INTERJECTIONS, TRANSLATION, AND TRANSLANGUAGING

CROSS-CULTURAL AND MULTIMODAL PERSPECTIVES

ROSANNA MASIOLA

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Chapter 1

Perspectives on Interjection and Translation

INTRODUCTORY NOTES

The present study emphasizes the role played by interjections and translation across genres and multimedia. It aims to offer an integrated approach to the issues of the cross-cultural translation of interjections. In the present work, the term "interjection" is used as an umbrella term extended from the smallest particle and phoneme to extended sentences, inclusive of exclamations and vocative structures, ideophones, vocables, mimetic sounds, and hypochorist utterances. It also extends to exclamations like cursing, blessings, and greetings. Case studies examined feature vernacular forms and idioms used in minority languages impacting on translation and translating.

The scope of the research as a whole is to underscore and emphasize the role of interjections and their translation, and shed light on a neglected field of study. Notwithstanding their ubiquity, interjections and their translation have been treated as marginal phenomena, ancillary to the more traditional academic disciplines, such as rhetoric. In more recent decades, the focus has shifted to the pragmatics of translation and interjections, mainly in audio-visual translation (AVT). The influence of functional approaches to translation studies has opened a fresh perspective on interjections. Functional perspectives have enlarged the perspective on possible classification of interjection (i.e., Ameka 1992a, 1992b; Stange 2009, 2016). The influence and derivation are from the work of Karl-Heinz Bühler and Roman Jakobson on language functions. In Bühler, the three main functions (i.e., representative, expressive, and vocative) were extended to six by Jakobson (referential, emotive, conative, phatic, metalingual, and poetic).

The pioneering authors who streamlined perspectives in the fledgling discipline were Katharina Reiss with Hans Vermeer for theories and methods in translation (Hildesheim, Innsbruck), and Peter Newmark (Polytechnic of Central London) who contributed to the recognition of translation studies as an academic discipline (Masiola Rosini 1987a, 197b, 1988a, 37–51, 298–303).

With the emergence of a global scenario and the intensification of language contact, translanguaging is a concept that more adequately defines the constant flow of interjections. In the current approach to interjections, translanguaging occurs when multilingual speakers utilize their languages as an integrated communication system (García 2009; Lewis, Jones, and Baker 2012; García and Wei 2014; MacSwan 2017).

The concept of translanguaging has also been used by Lawrence Venuti in his influential *Scandals of Translation* (1998), and subsequently adapted by Alistair Pennycook who sees the global flow of English as a transcultural phenomenon. It is significant that such a recognition came from a voice "outside" the field of translation scholars, as Pennycook makes a case for the centrality of translation in his *Global Englishes and Transcultural Flows* (2007), citing Venuti, "which aims to disrupt the *assimilatory and domesticating tendencies that eradicate differences in the translated text.* These differences in Venuti ought to be respected, we should add in a full linguistic awareness, and avoid inadequate semantic calques" (2007, 54; emphasis added). Venuti's citation referred in particular to colonial and postcolonial writing: "Because the *translingualism* of colonial and post-colonial writing redefines authorship to embrace translation, it issues an implicit challenge to the concept of authorial originality, a hallowed tenet of *European romanticism that continues to prevail regardless of where a culture is positioned in the global economy*" (Venuti 1998, 175; emphasis added).

Diaspora linguistics and contact linguistics, together with the use of interjection in dialogues in the language of the minority community and migrant groups are a further step toward the recognition of interjections as a key factor correlating language and identity. The connections between interjections as a factor of identity and the high challenge of minority groups and diasporic languages call for an awareness of the relevance and functions of translation and interjections in a multilingual scenario.

Detailing the ontological dimension of translation and the emotional potentials of communication, interjections are, beyond any literal definition as something "thrown in-between," an extended outburst that signals thematic climax.

In the early 1990s, Felix Ameka's perspective was a breakthrough from the quagmires of sterile abstractions. Ameka also made distinctions between

primary and secondary interjections, the former being the universal one-syllable utterance, the latter lexically complex. They also expressed functional language typologies as in Jakobson who recognized their multifunctional potential.

The functional model approach was subsequently refined by Ulrike Stange in her studies on emotive interjections in British English (2016), and the acquisition of interjections in early childhood (2009).

Anna Wierzbicka has developed studies on interjections and the role of keywords in diverse cultures which is a breakthrough in the study of interjections in multicultural domains.

Interesting findings come from empirical data on AVT and multimedia translation. In such surveys, the main approach is that of corpus linguistics. Even if not specifically cited in titles of the projects, interjections play a crucial role in AVT and multimedia adaptations (see chapters 2, 3, and 4). The complexity of multimedia and multimodality, streamlined by the studies of Gunther Kress and Theo Van Leeuwen, offered new impulse and techniques of analysis employed by translation scholars and analysts.

Consequently, the present survey employs a cross-cultural and multilinguistic perspective to expound the phenomenon of interjections. It also features the translational issues and their diachronic variation across different genres and themes that are organized and structured in diverse chapters. It develops around five themes to provide evidence of the relevance of interjectional functions and translational issues in the spread and diffusion of language and literature across genres.

Chapter 1 reviews the definitions of interjections as canonized in the rhetorical tradition of the West and confronts them with the pragmatic turn in communication and translation studies, and its (post)colonial scenario. It highlights the importance of translation and interjections and their role in verbal interaction across genres and multimedia. It extends the concept of interjection to functional and expressive lexico-syntactical constructs. So far, many non-translational approaches had been limited to monolingual surveys and primarily English interjections.

The chapter considers the definition, status, and role of interjections. It also accounts for lexicography, as the dynamics of interaction and translatability are considered. In fact, interjectional issues are paired and interlinked with issues pertaining to the translating and translatability of vernacular speech forms into the target language.

Significantly, modern modalities of translation have focused more on the preservation of expressions in their vernacular forms and the maintenance of the specificity of localized interjectional forms in translation. Whereas past centuries registered national prejudice and proscriptions in handling

interjections and vernacular forms in the translated text, the watershed growth of social media has brought renewed attention to the phenomenon. In the light of the diffusion of English as the lingua franca and the constant innovation in communication systems, contrasting their peripheral status, interjections seem to spin off new modes of discursive models (i.e., video-tagging, faves, graphic art, and comic books, etc.). The conclusion seeks to introduce Afro-Caribbean studies along with forms of interjection common to the Anglophone Caribbean.

Chapter 2, "Children's Books: The Classics, Folk Tales, and Sequentials" are a recognition of the importance of interjections and translation in children's literature. The specific cases illustrate how puns, verbal plays, jargon, and vernaculars define the context and thematics of verbal interaction. The chapter offers a range of data from diachronic perspective, evidencing how interjections were domesticated and standardized to the detriment of cultural and linguistic specificity. The practice can partly be explained by cultural barriers and ideology, and the idea that children's narrative had to be under control. Examples vary from *Pinocchio* and *Alice in Wonderland* to *A Christmas Carol* compared in multiple translations (Italian, Latin). A selection of vernacular interjections from the Giovan Battista Basile's *Pentamerone*, a text written in ancient Neapolitan in the seventeenth century highlights the lexical constrictions in translation from Italian into English It also includes film adaptations and songs, featuring magic words and incantatory spells and provides evidence of how interjections define characterization and localization and enhance climax. In this sense, the "word" has the magic of sound and must keep that sound form. Recent best-selling diaries and journals are examined (*Wimpy Kid*, *Tom Gates*, *Norm*), and also the "potty" humor for smaller children, such as *Captain Underpants*, as these books contain graphic interjections. It is mainly through books for small children and comics that ultimately the practice of domestication and artificial translation has met the expectations of children. The translations, likewise, have been a marketing success, also determining creativity in translational practices.

Chapter 3, "Multimedia Adaptations: From Oral Epics to Cartoons," analyzes interjections across diverse genres. It examines dramas and their multimedia adaptation, from oral traditions to stage performance, from written texts to cinematic adaptations and AVT. It ranges across a broad spectrum of examples and contextualizes the use of interjections in the United Kingdom and United States, as cultural symptoms of power and ideology (By Jingo! Bully). It gives an overview of the adaptations of an oral Zulu epic, *Chaka*, and the treatment of ritual exclamations and greetings used as a tribute to define power. It juxtaposes the Zulu "Hail" in tribute to Chaka, and compares the salutation form in Shakespeare's

Macbeth. The same "Hail," as a ritual greeting, is examined in the different translations of the *Ave*, in "*Hail, Mary*." In these examples, the coded exclamatory greetings are part of a ritual implying a prophetic vision, and a salient feature enhancing thematic climax. Conversely, in Shakespeare's *Antony and Cleopatra*, three exclamatory interjections announce the queen, dramatizing the pause in the stages of descriptive climax. The critical issues and the constraints of diachronic translations are examined and contextualized.

Novels and genre narratives are also accounted for, as the use of vernacular forms in *Lady Chatterley's Lover* enhances the difficulty in translation and appraisal of the original text.

American classic novels like *Little Women* and *Gone with the Wind* are compared to their cinematic adaptations, emphasizing how the iconic Hollywood divas gave new life to interjections. The adaptation of a famous novel into a film also poses more critical issues for dubbing, as interjectional forms may be contextualized and perceived as idiosyncratic or racial slurs. The example dealt with is Philip Roth's *The Human Stain*, in which the racist term "spook" is rendered with two different equivalents, in the book translation and audio-visual adaptation. Significant cases in the AVT of film scripts are instanced in Woody Allen's *Annie Hall*, and *Pleasantville* where, even in the French version, English interjections are used to connote juvenile jargon. Clint Eastwood's *Jersey Boys* (the film version) and Bret Easton Ellis's *American Psycho* (novel and screen adaptation) are, conversely, examples of the differentiation in interjections in dialogues as sociocultural determinants. In the cinematic adaptations of Wall Street scandal and thriller novels, like *American Psycho* and *The Wolf of Wall Street*, interjections and brand names have an unprecedented focus in contemporary literature.

Chapter 4, "Yiddish, Yinglish and Italian American: Translanguaging" mainly highlights the use of expletives and cursing in American Jewish literature, and their translation. The chapter opens with short examples from British Jewish literature (Israel Zangwill and Jack Rosenthal). The main corpus with extended items in translation is based on two books by different American Jewish authors. Henry Roth's *Call It Sleep* and its multilingual use of interjectional forms is a case-study for translanguaging as distinctive of group identity. New York and Yiddish American speech forms are the subject matter of the novel highlighting the richness of the multilingual Lower East Side in the first decades of the twentieth century. The analysis has been conducted on the Italian translation, which was a feat of bravery carried out fully aware that it involved an epoch-making novel. Unfortunately, this book has not had a film adaptation. The second book, *The Hoods* by Harry Grey (real name: Herschel Goldberg), is our next emblematic case-study.

The Italian translation issued in 1962 went almost unnoticed partly due to the lack of familiarity with American Jewish literature and the difficulties of understanding New York *Yinglish* (Yiddish English) and the jargon of gangsters. *The Hoods* was published in a minor series of crime and detective stories under a different title. The Italian film director Sergio Leone (of Spaghetti Western fame) shed new light on this forgotten gangster story when he adapted and directed it in a memorable screen version, *Once Upon a Time in America* (1984). The book was re-issued in its original form with a revised translation but now with the title of Leone's film.

THE SPREAD OF INTERJECTIONS AND ANGLO-AMERICAN POP CULTURE

The debate on how and why interjection can be considered a "word" and in what terms it can be categorized and defined expands from theoretical approaches to the more pragmatic. The previous studies mainly focused on primary interjections, while the issues relating to multilingual communication and translation were largely neglected. Migration and diasporic situations have favored the use of code-switching and translanguaging as interjections are used through borrowings in multilingual and multicultural scenarios. Contextualization may also account for the ironic and double-sense implicatures frequent in the news and in media graphics, where English has also had an impact on other languages mainly through the interjections used in cartoons and comics, and their translation into European languages. Enhanced by graphics, interjection-based phonetic symbolism and ideophones thus constituted a universal language, where the interjections were abstracted icons forming a complete syntactic phrase (see also Eco 1964). Since the 1940s, the impact of English on other languages and cultures has spread progressively around the world due to the influence of comics, graphics, commercials, advertising jingles, and pop music.

Celebrated performers have used them, either as vocables, mimetic sounds, hypochoristic inventions, or ideophones, and extended them through endless iterations and refrains. The French and, imitatively, the Italian pop-song fad of the 1960s and 1970s called "*yé yé*" derived from the popularity of the Beatle's *She Loves You . . . Yeah Yeah Yeah*! transcribed according to the pronunciation and spelling conventions of French. The iterated /Yeah/ was not an answer to a question, but an emotional claim. Conversely, there would be no Reggae, Caribbean, Latin music, and no Hilly-Billy or Jazzie rhythms without such creative fillers and routine sounds. The paradox and ambiguity of interjectional forms are in their language-specific aspect and, at the same time, in their internationalism and diffusion. The fixed forms of sounds can, however,

be creatively adapted to a range of variational forms. The standardized sound of a bell or a smart-phone is "ring." Yet this can be creatively adjusted. If in a mystery story for early teens like *The Memors* (2013, 103) by Hilary Crystal there is a "Brrrinnnngg!" This is more than a ringing doorbell, and the sound is not a neutral sound as it suggests a threatening alert. The standard usage in Italian would be "drin-drin" and in French "dring dring." In English, the same form is lexicalized into noun and verb.

The titles of many songs feature interjectional forms, exclamations, blessings, and salutations. Latin American and Spanish music lyrics would be unimaginable without "Ay, Ay." The French interjectional refrain *Oh Lalala! C'est Magnifique*! was written by Cole Porter for the film *Can Can!* (1953), and has also been used for names of perfumes "Oh la la" (Azzaro 1993). Perry Como hit the charts with *Hot Hot Diggity Dog Ziggity Boom* in 1956. The rockabilly song *Be-Bop-A-Lula* has brought fame and fortune to many performers since Gene Vincent first recorded it in 1953, inspired by the comic cartoon Little Lulu.[1]

Bobby Darrin topped the charts with his *Splish Splash!* (1958), and Sinatra would not be Sinatra without "doo be doo be doo" in *Strangers in the Night* (1966). The Mambo sound of "ugh!" is inimitable in Perez Prado and, likewise, has a Caribbean and Amerindian origin. All such interjectional sounds have been imitated by performers (see also Gamond 1991). A massive shower of "yay, yeah" also came from the United States, with Frankie Valli's songs and his band the "Four Seasons" (e.g., *Cherrie*), mesmerizing young teenagers in Italy who had no idea of the Italian origins of the band (see also chapter 3).

Exclamative forms and interjections can also occur in acronyms as in many song titles, like *SOS*, *PS: I love You*, *Help!*, and *Hello* which ignited global fandom together with Beatlemania, contributing to the diffusion of English. In the songs *Help* and *Yeah* there are exclamations and interjections. The word "hello" has a special place in the history of English and is connected to the beginning of communication technology, and the appearance of phones when there was no codified greeting. At the time, given the prejudice against English words, it was translated into Italian "pronto?" ("ready?"). It likewise functions as a question tag, both ways. Graham Bell's choice was "Ahoy!"[2]

Today the former Italian proscription against English interjections has been defeated by media technology and a consumer-driven market. Juvenile speech spread through social platforms and new media is interspersed with "wows" and messaging highlights the suffixation of primary interjections: "oopsie" and "wowsie."[3] There also are film titles featuring English interjections and exclamations. The way they have been treated in translation gives the pulse of the level of permeability of cultures to linguistic influence. The spread

of English interjections even increased by their use in films and the brand names used in commercials and global advertising. Also, many film titles have exclamations. Back in 1954, a movie was entitled *Phffft*! and in 1984 *Splash!* (director Ron Howard) was the story of a mermaid in Manhattan. Italy was still more conventional and less innovative as the title of the film was expanded to: *Una Sirena a Manhattan*. *Mamma Mia!* was a box-hitting musical, a movie and now a remake. We also see other interjections in film titles, vocables, and exclamations on stage and screen, e.g., *La La Land* (2016), directed by Damien Chazelle for example, *Boom!* (1968), starring Liz Taylor and Richard Burton, directed by Joseph Losey. The title is a cryptic compressed version of the Tennessee Williams comedy, *The Milk Train Doesn't Stop Here Anymore* (1963), and the more recent *La La Land* (2016), directed by Damien Chazelle. These examples are useful for understanding the power of interjection to innovate communication and the media. Onomatopoeia, likewise, is used in the global market for brand names, especially for homecare products, such as *Dash! Bang! Bingo!* seen in global advertising campaigns. Cartoons, jingles, and songs are potent stimuli for small children (see chapters 2, 3, and 4). Interjections are a universal phenomenon, around which languages develop and interaction is actualized. The difficult part is to categorize and define them. The same could also be said of translation.

DIFFICULT DEFINITIONS AND CONCEPTS: INCLUSIONS AND EXCLUSIONS

Significant contributions in European languages go back to Jakob and Wilhelm Grimm in the nineteenth century (in Ehlich 1986, 23). Traditional definitions consider interjections the "smallest particles" of discourse, grammar, or sentences, and parts of the "phonology of the phrase" (Karcevski 1941). But since the 1980s, the recognition of their ubiquity, and their pervasive presence counterpoints their difficult definition. In 1980, Harald Burger used the German term, "Randwortart," to define their marginal and peripheral (*Rand*) of the quality and category (*art*) of the word *(wort*) (pp. 53–69). The definition of "borderline" words is even more suggestive of more complex structure and functions.

The following excerpts are useful to better understand the shift in perspective. The Italian version (1979) of Jean Dubois's *Dictionnaire de linguistique* (1973) has the following entry:

> Si chiama interiezione una parola invariabile, isolata, che costituisce da sola una frase, senza relazione con le altre proposizioni e che esprime una vivace reazione affettiva: parole onomatopeiche (eh, oh, ah, ahi, ecc.) sintagmi nominali (mio Dio, parola mia, ecc.), nomi (cielo, Dio, diavolo, ecc.), avverbi (avanti, bene, ecc.). (Dubois et al. 1979, 154)

The lists of interjectional categories include onomatopoeic words, syntagms, nouns, and adverbs denoting strong emotions. In this edition, jargon and idiomatic expressions are omitted in favor of some cliché forms. For example, the outdated Italian exclamative interjection *Parola mia!* is closely associated with the French *Ma foi!* The entry for /exclamation/ is restricted to false interrogative questions: "a type of phrase, sometimes *reduced to an interjection*" (Dubois et al. 1979, 154; emphasis added; trans. ours).

Ten years later, G.R. Cardona's *Dizionario di Linguistica* (1988) is a leap forward in the recognition of /interjection/ as a "speech act." Cardona argues that interjections are endowed with a wavering syntactic statute, difficult to define regarding grammar and written form, seemingly distancing itself from clear-cut definitions of traditional grammars:

> Classe di parole dotata di statuto sintattico oscillante (ma qualunque parola può essere usata come **i.);** se è difficile inquadrare grammaticalmente l'**i**., e a volte perfino rappresentarla adeguatamente per scritto, legata com'è a fatti di intonazione ed a qualità di voce, *è possibile renderne conto con il ricorso alla teoria degli atti linguistici: anche il più piccolo dei supporti fonici (beh!, uhm, ma! Ecc.) è sotteso da un atto linguistico*. (Cardona 1988, 174; emphasis added)

The *Dizionario* also includes "argumentations" and "statements" and features sub-items such as epiphonemes: "An interjection, exclamation, or affirmation conclusive of argumentation." The latter can be repeated, as in the case of *epiphora* or *epistrophe*: consisting in the conclusion of subsequent utterances by the same item (Cardona 1988, 122). What is relevant, however, is that even the minimum supporting sound underpins a linguistic or speech act.

Bice Mortara Garavelli in *Manuale di Retorica* (1997[1988]), adapts "figures of thought" from Heinrich Lausberg (1949), positioning the entry "exclamation" last out of twenty-four items listed as rhetorical figures. In an extended note to the second edition Mortara Garavelli recognizes the contribution of cognitive disciplines (i.e., Poggi 1981, see further).

Three years before the Italian dictionaries, English dictionaries gave as examples some monosyllabic interjections in English which would have spread to other languages and been used intensively in new forms of communication. *The Longman Dictionary of Applied Linguistics* (Richards, Platt and Weber), published in 1985, included the item "interjection" and cross-referenced it to, "a word such as *ugh!, gosh!, wow!* which indicates an emotional state or attitude such as delight, surprise, shock, and disgust, but which has no referential meaning. Interjections are often regarded as one of the Parts of Speech" (1985, 145). The entry cross-refers to "exclamation," and here the item has two distinct definitions as an utterance: "An utterance, which may not have the structure of a full-sentence, and which shows a strong emotion." For example:

"*Good God!* or *Damn!*" and exclamation/exclamatory sentence: "Exclamations begin with a phrase using what or how, but they do not reverse the order of the subject and the auxiliary verb: *How clever she is! What a good dog*!" (p. 98).

The implication of the participants' intention is a further step in the recognition of the function and role of interjections as discourse markers. Two decades later, the *Cambridge Grammar of English. A Comprehensive Guide. Spoken and Written Grammar Usage*

The reciprocity in the cross-referenced entry (interjection-exclamation) appears to widen the horizon of "an utterance" from the earlier "word," which "may not have the structure of a full sentence," suggesting a status transcending an enclosed and circumscribed definition.

The implication of the participants' intention is a further step in the recognition of the function and role of interjections as discourse markers. Two decades later, the *Cambridge Grammar of English. A Comprehensive Guide. Spoken and Written Grammar Usage*, refers to items which operate outside the structural limits of the clause and encode the speaker's intentions and interpersonal feelings, and distinguish discourse markers, stance markers, hedges, and interjections. The latter, indicate affective response to discourse (Carter and McCarthy 2006, 105). The above definitions given by two English and two Italian dictionaries, and a French one in Italian translation, indicate a transitional passage, toward the recognition of the complexity of interjection.

In a survey on "Parts-of-speech Systems" within a broader work, *Language Typology and Syntactic Description* (1985, 60), Paul Schacter observes that "although there are a good many *linguistic descriptions that fail to mention interjections*, it seems likely that all languages do in fact have such a class of words" (1985, 60; emphasis added). Conversely, Robert de Beaugrande has sound-based classification in his *Friendly Grammar of English* (2007, 299–300; in Thawabteh 2010) and makes the following distinction:

sounds interjection: realized by the way they sound, as "ugh" expressing disgust, but also used to overcome silence, in printed media, or cartoons.
one-vowel sound: which can be ameliorative or pejorative.
consonant interjections: that can be drawn out as single-piece unit or compressed. This is also effective with minced oaths.

In 1984, in *English in Discourse*, Carol Taylor Torsello referred to Jakobson's functions which people perform through language (1960, 357) using interjections for two functions:

Emotive: In the emotive function, focus is on the addresser and it is his attitudes which are expressed. *The addresser not only makes interjections ("Wow!"; "tsk tsk!"), but also flavors his utterances in various ways with his attitudes.*

Phatic: In the phatic function it is the contact between addresser and addressee which receives focus. Language is used to attract or confirm attention and to open the channel of communication, to keep it open, maintaining contact, and to close it. *"Small talk" as well as "attention-getters" such as "Hey," channel checks such as "Right?" and encouragement markers such as "Uhm" fulfill this function. Summonses ("Oh, John," "Excuse me, Madam") and greetings can also be related to this function (although it must be clear that this does not mean that they do not relate to others, at the same time*—for example a greeting can almost always be related to the emotive function as well, and it is this which gives us the difference between "Hi there!" and "Hello." (1988 [1984], 45–46; emphasis added)

The citation of this passage is significant for the subject and title of the book, *English in Discourse*, is a first step to the recognition and the valence of interjectional forms correlated to the functions people perform.

CONCEPTUALIZATIONS AND PRAGMATICS

If in the works cited above interjections were incidentally dealt with as items in the broader area of language and linguistics, the impact of cognitive studies and pragmatics account for original individual perspectives expanding the debate on interjections. The recognized quasi-impossibility of a coded and accepted definition of interjection would again, seem to be in parallel with the ascribed impossibility of full translation.

The theoretical debate has been mainly confined to defining whether interjections are words or not, and whether they are verbal or nonverbal, as pragmatic particles of discourse. Some authors differentiate them from pragmatic particles and adopt the term "illocute."[4] The ubiquity and the occurrence of various interjectional forms counteracted by their elusive protean forms have been puzzling linguists. The elusiveness in definitions generates confusion and even more critical issues when interjections are subject to interpretation and translation. Again, the study of interjections, like translation studies, has for a long time been subject to the more classic disciplines of rhetoric, stylistics, and lexicography (Burkhardt 1998), and subsequently treated as ancillary.

Investigation into more specific domains extends from cognitive linguistics and the study of the mind (Poggi 1981, 2009) to corpus and acquisitional linguistics (i.e., Asano 1997; Stange 2009, 2016). Existing literature has mainly dealt with interjections from a monolingual perspective contributing to the theoretical debate "on defining the undefinable" (Cuenca 2000). A fresh impulse has come from translation studies enlarging the field to a multilingual perspective updated in the light of corpus pragmatics (Aijmer 1987, 2004, 2015). Specific surveys on historical pragmatics have also extended to

interjections as "micro-pragmatics" (i.e., Gehweiler 2010, 315–49; Taavitsainen 1995, 1998, 2010; Taavitsainen and Jucker 2010, 2013).[5]

The following citations outline the development of definitions revealing their elusive nature. There seems to be a common agreement in the recognition of their ubiquity in all languages, and the difficulty of a definition and description suggesting different theoretical approaches.

In his well-cited study on interjection, Felix Ameka notes "that this class of items has eluded description and has, for the most part, been ignored in theoretical linguistics discourse" (1992, 101). Ameka's observation aims to "attempt to draw out and suggest solutions to the confusion that has beset these important items. They form a significant subset of those seemingly irrational devices that constitute the essence of communication" (1992, 102). The critical points Ameka raises are common to authors in the ensuing debate on the role and attribution of a "word" or "utterance." One common point is the context-boundedness of interjections and "illocutes" (particles, vocatives, routine expressions) and the recognition that they can only be interpreted in relation to the context wherein they are produced:

> Interjections share with other "illocutes," viz., particles, vocatives and routines in general, their context-boundedness. That is, they are all produced in reaction to a linguistic or extra-linguistic context; and can only be interpreted relative to the context in which they are produced. Nevertheless, interjections form a distant class. They differ from particles in their relative syntactic independence. That is, whereas *particles* are fully integrated into the syntax of utterances and *cannot constitute utterances by themselves, interjections can be utterances by themselves* and they are always separated by a pause from the other utterances with which they may co-occur. They always constitute an intonation unit by themselves. Thus interjections are only loosely integrated into the grammar of the clause. *This feature of interjections as both words and utterances sets them apart from other word classes including particles. At the same time, it poses problems for the analyst who would like to fit them somewhere on the hierarchy of grammatical units.* (1992, 108; emphasis added)

The questions addressed by Ameka (1992, 2) are summarized by Marie Josep Cuenca (2000, 30) in "Defining the Undefinable: Interjections." The four main hypotheses on the nature of interjections enhance their elusiveness and contradiction in definitions:

They are not grammatical nor even linguistic items.
They can be grouped together with other categories, namely adverbs or particles.
They are sentences or sentence-equivalents.
They constitute a separate grammatical category.

If they have been taken into account, interjections have triggered different conceptual perspectives, varying from the etymological definition of a particle thrown in between words to a meaningful pragmatic particle within discourse.

Following her study on the semantics of interjections (1992), Wierzbicka amplifies the perspective on interjectional forms embedding them in cultural contexts. Consequently, semantic and pragmatic significance can expand to culture-bound keywords. In *Understanding Cultures Through Their Key Words* (1997), Wierzbicka analyzes the Australian English b-words (bloody, bastard, bugger, bullshit). All such interjections, are embedded in the context of Australian "mateship" and its semantic load (1997, 198–231), differing in meaning from British and American English. Naturally, when an interjection is frequently used, negative marking is diluted and the taint of indecency lost, and it is no longer an expletive or taboo word. Given the diatopic and diachronic variation of a high-frequency items like "bugger!" they can become "utility words." In Wierzbicka's corpus, the interjection (a response to a negative stimulus) featured the following connotations from informants:

a. I think something bad happened.
b. I don't want to say "very bad."
c. Because of this, I think . . .
d. I want to do something.
e. I can't do it.
f. Because of this, I feel something bad.
g. Because of this, I want to say something.
h. Some people say that some words are bad words.
i. I want to say something of this kind.

Wierzbicka surveyed the term as a noun, adjective, and phrasal verb, concluding that these such keywords are "uniquely Australian speech act verbs" (1997, 231).

Given the multifaceted aspects of interjection in its pragmatic aspects, other crucial issues ensue regarding verbal and nonverbal communication, and the overlapping areas. As noted for the titles of many studies, the word "interjection" does not appear in them as a main topic. Conversely, the development of studies on interjection deriving from cognitive sciences and pragmatics seems to indicate combined perspectives focusing on English and spontaneous speaking (Clark and Fox Tree 2002), as well as conversation.

Alan Reed Libert proposes a definition that considers the *conversational valence* of interjections and the fact that they can be uttered when the speaker is alone distinguishes them as having a *low conversational valence*. Reed

Libert, likewise, recognizes the disagreement in attributing word classes, reporting that grammar lists include arguably separate items (greeting terms, along with words such as *oh* and *ah*): "There has also been dispute about the possibility or necessity for interjections to be in a syntactic relation to other components, that is, about their valence." He proposed a definition which involves an extension of valence to distinguish between interjections and words such as *goodbye* (2011, 281). This seems to correlate with the distinction between primary and secondary. However, the point made here is very clear. Salutations and greetings occur between addresser and addressee, thus having a conversational valence of 2. Interjections do not require an addressee, and their conversational valence is 1. The examples are common, for example, an emotional outburst caused by physical pain when one is alone, and he concludes that "interjections are distinguished by being the only linguistic items with such a low conversational valence" (Ibid.).

The exceptional interest in interjections (Cram 2008, 57–65) stemming from pragmatics encouraged combined approaches and, in particular, a continuum model, as suggested in the contributions by Tim Wharton (2000a; 2000b; 2003, 39–91; 2009, 70–79). Wharton emphasizes the "visual" dimension of interjections, a trait which has been previously underscored, and sums up his point clearly by observing that, historically, interjections have been treated in two different ways: as part of language, or as non-words signifying feelings or states of mind, assessing subsequently the relative strengths and weaknesses of the two approaches which reflect a historical dichotomy. In his "Interjections, Language and the Showing/Saying Continuum," Wharton suggests a new analysis preserving the insights of both and developing a continuum model: "Interjections have a natural and a coded element, and are better analyzed as falling at various points along a continuum between 'showing' and 'saying,' where showing is relatively natural behavior, and saying is properly linguistic" (2003, 39). Wharton recognizes that interjections are a heterogeneous class of items in English (i.e., ouch, tut-tut and even hell, shit, well, etc.), assuming "for the sake of argument that many of the above items do form a class" (Ibid.). But he ends up suggesting that "interjections are very disparate and should not be at all treated as contributing to communication in the same way" (Ibid.). He recognizes three main questions raised in the existing studies of the semantics and pragmatics of interjections, and elaborates his conceptualization of interjections on the three main questions of semantics and pragmatics:

What do interjections communicate?
How do interjections communicate?
Are interjections part of the language? (2003, 39)

Wharton suggests a model he had already featured in his showing/telling evolution continuum, comparing viewpoints and splitting them into "conceptualist" and "procedural" frames (2009). Wharton consequently argues:

> These questions have been approached from two largely oppositive viewpoints. Ameka (1992), Besmeres and Wierzbicka (2003), Wierzbicka (1992), and Wilkins (1992) argue that interjections are "semantically rich and have a definite conceptual structure which can be explicated" (Wilkins 1992, 120). *They treat interjections as part of language, and propose complex semantic analyses*; I refer to this as the *conceptualist* view. Others, notably Goffman (1981), contend that an interjection "doesn't seem to be a statement in the linguistic sense." Rather, it is a ritualized act, in something like the ethological sense of the term (1981, 100). Interjections, according to this view, *are not part of language, and are analyzed in terms of the socio-communicative roles they play, rather than any linguistic content they may have*. (Wharton 2009, 71; emphasis added)[6]

The question of what is left unsaid (even muttered and breathed nastily), and of what is intentionally left unsaid through rhetorical and coded formula opens another panoramic view. There are interjections which conflate with the manifest impossibility of saying/showing/telling something. Wharton foregrounds the "showing" and "saying" in a Gricean model of relevance continuum, or "meaning" and "showing" as featured in his many contributions (2000a, 2000b, 2003, 2008). The derivation of the continuum model, is from Erving Goffman. Goffman suggests that there may be a continuum between "the properly linguistic and the non-linguistic, or between display (or showing) and saying" (Goffman 1981, 112–21; Wharton 2009, 82), from the "natural" display to the purely linguistic. The fuzzy areas persist with semantic indeterminacy as does the question of whether some interjections are part of language. Wharton exemplifies this:

> An illustration of Goffman's proposal might be as follows: to show someone you are delighted with a gift you allow them to see your natural reaction, a smile; to tell them you are delighted you utter something like "It's wonderful!"; to utter an interjection like *wow* is to communicate that you are delighted by adding a certain element of coding which takes it beyond mere display, but falls short of language proper. (2009, 82)

In his survey on "Towards an Alternative Relevance-Theoretic Approach to Interjections" (2009a), Manuel Cruz Padilla offers a reappraisal of the relevance focus derived from Sperber and Wilson, and Wharton (1997, 121), underlining how the shades expressed by interjections are so unique

and unable to stabilize into concepts. The factor of human emotion prioritizes conceptualization, as an individual may feel the emotion and have a "concept" for it: "but, in want of a precise word that expresses it, they resort to some interjections and *pass the burden of the interpretive process to the hearer*" (2009b, 264; emphasis added). The assumption is suggestive of further developments in the field of interpretation and linguistic translation. On the other hand, the main difference relies on primary interjections (i.e., *wow, oh, ah*, etc.) and secondary interjections. In a successive study on secondary interjection, Cruz Padilla outlines how the latter are open to constant innovations and are a more creative type, a fact which had also been recognized by others (Quirk et al. 1985; Buridant 2006). According to this author, the origin of secondary interjections has likewise not attracted much attention. Explorations in the field of the AVT, however, highlight a surge of interest in theoretical issues and the practical applications of dubbing and subtitling across languages. The survey of context and emotive functions has also provided interesting results (Mao 2017).

