered the area of futurology, not quite sensational and, at the same time, too remote from political habits. Nevertheless, the idea behind the appeal casts a different light on her experience of self-translation which, as a consequence, might be of greater importance than just a mere experiment. As reported by Janusz Kowalewski, Kuncewiczowa asserted:

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[7] Information on Kuncewiczowa's project of 'world citizenship' comes from materials held in Wrocław, ZNiO, inv. mss, fols. 16833/II, 17044/II, 17045/II, from the volume *Natura* (Kuncewiczowa, *Natura*, pp. 86-95) and from Szałagan's monograph (Szałagan, pp. 91–94).

[8] See Kuncewiczowa, *Fantomy*, p. 194. For the English version of the appeal see Wrocław, ZNiO, inv. mss, fol. 17045/II.

Wydaje mi się, że stworzenie kategorii prawnej i psychicznej (to drugie uważam za ważniejsze) obywatelstwa światowego rozszerza horyzonty nie tylko uchodźcze. Obecni uchodźcy – z przypadku, musu czy wyboru – mogą pewnego dnia stanąć przed alternatywą: powrót do dawnego narodowego paszportu czy zatrzymanie paszportu światowego. Nawet jeśli wybiorą paszport narodowy jest rzeczą prawdopodobną, że ujrzą swój kraj w perspektywie świata, a przez to pokochają go mądrzej i głębiej.[9]

Another key element that leads us to elucidation of the meaning of Kuncewiczowa's self-translation lies in her ideas on bilingual writers and literature itself. She believed that bilingual writers eased translators because they paved them the way by showing the style and semantics of distinct cultures.[10] In her view, knowledge of a foreign language was one of the most promising ways of opening up national, regional and doctrinal 'ghettos', increasingly necessary for understanding the exceptionality of each cultural phenomenon.[11] Furthermore, in her introduction to *Gaj oliwny* (1961) – a novel that moved away from the Polish topic and language – she defined literature as the 'free-for-all country' of fiction, which brings us to the concept of literature as the only world without borders.[12] Indeed, as

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[9] 'It seems to me that establishing a legal and psychological category of world citizenship (I consider the latter as more important) broadens not only refugee horizons. One day contemporary refugees – by accident, by force or by choice – might face an alternative: to come back to the old national passports or to retain a world passport. Even if they choose a national passport, it is likely that they will see their country from the perspective of the world, and therefore they will love it in a wiser and deeper way'. The quote comes from the article *Obywatele świata. Dzieje pewnego wezwania* by Janusz Kowalewski, published in *Wiadomości Londyn* on 19.02.1950, p.8. The article is preserved in Wrocław, ZNiO, inv. mss, fol. 17044/II.

[10] Maria Kuncewiczowa, 'Inne języki', in *Przekład artystyczny. O sztuce tłumaczenia. Księga druga*, ed. by S. Pollak (Wrocław: Zakład Narodowy im. Ossolińskich, 1975), pp. 163-65 (p. 164).

[11] Kuncewiczowa, 'Inne języki', p. 165.

[12] Kuncewiczowa, *Gaj oliwny*, p. 180. The novel was inspired by the murder of an English family by a French farmer during their holidays in the south of France. Kuncewiczowa started writing the novel in 1952 in English. In 1955, the 300-page manuscript got lost during a trip to the US. Szałagan reports that rewriting the novel took Kuncewiczowa about 5 years, whereas

Zaborowska observes: 'Kuncewicz's texts are proof that literature often transcends simplistic dichotomies, cultural clichés, and national identity politics'.[13]

In the light of the above-mentioned appeal for 'world citizenship' as well as Kuncewiczowa's ideas on bilingual writers and literature, her experience of self-translation ceases to be just a simple experiment and becomes a realisation of 'world citizenship'. If Kuncewiczowa thought of her Polish works as the free-for-all-country of fiction, then her self-translation represents a space without borders *par excellence*, an expression of belonging to a community larger than one nation and of writing like a world citizen. She attached great significance to the category of 'world citizenship' which, to follow her words, not only broadens the refugee horizons, but also allows us to see one's country in the perspective of the world. As noted by Zaborowska, the notion of nationhood itself was perceived by Kuncewiczowa as 'flawed and destructive for the self'.[14] Nonwithstanding her awareness of nationalism and cultural imperialism, she considered her American naturalization as a step towards her dream of 'world citizenship'.[15] Her conception of 'world citizenship' has not been commented on further, yet, in an intercultural context of increasingly global reach, her idea extends a unidimensional way of conceiving national literature.

5.3. General information on self-translation

After her return to Poland, Kuncewiczowa returned to monolingual writing. Hence, her self-translation coincides with the period of emigration

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writing the Polish version took her 8 months. Both versions were ready in 1960. See Szałagan, pp. 254–61.

[13] Zaborowska, p. 209.

[14] Zaborowska, p. 217.

[15] See Zaborowska, p. 217. She reports that, in Kuncewiczowa's view, her American naturalisation was, on the one hand, a 'practical step' in the direction of 'world citizenship' and, on the other hand, 'the symbol of "civilization" as a proces of implementing nationalism and cultural imperialism'. Kuncewiczowa herself wrote: 'But whose nature was adapted to whom? Mine to the new country's? Or the new country's to mine? [...] The thing I decided to adapt to was: life' (the English translation comes from Zaborowska, p. 217; the Polish original quote can be found in Kuncewiczowa, *Natura*, p. 142).

and includes a diary, a play and two novels.[16] She began with a diary about her war experiences, *Klucze* (1943). Originally Harry C. Stevens was working on the translation, but Kuncewiczowa's unceasing, irritating intervention in the process caused a deep resentment on his part and, consequently, his name did not appear in the frontispiece.[17] In relation to novels, in agreement with the Polish publishing house Pax, the Polish text of *Gaj oliwny* came out in 1961, followed by the English version two years later. Once Kuncewiczowa definitively returned to Poland, she completed her last self-translation into English of the novel *Tristan 1946*. Since no research has been done so far on any of her self-translations, not much can be said about the above-mentioned cases.

The play *Thank you for the Rose* was originally written in 1950 in English. Interestingly, the documents and notes kept in the archive of the National Ossoliński Institute read: 'In 1954, she completed a play written in English: "Thank you for the Rose"'.[18] The misstatement about the date might derive from the fact that there was actually more than one text of the English play. Kuncewiczowa herself acknowledged:

> Nigdy nie przywiązywałam wagi do swoich rękopisów, czy brulionów. Ponieważ piszę ręcznie i daję teksty do przepisywania na maszynie płatnym stenotypistkom, przeważnie rękopisy wyrzucam zaraz po ich skopiowaniu.[19]

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[16] *Klucze* (1943)/*The Keys: A Journey through Europe at War* (1946), *Thank you for the Rose* (1950-1960)/*Dziękuję za różę* (1963), *Gaj oliwny* (1961)/*The Olive Grove* (1963) and *Tristan 1946* (1967)/*Tristan: A Novel* (1974). NB Except for the unpublished *Thank you for the Rose*, the indicated dates refer to the year of publication and do not necessarily coincide with the year of drafting the respective versions. Although *Gaj oliwny* was written originally in English, the Polish version was published first.

[17] Szałagan, pp. 226–27; Ceccherelli, 'Autotraduttori polacchi del Novecento: un saggio di ricognizione', pp. 175-76.

[18] Wrocław, ZNiO, inv. mss, fol. 16805/II – Texts of press reviews, pp. 39, 64, 118; Wrocław, ZNiO, inv. mss, fol. 16832/II – Reviews and overviews of Kuncewiczowa's various works.

[19] 'I have never cared about my manuscripts or drafts. Since I handwrite and have my texts typed by paid shorthand typists, usually I throw my manuscripts away as soon as they have been typed'. Passage from a letter by Kuncewiczowa, kept in Wrocław, ZNiO, inv. mss, fol. 17032/II, vol. 1, p. 5.

There are seven English versions of the play preserved in the archive of the Institute. Apart from the first manuscript dated 1950, the remaining variants are not dated, therefore signalling that the above-mentioned statement might refer to one of the later versions. Their very existence is a sign of constant reworking of the play, perhaps dictated not only by the desire to get it staged, but also by the advice given by Harry C. Stevens, the translator of Kuncewiczowa's works and Alec Clunes, the director of the Arts Theatre in London, as well as her artistic quest for perfection. Consequently, the English variants of *Thank you for the Rose* could be seen as products of intralingual self-translation, that is self-translation mediated within the same linguistic system, guided by constant rewording of the material. There is no information about any form of collaboration between Kuncewiczowa and third parties in the passage from the English text of the play to the Polish version, which would indicate that it is unassisted self-translation.

Considering the passage from English into Polish, the case of *Thank you for the Rose* is an interlinguistic self-translation from a major into a minor language. Thus, from a sociolinguistic point of view, we are dealing with an exogenous asymmetrical self-translation. Moreover, the whole process occurs from an acquired language into the mother tongue.[20] Although Kuncewiczowa translated two novels by Jack London in the 1920s and had been living in Great Britain for ten years when she wrote *Thank you for the Rose*, she had some reservations about her command of English. In a letter to her son, Witold, she complained that she felt caged in English, it was insufficient and writing in it was difficult. In the same letter she informed Witold that work on the play was progressing but 'i w tym wypadku widać, że angielszczyzna moich dialogów nie była najlepsza'.[21] Yet, Margaret Storm Jameson, an English writer and Kuncewiczowa's friend, kept encouraging her to write in English and praised her command of the language, describing it as 'astonishingly rich and flexible'.[22] She went so far as to criticise Stevens and his choices, and sustained that Kuncewiczowa was perfectly able to write in

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[20] NB Kuncewiczowa's education included also French, Russian and German.

[21] 'In this case too, it can be seen that my English dialogues were not the best'. Letter to Witold, preserved in Wrocław, ZNiO, Archiwum Kuncewiczów (Arch. Kunc.), Akc. 49/12.

[22] Wrocław, ZNiO, inv. mss, fol. 16980/II, letter of 29 January 1953.

English and did not need a translator.[23] Interestingly enough, Kuncewiczowa was also sceptical of her competence in Polish. An article published in *Tygodnik Powszechny Kraków* on 20 July 1958 reports:

> W pięknym przemówieniu angielskim mówiła ona o swoich doświadczeniach pisarki i tłumaczki i o niepokoju, z jakim myślała o tym, czy język używany dziś w codziennym życiu polskim jest nadal jej własnym językiem, czy zachowała ona związek z żywą mową polską. Jej krajowi czytelnicy nigdy nie mieli co do tego wątpliwości.[24]

Although Kuncewiczowa's experience of self-translation encompassed self-translation in both directions, she found it easier to translate into Polish rather than into English, due to greater familiarity with the intellectual habits of Polish readers and, consequently, greater awareness of what needed to be paraphrased, commented on or rejected.[25]

She acknowledged her occasional bilingualism as a particular aspect of her writing and talked about her experience of self-translation in terms of experiment.[26] She mentioned the practice in an article dedicated to the question of translation and, when referring to the Polish and English texts of her works, she adopted terms such as 'wersja' ('version') and 'reprodukcja' ('reproduction').[27] In relation to her self-translation of *Klucze*, she wrote: 'Zakończenie angielskiego wydania tej książki (*The Keys*) jest oryginałem po polsku i po angielsku', which leads to the idea of a double original.[28] She did not use the term 'translation' in relation to her self-translations, but she did

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[23] Wrocław, ZNiO, inv. mss, fol. 16980/II, letters of 4 and 9 May 1953.

[24] 'In a beautiful English speech she talked about her experience as writer and translator, and about anxiety that accompanied her in wondering whether the language used today in everyday Polish life was still her own language, whether she retained the relation with the living Polish language. Her home readers have never had doubts about that'. Wrocław, ZNiO, inv. mss, fol. 16939/III, p. 39, an excerpt from the article 'Tłumacze budują mosty między narodami', *Tygodnik Powszechny Kraków*, 29.

[25] Kuncewiczowa, 'Inne języki', p. 164.

[26] Kuncewiczowa defined bilingualism as not only writing, but also thinking and feeling/sensing in two languages (Kuncewiczowa, 'Inne języki', p. 164). Although she wrote in Polish, English and French, she talked about bilingualism rather than multilingualism.

[27] Kuncewiczowa, 'Inne języki'.

[28] 'The ending of the English edition of this book (*The Keys*) is the original in Polish and in English'. Kuncewiczowa, 'Inne języki', p. 164.

use the term 'tłumaczyć' ('to translate') which in Polish means not only 'to translate', but also 'to explain', 'to interpret', 'to give an account of something'. Indeed, according to Kuncewiczowa, a writer is '*eo ipso* translator', inasmuch as they keep translating themselves to the world and the world to themselves. It is a matter of transforming unintelligibility into intelligibility. Moreover, she believed that the best categorisation in the field of translation was not fidelity to the verbal surface, but understanding of the author's motivation and of something that she defined as 'klimat psychiczny autora' ('the author's psychological climate').[29] In this light, Kuncewiczowa was in a perfect position to undertake a translation of her play.

5.4.   Genesis and content of the play

Kuncewiczowa made a name for herself mainly by writing prose and essays. Alongside *Miłość panieńska* (1932), *Thank you for the Rose* represents her only dramatic piece which did not gain wide recognition. As reported by her biographer, Alicja Szałagan, Kuncewiczowa divided her work into 'romances' (her novels), 'stagecoaches' (her travel notebooks) and 'experiments', classifying the plays as the latter category.[30] Indeed, Szałagan confirms that 'nie wyszła chyba w tym gatunku poza stadium prób, które stanowiły margines wobec innych nurtów jej pracy literackiej, rozwijanych twórczo, także i w dziale eksperymentów'.[31]

After the war, Kuncewiczowa finished only those works previously begun in Polish. *Thank you for the Rose* was her first original work composed after World War II and represents a respite from the themes of war. Political circumstances play a key role in the consideration of the play's origin as well as the history of its staging. World War II, the occupation, the establishment of the People's Republic in 1945 and the stranglehold of the Stalinist regime strongly affected literature written in Poland. Between 1950 and 1956 the state was practically the only employer and had a monopoly on publishing.

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[29] Kuncewiczowa, 'Inne języki', p. 161.

[30] Szałagan, p. 167.

[31] 'Perhaps she did not expand this genre beyond the phase of trials, which represented a margin in relation to other genres of her literary production, developed creatively also in the category of experiments'. Szałagan, p. 167.

Literature represented an important element of propaganda, it had to follow the dictates of the Communist Party and comply with Socialist Realism. Moreover, the cultural policy of the Polish authorities involved also a prohibition against publishing works by émigré writers, such as Kuncewiczowa. Writers had to make a choice of either conforming to the political pattern imposed on their creative writing or finding another source of income. Émigré writers had to face also another dilemma about whether to continue writing in their mother tongue, which entailed their *raison d'être*. In light of these factors, the composition of *Thank you for the Rose* might be seen as an unsuccessful attempt to reach English readers. Kuncewiczowa tried to publish her works in Polish and in English for English readers, but arousing English publishers' interest in a foreign writer's work and acquiring readers among Polish immigrants proved challenging.[32]

The action of *Thank you for the Rose* takes place in London in the 1950s/1960s.[33] It tells the story of the love life of Alice/Barbara, a 21-year-old woman married to Richard Biggins, an engineer in his late thirties and a political activist on his way to becoming an MP.[34] She seems to be dominated by Dr Jones, a 40-year-old general practitioner and MP, who arranged her marriage with Richard as a part of a larger design for his own future. He does not hide his vivid interest in the protagonist and tells her what to do regardless of how much she rebels. Longing for a happy life filled with

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[32] Other elements that might have exerted influence on Kuncewiczowa's difficulties in getting published, include the small supply of paper for publishing in Polish in Great Britain (Szałagan, p. 79) as well as her conflict with the literary community of Polish immigrants, who strongly disapproved some of her choices. She refused to join the Polish Writers' Association and participated in the English PEN Club. Moreover, she did not sign the declaration of the Polish Writers' Association in 1947, which forbade émigré writers from publishing in Poland. Also, in 1948, according to the requirements of Polish censorship, she made some slight concessions to her novel *Klucze* (Szałagan, pp. 89–90).

[33] All the variants of the play state in the stage directions that the action takes place in 'contemporary London', which in case of the first, second, third and fourth English manuscripts as well as the version created with Ashley Dukes would indicate the 1950s; whereas the sixth and seventh English variants as well as the Polish text would refer to the 1960s.

[34] In the English text of 1950 and in the Kuncewiczowa/Dukes version, the name of the female protagonist is Alice, however, in other variants of the play her name changes to Barbara.

genuine feelings, Alice/Barbara decides to leave Richard and starts a love-based relationship with a 28-year-old painter and scaffolder, Alec Hardy. Alec dies in suspicious circumstances, casting doubts over whether it was indeed an accident or a murder of passion. The reader wonders if the responsibility for his death could lie with the mysterious Mr Cuckoo, a window cleaner in his twenties, very devoted to Alice/Barbara, or perhaps Dr Jones, who was present at the site of the accident and announced the death of the scaffolder. Although the upper class representatives, that is Richard, his mother and Dr Jones, consider Mr Cuckoo not only insane, but also dangerous, it is hard to believe that this obliging and likeable character could have murdered Alec. It seems equally unlikely that the high-powered Dr Jones committed a crime. As a result of the unfortunate turn of events, Alice/Barbara is left alone expecting Alec's baby. The tragic end of her love challenges belief in the possibility of a happy marriage based on real love. There is also a larger political meaning based on Kuncewiczowa's criticism of English class-based society and a common perception of what kind of people represent each social group.

While Ashley Dukes, playwright, theatre critic, director and owner of the Mercury Theatre in London, defined *Thank you for the Rose* as 'a tragic comedy, with the feeling for comedy always present',[35] Kuncewiczowa described the play as 'rodzaj trawestacji "Alice in Wonderland"'.[36] Indeed, the originality of the play lies in the fantastic element inspired by Lewis Carroll's *Alice's Adventures in Wonderland*. Kuncewiczowa makes a precise choice to use a classical English text appreciated by both children and adults, a publishing success that has never been out of print. *Alice in Wonderland* represents a realm of illogical rules, open to various interpretations, which can also be read as political allegory satirising Victorian England. Carroll seems to criticise implicitly rules of etiquette, social conventions and rigid social structure that places individuals in a hierarchy according to social status, where members of the lower class tend to be perceived as unreasonable and childlike creatures. Similarly, Kuncewiczowa's application of *Alice in Wonderland* to her play serves to accentuate the suffocating socio-

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[35] Wrocław, ZNiO, inv. mss, fol. 16954/II, letter of 16 March 1953.

[36] 'A kind of travesty of "Alice in Wonderland"'. Wrocław, ZNiO, inv. mss, fol. 16832/II – Maria Kuncewiczowa's autobiographies.

political climate of 1950s English reality. She reveals how dehumanised upper class representatives can be. She also raises the issue of whether a true love-based marriage is possible in a world full of corrupt desires, social climbing and manipulation of others for personal gain and power. She seems to discredit the power holders and 'humanise' ordinary workers who tend to be held by the majority in total disregard.

It is quite likely that this is the hidden meaning of Kuncewiczowa's play suggested by Duke's title *This Wonderland*. Kuncewiczowa seems to be admonishing the audience not to judge people through the lens of their social status but through their humanity, as the holders of power often cease to be humane and their monstrosity creates a world of Wonderland in which society is trapped. The upper class protagonists look down on working-class Alec and Mr Cuckoo, as well as on Alice/Barbara, a middle-class woman, as if they were unequal, if not second category people. Most importantly, Alice/Barbara challenges the upper class by taking on a stance for the humane treatment of all people regardless of their provenance and social belonging. While the ambition of Patricia, an unmarried hairdresser in her late thirties, is social and political climbing, Alice/Barbara could not care less about her social status as her key to happiness lies in deep mutual love. Since she steps out of the existing social norms, she is relegated to the status of a child. Like Carroll's Alice, Kuncewiczowa's protagonist is loving, gentle and courteous to everyone, and feels uncomfortable in her surrounding environment to the extent that her self becomes destabilized and, in the end, she remains uncertain of her own identity. The creatures from *Alice in Wonderland*, which recur throughout the play, illustrate her anxiety, uncertainties and her overall discomfort in the world that entraps her. She is befuddled by ways of the upper class and experiences disconcerting strangeness, and therefore tries to implement her own values, which results in a calamitous ending.