In 1981, Isabella Poggi published *Le Interiezioni: studio del linguaggio e analisi della mente*, a thorough cross-disciplinary study featuring interjections in Italian, with an emphasis on the emotional function of their communicative structure, expressed by their phonetic and acoustic structure. She furthered and refined this perspective in the more recent "The Language of Interjections" in a collective work titled *Mutlimodal Signals* (2009), where she presents a theoretical perspective on interjections, their nature and status as a communicative system, and a taxonomy of the meanings they convey, featuring Italian items. Interjections are thus described as "holophrasts" (i.e., a single word which functions as a complex idea or phrase), distinguishing them from exclamations and onomatopoeia: "holophrastic codified signals, whose meaning corresponds to complete speech acts including a specific performative and propositional content." Poggi also analyzes the devices that characterize them (2009, 170–86).

Although neglected in the early decades of translation studies, when the theoretical focus was mainly on monolingual approaches, as observed, interjectional issues interfaced with semantics, lexicography (Fries 2002), and pragmatics (López Bobo 2002; Cueto Vallverdú and López Bobo 2003). Interdisciplinary investigations into multimediality and multimodality (i.e., Kress and Van Leeuwen), interfacing AVT in its specialized forms (i.e., Díaz Cintas 2009; Pérez-Gonzaléz 2014; Cuenca 2000), have enabled us to refine our knowledge of interjections as a cross-cultural phenomenon and to indicate the rich potential for interdisciplinary studies in theoretical assumptions and applicative models in the field of translation studies (see also Schulze and Tabakowska 2004, 555–61).

MARGINALIZED IN THEORY YET UBIQUITOUS AND GLOBAL

There is, however, a difference in interpersonal communication and the way interjections occur in the media and in graphics. If we consider mainstream news (MSN), the function is mainly intended to be emotional. A popular and traditional British daily at the time of the 2012 London Olympic Games featured interjectional forms in non-eye-catching fonts, a. and b., on the same page.[7]

a. *Help!* The A-level results are about to hit us
b. Daley makes *a splash* with Cheryl
c. *Hooray* for diarists like Burton (Richard)

These are examples taken from the homely nonsensational news, covering different slots along an interjectional continuum. With the global spread of English and international communication, these items today are understood without translation equivalents. "Help" is known from the pop-song of the Beatles, "splash" from cartoons and comics, "horray" is usually phonetically adapted to the target language (Italian: *urrà*).

a. "*Help*" is an ironic request for help and a warning. It may be indexed as a "speech act."
b. "*Make a splash*" is the shift from syntactic nonrecognition of a mimetic sound to noun/verb.
c. "*Horray*" is a routine exclamation in English, signaling emotional consensus and praise.

Moreover, they can be turned into visual graphic art, letter design, and pop-art ads. Eye-catching color graphics in bubbles, like cartoon language, streamline visual messages and are creatively enhanced by innovative computer graphics. There are countless websites available featuring graphic interjections, derived from the imitation of pop-art artists, and the items are all in English, using clip-art and creative bubbles and balloons.[8]

The vital link to the iconic and visual aspects of interjections and translation has not been investigated in all its rich complexity, thus overshadowing a fundamental feature of interjections, that is their being simultaneously part of a globalization process and the international use of English, underscoring time-space dynamics, and conversely, the internationalization of interjections in other languages (Nübling 2001). What is in-between is a whole range of neologisms, lost speech forms, vernaculars, dialects, literary and expressive usage, graphic blends with interjections and visual imagery.

Interjections have inspired the iconography of American Pop Art,[9] as items of visual design with applications to global advertising, and thence their translatability factor (Tomei 2017, 125–37), where actually the "sound" is shown and seen. It is also stimulating polysensoriality, as it is perceived in its phonetic and associative significance. The use of slogans and advertising relies to a consistent extent on emotional and creative aspects, but then this has to be oriented toward the market and the buyer, thus complying with the vocative and appellative function in advertising.[10] Given the preeminence of the sound-image and multimodal interaction, the choices in advertising campaigns are either oriented to globalization or localization. In any case, the role and use of English interjections as holophrasts and ideophones is ubiquitous. In some extreme cases, like "wow" and "yeah!" they have also become names connoting series ("Wow" car model by Dacia), company names and websites.[11] There are, however, lexico-semantic asymmetries, and divergence between homographs and the phonetic structures of apparently similar interjections.[12]

If interjections appear to have undergone rapid changes in usage and creative inventions, standard lexicography has not always followed suit or kept pace (Cignetti 2010, 371–74). Polysemy, hedges, and accommodation strategies in interaction increase the communicative load of feelings and attitudes to be interpreted and translated. The focus adopted in the following chapters in analyzing interjection and translational procedures in the present study and corpus relies on the relevance of interjectional-translational issues as thematic markers, as interaction climaxes.[13] Thus, there is a thematic climax, wherein the interjectional item is the subject matter, as it has to be transposed into another language. There may be themes and interjections highlighting individual and gender characterizations of participants in the action (idiosyncratic forms, tics), themes and interjections underscoring linguistic specificity (vernaculars, slang, idiolects), and localization. These have been diachronically surveyed across genres and multimedia. The items of the corpus have been selected on the basis of their climax within the contextual descriptive/narrative frame. Regarding genres and multimedia, investigation and data on AVT and cinematic adaptation concerning interjections as examined in chapters 2, 3, and 4 (i.e., Bruti and Pavesi 2008; Bruti and Zanotti 2012).

Translational strategies and translatability develop a continuum which may vary from zero degrees of translatability to total adaptation, hedged by linguistic awareness of language varieties and vernaculars. The framework is enacted within the dynamics of translating different contexts as if opening "bundles of different linguistic and cultural features" (Nida 2001, 19). In this perspective, interjections are coded as markers of identity, culture-specific

and context-dependent. The interjectional-translational "paradox" lies at the end of the translational continuum between translatability and non-translatability. In practice, these can either be items which are too specific and culture-bound or, conversely, "too global" and universal. Moreover, there can be backstage dynamics subject to power, ideology, and literary canons prescribing what is "translatable" and what is "untranslatable," and what is not to be translated at all.

Also, lexicographic definition and multilingual lexicography are crucial elements in directing the translational process. Pragmatic aspects of interjections are essential signals of culture and identity, as observed. Further data and indicators develop the dynamics of these factors. In diaspora communities, the linguistic spread of interjections as loan words and code-switching has recently revealed a highly complex scenario (Tomei 2015a, 2015b, 2017). The setting-up of an electronic multilingual corpus of Catalan and English (Matamala and Morente 2008) is, therefore, most welcome.

Conversely, theoretical contributions have mainly concentrated on one language system, restricting investigation to monolingual scenarios. The spread of English and the recognition of emerging varieties of English have, likewise conversely, expanded the field of analysis to emerging varieties of speech forms in contact situations.

TRANSCENDING EURO-CENTRISM: FOCUS ON THE EXPANDING CIRCLES

Fresh perspectives have also benefited from postcolonial linguistics, featuring studies on interjections in French, Québécois French and Cameroonian (Drescher 2000, 2016), and world varieties of English, with surveys on interjections in Australian English (Hill 1992), Caribbean English (Patrick and Figueroa 2002a, 200b, 2011), Singapore English (Besemeres and Wierzbicka 2003), and Jamaican English in Ethiopia (Tomei 2015a).

As focus veered from prescriptive grammar to spoken interaction, the recognition of a complex array of forms in verbal and nonverbal behavior gave a new dimension to the restricted definition of "interjection." The importance of seeing and hearing the conversational behavior of participants, inclusive of gestures and facial expressions, was contrastively considered as culturally relevant in determining identity. The dynamics of linguistic permeability in the expanded circle varieties (Crystal 2012a, 60) and new words of English (Görlach 2003) may actually enhance translational issues and impacting factors, if there be no helpful tools of analysis and access to language resources and lexicography.

The Cambridge Encyclopedia of the English Language by David Crystal has contributions on interjections (2003, 213–15)[14] and sound symbolism (comic onomatopoeia in advertising and children's literature) and also includes Creoles and translation.[15]

As observed, Western studies on interjections traditionally privileged a monolingual focus (i.e., Trabant, Etwert, Taavitsainen, Stange, Jovanovic, and Poggi). It is ideologically significant that Latin and Greek were also favored as Indo-Germanic languages in 1924 (Schwentner). By contrast, present contributions centered on translational dynamics and interjections have to consider two or more language pairs, of which one is usually English, and postcolonial language varieties. Consequently, scholarly contributions have extended to contrastive perspectives on Swahili (Eastman 1992), Australian Aboriginal languages (Wilkins), and Mayali (Evans 1992), and Malagasy (Rasoloson 1994). Likewise, the area of Chinese translation studies features scholarly works on interjections in contrastive and comparative approaches with German (Yang 2010) and English (Wang 2001; Yi-Chiao 2015; Xiang 2015).

Ground-breaking findings have been made in the field of Afro-Caribbean studies and Black linguistics based on the study of proverbs, exclamations, and interjectional structures, also with gestures (Rickford and Rickford 1976).

It poses problems of translation when in the form of praying and singing of black preachers and their vocal inflection and "the chanting of the phrases, the rich modulation of the voice, the variations in volume and tempo, the metrical beat, and the stress patterns in intonation" (Rickford and Rickford 2000, 43), as the human voice deploys a rhythmic pattern Geneva Smitherman called "tonal semantics" (1986, 134). All these "sounds" are beyond the definition of interjection and pose serious problems in interpretation.

The whole crucial issue on the dynamics of Afro-genesis and recognition of the African substrata of proverbs centers on the spread of interjectional speech forms though translanguaging in diasporic situations. Adaptation to other languages from an assumed common lingua franca matrix is almost impossible to track down, as in the case of verbal and oral transmission and transcription.[16] There are various steps in data gathering and recording, as at other stages and with very different scopes, proverbs are collected and translated. Phonetic transliteration and lexicography provide documentation of diachronic and diatopic variation of the same interjectional construct or utterance. There are variations in phonetic structure and intonational stress, and in the scale of degrees of translation these move to the highest level in the hierarchy of difficulty, as proverbs or exclamatory phrases featured in early translation studies as examples of adaptation.[17]

The spread of English, enhanced by linguistic permeability to media exposure, has globalized English interjectional forms. Conversely, in diasporic situations interjections function as identity markers. Jamaican English, American Yiddish, and Italian-American English account for a substantial input of interjections that are frequently used, code-mixed, and exported to other languages. Sub-languages, idiolects, and jargons express highly emotional states and attitudes conveying a wide range of feelings. The problem of description and definition of interjections and transcription of ideophones seems to be an old one. In 1868, in *Etymology of Jamaican Grammar*, Thomas Russell was puzzled by one Jamaican interjection-exclamation that defied transcription:

> There is still one interjection, an exclamation of disgust, admitting of no orthography; the sound is represented by that made by a person suffering extreme pain, say tooth ache, only it is represented quickly about a dozen times. I believe I could in no better "wind up" Jamaican Grammar than by setting forth this orthographical problem; now let him who is so clever make out this curious interjection. (in Lalla and D'Acosta 1990)[18]

Studies on Creole para-linguistics in the African Diaspora by Peter Patrick and Esther Figueroa (2002a, 2002b, 2011) feature the "kiss-teeth" (KST) phenomenon in oral and literate forms. As a multi-expressive item, the "kiss-teeth" has its phono-semantic equivalents in diverse African languages, with variations in Afro-Caribbean speech forms, and can consequently be translated. In their survey, Patrick and Figueroa stress the "ubiquity" and saliency of the "sign," but also its ambiguity in interpretation, locating it on the edge of the linguistics system (i.e., "borderline"), but embedded in community norms:

> . . . is a ubiquitous and salient sign, rarely written but available as a literary device, in Black and Creole speech communities. It is rich in realizations, discourse functions, interactional contexts and possibilities for sequential organization. Its wide range of meaning, though remarkably unified across the Diaspora, cannot be restricted to negative effect. It is inherently evaluative and inexplicit, linked to direct representation of speech (but also used in metalinguistic labelling), and therefore often ambiguous in interpretation, especially in narrative functions. This makes it an interactional resource for negotiating and enacting moral standing. . . . An essentially embodied and gestural oral sign, it belongs to a complex set located on the edge of the linguistic system. Yet its use is deeply embedded in community norms. In tracing African influences among New World languages, linguists typically restrict their attention to lexical evidence and structural features of grammar and phonology, with rare exceptions. . . . The clear African origins and Diaspora-wide distribution of kiss-teeth and similar expressive signs call for attention, from Creole studies and beyond. (2011, 32; emphasis added)

The authors include a list of KST and its semantic and phonetic translanguaging in the Caribbean, Africa, and the Americas, mapping the relevant lexicographic treatment (or omission):

Efik *asiama*; Ewe *tsóò*;
Fongbe *céÂ*;
Gambian Krio *tšipú*;
Wolof *tšipú*;
Guinée-Bissau/Casamance *cia*;
Hausa *tsak*; Ibibio *siɔɔp*;
Kikongo *tsiona*;
Kiyansu *nswea:b*;
Kimbundu *mushoshu*;
Twì *twéaa*, *twô*;
Yoruba *kpòšé*. (Patrick and Figueroa 2002a, 6)

The above is only for African languages. In areas of contact languages, as in the Creoles of the Americas, the authors investigate forms which are also etymologically related to Portuguese, like /*chupar*/ meaning to "suck" or "lick." In the mosaic of the Caribbean, however, there may be more than one term for "suck teeth" within the same linguistic community:

Aluku (*meki*) *tjuu*;
Brazilian *muxoxo*;
Gullah *pshaw /š ʌ/*;
Haitian *kuipe, kipe, kwipe, tuipe, tchuipe, tchoupe*;
Papiamentu *chupa*;
Saramaccan *kòòn*;
Sranan *chupa*;
East Caribbean *cheups, stchoops steups(e), stroops, stupe-you-mouth*;
West Caribbean *suck/ kiss/hiss/ chip-you-teeth*;
Pan-American: *chaw, pchuh, chu, chut, cho*. (Patrick and Figueroa 2002a, 6)

Another frequently occurring interjection, sometimes with KST, is / ho!/, and to a lesser extend /chups/. These are other transcriptions of narrative use cited in Patrick and Figueroa, combined with other interjections in written narrative which also covers examples from Afro-American writers like Toni Morrison, where KST is named, performed, and described (Patrick and Figueroa 2002b).

The transcriptions of authentic situations and translational issues evidence how this can impact on court-room decisions. Patrick has direct professional involvement here in a court case against Jamaicans. The occurrence

of KST was initially not recognized and its significance was missed. As a linguist, Patrick transcribes from clandestine recordings of Jamaican Posse gangs accused of multiple murders. Patrick testifies for the U.S. Justice prosecution team and analyzes the transcript created by the linguist for the defense. He then offers his own alternative (Patrick and Buell 2000). The example comes from the phrases uttered by a young gunman. The defense scripts were shown to be faulty and manipulative in showing the gunman's (Brown) attitude. Not marking indirect speech in transcription in this case distorts interaction and narrative discourse (see also Jenks 2011).

Defense Transcription:
Brown: De man dem like dey afraid a him, though.
Boy, dis boy hya a dangerous boy.
See da kid an him come a man . . .

Defense Translation:
Brown: The men seemed like they were afraid of him.
Boy, this boy here is a dangerous boy.
See the kid and he's become a man . . .

Prosecution Transcription:
Brown: De man dem [x] me wi get fraid a him, y'know.
Bwoy dis bwoy is a dangerous bwoy.
Ksst! . . . M'see wickeda am him come an man.

Prosecution Translation:
Brown: The men [x] would be afraid of him, y'know.
Boy, this boy is a dangerous boy.
Ksst! . . . I've seen wickeder than him come, man. (Patrick 2002, 14–15)

The translation of interjectional forms in (post)colonial and multilingual contexts correlates with the concept of "thick translation" in preserving intentional meaning within the narrative and oral interaction. The term derives from Kwame Appiah's use of exclamatory proverbs in the Twì language of Western Africa (Appiah 1993, 808–19). The mosaic of the Anglophone Caribbean is rich in exclamatory and sentential forms, such as "*Goramighty no lub ugly*!" "God Almighty does not love the wicked," (Cassidy and Le Page 2002 [1967], 457), or the intensifying concluding exclamation of */tut/*, used in story-telling in the Ewe language. African proverbs and their translations into lingua francas have been found to have a primary role in providing evidence to the linguistic diaspora along the slavery route from Africa to the Caribbean. The studies of Richard Allsopp

(2004, 2006, and 2010) include also proverbs and their translations from African languages and Creoles, a salient feature of these proverbs being interjectional and sententiary forms. Caribbean and Jamaican lexicographies consistently rely on exclamatory phrases, expletives and proverbs, greetings, and cursing (Allsopp 2003; Cassidy and Le Page 2002; Cassidy 2007 [1961]). In his last work, the *New Register of Caribbean English Usage* (2010), Allsopp recorded new interjections which were not present in other Anglo-Caribbean dictionaries. In some cases, the items are not new coinages, and have been retrieved from extinction or revived in other lexicons, that is, the language of Maroons and Rastafarians. The question of allonyms in such cases is essential in mapping the diffusion of terms, which are only apparently synonyms, but have another origin in other geographical areas. With the constant risk of loss of language caused by the slave trade and in the plantation compound, there are also social factors inhibiting the use of interjections and exclamatory phrases. In his *Jamaica Talk*, regarding items related to domestic and social life, Frederic Cassidy cites Russell the author of the first *Etymology of Jamaican Grammar* (1868):

> Some interjections seem to have fallen out of use in the course of time. "Babwa!," an expression of wonder, was soon *condemned even among the folk as a vulgar Guinea expression*. As Russel remarked, "The interjection *babwa* is used only on estates and their vicinity, and is of African origin. Settlers in the mountainous parts would consider it disgraceful to be heard using such word."
> "Kie! Admiration, satisfaction," also recorded by Russell, *was probably the same as the "Ki" of American Negroes, but one does not hear it today*. *Tajo*, an exclamation of pleasure and encouragement while dancing, has been found recorded only in 1790: "*O! laud, O! tajo, tajo, tajo*!"
>
> Others are now "old time" or countrified, as when oh becomes a-oh-a (stress on oh). (Cassidy 2007 [1961], 227–28; emphasis added)

Regarding the conversational routines and rhetorical question tags, the intricacy of assumptions is even more salient, as in "Wa mek?" recorded in proverbs, songs, and verses in dialects. Cassidy here retrieves Louise Bennet's lines: "Sometime me want ask a question / Wich part, wa meck, why or who," observing that: "*This may well translate an African phrase: compare the Ibo ge ne mere?—literally, what makes? Why*?" (in Cassidy 2007 [1961], 226; emphasis added).

Commands have a dramatic salience in interaction with slavery masters, and are recorded in slavery songs, used in the plantations and when transporting loads in Jamaica (Masiola and Tomei 2015, 71–97):

> When about to throw or hand something suddenly to another, one may warn him with "*Su*!"—which is equivalent to "*Here! Catch!*" A signal used in threatening or inviting a fight, in sport or seriously, is *feh*. One of the parties says, "Sey '*feh*' an' I knock you!" The other, if he wants to fight, says "*Feh!*"—and battle is joined. A shout used by the hill people is *edoh-edoh*!, as in the song "Hous an' Lan." *All three of these are African*. (Cassidy 2007 [1961], 227; emphasis added)

In other areas (Grenadines), Allsopp registers derivations from French interjections, as in the case of "*amwé*" as a cry for help (French "à moi!," "Help!"): "That woman take so much licks she had to *bawl for amwé*" (2010, 5; emphasis added). Other interjections by shift and derivation from ideophones, are also common: "*Bram!*" or "Look out!"; "Lo and behold!," as in, "*Bram! Stage lights up. Bram! Music starts. Bram! Dancing girl appears*" (2010, 11; emphasis added).

For Trinidad and Tobago, the spread of interjectional forms highlights intricate itineraries as they derived from Hindi and other Indian languages, and also Portuguese, Spanish, Latin American Spanish, and French. In her *Dictionary of the English Creole of Trinidad and Tobago* (DTT), subtitled "On historical principles," Lisa Winer includes terms accounting for the social and colonial history of the formation of interjections. For instance, fifteen interjectional forms compounded with "what" are included (2009, 952), among which "*What France!*" was an expression of disgust, anger, and disbelief ("What the hell!"). The DTT has many terms based also on African spiritual cults and ritual traditions. There are interjectional forms apparently similar to English words, such as "*ago*": "Said when throwing water out at night in order to tell the spirits to move out of the way so that they will not throw back water at you." The derivation has nothing to do with "go" but is from Yoruba *àgò*, "permission" and Fon (Niger valley) "*agoo*" ("Look out!"): "A ritual permission requested of the Earth to throw water upon it in libations." It is used in the sense of "Give way, please!" (2009, 8). Conversely, other forms which in American and British English are interjectional, become adjectives with a nuanced vulgarity, as in "*Kiss-me-ass/arse*" (see chapter 4). It is used as a compounded adjective to denote something unimportant or worthless: "write some *little kiss-me-arse poem whey* don't even rhyme" (Winer 2009, 499). A form of expressing disapproval is "*Wey de arse*": "*Wey de arse* wrong wi dem *f—g* police. Dey feel dis is ah station *or what*?" (2009, 950). This sentence has three different forms of interjections.

In the language history of the Caribbean, the work of mediators, go-betweens, and interpreters has remained unrecorded. As Major Chambre records in 1858 in *Recollections of West-End Life*, twenty-four years after emancipation:

> When negroes were captured in slave-vessels and brought to Jamaica, there was considerable difficulty experienced in communicating with them, or understanding what they said. Here and there a few old men were to be met with who had been brought from the Coast of Guinea in their youth; and even they had almost forgotten their native tongue. *They knew enough of it, however, to serve as interpreters*. (in Cassidy 2007, [1961], 18)

The infamous history is scarcely documented as the slaves were deprived of the status of the "true interpreter."[19]

In the conclusion of their cited survey on the KST phenomenon, Patrick and Figueroa lamented that in tracing African influences among "New World" languages, linguists typically restrict their attention to lexical evidence and structural features of grammar and phonology, while recent "sophisticated surveys by creolists . . . still ignore pragmatic phenomena, even on the lexical level (e.g., metalinguistic labels). *The clear African origins and Diaspora-wide distribution of kiss-teeth and similar expressive signs call for attention, from Creole studies and beyond*" (2002b, 32; emphasis added).

Conversely, the phenomenon impacting on communication and international relations is the use of English as a "global language" (Crystal 2012a). If there is an unprecedented trend in the internationalization of English interjections, the spread of diasporic linguistics highlights new forms of expressions and language usage, as in the interjectional forms used in Reggae and Rap music. Interjectional phrases and proverbial idiomatic expressions have become relevant phenomena in contact situations and challenge translation.

As noted in earlier sections, the expanding horizon of "translational flows" is to the advantage of human diversity and alterity, and differences in phonetic systems. It is not just "noises," it is "sounds" which have a structured meaning and, to quote Miriam Makeba on the *Click Song* (1960), "It's not a noise, it's my language." The Xhosa title is "*Quongqothwane*," the "knocking beetle," and it is ritually sung at weddings. The witch doctor is needed to give a blessing to the wedding, and the song is, "*Igqira lendlela nguqo ngqothwane*" (lit. "The road's witchdoctor is the knocking beetle"). This imposes a culture-driven approach with an emphasis on time-space dynamics, and a consideration of the native linguistic and musical resistance to apartheid. European studies and translation studies at their fledgling stage neglected "other worlds" beyond the European Union (Baker 1992).[20]

If it is true that new contact Englishes are emerging, it is also true that translation studies inclusive of interjection shed light on empirical data and contexts which have been overshadowed, and advocate practices respectful of identity and difference, counteracting homogenization, and domestication. Recent investigations transcending Euro-centered perspectives, feature distant languages and cultures (i.e., Arabic, Persian, and the Chinese languages),

and constitute cutting-edge research in the recognition of difference in verbal and nonverbal behaviors.

CONCLUDING OBSERVATIONS

Despite being communicative phenomena occurring in all languages, interjections have mainly been analyzed within the extended aspects of pragmatics, discourse analysis,[21] and verbal and nonverbal behavior. Other than being universal, however, English interjections have spread on a global scale and occur in global advertising, graphics, messaging, and blogging. At the same time, there is a manifest dichotomy in the occurrence of interjections in global English (wow, oops, yeah, etc.), versus (post)colonial varieties of English (Jamaican English), and the contact of languages in diasporic scenarios of minority cultures (Spanish, Italian, French, Yiddish, Italian-American, etc.). There are interjectional forms in vernacular and oral traditions which are endangered, and which have been lost in literary usage, standardization, and also deleted in translation. If English has had an impacting influence on new global media communication with acronyms (e.g., OMG), internet language, and messaging, there are lost vernacular words which have never reached the status of "national" or "standard" English, either due to natural causes and death or because of genocidal policies against dialects.

David Crystal in *The Disappearing Dictionary: A Treasury of Lost English Dialect Words* recovers the work of Joseph Wright on the study of English dialects (1898). Most barriers and difficulties in interpretation and translation arise from interjectional forms from dialects and vernacular forms. There is only illusionary correspondence with homonyms and their supposed derivations, as *awf*, which is not an exclamation of annoyance, but it is a noun denoting an elf child "with a negative social and physical connotation, the equivalent of *oaf*" in standard English. It is a word rooted in popular tradition and has become an interjectional insult: "*Awf* is one of those punchy, monosyllabic words beloved of English speakers when they want to insult someone, and I'd be surprised if it had totally disappeared" (Crystal 2016, 13). *Boodyankers* is another interjection of happy surprise, and again its etymology is unclear, but the first part echoes the interjection "boo" uttered to give a fright, and perhaps used as an avoidance of "bloody," and, as Crystal notes: "The ending sounds playful. It beats *gosh*, no question" (2016, 28).

Likewise, homophones and compounds are not easy to interpret: *yuk out* as a verb means to "clean out," as in the case of ditches. Other interjections, as meaningful parts of discourse, need contextualization as in the statement and claim, *tiny tiny*, when people find something unexpected, such as coins on the

ground, requiring also a subsequent *miney miney* as an act of taking possession (2016, 172). Creative euphemisms, syllepsis (partial elision of an item), minced oaths, or merging blends either in spoken language or literary texts, can also get lost and obfuscate derivation. It is difficult to see through their veil of propriety, and most often they accommodate an oath or curse. *Scroggins* is an exclamation of astonishment used in Westmoreland, and could be an invented form or a, "distant echo of *God*, via *Gog* and other phonetic modifications to form a euphemism, in much the same way as we have *gosh, golly*, and others. There may even be a link with one of the phrasal euphemisms, such as *gadzooks* ("God's hooks," i.e., nails). In nearby Cumberland, another oath was *scurse* (God's curse)" (Crystal 2016, 147).

Translation and transliteration of interjections is, likewise, a critical impacting factor both ways, in that it can either preserve and foster identity, or delete any cultural specificity. When translating an interjectional form or vocative structure that is markedly geo-specific and enacted within the time-space dynamics, be it with cowboy language and the *Pecos Bill* cartoons (*Whoa! Whoha! Giddy-Up Lightening!*), or Father Christmas's "*Ho, Ho, Ho,*" inevitably, there will be a cultural loss if other equivalents are used. There are, and have been, however, educational regimes that forbid and are against the use of expressions in foreign languages, and translators have to comply with in-house rules. Dictionaries also vary in their definitions, spelling, and translation.

For the cowboy language, there is an exchange of questions and answers on social forums, and also for translators. For Father Christmas, the difference is in iteration of exclamation. The CED enters the term as "interjection": "1. ho-ho, an imitation or representation of the sound of a deep laugh. 2. An exclamation used to attract attention, announce a destination, etc.: what ho!, land ho! Westward ho!" (2000, 734). To the ears of the non-Anglophone listener, the interjection may sound more like cowboy language, or a Coca-Cola commercial. *Westward Ho!* is the traditional call of boat-taxi drivers on the River Thames indicating their destination (*Eastward Ho! Westward Ho!),* and the "ho" is used like "hey" or "come on board," an invitation to passengers.[22]

Our daily lives and daily newspapers would be unimaginable without interjections. A *Metro* headline in gigantic block letters featured: "*MIAOW! Perry takes over as Swift gets her claws out . . .* invented catfight (Look what you made me do)" referring to Taylor Swift and Kate Perry, pop singers in the UK (29.08.2017). The macro font for the pink feline interjection downsizes the name of the "world's most popular free newspaper," emphasizing its thematic position and the gender stereotype (catfight).

Interjections were also present in Sumeric poems and mythology. The following transcription is from the cuneiform tablets at the British Museum. It is

a lament over the disappearance of lover-brother and the quest for Tammuz by his sister Gestinanna, and we have it in an Italian translation:[23]

Dov'è tuo fratello, quello che piangi?
Dov'è Tammuz, quello che lamenti con gli *ahi*!

Did the Sumerians use "*ahi*" in a lover's lament with a deep in-breath? What was the original, and how many languages and transcriptions does this interjection conceal? What signs can be used to decode that symbol and elicit the same signals?

From the moment human beings are born, life is surrounded by interjections, and exclamatory utterances. And when passing away also. In October 2011, Steve Jobs passed away and his final words were an interjection, said three times: "Oh Wow. Oh Wow. Oh Wow." The binomial interjection uttered three times was context-dependent, and what Steve Jobs was about to "see" and what he saw was his own unique and unattainable experience. Before "embarking" he looked at his loved ones, and then "over their shoulders past them, before saying his final words." It is looking "over and past," but those three interjections contained all the mystery of the ways in which we achieve communication.[24]

NOTES

1. "Be-Bop-A-Lula" is similar to *Be-Baba-Leba*, the title of a song by Helen Humes (1945). The song became a hit in the recorded version by Lionel Hampton *Hey! Ba-Ba-Re-Bop*. This interjection was used in jazz circles in the 1940s, and gave its name to the "bebop" style. It could possibly derive from the exclamative form of encouragement "¡Arriba! ¡Arriba!" used by Latin American bandleaders (see also Gammond 1991).

2. As Mark Dunn notes, "Fortunately (or unfortunately) it was Thomas Edison who held sway. Operators at the world's first telephone exchange in New Haven, Connecticut—did give *ahoy!,* a word familiar to most today as nautical term used for hailing and attracting attention . . . But *hello* soon prevailed, and Bell, perhaps resentful over being bested by Competitor Edison (who also made his life miserable by dragging him into court over competing patent claims) refused to give up *ahoy*!, and used it doggedly until the end of his life" (2004, 81).

3. "Wow" can also be a verb, as analyzed by Tayebi and Parvaresh (2011).

4. Ameka acknowledges (1992, 108) borrowing from Dwight Bolinger, and suggested by Wierzbicka. It is used to refer to various illocutionary linguistic items.