Alice/Barbara's tragedy does not change anything in terms of the overall design of power in Wonderland. *Thank you for the Rose* seems to pose the question of whether there is room for a relationship based on genuine feelings in such a world. Alongside the allusions to *Alice in Wonderland*, the rose of the title for which Alice/Barbara gives thanks is the key to the play's meaning. It can be read as a symbol of the humanity and love she lacks and

needs, and which Alec eventually offers to her. The fact that the gentlest and most humane of all the male characters dies while the world remains in the hands of the manipulative and dishonest men, who only pretend to care and love, would suggest a negative response to Kuncewiczowa's key question. The air of suspicion hanging over Mr Cuckoo at the end of the play as well as different value systems followed by the two female protagonists, indicate that Kuncewiczowa does not sanctify unreservedly all people belonging to lower social classes. Nonetheless, it does not alter the fact that she depicts a highly critical view of English society whose dominant upper class is represented in a very unfavorable way. Neither the ruling class or Patricia are capable of offering the symbolic rose, which remains a privilege only for those who safeguard their human features, true caring and compassion for others.

Overall, the play allows a variety of readings and its inter-textuality opens up other dimensions to explore. For instance, taking into consideration the fantastic dimension of the play, the characters from *Alice in Wonderland* may suggest that unjust and arduous life can be more bearable if aided by imagination which weakens the existential angst and social abuse they experience. Imagination creates a space of refuge for those who struggle to adapt to the existing rules of society, allowing – to some extent – to keep their sensitivity intact. From the gender perspective, the script offers yet another insight which may appear distat from today's point of view but which nonetheless confirms strict patriarchal constraints which were both hard to face and impossible to ignore by most women at that time.

The English version of *Thank you for the Rose* has never been published and it was staged only once, thanks to the efforts of the PEN Centre for Writers in Exile. The performance took place on 22 February 1956 in London on the stage of the *Ognisko Polskie* club, where *Teatr Sztuk Czytanych* (Theatre for Reading Rehearsals) existed.[37] Not much is known about the

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[37] The *Ognisko Polskie* club (the Polish Hearth Club) was the centre of social and cultural life for the Polish community in exile, founded in London in 1939 in order to maintain the cohesion of the free Polish community in the United Kingdom during World War II. There is some disparate information concerning the year in which the play was staged. Some documents indicate that the staging occurred in 1955 (Wrocław, ZNiO, inv. mss, fol. 16804/II – Bibliographical materials, fol. 16805/II – Texts of press reviews, p.10, Wrocław, ZNiO,

staging. William Jay directed the show and the letter from Olive Millington, an employee of the International PEN Club Centre for Writers in Exile, reveals that:

> He [Mr. Jay] went to a great deal of trouble with masks, costumes and set – not to mention nine actors for the cast – and it proved to be an extremely enjoyable evening. The setting certainly gave it the fantastical setting it required. Unfortunately it was also the coldest evening in London, I think for centuries, and there was a select, but not large audience. (About 50 all told). This despite our advertisements in the "Polish Daily" and invitations to everyone we could think of was rather disappointing.[38]

Jan Ostrowski claims that the audience was predominantly Polish, and that the play was produced in the form of a rehearsed reading due to the lack of financial resources.[39] Documents preserved in the National Ossoliński Institute reveal that the script of *Thank you for the Rose* was exhibited the same year at the National Book League in connection with the International P.E.N. Congress in London.[40]

Harry C. Stevens acted as consultant for the playtext not only in respect of the language but also in terms of its setting, characters and overall stage convention. He raised the issue of credibility regarding some details, pointing out to Kuncewiczowa the on-going debate on builders' overtime. He commented on the fact that it was impossible to carry out construction work

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Arch. Kunc., Akc. 22/12 – Biographical materials: 'In 1955 her play "Thank you for the rose", written in English, was produced in London by an avant garde group of English actors'). Nevertheless, the 1950 handwritten manuscript of the play clearly reports: 'produced by William Jay in 1956 London, at a private show staged by the Int. P.E.N. Centre of Writers in Exile'. Furthermore, the letter from Olive Millington which provides some information about the performance dates back to 28 February 1956 and the letter from Margaret Storm Jameson in which she said she had missed the reading of the play dates back to 5 March 1956. Also, a review of the staging appeared on 5 May 1956.

[38] Wrocław, ZNiO, inv. mss, fol. 16969/II, letter of 28 February 1956. Advertisements for the performance appeared in *Dziennik Polski i Dziennik Żołnierza* (London 1956, no 44, p. 4, no 45 p. 4).

[39] Jan Ostrowski, 'Dramatopisarstwo', in *Literatura polska na obczyźnie 1940-1960. Tom I*, ed. by Tymon Terlecki (Londyn: B. Świderski, 1964), p. 191.

[40] Wrocław, ZniO, Arch. Kunc., Akc. 24/12, letters of 30 April 1956 and 13 July 1956.

in darkness and suggested that 10 o'clock (as noted in the last scene) should be replaced either with 6 o'clock – which was the latest time builders worked in summer, or with 7 o'clock – if overtime was permitted. As an alternative, he proposed that Alec could return home by 7pm or 8pm, allowing for a lunch break.[41] Stevens also suggested making the character of Cuckoo younger and that thickening the suspense regarding his motivation and actions by adding Dr Jones' comments, indicating Cuckoo's predilection to instability and erratic behavior. Likewise, he felt that the inclusion of Barbara's line noting that 'Cuckoo would not hurt a fly' would accentuate his gentle spirit and ostensible sensitivity.[42] In a letter dated 25 August 1950, Stevens informed Kuncewiczowa that he had penciled many suggestions and remarked:

> The play stands or falls by its sudden transitions to the fantastic; the story in itself is not strong enough to stand by itself, but the sudden illuminations of character by reference to the Wonderland characters gives it a novelty which might well appeal to a manager and producer.[43]

At the same time, though, he warned her that many people would view her 'psychiatric' treatment of Alice characters as desecration.[44] Moreover, he pointed out the lack of a consistent dramatic convention and advised designing it more as a theme of the tragedy of Barbara, whose happiness does not conform to preconceived notions of happiness. To be more specific, he suggested that the introduction of Alice characters should be consistently preceived through Barbara's eyes, that the two scenes of the 2nd act should be rearranged so that, according to 'an axiom of theatreland', the 2nd act would end on a dramatic note, before the 3rd act struck a note of happiness.

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[41] Wrocław, ZNiO, inv. mss, fol. 16979/II, letter of 26 August. NB the letter does not include information about the year in which it was sent. It is possible that it was written either in 1949, if the letters were arranged chronologically, or in 1950, if it actually followed another letter by Stevens concerning the play. The fact that he informed Kuncewiczowa in a letter of 25 August 1950 that he had been through the play and asked whether he should send it back, while in a letter of 26 August he was returning the script, would indicate that the former precedes the latter in time.

[42] Wrocław, ZNiO, inv. mss, fol. 16979/II, letter of 26 August.

[43] Wrocław, ZNiO, inv. mss, fol. 16979/II, letter of 25 August 1950.

[44] Wrocław, ZNiO, inv. mss, fol. 16979/II, letter of 25 August 1950.

He also made some pragmatic remarks in relation to cultural norms. He observed that water would be boiled in the room in a small converted flat or one-room flat, but not in a small house. He also noted that Cuckoo could not be part of the 'spiv' category, that Alec could not get a divorce through in seven months as he had not heard from the solicitors and that painters and builders did not do early or late shifts, or overtime.[45] By the same token, Stevens mentioned that the letter episode should come earlier as part of doctor's visit and, since no doctor or MP would write such letter, it should be conveyed orally. Finally, the conversation between Alec and Barbara about their past difficulties should come much earlier.

In 1951 Kuncewiczowa submitted *Thank you for the Rose* to the Arts Theatre in London for a drama competition. However, in June of that year Alec Clunes informed her that the play was not selected for production.[46] In a letter to Kuncewiczowa, Margaret Storm Jameson concluded that the fate of her play was typical and that

> the difficulty of getting an uncommercial play on to the stage is greater in this country [England] than anywhere else – except perhaps America. The fact that these same uncommercial plays have often turned out to be vastly profitable commercially never seems to give any courage to producers when offered one of them.[47]

Storm Jameson kept encouraging Kuncewiczowa not to desist from trying to get the play produced and recommended contacting the Little Theatre Guild, the Questors Theatre or the Mercury Theatre as well as Sir Basil Bartlett or Michael Barry at the BBC Television Service.[48] Kuncewiczowa sent the text of the play to BBC radio. On 11 February 1952 Donald McWhinnie from the Drama Script Union of the BBC replied that although he had found the play charming, 'it would make very intractable radio material. [...] it relies on the visual aspect for full effect. In fact, it is fundamentally a

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[45] 'Spiv' – a slang word used during World War II and in the post-war period for a man, especially one who is well-dressed in a way that attracts attention, who makes money more from speculation or profiteering than from actual work.

[46] Szałagan, p. 166.

[47] Wrocław, ZNiO, inv. mss, fol. 16980/II, letter of 15 August 1951.

[48] Wrocław, ZNiO, inv. mss, fol. 16980/II – letters of 15 August 1951 and 29 January 1953.

piece for the theatre, and I don't think our 'blind' medium could pretend to do it anything like justice'.[49]

Shortly after this exchange, Ashley Dukes became interested in the play. Between 1952 and 1953 he exchanged letters with Kuncewiczowa about *Thank you for the Rose*. He made many suggestions of changes and corrections and defined their collaboration on the play as 'translation to the stage'.[50] Due to the copyright issue, he advised avoiding the wording of Alice and characters in Alice, but to keep the resemblance as the distinctive thing. At the same time, he warned her against too many references to Wonderland, due to 'the detestation in which Wonderland is held by lots of brats who were spoonfed with it'.[51] Furthermore, he advised Kuncewiczowa to reconsider the title of the play. The current wording seemed to him like the title of a

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[49] Wrocław, ZNiO, inv. mss, fol. 17002/II, letter of 11 February 1952.

[50] Wrocław, ZNiO, inv. mss, fol. 16954/II, letter of 1 December 1952. The changes concerned the structure, the appearance of the characters on the stage, the protagonists and their stories as well as the length of the play. In terms of structure, Dukes felt the need to recast the first act completely, by bringing to it all the personal history and some movement into the last part of the act, as well as the need to introduce very drastic changes to the second Trilby Road scene. He claimed that Kuncewiczowa was wrong in leaving Alice out of Act Two Scene 2 and sketched a scene in order to reinforce the dramatic strength. He emphasised the importance of Barbara's further appearance in Act Three as *dea ex machina* and confirmed the appearance of Alec at the end of the third scene as a good choice. Finally, he considered it necessary to divide the Alec-Alice scene into two: the light-hearted and the tragic, with the scene with Cuckoo's hat as the precipitant for the latter. As far as the protagonists are concerned, Dukes recommended more research into Alec's past, praised a tremendous creation of Alice as well as the figure of the Queen of Hearts, and warned that Cuckoo could become very tiresome. He strongly approved Kuncewiczowa's proposal to retain suspicion of Cuckoo till the end and suggested that it could be foreshadowed in the 2nd studio scene by Jones saying that anybody (Cuckoo) could think of murdering Alec (Wrocław, ZNiO, inv. mss, fol. 16954/II, letter of 30 January 1953). In a later letter though, he expressed his contentment with not implicating Cuckoo in the deaths, as no one would believe a word against him (Wrocław, ZNiO, inv. mss, fol. 16954/II, letter of 16 March 1953). Lastly, Dukes paid attention to the length of each part of the play, the prospective playing time as well as the relation between authenticity and the intervals of actual time in the play (Wrocław, ZNiO, inv. mss, fol. 16954/II, letters of 1 and 14 December 1952, 5 January, 30 January, 23 February, 16 March, 4 April, 19 April and 13 May 1953).

[51] Wrocław, ZNiO, inv. mss, fol. 16954/II, letter of 14 December 1952.

musical and therefore he suggested instead *This Wonderland*.[52] More importantly, keeping in mind an English audience and the difficulty in pronouncing her name, he recommended a penname — Maria Kay — and assured her that it would not affect her status as novelist or essayist.[53] He also suggested joint authorship and offered to put the play on stage, retaining control of it. In other words, he saw the potential of Kuncewiczowa's play but he was aware that her position as a female émigré writer would not make it easy for the play to break through. Therefore, he was willing to make use of his influence in the world of English theatre and give her full royalties. He believed his task was to show her how to write a play which would be devoid of superfluous and extraneous stage directions, leaving people to talk their way through into action.[54] In a letter dated 4 April 1953, he sent her a copy of the play with joint corrections and said it was ready to be sent out to his agent.[55] They were clearly planning to stage it but, for an unknown reason, the production never took place.

Unlike its English version(s), the Polish play came out in 1963 in the monthly *Dialog*, a drama journal that regularly publishes Polish and foreign plays.[56] Like the English variant, it was performed only once on 19 August 2007 in Kazimierz Dolny.[57] The National Ossoliński Institute holds letters which, judging by their dates, refer to the Polish play and failed attempts to get it either published or produced. In a letter from Munich received in 1966, a person called Mikołaj asked Kuncewiczowa for a copy of *Dialog* and whether

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[52] Wrocław, ZNiO, inv. mss, fol. 16954/II, letter of 19 April 1953.

[53] Wrocław, ZNiO, inv. mss, fol. 16954/II, letter of 5 January and 23 February 1953.

[54] Wrocław, ZNiO, inv. mss, fol. 16954/II, letter of 14 December 1952.

[55] Wrocław, ZNiO, inv. mss, fol. 16954/II, letter of 4 April 1953.

[56] Maria Kuncewiczowa, 'Dziękuję za różę', *Dialog*, 2 (1963), 20-46. The form with Kuncewiczowa's biographical sketch for publication in the 7th edition of *Who's Who in the World*, from 1984, indicates another, mistaken date: 'Dziekuje ci za roze, 1955' (Wrocław, ZNiO, inv. mss, fol. 17006/II).

[57] Wanda Konopińska-Michalak, director of Dom Kuncewiczów, was the author of adaptation and of the prologue. The performance was directed collectively and staged by volunteers: Jolanta Brennenstuhl and Joanna Fąfrowicz-Zamorowska — art dealers, Piotr Tutek Fąfrowicz, Halina Kołodziejska and Danuta Wierzbicka — painters, Anna Bożena Matusiak — translator of literary texts, Maks Skrzeczkowski — photographer, Michał Sulkiewicz — scenographer, Ewa Wolna — pedagogue and cultural animator.

the play was already staged.[58] Two years later, on 11 May 1968, the same person informed her that the Desch publishing house in Munich did not accept the play and would not translate it, and therefore it was sent to another publishing house in Frankfurt.[59] Another letter of 17.04.1972 from Władysław Minkiewicz shows that Agnieszka Osiecka and Teatr Wybrzeża were vividly interested in the play.[60]

Thank you for the Rose did not meet with the approval on the part of critics. To illustrate, Jan Ostrowski-Naumoff did not speak highly of the English staging of the play:

> Sztuka jest w dużym stopniu oparta na kostiumowych wrażeniach wzrokowych i właściwie dla Teatru Sztuk Czytanych się nie nadaje. W swym pietyzmie dla sztuki reżyser Anglik poszedł na kompromis i do czytanej sztuki wprowadził przebieranie postaci scenicznych w stonogi, króliki, żółwie, z kartkami swych ról w rękach, co znowu mijało się z celem.[61]

Nonetheless, he dedicated some space to the play in *Literatura polska na obczyźnie. 1940-1960* and defined it as the most exotic flower among the émigré drama output.[62] The play was described in similar terms in an article on the English performance, issued on 5 May 1956 in *Nowy Świat* and signed with the pseudonym 'Orzeł Biały'.[63] It was referred to as an unknown play written in English and, at the same time, it was depicted as an exotic flower. The reviewer acknowledged that it was a rare combination of a realistic convention and fantasy, and reaffirmed that 'ta "Róża" pozostanie

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[58] Wrocław, ZNiO, inv. mss, fol. 17008/II. Since the letter is hand written, it proves difficult to decipher the man's surname.

[59] Wrocław, ZNiO, inv. mss, fol. 17008/II.

[60] Wrocław, ZNiO, inv. mss, fol. 16969/II.

[61] 'The play is largely based on costume visual impressions and it is actually not suitable for Teatr Sztuk Czytanych. In his veneration of the play, the English director compromised and, along with the texts of the actors' roles in their hands, he introduced to the reading of the play costumes of centipedes, rabbits, turtles, which again was pointless'. Jan Ostrowski-Naumoff, 'Rzeczywistość i Kraina Czarów', *Dziennik Polski i Dziennik Żołnierza*, 1956, p. 3.

[62] Ostrowski, p. 191.

[63] Wrocław, ZNiO, Arch. Kunc., Akc. 22/12, „Dziękujemy za róże" Marji Kuncewiczowej.

egzotycznym kwiatem darowanym przez polskiego autora-ogrodnika angielskiemu ogrodnikowi-inscenizatorowi teatralnemu'.[64]

5.5. Analysis of self-translation

As already mentioned, the National Ossoliński Institute holds in total seven English manuscripts of *Thank you for the Rose*, both complete and incomplete. The folder marked Akc. 29/12 — *Kuncewicz Archive. Maria Kuncewiczowa: "Thank you for the Rose!". A dramatic piece*, includes:

— a handwritten manuscript,

— a file named *Thank you for the Rose! By Cheshire Cat* (hereafter referred to as Cheshire Cat file), containing a typescript with handwritten corrections and another typescript with corrections and missing pages 43-44 as well as from page 58 till the end of the play,

— a file marked as *1b* (hereafter referred to as 1b file), containing a hand corrected typescript of Act One without directions,[65] a hand corrected copy of a typescript with missing pages 6-7, 9-13, 19-20, 22-26, 32-35, 40, 42, 44-45, 49, 51 and 58, as well as a typescript of Act Two.[66]

In addition to that, the Institute holds other two variants of the play marked respectively as *16894/II. Maria Kuncewiczowa: "Thank You for the Rose! A Play in Three Realistic Acts with Fantastic Interludes"* — a typescript with handwritten pages of the ones that were missing in the script, and *16895/II. "Thank You for the Rose. A Play in Three Realistic Acts with Fantastic Interludes by Maria Kuncewiczowa"* — a typescript.

There is no doubt that the handwritten manuscript, clearly specified as 'draft of first version', dates back to 1950 and the Polish text to 1963, the date of its first and only publication. The two texts represent respectively the first English variant and the only Polish variant, at the same time the last

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[64] 'This "Rose" will remain an exotic flower offered by the Polish author-gardener to the English theatre gardener-producer'. Wrocław, ZNiO, Arch. Kunc., Akc. 22/12, „Dziękujemy za róże" Marji Kuncewiczowej.

[65] It is the version created in collaboration with Ashley Dukes.

[66] Judging by the paper type, the position of page numbers on the page, the font and the absence of stage directions, it might be concluded that the above-mentioned act is part of the version created with Dukes. Act Three is missing.

element of this self-translation series.[67] The remaining six English texts of the play do not bear any indication of when they were written, which makes it difficult to establish the actual chronological order. On the basis of differences existing between individual versions as well as letters from Stevens and Dukes, it is possible to assume their sequence. What allows us to accept the 1950 manuscript as the first draft is the fact that the following versions take account of suggestions made by Stevens: Cuckoo becomes younger, Alec is supposed to come back from the construction site earlier than 10pm, Barbara asserts that Cuckoo would not hurt a fly – a statement which is reinforced in the typescripts 16894/II and 16895/II by being repeated later in Act Three. The only element that would contradict this hypothesis is the fact that, in reference to the female protagonist, Stevens referred to the main character as Barbara, and not Alice, as she was named in the earliest draft. Yet, it is quite possible that Kuncewiczowa and Stevens might have discussed the change of the name also via telephone or in person.