5. See also Karin and Christoph Rühlemann, (eds.) 2015. *Corpus Pragmatics. A Handbook*; and Gunther Kaltenböck, Evelien Keizer, and Arne Lohmann, (eds.) 2016. *Outside the Clause: Form and Function of Extra-Clausal Constituents*. There

seems to be a widespread hesitancy to use the term "interjection" whereas "discourse marker" or "particle" seems to be the more comfortable umbrella term. Norrick Neal is the one exception (in Aijmer and Rühlemann 2015, 291–325). In Kaltenböck, Keizer, and Lohmann (2016), contributions highlight as extra-clausal constituents a variety of off-clause items, such as tails, afterthoughts, tags, and vocatives.

6. Erving Goffman had, likewise, a sense of loss in finding clear-cut definitions for such elusive phenomena to fit in F.A. (Frame Analysis): "We see such 'expression' [e.g. Oops! F.A.] as a natural overflowing, a flooding up of previously contained feeling, a bursting of normal restraints, a case of being caught off guard. That is what would be learned by asking the man in the street if he uses these forms and, if so, what he means by them" (1981, 99).

7. *The Independent* supplement, *The I*, "essential daily briefing." 16.08.2012. Accessed February 22, 2014.

8. https://stock.adobe.com/search?k=interjection&as_c;https://www.shutterstock.com/search/interjection. Accessed March 25, 2018.

9. The internet features visual graphic interjections, as copies by famous exponents of the American Pop Art or new computerized images. Interest for interjections in single notes posted online seems to have picked up steam over the last two years. See Richard Nordqvist, featuring visual interjections. https://www.thoughtco.com/interjections-in-english-169279; https://www.thoughtco.com/notes-on-interjections-1692680 July 18, 2017. Accessed November 10, 2017.

10. The functional typology perspective (Bühler and Jakobson) was adapted to translation studies developed by Katharina Reiss (1976, 171) in *Skopos theory*, and Peter Newmark (1981, 15). Advertising and propaganda texts mainly interface with the "vocative" and "appellative" functions. It has been applied to AVT analysis of interjections of non-European languages, that is, Arabic (Thawabteh 2010), and Cantonese (Chen 2003).

11. An Italian advertising agency discusses the positive shift from a "wow" to a "yeah" slogan. www.officinaturistica.com/2013/.../dalleffetto-wow-alleffetto-yeah. Other examples are: www.wowoutdoor.it*;* www.wow.cuba.com. Accessed March 23, 2018.

12. For example, the exclamation and command "Fiat!" deriving from the book of *Genesis* (Fiat Lux!), did not have a parallel semantic evolution in Italian and English, and other Latin-derived languages, and as a noun has an extended meaning of arbitrary and authoritative order. In English, the cliché formula is "Let there be Light!" (Crystal 2010, 14–17), with a flurry of jocular use in the media. As there are apparently similar interjections in vernaculars, they do not have the same origin and are allonyms. The primary interjection *oi* is Cockney, although used in Yiddish (*oi/oj*; see chapter 4). David Crystal quotes the Bible stories in Cockney rhyming slang: "When God said / Oi! Apple—leave it" (2010, 11). The above are examples of how interjections are asymmetrical in meaning even if homonyms, homographs, and context-dependent, and segmented into constellations of meaning.

13. The question of a thematic frame and climax (see further chapters) has been partly inspired by Werner Sollors's "Thematics Today" (2002, 212–36), in *Thematics*,

edited by Max Louwerse and Willie van Peer, and the interdisciplinary focus on the subject.

14. The first edition of the *Encyclopaedia* was published in 1995. There has been a 2010 revised edition, and a third in 2013. The main additions deal with electronic communication and endangered languages. Maps featuring varieties of English have been revised.

15. Examples are from Manfred Görlach (1986), and feature the German humorous stories of *Max und Moritz* by Wilhelm Busch (1865) into Jamaican Creole, Cameroonian, Krio, and Tok Pisin compared to a Standard English version (Crystal 2003, 349).

16. Interjections, however, are not the central theme in the productive output of transcription methods used in conversational analysis, and even if occurring to a large extent, interjections are more generally sub-thematized as discourse markers (Jenks 2011).

17. In their influential and pioneering study on translation, *Stylistique comparée de l'Anglais et du Français* (1958, 55), the French Canadians Jean-Paul Vinay and Jean Darbelnet featured proverbs at the last end of their models procedures of translation through equivalents and adaptation.

18. The citation is in Patrick and Figueroa (1992b). The text is reprinted in full in Lalla and D'Costa (1990, 184–201).

19. Four decades ago, Louis Kelly, *The True Interpreter, A History of Translation Theory and Practice in the West* observed: "Just as features of an utterance reveal purpose and expressive needs, so do those of a translated text. The essential variable is what the translator sees in the original, and what he wishes to pass on. Each age and culture translates anew" (1979, 227). And, even more prophetically, Kelly concludes, "For unless our modern attitudes are tempered by understanding of the past criteria, have we any right to expect fair judgment from the future?" (Ibid.).

20. Mona Baker in her much-cited *In Other Words* (1992), recognized the limits of a Euro-centered focus, and achieved a breakthrough with corpora from Arabic and Chinese.

21. Hutchby and Wooffitt record some two pages of transcription data on "ahhh's" in paragraphs devoted to laughter, gaps, pauses, and breathiness (2008, 76–87) as exercises in transcription methods, and have "oh" in the subject index.

22. The title was used in a play by John Webster and Thomas Dekker, in a parody of the risks of the westward expansion of the city of London in 1604. Also, *Westward Ho!* by Charles Kingsley is an historical account of corsair Amyas Preston (1855). *Worstward Ho* by Samuel Beckett is a parody of the novel. The title of first Italian translation was unaltered (1983). A second edition featured an enigmatic adaptation, *Peggio Tutta* (2008).

23. "Where is your brother, the one you cry? / Where is Tammuz, the one you lament with 'ahi'? (Author's translation). The Italian translation was cited in Ravasi, 2007 [1992], 469–70." For love poems and songs in Sumerian literature see also Sefati, 1998. Apparently, the original poems that have been printed in English do not seem to record primary interjections, although the main theme is lamentation and weeping.

24. https://www.theguardian.com/technology/2011/oct/31/steve-jobs-last-words. Accessed October 5, 2017.

Chapter 2

Children's Books

The Classics, Folk Tales, and Sequentials

> So you can't feel frightened, my little dear—eh? I'll do that for you! Yah! Boo! Whirroo! Hullaballo!
>
> —Charles Kingsley, *The Water Babies*

INTRODUCTORY NOTES

The study of interjections among children and young teenagers has been dealt with in acquisitional linguistics and sociolinguistic investigations of youth language. Our point is that beyond the global interjections in English (i.e., oops, wow, hey, yeah, ouch), there are vernacular forms and creative inventions by adults speaking to children.

The frame of reference emphasizes themes and topics in a multimodal and inter-semiotic perspective. The issues are multifaceted and involve "old" interjectional forms in vernacular forms, storytelling and reading, and audio-books for children (O'Connell, Kowal, and King 2007). In reading and performing, it is the phonetic and acoustic dimension of interjection which pitches attention and climaxes narrative tension. Examples are the theatrical and musical adaptations from books and cartoons for small children who cannot read, like *The Gruffalo* stories (2001). The current repertoire spans genres and sub-genres, from nursery rhymes to classic fairy tales, and graphic books. When children acquire the ability to read, the books which are now mainstream and serialized with vignettes and doodles have interjections, expletives, onomatopoeia, visual graphics, and ideophones in magnified font sizes. Best-sellers of recent decades offer serialized stories of unlucky kids, boys and girls (wimpy, dorky, nutty, etc.), as modern epigones

of the "bad boy diaries" of the past century and their graphics. Conversely, in cartoons and comic strips, visual and verbal elements blend, creating a hybrid genre with an unprecedented correlation between words and visual signs and images in sequential frames where bubbles, clouds, balloons, and "echoplasms" (Eco 1985 [1964]), 146) correlate with the facial expressions and gestures of the cartoon characters. Lexical symmetrical structure is not absolute, and the task of translation needs strategic adaptation to the spatial limits of graphics (see also Oittinen 2000; Oittinen and Gonzales Davies 2008). Multimediality and multimodality are other aspects of this hybrid or mixed genre, as the "diary" is adapted for the screen, and also recorded on smartphones and tablets.

The factors that impact on linguistic aspects of translation are, likewise, a crucial aspect considering an international audience and the effects of marketing. Marketing comes in many forms, whether in commercials and advertising campaigns for products inspired by "kids' sagas," where slogans, puns, catch-words, exclamatory utterances, and creative inventions are either left in the original form, or adapted. As previously noted (chapter 1), the term "interjections" is used as a superordinate or hypernym, like an umbrella term inclusive of meaning-making forms and markers producing a climax in the narrative tension. The literal concept of something thrown in-between words is reductive in the light of graphic innovation and cartoon books.

Politeness and impoliteness, greetings, offensive remarks, vulgarisms, expletives bear upon the meaning and crucially affect translational issues.[1] "Meaningless" particles hardly accounted for in transcription and translation (see chapter 1), when arbitrarily added to stage performances can arouse laughter and inject humor to an otherwise monotonous performance or reading. The practice is well-known in stage performance and enhances the phatic function between stage and audience. It serves to keep contact with the audience and trigger an array of signals, from coughing to giggling (i.e., ahem, ehm ehm, etc.), as pauses and iterations elicit a responsive effect. Gestures, facial expressions, and body movements accompany such actions. The London performance of *Charlie and the Chocolate Factory* (Theatre Royal Drury Lane) featured Augustus Gloop burping. The "burp" occurred as the Tyrolean-Bavarian looking Augustus was interviewed and given the microphone. Belches and burps are physiological noises that can be grammaticalized, and become verbs, adjectives, nouns, and names. Roald Dahl, like Lewis Carroll, created new words to amuse children (Rudd 2012, 51–69; Alston and Butler 2012). The same can be seen in film adaptations as well as stage, musical, and operatic versions. In the *Big Friendly Giant* there is a passage on such sounds, which are described, and defined in blended compounds (ST = Source Text; TT = Target Text; emphasis is added):

ST (1) "A *whizzpopper!*" cried the BFG, beaming at her. "Us giants is making *whizzpoppers* all the time! *Whizzpopping* is a sign of happiness. It is music in our ears! You surely is not telling me that a little *whizzpopping* is forbidden among human beans?"
But you is *whizzpopping,* is you not, now and again?" asked the BFG.
"Everyone is *whizzpopping,* if that's what you call it," Sophie said. "Kings and Queens are *whizzpopping*. Presidents are *whizzpopping*. Glamorous film stars are *whizzpopping*. Little babies are *whizzpopping*. But where I come from, *it is not polite to talk about it*."
"*Redunculous*!" said the BFG. "*If everyone is making whizpoppers, then why not talk about* it?"
(1982, 60)

TT (1) "Con un *petocchio!*" Esclamò il GGG raggiante. Noi giganti fa *petocchi* in continuazione! Un *petocchio* è un segno di gioia. È una musica per l'orecchio! È un marcio nunziale! Tu non mi puoi dire che un piccolo petocchio ogni tanto è proibito tra i popoli!
"É considerato segno di *grande maleducazione*" disse Sofia.
"Ma anche tu fa dei *petocchi* qualche volta, no?"
Tutti fanno dei *petocchi*, se così li chiamate. *Petocchiano* re e regine, i presidenti, le stelle del cinema e i neonati *petocchiano*. Ma là da dove vengo non è educato parlarne.
"Ma è *radìcchiolo*!" esclamò il G.G.G. "*Se tutti petocchia, perché non parlarne?*"
(1987, 33; trans. Ziliotto)

The standards of propriety of language and "sounds" of the "real" queen are juxtaposed with verbal inventiveness and spark off creativity in the Italian version. The verbal ambiguity of sounds (music versus corporeal noise) and the significance of the dialogue are adequately matched in the TT. The "Redinculous" exclamatory phrase is enhanced by the invention of "Radicchiolo" associated to Italian "radicchio" (green salad). *Whizzpopper* is rendered with "petocchio" which is derived from the Italian/Latin word "peto" with reference to intestinal gas emission, plus affixation: "-ecchio."

ST (2) "Music is very good for the digestion," the Queen said. "When I'm up in Scotland they play the bagpipes outside the window while I'm eating. Do play something!"
"I has her Majester's permission!" cried the BFG, and all at once he let fly with a *whizzpopper* that sounded as though a bomb had exploded in the room. The Queen jumped.
"*Whoopee*!" shouted the BFG. "That is better than *bagglepipes*, is it not, Majester?"
It took the Queen a few seconds to get over the shock. "I prefer the bagpipes," she said. (p. 123)

TT (2) "La musica fa benissimo alla digestione" assicurò la Regina. "Quando vado in Scozia, i suonatori di cornamusa danno concerti davanti alle mie finestre, mentre sto mangiando. Su, suonateci qualcosa!"
"Io ha il permesso di Sua Mistrà!" esclamò il G.G.G., e immediatamente produsse una serie di *petocchi* che risuonarono nella sala da ballo come se fosse scoppiata una bomba. La Regina sobbalzò.
"*Ippy!*" esclamò il G.G.G. "È meglio che i vostri *corni a muse*, vero, Mistrà?"
Ci volle qualche secondo perché la Regina si riprendesse dallo sbalordimento.
"Io preferisco le cornamuse," disse infine; tuttavia non poté trattenersi dal sorridere. (pp. 82–83)

The now current international interjection "whooppee" (as in "whooppee cushion") has been rendered with an equivalent structured to the Italian language, but echoing cowboy exclamations.

Donatella Ziliotto is one of the most creative female Italian translators of children's narrative. The TT is artfully balanced between compensation and techniques of adjustment to the theme and dialogue, as the Giant's language has puns and malapropisms.[2]

The challenge in translating from English into other languages is to reflect puns, inventiveness, and creativity. Such sounds are perceived offensive in some cultures, surprisingly hilarious and tolerated in others. There is also a diachronic variation in the perception of English interjections in different cultures and languages through the spread of English on a global scale. Targeting an audience of young children in London, the phatic function definitely succeeded eliciting roaring laughter. The ludic dimension of children's narrative in the above citation has been preserved by the Italian translator, Donatella Ziliotto.

ALICE IN WONDERLAND: ONE INTERJECTION IN MULTIPLE VERSIONS

"Improper" physiological sounds such as the above are not seen in the classics of children's literature. Conversely, puns and creative nonsense exclamations excite interest in children. There are, however, variations in phonetic structure. ST (2) "whooppee!" is TT (2) "Yippi!," even if the "whoopee" has now become international. Culture-specific phrasal utterances have a low level of translatability, and translators exploit a range of creative solutions in inventing neologisms that may appeal to children (Van Coillie and Verschueren 2006; Alston and Butler 2012). Likewise, if "old" cartoons are more flexibly dubbed in synchronized lip movements and voice overs, audio-visual translations of quasi-real-life animation have to elude the physical constraints of close-ups.

Alice in Wonderland (AW), for all its puns and wordplays has always been a well-explored subject in its many adaptations, translations, and other versions (Fordyce and Marello 1994). The novel has had numerous stage adaptations since 1888, there was a cartoon version in 1953, several cinematic versions with real actors, and "movie comics" from the cartoon movie which featured the Disney productions. In 2013, there were fifty-five documented Italian translations. In the written text by Lewis Carroll, the exclamation, "Stuff and Nonsense" expresses disbelief and contradiction, preceding the command of the Queen of Cards, "Off with her head!" The sequence is based on verbal ambiguity, and a parody of the judicial system. It comes in the last chapter and the scene ends with Alice's return to the real world. The fact that Alice is rebutting the queen on matters related to the rule of law, calls for an equally challenging interjection. The diachronic selection of Italian translations emphasizes a shift in linguistic attitude and translational practices, from stylization and standardization, in TT (3) a and b, to an emphasis on the interjectional force of the spoken language in TT (3) d and e.

ST (3) "*Stuff and nonsense!*" *said Alice loudly*. "The idea of having the sentence first!"
"Hold your tongue!" said the Queen, turning purple.
"*I won't!*" said Alice.
"Off with her head!" the Queen shouted at the top of her voice. Nobody moved. (1865, 181)

TT (3)a "*Ma che sciocchezze!" esclamò Alice ad alta voce.* "Che idea d'aver prima la sentenza!"
"Tacete!" gridò la Regina, tutta infiammata in viso.
"*No certo!*" disse Alice.
"Decapitatela!" urlò la Regina con tutta la voce che aveva in gola. Ma niuno si mosse. (1872, 184; trans. Pietrocòla Rossetti)

TT (3)b—*È una stupidità—esclamò Alice.*—Che idea d'aver prima la sentenza!
—Taci!—gridò la Regina, tutta di porpora in viso.
—*Ma che tacere!*—disse Alice.
—Tagliatele la testa! urlò la Regina con quanta voce aveva. Ma nessuno si mosse. (1914; trans. Spaventa Filippi)[3]

TT (3)c—*Che balordaggine!* Voler prima la sentenza! Dove si è mai visto?—scoppiò a dire Alice.
—Taci!—gridò la Regina, divenendo di bragia.
—*Non tacerò!*—diede in risposta Alice. (1993 [1908] 139; trans. Cagli)

TT (3)d "*Che idiozia*!" disse forte Alice. "Voler cominciare dalla sentenza!"
"Chiudi il becco!" disse la Regina facendosi paonazza.
"*Neanche per sogno*!" disse Alice.
"Mozzatele il capo!" gridò la Regina con quanta voce aveva. Nessuno si mosse. (2016 [1975], 118–19; trans. D'Amico)

TT (3)e "*Che asinate!*" disse ad alta voce "Questo poi, giustiziare prima del verdetto!"
"Chiudi il becco!" disse la Regina facendosi scarlatta.
"*Chiudilo tu!*" disse Alice.
"Boia, un bel zac a quella lì!" strillò la Regina con quanto fiato aveva in corpo. Nessuno si mosse. (2006 [1988], 183; trans. Busi)

TT (3)f "*Nūgās gerrāsque!*" Alicia clāre dīxit. "Absurdum est damnātionem prīmō prōnuntiāre!"
"Tacēdum!" Rēgīna furōre inflammāta dīxit.
"*Tacēre nōlō!*" Alicia inquit.
"Caput eī abscīdite!" Rēgīna summā vōce exclāmāvit. Omnēs immōti in locō mānsērunt. (2011 [1964], 120; trans. Harcourt Carruthers)

The Latin translation which Professor Emeritus of Classics (McGill University), Harcourt Carruthers undertook as a challenge and an entertainment was such a success that a new revised edition was issued in 2011. This edition includes an enlarged Latin glossary, and a bilingual *Foreword/Praefatio* with some interesting notes by the editors Michael Everson and Johan Winge on their changes to Latin writing and grammar. As the prefatory verses "All in the Golden Afternoon" were not translated by Carruthers:

> *We put out a call* in June 2011 to see if anyone was willing to do the translation for us. Three people responded, all *approaching the translation* in different ways. We have placed Stephen Coombs' *version* in iambic trimesters, "In fabulam Aliciae prooemium," at the beginning of the book, as it was the winner of the unexpected competition. (2011, xv)

The phrasal structure "put out a call" which is internationally used in English, in Latin is: "*rogāvimus* aliquōs poetās Latīnē scrībentēs, num nōbīs hoc carmen *vertere* vellent, quōrum trēs, opera susceptō, suō quōque modō *carmen Latīnīs verbīs vestiērun*t. *Interpretātiō* trimetrīs iambicīs." (2011, ix).

Stephen Coombs translated into iambic meters and in the tradition of Latin poetics, and wins the competition: "palma hujus imprōvīsī certāminis data est" (2011, ix). The other two Latin versions are likewise printed at the end of the book. What is interesting here are the Latin words used as in the tradition

of Latin translation theory and practices (see Kelly 1979, 1988): "vertere," "verbis vestierunt," "interpretatio," and "conversum."[4]

TT (3)f in Latin is the only translation cited which maintains a binomial in the exclamation of indignation. "Nūgās" renders the equivalent of trivial things, hoax, and nullity, as reinforced by "wattled twig" in the metaphoric meaning of trifles. It is in perfect symmetry and occurs six times in the translation. As noted, the first two Italian translations (1872 and 1914) are non-marked and standardized exclamations. TT (3)c also has "sciocchezze" and in this version the word occurs seven times. The older versions dilute the pragmatic load of the interjection which aims to challenge and derisively dismiss with her newly invented exclamation the authority of the spattering queen and subvert the roles of power. It acts as a magic word with all the power of humor in an otherwise dramatic circumstance. TT (3)d has "idiozie!" and is a revised translation of an earlier one (1971). TT (3)e has "asinate." The last two Italian versions cited are respondent to a creative and activist role on the part of the translator against "domestication."[5] In this version, the phatic potentialities of dialogues are exploited through colloquialism and register. As noted for the early Italian translations (1872 and 1914), there is an inclination to use Tuscanisms. The reasons for this were ideological and determined by a sense of national unity and reflected the educational function of children's literature. Also, mainstream authors, translators, and publishers were based in Florence, as is the case of the authors of *Pinocchio* and *Gian Burrasca*.[6]

The next case study highlights an "activist" and creative approach to the point of being unreadable for the children. *The Wind in the Willows* (1908) by Kenneth Graham (1839–1932), was translated by the author Beppe Fenoglio (see also Masiola Rosini 2004, 517–30).[7] *The Wind in the Willows* was translated during the last years of the Second World War. The inadequacy of lexicographic aids and tools was matched by the control of the Fascist ministry of propaganda, in an atmosphere of intolerance and prejudice against English and American literature, and the translation was published only years later. The text is not an "easy" text, reflecting its geo-specific and cultural localization. The zest for interjections and exclamatory expansions compensates for lexical and cultural constraints, as in the case of the "Poffarbacco!" denoting emphatic surprise. In the Italian language, the interjection has been revived by Totò, the great Neapolitan comic actor. In the English interjections he used ("ooray ooray," "oh, bliss"), the onomatopoeia ("plop, plop"), and the car horns ("oh, poop poo!"), Kenneth Graham had an influence on the next generation of authors like Roald Dahl.[8]

> ST (4) "*Stuff and nonsense*!" said Toad angrily. "What do you mean talking like that to me? Come out of it at once, or I'll—. . ." Toad dropped prudently flat in the road and *Bang!* A bullet whistled over his head. (1983 [1908], 127)

DIFFERENT STUFF: *TOM JONES*

Although *Tom Jones* is in no way ascribable to children's literature, we are citing a passage which has the interjection used by Lewis Carroll in AW. It is interesting to compare the gendered functions of interjections and exclamations in characterization and linguistic development. The interjection, "Stuff and Nonsense," had been used in literature a hundred years before by Henry Fielding in *The History of Tom Jones, a Foundling* (1749). There, exclamations used by young ladies differed from those used by male adults. But Alice, in her rebellion, did not utter a little lady-like interjection. In 1766, the book had already had three editions, as "The Works of Henry Fielding, Esq."

The exclamation occurs in a passage full of tension on the question of a forced marriage of the young protagonist, Sophia. There are exclamations dramatized by theatrical gestures, and a curse "too shocking to repeat": these are all part of the male lexicon. Sophie's father, Squire Western pitches the sequence with a curse on his daughter: "Then die and be d—d." He then proceeds with an exclamation of belittling disdain, "Pooh! Pooh!," followed by "Stuff and Nonsense" and rounds off with "an oath too shocking to repeat." A counterpoint to the irate male interjections is Sophia's imploring "Oh! Sir," repeated twice here, and occurring many times in the whole text, as a part of "maidenish tricks." TT has deleted the first "Oh!" The dramatic dialogue rounds off with a syllepsis: the curse is not reported as such.

> ST (5) "*Then die and be d—d*," cries he, spurning her from him. "*Oh! sir*," cries Sophia, catching hold of the skirt of his coat, "take pity on me, I beseech you. Don't look and say such cruel—Can you be unmoved while you see your Sophia in this dreadful condition? Can the best of fathers break my heart? Will he kill me by the most painful, cruel, lingering death?"—"*Pooh! pooh!*" *cries the squire*; "*all stuff and nonsense; all maidenish tricks.* Kill you, indeed! Will marriage kill you?"—"*Oh! sir*," answered Sophia, "such a marriage is worse than death. He is not even indifferent; I hate and detest him."—"If you detest un never so much," cries Western, "you shall ha'un." *This he bound by an oath too shocking to repeat*. (Vol I, 1949 [1766], 264)

> TT (5) "*Allora muori e va all'inferno*!" gridò egli respingendola. Sofia gli afferrò il lembo della giacca, piangendo "*Abbia pietà di me*," disse "la scongiuro! Non dica cose tanto crudeli . . . Però restare insensibile vedendo la sua Sofia in questa situazione? Può il migliore dei padri spezzarmi il cuore?"
> "*Storie! Storie!*" gridò lo squire. "*Sciocchezze e stupidaggini*! *Tutti trucchi da ragazze*. Ammazzarti? Il matrimonio ti ammazzerà?"
> "Oh, questo matrimonio sarà peggio della morte. Quell'uomo là non mi è affatto indifferente: io lo odio e lo detesto!"

> "Anche se non detesti nessuno quanto lui, tu l'avrai lo stesso!" gridò Western. *E lo confermò con una bestemmia troppo brutta a ripetersi*. (Vol. 1, 1991 [1954], 201; trans. Pettoello)

Alice represents the challenge to an illusionary royal authority and downsizes the queen and king to their real status, that of cards. The interjection uttered by Alice is an intended sign of dismissal and sneering contempt, juxtaposed with the situation depicted by Henry Fielding in *Tom Jones*, one hundred years earlier. The dialogue is pivotal in defining genders and it codifies roles through the use of interjections. Fielding was also a playwright, and, as an author, interacts from the stage within the novel. There is a difference between interjections used as meaning potentials and cries for help, and singing "sounds" or vocables used as euphemistic interjections by ladies.

> ST (6) . . . Mrs Waters (for we must confess she was in the same bed), being, I suppose, awakened from her sleep, and seeing two men fighting in her bedchamber, began to scream in the most violent manner, crying *out murder! robbery*! and more frequently *rape*! which last, some, perhaps, may wonder she should mention, who do not consider that *these words of exclamation are used by ladies in a fright, as fa, la, la, ra, da, &c., are in music, only as the vehicles of sound, and without any fixed ideas.* (Vol 2, 283–84)

> TT (6) . . . la signora Waters—poiché dobbiamo confessare era nello stesso letto—destata dal fracasso e vedendo due uomini che lottavano nella sua camera cominciò a strillare *"Assassini!" "Ladri!"* e, più frequente ancora, *"Violatori!"*—la quale ultima parola può parere strana in bocca sua, se non si pensa che queste esclamazioni sono *adoperate dalle signore impaurite, come si adopera fa, la, la, ta, ta, in musica, soltanto come suoni senza speciale significato*. (II Book, 363)

The novel was a success from its first issue, both in the original and in its European translations. The first Italian translation was from the French adaptation, which had already been abridged and styled to the French.[9] It was adapted by Pietro Chiari, a Jesuit and humanist, and a talented playwright who derived three other comedies and made a trilogy from Fielding's work (Bonomi 2015).[10] The selected Italian translation is by Decio Pettoello (1886–1984).[11] It had several reprints after its first edition (1954–91).

A CHRISTMAS CAROL INTO ITALIAN: A DIACHRONIC OVERVIEW

A Christmas Carol (CC) by Charles Dickens (1812–70), like many children's classics, has had many versions and also adaptations. In Italian there

are thirty-nine translations recorded up to 2017. It has been adapted for the stage, television, cartoons, and multimedia (Guida 2000). Likewise, it highlights the dissemination of European literary genres in an age when copyright laws were not enforced, and translations could appear under different titles. The complete title is *A Christmas Carol. In Prose. Being a Ghost Story of Christmas*, published in London in 1843. There also was another first title: *A Christmas Carol: A Goblin Story of Some Bells that Rang an Old Year Out and a New Year In*. In Italy, it appeared with different titles: *Cantico di Natale*, *Ballata di Natale*, and *Racconto di Natale*. The key interjection, "*Humbug!*," is also famous for being the name of a candy, a traditional hard-boiled sweet. It was first recorded in 1751 as an adjective in students' slang to denote a trick, jest, hoax, imposition, or deception, and it also appeared as a verb "to deceive by false pretext."[12] Among the assumed derivations, there is also the Italian "uomo bugiardo" (lit. man liar), dating back to Shakespeare. It is also found in the American *Wizard of Oz*, where it is prominently used by the Scarecrow. The Latin translation *Carmen ad Festum Nativitatis* by Tom Cotton (2013) also features "Nūgās!" as seen in AC.

The CC has had twenty-three films and five television adaptations and translations into many languages.[13] The first Italian translation was published forty years later, in 1888. The translator, Federigo Verdinois (1844–1927), was a Neapolitan journalist and prolific translator.[14]

The "Humbug!" interjection expressing disgust and disagreement is commonly associated with Dickens's story where it occurs in all dramatic sequences as the protagonist, Ebenezer Scrooge, abhors the celebration of the festivity. After the novel and its successful stage adaptations, the exclamation became popular, to the point that black and white candies were called "humbugs."[15] Most Italian translators have used the word "sciocchezze" (lit. "silly things").

The first Italian translation was by Federigo Verdinois and, as in the case of AW and other literary texts, it is marked by Tuscan speech forms, especially in spoken dialogues and deictic interjections (here/there→"costì," "codesto"). Some names are translated: Jacob Marley/Giacobbe, and Peter/Pietro, while names in short forms are not translated (Bob, Dick, Tiny Tim). Fred, however, is "Federigo" as in Boccaccio's *Decameron* (Federigo degli Alberighi), and also the name of the translator.

The selected corpus includes the first translation, and one of the many currently available and reprinted. The translation has had four reprints (1950, 1976, 2006, 2015). Notwithstanding the use of literary Tuscanisms, it has no creative equivalent for "humbug." The item is translated with the unmarked standard noun "sciocchezze!," also used for Lewis Carroll's "stuff and nonsense!"

The *Collins English Dictionary* (CED 2000) describes "humbug" as a noun, and has "nonsense, rubbish" as the second definition. The *Dizionario Italiano-Inglese* (DII) has the word "humbug" as the equivalent of the entry "bubbole." Other non-standard lexical equivalents can be found in the repertoire comic artists, such as Totò, where the range of meaning of "humbug" and "stuff and nonsense" can be rendered with other synonyms: "quisquiglie," "pinzillacchere," "bazzeccole," and "bagatelle" (Rossi 2002).

"Merry Christmas" occurs three times as a contemptuous retort, contrasting the expression of good wishes. In Italian, the ritual formula is "Buon Natale," literally "Good Christmas." TTa dilutes the marked emphasis on "merry," as the adjective "merry" occurs six times, also in a false question, expressing irony. Pejorative marking is, however, compensated by pejorative affixation ("mondo"→ mondaccio) and in the curse "to the devil!" ("al diavolo il Natale!"). The tension in verbal interaction ends with Scrooge's repetitive "Good afternoon" to his nephew's "Merry Christmas." The first Italian translation by Verdinois (1888) was also made available in digital form (Kindle edition 2014).

ST (7)a "*Merry Christmas*, uncle! God save you!" cried a cheerful voice.
"*Bah!*" *said Scrooge*, "*Humbug*!"
"*Christmas a humbug,* uncle!" said Scrooge's nephew. "You don't mean that, I am sure?" "I do," said Scrooge. "*Merry Christmas*! What right have you to be *merry*? What reason have you to be *merry*? You're poor enough." "What right have you to be dismal? What reason have you to be morose? You're rich enough."
Scrooge having no better answer ready on the spur of the moment, said, "*Bah!*" again; and followed it up with "*Humbug*." "Don't be cross, uncle!" said the nephew.
"What else can I be," returned the uncle, "when I live in such a world of fools as this? *Merry Christmas! Out upon Merry Christmas*!" (1871, 10)

TT (7)a *Buon Natale, zio! un allegro Natale! Dio vi benedica!*—gridò una voce gioconda.
—*Eh via!*—rispose Scrooge—*sciocchezze!*—
—*Come, zio, Natale una sciocchezza*!—esclamò il nipote di Scrooge.—Voi non lo pensate di certo.
—*Altro se lo penso!*—ribatté Scrooge.*Un Natale allegro!* Che motivo hai tu di stare *allegro?* Che diritto? Sei povero abbastanza, mi pare.
—*Via, via*—riprese il nipote ridendo. Che diritto avete voi di essere triste? Che ragione avete di essere uggioso? Siete ricco abbastanza, mi pare.—
Scrooge, che non avea pel momento una risposta migliore, tornò al suo "*Eh via! sciocchezze.*"
—Non siate così di malumore, zio—disse il nipote.

—Sfido io a non esserlo—ribatté lo zio—quando s'ha da vivere in un *mondaccio di matti* com'è questo. *Un Natale allegro! Al diavolo il Natale con tutta l'allegria!* (1888; trans. Verdinois)

TT (7)b "Lieto Natale, zio. Dio sia con te" gridò l'allegra voce di un nipote di Scrooge.
"*Bah!*" fece Scrooge, "*sciocchezze!*"
"*Sciocchezze Natale*, zio?" chiese il nipote, "Non vorrai certo dir questo."
"*Sì, che lo dico*" ribatté Scrooge. "*Lieto Natale!* Che diritto hai tu di essere lieto? Che ragione hai di essere lieto? Non sei abbastanza povero?"
"*Via!*" rimbeccò gaiamente il nipote. "E che diritto hai tu di essere scontento? Che ragione hai di essere di cattivo umore? Non sei abbastanza ricco?"
Scrooge non avendo una risposta migliore fece: "*Bah!*" di nuovo, e aggiunse un altro: "*Sciocchezze!*"
"Non essere in collera, zio" disse il nipote.
"E che altro potrei essere" replicò lo zio, "dovendo vivere in un mondo di idioti come questo*! Lieto Natale! Basta, con il lieto Natale!*" (2015 [1950], 13–14; trans. Maria Luisa Fehr)

As the story progresses and the main character develops a new personality, there is a shift in interjections marking emotions and feelings. As terror and fear climax, "Humbug" is superseded by other stronger utterances. The confrontation with the appearance of the ghost of his associate, Jacob Marley, will trigger one more "Humbug" of disbelief. Thus, supernatural signs are at first dismissed with a "Humbug!." A subsequent a cry for "Mercy!" signs Scrooge's emotional progress toward positive feelings. This scene is rich in suspense, as Scrooge utters interjections and defies fear and danger.

ST (8) But there was nothing on the back of the door, except the screws and nuts that held the knocker on, so he said "*Pooh, pooh!*" and closed it *with a bang*.
"*Humbug*!" said Scrooge; and walked across the room. (pp. 16–18)

TT (8)a Ma niente c'era, altro che le capocchie delle viti che reggevano il picchiotto. "*Via, via!*" disse Scrooge, e *sbatacchiò la porta*.
—*Sciocchezze!*—disse Scrooge; e si diede a passeggiare su e giù per la camera.

TT (8)b Ma non c'era nulla sul retro della porta, salvo le viti e i cavicchi che vi inchiodavano il batacchio.
Così brontolò "*Via, via!*" *e la rinchiuse violentemente.*
"*Sciocchezze*" disse Scrooge, e cominciò a passeggiare su e giù per la stanza. (pp. 27–28)

Now confronted with the physical evidence of the ghastly appearance, Scrooge reacts against the ghost and professes his total unbelief in the

supernatural. In this sequence the interjection has a claim, it aims to express a belief that the supernatural event is a hoax. TT (8)a/b miss the contrast, as the Italian "sciocchezza" denotes something silly, but not a fraud or a hoax, as was frequent in Victorian fake experiments with ghosts. Here are excerpts from the dialogue with Jacob Marley's ghost. A cultural constraint is expressed by the term goblin, as folklore traditions are different. In any case, a goblin is not a devil but a small amusing creature. Italian culture has diverse small creatures with different names in different geographical areas, and a possible equivalent could be "spiritelli maligni." Scrooge takes a toothpick as evidence of reality.

ST (7) It's a *humbug* still" said Scrooge. "I won't believe it.
"*Well!*" returned Scrooge, "I have to swallow this, and be for the rest of my days persecuted by a *legion of goblins* all of my own creation. *Humbug*, I tell you, *humbug*!" (pp. 18–21)

TT (7)a OMISSIS
Bene!—ribatté Scrooge.—Non ho che ad ingozzarlo, e tutto il resto dei miei giorni avrà alle calcagna una *frotta di spiriti folletti*, tutti di mia propria creazione. Sciocchezze. vi dico; sciocchezze!—

TT (7)b "*Ancora sciocchezze*" disse Scrooge. "Non ci credo!"
"*Beh!*" rispose Scrooge. "Basterebbe che lo inghiottissi, e per il resto dei miei giorni sarei perseguitato da legioni di demoni di mia propria creazione. *Sciocchezze*, ti dico, *sciocchezze*." (pp. 29–32)

This is Scrooge's last "humbug." It gives a beat to the flow of individual emotions, as he is talking to himself, and has no opponent:

ST (8) He tried to say "*Humbug!*" but stopped at the first syllable (p. 24).

TT (8)a Gli corse alla bocca: "*Sciocchezze!*" ma alla prima sillaba si fermò in tronco.

TT (8)b Provò a dire "*sciocchezze*," ma si fermò subito alla prima sillaba (p. 39).

The ominous sound of the strokes of midnight: "Ding dong" in TTa/b is the standard Italian "Din, don." The last and frustrated "Humbug" rounds off the ghost episode. "Pooh," when used alone in British English, is used for an unpleasant smell. In American English, it is usually spelled "pew," and is old-fashioned; it is used when you think an idea is not very good and conveys mixed feelings of dismissal and contempt. There is also a noun "pooh-bah," used in an informal register level to denote a powerful person one does not respect. "Pooh-pooh" is also an informal compound in verb form, used to denote a bad or silly idea. The lexemes appear in the *Longman's Dictionary of Contemporary English* (LDCE 2003, 1267).

Progressively, his favorite exclamation gives way to emotional utterances and calls to divinity, first in fear and terror, and, ultimately, in gratitude and relief.

ST (9) "*Mercy*!" he said. "Dreadful apparition, why do you trouble me?" (p. 21).

TT (9)a—*Grazia!*—esclamò.—Terribile apparizione, perché mi fate paura?

TT (9)b "*Pietà*" gridò. "Orrenda apparizione, perché mi tormenti?" (p. 32).

Religious invocations which follow are more marked as terror progresses and Scrooge's attitude changes, from "Mercy," to "Good Heaven," as he recognizes the invisible world and the destructive power of selfishness. The exclamation in TT (10)a/b directly addresses God, with more religious emphasis, but Scrooge has not yet found his way to "God," and the name will only occur in the concluding section.

ST (10) "*Good Heaven*!" said Scrooge clasping his hands together, as he looked about him. "I was bred in this place. I was a boy here!" (p. 31)

TT (10)a *Dio di misericordia*!—esclamò Scrooge stringendo le mani e volgendosi intorno. —Qui son venuto su io; qui ho passato la mia fanciullezza!—

TT (10)b "*Buon Dio!*" esclamò Scrooge giungendo le mani mentre si guardava intorno. "Io sono cresciuto in questo luogo. Sono stato ragazzo qui." (p. 46)

The following vision is the last one. In the company of the last spirit, Scrooge can see his own funeral, and hear the sarcastic exclamations. The "ha's" uttered with Christmas joy counterpoint those conveying a creepy laugh.

ST (11) "*Ha, ha!*" laughed the same woman . . . "*This is the end of it, you see!* He frightened every one away from him when he was alive, to profit us when he was dead! *Ha, ha, ha!*"
"Spirit!" said Scrooge, shuddering from head to foot. "I see, I see. The case of this unhappy man might be my own. My life tends that way now. *Merciful Heaven*, what is this!" (p. 76)

TT (11)a *Ah, ah!—ridacchiò* la stessa donna . . . —*Qui sta il bello, vedete*! Ha fatto paura a tutti quando era vivo, proprio per farci guadagnar noi da morto. *Ah, ah, ah!* Spirito!—disse Scrooge, tremando da capo a piedi. —Vedo, vedo. Cotesto sciagurato potrei essere io. A questo mi mena la mia vita di adesso... *Dio di misericordia*, che cosa è questa!

TT (11)b "*Ah, ah, ah!*" rise la solita donna . . . "*Doveva finire così, vedete!* Dopo aver fatto il vuoto intorno a sé quando era vivo, ha finito col far godere noi nel dopo morto. *Ah, ah ah!*" "Spirito" disse Scrooge rabbrividendo da capo a piedi. "Adesso capisco, capisco. La sorte di questo infelice potrebbe essere la mia. Ecco dove mi sta conducendo la mia vita. *Misericordia*! Che è mai questo?" (p. 119)

The English "Ha!" is adapted to the Italian spelling conventions of the time: "Ah!" What follows is one last sarcastic and horrific scene, as Scrooge is lead to see his funeral and his dead body, as scavengers start stealing.

There is a "Dio di misericordia" (lit. "God of Mercy"), whereas Scrooge has not yet uttered the word "God." The sequence of exclamations in greetings progresses from negative to positive feelings in the development of Scrooge's characterization. His old master Fezziwig greets Scrooge with a hearty, "Yo ho there! Ebenezer," which is translated by a Tuscanism "Ehi, costì! Ebenezer," and "Hillo Ho Hi Ho, Dick! Chirrup, Ebenezer!" (p. 36). As common with the all authors in the current selection, descriptions of the mimics and gestuality are added within dialogues. This narrative again is a tale within a tale, as Scrooge observes the past from the present and possible near future, and sees himself as a young apprentice, with his old master, Fezziwig.

Tuscanisms are used as deictics ("E' desso"→ it is that/him; "costì"→ there). TT (11)a/b have religious exclamations, although occurring in a different sequence. The mirth of the interjections and all the symbols of the winter festivity resound more like incitations from Father Christmas ("Yo ho"). TTa omits several lines. The "Jack Robinson" incitation of speed is explained in its function: "as fast as possible." This idiomatic expression also has no American usage (notwithstanding all compounds with /jack-/), and etymology is obscure.

ST (12) *Why*, it's old Fezziwig! Bless his heart; it's Fezziwig alive again!
Yo ho there! Ebenezer! Dick!
"*Dick Williams, to be sure!*" said Scrooge to the ghost. "*Bless me, yes. There he is*. He was very much attached to me, was Dick. Poor Dick! *Dear, dear!*"
"*Yo ho, my boys*," said Fezziwig "no more work to-night. Christmas Eve, Dick. Christmas, Ebenezer."
"Let's have the shutters up!" cried old Fezziwig, with a clap of his hands, "*before a man can say Jack Robinson*!" (p. 35–36)

TT (12)a *Chi si vede*? il vecchio Fezziwig! *Dio lo benedica!*
—Ehi, costì! Ebenezer! Dick!—
—È desso, è Dick Wilkins!—disse Scrooge allo Spirito. *—Sì davvero, eccolo lì*. Mi voleva un gran bene quel Dick. *Povero Dick! caro Dick*!
—Ehi, dico, ragazzi!—gridò Fezziwig. —Si leva mano per stasera. Non lo sapete ch'è la vigilia di Natale? Su, chiudete le imposte!—e allegramente batteva le mani—*chiudete, vi dico! uno, due, tre!—*
OMISSIS (4 lines)

TT (12)b Ma è il vecchio Fezziwig! *Perbacco!* E' risuscitato!
Ehi, laggiù! Ebenezer! Dick!
"Dick Wilkins, *sicuro!*" disse Scrooge al fantasma. "*Signore benedetto*, eccolo lì. Mi era molto affezionato, molto. *Povero Dick, tanto, tanto caro*!"
"*Evviva, ragazzi miei*!" disse Fezziwig. "Niente più lavoro stasera. E' la vigilia di Natale. Mettiamo su le imposte" gridò il vecchio Fezziwig battendo allegramente le mani, "*mettiamole su con maggiore celerità possibile*." (pp. 77–78)

The "chirrup" in the passage below is in the original text, and blends together the invitation to be happy with the lexeme "chirp," the sound of

birds. It also corresponds to commands given to horses (NUWD), evoking Father Christmas and his commands to the reindeers, as different commands are given to the two apprentices. TTa is standardized and the constellation of associative meaning is lost. TTb leaves the English interjection untranslated.

> ST (13) "*Hilli-ho*!" cried old Fezziwig skipping down from the high desk with wonderful agility.
> "Clear away my lads, and let's have lots of room free! *Hilli-ho, Dick! Chirrup, Ebenezer!* (p. 36)

> TT (13)a *Su, svelti!*—gridò il vecchio Fezziwig, saltando giù dal suo seggiolone con una prestezza meravigliosa. —Fate largo, ragazzi, sgomberate! *A te, Dick! da bravo, Ebenezer!—*

> TT (13)b "*Hilli-ho!*" gridò il vecchio Fezziwig saltando giù dall'alto sgabello con meravigliosa agilità. "Sgomberate tutto, figlioli miei, e avremo un sacco di posto. *Hilli-ho, Dick! Su allegro* Ebenezer! Sgomberare! (pp. 55–56)

The long sequence featuring just Fezziwig's excitement and his calls for haste and merriment is an example of multifunctional interjections. "Hilli-ho" is an interjection which is not recorded in contemporary dictionaries of English or American English. It can be found online only in reference to CC. It was used in the context of hunting (see "Tally-ho!"), as traditional lyrics and ballads attest.[16] The exclamations of the next passage signal the atmosphere of merriment for the Christmas food. Also, the written form of "pudding" is obsolete and, in any case, it is not the Christmas pudding. TT (13)b features the word "pudding" (Masiola Rosini 2004). The atmosphere is full of expectations, blessings, and every good wish. In Bob Cratchit's family, there are significant blessings, from the initial scene to the last. This family has blessings in the name of God, which Scrooge does not use. Before the Christmas pudding, the Christmas goose was saluted by Tiny Tim with a "Hurrah!," which is also now spelled "hurray" and "hooray." TTa adds the adverb "poi" ("then") to accommodate and adjust emphasis.

> ST (14) *Hallo! A great deal of steam*! The pudding was out of the copper. A smell like a washing-day! That was the cloth . . . *That was the pudding*. *Oh, a wonderful pudding!* (p 55)

> TT (14)a *Olà! questo sì ch'è fumo!* Il bodino è fuori della casseruola. *Che odor di bucato*! È il tovagliolo che lo involge. Questo *poi* era il *bodino* . . . *Oh, un bodino stupendo!*

> TT (14)b *Evviva!* Una gran nuvola di vapore: il *pudding* era uscito dalla forma di rame. Un buon odore, come di giorno di bucato, emanava dalla salvietta. *Che pudding!* . . . "*Davvero un pudding meraviglioso.*" (p. 85)

To counterpoint this scene, there are sarcastic exclamations from relatives and comments on Scrooge. The use of the primary interjection "Ha" is normalized to Italian orthography. In TT (15)b, the sequence of "Ah's" is doubled to eight. Again, the significance of "humbug" extended to the meaning of hoax or fraud, connotes Scrooge as an unbeliever and nonreligious person. In TT (15)a the standard Italian equivalent dilutes the emotional semantic load. The second exclamation contains irony and indignation, as family members parody the infamous "humbug." Most Italian translations have translated the interjections with the term "sciocchezze" (lit. silliness, nonsense), thus obfuscating the literary and cultural identification with the Dickensian character. As noted for AW in the preceding section, the Italian term used by many translators to translate "stuff and nonsense" is the same as that of "humbug." This remains the case in recent editions.[17]

ST (15) "*Ha, ha! Ha, ha, ha!"* "He said that Christmas *was a humbug, as I live*!" cried Scrooge's nephew. "He believed it too!" "*More shame for him*, Fred!" said Scrooge's niece, indignantly. (p. 61)

TT (15)a—*Ah, ah! Ah, ah, ah, ah*!—Ha detto, *figuratevi, che Natale è una sciocchezza!*—gridava il nipote di Scrooge. —Com'è vero che son vivo, l'ha detto. E lo pensava pure!—*Due volte vergogna* per lui, Federigo!—esclamò tutta accesa la nipote di Scrooge.

TT (15)b "*Ah, ah, ah, ah! Ah, ah, ah, ah*! Diceva che Natale è una '*sciocchezza*,' vero come è vero che sono vivo" rideva il nipote di Scrooge. "E ci credeva, per giunta." "*Bella vergogna* per lui, Fred," esclamò indignata la nipote di Scrooge. (p. 95)

The final closing of the whole story pivots on interjections, new interjections, and a "Whoop." Today this interjection has become global in messaging and has shifted in meaning, but here it expresses explosive joy. The choice of the primary interjection of exultation varies consistently in all selected passages.

ST (16) "I am giddy as a drunken man. A Merry Christmas to everybody. A happy New Year to all the world. *Hallo here! Whoop! Hallo!*" (p. 85)

TT (16)a "Sono balordo come un ubriaco. Un allegro Natale a tutti! un allegro capo d'anno al mondo intiero! *Olà! eh! olà!*"

TT(16)b "Mi sento . . . stordito come un ubriaco. Buon Natale a tutti quanti. E felice anno nuovo a tutto il mondo. *Evviva, Evviva!*" (p. 133)

In TT (16)b the frequent and traditional exclamation of joy and support "Evviva" does not match the two English interjections and the spontaneity of emotional utterance. It is an interesting case of interjection uttered in solitude, as Scrooge is alone, talking to himself and not interacting with another

person. TTa uses Hispanicisms. ST (13) features again primary universal interjections, iterated three times. The initial exclamatory sentence starts with a deictic in thematic position, at the beginning: "There." TTb symmetrically matches in "Ecco" occurring three times as a deictic and space-defining particle. As for food terminology, TTa gives a semantic (literal) equivalent, whereas TTb shifts to a pragmatic equivalent, thus erasing cultural and social specificity. Exclamations are features of saliency as if signposting a cognitive moment after the supernatural experience, and the factual statement "it all happened" followed by the "Ah's" of release and awareness in a sudden epiphany. The word "spirit" is not in initial capitals in TTb, differing from ST and TTa.

> ST (17) "*There's the saucepan the gruel was in*." cried Scrooge, starting off again, and going round the fireplace. "There's the door, by which the Ghost of Jacob Marley entered! There's the corner here the Ghost of Christmas Present sat! There's the window where I saw the wandering Spirits. It's all right, it's all true, it all happened. *Ha, ha, ha!*" (p. 86)
>
> TT (17)a—*Ecco qua la casseruola con la farina d'orzo!*—esclamò riscuotendosi e girando davanti al caminetto. —Questa è la porta di dove è entrato lo Spirito di Giacobbe Marley! Qui si è messo a sedere lo Spirito del Natale presente! Da questa finestra ho visto gli Spiriti vaganti! Tutto è a posto, tutto è vero, tutto è accaduto. *Ah, ah, ah!*—
>
> TT (17)b "*Ecco* il pentolino dove c'era il brodo" esclamò, ricominciando ad agitarsi e saltellando verso il focolare. "*Ecco* la porta da cui è entrato il fantasma di Jacob Marley. *Ecco* l'angolo dove stava seduto il fantasma di questo Natale. *Ecco* la finestra attraverso la quale ho visto gli spiriti erranti. Tutto è esatto, tutto è vero, tutto è accaduto. *Ah, ah, ah!*" (p. 133)

The whole scene details interjectional utterances by Scrooge apparently talking to himself or to some non-manifest entity. The retrieval of lost innocence and identity is complete: "Heaven and the Christmas Time be praised for this" (p. 134). In TT, the peal of the bells and the joyful sounds are also spelled out through onomatopoeia as used in jocular rhymes for children. The word "clash" has an extension of meaning today, and has a restricted use as onomatopoeia "a clash of swords." (n. 5 in LDCE 2003, 269). The world of innocence is expressed in a string of twelve items, rounded off by an exclamation of praise:

> ST (18) . . . clash, clang, hammer; ding, dong, bell. Bell, dong, ding, hammer, clang clash! Oh glorious, glorious! . . . Oh glorious! Glorious! (p. 86)
>
> TT (18)a Bom, bam, din, don, dan! Dan, don, din, bom, bam! Oh, che armonia, Oh che gloria . . . Oh bello magnifico! (p. 134)

TT (18)b Din, don batacchio! Din, don campana! Campana, din, don! Batacchio din, don! Meraviglioso! Meraviglioso! (p. 134)

On the wave of Scrooge's mounting enthusiasm, the following passage is a "real" dialogue with a real person, and Scrooge's mannered call is counteracted by a colloquialism:

ST (19) "*Eh*?"
Hello, my fine fellow!
"*Hallo*!" returned the boy
"*Walk-ER!*" exclaimed the boy (p. 86)

TT (19)a—*Eh?*
—*Ohe,* bambino!
—*Ohe!*—fece il ragazzo.
—*Fossi grullo!*

TT (19)b . . . "*Ehhh*!"
Ehi, mio bel ragazzo!
"*Ehi*" rispose il ragazzo.
Lei vuole scherzare. (pp. 134–35)

TTa translates with a call sound "Ohe" which is as used in Central and Southern Italy, and is also used as a typical vocalism in traditional Neapolitan songs. There is a variation in spelling, "Hello" and "Hallo," denoting difference, as in British English where the utterance is used to attract someone's attention, and, depending on intonation and stress, it can range from an informal to a rude register. In this episode, Scrooge is trying to hire a boy to help deliver a Christmas turkey as a gift to poor Bob Cratchit.

ST (20) *Why*, it's impossible to carry that to Camden Town!

TT (20)a *Perdinci!* E' impossible portare cotesta roba fino a Camden Town . . . (p. 87)

TT (20)b Ma è impossibile che lo portiate fino a Camden Town! (p. 136)

Scrooge is not only calling out to people in the street, in his euphoric excitement he also starts talking to inanimate objects. These are the very same inanimate objects which had a ghastly appearance the night before:

ST (21) What an honest expression it has in its face! It's a wonderful knocker!—*Here's the Turkey! Hallo! Whoop! How are you! Merry Christmas!* (p. 87)

TT (21)a Non ci avevo guardato mai. Che espressione simpatica e onesta! Che bel picchiotto davvero! . . . *Ecco il tacchino. Olà! ehi! Come state? Buon Natale!*

TT (21)b "Che onesta espressione c'è su quella faccia; è un batacchio straordinario! *Ecco il tacchino! Evviva! Come va? Buon Natale*." (p. 136)

The sudden flurry of forms of greeting and thanking are salient to Scrooge's definition of a renewed self. Here below ST has "fifty times" whereas the Italian language has the clichéd expression amounting to a thousand.

ST (22) "I thank you fifty times. Bless you!" (p. 89).

TT (22)a "Mille e mille grazie. Arrivederci!"

TT (22)b "Mille grazie ancora, e che Dio vi benedica." (p. 138)

The last words of the story, uttered by Tiny Tim, and reported by the author (Dickens) are blessings. ST has initial capitals and the exclamation mark as the last sign of interjectional force, at the end of the whole story.

ST (23) "God Bless Us, Every One!" (p. 92)

TT (23)a "Dio ci protegga tutti e ci benedica"

TT (23)b "Il Signore ci benedica tutti quanti." (p. 143)

FROM ITALIAN TO ENGLISH: TUSCANISMS AND *PINOCCHIO*

In oral utterance, interjections rely on phonosymbolism and paralinguistic devices (e.g., breath inhalation and exhalations) as tonal stress enhances phatic and emotional functions. They can occur, as the etymology suggests, "thrown" in-between words, and at the beginning or closing of a whole discursive unit, signaling pauses and emphasis. In narrative dialogue and transcriptions from records, spelling conventions and graphic markings may differ. Differences can also be found in interlinguistic translation, as the sounds are adapted to the phonetic structure of the TL and are subject to editing revisions. Procedures and normative applications may vary along a range of possibilities, from no translation to deletion.

In the case of narratives intended for small children, interjectional structures intersperse dialogue intended to enhance suspense. If it is read out loud, the function is to stimulate children's responses and interaction. Furthermore, other primary interjections are situationally based as stereotypical expressions of emotion and suspense, depending on stress and intonation, in acting and audio-recording of children narratives, as well as dramatized reading performances. The narrator's voice is a key element in artistic performance as a voice-over in creative reading of children's books (O'Sullivan 2005;

O'Connel, Kowal and King 2007; Lathey 2016). The moment of surprise in a fairy tale is when ambiguity and mystery tantalize the young readers with suspense. Consequently, exclamatory forms in translation should parallel the pitch and tension of the original narrative and stimulate cooperation with an audience of small children. The stimuli are more intense when they occur in jocular form as creative neologisms or as an invented mystery language for magic spells. The world of exotic and fantasy narrative relies on incantatory formulae, verbal enigmas, and secret words used as commands and orders to subjugate enemies.

There are narratives that stand half-way between the real world, where the characters are "real" working-class people who interact with fantastic animals and metamorphic creatures. The original story of *Pinocchio* is such an example. The narrative frame is localized in a precise geographical territory and an historical period, where the protagonists speak the language of the place at the time of narration. *Pinocchio* was published in serial form (1881–83) by Carlo Collodi (Carlo Lorenzini). The speech forms used have a Tuscan-Florentine base conforming to an ideal language which appealed to many authors following the national unification of Italy in 1861. In 1868, the Ministry of Education invited him to collaborate in writing a new dictionary of spoken Italian, based on the Florentine language: *Novo vocabolario della lingua italiana secondo l'uso di Firenze*. At the time, the Florentine model of writing prevailed, and it was perceived as the valid model for correctness and propriety in writing. Prominent Italian authors had solved the problem of standardizing vernacular expressions existing in the Italian regional storytelling through practice, and with the addition of notes and glossaries. Collodi was also a translator of French fairy tales (*I racconti delle fate*)[18] in which he used a lively language enriched with Tuscanisms (Masiola Rosini 1987a; 2002, 423–43; 2009, 32–36), targeting his "young readers" ("i miei giovani lettori"), as he did in *Pinocchio*. In *Pinocchio*, the readers are introduced to the topic of the story, that is, the adventures of a wooden puppet. A piece of wood his being carved by a carpenter, Geppetto. While carving, Geppetto thinks he hears a tiny voice. There is no clue as to its origin and we only know that the carpenter is carving a piece of wood. And yet, "la vocina" triggers mischief. What ensues is a furious row between Geppetto and his neighbor, Mastro Ciliegia, at the carpenter's home. The climax culminates in "Ohi!" This interjection marks progressive suspense and attention. A second interjection "ah ah" signaling pain acts as a teaser. With regard to function, Jakobson in particular assigns the emotive function to interjections (see also chapter 1). In the sequence of narrative frame, however, there are several functions which overlap and combine, that is, phatic (to establish contact and maintain contact), emotive

(expressing pain), and conative (trying to condition behavior). Below is a sample selection from multiple translations of the opening scene:

ST (24) *Ohi!* tu m'hai fatto male!—gridò rammaricandosi la solita vocina.

TT (24)a "*Oh, oh!* You hurt!" cried the same far-away little voice. (2000 [1925], 16; trans. Dalla Chiesa)

TT (24)b "*Oh,* you hurt me!" complained the same tiny voice. (1972 [1944], 9; trans. Harden)

TT (24)c "*Ouch*! You've hurt me!" the same little voice cried out, complainingly**.** (1986, 85; trans. Perrella)

TT (24)d "*Ouch!* You hurt me!" cried the same little voice plaintively. (1996, 2; trans. Lawson Lucas)

TT (24)e "*Aie!* Comme tu m'a fait mal!" gémit la voix. (1979, 12; anon.)

Suspense versus discovery is patterned in interjectional units, as the tension increases: "little voice": A → utters an exclamatory phrase → B interjection of pain → C request to stop action

The sequence of units A, B, and C highlight the pragmatic aspects of primary interjections as depending on intonation, stress, prosody. They are text-relevant and context-dependent speech acts. As the first contact is established and the action progresses, Pinocchio utters another "ohi!" combining emotive-phatic-conative functions.[19]

A. "ohi" tries to establish contact and calls for attention. A piece of wood can speak.
B. "ohi" second occurrence signals of pain.
C. is a request to stop action.

The first "ohi" expresses pain and intentionally tries to make contact with Geppetto; it thus initiates interaction. At this initial stage, Geppetto is still talking to himself and expressing his thoughts; he is not having a verbal exchange with the piece of wood. It is clear that Pinocchio wants Geppetto to stop carving on his wooden body. The puppet will reiterate his "ohi" until Geppetto stops. The whole sequence outlines the circularity of the speech act (Masiola 2016, 300–27).

IT HURTS—CAN'T YOU HEAR ME? → emotive-phatic → phatic-emotive → phatic-conative → STOP IT → conative-phatic → conative → phatic-emotive → HEAR ME!—IT STILL HURTS

As observed, Collodi translated the classic French tales, and might also have been encouraged by the use of dialogue and interjections of the narrative language he translated from.[20] There is an intricate web of oral and written

literature regarding classic and popular tales, where translation plays a crucial role in transmission, adaptation, and rewriting. The studies of Maria Tatar (1999) and Jack Zipes (2001) on classic fairy tales and their versions have shed new light on European and world literature. Dialectal and vernacular versions constitute the great challenge for the compiler, transcriber, and the translator.

EXPLETIVES, CURSES, AND SPELLS IN NEAPOLITAN: *IL PENTAMERONE*

Scholarly editions usually have a vernacular version with facing-page translation, philological notes, and appendixes. As such, they are not intended for children. Such is the case of the Neapolitan *Lo Cunto de li Cunti* (*The Tale of Tales*), also known as *Pentamerone* by Giovan Battista Basile, first published between 1634 and 1636. The selection of tales adapts popular themes and stories common to classic and vernacular narratives. The tales are written and adapted in Neapolitan, the language of the author. The present selection focuses the occurrence of interjectional forms in use at the time of publication in Naples. The text was translated into German by Felix Liebrecht in 1846 and into English by John Edward Taylor in 1847. The Neapolitan philosopher and philologist, Benedetto Croce translated it into Italian (1891), and subsequently Sir Richard Burton translated it into English (1893).[21] A new English translation was made from Croce's version by Norman Mosely Penzer (1932). The current corpus has selected passages in Italian by Benedetto Croce, the British English translation from Croce by Penzer, a contemporary Italian translation by Michele Rak (1970), and the very recent translation into American English by Nancy L. Canepa (2016). Notwithstanding Basile's claim that the stories were intended for the amusement of little children, the original text and translations are intended for a scholarly readership (Masiola Rosini 2004, 459–62; Masiola 2009, 34–39).[22]

Nicolas Penzer stresses the role of the translator in editing folk tales. He is aware of the perils of language constraints, consisting of puns, allusions, expletives, and interjections. He softens the vulgarity of expressions, especially those based on bodily functions. Penzer, however, had an advantage in the philological and cultural notes made by Benedetto Croce. He notes the difficulties in finding documentation to compare previous translations ("I have visited or written to hundreds of libraries in all parts of the world") and remarks that he has opted to employ "modern" rather than Chaucerian or Elizabethan English. His intention was to synchronize his translation to "modern" English, cleansed of the coarseness of the "Neapolitan gutter and Rabelaisian vulgarisms." The example he gives in the passage below is an obscene interjection "bum cloth!," obsolete in British English, but currently adapted to Jamaican English ("bumbo klaat!").

> And judging by the general coarseness of the language it would appear more correct to render it literally by some vulgar phrase such as "*bum cloth*!" or better, "*arse-flap*" . . . *My theory is that the modern reader in reading modern English will obtain a much better idea of what the Neapolitan book meant to the seventeenth-century Neapolitan reader than if I attempted to preserve a mock-archaic atmosphere by dragging in early English words and phrases*. True, he may come across references he will not understand and metaphors that have no meaning to the *modern mind*, but in all these cases the notes of Croce at the foot of the page offer a ready explanation. (p. viii)

These observations are supported by his illustration of translational issues, tackling obsolete items. Penzer gave an exhaustive list of lexical items which had become obsolete, obscure, and fossilized consisting of interjectional phrases, derisive expostulations, and strings of curses. In some instances, Penzer expressed the intention of being "open to any suggestions." But the overall aim was to "endeavor" to foreground the linguistic dimension, either through literal (i.e., semantic) equivalents, and to preserve the ludic dimension of language, that is, its pragmatic effects. The dimension of "style" was subordinate to these priorities:

> I shall content myself, therefore, *by explaining the methods adopted* in making this present translation and giving some slight idea of the difficulties of the Neapolitan original text. I have endeavoured to keep the main objects constantly in view—*first to translate literally, taking noun for noun and verb for verb, and secondly to preserve all the puns, local allusions, similes and metaphors of the original. Before speaking of style of language adopted, I would like to give a few examples of the difficulties of translation.* (p. vii)

Nancy Canepa approaches her translation through critical comparison and contrast with previous editions, highlighting the motivations and strategies involved in Penzer's earlier translation and her American English version, and documents it with scholarly acumen, referring also to Lawrence Venuti's *Scandals of Translation*:

> Once the essential semantic and syntactic hurdles had been confronted it was necessary to pose what is, perhaps, the translator's most important question: to what degree should the text be "familiarized"? Translating Basile's early modern version of a non-standard language into standard American English is especially fraught with the risk of assimilating the status of Neapolitan to that of a dormant language. Should the translator attempt to reproduce Basile's every stylistic work, every note of polyphonic opus possible, to the detriment of fluidity, or, instead, to smooth the rough edges and coax the text into more orderly submission?