The second version seems to be the incomplete typescript from 1b file, followed by the complete typescript from Cheshire Cat file. The same description: 'A play in three realistic acts with fantastic interludes by Cheshire Cat' as well as the fact that Dr Jones is over 50 in both texts, whereas in the remaining versions he is about 40, indicate that the two typescripts are close in time. Moreover, the content and the way in which it is phrased are identical through most of the play. On page 53 the text of the 1b incomplete typescript represents in part the text of the 1950 manuscript and in part the text of the Cheshire Cat complete typescript, which means that it might be an intermediate stage between the first English version and the Cheshire Cat complete typescript. Another element that would suggest

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[67] The term borrowed from Balcerzan's idea of 'seria translatorska' (lit. translation series, referred to as *retranslation* in the field of Translation Studies in the West), developed in the article *Poetyka przekładu artystycznego* (1968). Balcerzan claimed that translation exists within a series of translations, the series being its basic form of existence. The ontological specificity of translation is based in a series, always of an evolving nature. In his view, each translation 'opens' in two different directions: towards its prototype, that is to say the source text, and towards other elements of the series (Edward Balcerzan, 'Poetyka przekładu artystycznego', *Nurt*, 1968, 23–26 (p. 23)). In the case of Kuncewiczowa, the seven English versions of the play and the Polish variant create a self-translation series in which the Polish text is related both to the 1950 manuscript and to other versions.

that the latter variant follows the 1b incomplete typescript is a hand-written addition to the stage directions on page 31. Furthermore, some of the stage directions included in the 1b file incomplete typescript are crossed out in the Cheshire Cat file complete typescript. That is the case also of some words or expressions which are either cancelled in the latter version or crossed out and replaced with alternative choices. For instance, on page 4 'sitting room door' is substituted for 'lounge door', on page 53 the word 'genuine' is changed into 'ordinary' and the phrase 'I know I was careless' on page 50 does not appear in the complete Cheshire Cat typescript.

There are two elements that would not necessarily correspond to the above-mentioned sequence of these two versions. While the expressions 'at the front window' turns into 'at the window' in the Cheshire Cat complete typescript, it reappears in its former version in the Cheshire Cat incomplete typescript, which would seem to be the fourth English version. Similarly, on page 47 all three versions feature 6.30pm as the time of Alec's return, whereas on the previous page both the 1b incomplete typescript (hypothetically the second version) and the Cheshire Cat complete typescript (supposedly the third version) amend 7pm to 6.30pm, where in the same place the Cheshire Cat incomplete typescript (hypothetically the fourth version) indicates 7pm. This could bring us to the conclusion that the latter precedes the other two versions. Yet, there are elements which would show that the Cheshire Cat incomplete typescript is the fourth version of the play. The first difference, when compared with the second and the third versions, is the description on the front page, limited to: 'A play in three realistic acts with fantastic interludes'. Another previously mentioned dissimilarity concerns the age of Dr Jones as well as of Richard who, in this version, is older. The most frequent alteration is with regards to the stage directions, some of which are eliminated, made shorter or amended either by expressing the same content with different words or by adding new information to the text. To illustrate, in Act One Barbara is dressed differently and the description of Richard's appearance on page 6 is more developed. There is a similar change regarding the dialogues, that is to say, single words or phrases are eliminated while others are reformulated or added to the text. For instance, 'a lilac tree' becomes 'a may tree', 'daffodils'/'daffs' turn into 'bluebells', 'chap' is changed into 'man' and 'pâtés' are substituted for

'tarts'. The new elements would include, among others, lobsters in the stage directions on page 28 as well as the expressions 'Mock Turtle' and 'silly goose!' in the dialogue between Barbara and Richard on page 53. Finally, there is an additional scene in which Barbara recites *Alice in Wonderland* as she dances and mentions that she would like someone to give her a big red rose, while on page 42, after Alec's words 'I entered from the fire escape', the text is crossed out.

Since the Cheshire Cat file contains the invoice for typing the scripts of *Thank you for the Rose*, issued on 31 May 1951, the two typescripts included in the same file were probably written between 1950 and May, 1951. Taking into consideration that the 1b incomplete typescript precedes the other two versions, it must have been written also before 31 May 1951. The three versions are followed by the two acts of the typescript without directions on which Kuncewiczowa worked with Dukes between 1952 and 1953. On the basis of the letters from Dukes, it can be estimated that this version of the play was completed in mid-1953.[68] According to the note attached to Act One, the version was rewritten from the original English script for the producers and theatre men, and it was not intended for publication without the consent of Kuncewiczowa and Dukes.[69] Although the female protagonist is called Alice, as in the first English draft, and Patricia is called Barbara, the typescript includes the following note: 'Alice of course need not be called Alice […] But it seemed simpler to call her Alice and to change over the name of Barbara to the character of Patricia'.[70] In agreement with Dukes' suggestions, not only are there no stage directions, including any information on the age of the characters, but there are also visibly fewer references to *Alice in Wonderland*. Although Alice does refer to 'a rabbit hole' and Barbara mentions *Wonderland* on page 8, the creatures do not appear on stage: there is no White Rabbit, Gryphon, Mock Turtle, March Hare, Hatter or Dormouse. It is Alice, who says the words spoken by the creatures in other versions. It can be claimed that, in a way, the Kuncewiczowa/Dukes script represents a

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[68] Wrocław, ZNiO, inv. mss, fol. 16954/II.

[69] The fact that the first act of the Kuncewiczowa/Dukes version starts with the dialogue between Alice and Dr Jones would indicate that it is not based on the 1950 manuscript, but on one of the following English versions.

[70] Wrocław, ZNiO, Arch. Kunc., Akc. 29/12, file 1b.

separate new version. Despite the main content of the play remaining unchanged, the text of this version appears to be freer, more extensive in its rewriting. In other words, it is more amended in its wording when compared with its earlier English versions. Some passages are shorter, there are new elements or whole new parts added. For example, on page 5, Alice and Barbara talk about marriage and its unsuitability for an independent woman such as Barbara, in Act One Richard talks to Cuckoo and intervenes in the dialogue between Alice and Cuckoo, while in Act Two Alec talks more and Richard's phone conversation is more developed. Also, the ending of Scene One in Act Two differs from that of other versions. As a result, the text is more humorous and the dynamic of the dialogues seems much improved. This effect might have been achieved due to the collaborative work on this version as, unlike Kuncewiczowa, Dukes' profession was all dedicated to theatre and therefore he was more familiar with writing for stage and general stage requirements.

The last two English versions, which are 16894/II and 16895/II typescripts, would be respectively the sixth and the seventh English versions of the play. Neither of the two typescripts indicates on the title page or elsewhere the year in which they were completed. According to the catalogue information both typescripts come from about 1960, however, it is not clear how this date was established. The analysis of all English versions reveals that the 16894/II typescript must be based on the Cheshire Cat incomplete typescript, that is the fourth English variant, whereas the 16895/II text, which embodies all adjustments and hand written corrections from the former version, must follow it.[71] The three above-mentioned versions feature the same names and age of the characters. Nevertheless, some amendments, both minor and major, can be observed in the 16894/II typescript, when compared to the Cheshire Cat incomplete text. The dissimilarities involve punctuation, eliminations as well as additions of some stage directions, characters' lines, single words or whole phrases. Moreover,

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[71] The description of the play on the title page is the same in both the 16894/II typescript and the Cheshire Cat incomplete typescript. In many parts the 16894/II typescript reproduces the exact words of the fourth version and the former includes the scene, in which Barbara recites *Alice in Wonderland* as she dances and expresses her desire to receive a big red rose, outlined for the first time in the fourth version.

some stage directions are either shortened or reformulated. This is also the case with some lines in the dialogue, for example the word 'fuss' is replaced with 'scandal', 'rabbit hole' becomes 'rabbit warren', 'I am much duller than that' is substituted for 'I'm not that original' and 'it's money for jam' changes into 'the show is just child's play'. The most extensively amended part is the final passage of Act Three. Unlike in the previous English texts, in the sixth version Cuckoo's answer to 'you wouldn't hurt a fly' is affirmative; upon the news of Alec's death, Barbara looks on the floor in search for his rose and once she finds it, she falls on her knees pressing the rose to her heart, and later on she drops the rose; the Mock Turtle enters the stage without Richard's head. There are also some new elements: Alec gives Barbara the first rose from their garden and, more importantly, the act includes a new, extended ending in which the White Rabbit with pink eyes runs into the room, picks up the rose and concludes that it looks like a big red Brussels sprout. The 16894/II and 16895/II versions, on the other hand, are very similar to each other. There are only some minor differences between the two texts, which concern the punctuation and few eliminations of some stage directions, single words and short phrases.

As far as self-translation of the play from English into Polish is concerned, it needs to be emphasised that, although it was only the 1950 manuscript that was staged, it is impossible to exclude from the analysis other English versions as they clearly influenced the shape of the Polish text, and therefore constitute an integral part of the whole process. A close analysis of the Polish and English variants reveals that while the Polish text does not reflect with exactitude the first English text, it is very close to the fourth, sixth and seventh English versions. As some of the English versions are not preserved in their complete form, the following study will focus on the Polish text and on the first, third, sixth and seventh English versions only. Overall, it can be observed that all texts present the same setting, the same story, the same main protagonists and all of them include the Wonderland element. Yet, it can be noted that not only do the English versions of the play differ from each other to a greater or lesser degree, but also the Polish self-translation is slightly different from its English precursors. The changes introduced into the play concern the dramatis personae, structure, the Wonderland element and language.

While the age of the main female protagonist remains unaltered in all versions, in the 1950 manuscript she is called Alice and in the Polish play she is named Barbara, as in the preceding English texts. The names of other characters remain the same in all versions, however, their ages vary. In the first and third versions Richard is 36, whereas in the sixth and seventh versions as well as in the Polish text he is 40. Patricia, on the other hand, is 35 in the first manuscript and 38 in all following versions. Although according to Stevens' suggestion, Mr Cuckoo's age changes from 30 to 24 in the passage from the 1950 version to the successive English texts, in the Polish play he is older, 28 years old. Moreover, in the first draft Alec is presented as a builder and in the English versions he works as a painter and a scaffolder. The Polish text does not move away from Alec's profession but it is more precise about it — he is 'malarz pokojowy' ('painter of interiors') and 'murarz' ('bricklayer'). Unlike other versions, the 1950 manuscript features the figure of a 12-year-old grocer's boy and, although Dr Jones is mentioned in the play, he never appears on stage as character. It is only in the subsequent versions that Jones is included as one of the characters. In this respect, the Polish text follows the sixth and seventh versions which describe him as about 40-year-old general practitioner and MP. Finally, the voices from the first manuscript are consistently replaced with creatures and a crowd.

In terms of structure, the alterations concern the paratext, dialogues, stage directions and phrases that are either excluded or added to the Polish play, and the endings of Act One, of Act Two Scene 1 and Scene 2 as well as of Act Three. The Polish play is described as 'sztuka w trzech aktach (4 obrazach) z fantastycznymi wstawkami', which generally corresponds to the description given in the third, sixth and seventh English versions, but at the same time it omits the word 'realistic' and introduces new information in brackets.[72] While it might have been the editor's decision, the Polish text includes a footnote which explicitly informs the reader that the play is inspired by Lewis Carroll's *Alice's Adventures in Wonderland*. It can be observed that, when compared with the 1950 manuscript, both Act One and Act Three of the Polish text begin with an additional dialogue between Jones and Barbara. Even if these episodes are not present in the former version

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[72] 'A play in three acts (4 tableaus) with fantastic interludes'. Kuncewiczowa, 'Dziękuję za różę', p. 20.

which starts respectively with a conversation between Patricia and Alice and a conversation between Alice and Alec, they reflect the change in the passage from the first English version to the following English versions. Likewise, the character of Dr Jones appears on stage in Act Two, Scene 2 and interacts with Ryszard (Richard) before the entry of Pan Kuku (Mr Cuckoo). Furthermore, in Act Three the Polish text incorporates the episode, present in the sixth and seventh English versions but absent in the first and third versions, in which Alek gives Barbara the first rose from their garden.

It can be noticed that the sixth and seventh English texts and, as a consequence, also the Polish text, include generally fewer stage directions or shorter stage directions than the first and third English versions. On some occasions the elimination or addition of both stage directions and lines in dialogues do not entail any significant change in the meaning. That would be the case of some single adjectives or appellations, such as 'Barbaro' and 'pani' (Madam) inserted in Polish dialogues or 'Mr Cuckoo' excluded from them. Another example is the inclusion of the phrase 'Myślę, że oryginalność to grunt. Któż dzisiaj chce się objadać!' ('I think that originality is the basis. Who wants to binge on food nowadays?') at the beginning of Act Two Scene 2, and of the expression 'po domu' ('around the house') in stage directions at the beginning of Act Three, which is merely a clarification.

On other occasions this kind of modifications might imply a different way of constructing a scene and presenting the characters, which in turn might affect the way the play is perceived. Although the expansion of stage directions in the initial part of Act Two, Scene 1 by the words 'w dzielnicy Londynu zwanej Chelsea, zamieszkałej głównie przez artystów' ('in the quarter of London called Chelsea, inhabited mainly by artists') represents another clarification, in this case it allows for better awareness of the setting. Without this sort of information, the play might have not been immediately or fully understood by a Polish reader. Similarly, in relation to Barbara's father, the self-translated text does not mention the vicarage and, instead, includes the expressions 'będąc pastorem' ('being a vicar') and 'pastorska hipokryzja' ('the hypocrisy of a vicar'). The word 'vicarage' would need to be translated as 'parafia' and would resonate with the Polish reader as a reference to the Roman Catholic Church, whereas the term 'pastor'

refers to the Church of England, in accordance with the location in which the play is set.

The addition of certain adjectives or expressions, such as 'zmieszana' ('baffled'), 'melancholijnie powtarza' ('repeats melancholically'), 'straszny!' ('terrible!') and 'krzyczy z rozpaczą' ('screams in distress'), might either render better the atmosphere and the characters' nature or change it. Likewise, the inclusion of any terms of endearment in dialogues, for example 'mój biedny Żółwiu' ('my poor Turtle') and 'mój złoty' ('my dear'), not only influences the general portrayal of the character, but also gives a reader an opportunity to recalibrate how they engage with the character. Any addition or lack of information on the characters' appearance or personal story affects the image a reader has of them. While in Act Three the first manuscript features a more detailed part of Alice's story, since Alec does not know it, the third, sixth and seventh English versions as well as the Polish text present a rewritten version of it, as here Alec/Alek is not fully aware of the part of her life involving Dr Jones. Also, through the insertion of new elements into Alek's role, for example 'ja ojca stronę trzymałem' ('I took my father's side') and 'a ja go broniłem' ('and I defended him'), the Polish play conveys a different portrait of him.

The most conspicuous alteration in relation to structure regards the ending of each part of the play. Act One of the 1950 manuscript finishes with Alice replying to Richard that she wants just a frig [sic], whereas the Polish play embodies the extended conclusion of the third, sixth and seventh English versions.[73] While asking Barbara what she wants, Richard calls her Alice in Wonderland, he shares with her a part of his past that he wishes to forget and finally the Mock Turtle and the Gryphon make their appearance. The section which includes the Alice in Wonderland characters is rewritten in the Polish text – they do not say the same thing here. Not only do the Mock Turtle's and Niby-Żółw's speech differ in its content, but also what follows in the English dialogue is a very short conversation about 'uglification', concluding with the Gryphon who, like Richard before, calls Barbara a simpleton. The Polish play, on the contrary, presents a conversation about a rat called saw, which ends when the Gryphon says that asking questions is not

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[73] NB Kuncewiczowa meant fridge, but all the English versions spell the word as 'frig'.

a sign of intelligence. These dissimilarities between the English and Polish variants of the play derive probably from the fact that Kuncewiczowa had to build the parts concerning references to *Alice in Wonderland* on the existing Polish translation of the English novel.[74]

The final part of Act Two, Scene 1 as well as Scene 2 is again expanded in the passage from the first manuscript to the successive versions. As far as Scene 1 is concerned, the Polish self-translation corresponds to the sixth and seventh versions and does not introduce anything new. While the 1950 manuscript finishes when Alice says to Richard 'Your life and mine have never been our life!', in the later versions Barbara claims: 'What you call life is just a lobster quadrille'. In response, Richard states that she is mad and leaves the stage. In his place the Mock-Turtle appears and recites a passage from *Alice in Wonderland*. The only element that differs in the passage from the last two English texts to the Polish one is again the text spoken by Niby-Żółw. In Scene 2, the first manuscript ends as Cuckoo takes the grocer's boy's hand and they walk off. None of the later versions of the play features this episode and, as a consequence, the Polish text reflects the content of the third, sixth and seventh English versions. This time the *Alice in Wonderland* characters say exactly the same thing in both linguistic variants, however, the very last words spoken by the Hatter are given in the Polish play by Biały Królik, an additional, fourth guest who appears on stage.

The conclusion of Act Three represents one of the most evident modifications. The Polish text not only includes all extended endings from the previous English versions, but also introduces an additional section. As a consequence, it is quite distant from the 1950 manuscript and at the same time relatively close to the sixth and seventh English versions. It does not feature the episode in which Alice talks to the Caterpillar about winning the battle and naming her baby, or the part in which she tells Cuckoo how good

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[74] At the time when Kuncewiczowa was preparing her Polish self-translation, there were three Polish translations of *Alice in Wonderland*: *Przygody Alinki w Krainie Cudów* by Adela S. published in 1910, *Ala w krainie czarów. Powieść dla młodzieży* by Maria Morawska and the most popular and most frequently reprinted translation by Antoni Marianowicz published in 1955 (Ewa Stusińska, 'W głąb translatorskiej nory', 2013 <http://www.dwutygodnik.com/artykul/4223-w-glab-translatorskiej-nory.html>). As indicated in a footnote of *Dziękuję za różę*, the passages included in the play come from Marianowicz's translation.

Alec was. By the same token, Barbara does not confess to Cuckoo that she is expecting Alec's baby and that she has to keep it. While the first English text finishes as Alice says 'Thank you, my love! Thank you for the Rose', the Polish text, following other English versions, features new episodes. The Caterpillar appears on stage and initiates a conversation with Barbara who, unlike in the third version, starts looking for Alek's rose and then continues her speech as if she was talking to him. Her talk is followed by the entry of Policemen and strangers led by the Smok (Gryphon) who accuses Kuku of Alek's murder. The Polish variant eliminates the episode belonging to the third English text, in which three Gardeners arrive and splash paint over the rose. Still, it incorporates the appearance of the Cheshire Cat who concludes that they are all mad and proceeds with the final section of the third version, showing the Mock Turtle who sings sadly and the characters who form a circle around Barbara and Cuckoo, after which they all start to sing. The only dissimilarities between this version and the Polish play concern the presence of the Lobsters and the Caterpillar as well as the fact that the characters surround Barbara, Kuku and Smok. The Polish text continues then with the last episode added to the sixth and seventh versions. The White Rabbit with pink eyes runs into the room, picks up the rose and states that it looks like a big red Brussels sprout. At this point the Polish variant inserts a completely new ending. Wondering about lunch, Biały Królik (White Rabbit) tramples on its watch in anger, which distracts the creatures' attention from Barbara. Kuku, seizing the opportunity, snatches the rose from Biały Królik, catches Barbara and they run away. While the Policeman, Biały Królik and Smok shout about catching the thief/murderer, Kot and Pan Gąsienica rejoice at remaining alone without humans. Then the creatures form a circle around the weeping Biały Królik and begin singing the song sung earlier by Niby-Żółw.

Undoubtedly, the Wonderland references are a key element and therefore any changes concerning this component might affect the meaning and reception of the play. The above-mentioned structural alternations show that many decisions taken by Kuncewiczowa lead to a gradual enhancement of the Wonderland features. Apart from the addition of new episodes at the end of each scene, there are some other examples of choices aimed at strengthening references to the English novel. Sometimes the *Alice in Wonderland* names are applied to the protagonists of *Thank you for the Rose*.

For instance, 'Ryszard' is replaced with 'Niby-Żółw' or 'Żółw' and 'darling' in reference to Barbara is changed into 'panno Alicjo' ('Miss Alice'). The Polish text includes in Act One the episode of Barbara dancing and reciting a passage from *Alice in Wonderland*, which is inserted into the English play only in the fourth, sixth and seventh versions. Moreover, Kuncewiczowa quotes the exact words spoken by the Duchess in Act Two, following the third version of the play rather than the sixth and seventh which use dashes in place of words. The Polish play maintains the Wonderland reference, although modified, also in the phrase in which Barbara says that the first rose from her and Alek's garden is the one that Alice could not reach because the garden door would not open.[75] While in the third, sixth and seventh English versions Richard says that Cuckoo is mad as a hatter, Kuncewiczowa eliminates this reference to *Alice in Wonderland* in the Polish text. On the other hand, if the English versions limit Dr Jones' line to 'old Father William standing on his head', the Polish variant expands his part by giving a passage of 'Ojciec Wirgiliusz', which corresponds to Marianowicz's translation of *Alice in Wonderland*, but at the same time changes the cultural reference.[76]

In terms of language, the first kind of amendments are lexical substitutions dictated by cultural differences and social conventions in England and Poland at the time. That is the case of names of beverages, food, space and administrative bodies as well as of political terminology. The terms 'gin' and 'brandy' are replaced respectively with 'jałowcówka' and 'wódka'.[77] In a like manner, while the first English draft mentions 'Coca Cola and ice', the Polish text follows other English versions and refers simply to 'a

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[75] In the sixth and seventh English versions the reason was Alice being too big or too small for the garden door.

[76] In Carroll's book, on the Caterpillar's request Alice recites 'You are old, Father William', the rhyme which refers to the 1799 'The Old Man's Comforts and How He Gained Them'. In his translation, Marianowicz took into consideration the unfamiliarity with Carroll's source in Polish culture and based his version on the Polish rhyme 'Ojciec Wirgiliusz uczył dzieci swoje'. He adopted this strategy throughout the whole book, and therefore Carroll's poems are given their cultural equivalents adapted to the form of reference of Polish children's literature.

[77] 'Jałowcówka' is a very dry type of vodka made of juniper berries. Despite the fact that the Polish word would be translated as 'gin', the taste of the two spirits slightly differs.

cold drink'.[78] Another example is the word 'kanapki' ('sandwiches') that substitutes 'tarts' in the sixth and seventh English versions and 'pâtés' in the first and third English versions. It can be observed that in the Polish text Kuncewiczowa uses the word 'półmiski' ('platters'), which is a much more specific designation in comparison with the term 'dishes' of the English versions. As far as the representation of space is concerned, the terms in the English versions are more varied and definite which might result from a different perception of space and different functions attributed to rooms in the two countries. So, 'jadalnia' ('dining room') substitutes for 'dining room', 'dining-sitting room', 'lounge' and 'living room', whereas 'drzwi pokoju' (lit. 'room door') replaces 'sitting room door' and 'lounge door'. The names of administrative units, such as 'Employment Exchange', 'Trade Union' and 'Cooperative Block of Flats' are rendered into their Polish counterparts 'Biuro Pośrednictwa', 'Związki Zawodowe' and 'Spółdzielczy Blok Mieszkaniowy'. Likewise, the term 'M.P.' becomes 'poseł'.

Another interesting example of lexical substitutions associated with socio-cultural differences is the translation of 'train' and 'tube station' as 'kolejka podziemna' ('underground railway') and 'stacja' ('station'), which might reflect the fact that the tube appeared in Poland only in the 1990s, while in London it existed long before. Similarly, since Polish readers would not know what the word 'Cockney' refers to, Kuncewiczowa replaces 'Cockney kid' with 'proletariackie dziecko' ('a proletarian kid').[79] Other choices that demonstrate the different realities of England's and Poland's daily routines include the replacement of 'bar' in the first English draft and 'the off-licence' in the third, sixth and seventh English versions with a more general 'sklep' (a shop), as well as the rendering of the line 'I'll buy the stuff after half past six' as 'pobiegnę i kupię co trzeba w Delikatesach' ('I will go and get what I need in the Delicatessen'). Similarly, the passage 'Father first

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[78] Coca Cola appeared in Poland for the first time in 1957 at the Poznań International Fair and it was not until 1972 that the production lines opened ('Historia Coca-Cola w Polsce', 2016 <https://www.cocacola.com.pl/historie/historia-coca-cola-w-polsce> [accessed 9 August 2018]). By that time, it was a synonym of luxury goods, accessible only to a small number of people in Pewex or Baltona – a chain of shops in the People's Republic of Poland that offered Western goods to Polish consumers for foreign currency.

[79] 'Cockney' – a term used to describe a person from East London or, linguistically, a type of speech used in East London, especially the poorer part.

set the police on me. Later, when I said I'd go back home for the sake of my mother, he forbade her to let me ever in' is rewritten as follows: 'dokąd i do kogo miałam wtedy pójść? Do policji? Oni by mnie ciupasem odstawili do domu jako małoletnią' ('where and to whom were I supposed to go then? To the police? They would have taken me home under guard as a minor'). Such rewriting might be linked both to Kuncewiczowa's literary creativity and to different social norms accepted in the respective countries at the time.

Some other linguistic amendments might affect the perception of the characters. In the English versions of the play Cuckoo's language differs from the way other characters speak and it seems to display his belonging to the working class. The Polish text does not reproduce his speech in the same manner. The English 'hullo' appears as less formal in comparison with the Polish 'dzień dobry' ('good morning') and the words 'guv' or 'guv'nor' are both replaced with 'szef' ('boss'). Although the line 'Dzień dobry dla państwa' (lit. 'Good morning for you') does not sound natural in Polish, and therefore could be seen as an attempt to reproduce Cuckoo's English register, the English play seems to reflect his social status better.

Furthermore, the different image of Alice/Barbara and the way she is regarded by the upper class male protagonists derives not only from the lexical choices but also from the grammatical structure of the two languages. On the one hand, in the Polish text she is referred to as 'kobieta' (woman), where the English versions identified her as 'girl' or 'child'. On the other hand, if the English pronoun 'you' results more ambiguous inasmuch as it can be used to address a person both in a formal and in an informal way, in the Polish lines of Dr Jones the informal 'ty' is applied. In addition, he calls her 'little hen' in the English versions, which could represent a form of endearment, whereas in the Polish text he calls her 'cipcia' (lit. 'little pussy').[80] On the one hand, the Polish term might relate to the expression

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[80] *The Oxford English Dictionary* indicates that, in a figurative sense, the word 'hen' can be used for wife or woman, in humorous or low colloquial language. It can also refer to a hen-hearted person of either sex. See 'Hen', *The Oxford English Dictionary* <http://www.oed.com.ezproxy.lib.gla.ac.uk/view/Entry/85887?rskey=kVR2rU&result=1#eid> [accessed 4 July 2018]). By contrast, according to *Green's Dictionary of Slang*, 'hen' can indicate a woman, usually over 30 (see Jonathon Green, 'Hen', in *Green's Dictionary of*

'cip cip' used to call chickens; on the other hand, it might derive from the term 'cipa' which signifies female genitals. In the second instance, despite the use of a diminutive suffix, it is considered a vulgar word, which manifests the treatment of a woman as a sexual object. Hence, the English versions of the play would confer a childish image of Alice/Barbara and the Polish version would picture her either as an infantile woman or as a woman approached with no respect.[81]

A different representation of Richard is given through stage directions as well as the appellation used by Dr Jones. The English and Polish stage directions describe him respectively as 'dignified' – 'szlachetny' ('noble'), 'helpless' – 'z fałszywym uniesieniem' ('with false exaltation') and 'torn between hatred and fear' – 'pokrywa radość resztkami dostojeństwa' ('[he] overlays joy with the remnant of dignity'). In dialogue, Dr Jones addresses Richard in a neutral way in the English versions, using his surname, and as 'mój Otello' ('my Othello') in the Polish version, which depicts him as an insanely jealous husband. Similarly, Alec is defined by Richard as a blackguard in English and 'dureń' in Polish. While the English word stands for a dishonest, unfair man with no moral principles, the Polish term indicates a stupid person. Likewise, if in the English versions Cuckoo says 'my father is no good', in the Polish text he states 'bo mój ojciec to był jeszcze gorszy drań' ('because my father was an even worse bastard'), which emphasises the negative image of his father. There is also an example of a choice that seems to reinforce the ambiguity of the circumstances of Alec's death in the Polish variant. In the final act of the English versions Cuckoo replies to Barbara's question 'Who said Alec's name? Who did it…who…' in the following way: 'Ah…doctor Jones did it…said it…I thought 'e would …I did', whereas in the Polish play he says 'To jest doktora Jonesa własna brudna sprawa' ('It is doctor Jones' own dirty affair').

This leads to another category of language-related changes that are linked to the expression of emotions. The first instance is represented by

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Slang, Vol. 2 (Edinburgh: Chambers, 2010), p. 747). Finally, the term is used in the Scottish area to address a girl or a woman in an affectionate way.

[81] The interpretation of the Polish expression depends on the context in which the word is used. At the time when the play was published, it might not have had the above-mentioned sexual connotations.

translation of English nouns into their Polish diminutive forms.[82] Dr Jones' line in which he talks about Alice/Barbara – 'flowers… books…' becomes 'kwiateczki… książeczki…' ('little sweet flowers… little sweet books'), and Cuckoo's ' 'ouses' is rendered as 'małych domków' ('little small houses'). In these two cases, the use of this Polish grammatical structure might serve Kuncewiczowa to convey the perception of the two characters as childish. On other occasions, the diminutive appears in the translation of 'a lovely, brand new flat' into 'śliczne, nowiutkie mieszkanko' ('lovely brand-new little flat') as well as in the word 'kwiatków' ('small flowers') which replaces the more specific terms – 'daffs' in the first and third English versions and 'bluebells' in the sixth and seventh versions. While the latter is spoken by both Barbara and Cuckoo, the former emerges in Dr Jones' conversation with Alice/Barbara. Hence, the diminutive form expresses not only the alleged childish nature of the two working class characters and their positive attitude, but also Dr Jones' contemptuous and ironic relation to Alice/Barbara. The diminutive is applied also as a form of endearment and expression of Alice/Barbara's love whenever she calls Alec 'Aleczku' in the Polish variant. Thus, the Polish text proves more emotionally nuanced when compared to the English versions with their plain, non-diminutive words.

The function of endearment is performed also by terms whose meaning might appear as different to a certain extent. For instance, Alice/Barbara calls Alec 'poor lamb' and 'biedaku' ('poor thing') respectively in the English and Polish plays. The word 'darling' referring to Alice/Barbara by Alec in the English versions is replaced with 'staruszko' ('old lady') in the Polish text. Similarly, the offensive designation 'silly goose', used by Richard in a conversation with Barbara in the sixth and seventh English versions, is expressed in the Polish text as 'kretynko' ('foolish woman'). Although the form changes, the meaning of the above-mentioned terms remains unaltered inasmuch as it is dictated by the context in which they are used. The speech act and the intended function of the words are retained. A different thing happens in case of the appellation 'my love' substituted simply with 'Alek' in

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[82] As in the case of Sicilian derivatives (see the footnote on page 134), the diminutive in Polish is a derivative which denotes something that is smaller or conveys a specific emotional attitude towards the subject of the statement, depending on the context. NB The English translations of the Polish derivative forms serve only an explanatory purpose.

the Polish variant. Despite the fact that both expressions serve to address the protagonist, the Polish choice proves neutral and deprived of any affection that 'my love' conveys. In this instance, the Polish passage does not convey the same emotional overtones as the English does.

Sometimes the Polish and English variants adopt expressions that do not necessarily correspond to the respective dictionary equivalents, but the concept they refer to remains the same so that they still convey a similar, if not the same, emotion. That would be the case of exclamations and phraseological expressions. To illustrate, 'oh' becomes 'ach', 'Good Lord!' is translated as 'phi-phi!', 'gee' turns into 'o raju' (lit. 'oh heaven') and 'blast!' is rendered as 'do licha!' ('damn it!'). Likewise, 'proszę cię' (lit. 'I am begging you') stands for 'for heaven's sake', 'jak mamę kocham!' (lit. 'as much as I love my mum') appears for 'Ooooo... My word!', 'jak pragnę szczęścia' (lit. 'as much as I desire happiness') replaces 'honestly' and 'na litość boską, po co?' (lit. 'for God's sake, what for?') corresponds to 'what on earth for?'. Kuncewiczowa applies the same strategy in the case of set phrases: 'in the same boat' is expressed as 'na tym samym wozie' (lit. 'in the same cart'), the line 'I had to cultivate Jones' is reworded as 'musiałem bake świecić Jonesowi' ('I had to brown-nose Jones') and 'from all walks of life' is conveyed as 'ze wszystkich klas społecznych' (lit. 'from all social classes'). There is also an interesting example of the change of phraseological expressions in the passage from the third English version to the Polish text. The former uses the expression 'it's money for jam', the sixth and seventh versions substitute it with 'the show is just child's play', which in the Polish play becomes 'moje obecne wyczyny to guzik' ('my current feats are nothing').

Some of Kuncewiczowa's choices seem to transmit a different emotion. While 'crony' is an informal, disapproving term, the Polish 'przyjaciel' represents a neutral word. Likewise, 'brute' is translated as 'szelma'. Although both terms express disapproval, the former refers to a rough and sometimes violent man, whereas the latter refers to someone cunning who gets along well in their life but not necessarily in an honest way. In the English versions, Cuckoo says about his mother that 'she was desperate' and in the Polish variant he uses the phraseological expression 'w niej się wątroba zapiekła' (lit. 'her liver roasted in her), which indicates a highly agitated

state. There are also examples of the expressions 'very good' translated with a more intense adjective 'znakomite' ('excellent') and 'in a quiet voice' replaced by 'z tajonym wzruszeniem' ('suppressing emotions'). Moreover, there is a different resonance in the way Alice/Barbara describes herself in the respective versions: 'useless and ashamed' in the first English draft, 'useless and unreal' in the third version, 'stupid and unreal' in the sixth and seventh English versions and 'zawstydzona i nieprawdziwa' ('ashamed and unreal') in the Polish text.

It is also possible to identify changes that cannot be explained culturally or linguistically. The action in Act One takes place in spring in the first and third English drafts, in late spring in the sixth and seventh English versions and in summer in the Polish variant. Accordingly, in Act Two of the first draft Patricia refers to the events that occurred in April, in the third, sixth and seventh versions in May and again in summer in the Polish text. In terms of the place of action, although the names 'Chelsea' and 'Trilby Road' appear in the Polish variant in stage directions and in the dialogues, they are rendered respectively as 'z tego mieszkania' ('from this flat')/'śródmieście' ('city centre') and 'na przedmieściu' ('in the suburbs')/'rynsztok' ('gutter'). Likewise, the word 'a tree' from the first draft is modified into 'a lilac tree' in the third version, into 'a may tree' in the sixth and seventh versions and finally into 'drzewko migdałowe' ('an almond tree') in the Polish play. There is a similar change in case of objects and animate beings: 'French window' and 'fire escape' become 'balkon' ('balcony'), 'calendars' turns into 'katalogi' ('catalogues'), 'chair' is substituted with 'fotel' ('armchair'), 'child' changes into 'córka' ('daughter'), 'a wild kid' is replaced with 'straszny drań' ('an awful scoundrel') and 'obscure engineer' is amended to 'skromny technik' ('a humble technician').

Exclamations such as 'Cheerio' and 'Bless you!' are translated respectively as 'sługa' ('a servant') and 'moja myślicielka!' ('my thinker!'). While the latter does not sound unnatural in the context in which it is used in the Polish text, the former would not be normally used as a form of greeting. Equally difficult to explain is the modification of the following phrases: 'Wonderful improvement, indeed' becomes 'ładna sprawa' (lit. 'a nice thing'), 'trivial matters' changes into 'kuchenne sprawy' (lit. 'kitchen matters') and 'All three of us' turns into 'co będzie bardzo korzystne dla

mego umysłu' ('which will be very beneficial to my mind'). The rendering of 'goes on' as 'ustaje' ('ceases') involves verbs of opposite meaning, whereas 'he'll fall at my feet' translated as 'gęba mu się roześmieje' (lit. his gob will laugh) and 'Don't fret' rendered as 'nie nudź' (lit. don't bore me) represent phrases that say something different. The same mechanism occurs in case of some sentences, for example, 'They seem alright to me' is replaced with 'Owszem. Oszczędne. Przy tym oryginalne' ('Yes. Economical and original at the same time'), 'It's nothing terrible' is modified into 'parę groszy różnicy nie gra roli' ('a few cent difference does not matter') and 'I'll pop out and get it myself' is amended to 'wyskoczę po lód do sąsiadki' ('I'll pop out to the neighbour to get some ice').

Other inexplicable decisions concern the Wonderland-related terms. The line 'we are all mad here' is modified into 'wszyscy tu jesteśmy stworami' (lit. 'we are all imaginary creatures here'). While the expression 'creepy fellow' referring to the caterpillar recurs in the English versions in an unchangeable form, in the Polish variant it is rendered as 'bajkowy robak' ('the fairytale/fantastical worm'), 'pan Gąsienica' ('the Caterpillar') and 'pełzająca stwora' ('creepy creature'). The phrase 'lobster quadrille', on the other hand, is translated as 'kadryl raków. Może smoków. Może żółwi' (lit. 'lobster quadrille. Perhaps Gryphon quadrille. Perhaps Turtle quadrille'). Shortly after that, in the stage directions, 'lobsters' is substituted with 'raki (homary)', where 'raki' stands for 'crayfish' and 'homary' for 'lobsters'.

There are some passages in the Polish play which reflect an unconventional use of language. That is the case of 'Tak jak zawsze, proszę pana, ona wcale nie stoi' (lit. 'As always, sir, they [things] do not stand at all') which replaces 'You stand where you always stood with me, doctor Jones, nowhere'. Likewise, 'Nigdy nie bywa romansów ani morderstw bez łazienki' substitutes for 'There's never a love affair or a murder without a bathroom' and 'znajdzie ją pan równie fascynującą' stands for 'You'll find her no less fascinating'.[83] They all seem to be literal self-translations, calques that follow the structure of the English sentences. It is also worth pointing out the passage from the English expression 'make love to me' to the Polish 'mówić o miłości' ('to talk about love'). The application of these two

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[83] The two Polish sentences have the same meaning as their English counterparts.

different expressions might derive from the opinion, expressed by Kuncewiczowa in the article *Inne języki* (1975), on the English and Polish speakers' psychological approaches to love. She noted that while the English 'make love', the Polish 'feel love', and therefore the Polish equivalent of 'to make love' would represent a cynical expression to a Polish reader. In Kuncewiczowa's view, English speakers tend to apply understatement to feelings and normally communicate them using euphemisms.[84]

The above analysis demonstrates that, despite remaining fairly close to the sixth and seventh English versions of *Thank you for the Rose*, the Polish text is still adjusted for Polish readers and their cultural background. Kuncewiczowa's self-translation is target oriented, yet, the introduced changes do not involve numerous or drastic alterations of the play. All crucial elements remain unaltered so that readers/audiences are presented with the same story. Therefore, as in the case of Pirandello's *'A birritta*, the Polish and the English versions are variants consisting of an inalterable 'semantic nucleus' which presents fixed, basic components that appear in all texts. Again, it is the level of *parole* that is adapted to the sociocultural reality of the audience, conforming to the norms of the target culture and readership.

Decisions made by Kuncewiczowa are clearly linked to transcending cultural and linguistic borders in self-translation. The lexical substitutions, amended endings of the scenes and the addition of new elements that provide the Polish audience with necessary clarifications, demonstrate Kuncewiczowa's awareness of the different backgrounds of the respective audiences. Taking into account cultural sensitivities, acceptable sentimentality and disparities in perception, she uses elements which make the unfamiliar English cultural context familiar to the Polish audience. In this way, as pointed in her article *Inne języki*, she turns unintelligibility into intelligibility. The language of the play shapes the perception of its elements, which is particularly visible in the case of Cuckoo and his speech. Hence, each version of the play is an expression of a different side of Kuncewiczowa and her work's identity.

Although Kuncewiczowa manages to retain the main content of the play, *Thank you for the Rose* still undergoes re-contextualisation in the

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[84] Kuncewiczowa, 'Inne języki', p. 162.

process of self-translation. In this case, the intertextual reference is the primary factor that builds the semantic structure of the play. Since the importance as well as the popularity of *Alice in Wonderland* in England and Poland at the time differed, the context decides the possible divergences. The decisions made by Kuncewiczowa enable the respective versions of the play to function in a given society in a given way. Unlike Pirandello, rather than using the different linguistic versions as vehicles to put forward different images, Kuncewiczowa highlights the Wonderland element in an appropriate way, in accordance with the language that she uses and with the background of the respective audiences. The historical, political and cultural contexts affect the self-translation choices and therefore, the Polish self-translation presents the 'Polish face' of *Alice*. The fact that those choices are made by the same physical person – the self-translator – demonstrates even more clearly how language shifts points of view and ways of thinking, even within the work of a single writer.

5.6. (In)visibility of self-translation and the texts involved

Although Kuncewiczowa's work included works written in languages other than Polish and more than one experience of self-translation, she is perceived primarily as a Polish writer who wrote in Polish. Her self-translations have not been examined in depth and tend not to be mentioned in critical accounts dedicated to Polish literature.[85] Hence, it can be argued that the self-translation of *Thank you for the Rose* is an invisible phenomenon. Furthermore, the above consideration of the play indicates that the play itself remains an invisible piece among Kuncewiczowa's literary output.