> The temptation to "domestication" in the direction of rendering a more polished, easy to read, and accommodating translation is one that most of Basile's early translators, and some of his later ones, succumbed to. (2016, lxiv)

The following passages illustrate Canepa's point by comparing parallel translations and different interpretations. The theme is that of incest. If the version of the tale is intended to target children, understandably, adaptations will shadow and delete details of abominable deeds, like killing children and serving them to their natural incestuous father. The Basile version is the crude version, whereas, in Calvino, the text is softened, there is no incest between the "Sleeping Beauty" and her father, who begets twins from her, Sun and Moon.

Dramatic tension is emphasized in exclamations occurring in abusive irony and verbal assault. The first example highlights offensive greeting and cursing as the King's new wife accuses his incestuous daughter, Talia (aka the "Sleeping Beauty"). The excerpt below is from Basile's "Sole, Luna e Talia" (Sun, Moon, and Talia). The Queen uses an unlikely royal and dignified language while resorting to the most vulgar expressions. The expletive "cana perra," is a curious example. The Neapolitan word for bitch /cana/ is iterated in the Spanish word for bitch /perra/ with all its semantic load of insult, where the Spanish /perra/ is the head noun. Arabisms and Hispanicisms occur in Neapolitan speech forms as a result of historic contact, as the Kingdom of Naples also known as the Kingdom of the Two Sicilies were under the dynastic rule of Bourbons. ST (25) and TT (25)a and b refer to Basile's original text and its translations.

> ST (25) "la regina . . . tutta 'nviperata, le disse: '*Singhe la benvenuta, madamma Troccola!* tu sì chella *fina pezza*, *chella mal'erva* che te gaude maritemo? *tu sì chella cana perra* che me fave stare cotanta *sbotamiente de chiocca*? *Và* ca sì benuta a lo purgaturo, dove te scontar raggio lo danno che m'haie fatto!'" (1989 [1634–36], 950)

> TT (25)a "la regina . . . tutta inviperita le disse: '*Sii la benvenuta, signora Troietta*! Tu sei quello *straccio di lusso*, *quella malerva* che si gode mio marito! Tu sei quella *cagnaccia* che mi fa stare con tante *slogature di testa*? *Vai,* che sei arrivata al purgatorio dove ti farò pagare il danno che m'hai procurato!'" (1970, 951; trans. Rak)

> TT (25)b "the Queen . . . all inflamed with rage said to her: '*Welcome, Madame Troccola!*' So you are the *fine piece of goods*, *the fine flower* my husband is enjoying! You are the *cursed bitch* that makes *my head go round!* Now you have got into purgatory, and I will make you pay for all the harm you have done me!" (1932, 131; trans. Penzer)

> TT (25)c "and she said: 'Welcome, *Signora Troccola*! So you are that *fine piece of goods*, that *noxious weed* that my husband is enjoying! You are *the bitch* that

has driven my head *bonkers! Well*, you've landed in purgatory, and I'm going to make you pay for all the harm you've done to me!'" (2001, 687; trans. Zipes)

TT (25)d "[The Queen] who with a face like Nero's, livid with rage, said to her: 'May you be welcome, *madam slut!, so you are that fancy piece of trash, that weed* with whom my husband takes his pleasure! So you're *that bitch who makes my head spin like a top*! *Go on,* you've reached purgatory, and I'm going to make you pay for the pain you caused me!'" (2016, 425; trans. Canepa)

The British translator, TT (25)b adds a note to "Madame Troccola" explaining that it is an onomatopoeia-based term, signifying "chatty," derived from Croce. The same note is found in TTc, an American edition adapted by Jack Zipes (2001). The pragmatic meaning is, however, more offensive and relevant to the expletives which follow, like the "cagnaccia" in TTa (cagna + "accia" 'pejorative affixation) corresponding to "dirty bitch." TTd, for the American English contemporary edition has "madam slut," a very offensive and abrasive compound greeting, today also considered a racial slur. TTa adds an ironic diminutive to the term "troia" (lit. "sow" → slut, whore), "Troietta" (troia + "etta" diminutive affixation), also in current use. ST "fina pezza" is closer to "luxury stuff" denoting luxury prostitution in the string of insults. The adulterous and incestuous king utters a very formal "Alas": "*Alas!* I myself am the wolf who's eaten my own sheep!" In a later fit of anger, however, he reacts and calls the queen in ST "torca renegata," "turca rinnegata!" (TTc "You renegade Turk!" TTb "You Turk!"). ST has a changed syntactic order, and has an interjection of despair in the middle position: "ohimé," and TTa "ahimé," TTb "Alas!" TTc, which dates back to the 1930s, presents textual dilution or omissions when marked sexual expletives occur. The interjectional command / "và cà"/ (lit. "go because, as . . .,") in the final sentence is differently graded in its maledictory force from "now" to "well" and "go on."

All the above translations are scholarly editions, not destined for children. Sexual terms and taboo words were not part of the accepted literary standards of the time. The following version from Calvino's collected stories (1993 [1956]), entitled "Sleeping Beauty and her children," translated into American English by George Martin (1980), is even more cautious. The terms of address feature a colloquial register with "Ma'am! Oh, ma'am!" (139) and "driven my head bonkers" (ST: "sbotamiente de cocca"), mixed with routine expressions used in British storytelling, for example, "Lo and behold" (p. 485). The theme of the incest is eliminated. In this is the accusation and curse by the queen starting to beat the girl, the bad words are watered down. Also, in the collection of the Grimm brothers, rape is omitted. The edition tends to standardization and to delete cultural and linguistic specificity. These passages refer to the same Basile story as adapted by Calvino. Sexual offense

and foul language is omitted, and the verbal abuse from the Queen is limited to "brutta strega/ugly witch," as she starts to beat the incestuous woman:

> ST (27) "Hai stregato mio figlio, *brutta strega*, e ora sta morendo!" (1993 [1956], 711)
>
> TT (26)a "You cast a spell over my son, *you ugly witch*, and now he's dying!" (1980, 488)

In Basile, the story is entitled *Sun, Moon, and Talia,* and in Calvino's version, "*La bella addormentata e i suoi figli*" ("The Sleeping Beauty and her Children"). Also, Basile's original Greek name for the protagonist, Talia (the muse of comedy and poetry), is "Carola" in Calvino, an uncommon name in Italian. The current American edition of the tales deletes the suffixation of gender, and adopts the popular English name, Carol. The American translator explains in a note that, even if the names had been kept in all versions, he "called her Carol for the sake of assonance" (p. 744).

MORE MAGIC AND INCANTATORY FORMULAS

In oral traditions and in "classic" fairy tales, incantatory formulas, and rituals of protection are actualized in the key words which enable the protagonists to attain success and defeat the enemy. Natural forces and the elements obey the commands, while animals and everyday inanimate tools accomplish supernatural tasks. The challenge of the incantatory spells and magic formulas lies in the correctness of words uttered as only a precise order can have the desired effect. Interjections and commands can work marvels if the language reproduces the original sound. Any other alternative or "translation" will fail in scope. If the "sound" factor is preeminent, then the word is only exactly replicable, not semantically translatable. Seen in this perspective, magic spells which are sung cannot work in other speech forms, and, as in the present case, the magic words are not translanguaged, but rather borrowed into the new language. In Basile and Calvino, the tale of *Pinto Smalto* is a case of vernacular incantatory formulas which have been preserved in all translations. TTa retains the original title *Pinto Smalto* and leaves the magic words in the Neapolitan original, while TTb has a literal rendering *Smalto Splendente* (lit. "enamel shining"). The theme is that of the cake baked by a Princess who could not find a suitable husband. The cake shaped as a little prince then comes to life and the plot develops to include sexual intrigues. The role of songs and rhymes can restore harmony. In the Basile version, there is an old woman who is moved to pity for the sorrowful plight of the heroine and teaches her the magic formulas:

ST (28) . . . 'avette tanta compassione che le 'mezzaie tre parole: la primma, tricche varlacche, ca la casa chiove; la seconna, anola tranola, pizze fontanola; la terza, tafar e tammurro, pizze 'ngongole e cemmino, decennole chele iesse decenno a tiempo de lo chiù granne abbesuogno . . . (1970 [1634], 914)

TT (28)a . . . ne ebbe tanta compassione che le insegnò tre formulette: la prima tricche varlacche, ca la casa chiove, la seconda, anola tranola, pizze fontanola, la terza tafar'e tammurro, pizze 'ngongole e cemmino, raccomandandole di dirle quando ne avesse avuto un gran bisogno . . . (1970, 915; trans. Rak)

TT (28)c She was so sorry . . . she taught her three words. The first was "Tricche varlacche," for the house is raining; and the second, "Anola tranola, pizza fontànola"; and the third, "Tafaro and tamburo, pizze 'ngongole e cemmino" (1932, 116; trans. Penzer)

TT (28)d . . . she felt such a pity for her that she taught her three little formulas: the first was "tricche varlacche ca' la casa chiove"; the second "ànola, tranola pizze fontanola"; the third "tafaro e tammurro, pizze ngongole e cemmino." She told Betta to use them only in times of great need. (2016, 409–10; trans. Canepa)

The formula remains as in the original in all translations, in italics. TTc (Penzer) only changes "tammurro," the Neapolitan word for "drum" into standard Italian, "tamburo." The word "pizza," anyone can understand today, and "'ngongole" is a corruption of "vongole," meaning clams. "Tafaro" is the vernacular term for "arse."

The theme of a cake turned into a prince has also been reported in variants in other regions of Italy such as, Abruzzo, Sicily, and Calabria (Calvino 1993, 1101). Calvino uses a different title, *Il reuccio fatto a mano*. As in Basile, rhyming spells trigger magic events and wonders, and in Calvino the formula is expressed in the verses of a song. If, in the previous stories, the magic formulas were borrowed in original form in translations, in the next passage, the traits of vernacular vulgarity are diluted. The tale is not focused on princely love intrigue at the court, but is coarser in tone and features a duped peasant and his donkey, believed to defecate golden coins. As in other examples, the magic spell is generously revealed to help the protagonists in situations of need. In Basile, it is entitled *Lo cunto dell'uerco* (*The Tale of the Ogre*). The tale is also present in Italo Calvino's Italian selection of vernacular folk tales. It has only minor differences, especially in the gourmet food evacuated by the donkey, instead of gold coins. Its origin is attributed to Terra d'Otranto (Apulia). The title is *Ari-ari, ciuco mio, butta danari!* Here there are onomatopoeic sounds, as the beating of the club "tiritin taratan." The last mimetic sound "prrr" in "trrr" and the reference to excrement is softened in the lexical choices. In the following excerpt, there are two interjectional forms used in reported speech, that is, the ironic interjection "Buona sera!" and the vernacular command given to the donkey.[23] The scatological relevance of ST is leveled in an unmarked register. In TTb,

for example, where the magic command "cacaure!" ("caca oro" lit. "shit gold"), the coarse injunction is refurbished into a standard "void!." Antuono, the simpleton, is given three chances and three formulas to be used with a donkey, a napkin, and a big stick. The defecation of the donkey can materialize jewels and gold on a white tablecloth only if the correct formula (interjection plus command) is used. In a recent edition of *English Fairy Tales*, there is a short variant (*The Ass, the Table and the Stick*), with no reference to excrement but, rather, pulling the donkey's ears causes coins to fall from its mouth. (1994, 346–50).

> ST (29) Antuono, pigliatose lo *ciuccio*, *sanza dire bona vespere* sagliutole'ncoppa se mese a trottare; ma n'avea dato ancora no centanaro de passé che, smontato da òlo sommaro, commenzaie a dire *arre, cacaure* e aperze a pena la vocca che *lo sardagnuolo commenzaie a cacare perne, rubine, smeraude, zaffire quanto na noce l'uno.* (1891 [1636], 36)
>
> TT (29)a Antonio, preso *l'asino, senza dire buona sera* gli salì in groppa e si mise a trottare; ma non aveva fatto neanche un cento passi che, sceso dall'asino, cominciò a dire *arrì, cacaoro* e aveva appena aperto la bocca che *l'asinello cominciò a cacare* perle, rubini, smeraldi, zaffiri e diamanti grandi ognuno quanto una noce. (1970, 37; trans. Rak)
>
> TT (29)b Antuono took on the *ass*, and without even saying "*good night*" jumped on it and went off at a gallop. He had not gone more than a hundred yards, however, before he dismounted from the beast and cried: "*Hey! Void!*" No sooner had he opened his mouth than the beast began to *relieve itself* of pearls, rubies, emeralds, sapphires and diamonds, as big as a walnut. (1932, 19; trans. Penzer)
>
> TT (29)c Antonio, took the ass, and without even saying *good-bye*, he jumped on it and trotted away. But he had not gone more than a hundred paces when he dismounted from the ass and said, "*Gee up! Drop your load!*" And he hardly opened his mouth when the little ass began to *drop from his rear end* pearls, rubies, emeralds, sapphires, and diamonds each as large as a nut. (1981, 423; trans. Zipes)
>
> TT (29)d Antuono took the donkey and, without even saying "*Good evening*," climbed onto its back and set out at trot. But before he had gone a hundred yards he got off the jackass and started saying, "*Giddy up, shit gold*," and he had barely opened his mouth when the animal began to shit pearls, rubies, emeralds, sapphires and diamonds, each as big as a walnut. With his mouth hanging wide, Antuono stared at those *lovely bowel movements, at the superb diarrhea and rich dysentery* of the little ass. (2016, trans. Canepa)

In Calvino, the recorded variant (Terra d'Otranto, Apulia) has no ogre, and the title is different, *Ari-ari, ciuco mio, butta denari!* The American translation "*Ari-Ari, Donkey-Donkey-Money-Money*," prudently purges the reference to defecation.

ST (30) Il ragazzo se ne partì col ciuco. Dopo mezzo miglio disse: "Voglio vedere un po' se è vero che questo ciuco butta i danari!" —*Ari-ari, ciuco mio, butta danari*!—E *lui, trrr!, alzò la coda e buttò fuori* tanti quattrini. (1993 [1956], 63)

TT (30)a The boy departed with the donkey. After going half a mile, he said to himself, "I just really want to see if this donkey really drops money." . . . and said, "*Ari-ari, donkey, donkey, money, money*!" The donkey went "*Prrrrrrrrr!*" *raised its tail*, *and dropped* numbers and numbers of coins. (1980, 438; trans. Martin)

The "prrrrr" sound has different meanings in different languages, depending also on the tonal register (see Voetz and Kilian-Hatz 2001). In Italian, it imitates a coporeal sound ("pernacchia"), whereas in Anglophone domain it evokes a cat purring.

In the sequence below, from the same tale, the commands for the table napkin and the stick are imperative forms. The command incites action, and thus covers the domain of vocative/appellative secondary interjections, with a complete phrasal form. The translations are in the same sequential order as above.

ST (31) "aprete e serrate tovagliulo" "corcate mazza! auzate mazza!" (pp. 42–44)

TT (31)a "apriti e chiuditi tovagliolo" "alzati mazza, abbassati mazza" (pp. 45–47)

TT (31)b "Open, napkin! Shut, napkin!" "Up, stick! Down, stick!" (pp. 22–23)

TTc (31)c "Open, napkin. Close, napkin" "Rise up, club! Settle down, club!" (pp. 421–26)

TT (31)d "My table napkin, make ready the table!" "My club, let me have it! My club be still" (pp. 438–40)

TT (31)e "Open tablecloth. Close tablecloth" "Up, club!, Down, club!" (pp. 19–21)

A CLASSIC SPELL: *OPEN, SESAME!*

Oral folklore and storytelling have more than any other genre generated translations, rewriting, and adaptations. Exclamatory phrases, curses, blessings, incantation formulas, and magic words have been variously treated, depending on translational strategies. "Abracadabra" and "hocus pocus" are examples of internationalism in the Western world, but are devoid of the power of sound as they have acquired an extended meaning beyond magic. On the contrary, as we have seen in the above corpus, the magic spells in

ancient Neapolitan have been adapted to the receiving language, as the magic and jocular formulas are localized in time and space, unique and not eroded by international frequent usage, and culture-specific. Conversely, there are also invented words from fairy tales which have become famous through translation. In the bestiary of AW, the cryptic "Hjckrrih!" of the Gryphon, is in most cases left untranslated. The *Arabian Nights* or *A Thousand and One Nights*, have an exclamatory command which is embedded into the intricacy of oral transmission, and possible contamination with other languages. In the tale of *Ali Baba and the Forty Thieves*, the exclamatory command that permits entrance to the cave of dazzling treasures in Arabic is: "*Iftah Ya Simsim*" (افتح يا سمسم), meaning "Open Sesame." Ali Baba's brother cannot remember the phrase and confuses it with the names of other grains, thus becoming trapped in the cave of treasures. If you miss the right word, it will not open, and if you say "Open, peanuts," the power of sound will fail. Also, the word "sesame" has a symbolic significance if used with "open" in Arabic culture. The husk of sesame will burst open, with a sound, and the metaphor has erotic connotations based on female genitalia (Masiola Rosini 2004, 535–44). As noted, Richard F. Burton had published an annotated and "scandalous" translation in 1885. The magic command was first translated in French with a different order, "Sésame, Ouvre-toi!" by Antoine Galland in his famous *Les Mille et Une Nuits* (1704–17), and from this French translation rendered into English "Sesame Open." The anonymous "Grub Street," the earliest English translation (ca. 1706–21) records the mix-up of legumes and grains (sesame and barley). Not being able to use the right magic word will result in a horrible death for Ali Baba's brother, the covetous Cassim, who will be quartered by the thieves and his body displayed at the entrance to the cave:

> TT (32)a "his thoughts were so full of the great riches he could possess, that he could not think of the necessary word; but, instead of *Sesame*, said, *Open Barley*, and was very much amazed to find that the door did no open, but remained fast shut. Afterwards he named several sorts of grain, but all to no purpose." (1995, 768)

If word order is a decisive element in magic formulas, here it seems to have been ignored, with the formula translated into English both as "Sesame Open" and eventually "Open Simsim." The item is a command, made up of a verbal injunction (open) addressed to an inanimate addressee, the entrance to the cave. The choice of the word "sesame" to address the case remains a mystery. The interjectional formula has acquired new metaphoric meaning, beyond its grammaticality. Its entry in NWD describes it as a noun: "something that unfailingly brings about a desired end" (1977).

The way in which magic spells and exotic formulas thrived followed the pattern of translation and adaptation of oral folk tales and the nineteenth century's new perspective on oral traditions, and regional and vernacular storytelling. The reciprocal influence and contamination with written literature intended for children can also be traced through the use of magic spells, puns, charades, and rhymes (see also Masiola Rosini 1988a).

MAGIC WORDS AND EXCLAMATIONS

If oral literature, being outside any copyright protection, can be freely adapted and rewritten, the translation of interjections and key words highlights diatopic and diachronic variation. This can be seen in the magic name of the famous story recorded by the Grimm brothers (1812) as *Rumpelstilzchen*, or *Rumpelstiltskin* in English. The song the gnome sings is the key to the riddle. But the name has a meaning in German, and is associated with "a little rattle stilt" and may also denote a "rattle ghost" ("Rumpelgeist") in the German panorama of goblins and elves. The English phonetically adapted the name, but *Tom-Tit-Tot*, the sound of the name, triggers the riddle. The English narrative has an exclamation uttered by the narrator addressing the reader and describing the "little black thing" and the spinning wheel:

> ST (33) . . . the wheel didn't go as fast as its tail, and that span round and round—*ho-ho-ha-ha*!—you never saw the like . . . . And all the time that small, little, black Thing kept bumming and booming away at these words:
> Name me, name me not,
> Who'll guess it's *Tom-Tit-Tot*. (Anon 1994, 35)

In an early Italian adaptation of the 1920s, the name was "domesticated" to Italian rhyme as "Fri Fru Fro." Other languages either phonetically adapt it or translate it with a jocular name for elves. The current name today has changed to "Tremontino." The riddle is similar in content in English and Italian.

> ST (34) a Today do I bake, tomorrow I brew,
> The day after that the queen's child comes in;
> *And oh*! I am glad that nobody knew
>
> That the name I am called is *Rumpelstiltskin*!
>
> TT (34)a Oggi fo il pane, la birra domani,
> e il meglio per me è aver posdomani il figlio del re.
> Nessun lo sa, e questo è il sopraffino,
> Ch'io porto il nome di *Tremotino*[24]

Enid Blyton (1897–1968), a most prolific writer of children's books used magic formulas, without which it would be very hard to make some stories work. Her books also highlighted enlarged fonts. With Mary Norton (1903–92) and Pamela Lyndon Travers (1899–1996), she inaugurated a genre where action starts in a real space and place, like James Barrie had done with Peter Pan's Kensington Gardens. Blyton sold more than 600 million copies, and the books have been translated into ninety languages, and adapted into films. In Italy, however, Enid Blyton, P.L. Travers, Kenneth Graham, and Mary Norton were not popular, and had no visibility, even of Mary Poppins was published in an Italian edition in 1942. In the decades of the Fascist regime, and also later, their works were neglected. Norton and Travers became popular with young Italian readers only after the success of the Disney productions.

One factor determining translation and translatability is that of language and culture. As noted, there can be ideological barriers as well as cross-cultural constraints. There can be hostility toward the diffusion of an "alien" culture and language and against "foreignization," fostered by prejudice against vernaculars, and consequent subservience to prescriptive standardization and domestication. The lack of critical and lexicographic tools was also an obstacle to the translation of vernacular forms.

In the global market we now know some major "hits" in terms of sales of children's narratives, as stories become less culture-specific and more homogeneous. Alongside the international success of the Harry Potter saga, the mainstream narrative for children and early teens have seen booming production and translation of journals and diaries, and their film adaptations. In Anglo-American literature, the "bad boys" diaries have been a long-established genre, with frequent imitation and common topics. The current fad for diaries has also been influenced by the fancy digital world of note-books, tablets, I-pads, and blogging. At the beginning of every school year, children are given their daily note-books and planners.

In the nineteenth century, "bad boys" diaries and adventures were already a lucrative and imitative market, at a time when copyright laws were not enforced. *A Bad Boy's Diary* (1880), by Victor/Victoria Mette Fuller (1831–85), is an intricate "mystery story."[25] The diary is written in Southern American Vernacular English, and is subsequent to other "bad boys" diaries and adventures published in the United States (Malaguti 2008; Bolchini and Cicala 2016). Regarding Fuller's original, the Florence-based Jewish translator, Ester Modigliani, passed her manuscript version to the Italian writer, Vamba (Luigi Bertelli), who rewrote almost all the episodes of the original book and shifted the context and language to Florence and Rome.[26]

The interjections in Fuller are recorded in transcribed form and based on Southern American forms ("Oh, how crewel"). In *Gian Burrasca* (lit. "Johnny

Storm"), an emotive outburst that Johnny uses frequently is: "Ah, giornalino mio!" as he refers to his journal in a diminutive form and despair. Vamba's *Giornalino di Gian Burrasca* remains largely unknown in the Anglophone world, whereas it has been a favorite with Italian children and adults and is still a best seller. It has also been serialized on television.

Enid Blyton's *Famous Five* and her other works were neglected by Italian publishers. In Italy, Blyton had no translations during the difficult postwar years, and was only recently translated, whereas in France her stories were "rewritten" by Claude Voilier, and also translated back into English. Many popular stories, like the elves' stories have not been translated into Italian. In view of the theme of the present survey, our interest lies in magic spells and their translatability. In Blyton, elf stories rely on magic words and interjections. The exclamations used are always adapted to the domain of the story in a sort of "elvish language." If these are elves living in the woods, the likely interjection is, "buttons and buttercups!" Conversely, rhyming chants and riddles empower the protagonists: "Rimminy, romminy ray / My magic will send you away / Rimminy, romminy ro / Ever so far will you go"(2011 [1926], 273. Blyton in her prolific output created her own rhymes, and this is the main difference with dialectal narratives where the formulas have been used by a linguistic community and orally transmitted.

CHARMS AND INVENTIONS IN FILM ADAPTATION

Ancient formulas are based on wordplays, derived from rhymes and storytelling sometimes in obscure forms. Magic must always be "obscure" and dark. Creative magic talk develops hypochoristic utterances, rigmaroles, invented speech forms borrowed from mock-Latin, and imitative Anglo-Saxon forms. The Latin- and Gothic-sounding formulas in part contributed to the success of Walt Disney's cartoons and film adaptations. In many cases, magic words and spells have been added to songs in cinematic adaptations and musical versions (*Bedknobs and Broomsticks*). The magic word featuring the lyrics and the musical score come with the film version. Disney productions featured both classic tales and modern books for children, achieving box office success around the world.

These magic speech forms occurring in films and cartoons are dubbed and subtitled, and can also be adapted to stage shows and other performances, and transformed into ballet (i.e., *Alice* is a new ballet that premiered in London in 2017). But what happens to the incantatory words? Market success shows that if there is music, there is power enhanced by multimedia graphics and digital innovation. Yet, the literary language of classic fairy tales and the vernacular speech of popular folk tales has shifted to simplified forms in script

form and verbal interaction. Cryptic magic words and interjections have shifted to singable jingles. Some two decades ago, Jack Zipes was prophetic:

> It was not once upon a time, but at a certain time in history, before anyone knew what was happening, that Walt Disney cast a spell on the fairy tale, and he has held it captive ever since. He did not use a magic wand or demonic powers. On the contrary, Disney employed the most up-to-date technological means and used his own "American" grit and ingenuity to appropriate European fairy tales. His technical skills and ideological proclivities were so consummate that his signature has [obscured] the name of Charles Perrault. (1995, 21)

Globalization of children's literature also comes through flanker products, like DVDs, I-pads, and I-tunes. Favorite characters are boosting sales of singing soft toys uttering their catchphrases and buzz words. I have a toy, from *Toy Story* grunting "The claw is my master! Brrrrrrr," bought in Orlando (Disneyworld). *Harry Potter*, albeit sprinkled with exoteric words and alternatively "standard" interjections, succumbed to lure of global market production with all sorts of gadgets and derived paraphernalia including sweets and candies. The global success of adaptations for children is driven by singability and translatability, as magic formulas interact with the plot echoing jingles in cartoon commercials. Merlin's incantations in *The Sword in the Rock* (1963), and its rhyming adaptations into different languages, had a sort of echo effect, as the interjections were adapted to rhyming (see also García Jiménez 2017). The nonsense invented words have been retained; the last syllables of the verse were changed into rhyming form. In Merlin's jocular incantations "Higitus Figitus" and "zunbabazing" rhymes with "I want your attention, everything!" In the Italian version, it is adapted to "abra kazé" rhyming with "prestate tutti attenzione a me" (lit. "pay all attention to me"), preserving thus rhyme and meaning.

ST (35) *Higitus Figitus zumbabazing*	I want your attention everything!
TT (35)a *Higitus figitus abra kazè*	prestate attenzione tutti a me.

The lyrics were written by Richard and Robert Sherman, who also coauthored *Mary Poppins* songs for the Disney production. The *Mary Poppins* series was written by the Australian-born Pamela Lyndon Travers (alias Helen Goff 1899–1996) in 1933. The invented interjection was not in the original story. It became an international hit song from the movie which featured cartoons and actors (1964). The story of the lyrics and the tumultuous aspects of the author's relationship with the Disney team during the phases of production is told in the film *Saving Mr. Banks* (directed by J. Lee Hancock 2013). The "fanciful formation" was dated to 1940 by the OED, and popularized in the 1960s after the film's release. In other languages, the

phono-lexical structure has been adapted to the system of the receiving language, that is, "Supercalifragilistichespiralidoso" in Italian. With its imitation of mock Greek and Latin words, it is also recorded in online dictionaries, and defined as a "nonsense word by children to express approval or to represent the longest word in English."[27]

Bedknobs and Broomsticks by London-born Mary Norton (1903–92) also has a magic interjectional command added in the film adaptation not present in the book. The Disney production released in 1971, adapted two books, *The Magic Bedknob* (1945), and *Bonfires and Broomsticks* (1947). It was directed by Robert Stevenson, who had directed *Mary Poppins*, and the songs were also written by the Sherman brothers. The incantatory formula is found in the manual for apprentice-witches: "Treguna Mekoides Satis Dee," John Dee being the name of the notorious Elizabethan occultist. As in *Mary Poppins*, the formula has been added to the movie for the benefit of a musical performance. It is first read by Miss Eglantine (Angela Lansbury), and sung in chorus by the protagonists. Initially, the formula has no effect. Miss Eglantine Price has not given the correct intonational stress, and the words thus have no power. Magic happens when the children and Mr. Emelius, the magician, conjure the glorious armies, banners, and oriflammes of England to defend the country from Nazi invasion. The spell remains unaltered in the Italian-dubbed film version. As observed, a successful interjection turned into a tune may determine the global success of the film, whereas the magic spell turned into tune has to be singable, while preserving the "sound" feature also in translation. Likewise, the *Harry Potter* book and film series was the mainstream initiator of magic inventions, compounding Latinate forms and exotic languages into fancy blends and linguistic hybrids.[28] The success of children's books, whether classic tales, new fantasy, or funny cartoons is also due to the creative interjections, exclamations, and magic formulas occurring in dialogues and climaxing action. Without these "minor" and neglected parts of speech, there would hardly be any literature.

BEYOND SPELLS: COMICS, SEQUENTIALS, AND TOILET "TOONS"

In picture books and graphic stories intended for small children, graphic interjections and captions are a salient feature. An interesting example is the story of *Pik-Badaluk* translated from German into Italian in the 1930s. The original version had a fancy sounding title *Mampambebuch*. It was authored by Grete Meuche, and printed in Leipzig in 1921. "Mampam" is the protagonist, a little black boy (Masiola and Tomei 2013). The onomatopoeia and sound symbolism from the German is structurally adapted into Italian:

there are sounds denoting swiftness "zippete-zap" and "zippetre-zappete," the sound of a trumpet "Tara! Tararà!", and explosions "Pim-pum-pam! Pim-pum-pam! Pata-pum!" Many interjections have now become obsolete, as English forms are more commonly used. As observed, the publication of children's books was subservient to the national ideology and mounting nationalism of the 1920s and 1930s. The practice consisted of the avoidance of "barbarisms," the term used for foreign words. Children's books, under the control of the Fascist Ministry of Culture and Propaganda (MinCulPop), were functional to language planning and educational purposes. The emergence of graphic techniques and creativity in language in the 1970s signed a new phase in books for small children and their international diffusion.[29] The exportation of American comics in print and movies was the turning point in introducing the use of the "language of comics" (Varnum and Gibbons 2001). American cartoon movie series and comic strips, however, broke through the system with interjections in little smoke clouds ("fumetti"), bubbles or "balloons" (Eco 1985 [1964], 2008). These were adapted, rewritten, and translated for young readers.

In cowboy comics and cartoons featuring the Wild West and Texas, horses and their riders were emphasized in graphic frames stylizing action, struggles, attacks, gun-fights and horse-riding (see chapter 4). Interjections used in commands to speed them up and spur them on counterpointed action. Umberto Eco notes the semantic loss in the transfer from English into other languages, listing sound symbolism. In English the items have a meaning, but when used in other languages they only have an evocative function, losing thus the immediate connection to the significant, and changing their status of linguistic "sign" to a visual equivalent of sounds and noises (1985 [1964], 146). The pseudo "red skin" or Indian language of routine greetings, blessings, and cursing added an exotic dimension contributing to the fall of barriers introducing a new genre and innovative format also flanked by the cowboy movies. Also, the magazine format was easily rolled and pocketed, and the price was cheap and affordable, and the series seemed to last forever. If the *Arabian Nights* spawned European Orientalism, the iconography of the Far West impacted on readers and audiences. Texas and the Wild Frontier with cowboy films represented a cultural phenomenon that was perceived as entirely American. The interjections and commands were perceived as original cowboy language or "red skin" language in epic sagas of Western movies. "Giddy-up" was the "exotic" cowboy command to horses, as European children in cowboy hats played "cow-boys and Indians" games. Cowboy interjections became popular in Italy with Pecos Bill, the legendary Texan hero, and his horse "Lightening." "Lightening" translated as "Fulmine," together with the "giddap" has become a mantra for vintage cartoon lovers in Italy. "Giddy-up," "giddy-ap," and "giddap", was the common interjection used to

ride and speed up.[30] The frightful sounds of Indian war cries and chants, such as that of Seminoles "Yo-*ho*-ee-hee! Yo-*ho*-ee-hee!" expanded an exotic aura over Western magazines (see also Mayoral 1984; Saraceni 2003; Matamala 2004; Igareda 2017).

The 1970s were a turning point in youth and media language. There was innovative language also in cartoons, only very mildly followed by the translation of interjections. The use of interjections in commercials and jingles influenced the language of teens and children in the 1970s and 1980s in Italy and Europe. Raymond Briggs's cartoon book, *Father Christmas* (1973), is an interesting instance. The American invention of Father Christmas has spread around the world with the reindeers, "Giddy up," and "Tally-ho!" was originally derived from advertising (i.e., Coca-Cola). This British Father Christmas is characterized by his favorite exclamations: "bloomin snow," "bloomin chimney," "bloomin soot." The adjective being an euphemism for the notoriously rude "bloody." Father Christmas in action utters to himself all interjections:

> WHOA!! HORRAY HOME AGAIN! BRRR BLOOMIN FEET FROZEN.
> AAALT! EVVIVA DI NUOVO A CASA! BRR HO I PIEDI GELATI PFUI!

The Italian translation of the 1970s does not use English calques and borrowings. The solution for "bloomin" is to render it with an interjection of disgust in Italian, which dilutes the impact of the "minced oath" or shortened euphemism. Other cultural referents are adapted.

The language of cartoons challenged the long-standing reluctance of the system against forms of "barbarisms." Mainstream production featured new genres and series as translation became a vital link to the European market, as detective stories, crime fiction, and SF series spread across the age-range, and cinematic adaptation enhanced visibility, from the 1930s onward.

As observed, the Disney comics, films, and musical fantasies had, likewise, an impacting effect and the "creative" response to translational issues influenced the language of comics and interjections. The Disney adaptations were intended for mass audience and the scope was to entertain and amuse the children; on the contrary, the narratives like the *Pentamerone* and the classic tales with philological notes were destined for scholars and specialists. In the case of Disney comic strips, cartoon movies, and filmic adaptations of classic tales, the global success was unprecedented, and largely derived from translations. The role played by sounds in language and literature has been crucial, yet largely neglected (Chapman 1984).

In more recent times, as post-Millenials start the year with paper diaries, the diary as a genre combining cartoon graphics and written parts has topped the sales charts. As a consolidated genre in Western literature, the diary has

been rejuvenated in format and graphically upgraded by doodles, vignettes, emojis, and caricatures, and school calendars. The softened derivative of the "bad boys" diary of the past two centuries is seeing unprecedented popularity in the United Kingdom and United States. It has hit the global market with translations into many languages. Starting from the 1980s, almost unheralded, it broke out with the *Wimpy Kid* diary for the Millenials. In 1982, *The Secret Diary of Adrian Mole Aged 13¾* by Sue Townsend (1946–2014), shifted once more attention to the UK (The Midlands). The *Diary* had sequels. Three years after its first edition it was televised in serials for the BBC, featured a stage production and a musical adaptation. Another success came from the Irish author Roddy Doyle (b.1958) with *Paddy Clarke Ha Ha Ha* (1993).[31]

The American *Diary of a Wimpy Kid* (WK) by New York author-illustrator Jeff Kinney, was a success from its first issue and has had adaptations for the screen (four films), and online versions. The WK, alias Greg Heffley, has become the number one best-selling "doodle-sequential" narrative. The cartoon book, conveniently tagged "satirical realistic fiction comedy novel," is described on its front cover "a novel in cartoons." Initially, the series started off-line on Funbrain.com in 2004, and was read 20 million times. Only in a subsequent phase, three years later, did the book become an abridged hardcover adaptation targeting children, released on April 1 (April Fool's Day), 2007. The international acclaim led to translations into fifty-six languages, thirteen sequel titles published in 2018, and sixty-five editions. Each page of the original (ST) matches translations (TT) as there are graphics and vignettes that interface with the written text, as the text allow for no expansions or omissions. The edition and the number of pages perfectly meet such standards. The same goes for jacket design and the cover. This reflects the needs of copyright laws.

It also has a Latin translation, *Commentarii de Inepto Puero* (2015), by Monsignor Daniel Gallagher, who presented his copy of the book to Pope Francis. Interjections and exclamations were a major translational issue, and lay not so much in finding the right words, but adopting the turns of phrase in classical Latin. The strategy was not to go to new words but to retrieve words from classical Latin authors. Latin literature has a rich tradition of comedies and comical authors that the translator was able to exploit.[32] Through the use of the comic Latin authors, Gallagher translated interjections like "wow" and "darn." Some terms were challenging, like wordplays and current cultural references ("heavy metal music" became "musica metallica gravis"). WK was first published in 2007, and the Italian translation issued in 2008. *WK: Double Down* (2016), was translated into Italian *Il Diario di una Schiappa: Avanti Tutta!* The "double down" metaphor based on the card game, referred to doubling the initial bid, is rendered with an equivalent metaphoric exclamation (lit. "full speed ahead"), suggesting a forward thrust into the "wimpiness" of the Greg Heffley type. It is

a brilliantly creative equivalent targeting children and adults alike combining a metaphor used ironically matching the ST. Regarding the series as a whole, primary international interjections are not translated as the use of "modern" interjections used in lingua franca cartoon English. The WK series, and the *WK Double Down* include primary interjections (i.e., whoops), onomatopoeia, ideophones, and phonosymbolic compounds: trip splop, chew slork slurp, honk, rap rap. Regarding meaning-making and context-dependent utterance, depending on Italian dialects, the Italian language has a vast array of possible choices. Regarding translations of the WK, Pier Simone Pischedda has submitted a questionnaire showing that English onomatopoeia is not always the preferred form if left untranslated, as the syntactic extension in TT may not be clear to the non-native speaker.

Interjections, are, however, restricted to gender-usage and social markers, fossilization, rejuvenation, and youth speech forms. Youth speech forms, moreover, are influenced by the fads of the moment and innovations, as borrowings, calques, compounding, and affixations. The selection of interjections is from the first WK books, and the first Italian edition, *Diario di una Schiappa*, *Un racconto a vignette*. The innovative trend in translational practice shows a more permeable approach to context-dependent English. Moreover, phonetic calques adapted to the Italian phonetic system and orthography frequently occur, also with visual graphics and font highlights for jocular interjections. In the first book, the first examples are the idiomatic interjections "(c)azzarola" and "perdirindina." Both interjections are diminutive euphemisms, the former is a derivative reference to sex ("cazzo"→ vulg. for "penis"), the latter a minced oath ("per Dio!"). Also, the term "'azzaròla" is spelt with the loss of initial velar as in Tuscan speech forms. Like all interjectional forms it is contextualized and here denotes sudden unhappy surprise. Tom has woken up too late and is likely to miss school, and utters the interjection to himself. In English, the word is "shoot" (p. 11), a softener for the more vulgar term "shit," more commonly used in American English. The Latin translation "edepol" is a minced oath meaning "by the God Pollux" (*ē* "by" + deus "god" + Pollux), and brilliant solution to avoid vulgarity. The interjection denotes surprise ranging from annoyance to enthusiasm, and was used by Roman men and women. Verbal language matches visual language. ST has "dump," image plus verb matching object/action. TTb translates: "abiecit" (p. 23).

In the Italian version (TTa) of the first WK, onomatopeia are borrowed from the original:

> TTa BORROWINGS: sgrunt, vroom, slam, smack, bonk, clack, sgrunt, ahhh, mmh, ouch, brrtt
>
> TTa PHONETIC CALQUES: hiiiii, ufff, pfui, buh, ups, ahi, ah, yak, ehi, yeeouuu, puah, yak, bleah.

The Latin translation (TTb) has more verbs illustrating actions, and true Latin interjections, targeting humor, and also features ideophones and primary interjections: fwoosh, ehem, hem, vroom. The opening scene of the first WK stresses the pragmatic function of interjections. In the first page of the *Diary*, the protagonist laments his mother's idea of the "log journal" which he finds embarrassing. English in the original match the Latin and Italian interjections in the written text and bubbles with cartoons caricatures. These are the first lines of the first book, "A novel in cartoons," about the idea of "Journal" versus "diary":

ST (36) . . . *great*. All I need is for some jerk to catch me carrying this book around and get the wrong idea. (2007, 1)
SISSY! PUNCH [in graphic and bubble with image]. (2007, 1)

TT (36)a *Appunto.* Adesso manca solo che qualche idiota me lo scopra e si faccia l'idea sbagliata. *FEMMINUCCIA! Sbong* (2008, 1; trans. Bernascone)

TT (36)b *Me miserum!* Timeo ne nescio quae vappa, si conspexerit me "libellum diarium" gestantem, *me derideat*: *MOLLIS! Pugnus* [in bubbles] (2015, 1; trans. Gallagher)

The incipit in TTa is an ironical rejoinder "Exactly" ("Appunto" is an adverb of confirmation); TTb explicitly says: "Me miserum!" ("Woe is me"). In TTa "Femminuccia" is the equivalent of "sissie"; TTb has a pragmatic equivalent denoting "softness" ("mollis"). The noun/verb "punch" is translated with an adapted sound in TTa, and with the noun in TTb, "pugnus."

The last page also includes interjections and the "class clown," Rawley Jefferson, screaming in English: "Zuu-uii Mama." In Latin, the "scurra maximus" utters, "Zeu-hic mama!" adding "mama" to the interjection. The final episode refers to forced eating of cheese with "SPUTTER GASP GASP" in a cloud. In Latin it is brilliantly rendered as: VORAT ANHELAT SINGULTAT.

ST (37) You know, Rowley can have *Class Clown* for all I care. But if he gets too big for his britches, I'll just remind him that he was the guy who ate the —. (p. 217)

TTa *Per quello che mi importa*, Rowley può essere il *Clown di Classe*. Ma se crede di montarsi la testa, mi basta ricordargli che è lui quello che si è mangiato il F_____O. (p. 217)

TTb *Prorsus non multum curo* quod Rolandus *Scurra Maximus* electus est. Quia si nimis se iactet, satis mihi erit ei memorare quod ipse est qui edit _____. (p. 217)

TTb concludes with Latin "Gratieae Agendae" (Acknowledgments), with "de auctore" (Author's note). It is a leap forward in terms of translating and targeting the audience of young readers, which is the most difficult to hit,

considering the volatile tastes of children from eight to twelve, and the Latin is also for young learners and not for a restricted circle of academics. The Italian translator is highly creative in matching the original text which is intended to be entertaining and communicative. The norms of translation are balanced in terms of functions and effects, as special care is devoted to exclamations, the item no longer neglected.

The British answer to American WK is *Tom Gates*, (TG), by Liz Pichon (b. 1963), an illustrator and writer of stories for children. The first book was issued in 2011 and launched as a "satirical realist comedy fiction." It has been translated *into* forty-two *languages*, and has sold more than four million copies, with twelve titles in the series (2018). There are graphic illustrations of ideophones and doodles spreading through all the pages and the cover. The first TG, *Excellent Excuses (and other good stuff)*, had interjections in mega format and tiny doodles, as do all TG sequential books. The author, released video demonstrations of how to draw TG's doodles and also taught doodle games. Doodles and clouds magnify interjections and exclamations (see also Benayoun 1968; Gasca and Gubern 2013 [1988]; Santoyo 1989; Forsdick, Grove, and McQuillan 2005).[33] Moreover, compared to one decade ago, these new publications emphasize the emojis and smiley revolution with their impact on doodles and graphics.

The interjections graphically interweaved with doodles imitate youth talk, including the "yo" type. There is even a special Website dedicated to TG games and doodle graphics learning (2017). In the Italian text, there is a preeminence of ELF (English Lingua Franca) interjections: AGH YEAH! WhOOPS. In TT the "brilliant" adjective on the front cover is "fichissimo," an adequate equivalent (lit. "super cool" or "hip"). Pages include tiny zzzzzzzz's on word doodles, "yum," "woof," and "haha." It had the richest doodles graphics even with hahahaha ARGHH, from the first pages to the last pages, HOORAY!!!! This common exclamation of joy is not rendered by the standard Italian equivalent EVVIVA, but has been brilliantly rendered by the translator with a current incitation used in youth language and the new media: EVVAI! ("And go on!"). The choice has more emphasis and is a quasi-homograph of "Evviva" (p. 338). The scope of the translation is to maximize verbal and visual effects matching words and graphic illustrations with the original place on the page, as well as fonts and formats. A simple apostrophe can be stylized as a tiny little boy lying down, or "woof" can be read upside down. Interjectional doodles and ideophones are expanded and iterated: "Boooooo," (TT "Buuuu"), "munch munch munch," and sequels of primary interjections "ha, ha, ha" unchanged in the Italian version. Onomatopoeia here presents some divergence as most animal sounds are lexicalized and structured in languages. The text exploits ironical effects in sounds and names. A dog is called

Rooster, in English denoting a fattened castrated capon destined for eating. It is different from "cock" (short for "cockrel"), and its reproductive function with hens. *Rooster*, the dog, will not stop barking, and the bubble signaling barking has "woof." In English, the standard sound of a dog is known as "barking." There is no lexical symmetry, however, between the English verb "to bark," and the utterance "woof, woof." In Italian, the mimetic sound is "bau bau," and the verb "abbaiare." The name of the dog in TT is "Gallo" the common word for "cock."[34]

ST (38) (Derek) has a dog called *Rooster*.
Woof! (image + cloud)
Which I know is a stupid name for a dog, but I'm getting used to it (sort of).
BARKING! (image + graphics)
Occasionally Derek throws him a *Doggy Treat* (image) to shut him up. (2011, 5)
YUM! (image + graphic)

TT (38) (Derek) e ha un cane di nome *Gallo*.
"*Bau!*" (image + small cloud)
Lo so, è un nome stupido per un cane, ma mi ci sto abituando (più o meno).
ABBAIARE! (image + graphic fonts)
Per farlo stare zitto, ogni tanto Derek gli lancia un *Biscotto per Cani* (image) per farlo stare zitto.
Gnam! (small image) (2013, 5; trans. Scocchera)

ST (39) Amy is obviously taking *DOGZOMBIES* very seriously. Because she is super smart with excellent taste in music. I'll tell Derek the news like this:
"*YEAH! GOOD NEWS!*" (smiley face)
BOO! BAD NEWS. ("happy smiley")
Mr Keen has put US in the SCHOOL BAND. (p. 149)

TT (39) E' evidente che Amy prende *I CANIZOMBIE* molto sul serio. Perché lei è superintelligente e ha ottimi gusti musicali. Riferirò le novità a Derek così:
EVVIVA! LA BUONA NOTIZIA (smiley face)
BUUU! LA CATTIVA NOTIZIA (sad smiley) è che il preside ci ha messo nella band della scuola. (p. 149)

As we can see from the Italian version of one book in the whole series with the same translator, not all interjections are left as in English, and ideophones are structured to Italian pronunciation ("Boo" / "buu"). The secondary and meaningful exclamations, for example, are translated with contemporary dynamic equivalents targeting pre-teens (five to twelve), also influenced by the language of comics and cartoons. TG has been translated into forty-two languages (2018).

On the wave of success of the WK first book (2007), the *Dork Diaries* by Rachel Renée Russell targeting early teen girls, launched as "tales from a not-so-fabulous life." The series started in 2009, it has extended to twenty titles, and is supported by social platforms and links with the "dorkettes." It has been translated into twenty-eight languages. Graphics and cartoon illustrations are full of interjections, acronyms, jumbo formats, elongations for primary interjections, an over-abundance of OMG, phono-symbolism (eek, eww, bzzzzz, squeeeeeeee, rip rip), and unfinished exclamations ("what the . . . ?!"). The difficulty for translators is in the localization of the juvenile lexicon, as dorks, freaks, creeps, and idiomatic rhyming forms: "Shop till I drop." In Italian and Spanish, the title is "the Diary of Nikki," the writer of the *Diary*.

Funny diaries and fantasy chronicle books have been flooding the global market and the trend seems to have been imitated in other countries of the Western world and Europe (i.e., Italy and France). Jonathan Meres is another successful British author with the series *The World of Norm* (WN). The first issue of the WN was published in 2011, and there are currently eleven titles (2018). Meres also authored other books and diaries, like *Yo!* and *Yo! Dot UK Diary* (1999). The subtitle of WN signals "cautions" based on puns ("may contain nuts," "may produce gas," and "may contain buts" etc.). The covers have shaded background interjections and exclamations (woo woo, Clear off, sooo unfair, etc.). An exclamation characterizing the protagonist is "flippin." Graphic interjections are magnified in font. Norm is logged on to Facebook, and interjections interact with thoughts and messages: "Oops, thought Norman . . . ." Examples are "Whoa! Stop!" "Uh uh uh," "Uh? What?" "throb throb throb," "chugga chigga/whisss/clink clink-wooosh," "urgh," "parp . . . for a fart," "Granpa ello ello," "cock-a-poo flu," and "ooooooh." The Italian translation of *WN May contain nuts* (2008) omits the pun subtitle. The selection below refers to interjections and visual graphics, in alphabetical sequence. The first selection includes mimetic sounds, primary interjections, and other onomatopoeia usually enhanced in visual graphic form.

ST (40) and TT (40) BORROWING: beep, boom boom, buzz, chugga chugga, chunk, clink clink, crash, duh, ehem, er, grrr, hmm, humph, lol, meeeow, mmh, ooops, ouch, pffft, screech, shhh, slurp, stretch, throb-throb, um, whiss, whizz, whoa, wow, wuuf, yawn, yap-yap, yum, yummy.

ST (41) and TT (41) BORROWING: food stuffs and invented brands: toffees, cheapo flakes, crunchos, beasties grade, mega woof chunks,

ST (42) and TT (42) PHONETIC CALQUE: standardized orthography: ahio, uaaaoo, ops, hahaha aha ah.

ST (43) and TT (43): SEMANTIC EQUIVALENT TT: wobble → fremito; shut-up → zitti!

ST (44) and TT (44): PARTIAL DELETION: elision of compounded intensifies of "flippin": halle-flippin-lujah!, → alleluja!

The dialogue sequences have compensation with the addition of interjections, pragmatic particles, fillers, marked syntactic inversion, shifts in register in the use of colloquialism and juvenile jargon. The constraint in the second line is on typical English "tag," which is solved by adding an interjection at the beginning of the exclamation of vehement apology for being late.

ST (45) "You took your time," said Norm.
"*Got lost, didn't I?*" said Mikey. "Still not used to you living here."
"Tell me about it," said Norm. "I couldn't even find the *flipping* toilet last night."
"What happened?"
"Don't ask."
"*OK*," said Mikey. "*Cool* ramp by the way."
"*No thanks to you.*" Muttered Norm. (2001, 49)

TT (45) "Ce n'hai messo di tempo" disse Norm.
Cavoli, mi sono perso! Disse Mikey. "Non mi entra nella testa che abiti qui."
"Non dirlo a me," fece Norm. "Stanotte non trovavo nemmeno il *benedettisimo cesso*."
"Cosa vuoi dire?"
"Lasciamo stare."
"*Okay*" disse Mikey. "Che *figata* il trampolino."
"*Sì, e tante grazie per l'aiuto*" mugugnò Norm. (2013, 53; trans. Calza)

Hard language is forbidden in this age-range of books. In TT (45), "cavolo" is a mild euphemism signaling disappointed surprise, and bewilderment, and was added to enhance tension through interjection, compensating for the question-tag constraint ("didn't I?"). The demonstrative plus noun, "Che figata," is the equivalent of the English adjectival interjection of "Cool!" The term "flippin" is translated with the superlative adjective "benedettissimo" (lit. "most blessed"), connoting irony, and used with "cesso" (a vulgar term for "toilet"), is an unexpected collocation. The last line is even more ironical and grumpy in TT, when Norm thanks Mikey.

In the case of early readers, graphics and visual effects enhance pranks and the "potty humor" of cartoon books and of "silly stories" in general. The trend to increase the use of iconic and graphic interjections connotes titles like *Holiday Ha Ha Ha!* The Collection of "sunny funny reads." In *The Unfortunate Career of Super Old-Aged Pensioner (and Wonder Granny)* by Steve Cole, each page features block-capital interjections, with echo and mimetic sounds,

and inventive acronyms covering a full page line: PRANGGGG, PHUT, FROOOOOSH, KROOOM!, BLU, and WHOOOOOOOOOOOOOOSH. The target range varies from first readers to early teens, with books of jokes, puns, and wordplays illustrated as if they were partly comic strips, and gadgets, souvenirs, and other flankers flood into the production of animated comics. The success has also been supported by the regular screen adaptations, and media promotion. The core of such books is visual graphic interjections and "toilet" inspired creativity.

Titles like *The Day My Butt Went Psycho* are emblematic. First launched in 2003, the cover claims it is "based on a true story."[35] The genre is aptly labeled "toilet comics" with *Zombie Butts from Uranus* another title of the series turned into a television cartoon. There are also French and Italian television versions. The Italian title of the book is *Chiappe in Fuga, Aiuto, il mio sedere è impazzito!* (lit. "Butts in Flight. My arse has gone mad!"), the technique is addition for compensation, as for the metonymy—"butt" is a part of a whole—and the Hitchcock-Freudian reference ("psycho"). One may also note the different titles used for the British English "bums" and the American English "butts" diminutive of "buttocks." The primary meaning of "bum" in American English denotes poor quality as an adjective, and as a noun, a loafer or lazy person; it can also refer to a sound. In British English "bum bum" is baby talk. A nursery rhyme channel in Britain is called "Baby Bum": the world's fifth-biggest YouTube channel featuring nursery rhymes.

Andy Griffith's *Captain Underpants* has been translated into Italian as *Capitan Mutanda*. The by-products of these toilet themes posted online, for example, YouTube, highlights the impact of such topics. *Captain Underpants! The first epic movie* was released in 2017, yet it has been almost two decades since the first story appeared targeting smaller children and based on "potty humor." There is one magic word for toilet humor, triggered by the turbo-toilet and the talking toilets whose mission is to kill humor among school children. It is a must for translation and for exciting humor, as "toilet" puns are the subject matter of the series intended for primary school children. The Italian translation (2017) of interjections is similar to the above selections. Primary interjections ("aargh," "tra-la-laaa!," and "ahahahahaha!"), and onomatopeia ("snap"), are untranslated and borrowed from the original; greeting forms derived from juvenile jargon are rendered with semantic and pragmatic equivalents ("Give Me Five:" → "Batti Cinque Fratello! Evvai!").

CONCLUDING OBSERVATIONS

In Italy, as in other European nations, the long-lasting policy of "domestication" and the nationalistic ban on foreign words stimulated creativity in

inventing ideophones that counteracted standardization (i.e., the earlier versions of AC and CC), with semantic and/or pragmatic equivalents (see also Nida 1964; Newmark 1981; Reiss and Vermeer 1984, 148–70). In the early translation of children's classics of the last two centuries, lexical constraints of idiomatic expressions were addressed by standardization. By contrast, whereas the educational and moralizing function of literature for children conformed to nationalistic language policies in the first half of the twentieth century, the current trend in writing and translating for the Millenial children prioritizes the scope and function of fun and entertainment and is boosted by market-led growth through translations into many languages. This means that it is aimed at stimulating children's need for fun and entertainment and uses communicative and multimedia resources. The success of Disney's adaptations of classic tales, and the top-selling diaries in series and "sequentials," meets the demand of the pre- and early teens. Enjoyment and entertainment are thus the primary function of the language of interjections, in writing and translating. Without interjections there would hardly be any fun, magic, suspense, or climax. Seen in the perspective of the "Skopos" theory of translating for children and young readers (Reiss 1976, 1982, 7–13), the translation of a small pragmatic particle correlates with the functions of the whole text and the overall aim of stimulating entertainment and creatively exploiting the linguistic resources of the many languages involved in multiple translations. The global market and the multiple translations are the cross-cultural contexts that make the difference with previous publications, as printing in the original language is simultaneously followed by international release into other languages. The new frontier is the interactive involvement of players who use interjections while gaming and digit them in bubbles and balloons. The multimedia interactivity and multiple massive online role-playing games (MMORPG) (e.g., Storybricks), along with the interactive "Minecraft" series of "sandbox games,"[36] are an unprecedented phenomenon.

The iconic language of cartoons and comics has furthered the language of the internet and messaging. In the latter case, there is no translation of interjectional forms. The practice is not determined by linguistic constraints or missing slots in language as much as by cultural proximity and the diffusion of English as a lingua franca of internet interjections. The enhancing factors appear to rely on the exposure of children to the media and new technology as emotive icons (emoticons) and graphic formats combine and synthesize feelings, emotions, claims, and comments. There is a correlation in the spread of English as a global language and the market potential of new media entertainment enhanced by simultaneous multiple interactions, where language is part of a ludic dimension.

The segmentation of the market targeting various age groups of young readers has enhanced creative interjections and visual graphics making

children's narrative more appealing in using non-conventional language and verbal play. Conversely, the influence of English on global communication and media entertainment has shifted the focus to language ideology in translational practices. As seen in the examples above, gradual changes have prioritized the function and scope of language and translation aimed at children. The emphasis on "domestication" and standardization evidenced in examples from recent decades has moved to a flexible and inclusive approach. There is a quasi-total acceptance of English used for primary interjections in children's narratives, comic books and entertainment, combining subject-oriented pragmatic and creative equivalents. School children around the world have responded and determined to the success of the originals and, likewise, of translations and screen adaptations and AVT (see also Athamneh and Zitawi 1999).

The phenomenon of Latin translations of children's books, a long-honored Oxonian tradition, is experiencing a new momentum with best-selling stories, from *Harry Potter* to the *Wimpy Kid*, all to the combined benefit of educative and scholarly entertainment.

Challenging theoretical approaches, interjectional forms have been a binary barrier and filter and a constraint to translating both ways, in the source and target languages alike. As seen in the current corpus, for these minor particles that cause major issues in translation, compensation techniques are always possible. New words and acronyms are coined, old words become obsolete or are de-semanticized in the world varieties of English and in juvenile jargon, and words are borrowed from foreign languages. Interjections follow the diachronic dynamics of change and variation within world varieties of English. For example, "Shucks" expressing disappointment is entered as an old-fashioned term in American English (LDCE); "yay yay" is common in messaging and on social platforms but is not recorded in dictionaries issued four decades ago (WNCD), and its first recorded usage dates only to 1963. Vernacular forms of expression are more subject to erosion and loss, as noted in the philological expertise of the commentators and translators of the Italian regional folk tales. Interjection in wordplays, and routine speech forms used in games demand equal functions and effects in addressing the audience. Stalemate positions of theoretical approaches conceptualizing interjections are thwarted by international communication, creativity in translation and translanguaging. A picture book for small children thus illustrates the impact of interjections:

> Our sentences can have more thrills
> be action packed or gory
> when words like ZAP and POW and POP
> are added to our story. (Clearly 2001)

NOTES

1. In their pioneering work of the 1950s, Vinay and Darbelnet refer to "la mise en relief" or emphasis and make distinctions between French and English: "La langue parlée dispose de certains moyens phoniques et gestuels dont la langue écrite ne peut toujours tenir compte : elevation de la voix sur une syllable, accentuation plus forte de cette syllable s'accompagnant parfois de redoublement des consonnes ou l'allongement des voyelles, phonemes exclamatifs spéciaux, que l'ortographe ne sait comment render : "harrumph," "humph," "faugh," "tut tut," de l'anglais; "ho," "ah" ou "ha," "hum," "chut," "pstt" ou "psitt" du français." (1958, 207–208).

2. BFG has had two film adaptations (1989, 2016), and was an expanded version of a short-story (*Danny, The Champion of the World*). There also are two Italian translations.

3. The Cagli translation enriched the text with proverbs and rhymes. Other translations were issued almost simultaneously, or with the same publishers. Translators include: Tommaso Giglio, Lucio Angelini, Alessandro Ceni, Milli Graffi, Elda Bossi, Alessandro Serpieri, Paola Faini, Carla Muschio. For Italian translations up to 2015 also visit: http://www.carrollpedia.it/alice/traduzioni_italiane/3/; http://www.fantascienza.com/catalogo/opere/NILF1017. Accessed December 12, 2017.

4. Louis Kelly translated Kipling's *Just So Stories* into Latin: *Prorsus taliter: fabulae ad delectationem parvolum.* I gratefully acknowledge the gift of this book from the author.

5. The terms refer respectively to the concepts expressed in the works of Maria Tymoczko (2010) (activist role) and Lawrence Venuti (1995) (applicative norm, versus "foreignization").

6. The first translator, Teodorico Pietrocòla Rossetti, was related to the more famous Rossetti in London, and was a friend of the publisher who entrusted him with the translation, and met the author.

7. This reference is on the passages related to the food and drink the little creatures prepare, especially traditional British food and brands.

8. The animal protagonists of *Fantastic Mr Fox* by Dahl are similar to those in WW. A more recent translation renders the exclamation with a pragmatic equivalent: "Poche storie!" (2014, 139).

9. Pierre-Antoine de la Place, the French translator, argued that had Fielding written in French, he would have adopted the conventions of French literary style. The first Italian translation was a further manipulation and adaptation from this French version; the title was changed to *L'Orfano fortunato ovvero le avventure del Sig. N.N. Gentiluomo inglese*, by Pietro Chiari was published in Venice in 1751, by Tevernin Stampatori. The first French translation was a success and had ten editions between 1750 and 1823. The title read that is was an imitation from the English: *Histoire de Tom Jones ou L'enfant trouvé, imitation de l'anglois*. The translation which followed (1796), claimed to reinstate the passages which had been suppressed: "dans laquelle on a rétabli les morceaux supprimés dans celle de Laplace (Paris, Desenne, Louvet et Devaux)." Another famous translation was by Louis-Claude Chéron de la Bruyère in 1804. There were other translations by nobles, like Henri Hucht, comte

de la Bedoyère (1833), Firmin Didot (1833), Auguste-Jean-Baptiste Defauconpret (1835), Léon de Wally (1841), and, more recently, by François Ledoux (1990). The other early Italian version read: *Storia* Tom jones, *il Trovatello, Opera dello* Scudiere *Enrico Fielding*. An encyclopedic *Bibliografia Universale Antica e Moderna*, published in Venice in 1825 (Tipografia Alvisopoli) "opera affatto nuova compilata in Francia da una società di dotti" claimed that Fielding was virtually unknown except in his own country.

The frontispiece of the translation by the citizen Guillaume Davaux, printed in the years of the Revolution, claimed to reinstate the passages which had been suppressed in the previous La Place translation: " . . . dans laquelle on a rétabli les morceaux supprimés dans celle de La Place, par le citoyen Davaux, Paris, chez Masson, an IV."

10. From his experience with the theatre and adaptations, Fielding has a section on plagiarism in *Tom Jones.*

11. Pettoello was an anti-Fascist expatriated to Cambridge where he lectured at the University. He was also a member of the anti-Fascist association, Free Italy Committee.

12. In the first half of the eighteenth century, the Cambridge and Oxford journal *The Student* refers to it as "a word very much in vogue with the people of taste and fashion," (1750–1751, ii. 41). The 1911 *Encyclopaedia Britannica* questions possible derivations, as the case of the city of "Hamburg," "where false coins were minted and shipped to England during the Napoleonic wars, which is inaccurate as the Napoleonic wars occurred 50 years after the word first appeared in print." (Chisholm, 1911, 876). Other hypotheses refer to it as bogeys, goblins, and spirits. The term has also been known in Germany and Sweden. The *Webster's New Collegiate Dictionary* (WNCD) records it as of "origin unknown." (1977, 557).

13. The titles are different: *Cantico di Natale*, 1921 (trans. M. Fano Ettlinger, Turin: Paravia); *La canzone del Natale: storia di spiriti*, "nuova traduzione italiana," 1927 (trans. M. Vanni, Florence: Signorelli); *Racconto di Natale narrati da E. Treves*, 1934 (Turin: Utet); *Scrooge e il grillo del focolare*, 1937 (trans. D. Carter, Milan: Sonzogno); *Canto di Natale in prosa*, 1950 (trans. M.L. Feher, Milan: Rizzoli); *Canto di Natale. Ballata in prosa, ossia storia natalizia di spiriti* 1950 (trans. S. Ferrero, Milan: Garzanti); *Una canzone di Natale*, 1950 (trans. L. Renzi, Florence: Salani); *Il Cantico di Natale e altri racconti*, 1951 (trans. M. Longi, Florence, Franceschini & Figli); *Un canto di Natale*, 1957 (trans. F. Ballini, Milan: Fabbri); "Ballata di Natale" in *Racconti di Natale*, 1959 (Grazzi, Rome: Casini); "Storia di un vecchio avaro" in *I Racconti di Natale*, 1964 (trans. S. Palazzi, Turin: Utet); *Racconto di Natale*, 1989 (tr. D. Mazza, Milan: Mursia); *Il canto di Natale e altri racconti*, 1998 (trans. B. Scronito, Milan: Principato); *Canto di Natale*, 1999 (tr. A. De Vizzi, Casale Monferrato: Piemme); *Un canto di Natale*, 2001 (trans. M. Sestito, Venice: Marsilio); *Canto di Natale e altri racconti*, 2004 (trans. A. Osti, Rome: L'Espresso); *Canto di Natale*, 2005 (trans. D. Sala, Florence: Giunti); "Canto di Natale" in *Canti di Natale*, 2007 (trans. L. Lamberti, Turin: Einaudi); *A Christamas Carol in prosa, ossia una storia di spettri sul Natale*, 2009 (trans. E. De Luca, Vasto: Caravaggio); *Il canto di Natale. Una storia natalizia di fantasmi*, 2017 (trans. B. Amato, Milan: Feltrinelli). Most of these translations have been reprinted, and some are available in digital versions.