In the issue of *Dialog*, in which the Polish text appeared, there is no mention of a pre-existing English version of the play which after all, even if remained unpublished, was staged once. Given the lack of such information, it can be described as an implicit self-translation. By the same token, there is

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[85] The only publications that take into account Kuncewiczowa's self-translation include Kraskowska, 'Dwujęzyczność a problemy przekładu'; Kraskowska, *Twórczość Stefana Themersona. Dwujęzyczność a literatura*; Szałagan; Ceccherelli, 'Autotraduttori polacchi del Novecento: un saggio di ricognizione'.

no self-translation pact established between the author and reader, meaning that the latter is not made aware that the Polish text is a product of self-translation. Consequently, the Polish play is presented as 'original', that is to say an independent work, unrelated to previous versions. Along with Kuncewiczowa's concept of double original, referred to in relation to her self-translation of *Klucze*, it should be assumed then that the English and Polish versions have an equal status and importance.

Nonetheless, it can be noted that all linguistic versions of *Thank you for the Rose* remain invisible. None of the English versions was published and the first manuscript was staged only once. Although the Polish text came out in *Dialog* and was staged in 2007, it did not receive much critical attention or interest on the part of critics and readers. In the end, neither publication nor the two productions conferred any more visibility on the play in any of its linguistic forms. It is barely mentioned in articles about Kuncewiczowa and her work, at the utmost, only the title of the play is given, but the work has never been discussed in detail.[86]

There is no information on the reasons why the play was unsuccessful, yet, it is possible to identify two potential justifications. On the one hand, Kuncewiczowa did not specialize in theatre. She was renowned for her novels and essays and, as already mentioned, she herself admitted that she was experimenting. On the other hand, the time factor is also crucial in this respect. Activities such as getting work published as well as having a play staged encountered difficulties in the post-war period not only in Poland, but also in England. In case of the latter, the fact that Kuncewiczowa was an émigré writer was not without significance either. The slogan 'Jeśli nie my, to kto?' (lit. 'If not us, then who?'), under which the volunteers began rehearsing the Polish play seems to allude to the difficulties of getting it staged at the time as well as to little or no hope that the Polish version will be staged any time soon or ever at all.

In terms of the lack of Polish production of *Thank you for the Rose* at the time, another cause might be discerned in the content of the play. The already mentioned review in *Nowy Świat* read:

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[86] Wrocław, ZNiO, inv. mss, fol. 16930/III, 'Omówienia ogólne twórczości Marii Kuncewiczowej'.

Nawet jednak, gdyby była przetłumaczona na polski, nie wiem, czy zdobył by się nasz teatr na jej wystawienie, tak jest związana z symboliką z najpopularniejszej książki dla dzieci anglosaskich.[87]

Even after the publication of the Polish text, in a letter of 17 April 1972, Minkiewicz pointed out that the play was strongly rooted in English reality, arguing that a Polish audience would find it difficult to engage with it in a meaningful way. Considering that the Polish self-translation already existed at the time when the letter was written, it can be deduced that Minkiewicz was referring to the Polish version, and held that opinion despite all the adjustments made by Kuncewiczowa.

The above observations reveal that *Thank you for the Rose* involves the invisibility of both the act of self-translation and the texts involved, which derives from the limited number of performances, the lack of English publication and the specific historical circumstances. At the same time, it seems to be linked to the conviction about the marginality of self-translation in Kuncewiczowa's work and its insignificance. Yet, in the light of her ideas outlined in the initial part of the chapter – literature as the 'free-for-all country' of fiction, foreign language as a way opening up, 'world citizenship' and writer as translator – self-translation represents an experience which offers multilingual and multicultural perspectives.

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[87] 'Even if it was translated into Polish, I don't know if our theatre would have the courage to stage it, it is connected so much to the symbolism of the most popular book for the Anglo-Saxon children'. Wrocław, ZNiO, Arch. Kunc., Akc. 22/12, „Dziękujemy za róże" Marji Kuncewiczowej.

Chapter 6

Self-translation of *Antygona w Nowym Jorku* by Janusz Głowacki

6.1. Janusz Głowacki and his context

Janusz Głowacki (13.09.1938 – 19.08.2017) was born in Poznań and his life was inevitably marked by history. He witnessed the 1944 Warsaw uprising and completed his studies in the period of Stalinism. He referred to historical events in 1956, 1968 and especially in 1980 as most significant.[1] Nevertheless, in the context of his self-translation, what seems to be of greater importance is the imposition of martial law on 13 December 1981. Głowacki's experience of migration began on that day and after the fall of communism in Poland, it turned into a life split between his adopted country and his homeland. This chapter of his life brought him international acclaim and a reputation as one of the most popular Polish writers.

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[1]   Krzysztof   Masłoń,   'Bicz   Boży',   *Rzeczpospolita*,   2001 <http://archiwum.rp.pl/artykul/359197-Bicz-Bozy.html>. 1956 refers to Gomułka's thaw or Polish October 1956 – a landmark in Poland's politics and symbolical death of Stalinism which, in a sense, occurred on 24 October in front of the Palace of Culture and Science at the moment of the first public speech by Władysław Gomułka, the 1st Secretary of the Polish United Workers Party. Gomułka's idea of democracy, socialism and independence was very different from what everyone expected, and involved new political trials, cultural restrictions and political manipulations (Tamara Trojanowska, 'Many Happy Returns: Janusz Głowacki and His Exilic Experience', in *Living in Translation. Polish Writers in America*, ed. by Halina Stephan (Amsterdam, New York: Rodopi, 2003), pp. 259–87). 1968, precisely March 1968, pertains to political crisis and major student and intellectual protests against the government of the Polish People's Republic. Finally, in August 1980, together with Lech Wałęsa and other workers, Głowacki participated in the strike at the Gdańsk Shipyard, which resulted in the birth of the Solidarity movement. The writer described the events witnessed at the Shipyard in the novel *Moc truchleje,* from the perspective of a primitive worker who is an unaware informer with no ability to distinguish between right and wrong. The book was stopped by censorship and published by underground press in 1981. Later it would be translated and circulated also in the United States, France, England, Germany, Switzerland, Turkey and Greece. For more detailed information on the above-mentioned historical events see Lukowski and Zawadzki; as well as Porter-Szűcs.

Głowacki was the author of plays, novels, short stories, essays, screenplays and radio plays, renowned for his irony and sarcasm. He made his literary debut, in 1960, publishing the short story 'Na plaży' in *Almanach Młodych*. Four years later, he wrote his first novel about the 'young bloods' (orig. 'bananowa młodzież'), *Wielki brudzio*, which was banned and eventually published as a short story.[2] From 1964 to 1981 he composed feuilletons and short stories for *Kultura* and was a member of its editorial board.[3] In the same period, he published several collections of short stories, of which *Wirówka nonsensu* (1968) and *Nowy taniec la-ba-da* (1970) made him very popular in Poland.[4] At the end of the 1960s, Głowacki co-authored the film scripts *Psychodrama, czyli bajka o Księciu i Kopciuszku wystawiona w zakładzie dla nieletnich dziewcząt w D.* (1969) and *Rejs* (1970), regarded as one of the best Polish comedies, and created screenplays for Andrzej Wajda's *Polowanie na muchy* (1969), Janusz Morgenstern's *Trzeba zabić tę miłość* (1972) and Tomasz Lengren's *Choinka strachu* (1982).[5] His theatrical debut – the play *Cudzołóstwo ukarane* – originated in 1972.[6]

While in Poland, Głowacki was considered to be 'a specialist in the problems of the red-diapered kids', a humourist who wrote ironically about

[2] The term 'bananowa młodzież' dates back to the 1960s. It was used by Polish authorities to disparage the leaders of university students, responsible for the protests against the government anti-Semitic campaign in March 1968. The expression was also used to refer to young people from wealthy families, who had unrestrained lifestyle. Other novels by Głowacki include *Ostatni cieć* (2001) and *Goodnight Dżerzi* (2010).

[3] *Kultura* was a Polish politically neutral weekly of socio-literary character, printed in Warsaw from 1963 to 1981. It was formed from the merger of *Nowa Kultura* and *Przegląd Kulturalny*. Its editors-in-chief were Janusz Wilhelmi (1963-1973) and Dominik Horodyński (1973-1981) successively. Głowacki's columns came out in volumes *W nocy gorzej widać* (1972) and *Powrót hrabiego Monte Christo* (1975).

[4] Other collections of short stories include *Paradis. Raport Piłata* (1973), *Polowanie na muchy* (1974), *My sweet Raskolnikow* (1976), *Coraz trudniej kochać* (1980) and *Rose Café* (1997).

[5] Głowacki also co-authored the screenplay for *Billboard* in 1998 and in 1999 he received the Tony Cox Award at the Nantucket Festival for his script *Hairdo*. In 2001 he collaborated on the script *NOS* and, subsequently, created a screenplay for the film *Wałęsa. Człowiek z nadziei*, produced in 2013. The same year he published an account of his work on the above-mentioned screenplay, *Przyszłem, czyli jak pisałem scenariusz o Lechu Wałęsie dla Andrzeja Wajdy*.

[6] Other plays written by Głowacki include *Konfrontacja* (1973), *Obciach* (1974), *Herbata z mlekiem* (1974), *Mecz* (1976), *Spacerek przed snem* (1979), *Kopciuch* (1979), *Zaraz zaśniesz* (1980), *Choinka Strachu* (1981) and *Retro* (1982).

society and focused on issues of Krakowskie Przedmieście.[7] No one believed that he could be successful abroad, in an unfamiliar context. Even for 'one of Poland's finest playwrights', as referred to by the *New York Times*, it was not easy to make a name for himself and break into the New York literary scene.[8] Nonetheless, he managed to gradually adapt his work to the new context and to gain recognition. From the Polish socio-political context of socialist realism, he moved towards social satire which was better suited for an American audience, and learnt the rules governing the American theatre business: the importance of networking and of a good agent, the particular dramatic taste of the audience and the requirement of creating plays with no more than seven characters.[9] Although he is not a well-known author in America, he is certainly one of very few Polish dramatists who broke into the highly competitive American market and are successfully staged in the United States.[10]

The first play written by Głowacki abroad was the tragicomedy *Fortynbras się upił* (1983, *Fortinbras Gets Drunk*) – a retelling of the events at Hamlet's court from the Norwegian point of view, followed by the play *Polowanie na karaluchy (Hunting Cockroaches)*.[11] The latter established him in a new environment, but did not bring him enduring fame. *Polowanie na karaluchy* was commissioned by the River Arts Repertory in Woodstock in 1985. Although the audience found Głowacki's black humour challenging, the play was received favourably: *Time Magazine*, *Newsday*, *New York Magazine* and the *New York Times* named it one of the ten best plays of 1987. A review

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[7] Trojanowska, p. 263; Eva Nagorski, 'Janusz Glowacki', *Warsaw Voice*, 12 February 1995 <http://www.januszglowacki.com/in_English/Works/interviews.htm> [accessed 3 February 2018]; Masłoń.

[8] Anna Lillios, 'Interview with Janusz Głowacki and Eva Zadrzynska', *Iowa Journal of Literary Studies*, 1984, 1–13 (p. 11).

[9] Janusz Głowacki, *Z głowy* (Warszawa: Świat Książki, 2004), pp. 89–95; Trojanowska, p. 274.

[10] Edward Joseph Czerwiński, 'Janusz Głowacki. Hunting Cockroaches and Other Plays', *World Literature Today*, 65.2 (1991), 327.

[11] His next play was *Antigone in New York*, and then *Kącik mieszkaniowy (Home Section)* published in *The Best American Short Plays '95-'96* by Applause. His last play, *Czwarta siostra* (1999), was commissioned by the director of the Polish Theatre in Wrocław and was produced in several theatres in Poland and other countries, for instance Germany and Slovenia. In 2001, it won the Grand Prize in the International Theatre Festival in Dubrovnik.

by Frank Rich, the influential theatre reviewer from the *New York Times,* proved to be essential: 'he turned the cultural gulf that Głowacki needed to bridge as a foreign playwright into the play's main asset, and made *Hunting Cockroaches* an American play'.[12] It was staged in over fifty professional American theatres, including the Manhattan Theatre Club, the Mark Taper Forum in Los Angeles, the Alley Theatre in Houston, the Wisdom Bridge Theatre in Chicago; during the Shakespeare Festival in Ashland as well as in Toronto, Sydney, Marseille, Lyon, Geneva and Brussels. The play not only resulted in a convenient financial situation, but also was acknowledged by the American Theatre Critics Association as an outstanding new play in 1986, and earned Głowacki the Joseph Kesselring Award, the Hollywood Drama League Critics Award, National Endowment for the Arts, Guggenheim Fellowship. Two of the monologues were selected for the anthology *Solo: the Best Monologues of the 1980's* by Applause.

Many of Głowacki's articles and essays appeared in the Arts and Leisure section of *New York Times, The New York Times Magazine* and on the New York Times Op-Ed page. Apart from the already mentioned awards, he received the Jurzykowski Foundation Award (1995), Le Baladin (1997), as well as decorations: Knight's Cross of Polonia Restituta (1998), Gold Medal of Gloria Artis (2005), Officer's Cross of Polonia Restituta (2007) and Commander's Cross of Polonia Restituta (2014). In 2011, he received the Czesław Miłosz Award from the U.S. Embassy in Poland for contributions to promoting friendly relationships between Poland and the United States.

Despite the fact that his literary production already comprised a number of titles, it was not until the play *Kopciuch* (1979, *Cinders*) that Głowacki attracted international attention. As observed by Trojanowska, the introduction of the play into the Western market was linked to the growing interest in the Solidarity movement. *Kopciuch* won the Molière Award in Buenos Aires for the best production of 1986 and subsequently was performed all over the world.[13] The London premiere of the play can be regarded as the opening chapter of Głowacki's exilic experience. Although his experience of

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[12] Trojanowska, p. 278.

[13] *Kopciuch* was staged in more than twenty theatres across the United States, Belgrade, Frankfurt, Seoul, Taipei, Moscow, St. Petersburg and a number of other cities in the former Soviet Union.

self-translation involves only one text, it could be argued that without this historical event and without his emigration, he might never have composed *Antigone in New York* or engaged in translating the play.

6.2. Self-translation and transcultural belonging

Głowacki became an emigrant as a result of unpredictable circumstances. In December 1981 he left for London for the premiere of his play *Cinders* at the Royal Court Theatre. He was then unable to return due to the imposition of martial law and the military takeover back in Poland. Under these circumstances not only no liaisons with Poland were conceivable, but also a hypothetical return to the homeland entailed the risk of being deported.[14] Thus, political events, in a way, forced him to stay abroad. He was invited by Joe Murphy, the President of Bennington College, to give lectures on theatre in the spring session. By the time martial law was lifted he was already in the United States hoping to begin a new life. Describing the moment of getting a permit to go to the United States, Głowacki affirmed: 'drzwi do demokracji uchyliły się przede mną'.[15] However, life and writing outside his own nation soon proved to be very challenging both to his personal and literary identity. On the one hand, his writing was freed from censorship, on the other hand, he was suddenly removed from familiar social and literary circles, and deprived of the source of his creative inspiration – Polish reality.

After the success of *Cinders* in London, Głowacki expected that the play would facilitate his admission to the world of American theatre.[16] *The Guardian* called it 'the best fringe production of the year' and the *Times* 'one of the finest pieces of ensemble playing in London this year'.[17] Despite the success of the play in London and despite the fact that Głowacki had already

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[14] There were no flight connections to/from Poland, telephone connections were cut, all correspondence was opened and censored (Lillios, p. 7; Trojanowska, p. 264.).

[15] 'The door to democracy opened in front of me'. Głowacki, *Z głowy*, p. 16.

[16] Lillios, p. 11.

[17] 'Janusz Głowacki. Biography'
<http://www.januszglowacki.com/in_English/Biography/bio.htm> [accessed 3 February 2018].

been to the United States, the beginnings of migration were not easy. From being an established, well-known author or, as described by Głowacki himself, 'playboy, środowiskowy pisarz, przewrotny felietonista i ozdoba przyjęć', he suddenly turned into an anonymous person who was penniless, spoke English with a thick Polish accent and needed to satiate his appetite for lost recognition.[18] It was like starting anew both a professional and a personal life, hoping that his wife and daughter could join him soon in the 'New World'. The initial struggle took much longer than Głowacki anticipated. In 1982 he moved to New York, the mythicized heart of America, where he lived on the border of homelessness.[19] When his family joined him, their lifestyle was nomadic: first they lived in New York, then in Connecticut, later in Iowa and eventually they settled in New York.

Similarly, his artistic existence was marginal. For a long time he looked for theatre producers, sent out plenty of letters and over forty copies of *Cinders*.[20] Even if two magazines published Głowacki's short play and a short story, two one-act plays were at the Yale Drama School, and four of his short plays were performed off-off-Broadway in 1982, he had to wait for success until Paul Engle wrote to Arthur Miller who subsequently recommended *Cinders* to Joseph Papp.[21] The latter, a well-known, supportive of new playwrights theatre impresario and founder of the New York Shakespeare Festival, eventually produced Głowacki's play in the New York Shakespeare Festival's Public Theatre on 20 February 1984. It was Głowacki's first big chance in America and the opening took place in a prestigious, socially and politically engaged off-Broadway theatre in New York, which at the time had staged some politically relevant plays.[22] The play generated generally positive reviews, had the twice-extended run and assured the author a few interviews. In a way, the production of *Cinders* represents a turning point in the writer's emigration, a breakthrough in New York. As reported by

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[18] 'The playboy, local writer, perverse columnist and the ornament of parties'. Głowacki, *Z głowy*, p. 255.

[19] Paweł Smoleński, 'Janusz Głowacki. Świat pęka', *Wyborcza.pl*, 2015 <http://wyborcza.pl/magazyn/1,145245,17919406,Janusz_Glowacki__Swiat_peka.html?disableRedirects=true> [accessed 3 February 2018].

[20] Lillios, p. 11; Trojanowska, p. 265.

[21] Lillios, p. 11; Trojanowska, pp. 265-66.

[22] Trojanowska, p. 266.

Trojanowska, even if the play did not settle Głowacki in the world of the American off-Broadway, it launched him into its first league and 'coincided with the English translation of his novel about the Solidarity movement, *Give Us this Day*, with his family's reunion, his first bank account and his new resident status'.[23] Głowacki spent about twenty years in the United States and, regardless of the initial difficulties, his migration can be regarded as rewarding. He managed to gradually adapt his work to the new context and to gain recognition.

Głowacki never discussed his identity or the way in which migration might have affected his own perception of it, even in *Z głowy* (2004) – his 'autobiography' or personal story, as defined by him in an interview.[24] He was very cautious about constructing his public image. One could even go as far as to argue that it was well-calculated: he repeated the same stories, anecdotes, quotes, and appeared to be detached, self-ironic and funny. Still, he frequently mentioned in various interviews as well as in his autobiographical book that he often wondered whether he should stay in the United States or come back to Poland. As already pointed out, because of martial law, he could not and did not want to return. Of course he was not out of motivation: his whole family stayed in Poland, which after all was his homeland. Another argument in favour was a pure cold calculation related to his work – Poland offered him topics to write about. In fact, he claimed that if there had been flights, he would have probably come back to be in the familiar context rather than go towards a completely unknown future elsewhere, in an unfamiliar environment.[25] If initially Głowacki was sure that, once Poland would become a normal country, going back would be just a matter of ordinary choice, later it proved not to be that obvious. When in 1983 martial law was lifted, he did not go back, since he was unsure of its future and at the same time he did not want to concede to malicious Poles, whether friends or critics, who never believed that he would be successful in America. Thus, since 1990 the writer had lived between New York and Warsaw.

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[23] Trojanowska, p. 267.

[24] Masłoń. *Z głowy* was nominated for the Nike Literary Award and for several weeks was the number one bestseller in Poland.

[25] Głowacki, *Z głowy*, pp. 10–11.

In 1990 in the article entitled *A Playwright Is Free*, Głowacki reflected on the reasons for staying in the United States:

> My living conditions haven't gotten any better, and martial law is gone without a trace. General Jaruzelski has become a liberal, so why am I still here?
>
> […] Is it because I don't own an apartment in Warsaw anymore? But to tell the truth, I don't own anything here either. Then did I get used to round-the-clock Korean groceries on the Lower East Side, or attached to my clumsy English so that my refined Polish doesn't entertain me anymore?
>
> Or do I regret the great amounts of effort I have made during the last eight years to detach myself from Poland and to try to attach myself to America?
>
> And now when I have tried so hard to adapt my special talent of avoiding political censorship to a way of dealing with the commercial world, should I go back? [...] Perhaps I am afraid I would miss American theater, but actually it's easier to see Arthur Miller productions in Moscow than on Broadway these days.
>
> *Maybe I belong nowhere, and I am simply dangling somewhere in the middle.*[26]

When in 1995 Eva Nagorski remarked in an interview with Głowacki that something must have pulled him to Poland as he came back so frequently, the writer replied: 'I spent more than forty years in Poland, so *I believe I belong here*'.[27] By contrast, in an interview given on 27 October 2001, in which political events in the respective countries were brought up, he confessed that after the September 11 attacks for the first time he felt American rather than an observer and that since he kept coming from America to Poland, he felt a stranger in his homeland for the first time.[28]

The gradual change in Głowacki's feelings and perception of his own belonging confirms that more than something fixed and unidimensional, the

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[26] Janusz Głowacki, 'A Playwright Is Free (So Now What?)', *New York Times*, 1990; emphasis added.

[27] Nagorski; emphasis added.

[28] Masłoń.

category of identity is flexible and affective. His experience seems to support the idea expressed by Zygmunt Bauman:

> Instead of talking about identities, inherited or acquired, it would be more in keeping with the realities of the globalising world to speak of identification as a never-ending, always incomplete, unfinished and open-ended activity in which we all by necessity or by choice, are engaged.[29]

In light of the above remarks, it can be argued that, also in Głowacki's case, self-translation involves the issue of identity, both literary and personal. His self-translation can be perceived as an expression of something that might be defined as transcultural belonging, shaped by movement across linguistic, social and cultural boundaries. Głowacki dwells in two languages and two cultures and, at the same time, travels between two linguistic-cultural worlds. To borrow Eva Hoffman's expression, Głowacki is 'the sum of his languages', and consequently the sum of two cultures which merge in him, a kaleidoscope which by means of self-translation offers a comparative outlook on the world.[30] He assumes the role of an aware mediator between two cultures which establish a dialogue and, as pointed out by Elżbieta Tabakowska, a dialogue presumes recognition of the other and respect for its diversity, even in case of asymmetrical language pairings.[31] As will be revealed later, the English variant of *Antygona w Nowym Jorku* differs from the Polish text, which in a way shows the different sides of Głowacki's self, each of which brings another reality with it.

6.3. General information on self-translation

Unlike in the cases of Pirandello and Kuncewiczowa, *Antygona w Nowym Jorku* represents the only work which Głowacki translated. The

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[29] Zygmunt Bauman, 'Identity in the Globalising World', *Social Anthropology*, 9.2 (2001), 121–29 (p. 129).

[30] Eva Hoffman, *Lost in Translation: A Life in a New Language* (London: Minerva, 1991), p. 273.

[31] Elżbieta Tabakowska, 'Bariery kulturowe są zbudowane z gramatyki', in *Przekład. Język. Kultura.*, ed. by Roman Lewicki (Lublin: Wyd. Uniwersytetu Marii Curie-Skłodowskiej, 2002), pp. 25-35 (p. 32).

question why a bilingual writer decides to translate their own work remains one of the most fascinating, yet challenging, aspects of self-translation. Unless statements of the writers themselves exist, it proves difficult to establish their motivations. In an interview, Głowacki admitted that he had problems with translators and translations, and suggested that his black humour was difficult to translate.[32] It might be supposed then that *Antygona w Nowym Jorku* was particularly important to him and that he wanted to have full control over it and the decisions made in the process of translation. Indeed, unlike other works written outside the nation, *Antygona w Nowym Jorku* appears to carry a strong universal message. What distinguishes it from other plays is the fact that the action is set in a park which, on the one hand, represents a politically neutral place and, on the other hand, is situated in the context of a democratic system representing a model to which many countries aspire. The characters are not only Poles but a multinational group of people of different backgrounds, including Americans. Although *Polowanie na karaluchy* received more awards than *Antygona w Nowym Jorku*, it was focused on the story of two Polish failed migrants, which might make it difficult for the foreign audience to identify with them. By contrast, the experience of a Pole, a Russian and a Puerto Rican is universalised by the figures of the dead WASP and the Policeman. Thus, Głowacki managed to reach an international audience like never before. It could be argued then that, in this case, the subject of the work was a key factor in reaching the decision to undertake self-translation.

Although the first version was written in Polish, which means that it was intended for a Polish-speaking audience, it is actually set in an American context.[33] Hence, it might be claimed that the original itself constitutes a form of self-translation inasmuch as Głowacki 'translates' an American reality for an audience whose language is different from the language of the world described in the text. What allows us to identify the Polish text as self-translation is the fact that the original version contains elements which were well-known to a Polish audience since they were specific to their sociocultural reality. That is the case of Pershing, a cheap wine sold in Poland

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[32] Lillios, p. 11.

[33] For the description of the play's content see the following section 'Genesis and content of the play'.

at the time, which actually is not typical of America. These elements are then naturalised in the English text, and therefore the two texts are audience-/reader-oriented, both in the composition of the first version and in its self-translation.

Głowacki never talked about the process of self-translation, and therefore it is difficult to establish some facts with certainty. Indeed, it is not possible to state firmly whether the two plays were written simultaneously or consecutively. On the one hand, the time between the Polish and English production of the play was so short that one might suspect that the two texts were being prepared at the same time. On the other hand, the fact that the Polish version was printed in 1992 allows for the possibility that the English variant was written later. Taking into consideration the languages involved in the process, the case of *Antygona w Nowym Jorku* represents an interlinguistic self-translation from mother tongue into an acquired language. Since the play is transferred from a minor into a major language, from the sociolinguistic point of view, it falls under the category of exogenous asymmetrical self-translation.

The play was translated by Głowacki with Joan Torres, an American writer, which makes it an assisted self-translation. Whilst the American edition of the play clearly establishes the credits:

<div align="center">

ANTIGONE IN NEW YORK (100%)

by

Janusz Głowacki (50%)

Translated by Janusz Głowacki and Joan Torres (25%),[34]

</div>

it might not reflect the actual degree of involvement and does not clarify the respective contribution of each person, which is impossible to measure, at least in this particular instance. With regard to Głowacki's proficiency in English, it can be observed that he was always ashamed of his strong Polish accent and, as he himself admitted, when he was leaving for the United States his command of English was poor.[35] Still, if his knowledge of English had not been fluent enough, he would have never been invited to lecture on

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[34] Janusz Głowacki, *Antigone in New York* (New York: Samuel French, Inc., 1997), p. 3.

[35] Głowacki, *Z głowy*, p. 16.

playwriting at an American university.[36] One has to remember that Głowacki had spent about ten years in an English-speaking country before he undertook translation of his play, and that even a strong foreign accent does not preclude the ability to translate. Interestingly enough, Nasiłowska reports that Torres herself does not know Polish.[37] Perhaps Głowacki translated the play himself and then worked on the translation with Torres in order to adjust the language, discuss various undertones of specific words, the associations they evoke and to agree the best final version.

6.4. Genesis and content of the play

Antygona w Nowym Jorku was commissioned as a centrepiece in the Voices of New America project by Arena Stage Theatre in Washington.[38] It is a tragicomedy or, as defined by its author, a 'comedy about unhappiness' which narrates the story of three homeless emigrants: the Puerto Rican Anita, the Polish Pchełka/Flea and the Russian Jew Sasza/Sasha, who live in Tompkins Square Park in New York and decide to steal the dead body of John/Paulie from Potter's Field and rebury him in the park.[39] The play represents an ironic version of the American dream, of the myth of New York thought of as a door to a better life, freedom and prosperity. Głowacki deconstructs this myth by showing characters who pursue it but cannot live it. *Antygona w Nowym Jorku* is a story of the failure of both the characters whose migration ends in homelessness, dispelled illusions about the 'Promised Land', and of democratic society which remains indifferent to their plight. The suffering of the homeless constitutes an invisible, or rather domesticated, part of the New York scene. Anita, Pchełka/Flea and

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[36] He was member of the International Writing Programme at the University of Iowa in 1977 and 1982, held lectures on playwriting at Bennington College (1982), Iowa University (1983) and Columbia University (1989, 1990). He was also a visiting playwright in New York Public Theatre, Mark Taper Forum in Los Angeles (1989) as well as in Atlantic Center for the Arts in Florida (1991).

[37] Anna Nasiłowska, 'Głowacki dwujęzycznie', *Teatr*, 2013 <http://www.teatr-pismo.pl/przestrzenie-teatru/495/glowacki_-_dwujezycznie/> [accessed 2 February 2018].

[38] Trojanowska, p. 278.

[39] Nagorski; Głowacki, *Z głowy*, p. 212; Smoleński. NB The first version of each name comes from the Polish play, the second corresponds to the English variant.

Sasza/Sasha, second-class people, live outside the political system and are continuously suspended, dispossessed of dignity and normal citizen rights. For instance, Sasza/Sasha who is denied the right to welfare since he has no address, admits: 'We have to get indoors. When you live outdoors no one thinks you are a person'.[40] The characters are in a state of in-betweenness, outside their homelands and alienated from the adopted country at the same time. The park is the only place left for them, it substitutes for their home and the bench which they occupy is the only address they have. An open space becomes private, yet, it is exposed to the public eye and paradoxically attracts much less attention than expected. Tompkins Square Park, the heart of the city-symbol of democracy, shows that in a seemingly perfect democratic system not everyone is equal.[41]

Despite its serious subject, the play is rich in amusing dialogues and the amount of humour is striking. Irony, parody and hyperbole are key literary means applied by Głowacki to present the experience of homeless emigrants. The characters are stereotyped, according to their nationalities, they are defined by recognisable negative traits which are additionally hyperbolic. To illustrate, Pchełka/Flea is a selfish and greedy simpleton coming from a Polish village and also a peculiar story teller, a cunning businessman and a dreamer. He is a caricature of Polish Catholicism, ethnic prejudices, anti-Semitism and xenophobia.[42] On the one hand, he emphasises how all Poles are all right and everyone else is not, on the other hand, he blindly defends American democracy. By contrast, Sasza/Sasha is an educated, sensible and capable of sacrifice Russian Jew, related to Pchełka/Flea by a classical love-hate relationship. Along with Anita, they form a family, a multicultural community of people who wanted to improve their lives and now share loneliness, despair and plans for a better future. Still, each of them has an individual story: Sasza/Sasha used to be an

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[40] Głowacki, *Antigone in New York*, p. 72.

[41] Elżbieta Baniewicz, 'Janusz Głowacki »Antygona w Nowym Jorku«. Antygona w Tompkins Park', in *Dramat polski: interpretacje, część 2: po roku 1918*, ed. by J. Ciechowicz and Z. Majchrowski (Gdańsk: Słowo/Obraz Terytoria, 2001), pp. 355–63 (p. 356); Elżbieta Baniewicz, *Dżanus. Dramatyczne przypadki Janusza Głowackiego* (Warszawa: Marginesy, 2016), p. 215.

[42] Paweł Chmielewski, 'Muchy, karaluchy, pchły. Emigranci i emigracja wewnętrzna (*Kopciuch, Polowanie na karaluchy, Antygona w Nowym Jorku* Janusza Głowackiego)', in *Słowacki w supermarkecie* (Gdańsk: Wyd. 'Czarny Kot', 2002), pp. 45–67 (p. 64).

intellectual and a painter in Leningrad, studying philosophy and fine arts, Anita used to work in a sweat shop with her mother, planning to go back to Puerto Rico and open a little bodega. Left with nothing, the characters seek recompense for unfulfilled dreams in their imagination which is their only salvation. Since reality is too cruel to live in, imagination displaces reality and lies are repeated until they become true.[43] For example, Flea keeps alive the vision of the arrival of Jola, his wife who both exists and does not inasmuch as she had already come to see him but he was so drunk and ashamed of himself that he did not have the courage to look into her eyes. Anita also desperately needs someone to love, so that she does not notice that the body brought from Potter's Field is not John/Paulie's. As the stories of the characters unfold, they gain their own voices and become more and more human, evoking empathy and understanding. Like the mythical Antigone, who attempted to restore the dignity of her dead brother, Głowacki, in a way, restores the dignity and humanity of homeless emigrants.

As observed by Chmielewski, what became typical of Głowacki, from mid 1970s onwards, is reinterpreting and reworking other literary works and motifs.[44] Here too, he refers to well-known literary works, frequently giving them a different meaning. The inspiration for the typical image of the selfish Polish schemer-thief and the Russian representing an 'aristocratic soul' are suggestive of Dostoevsky or the play *Emigranci* by Sławomir Mrożek in which the altruistic intellectual is opposed to the parasitic grunt.[45] Like the characters in Beckett's *Waiting for Godot,* although Pchełka/Flea and Sasza/Sasha have nothing in common, they cannot live without each other due to their symbiotic relationship. Still, the reference to Sophocles' *Antigone* is the most conspicuous, even if the name of Antigone appears only once, in the title. Following her moral instinct, Anita, the contemporary embodiment of Antigone, repeats the gesture of Sophocles' protagonist, reminding us of the mythical order and its values. Nevertheless, rather than a

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[43] Chmielewski, p. 66.

[44] Chmielewski, p. 52.

[45] Chmielewski, p. 60. Sławomir Mrożek (1930–2013) was a Polish dramatist, writer and cartoonist. In the late 1950s he began writing plays which belong to the genre of absurdist fiction. In 1963 Mrożek emigrated to Italy and France, and then to Mexico. In 1996 he returned to Poland and in 2008 moved back to France.

reworking of the ancient myth, the play is an ironic allusion to it. The opposition between human rights and God's law is replaced by the opposition between the homeless and society. The Policeman, who in a way fulfils the role of the choir commenting on events, represents public order, the voice of the city and proves to be a hypocrite who, invoking the rules of democracy, violates the rights of the homeless as subtly as possible. In the end, the protagonists manage to realise their plan; however, the body they bury in the park is actually not their friend's. On top of that, Anita is raped and as a result of police action the park is cleared of the homeless and closed. Excluded from the only place she can call home, Anita hangs herself on a fence. Public order is restored but something heart-breaking happens.

Unlike in the case of the ancient Antigone, Anita's sacrifice does not make any difference to the fundamental order of the world, it remains marginal, if not invisible. *Antygona w Nowym Jorku* communicates something more than just a mere story of emigrant homeless. By narrating the story of Anita, Pchełka/Flea and Sasza/Sasha, Głowacki exposes the absurdity of the contemporary world with its twisted values, a world where social solidarity is only illusory and where democracy does not seem to be for everyone. While at the beginning the audience laughs, at the end no one dares to do so.[46] Hence, it can be concluded that Głowacki manages to demonstrate something we do not want to know or are reluctant to see. The fact that the buried friend is not an immigrant, but a WASP, an American citizen who shared their plight, is of crucial importance for the meaning of the play. At the beginning the Policeman says: 'They're the same as you and me except they don't have homes' and concludes adding: 'in this theatre tonight, there is at least one prospective homeless person'.[47] In truth, Głowacki shows us that in essence we are all the same, equal regardless of social status. Anita, Pchełka/Flea and Sasza/Sasha once had what we might call 'normal lives', now for different reasons that are not of their own doing, they are left with nothing. Despite their different ethnic, cultural and social backgrounds, even despite the fact that they are excluded from the society they want to be part of, their dreams and needs are very much the same as those of the audience: dreams of a better life, a need for love, respect and home.

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[46] Amy Reiter, 'Theatre Reviews: *Antigone in New York*', *Back Stage*, 1996, p. 48.

[47] Głowacki, *Antigone in New York*, pp. 7, 80.

Głowacki lived close to the park in which the action of the play takes place, and spent many days and nights with the homeless of various nationalities. He observed how past, present and future mixed together in their minds, how their dreams, which could not come true, became their reality, and he became friends with them as well as with some policemen. He had been thinking of writing about 'that miniature of the world and collapsed tower of Babel' for a long time.[48] As reported in his autobiography, a year after the play *Polowanie na karaluchy* (1987) he started working seriously on his next play, soon realising that the park represented 'a very cruel, disappointing, awful microcosm of the world', and was itself a theatre where people lived their lives in front of everyone's eyes.[49] It is hardly surprising then that he chose to tell the story of three homeless emigrants using the form of a play. Indeed, Elinor Fuchs points out that 'a play is not a flat work of literature, not a description in poetry of another world, but is in itself another world passing before you in time and space. Language is only one part of this world'.[50]

In an interview, Głowacki concluded that 'at the end of our happy century, surrealism has become synonym of naturalism', stating that it applies not only in the case of events, such as the First and Second World Wars, but also in the case of individual experiences like homelessness.[51] Since the unbelievable becomes true on all levels, Głowacki felt that it became impossible to shock people through literature. In his view, there was no other way than through tragicomedy to express the very tragic lot of those who, despite living in the heart of world's democracy, are marginalised and dispossessed of all rights and dignity, and to show what it is like to be in the shoes of emigrants whose migration does not have a happy ending.

Like all works written by Głowacki in America, the play was composed in Polish despite the fact that it originated far away from Poland, that it was ordered by an American theatre and that it is set in an American context of police raids on squatters in Tompkins Square Park in 1988. It had its world

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[48] Głowacki, *Z głowy*, p. 212.

[49] Nagorski.

[50] Elinor Fuchs, 'EF's Visit to a Small Planet: Some Questions to Ask a Play', *Theater*, 34.2 (2004), 4–9 (p. 6).

[51] Nagorski.

premiere in 1993 in the Warsaw Ateneum Theatre and two weeks later it was staged in Washington.[52] The original version of the play was published in the journal *Dialog* in October 1992.[53] Although the English version was staged as early as in 1993, it was not until 1997 that the English text came out. The play proved to be one of the most successful works written by Głowacki. It was performed off Broadway to great critical acclaim, translated into more than twenty languages and shown in over twenty countries all over the world.[54] *Time* magazine named it one of the best 10 plays of the year.[55] In 1993, the play received the first prize in the Polish Festival of Contemporary Plays in Wrocław and in 1997 it was awarded Le Baladin prize in Paris for the best play of the year in theatres of up to 250 seats.[56]

As far as the Polish variant is concerned, Helena Morawska-White reports that the performance at the Warsaw Ateneum Theatre, directed by Izabela Cywińska received positive reviews throughout Poland, whereas the production at the Theatre Słowackiego in Cracow, directed by Tomasz Zygadło, was received less favourably.[57] Still, critics appreciated the well-written characters and recognised the significant subject of the work. While Elżbieta Baniewicz notes that the message of the play reinforces noble ideals

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[52] NB Elżbieta Baniewicz provides contradictory information about the date of the world premiere in Ateneum. While in the article 'Janusz Głowacki »Antygona w Nowym Jorku«. Antygona w Tompkins Park' (2001), she indicates the exact date, 13 February 1993, in the book *Dżanus. Dramatyczne przypadki Janusza Głowackiego* (2016), she states that the world premiere took place in 1992. Still, both Trojanowska (Trojanowska, p. 279) and Głowacki's official website ('Janusz Głowacki. Twórczość' <http://www.januszglowacki.com/in_Polish/Tworczosc/bibliografia.htm> [accessed 7 July 2018]) refer to 1993. Moreover, Głowacki claimed that he attended the Washington premiere two weeks after the Polish staging (Głowacki, *Z Głowy*, p. 214), whereas Baniewicz asserts that the American premiere occurred a month later (Baniewicz, *Dżanus. Dramatyczne przypadki Janusza Głowackiego*, p. 225).

[53] Janusz Głowacki, 'Antygona w Nowym Jorku', *Dialog*, 10 (1992), 5–40.

[54] Głowacki, *Z głowy*, pp. 214–15; 'Janusz Głowacki. Biografia' <http://www.januszglowacki.com/in_Polish/Biografia/biografia.htm> [accessed 3 February 2018].

[55] Nagorski; Głowacki, *Z głowy*, p. 215; Trojanowska, p. 279; 'Janusz Głowacki. Biografia'.

[56] Trojanowska, p. 279; 'Janusz Głowacki. Biography'; Baniewicz, *Dżanus. Dramatyczne przypadki Janusza Głowackiego*, p. 231.