14. He also taught English and Russian literature at the University of Naples. As was the custom in the late nineteenth century, although not a native of Tuscany, he is inclined to adopt Tuscanisms, following the language of other works of fairy tales and children's books, that is, *Pinocchio*. Like Dickens, and other Victorian writers (Sir Conan Doyle), the translator believed in the supernatural and its manifestations. The 1888 translation published by Ulrico Hoepli, Milan, can be accessed online. Citations are from the online version, and pages are not numbered. https://www.regalo-idee.it/natale/ebook/dickens-natale.pdf. Accessed September 23, 2017. The translation was reprinted in 1908 and 1913 (Istituto Editoriale Italiano), with other Christmas stories by Dickens.

15. They were manufactured in England from the 1930s by the Sitwell family, who relocated to Canada. Humbug is the current name used for the candies sold all over the world.

16. "Hilli-ho! Hilli-ho! / Wind thy horn, my hunter boy / And leave thy lute's inglorious sighs, / Hunting is the hero's joy / Till war his noble game supples. / Hark! The hound-bell, ringing sweet / While hunters shout and the woods repeat / Hilli-ho! Hilli-ho!" Reference from the King's Singers and their performance recordings of the song *Hilli-ho.* The famous a cappella sextet group was founded at King's College, Cambridge in 1968. *Oxford English Dictionary* (OED) XII: 44. http://www.victorianweb.org/authors/dickens/xmas/pva116.html. Accessed October 13, 2017.

17. Bruno Amato also uses the same equivalent (2012, 2017).

18. He translated from a collected edition *Les Contes des Fées*, Paris: Hachette, 1853. Collodi, Carlo. 1976. *I racconti delle fate*, prefaced by G. Pontiggia. Milan: Adelphi, is the more recent edition.

19. Jakobson correlates interjections to the emotive function, as they express feelings. Conative is the term used by Jakobson, appellative is in Bühler. This is the function that tries to condition the adressee's behavior. The phatic function in Jakobson is aimed at starting contact and keeping contact. In the cited passage from Pinocchio, the "ohi" interjection expresses all these functions, in sequential turns (see also Masiola Rosini 1987a, 1987b; Masiola 2016). The opening sequence of *Pinocchio* has also been analyzed by Umberto Eco, in *Experiences of Translation*.

20. One salient feature of French literature across genres (i.e., classic theatre, opera libretto, vaudeville, pochade comédie), is the frequency of interjections used to express passions and emotions. Charles Perrault, Catherine d'Aulnoy, Jeanne-Marie Leprince de Beaumont develop their narrative from oral traditions, and interjections occur in dialogues. Common themes are found in the collected stories of the Venetian Giovan Francesco Straparola in the sixteenth century, the Neapolitan Gian Battista Basile in the seventeenth century, and in Calvino's collection of *Italian Folktales.*

21. Sir Richard F. Burton (1821–90) had just finished his translation of the *Arabian Nights*, and when invited to translate Basile's stories, he was happy to accept, as the narratives echoed the *Arabian Nights*. The frontispiece read: *Pentamerone; or the Tale of Tales Being a Translation by the Late Sir Richard Burton, KCMG, of Pentamerone, overo Trattenemiento de li peccerille of Giovanni Battista Basile; Count of Torone (Gian Alessio Abbatutis*). As a boy, Burton had spent some years in Naples, and was familiar with the language. As in his translation of the *Arabian Nights* it was not intended for children.

22. Nancy L. Canepa's version had been published in 2007 by Wayne State University Press, and was later released as a Penguin Classic paperback (2016). This edition has a *Foreword* by Jack Zipes (xii–xvi), an *Illustrator's Note* by Carmelo Lettere (xvii–xxx), and a rich scholarly *Introduction* by Canepa (xxxiii–lxvi), which includes a section on translational issues where she cites and compares previous English translations.

23. There are several Italian synonyms for /donkey/, that is, "ciuccio/ciucciariello" (Campania, Naples); "ciuco/ciuchino" (Tuscany); and "mus/musseto" (Veneto), as each region and linguistic area has its own terms. www.dialettando.com/dizionario /detail_new.lasso?id=1204. Accessed March 25, 2018. The common standard form is "asino/asinello." The term "sardagnuolo," an adjectival form relevant to place of origin, describes a prized breed of donkeys. The other common term, /somaro/ somarello, derives from late vulgar Latin ("saugmarus"/ "saumarus"), and is standard Italian usage; it is also used as a metaphor for an ignorant person (student), whereas /asino/ is also extended in usage denoting an impolite or rude person.

24. See also https://www.grimmstories.com/language.php?grimm=055&l=it &r=english. Accessed March 28, 2018.

25. Thomas Bailey Aldrich serialized *The Story of a Bad Boy* in 1869. Fuller used eleven different pseudonyms for the *Diary*, first published in 1880, and then issued under different titles. The *Diary* was translated into Italian in 1913: *Storia di un cattivo soggetto*, *racconto Americano per ragazzi* (Rome: Desclée & Co.). George Wilbur Peck started publishing a series of "Bad Boys." *A Bad Boy's Diary* was the same title used by Peck in 1882, and Fuller, under the pseudonym of W.T. Gray, in 1880.

26. The Italian Jewish translator could no longer work after the enforcement of "Racial Laws" in 1938. Ester Modigliani worked from 1911 to 1935. She had contacts with Giorgio Fano, from Trieste. Trieste, then part of the Austro-Hungarian empire, hosted a multilingual community of Jews. Fano had read the German version of Fuller's *Tagebuch Eines Bösen Buben*, and suggested translation into Italian. The book was issued in 1911, as *Memorie di un Ragazzaccio*, Milan: Bemporad The front cover featured an anonymous American author.

27. https://www.urbandictionary.com; http//www; https://www.dictionary.com. Accessed March 23, 2017.

28. There are online glossaries featuring magic lexicon and the spells, featuring usage, descriptions, and actions related to the *Harry Potter* books. A video from BuzzFeed, traces the roots of some of the most popular incantations, such as, "Expelliarmus," the disarming spell, "Sectumsempra," a slashing curse, and "Alohomora," the unlocking spell, from the West African Sidiki dialect used in geomancy, meaning "friendly to thieves."

29. The Italian translation permuted the "bloomin" with an interjection of disgust "pfui!" The commands to the reindeers were simplified to "Hop Hop." The anonymous Italian version was printed by Editoriale Libraria, (1974) and was a success.

30. The entry in American NUWD (1993) describes the term as an imperative. "Giddy-up," is a syntactic structure, derived from "Get thee up." "Whoa," also spelled "Whoah," "wo," and "woa" is a command to stop the horse, derived from Middle English "whoo" or "who." The same dictionary also considers it a verb. The *Urban*

Dictionary online extends the meaning to awe-inspiring interjection "like whoa!" as in the song, *Whoa* by Black Ron. The CED (2000) cross-refers to "Ho" of "imitative origin; compare Old Norse 'ho' and Old French 'ho! Halt!'" (see also Kaindl 1999, 263–85).

31. The title highlights the ubiquitous occurrence of primary interjections. The Italian version is: *Paddy Clarke ah ah ah* (1998). There is a syntactic dissymmetry with the Saxon genitive, and, phonetically the laugh is reversed in letters (Ha → ah) and not capitalized: *ah ah ah*. Depending on tonal stress and breath in-take, emotional meaning may vary consistently. There has been an animated adaptation, and an audio-book released by Penguin Random Books (2011).

32. Squires Nick. May 5, 2015. https://www.telegraph.co.uk/news/worldnews/europe/vaticancityandholysee/11584570/Diary-of-a-Wimpy-Kid-translated-into-Latin-by-Vatican-cleric-goes-on-sale-in-UK.html. Accessed April, 9, 2017.

33. Regarding translation and comics from American English to Castillan, Santoyo also cites Gasca and Gubern, and Benayoun and notes that the words are part of the images. The main difficulties are with onomatopeia: "*El dibujo es intraducible*. El contenido de los globos dialogales, breve en general, con un lenguaje sencillo, de frases cortas y sin excerivas complicaciones léxicas o sintacticás, no suele presentar problemas especiales de traducción. Si los encontramos, en cambio, en los verbos y sustantivos inglese transformados en onomatopeyas . . . habria modificar éste para 'traducirla' al castellano. La dificuldad técnica es considerable, y se dejan por lo tanto en el original, *sin traducción*." (1989, 169; emphasis added). Regarding the Francophone BD (bande dessinée), for a historical and comparative survey see also Forsidck, Grove and McQuillan. (2005). For English-Arabic see also Athamneh and Zitawi (1999). For the Japanese Manga and Japanese-Chinese, see Young (2008).

34. In semantic terms, it is also quizzical that the "cock" crows, that is, like a "crow," whereas in Italian a cock "sings" as in French.

35. The series created by Australian Andy Griffiths, illustrated by Terry Denton, published by "the 13-Storey Treehouse" is known as the "Bum Trilogy." As a television cartoon, it started as an Australia-Canadian production, and has been since broadcast in other countries. Culture-based puns in Australian English are difficult to translate, as the name of Ned Smelly, echoing the popular Australian hero, Ned Kelly.

36. The term derives from the concept of a child's "sandbox" and in video games terminology denote games based on flexibility and freedom of rules compared to traditional video games.

Chapter 3

Multimedia Adaptation

From Oral Epics to Cartoons

> The great pest of speech is frequency of translation. No book was ever turned from one language into another, without imparting something of its native idiom; this is the most mischievous and comprehensive innovation; single words may enter by thousands.
>
> —Samuel Johnson, *A Dictionary of the English Language*

INTRODUCTORY NOTES

This chapter focuses on the thematic impact of interjections across genres and the relevant issues in translation and performance (Masiola 2016) and adaptation practices and theories (Hutcheon and O' Flynn 2013; Slethaug 2014; Krasilovsky 2018). In the present study, the term "interjection" covers a broad spectrum of forms including pragmatic particles and vocative structures, ritual coded formulas, idiolectal, and vernacular speech forms. The phenomenon of interjectional utterance is a multifaceted and complex, varying from primary and "universal" vocals ("Ah!" in *Antony and Cleopatra*) to vernaculars and colloquialisms, from the whims of juvenile jargon (*Pleasantville*), to the recent vogue of vulgarisms in films (*The Wolf of Wall Street*).

As noted, the creation and usage of interjectional forms does not preclude the occurrence of primary interjections, as the present approach focuses on spoken and verbal aspects of discourse and interaction. In terms of phonetic and semantic structure, interjectional forms enhance localization, are culture-bound, and contextualize action and interaction. The occurrence of interjections shapes thematic units and frames within narrative discourse, as

evidenced in the current corpus. Without interjections, expletives, vocables, rituals, and greetings, there would hardly be individual characterization. In oral-based narratives, stage performances, and film acting, interjections are salient items determining textual cohesion and relevance. Interjections are sensitive issues in reading, performing, and in AVT, as they also occur with nonverbal behavior and gestuality. Genre-specific literature (i.e., melodrama, tragedy, musicals) would be virtually non-performable without the rhyming of "Oh's" and "Ah's," without the emotional trills and warbles in opera lyrics. Without stretched vowels and echoed iteration, pop songs and musicals would lose the power expressed through rhythm and melody, and so would cartoons, commercials, and advertising slogans based on interjections. The success of the musical and film sequel *Mamma Mia!* is emblematic in this sense.

The mixed interfacing of written versus oral literature and the question of orthography, spelling, and pronunciation enhance sensitive issues in written translation. In stage and screen versions, vocal pitch, intonation, and prosodic stress with pauses and breath-intakes dramatize and counterpoint emotions and passions. Interjections are devices to communicate emotions within the written text and, likewise, with the audience and readers, and in many cases they can be added "naturally" to a stage performance.

This chapter focuses on case studies contextualized in imperialism and colonialism. Starting from the "By Jingo" interjection, it also analyzes the oral Zulu epic and the functions of coded greetings, critically comparing multiple versions and adaptations. *Chaka Zulu* and *Macbeth* offer contrasting perspectives of translation, as both derive from oral traditions and sagas. Drama translation is dealt with in multiple versions of the primary interjection "Ah!" in *Antony and Cleopatra*.

The following section considers the thematic climax triggered by the use of vernacular speech forms in *Lady Chatterley's Lover*, comparing it to the multiple translations.

The subsequent sections shed light on the "Hollywood turn" in the adoption of interjectional forms to streamline scripts and acting contrasted by minor occurrences in the written text. Interjections created legendary scenes for Hollywood divas and male actors. The sampling is representative of important phases in film studies and gender, from Jo March in *Little Women* (Katherine Hepburn), Scarlett O'Hara-Rhett Butler in *Gone with the Wind* (Vivien Leigh), Diane Keaton-Woody Allen in *Annie Hall*, to the teenagers of *Pleasantville* and their uncommunicative conversational fillers. A last phase features the peaking of an interjectional schizophrenia in *American Psycho*. The lure and glamor of Hollywood actors, also in their dubbed voices, contributed to making the difference between the books and their film adaptations.

POLITICS, POWER, AND SONGS: "BY JINGO" AND "BULLY!"

The vocative function of interjections extends to political slogans and incitement, whether of threat, derision, or joy, targeting the audience. If the interjection tags of Hollywood stars have become iconic, there are other exclamations which have become obsolete, but can still be contextualized in the dynamics of power. President Theodore Roosevelt's (1858–1919) "Bully!" used to express the idea of great and exceptional, to connote strength when he spoke from his "bully pulpit," is almost obsolete. The item is both polysemous and an allonym. In American English it can function as a noun, verb, and adjective. The adjective was reported to be often used in interjectional expressions such as "bully for you!" in the sense of "excellent" and "first-rate." The term derives from Dutch (*boel*, lover, from Middle High German *buole*), originally denoting something beautiful, akin to the sixteenth-century meaning of "sweetheart." The constellations of meaning range from "fine chap" to "blustering and brow-beating fellow," "hired ruffian," and "pimp" in the *New Collegiate Merriam Webster Dictionary* (NWD 1977, 146). It has been used in Shakespeare as a warm form of address, for example, "Bully Bottom" (Crystal and Crystal 2002, 58). In the late nineteenth century it is recorded in *A Bad Boy's Diary* as an interjection expressing admiration, cheering the "bad boy.": "Bully for you, Georgie!" (Fuller 1880, 55; see also chapter 2).

In current usage, it has no association to Roosevelt in contemporary lexicography, as the negative connotation has spread through borrowing from English. As an interjection, "Bully" is recorded as an outdated equivalent of "Bravo!" There are differences between American and British English, and also expressions that are contextualized in the dynamics of space and time. In the era of imperialism and colonial propaganda, aroused by consensus, exclamatory phrases and slogans were adapted to elicit public applause and incite a belligerent fervor known as "jingoism." "By Jingo!" is seemingly a mild or minced oath ("By Jesus") and is itself a translation. It goes back to the first English translation of the original French version of *Gargantua* by François de Rabelais. The exclamation might have been in use before this translation, yet the documented occurrence in print is in an English edition of the works of François de Rabelais published in 1694. As is often the case, it is a euphemism to avoid the name of God and the Lord. The *Oxford Dictionary of English Etymology* suggests it is derived from the shortened name of St. Gengulphus, as in the form "By Jingo!" recorded in the eighteenth century (OED 1966, 496). The exclamation extended its usage to specific contexts associated with expressions of military power and imperialism, and parodied in music halls and political satire. "Hey Jingo" and "Hey Yingo" were other variants. In addition, illusionists and jugglers used it together with "hocus

pocus" and "abracadabra." Since the Crimean and Boer wars with the tragic sieges of Ladysmith and Mafeking (1899–1900), it connoted an attitude of easy-going patriotism and a craze for military expeditions. "Jingoism" connoted the euphoric attitude to an appealing form of popular imperialism stimulated by slogans and propaganda (Elridge 1996, 78–102). It was in music halls and pubs that the interjection became popular in Victorian England as it was sung as a response to the call to arms in the Russo-Turkish war. It was composed by George William Hunt, and performed as a chorus song by G.H. MacDermott in 1878.

> We don't want to fight but *by Jingo* if we do,
> We've got the ships, we've got the men, we've got the money too,
> We've fought the Bear before, and while we're Britons true,
> The Russians shall not have Constantinople.

It is interesting how, after the First World War and the close contacts with the British troops, the exclamations spread to Broadway, and thence to Hollywood. In 1919, the interjection featured in the title of the Broadway Tin Pan Alley musical hit song *Oh by Jingo! Oh By Gee You're The Only Girl For Me*.[1] It was revived by the late British novelist, Sir Terry Pratchett (1948–2015), in his fantasy novels in the Discworld series, *Jingo* (1997): *Oh! by Gee! by Gosh, by Gum, by Jove / Oh by Jingo*, won't you hear our love."[2]

At the beginning of the new century, this British exclamation occurs in one of the most translated texts of American literature, *The Call of the Wild* (1903) by Jack London. The subject of discussion is Buck, the Saint-Bernard Scotch Shepard dog, and precedes one of the most dramatic passages in the story. Any attempt to capture the British interjection exported to America is destined to cause loss, notwithstanding the skills of the translator and author, Gianni Celati. The non-standardized speech decreases translatability, and in TT it is standardized in "Perbacco!".

> ST (1) "No, it is splendid, and it is terrible too. Do you know, it sometimes makes me afraid." "I'm not hankering to be the man that lays hand on you while he's around." Pete announced conclusively, nodding his head toward Buck. "*By Jingo!*" It was Hans contribution, "not *mineself* either." (1994, 63)[3]

> TT (1)—No, è splendido ed è anche terribile. Sapete, a volte mi fa paura.
> Non mi piacerebbe affatto di essere l'uomo che ti mette le mani addosso quando lui ti è vicino—concluse Pete accennando a Buck.
> *Perbacco!*—aggiunse Hans. —Nemmeno a me![4] (1997, 74; trans. Celati)

In 1935, in the context of the Fascist invasion of Abyssinia against the peaceful Emperor Haile Selassie, the British comic magazine *Punch* featured a caricature of Mussolini: "We don't want you to fight but *by Jingo* if you do / We will probably issue a *joint memorandum* suggesting a mild disapproval of you." The cartoon shows France and Britain dressed up as vaudeville performers, raising their fingers against the dictator holding the papers of the Abyssinian dispute.[5] Irony and humor by right entitles interjections to have an influential role in communication and meaning-making patterns at a global level. Interjections follow unpredictable dynamics, and may either stay or spread through the media, or become obsolete and obscure.

RITUALS OF EXULTATION: *CHAKA ZULU*

In the construction of myths in oral traditions, oaths—blessing and cursing—are part of a coded ritual of epics. The identity of the people is in the language contextualized in time and space dynamics, as in the case of Zulu epic of *Chaka* and its textual transformation in written form, abridged translations, and screen adaptations (see also Ricard and Veit-Wild 2005). The oral epic and myth of the ascent of the Zulu king develops through the history of the Zulu—the Bantu-speaking people of Kwa-Zulu Natal, its links with the Zulu wars, and the Zulu the defeat of the British Army in 1879, one century later. The written text was composed by Thomas Mofolo in 1909, and printed in 1925. Thomas Mofolo (1876–1948), the most celebrated Basotho author, wrote his epic story in the Sesotho language. He was the first Bantu writer to be translated into a European language. In 1931, the text was translated into English by F.H. Dutton, and retranslated by Daniel Kunene in 1981, and appeared in several editions (2015).

The epic of Chaka, the Zulu king (1783–1828), epitomizes the power of words and formulas functioning in two ways, as uttered by him and addressed to him. As in many epics, the warrior must kill a terrible beast to save a beautiful maiden. The monster has her in its claws, and just when the beast is about to clasp its jaws Chaka slays the dreadful hyena. It is a deed he is called upon to perform to give evidence of his strength. The interjection marks Chaka's initiation as a warrior and a king as he asserts his dominating power over his people with a: "There!" Significantly, the word is uttered in Zulu and has been preserved in all translations. The abridged version in Italian preserves the entire episode with no cuts, albeit omitting all the chants and songs of praise. The Italian version was based on the abridged English version. Moreover, the episode of the hyena is not in the film adaptation. A short note explains: "The present version has been conducted on the English version of F.H. Dutton, who, with the consent of the author and the African International

Institute *has shortened and slightly simplified the original text in Sesuto*" (1959, 12; emphasis added).[6] Selected words in passages in ST (source text) and TT (target text) are italicized. In the case of original italics, the item is underscored. There is a divergence in ST/TT in orthography, and ST has the translation of the word added in brackets.

> ST (2) It died in complete silence, like a dumb creature, without crying or making any sound whatsoever. *Chaka said one word only*, "*Nanso*!" (There!), and he kept quiet and proceeded to pull out his spear slowly, as was the *custom* when one had killed a fierce beast. (2015 [1931], 43)

> TT (2) Ora era morta, silenziosa e immobile; non aveva emesso alcun suono. *Chaka disse una sola parola: Namtso* e poi tacque. Egli ritirò lentamente la sua lancia come fa *un uomo* quando ha ucciso un animale feroce. (1959, 31; trans. Palombi Berra)

The following is an excerpt from the tribal chants and dirges which are transliterated in the complete English version. In the scene, the women are wailing for Chaka and their impending fate. Three occurrences of the literary "Alas!" sound uncouth in an age of linguistic decolonization, but English manuscripts have an intricate history of transcribing and translating. Zulu interjections would have enhanced pathos and identity. The whole passage has been deleted in both abridged versions.

> ST (3) *Alas!* You gods, think of us,
> Look upon us who are killed for a crime that is not there.
> *Alas!* You spirits, you are our witnesses. (p. 48)

All hunting chants, prophecies, lamentations and dirges have been deleted in the abridged versions. The chants which were expanded and amplified in the chorus of the television series (1986), have been deleted in the abridged version. In Zulu tradition, the chants are composed by the *imbongo* (pl. *Izimbongi*), the poet who has the role of praising and blessing the chief and other figures. The versions are bilingual, in Zulu and English. The chapter is significantly called "The Reforms and Changes Brought about By Chaka." Chaka chooses a new name, which will be that of his people: he chooses Zulu, which means "sky." These are the first two lines of the greetings by the warriors:

> ST (4) *Bayede, baba, Nkosi yamakhosi*!
> *Wena Ngonyama, Ndlovu-ayiphendulwa* (p. 168)

> TT (4) *Bayede*, O Father, King of Kings
> You who are a Lion, Elephant-never-to-be-answered. (p. 168)

This is the greeting by the young women, the king's "sisters":

ST (5) *Sakubona, Mntwanamuhle, bayede Mhlekazi*

TT (5) Greetings, O Beautiful Child, *Bayede*, Most Excellent

ST (6) *Bayede, Nkosi!*
Uteku Iwabafazi bakwaNomgabi
Ababelukutela behlezi emilovini
Bayede Zulu!

TT (6) *Bayede,* O king!
Sport of women of Nomgabi
Which they joked about as they basked in the sun,
Bayede, O Zulu! (p. 169)

The appellative of *Nkosi* is used to indicate a supreme entity as king and God. The exclamation *Bayede* (or *Bayete*) signifies "exalted King." The hailing tribute "Bayede Nkosi yamakhosi!" "Bayede, O King of kings," is a royal Zulu salutation. "Bayede" has a range of connotations in Mofolo, such as, "He who stands between God and man, it means the junior god through whom the Great God rules the kings of the earth and their nations" (Kunene 2005, xxx). Daniel Kunene comments on his translational choices in an introduction to the 2015 edition on the question of Sesotho and Zulu words used by Thomas Mofolo:

> Writing in Sesotho about a Zulu king, Mofolo could not help breaking into Zulu at certain appropriate moments. Where he has gone on to provide a Sesotho translation I have followed the practice of giving the original Zulu and then translating Mofolo's Sesotho into English. It has sometimes been necessary to correct Mofolo's translation of the Zulu. In that case I have translated directly placing my translation in parenthesis. (2015, xxix)

Abridged versions were published from the English version by Grenfell Williams, and thence in German, Italian, and, more recently, in Swahili. TTa is from the Italian version, translated into Italian from the English abridged version, and published decades before the stunning success of the television serial *Chaka* (1986). In 2017, an unabridged version was published in Afrikaans, by Chris Swanepoe who also discussed the problems in translating (2016).

The television adaptation in serials amplifies the sequences of tribal rituals in sounds and movement. Body movement accompanies the rhythm praises, war cries, drill incitations, and chants in the play and stage versions (see also Zuber 1980; Zuber-Skerritt 1984; Zatlin 2005; Poyatos 2008).

Likewise, the *uMabatha* is a stage rendering of the Chaka Zulu epic along the lines of *Macbeth*. The enigmas of the three witch-doctors or "sangomas" spins the play around magic and rituals. The writer and director, Welcome Msoni, conceived the play in 1970, well before the television series, and in 1997 was revived by new successful performances in Zulu (English surtitles) touring the world. The prophetic exclamations and greetings of the magic creatures are rooted in the beliefs of the community and its spiritual ancestry. The prophecy is a speech act determining events, and containing the future, and invariably has echoes and reflections in the history of colonization and imperialism (see further on *Macbeth*). The theme of the parallel prophecy marks an inexorable drive along the fatal map of destiny. The British put an end to the Zulu kingdom in 1878. The Zulu language (isiZulu) is currently one of the official languages of South Africa and is a member of the Bantu/ Nguni family of languages.

TRANSLANGUAGING AND ISIZULU: *CRY, THE BELOVED COUNTRY*

In 1948, the year of the enforcement of apartheid (1948–91), Alan Paton (1903–88) published his *Cry, The Beloved Country*, the most influential South African novel. It depicts events just a few years before apartheid. The novel was translated into European languages (into Italian in 1950 two years after its first publication). As in the case of *Chaka*, there was an abridged version reprinted several times.[7] The novel also had two film adaptations. In 1951, Alan Paton was involved in a production with Director Zoltan Korda, a Hungarian-born, Hollywood-based movie director. Apartheid in South Africa and racial segregation in the United States in the 1950s combined to frustrate the production with practical problems such as prohibitions on Black South Africans acting and on Black Americans working with Whites. There were also language issues, as language had to conform to the standards of the center. Although there were no British actors, the actors were all dubbed in standard British English, thus erasing South African linguistic localization and language specificity.[8] The second production, featuring James Earl Jones and Richard Harris, was released in 1995, four years after the end of apartheid.[9]

The linguistic structure of the text is rich and articulate. There is constant translanguaging in English, Afrikaans, and isiZulu, and codes mix especially in prayers and interjections. As in the case of *Chaka* and all issues related to the transposition of oral forms of address, greetings and exclamations, *Cry, the Beloved Country* is a text impacting translational choices and responsibilities. The cross-cultural clash and linguistic constraints add to the ideological

context of the receiving target culture and challenging an established literary system, or better, "polysystem." (Even-Zohar 1978). Victor Ndlovu and Alet Kruger argue that the main problems and conflicting issues arise with the translation of terms of address in isiZulu:

> Through the use of a stylised imitation of the language of the Authorised Version of the Bible, in *Cry, the Beloved Country*, Alan Paton produces marked lexis and grammar to create the illusion that the Zulu characters are actually speaking (and thinking) in Zulu. *This means that the English terms of address used by the Zulu characters in this novel would pose special problems for the Zulu translator. C.L.S. Nyembezi, who translated this novel as Lafa Elihle Kakhulu, realised that he would not be able to translate certain aspects of the terms of address literally, as that would imply impoliteness in Zulu culture. He therefore resorted to cultural substitution and addition as translation strategies in order to ensure that the translated novel will be acceptable to Zulu reader*s. (1998, 50)

One of the factors impacting on translating choice is the question of cultural transposition, when the text is transplanted again to the place where it belongs. The question of greetings and interjectional forms raises conflicting issues on the definition of roles and, as in the present case, beliefs and religious practices. The languages used in the narrative are isiKhosa, isiZulu, Afrikaans and English. Zulu is the language which resounds from hut to hut as one voice calls to another in some far-distant place, and "some white men call it magic, but it is no magic. It is Africa, the beloved country."

The "very lightly simplified version" (1953) omits interjections, but has kept the final interjection of despair ST (10) "Au, Au." One crucial dialogue suggesting the hope and future expectations for the beloved country, takes place between Kumalo, the "umfumdisi," Black African priest teaching Zulu to a young White master, the "inkosana." Kumalo here utters the interjection as if he would use it with his fellows, and uses Zulu with the boy, who is making progress. "Umfundisi" is the title of a religious man, "inkosana" the designation of a master, as the glossary to the English edition informs.

> ST (7) Then he said in Zulu, *Go well, inkosana*. The small boy thought for a moment, and frowned in concentration. *Then he said in Zulu*, *Stay well*, *unfumdisi*. So Kumalo said, *Au! Au!* In astonishment, and the small boy laughed and raised his cap. (2002 [1948], 217)

> TT (7) Poi aggiunse in Zulu: "*Dio v'accompagni, inkosana*." Il ragazzino pensò un momento corrugando la fronte nello sforzo, poi disse in Zulu: "*Dio v'assista, umfundisi*." E Kumalo esclamò: "*Uh! Uh!"* in segno di stupore. (1950, 273; trans. Ferrari)

TT has an arbitrary permutation in twice adding "God" ("Dio"), in the farewell formula, which is changed to "God may accompany you" and "May God assist you." The following passage has an American English-derived colloquial interjection used by the little boy, "Jeepers Creepers." It was also the title of a popular jazz song (1938), and balances Kumalo's formal "Au!" interjections. As a sign of due respect, TT adopts the "Voi," the Italian pronoun second person plural, mainly used in the Southern Italy, and during Fascism.

ST (8) You will soon talk Zulu, he said.
Zulu is easy. What's the time, *umfundisi*?
Twelve o'clock, *inkosana.*
Jeepers creepers, it's time I was off. (p. 201)

TT (8) "Tra poco saprete parlare Zulu," disse.
E' facile lo Zulu. Che ora è, *umfundisi*?
Mezzogiorno, *inkosana*.
Per dindirindina! (p. 273)

"Per dindirindina" today is a standard euphemism, with a jocular connotation, and has also been used in dubbing (see further, *The Simpsons* and for Scarlett O'Hara). The boy's progress in Zulu, the "magic" language is such that the priest's wife uses the interjection "Uh! Uh!" as a sign of happiness and thanksgiving for this "little angel." "Au" expresses grief and sorrow, as at the notice of the boy's departure, when he realizes that the boy is bound to leave the day after. "Au" is for sorrow, and "Uh" expresses joy, and they cannot be used indifferently.

SL (9)—Yes, tomorrow. On the narrow gauge train, you know, the small train.
Au! Inkosana.
But I'm coming back for the holidays. Then we'll learn some more Zulu. (p. 217)

TT (9) "Sì, col treno a scartamento ridotto; il trenino, sapete."
Uh! Inkosana.
Però torno per le vacanze. Allora impareremo dell'altro Zulu. (p. 293)

The following passage relates the death of a female benefactor, and there are wails and laments in Zulu from the Black women. The sequence is particularly dramatic, tempered in a general "Oh! Oh!" in TT. Denying one's own language when confronted with death and despair is a barbaric act, but such was the common practice.

ST (10)—*Au! Au!* Said Kumalo, it cannot be.
It is so *umfumdisi*. When the sun stood so—and he pointed above his head—it was then that she died.
Au! Au! It is a sorrow. (p. 218)

TT (10) *Oh!* Fece Kumalo, non può essere!
E' proprio così, umfundisi. Quando il sole era là—e indicò sopra la testa—a quell'ora è morta.
"*Oh! Oh!* Che dolore. (p. 295)

In ST Zulu "au" or "aw" depending on stress, can either signify "pleasant surprise and admiration" as in "*Awu Nkosi*" meaning "Oh my God," or it can extend to sorrow. It has a wide range of emotional meaning, relating to something happening suddenly. TT (10) standardizes and thus erases linguistic specificity in the sorrowful utterance.