[57] Helena Morawska-White and Kevin J. Harty, 'Janusz Glowacki's *Antigone in New York*: A Dialogue', *Periphery*, 3 (1997), 117–19 (p. 119).

in an absurd, contemporary world where fundamental values such as equality of rights and duties are blurred, Andrzej Wanat remarks that the reality described by Głowacki opposes to the Sophoclean world and emphasises human loneliness as well as the need for love and brotherhood.[58] Wanat also accentuates other features of the text: effective dialogues which evoke expected reactions, appropriate amount of obscene language, black humour and the play's tragicomic tone. Baniewicz praises Głowacki for his courage and intellectual ruthlessness and affirms that *Antygona w Nowym Jorku* represents a well-thought text which outdoes the majority of Polish dramatic works. Wanat goes even so far as to say:

> Takie utwory zdarzają się u nas raz na kilkanaście lat […] Wszystkie uwagi, jakie niżej zapiszę (nie protestuję: można je traktować jako szukanie dziury w całym), są podrzędne w stosunku do pierwszego zdania. Co podkreślam usilnie.[59]

Jan Kott concluded that, alongside Mrożek's *Emigranci* and Różewicz's *Do piachu, Antygona w Nowym Jorku* is one of the three most important Polish plays composed in recent years.[60]

Notwithstanding enthusiastic reviews of the English variant, for example for the Yale Repertory Theatre production, Helena Morawska-White and Kevin J. Harty flattened the meaning of the play.[61] They limited their interpretation to the issue of immigration and homelessness in American society, which in their view was not a suitable subject for a serious drama, and on the lost connection between the ancient myth and Głowacki's work. Still, they acknowledged that 'the same performance that we have reviewed here, received some positive notices in the New York press, which, as you know, can be worth their price in gold'.[62] It is worth pointing out what

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[58] Elżbieta Baniewicz, 'Antygona wśród gwiazd', *Twórczość*, 5 (1993), 113–17; Andrzej Wanat, 'Antygona 93', *Teatr*, 3 (1993), 26-27.

[59] 'Such plays occur in our country once in several years […] All observations which I am going to write below (I am not protesting: they can be treated as nit-picking) are subordinated to the first sentence, which I strongly highlight'. Wanat, p. 26.

[60] Jan Kott, 'Antygona powiesiła się w Tompkins Square Park', *Dialog*, 10 (1992), 153–55 (p. 155).

[61] Morawska-White and Harty.

[62] Morawska-White and Harty, p. 119.

Dubravka Ugrešić classifies as the 'geopolitics of writing'.[63] *Antigone in New York* was written by a Polish writer, who was usually presented as an East European émigré writer uprooted due to political circumstances.[64] It is striking how alienating and difficult to escape such a label is and how negatively it might influence the understanding of the work among an American audience. Głowacki could not escape it even if the play was composed, as Trojanowska puts it, at a time of no political barriers between home and émigré cultures, at least in the case of the Polish culture.[65] To illustrate, Rose Lloyd wrote:

> Glowacki keeps throwing in what are meant to be savagely ironic comments about America, but he doesn't make clear what the government has to do with Flea and Sasha's plight. He just portrays them as helpless little people who end up destroyed by the state. It's a very Central European point of view -- the result of coming from a country (Glowacki is Polish) that for centuries endured history rather than made it.[66]

By contrast, in an interview Głowacki admitted: 'Usually, what I write is about people and the rest is set design'.[67] It is astonishing then how the label of émigré can override the universal, deep thought of the need for empathy, mutual respect and objections to collective social indifference. Anything that could be perceived as a form of criticism towards the adopted country causes disagreement on the part of American critics and relegates Głowacki to the position of an outsider.

6.5. Analysis of self-translation

A close analysis of the two linguistic variants of *Antygona w Nowym Jorku* shows that the English text does not follow closely the Polish play. At

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[63] Dubravka Ugrešić, *Nobody's Home : Essays* (London: Telegram, 2007).

[64] Trojanowska, p. 272.

[65] Trojanowska, p. 287.

[66] Rose Lloyd, 'Theater', *The Washington Post*, 1993 <https://www.washingtonpost.com/archive/lifestyle/1993/03/12/theater/1dc41c30-602f-4fb8-a4c3-524e3834388e/>.

[67] Nagorski.

first sight, the differences might seem minor and concern details, such as changes of single words and a different order of dialogues whose content remains unaltered. The texts tell the same story: homeless people living in a park, the figure of the Policeman, Anita wanting to bury in the park the dead body of the man she loves, her rape and suicide. Similarly, elements like the most significant sentences in the Policeman's speech and Anita's pink phone recur in the English text. Yet, the two variants are not quite the same. The most conspicuous amendments concern the dramatis personae, structure and language.

In relation to the dramatis personae, the man that the characters want to bury in the park is called respectively John and Paulie in the Polish and English variants. It is noticeable that, unlike John, the name Paulie points to the Sophoclean character, Polyneices, which reinforces the connection between Głowacki's play and the ancient tragedy. What is more important is the fact that while in the original John is described as 'an aristocrat from Boston', in the English text Paulie is presented as a WASP, which is an acronym for White Anglo-Saxon Protestant, used to refer to an upper- or middle-class white American Protestant, belonging to the most powerful group in the American society.[68] It can be noted that the expression 'an aristocrat from Boston' would be too generic, and therefore would not have the same meaning if it was applied in the English variant, whereas, the word WASP would not be easily understandable to the Polish audience. These cultural adjustments enable to establish what we can define as Americanness of the character, quite stereotypical at least in the Polish context.

Another alteration related to the characters can be observed in the scene of Anita's rape. In the Polish variant she is raped by two unidentified men referred to as the Voice of Man I and the Voice of Man II, when the English variant clearly states that it is the Indian who rapes her. Perhaps this adjustment could be explained by the fact that while Poland was a more uniform country from a sociocultural point of view, the United States was quite diverse in this respect. At the same time though, assigning a specific

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[68] 'WASP', *Cambridge Dictionary*

<https://dictionary.cambridge.org/dictionary/english/wasp?q=WASP#british-2-1-1> [accessed 7 February 2018]; 'WASP', *Oxford Dictionary*

<https://en.oxforddictionaries.com/definition/wasp> [accessed 7 February 2018].

nationality to the rapist entails a different subtext of the English play. This means that Głowacki adapts the two texts to their audiences and their reality. Moreover, the age of the characters changes: in the Polish text Sasza is between 50 and 60 years old and in the English he is 40 or 50, Anita is about 40 and about 35 years old, respectively. It seems difficult to explain such a decision. It might be suspected that by lowering the age of the main characters the author wanted, in a way, to bring them closer to an average American spectator and make it more evident that the same fate may befall the audience at any time.

In terms of structure, not only significantly changes the sequence of the dialogues in the first act, but also some of them are merged into one scene. The first act of the Polish variant contains 7 scenes and the English 4. By contrast, the second act includes respectively 9 and 10 scenes – the scene of Anita's rape is incorporated into the 14th scene of the Polish variant, while in the English it forms a separate, 8th scene. In relation to the sequence of dialogues, the Policeman presents himself a bit later in the English text, whereas the conversation about the final solution to the problem of the homeless appears in the 10th scene of the second act in the Polish variant and in the 4th scene of the first act in the English text. Similarly, the order of appearance of characters varies. If Anita appears only in the 2nd scene of the first act in the original, she is on stage already in the 1st scene in the English text, just before the Policeman's speech. Flea appears on the stage in the 2nd scene in the English text and in the 3rd scene in the Polish. Unlike in the Polish variant, Anita briefly interacts with the Policeman during his monologue in the 3rd scene of the English play, mentioning the importance of the last words pronounced by dying people.

While the Polish variant features episodes which are excluded from the translation, new episodes are added to the English text. We learn from the Polish text that the boiler room owner wants to go to the Vatican to see the Pope or that Pchełka had his wallet stolen with a week's pay in it at the Easter Mass. The Policeman's comments are more developed and include more anecdotes in the original version. For instance, he mentions the story of a burning American flag quenched by the homeless, the story of a homeless man who thanks to selling second-hand books gets out of the park and talks about Russian communists who filmed the homeless in Manhattan and used

them in an argument against the President over human rights. The English text, on the other hand, gives us information on Anita's urinating into a bottle for 3 dollars for Jenny who has to take a drug test at work. As noted by Elwira Grossman, the Polish play does not indicate the source of the money which Anita offers to Sasza and Pchełka to steal John's body.[69]

As in case of the above-mentioned episodes, some of the phrases and expressions included in the original do not appear in the English play and, conversely, new sentences are added to the English variant. When speaking about Mindi, Anita uses the word 'szprycha', a colloquial term referring to a slim, pretty girl. Comparing New York to the view along the Vistula, Pchełka says 'i nie ma drapaczy' ('and there are no skyscrapers') and a few lines later 'a mnie coś nagle tchnęło' ('suddenly something came to my mind'). Again, during one of the quarrels with Sasza, Pchełka declares 'Ty się czepiasz nas obu bo wy, ruscy Żydzi, nienawidzicie Polaków' ('You are picking on both of us because you, Russian Jews, hate the Poles') and talking about Elizabeth Taylor and Larry Fortensky, he mentions 'od słowa do słowa małżeństwo' ('one thing led to another and they got married'). All these elements are eliminated from the English text. Likewise, words such as 'Saszeńka' and 'przepięknie' – a diminutive and a structure with the prefix 'prze-' which intensifies the meaning of the adjective – are omitted in the English variant. Another missing element involves the 12th scene in which the Policeman shows one of the corpses to the audience. On the other hand, unlike in the Polish version, the Policeman states in his first monologue 'they left their homelands'. In addition to that, Flea calls New York by its nickname – the Big Apple and, before Sasha shares his personal story, Flea exclaims during a fight with him: 'Your wife was a hundred percent right when she fucked that Shakespeare guy!'. Likewise, the 4th scene of the English play features two significant sentences: 'It is a crime to burry people there' and 'Don't worry Paulie. You're coming home'. While the adjustment of episodes shows that Głowacki adapts the texts to the cultural background of the audiences by presenting them with elements that might be considered as typical and immediately recognizable, the addition of new elements such as the above-

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[69] Elwira Grossman, 'Transnational or Bi-Cultural? Challenges in Reading Post-1989 Drama "Written Outside the Nation"', in *Polish Literature in Transformation*, 2013, pp. 241–50 (p. 243).

mentioned sentences might represent both an attempt to address the sensibility of the English audience in a different, more appropriate way and to improve the play inasmuch as these new elements seem to emphasise certain subtexts of the play.

As far as the linguistic elements are concerned, although they might seem purely language-related, they are inextricably connected with the cultural context. Indeed, by examining the relations between the structure of language and the view of the world, both Tabakowska (2002) and Anna Wierzbicka (2007) show that each language involves a different way of conceptualizing the world.[70] The differences between the two linguistic variants of Głowacki's play demonstrate different ways of representing the world and of constructing the scene. The components perceived as simply linguistic disclose the respective cultural scripts. The above mentioned diminutive is applied in the dialogues whenever Pchełka wants to appease Sasza. To follow Tabakowska, the morphology of the diminutives is linked to the concept of something that is familiar, affable, dear, etc. and, as claimed by Wierzbicka, English does not have such emotionally coloured diminutives which have to be replaced with plain, non-diminutive words. In this way, 'a small linguistic difference – in this case grammatical rather than lexical – reflects [...] different emotional norms and expectations, and highlights the necessity of translating *oneself*, along with what might have been one's originally intended message'.[71] Therefore, it might be suggested that the following linguistic structures, specifically phraseological expressions, sayings, swear words and lexical substitutions, which can be assigned to the categories of lexicon or pragmatic conventions, sound more authentic to the respective audiences inasmuch as they fit the respective conventions of social interaction, cultural norms as well as the respective ways of thinking and feeling.

Phraseological expressions and sayings reflect a specific use of language in the society and culture they represent as well as the way in

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[70] See Tabakowska, 'Bariery kulturowe są zbudowane z gramatyki'; Anna Wierzbicka, 'Two Languages, Two Cultures, One (?) Self: Between Polish and English', in *Translating Lives. Living with Two Languages and Cultures*, ed. by Mary Besemeres and Anna Wierzbicka (Queensland: University of Queensland Press, 2007).

[71] Wierzbicka, pp. 97-98.

which the users of a given language perceive the surrounding world. It is possible to observe some variations in the two plays. To illustrate, 'grzeją jak kaloryfer' (lit. 'they heat as a radiator') is rendered as 'they really keep the heat in'; while in the description of Jola's appearance, her bust is compared first to 'donice' (lit. 'flower pots') and later to 'balony' (lit. 'balloons') in the Polish text, the English variant compares it to 'boulders'. Apart from the fact that the two Polish terms are parts of set phrases, each of them might evoke some sexual connotations. The term 'donice' refers to something big and generous, whereas 'balony' refers to something soft. The word 'boulders', on the contrary, seems to have no sexual connotations. Also in reference to Jola's bust, the sentence pronounced by Pchełka: 'jak w Polsce kładła cyc na klamkę, to drzwi się otwierały' (lit. 'when in Poland she put her tits on the door handle, the door opened') is rendered as 'once she swung around very fast in bed and the right one chipped my tooth'. Moreover, while in the original Anita says in relation to John and Mindi: 'on by nawet na nią nie splunął' ('he wouldn't even spit on her'), in the English text she admits that Paulie 'wouldn't look at her twice'. In the story of a Jew in a Polish village the expression 'bili głową o ścianę' ('they beat their heads against the wall') is reproduced as '[people] beat their heads against the trees'. Likewise, Anna Nasiłowska remarks that the term 'kołtun' (lit. 'tangled hair' or 'Polish plait') – a homonymous word – loses its particular expression and literary richness in the English variant.[72] The sentence 'Sasza z wysiłkiem przedziera się przez swoje kołtuny' is rendered in a descriptive, perhaps the only possible way: 'He has a terrible time getting it through his hair', with the result that the homonym of the Polish term disappears.

Moreover, the Polish play features a greater variety of swear words which tend to be expressed in the English variant in the same manner. To be specific, the terms 'kurwa' ('whore') and 'ździra' ('bitch'/'slut') are both turned into 'bitch', applied also in the translation of the phrase 'ruda lampucera jest w czepku urodzona' into 'she's one lucky bitch'.[73] The words 'cwaniak' ('smart aleck') and 'paskuda' ('mischief') are both rendered as

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[72] Nasiłowska.

[73] 'Lampucera' refers to an ageing woman who in order to hide her age uses lots of make-up; the expression 'urodzić się w czepku' could be translated as 'to be born with a silver spoon in one's mouth'.

'piece of shit'. It is also worth noticing how some expressions, such as offensive remarks, curses or sayings of religious nature, change. For example, 'pieprzony Portoriku' becomes 'fucking spic-whore', 'niemiecki materacu' ('German mattress') turns into 'collaborator Nazi slut', 'spierdalaj stąd w dupę jebany Edypie' (lit. 'get the fuck out of here, you Oedipus fucked in the ass') is transformed into 'get lost motherfucker', 'jak psu w dupę' (lit. 'like in the dog's ass') changes into 'then we can forget about it', 'do kurwy nędzy' ('for fuck's sake') is translated as 'for Christ's sake' and 'jak rany Boga' (lit. 'like God's wounds') is reduced to 'Jesus'.[74] There are also other swear words or insults which are simply eliminated. That is the case of the expressions 'pies to jebał' (lit. 'the dog fucked it', fig. 'fuck it') in the 2nd scene and 'chuj ci w dupę' ('fuck you'/'shove it up your ass') which appears only in the original at the end of the 10th scene, as well as of the two insults directed at Pchełka by Anita: 'brudna nóżko' (lit. 'dirty little leg') and 'biały polski śmieciu' (lit. 'white Polish trash'). Generally, it can be observed that in the Polish text Pchełka hurls insults at Anita in a more insistent way. Consequently, due to repetitiveness of same swear expressions and their less frequent use, the English variant proves to have a much weaker comic effect when compared with the Polish play.

There are also numerous lexical substitutions, for example the dance 'kozak' ('kazatchok') is replaced with 'Havah Nagillah song' and 'Nightrain', cheap Californian wine, substitutes for 'Pershing'. Similarly, where in the original the Policeman mentions that the homeless settle down 'na nowojorskich dworcach autobusowych' ('on New York bus stations'), in the English variant he indicates a concrete place 'in the Port Authority building'. Another interesting point is the fact that the Polish variant invokes Harvard, Massachusetts Institute of Technology, MIT, whereas the English play mentions simply Massachusetts Institute of Technology, MIT. Furthermore, Sasza/Sasha talks differently about Pchełka's/Flea's alleged flat in the two texts. In the Polish play he has 'pięć pokojów' ('five rooms') and in the English translation he has 'three bedrooms'. As stated by Nasiłowska, space is perceived in a different way in the two countries: in Poland a room might function as living room and bedroom at the same time, in English-speaking

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[74] The word 'pieprzony' means fucking, while the word 'Portorik' represents a neologism which refers to Anita's motherland – Puerto Rico.

countries it is unthinkable, especially in case of people of a higher social status or with certain aspirations.[75] Similarly, some phrases are replaced with appropriate equivalents, according to the respective cultural contexts. For example, the term 'metr' ('meter') is substituted with 'feet', 'mandat' ('fine') is replaced with 'summons' and 'sterno' substitutes for 'politura'. Equally, if in the Polish text Pchełka eats either 'kanapka z kurczakiem' ('chicken sandwich') or 'kanapka z szynką' ('ham sandwich'), in the English it is a tuna sandwich. Interestingly, it can be observed that 'generał Schwarzkopf' is replaced with 'Colin Powell' as well as that in the Polish version Anita places a candle in John's hands and in the English version it is put between Paulie's legs. What happens here is the substitution of illegible elements with more rooted elements of the reality of the respective countries, which reflects the strategy of adaptation.

The differences might seem minor in some aspects, but as noted by Nasiłowska, they might actually result in different thematic dominants, which in the two cultural contexts determine differences in the meaning of the work. To illustrate, if the Policeman in the Polish variant states: 'Z bezdomnymi to jest trochę cienka sprawa' (lit. 'The issue with the homeless is quite delicate'), in the English play he says: 'There's a very delicate balance between civil rights and civil order'. Even if the original refers in the Policeman's speech to human rights and duties in an episode about Russian communists who come to Manhattan to film the homeless, the two passages are not really equivalent. Unlike in the Polish context, in the American context, the words civil rights and civil order evoke strong associations with the 1964 Civil Rights Act and refer to key issues in the public debate, such as detention procedures, social assistance, the right to protest and privileges connected with the social group of WASP.

Similarly, perhaps the discrepancy between the two versions of the Policeman's speech on helping the homeless might be explained by the fact that at the time in Poland homelessness was not as much an issue as in the United States, and consequently by the differences in the debates on this issue in the respective countries. Moreover, Grossman points out that the Polish phrase 'ostateczne rozwiązanie' seems much milder than its English

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[75] Nasiłowska.

equivalent 'final solution' which stimulates specific historical associations and connotations:

> Although this could be a matter of individual readers' opinions, it is highly unlikely that an English-speaking spectator upon hearing the words "final solution" would not make the Holocaust connection instantly.[76]

In the final part of the Polish play there is an interesting use of two terms, both of which refer to the homeless: 'bezdomni' and 'homelesi'. The former represents an equivalent of the English word homeless, the latter is a neologism. More importantly, being a neologism, 'homelesi' is an emotionally neutral term, whereas 'bezdomni', as noted by Jan Kott, brings to mind Stefan Żeromski's novel *Ludzie bezdomni* (1900, transl. *Homeless People*), and thus confers something symbolic to the term itself.[77] The application of two different words in order to refer to the group of homeless disappears in the English text. Again, these observations demonstrate the close connection between certain lexical choices and the cultural context of the two languages. While some expressions involve specific political content, other terms used as equivalents are linked to connotations and allusions which are culture-bound and might bring the respective audiences in two different directions.

While in the Polish text Anita wants to exchange some of her clothes for a tie for Sasza, in the English text she wants to get the tie in return for her pink phone. Similarly, both the rape scene and the confrontation between Anita and Sasza after the rape change. Apart from the already mentioned difference in the figure of the rapist(s), the Polish rape scene features more phrases pronounced by the rapists, in comparison with the English variant. In the original Pchełka 'siedzi bez ruchu trochę przestraszony, a może i trochę zadowolony' ('is seated a little frightened, maybe a little pleased'), in the English variant he 'sits innocently, listening'. Later in the Polish text Sasza tries to talk to Anita, but she rejects him and says that she has AIDS. In the English text, Anita comes back on stage holding

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[76] Grossman, p. 243.

[77] Kott, p. 153. Stefan Żeromski (14 October 1864 – 20 November 1925) – a Polish novelist and dramatist, defined as 'the conscience of Polish literature'.

the tie in her hand, Sasha's and her eyes meet but there is no attempt on Sasha's part to talk to her. Unlike in the original, he throws down the letter of invitation from Russia. The silence seems to speak more than the unsuccessful attempt to strike up a conversation, and if we think that Anita's pink phone, the tie and Sasha's letter of invitation symbolise the only chance for the characters to change their fate, we might get the impression that perhaps Głowacki was aiming at specific emotional reaction of the English audience.

It is also possible to emphasise a series of modifications which, seemingly, cannot be explained linguistically or culturally. For instance, in the Polish text the ferry with coffins leaves on Thursday and in the English variant on Friday. In the first version Pchełka finds the photo in a pocket and in the second on the ground. In the Polish text Anita used to sew blouses and in the English play coats. Finally, in the 9th and 12th scenes of the Polish variant the Policeman's words only suggest that the stolen body was John, describing it with neutral, general terms, such as the bearded man or corpse, but the stage directions in the English text clearly refer to the body with the name of Paulie.

What emerges from the above analysis is that, despite the evident differences between the two versions of *Antygona w Nowym Jorku*, in essence readers/audiences are presented with the same play. The modified episodes and expressions are marginal to the whole story and the altered order of dialogues as well as of the appearance of characters in the first act constitute a different mode of presentation of the characters to the respective audiences. Yet, all elements crucial to the play remain unchanged. Hence, also in the case of Głowacki, the Polish and English plays can be seen as variants of a prototext with an unalterable 'semantic nucleus' consisting of fixed components recurring in each text. In a like manner, it is possible to observe that the two linguistic redactions reveal something that might be defined as an invariant 'translingual style' – to borrow Hokenson and Munson's expression. Elements such as irony, parody, black humour and hyperbole, represent basic literary devices applied by Głowacki in both texts. It is the linguistic expression, in a word, the level of *parole* that is adjusted to the sociocultural reality of the audiences so that typical or desired reactions are provoked.

Decisions made in self-translation of *Antygona w Nowym Jorku* are clearly dictated by the strong link between the stage and the audience with its cultural context. The fact that Głowacki and Torres replace Pershing with Nightrain, that they exclude certain episodes and introduce new ones as well as that the Polish text provides the audience with more information, demonstrates Głowacki and Torres' awareness of the cultural and historical backgrounds of the audiences they are addressing. They make use of elements specific for the respective cultures and simply make the unfamiliar cultural context familiar to the relevant audience. They avoid the undesirable effect of strangeness which would hinder the immediate communication. Notably, the Polish and English variants in the same situations say something different. The phraseological expressions, the swear words or even the cut/new episodes aim to reproduce typical reactions allowing for differences in cultural sensitivities, acceptable sentimentality and disparities in perception.

It can be affirmed that also here the process of self-translation is target-oriented. However, the re-contextualization which the two texts are subject to influences both the way the play is translated and the way the play is read and interpreted by its audiences. The context decides the possible divergences in the meaning of certain passages and of the whole text, and therefore even minor amendments might lead to significant dissimilarities. It seems that, without changing the story itself, by changing the order and adjusting language, Głowacki tries to highlight some points in a different way, according to his respective audiences and their sensitivities. While both linguistic variants share the same universal and legible message of the hypocrisy of the authorities and of the need for dignity and love, the seemingly minor amendments discussed above suggest that Głowacki puts emphasis on different issues. In the Polish play he seems to highlight the themes of emigration and of the myth of the American dream, and in the American context the themes of democracy and social exclusion.

6.6. (In)visibility of self-translation and the texts involved

If, before his emigration, Głowacki was seen in Poland as an ironic, controversial and thematically limited writer, the fact that the works written

in the United States were recognised abroad affected to some degree his image in his homeland. Baniewicz acknowledged that the writer 'conquered America' with his talent and declared that he defended the honour of Polish émigré artists most effectively.[78] It is striking that in an article published in 1993 and another in 2001 she called him 'warszawsko-nowojorski dramaturg'.[79] This definition would seem to suggest recognition of the multi-lingual/-cultural nature of his – broadly speaking – identity, whether personal or literary. However, Baniewicz's voice remains rather isolated.

In terms of the (in)visibility of self-translation, it can be observed that the peritext, specifically the cover, the title page and the following page, includes information that the English text is a translation made by the author in collaboration with another person, which makes of it an explicit self-translation. Considering the way the self-translation was marketed, the fact that the peritext openly declares that the English text is a product of assisted self-translation, allows us to deduce that Głowacki himself acknowledged the activity as translation. Consequently, instead of the status of an 'original', independent work, the English *Antigone* is conferred the status of a work bounded to the pre-existing variant. In the case of Głowacki, the reader is made aware that it is a translation. It could be expected then that the explicit character of self-translation would entail greater visibility of self-translation and the texts involved. Nevertheless, it does not seem to be the case.

Strangely enough, despite clear indications in the English edition, the Polish text published in 1992, on which the Ateneum production was based, is not necessarily recognised as the original. Baniewicz considers it to be a self-translation: 'W Ateneum grany jest autorski przekład'.[80] Although another review came out again eight years later in a slightly changed form, Baniewicz

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[78] Baniewicz, 'Antygona wśród gwiazd', p. 113.

[79] 'The Warsaw-New York playwright'. Baniewicz, 'Antygona wśród gwiazd', p. 113; Baniewicz, 'Janusz Głowacki »Antygona w Nowym Jorku«. Antygona w Tompkins Park', p. 355.

[80] 'In the Ateneum Theatre the author's translation is performed'. Baniewicz, 'Antygona wśród gwiazd', p. 116.

did not change her position on the status of the two variants.[81] The misleading information re-appears also in Baniewicz's volume dedicated to Głowacki's playwriting, published in 2016.[82] Since the English text was published only in 1997, the statement from 1993 could be easily justified, but in 2001 it was possible to verify it without difficulty. It can be supposed that what misled Baniewicz was the fact that the play was commissioned by an American theatre and created while Głowacki was living in New York, also, as pointed out by Wanat, the work is firmly set in an American reality and, in his view, written for an American audience.[83] Of course, except for the latter, all of these arguments are valid. That is to say, the differences existing between the two linguistic variants demonstrate that the Polish text was composed specifically for a Polish audience.

Anna Nasiłowska, on the other hand, not only treats self-translation in Polish literature as a rare phenomenon, but also advances other misleading hypotheses:

> Za wersję pierwotną trzeba uznać wersję angielską, będącą jednocześnie tłumaczeniem […] pierwotna wersja angielska dramatu Głowackiego jest tłumaczeniem, to **autotłumaczeniami** są późniejsze wersje polskie, począwszy od pierwotnie drukowanej w "Dialogu", po ostatnią, książkową ze zbioru dramatów 5½. A oryginału nie ma, tę rolę spełnił jakiś brulion, pisany po angielsku przez pisarza.[84]

She never explains these statements or indicates their sources. It could be argued that Nasiłowska made a methodological mistake. It would be enough to compare the publication dates in order to realize that the Polish variant published in *Dialog* preceded the English text. It is also unclear how the idea of an English draft originated. While comparing the English and

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[81] Baniewicz, 'Janusz Głowacki »Antygona w Nowym Jorku«. Antygona w Tompkins Park', p. 362.

[82] Baniewicz, *Dżanus. Dramatyczne przypadki Janusza Głowackiego*, pp. 223–25.

[83] Wanat, p. 26.

[84] 'It is necessary to recognize the English version as the original version, which is simultaneously a translation […] the original English version of Głowacki's drama is a translation, later Polish versions are self-translations, starting from the one originally printed in *Dialog*, to the last one, from the collection of dramas 5½. There is no original, this role is played by a draft written in English by the author'. Nasiłowska.

Polish variants, she uses quotes from the second Polish edition, which in some places differs from the first Polish edition. Hence, the terminology applied by Nasiłowska could be partially justified inasmuch as it is true for the two texts on which her analysis is based. However, it still proves to be unacceptable if we consider the variant issued in the journal *Dialog*.

On the one hand, the fact that the two variants were both published and staged numerous times would indicate that the Polish as well as the English play were equally visible. On the other hand, the above misinformation would suggest that the English text, in a way, is given more prominence than the Polish text. Moreover, Głowacki's experience of self-translation seems to be acknowledged only through the publications by Baniewicz, Grossman and Nasiłowska.[85] Hence, it can be argued that the act of self-translation and the two linguistic sides of his work remain fairly hidden, as the explicit character of self-translation does not entail much critical attention or wider visibility of the practice. In this case, rather than derive from a lack of paratextual information, the invisibility of self-translation might be linked more to general disinterest in the phenomenon and its devaluation, as well as to the monolingual paradigm dominating the conceptualisation of Polish national literature. Still, the fact that self-translation was not obscured in the peritext indicates the presence of the 'self-translation pact' between the author and readers, which might suggest certain importance of Głowacki's experience. The differences between the respective linguistic variants could be seen as what gives the texts the Polish and American flavour, respectively. Therefore, the indication of Głowacki's assisted self-translation in the peritext can be interpreted as an indication of values of multiplicity and diversity, and as a declaration of double literary, linguistic and cultural identity both of his play and himself.

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[85] Baniewicz, 'Antygona wśród gwiazd'; Baniewicz, 'Janusz Głowacki »Antygona w Nowym Jorku«. Antygona w Tompkins Park'; Baniewicz, *Dżanus. Dramatyczne przypadki Janusza Głowackiego*; Grossman; Nasiłowska.

SECTION IV

Chapter 7

Conclusions

In investigating the self-translations of Pirandello, Kuncewiczowa and Głowacki, this thesis has drawn attention to three main areas: power relations, the concept of self-translation's invisibility and the question of hybridity. The case studies show that relationships between languages and cultures of unequal status unavoidably entail underlying power issues which influence the dynamics of literary production. While the notion of power relations might be associated with conflict and oppression, this thesis argues that the act of self-translation itself represents a form of empowerment at different levels. Pirandello conveys different images through each linguistic version of his plays and, in the case of *'A birritta*, 'manipulates' the representation of 'Sicilianity' according to the language which he uses. Thus, self-translation gives him the power to control – to some extent – the shape of his plays and their overtones as well as to reconstruct an image of Sicily. In the case of Kuncewiczowa, self-translation appears as a liberating and empowering act redefining her literary self, inasmuch as she moves away from the Polish language in her original composition and from her usual themes of war. On the other hand, her self-translation gives her the power to realise her – otherwise unsuccessful – appeal for 'world citizenship'. Finally, through assisted self-translation, Głowacki gains power to control the process of translation and the shape that the play takes in another language. Similarly to Pirandello, self-translation offers him an opportunity to determine different images conveyed through each linguistic variant.

It could be argued that the invisibility of self-translation is a consequence and, in a way, a confirmation of power relations manifested through the monolingual paradigms dominating the conceptualisation of national literature, on the one hand, and through a higher position of

languages which represent territories of greater political and economic importance. In her observations on bilingualism and translation, Kraskowska notes that in the field of Literary Studies bilingualism tends to be treated as a biographical curiosity in a writer's work, rather than an object of systematic study.[1] Similarly, in relation to the bilingual writing by Ungaretti, Ferraro observes:

> Ces poèmes en français seront pas reproduits longtemps dans les éditions critiques de son oeuvre en Italie, comme si la critique italienne ne pouvait pas accepter l'appartenance à une autre tradition littéraire de celui qui était devenue entre-temps un poète national universellement reconnu.[2]

As shown in the case studies, there tends to be little information on the fact that a writer undertook this practice. The self-translation pact, as defined in Chapter 1, appears only in Głowacki's case. Yet, although here the status of assisted self-translation is declared in the paratext, the degree of its visibility does not seem much greater in comparison with other cases. In theory, it would seem that implicit self-translation confers the status of original, independent works on all linguistic versions, and thus gives them equal standing. Nevertheless, in the case of Pirandello, the texts that tend to be less visible are the Sicilian ones and in the case of Głowacki it is the Polish text. Hence, at least in these two cases, whether self-translation is implicit or explicit does not seem to matter much. It is the language that occupies an inferior position in power hierarchies which remains less visible. The case of Kuncewiczowa, by contrast, involves an opposite situation that seems to be dictated mainly by the circumstances in which she found herself while writing the different versions. The invisibility of self-translation seems to fall within the framework of national literature conceived as monolingual. Still, that should not imply insignificance of the phenomenon.

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[1] Kraskowska, 'Dwujęzyczność a problemy przekładu', p. 182.

[2] 'These French poems will not be reproduced for a long time in the critical editions of his work in Italy, as if the Italian critics could not accept belonging to another literary tradition of the man who meanwhile had become a universally recognized national poet'. Ferraro, p. 134.

As far as the question of hybridity is concerned, the case studies suggest that self-translation involves re-negotiation of literary and personal identity thought of in national/territorial terms. It might be concluded that, like all bi-/multi-lingual people, self-translators are linguistic and cultural 'hybrids', to use Martin Krygier's term.[3] To illustrate, in a collection of accounts on the experience of bilingualism Besemeres declares: 'I feel, culturally, that I'm both Polish and Australian', while Michael Clyne affirms that he has a dual identity and needs at least two languages to be himself, and Andrea Witcomb admits that he acquired a large part of his cultural identity through language which serves as a vehicle for the expression of his double identity.[4] In a like manner, self-translators' personal and literary identities cross national boundaries and are ascribed to a sphere that exceeds one national context. Yet, to follow Elizabeth Klosty Beaujour, rather than being 'merely the sum of two (or more) monolinguals', they display linguistic and cultural complexity inasmuch as the different languages and cultures blend.[5]

Taking all the above aspects into account, it might seem that self-translation involves a conflict between the singularity of a given language and culture and the authors' association with wider categories, such as Pirandello's hybrid identity, Kuncewiczowa's world citizenship and Głowacki's transcultural belonging. Indeed, tensions and power relations are inherent in the self-translation process itself. It seems that there will always be one variant that is motivated/rooted in a stronger way in the context of one of the two cultures. That is the case of the Sicilian version of '*A birritta*

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[3] *Translating Lives. Living with Two Languages and Cultures*, ed. by Mary Besemeres and Anna Wierzbicka (Queensland: University of Queensland Press, 2007), p. XVIII.

[4] See Mary Besemeres, 'Between żal and emotional blackmail: Ways of being in Polish and English', in *Translating Lives. Living with Two Languages and Cultures*, ed. by Mary Besemeres and Anna Wierzbicka (Queensland: University of Queensland Press, 2007), p. 136; Michael Clyne, 'From Bilingual to Linguist', in *Translating Lives. Living with Two Languages and Cultures*, ed. by Mary Besemeres and Anna Wierzbicka (Queensland: University of Queensland Press, 2007), pp. 12–25; Andrea Witcomb, 'Growing up between Two Languages/Two Worlds: Learning to Live without Belonging to a *terra*', in *Translating Lives. Living with Two Languages and Cultures*, ed. by Mary Besemeres and Anna Wierzbicka (Queensland: University of Queensland Press, 2007), pp. 83–95.

[5] Beaujour, *Alien Tongues: Bilingual Russian Writers of the 'First' Emigration*, p. 1.

and of the English versions of *Thank you for the Rose* and *Antygona w Nowym Jorku*. Despite common elements present in the respective variants of the above-mentioned plays, the fictional universe of distinct versions is not identical in different cultures. The divergences between the respective versions demonstrate that, in the case of Sicilian and Italian, each linguistic version is designed specifically in line with the language in which it is written, whereas in the case of Polish and English, each linguistic version is intended for a specific, clearly defined audience. Nevertheless, a holistic consideration of self-translation allows us to see it as 'the third form of existence of literature' (orig. 'trzeci byt literatury'), not only due to the double role of the self-translated work, being translation and original at the same time, but also due to the double role of the writer, being simultaneously an author creating a work and a translator interpreting it.[6] Self-translation creates a space of dynamic encounter in which two languages and cultures interact and forge an alliance, forming one piece that we can compare to a musical score. Each linguistic variant is like a part for soprano, alto, tenor or bass. Sometimes their parts differ, move away from one another, and sometimes they overlap expressing the same content with their own unique voice. One version becomes an echo of another – they are simultaneously independent and closely related. Each of them can potentially function autonomously, but it is together that they read/reverberate at the fullest, the richest and most beautiful. It is through the relation between difference and similarity that self-translation, in the sense of one global work including all variants, reaches full expression. Thus, a global, comparative view on the texts participating in the process of self-translation provides significant information about relations between languages and cultures, and allows us to see a literary work in a wider perspective, exceeding one national language and culture.

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[6] Kraskowska, 'Dwujęzyczność a problemy przekładu', p. 199. In response to the question of whether the self-translated texts are part of national literature (orig. 'literatura rodzima') or translated literature (orig. 'literatura przekładowa'), Kraskowska claims that they create 'the third form of existence of literature'. She states further that the self-translated texts prove that national and translated literatures have a common part which accommodates bilingual writers and their works.

Self-translations by Pirandello, Kuncewiczowa as well as Głowacki and Torres demonstrate that each case has its distinct context, justifications, challenges and possible interpretations. Nevertheless, all cases show how self-translators and self-translation, similarly to standard translation, travel between two linguistic and cultural worlds, between local and global, national and cosmopolitan. Yet, in the case of texts that are not only written in between different languages and cultures, but also come from the desk of one author, simple classifications and definitions in national or mono-dimensional terms are called into question. National and literary identities become less stable and more flexible. Self-translation raises problems with assigning one nationality to a work written in more than one language.[7] Similarly, it questions the tendency to link a literary work to the idea of the national literature of the language in which it was written. Notions such as 'original' and 'canonical version' become questionable, as the figure of author-translator confers authority upon all versions of a work in the same way. In a like manner – paraphrasing Kippur – self-translation challenges the concepts of 'home' and 'host culture', since self-translators write in languages and physical spaces that might not be their native ones.[8] For the same reason, the practice subverts conceptualisation of literary works as belonging to the culture of one's origin. National borders are crossed, monolingual self-referentiality is undermined and monolingual and monocultural paradigms are destabilised. Hence, self-translation can help reformulate certain presumptions and complement a traditional approach according to which national literatures and their histories are often thought of, or tend to be thought of, as a monocultural and monolingual phenomenon.

Pirandello's hybrid identity, Kuncewiczowa's ideas of 'world citizenship' and literature as a 'free-for-all-country of fiction', as well as Głowacki's transcultural belonging, broaden national perspectives.[9] In this light self-translation represents a space without borders *par excellence*, an

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[7] Kippur, p. 4.

[8] Kippur, p. 11.

[9] The word 'broaden' needs to be intended here as movement both outwards and inwards. Especially in the case of Pirandello, the broadening of the national perspective consists in acknowledging and welcoming more the local/regional element.

expression of belonging to a community larger than a nation. Kippur asserts that the texts of self-translators 'are immanently and necessarily connected to two literary communities'.[10] Considering that they are written for two distinct linguistic societies, the double affiliation of self-translations cannot be denied. Still, its invisibility in national literary histories suggests that, at the moment, this wider belonging remains purely theoretical, in the sphere of possibility, rather than in practice. The conceptual difficulties related to the phenomenon of self-translation in part explain its invisibility, or very limited visibility. Therefore, self-translation might serve as a guide in thinking outside the limits of a singular national language and culture. As Mary Besemeres and Wierzbicka put it:

> A monolingual perspective on the world is also a monocultural one [...] it brings about an unconscious absolutisation of the perspective on the world suggested by one's native language.[11]

It follows then that self-translation constitutes multivalence, a multidimensional way of expression and perceiving the world as well as what is local through the 'double lenses', to borrow Besemeres' expression, of translingual vision.[12] It leads to a deeper, multilingual and multicultural perspective, and thereby to a deeper understanding and greater awareness of the sociocultural realities expressed through the languages. Giving visibility to self-translation in accounts of national literature might bring an inclusive conceptualisation of national literature that embraces multilinguality and multiculturality as its parts. Self-translation can help interrogate the boundaries of 'national', literature and self.

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[10] Kippur, p. 11.

[11] Besemeres and Wierzbicka, p. XIV.

[12] Besemeres, 'Between żal and emotional blackmail: Ways of being in Polish and English', p. 138.

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