ST (11) Kumalo went into the house, and he told his wife, The inkosikazi is dead. And she said, *Au! Au!* And the women also. Some of them wept, and they spoke of the goodness of the woman. (p. 218)

TT (11) Kumalo entrò in casa e disse a sua moglie: "E' morta l'inkosikazi." Ed essa esclamò: "*Ahi! Ahi*!" e con lei altre donne piangevano, e parlavano della bontà della defunta. (p. 295)

Again, the Zulu emotional interjection of pain is domesticated to common Italian forms. These were hard times for a translator having to comply with editorial policies and prejudice against expressions in a remote language and scarce awareness of the literary and linguistic context of South Africa. The fact that there is no integral Italian translation for Mofolo's *Chaka* epitomizes the problem of cultural and linguistic remoteness. Subtitling, especially in distant cultures and languages is, likewise, a challenge (see also Thawabteh 2010). Zulu lists of interjections are available online, but one can hardly find the primary interjections cited here.

With reference to language and identity, annihilation was the normative procedure in the spread of colonization, and subsequently of apartheid. Also, South African English was not recognized as having any status, as the first film version was dubbed by British voices.

The actors, and the film director, the Hungarian-American of Jewish descent, Zoltan Korda, who collaborated with Alan Paton for the script and screen version risked imprisonment in South Africa. In fact, it was only through presenting the actors' identities as "indentured laborers" that they were saved from imprisonment. The screenplay was by John Howard Lawson (of Jewish descent). His name was purged and he received no credits for

the script, as he was among the top ten black-listed in Hollywood during the McCarthy era. Lionel Ngkane, codirector and actor, was exiled to the UK. Because of racial laws prohibiting interracial cooperation, Black American actors, like the Trinidad-born Edric Connor (Calypso singer), and the Americans Sidney Poitier and Canada Lee were only accepted by authorities, not as actors, but as Korda's indentured servants, otherwise they would have been arrested and jailed without trial. Not that Black Americans did not have problems, as shown in the case of Canada Lee, interpreting Rev. Stephen Kumalo. There was a call to testify from the House Committee on Un-American Activities for the Black American actor. The author's note, however, details all the trials faced by the novel, which was not written in South Africa but, rather, begun in Trondheim, Norway, in September 1946, and finished in San Francisco on Christmas Eve of the same year. It was then sent to several publishers. Scribner's accepted it at once. Some years later, his passport was withdrawn.

The standard Italian reader who read the novel in translation knew little of its context, as there was no critical introduction or foreword. The novel and the film suffered from inadequate critical contextualization, and never benefited of the international acclaim of the Nobel prize recipients, Nadine Gordimer and J.M. Coetzee (now an Australian citizen). The subsequent screen adaptation, starring Richard Harris (Irish) and James Earl Jones (American), was released in 1995 after the end of apartheid (1990–1993) and the election of Nelson Mandela (1994). While the release and distribution of the former film adaptation was not supported by international distribution and AVT, the latter, directed by the Afrikaaner Darrel Roodt, has been made available in dubbing and subtitling, in French (Canada) with the title *Pleure, O Pays Bien-Aimé*, Spanish *Tierra Amada*, and Italian *Terra Amata*.[10]

MYSTICAL GRACE: *HAIL MARY*

As observed, the Chaka Zulu king would not be king without the ritual greeting and responsive chant. Spiritual coronations or prophetic blessings come in a formula established by common faith and occur in prayers for the salvation of the people. There is a Messianic disposition in the fulfillment of prophecy promising the salvation for the people of the earth, Africa, and, ultimately, Zion. The gift is bestowed from above, through messengers acting upon divine will. In international English, the word is "Hail," translated from international Latin "Ave," the singular imperative form of avēre, "to be well." Thus, one could translate "Hail" literally as "be well" or "farewell." The other Latin form, "Salve," also has a polysemous meaning, including the wish to be well, derived from the imperative form of the verb "salvēre." In classical

Latin, it was paired with "vale" as a farewell formula: "Salve atque vale!" "Farewell and stay well!" The former has been popularized by the Roman salute to emperor, "Ave Caesar! Morituri te salutant!," pronounced by the gladiators. "Ave" and "Salve" have spread through Christian faith in prayers of Marian devotion. The two forms are translated by one English word, "Hail." The English "Hail" is also derived from the German "heil," stemming from proto-Germanic root (i.e., "Hallowed be thy name"). The polysemy of "Hail" is illustrated in religious texts translated from Greek into English, signaling the importance of the molding of the English language on the translations of the Bible (Crystal 2010). In a dynamic perspective, however, data from the postcolonial linguistic scenario, along with Creole and Pidgin speech forms, are examined comparatively, as all such translations were made from the *New Authorized Version* (see also Nida 1964).

Gabriel, the Archangel of the Annunciation, thus salutes the Virgin Mary, in the ritual of the opening of the prayer, as recorded in Luke 1:38. The Greek has *Chaire, Khecharitomene* (*χαῖρε, κεχαριτωμένη*), a hapax, that is a form occurring in the text only once. *Chaire*, having an extended meaning of rejoice, be glad, is a salutation, and corresponds to the Latin *Ave*! It is the semantic equivalent of "Grace" (or "favor"), *Χάριτε* being the conceptualization of the three Graces, or "Chairites" (Aglaea, Thalia, and Euphrosyne).

New Testament Greek
ST (12) καὶ εἰσελθὼν πρὸς αὐτὴν εἶπεν· *χαῖρε, κεχαριτωμένη*, ὁ κύριος μετὰ σοῦ

English—King James Version
TT (12)a And the angel came in unto her,
and said, *Hail*, thou that art highly favoured, the Lord is with thee

Jamaican Patois
TT (12)b Di ienjel go tu Mieri an se tu ar se, "*Mieri, mi av nyuuz* we a go mek yu wel api. Gad riili riili bles yu an im a waak wid yu all di taim."

Jamaican Patois Back Version
TTB (12)b The angel go to Mary and say to her say: "*Mary, me have news* will make you well happy. God really really bless you and he walks with you all the time."

The writing system is based on pronunciation and the translation is in Jamaican. The "Hail" is not present. The quote is from the Jamaican Patwa Bible, *Jesus the Book Luke Wrote about Him: Jiizaz di Buk We Luuk Rait bout Im*. What follows is even more intriguing, but effective: "Mary come mix up cuz a wat he wen say, an tinking wat dat mean. Da angel guy say, 'Mary, no scared. God wen pick you, cuz he like do plenny good stuff fo you.'"[11]

HAWAIIAN BIBLE

What follows is the same passage in the Hawaiian Bible (*Baibala Hemolele*). The passage features "Aloha," "wahine," "da angel guy," and "da good Boss up dea" (God). TTc is the Hawaiian Bible, TTd is the Hawaiian Creole Bible. In both translations "Aloha" is the exclamative greeting form.

> TT (12)c A komo ka anela ion a la, I mai la ia, *Aloha* oe, e ka mea i *aloha* nui ia, o ka *Haku* pu me oe. *Pomakai* loa oe iwaena o ma *wahine*. (Luke 28)

> TT (12)d Da angel guy come by her an say, "*Aloha*! Da Good Boss Up Dea In da Sky goin do someting spesho fo you. He stay wit you." (Luke 28)

Aloha (Love and Peace), *Wahine* (girl), are international terms, but in the Hawai'ian-language Bible, they frequently occur with word *Pomaikai* for blessing and family, *Akua* for God's spirit, and bisemic *Haku* for crown garland of fresh flowers and the verb "to put in order". Greetings like *Aloha* or *Mahalo* cover constellations of meanings. *Mahalo* signifies thanks, gratitude, admiration, praise, esteem, regard, or respect. *Maluhia* signifies peace, tranquility, quiet, harmony, and the absence of violence. The angel is "anela Gaberiela" in TTc and "angel guy" in TTd.

OMINOUS GREETINGS: MANIPULATING *MACBETH*

In theatrical representation, interjections enhance ambiguity and tension, especially in the theater of Shakespeare and Pirandello (Nencioni 1997). In some cases, they constitute enigmas and function as the subject matter of progressive revelation. The ritual of forms of salutations, tributes and exclamations of appraisal, as noted in Chaka Zulu, marks the peaking tension and suspense in narrative discourse and suggests further advancement in status and role. As description moves on in chunks, interjections are iterated and occur in diverse forms, in the ambiguity and uncertainty of the *yes/no*. The thrice uttered interjectional phrase claiming to announce that something overwhelming and astounding is about to happen frequently occurs in drama and Shakespeare. It functions as an artifice linking the *Dramatis personae* to the audience, extending involvement and emotional participation. The opening sequence of the tragedy of *Macbeth* accounts for the voice of the participants to the action "seeing" something which is prophesied by the three weird creatures in cryptic greetings to the protagonist. The first and second "Hail" greetings are followed by a third, rounding off the sequence. The exclamation, "Hail Macbeth, Lord of Thane," enhances tension with the

audience, as well as among the protagonists. As in the *Chaka Zulu* versions and the *Macbeth-Chaka uMabatha*, the ritual greetings are a critical factor in determining identity and status, and the solutions have varied across time. Macbeth has had stage adaptations, printed editions, screen adaptations, opera adaptations, and libretto translations. Shakespeare derived the plot from the *Chronicles of England, Scotland, and Ireland* by Raphael Holinshed (1577), the libretto adaptation into Italian by F.M. Piave for Giuseppe Verdi had an embarrassingly intricate story of re-translating due to the flop of the first libretto by Andrea Maffei (1863). English translations of the Italian libretto have been printed with the musical score, with an interlinear and literal translation (Masiola 1988a, 381–83; 2009, 181–84). The original description of the three female creatures is altered to enhance suspense, with their enigmatic salutations, and Holinshed simply has "creatures of the elderwood . . . nymphs or fairies" (1965 [1577], 268).[12] The witch craze and occultism of the Elizabethan and Jacobean age was inclined to favor such demonic representations, adding ominous ineluctability to the greetings (Masiola 2016).

ST (13) So wither'd and so wild in their attire,
That look not like th' inhabitants o' th' earth,
And yet are on't? Live you? or are you aught
That man may question?
By each one her choppy finger laying
Upon her skinny lips. You should be women,
And yet your beards forbid me to interpret
That you are so (I.III.39–46).

The Italian translation of the ominous salutations uttered by the "weird sisters" by Alessandro De Stefani (1924) sheds a sinister light on domestication and ideology (Masiola 2009, 120–33). De Stefani's translation *La Tragedia di Macbeth* is prefaced by caustic criticism of previous European versions, and dedicated to the poet Gabriele D'Annunzio. Gabriele D'Annunzio, also known as "the Vate" (the Diviner), was the "inventor" of the buoyant salutation: *Eja eja Alalà! Eia, Eia! Alalà*!, the salute he coined for the Italian air-force during the First World War (Pula, August 9, 1917). "*Alalà!*" was originally a Greek battle-cry. It became also a euphoric fascist institutionalized counterpart to the German nazi salute "Sieg Heil!" The salute has also been revived by neo-Fascist groups, with the Roman salute of a lifted arm.

Alessandro De Stefani (1891–1970), was a brilliant playwright, a theater critic, and a prolific translator from many languages. In 1924, De Stefani abrasively manifests his aversion to the pan-Germanic cultures and languages, claiming the superiority of the Romance languages, in particular in translating Shakespeare (1924, 176). If enthusiastically implemented

during the Fascist regime, after the fall, the Roman salute came across as ludicrous, like something from a pantomime. De Stefani's ideological justification and appeal to the superiority of Romance philology and Latin language, in the light of the tragic historical events which followed, sounds bizarre and laughable. As argued in chapter 2, cryptic formulas and magic spells, if disambiguated, jeopardize the semantic load. Any disambiguation or intervention to interpret the spell would lead to a disintegration of climax, and non-adherence to the thematic cohesion of the ritual can ruin the suspense. The voices of the weird creatures having no human appearance ignite bewilderment and terror when they emit the first sound, *Hail*, as a sign of acknowledgment and contact. The audience does not even know if "they live":

ST (13) *Macbeth:* Speak, if thou can. What kind of creatures are you?
First Witch: *All hail,* Macbeth! *Hail* to thee, thane of Glamis!
Second Witch: *All hail*, Macbeth! *Hail* to thee, thane of Cawdor!
Third Witch: *All hail*, Macbeth, that shalt be king hereafter! (1, iii, 50–54 vv)

TT (13) *Macbeth*: Parlate, se potete: cosa siete voi?
Prima Strega: *Alalà,* Macbeth. *Salve a te*, thane di Glamis!
Seconda Strega: *Alalà,* Macbeth! *Salve a te*, thane di Cawdor!
Terza Strega: *Alalà,* Macbeth, che sarai re un giorno! (1924; trans. De Stefani)

"All hail" is attested in use since the fourteenth century as a greeting and exultation. The deletion of the term "creatures" is also arbitrary. De Stefani is basking in the idea of the superiority of the Latin and Italian languages. Decades before De Stefani, in the second half of the nineteenth century (1846–47), Giuseppe Verdi transposed Shakespeare's *Macbeth* into music using the lyrics officially adapted by his favorite libretto writer, Francesco Maria Piave, who adapted them from the French. But before Piave, there was Andrea Maffei. Maffei translated for Verdi not from the English original, but from the German adaptation by Schiller. The outcome was a fiasco at its premiere. Maffei's translation had to be revised by Piave and was still criticized eighty years later by De Stefani. The libretto was such a flop it did not even feature Piave's and Maffei's names until 1863. Critical and audience outrage was ideological and influenced by the political events of the Italian Risorgimento wars against the Austro-Hungarian Empire, and later, by the First World War. To add a colorful note, Maffei follows the trend of Tuscanization which prevailed in literary translations at the time, and the weird sisters become "sirocchie," a vernacular and Dantesque term. The much-criticized version of Verdi's opera was entitled *Macbetto*. The title also ignited a preference of operas sung in original

opposing translations. The theoretical assumptions lay on the impossibility of translating music and the mystical aura of language when sung. It was also deemed sacrilegious as Maffei did not use the Bard's original tragedy, but had worked on a German translation.

The New York-based publishing house Gustav Schirmer acquired a reputation for editing opera scores with interlinear translations and musical versions. In the 1950s, Schirmer published Giuseppe Verdi's *Othello*, *Falstaff*, and *Macbeth* with the musical score and interlinear translations into English by Walter Ducloux (1913–97). Compared to the popularity of the first two, *Macbeth* seemed to be a star-crossed opera, with rewriting, translation and adaptation (Clausen 2005). The attempt to retrieve the language of the Bard, with all the constraints of musical notes was a feat of bravery.[13] This is the passage from Verdi's musical score with lyrics in Italian, and the interlinear version in English, printed in 1961. As in Verdi's original, the translated name *Macbetto* with a vowel-ending line eases singability, compared to consonant clusters. *Macbetto*, however, was the odd sounding title of a translation by Michele Leoni in the early nineteenth century (1821).

ST (14) Salve, o Mac-bet-to
All hail Macbeth
Salve o Mac-bet-to di Glamis si—re
All hail, Macbeth, who soon shall be King.
Di Cau—dor si—re!
Proud thane of Cawdor! (1961; trans. Ducloux)

ST (15) Vien Mac—bet—to
Hail the he—to
Vien Mac—bet—to
Hail
Ec-co-lo qua
Here comes Macbeth!
Ec-co-lo qua

It is interesting to compare the Spanish translation by Luís Astrana Marín, issued in the same decade. Marín has the three "brujas," a word resonant with Andalusian and gitano songs and traditions, which is closer to the *uMabatha* and the Sangunas.[14] The editions of Shakespeare's *Obras Completas* is fully noted, and preceded by an in-depth scholarly introduction also on translation, and destined "Al Mundo de Habla Castellana" in 1929. The phonetic and graphic marking of the interjection in Spanish adds additional force to the salute from its first uttered syllable. Thus homogenized, and common in Italian, in Spanish it primarily reflects usage of ecclesiastical Latin.

TT (14) *¡Salve, Macbeth!* ¡*Salve a* ti, thane de Glamis!
¡Salve, Macbeth! ¡*Salve a* ti, thane de Cawdor!
¡Salve, Macbeth, que en el futuro serás rey! (1949 [1929], 1585; trans. Astrana Marín)I

Astrana Marín comments on the interjections and Hispanicisms used by Shakespeare, as in *Hamlet*, "Holla Bernardo!" and considers "la diferencia enorme que existe entre las lenguas anglosajones y las neolatinas" (p. 13), contributing to the perpetuation of the debate on "European Shakespeares" and the debate on cultural relocation (see also Upton 2000).

DISAMBIGUATION AND GENDER BIAS: STIGMATIZING CLEOPATRA

In his pioneering study, *Factors of Theory in Poetic Translating* (1978), Robert de Beaugrande also considers the problem of interjections in poetic translation, regarding the poems of Rainer Maria Rilke in German, where "ach" and other interjections occur. The primary interjection is frequent in spoken German and is, also used in literature, for example, in Goethe, to expresses grief and sorrow. Likewise, melodrama, drama, and tragedy, as from the seventeenth century, abound in "ah" and "oh." What is yet more crucial in determining textual relevance is what comes after, and how it is dealt with in intersemiotic translation. Whether in stage scripts, printed scripts, or acting, interjections bear upon performance and perceived meaning. Again, Shakespeare provides the most interesting examples.

In *Antony and Cleopatra* (1588), Enobarbus, Antony's lieutenant in Egypt, is at the same time a teller and beholder, as he vividly recalls what he saw. He is describing a scene divided into frames and paused by the "ah" interjection at the end of each descriptive unit. The vision Enobarbus is about to describe is marked by his announcement: "I will tell you" (Masiola Rosini 1988b). The interaction between "saying" and "showing" is kindled by the exclamation of wonder by Octavius's General, Agrippa, marking the descriptive phase of the sub-theme link with the subsequent description (II, ii). The rhetorical technique of hypotyposis is aimed at stimulating visual imagination and eliciting a response from the Romans (Eco 2003, 197). The three interjections strategically produce the effect, announcing other marvels (Masiola Rosini 2002, 13–39). The challenge for the translator is to keep this tension constant, balanced between the push-and-pull forces of constraints and ambiguity. Climactic tension is a primary factor in stage translation, also implemented by vocative and

interjectional structures, especially if confronted within the cross-cultural specificity of theatrical performance (Masiola 2009, 134–37; Farhoudi 2012; Sharahki et al. 2012).

The magic is destroyed when it comes to disambiguation of the final exclamation for the polysemous, "Ah royal wench!" The whole descriptive sequence is preceded by this claim: "She's a most triumphant lady if report be square to her" (II, ii, 85). The three exclamations of appraisal uttered by Agrippa counterpoint the phases of the description by Enobarbus: the accredited version has only one "o" for Antony, and no other "ah." These are strategically placed at the end of each unit of Cleopatra and her train of sea-creatures in Act 2, ii. The celebrated pageantry begins with the barge, and then moves on to her physical presence and ultimately to the effect it has on the whole river and city, and then on to Marc Antony and the invitation to the banquet, concluding with a reference to her having slept with Caesar: "he plowed her, and she cropped." (Masiola Rosini 1992, 169–76; 1999, 22–31; 2002, 13–39)

ST (16) *Enobarbus*: I will tell you.
The barge she sat in, like a burnish'd throne,
Burned on the water: the poop was beaten gold;
Purple the sails, and so perfumed that
The winds were lovesick with them; the oars were silver,
Which to the tune of flutes kept stroke, and made
The water which they beat to follow faster,
As amorous of their strokes. For her own person,
It beggar'd all description: she did lie
In her pavilion, cloth-of-gold of tissue,
O'erpicturing that Venus where we see
The fancy outwork nature: on each side her
Stood pretty dimpled boys, like smiling Cupids,
With divers-colour'd fans, whose wind did seem
To glow the delicate cheeks which they did cool,
And what they undid did.
Agrippa: *O, rare for Antony.*
Enobarbus: Her gentlewomen, like the Nereides,
So many mermaids, tended her i' th' eyes,
And made their bends adornings. At the helm
A seeming mermaid steers: the silken tackle
Swell with the touches of those flower-soft hands
That rarely frame the office. From the barge
A strange invisible perfume hits the sense
Of the adjacent wharfs. The city cast

Her people out upon her; and Antony,
Enthroned i' th' marketplace, did sit alone,
Whistling to th' air; which, but for vacancy,
Had gone to gaze on Cleopatra too,
And made a gap in nature.
Agrippa: *Rare Egyptian!*
Enobarbus: Upon her landing, Antony sent to her,
Invited her to supper. She replied
It should be better he became her guest;
Which she entreated. Our courteous Antony,
Whom ne'er the word of "No" woman heard speak,
Being barbered ten times o'er, goes to the feast,
And for his ordinary, pays his heart
For what his eyes eat only.
Agrippa: Royal wench!
*Enobarbu*s: She made great Caesar lay his sword to bed.
He plowed her, and she cropped (II, ii, vv 914–55; emphasis added)

Out of the many European adaptations of *Antony and Cleopatra* (Masiola Rosini 1988b, 233–99), what emerges is a shift in the translation of exclamatory phrases (see also Busse 2006). The exclamations are thrice uttered by Agrippa as Enobarbus conjures visions of the splendors to the Roman soldiers and officials while in Rome, at the house of Lepidus. These are the three exclamations, as uttered by Agrippa in nostalgic desire: "*O Rare for Antony!*" "*Rare Egyptian!*" "*Royal wench!*"

The first "rare" refers to Antony, the second "rare" is iterated for Cleopatra. The third exclamation refers to Cleopatra's ability in conquering imperial hearts. The following are some prestigious Italian translations, across a significant time span. The translators and curators are prominent scholars and philologists (Zanco, Obertello, Praz, Melchiori, Baldini, Chinol, and Perosa), dramatists, stage directors, and poets (i.e., Angeli, Vico Lodovici, Quasimodo). The editions vary from annotated historic editions with facing page original (Folio edition 1623) to commercial editions (Pireddu). The selection has been conducted on a diachronic corpus of seventeen Italian translations, two French, one Spanish, one Swedish, and one German in different significant literary periods and cultural contexts. Variation in choice is consistent, and evidences a preference for adding "o" in 1831, and a current divergence in the interpretation of "wench." The French and the Spanish translations lay more emphasis on interjections echoing the classicist theater and opera, compared to the emotionally self-contained Swedish translation of the nineteenth century, where there is no trace of any primary exclamation, not even the one in the original text.

TT (16)a *O spettacolo nuovo per gli occhi d'Antonio!*
O meraviglia d'Egitto!
O regina incantatrice! (1837, 327–28; trans. Rusconi)

TT (16)b *Miracol novo per Antonio*!
Oh egizia diva!
O regal druda! (1875, 88; trans. Carcano)

TT (16)c *Oh rara visione per Antonio*
O Egiziana senza pari!
Real baldracca! (1913, 61–62; trans. Angeli)

The above translations add two "o's" to make a total of three, as was common in the French and Italian melodrama in the nineteenth century. Conversely, the lure and charm of the "maliarde" or "femme fatale" is a new turn in the stylistic models enhanced by the enchantress of the European stages, like Eleonora Duse for whom Arrigo Boito translated the play (1889 ca.), and the "divine" Sarah Bernhardt. In 1875, Giulio Carcano uses the term "diva" and also the term "druda" derived from "druid," with the combined sense of lover and enchantress it had at the time in Italian literature. In 1913, Diego Angeli uses the term "baldracca." The idea of "baldracca" (lit. "whore"), is somehow subverting the "divine" vision of the sacrality of the divas. In the 1920s and 1930s, Cleopatra with her snake was the symbol of seduction par excellence.[15] In the selected translations of the 1950s and 1960s, the interjections are deleted. In the 1960s and 1970s, one interjection is retrieved, but not two.[16]

Another issue of debate which questioned translatability centered on the validity of printing what was intended to be performed on stage, and there was a difference between the printed version and the scripts used by actors depending on stage directions (see also Upton 2000; Scolnicov and Holland 1989).

TT (16)d *Oh mirabile spettacolo* per Antonio!
Mirabile Egiziana!
Regale putta! (1951, 434–36; trans. Zanco)

Zanco uses the term "putta." This creative solution contains the same polysemy that the term has acquired diachronically, as the initial meaning was that of "young girl" usually unmarried, and, from there, to prostitute.[17]

TT (16)e *Che meraviglia impareggiabile* per Antonio!
Incomparabile egiziana.
Una ragazza degna di un re! (1957, 77–79; trans. Obertello)

The above translation expands considerably, but has no primary exclamation.

TT (16)f *Beati gli occhi* di Antonio!
Mirabile egiziana!
Ah, ragazza da re (1960, 364–65; trans. Vico Lodovici)

TT (16)g *Mirabile vista*, per Antonio!
Meravigliosa egiziana!
Fanciulla regale! (1962, 81–83; trans. Baldini)

TT (16)h *Ah, che visione rara* per Antonio!
Incomparabile egiziana!
Una donna veramente da re! (1978 [1966], 541–43; trans. Quasimodo)

TT (16)i *Oh, meraviglioso spettacolo* per Antonio
Magnifica Egizia!
Amante regale! (1974, 117–18; trans. Meo)

Translation TTg is by the poet Salvatore Quasimodo, a prolific translator of other poets, and recipient of the Nobel Prize for Literature in 1959. From the many translations consulted, however, there are consistent variations for the third ritual exclamation (Masiola Rosini 1988b).

TT (16)j *Mirabile visione* per Antonio
Oh preziosa egizia
Ah, creatura regale (1985, 77–79; trans. Chinol 1985)

TT (16)k *Impareggiabile visione* per Antonio!
Mirabile egiziana!
Donna da re! (2012 [1985], 67–69; trans. Perosa)

TT (16)l *Oh, beato Antonio*!
Straordinaria egiziana!
Una donna da re! (1990, 34–35; trans. Franconeri)

TTl is a divulgative edition with no bilingual text or translator's notes.

TT (16)m *Che quadro* per Antonio!
Rara Egiziana!
Donna regale! (1992, 67–69; trans. Lombardo)

The above is considerably oriented to the reader and domestication, compared to the subtlety of the preceding, where the great scholar renders the

passage with "picture, painting" picking up what is a sequence of similes in the descriptions itself, which, as also noted by Perosa and Chinol, is a "vision" (Masiola 2009, 134–37).

TT (16)n *Oh, straordinaria visione* per Antonio
Egiziana senza pari!
Che donnina regale! (1999, 40; trans. Pireddu)

The above is an unpretentious paperback edition. The lexical choice for "wench" rendered by a "term" having a broad spectrum of denotative meaning with its diminutive affixation, that is, literally a "small woman." It may also be extended to the French synonym "cocotte" used in a plural form.

TT (16)o *Oh, preziosa visione*, per Antonio
Mirabile egiziana
Regal baldracca! (2001, 42; trans Raponi; emphasis added)[18]

The word "wench" is defined in David and Ben Crystal's *Shakespeare's Words* as "girl, lass." The adjective "wenching" connotes someone who hangs about with women, with its antonym "wenchless" (2002, 494). In the *Oxford Illustrated Shakespeare Dictionary* the authors are even more clear on "wench": "lass, usually showing an affectionate relationship" (*Tem* 1.2.139). Prospero responds to his daughter's question: "Well demanded, wench" (2015, 306). In any case, "wench-like" simply denotes effeminate, girlish, womanish ways. "Wench" has a range of variations in meaning, from "young girl" to a "buxom or lively one" (CED 2000). In archaic Old English (der. Old High German), the denotation covers a semantic ambiguity evidently conditioned by social and gender-based roles, from "female servant" to "prostitute." In TT 16c (1913) by Diego Angeli, the diachronic polysemy of the English text is lost in the vulgarity of the term "baldracca" which is also frequently paired with adjectives like "old" and "ugly." This feminine derivation is from a Tuscan corruption of "Baghdad," a phonetic calque imported and in use after the Crusades. It was used as a metaphor and toponym, that is, "Baldacco" was a notorious public house in Florence.[19] The obscene connotation is stronger than /whore/, in this case. See also *The Comedy of Errors*: "I know a wench of excellent discourse." The term "wench" has, however, caused some discrepancy in the different renderings, from "donnina" to "baldracca" and, to the French "prostituée" and "garce." TTo is a famous French translation by the historian, François Guizot. The spelling of the interjection has no /h/. There are two interjections in the nineteenth-century translation, and one in the mid-twentieth century translation by Henri Thomas, a poet and novelist. All interjections are /o/

TT (16)p "*O spectacle admirable* pour Antoine!"
O merveille de l'Egypte
Prostituée royale! (1864, 108; trans. Guizot)

TT (16)q *O, merveille* pour Antoine!
Merveilleuse Egyptienne!
Royal garce! (1959, 127; trans. Thomas)

The Spanish version to the perception of non-Hispanophones appeals for the double graphic markers, reversed and in initial and ending position. TT goes back to 1929, by Luís Astrana Marín:

TT (16)r ¡*Oh, espléndido espectáculo* para Antonio!
¡*Maravillosa egipcia*!
! *Real cortesana*! (1929, 1797–78; trans. Astrana Marín)

The debate on translations that raged throughout Europe on the theorized assumption of a "genius of the languages" had repercussions from the seventeenth century onward, as De Stefani's arguments in favor of Neo-Latin languages against German translations. Regarding the history of Shakespearean translations, it also pivots the debate related to the question of "genius" of Shakespeare and the idea that some languages could be better translated than others. The first German translation was by the poet and writer Christoph Martin Wieland in 1764. Wolf Heinrich Graf von Baudissin, conversely, was not strictly a literary figure, but a diplomat by profession. The perception of translations from non-native speakers are, however, emotionally resonant with received cross-cultural key words, as in the case of the German translation, the actualization of what Antony saw is a "shauspiel," "Cleopatra is a 'Zauberin,'" and a magic enchantress, also, "wunder Weib," literally a "Wonder Woman." We also note that the name of Antony is omitted (and referred to with the personal pronoun) along with the interjections.

TT (16)s *Ihm, welch Schauspiel*!
Herrliche Ägypterin!
Zauberin! (1830, 36; trans. von Baudissin)

In 1847 and 1851, the Swedish scholar Carl August Hagsberg (1810–1864), published his Shakespearean translations. These translations had many editions, and are currently reprinted (1975), revised and edited by Sven Collberg. No trace of the "Egyptian," but there is a "drottning" ("Queen"), "bewitching" as the root "troll" denotes, and "enchanting" ("Tjusande").

TT (16)t *Ljuvligt för* Antonius!
En förtrollning!
Tjusande drottning! (1975 [1850], 40–41; trans. Hagsberg)

Regarding the importance of the "O" in the first interjectional line, there are variations in all translations. TTd omits it, TTa iterates it in the second line: "O" and "Oh," others shift from the first interjection to the second interjection, adding /h/ to enhance stress. The importance of "O" is tantamount, however, to Shakespearean climax, as Ben Crystal notes from his philological perspective and performing experience in sparkling recognition:

> Talking of moments to show character, something you'll find a lot in Shakespeare's plays is the letter *O*:
>
> O that this too too sullied flesh would melt
> O all you host of Heaven! O Earth; what else?
> O what a Rogue and Peasant slave am I?
>
> . . . to take three examples from a chap who says it rather a lot (Hamlet). With this little letter, Shakespeare practically gives an actor *carte blanche* to do, well, whatever they like. It is for want of a better way to explain it, a blank space, a sign to tell the actor to vocally signal their emotional response. Sigh. Express contempt. Or frustration. Or relief. Make it brief or drag it out, but whatever you do, use it and don't just say "Oh." All together now, ohhhhh for a Muse of Fire. (2012 [2008], 223)

In case of printed versions for the stage, the contrast is structurally determined by diacritics and graphic markers; consequently, there are phonetic variations in primary interjections, where /h/ is added or dropped, or /o/ switches to /a/ and vice versa (Poggi 1981).[20]

CLIMAX AND SEXUAL INTERCOURSE: LADY CHATTERLEY DUMB?

D.H. Lawrence's *Lady Chatterley's Lover* (1928) owes a debt of gratitude to censorship. It has a record of legal prosecutions for obscenity and a complex process of editing and translating. Lawrence (1889–1959) first published the novel privately in Florence 1928 during his stay in Italy. The novel was published in France and Australia the year after. In Florence, the printer and publisher defended himself from any accusation of pornography on account of his ignorance of English.[21]

The author had worked on three different versions. Only in 1960, a year after his death was an unexpurgated edition published when it was the subject of an obscenity trial against the publisher, Penguin Books. Penguin won the

case and sold three million copies. In the meantime, there had also been a French film version, directed by Marc Allégret. There have also been some fifteen Italian versions of *Lady Chatterley's Lover*.

The first Italian version appeared in 1945 by Antonio Lo Musti, who had used the French Gallimard edition (1929), with several distortions either because of interference and false friends or to bypass censorship. The same year an integral version by Giulio Monteleone was published by Mondadori (1945).

On a linguistic level, the factors that inhibited translation are ideologically biased, such as the prevailing prejudice against dialects and the ban on descriptions of sexual intercourse. *Lady Chatterley* has all this, and a lot more. The climax of the action is triggered by the relayed use of interjectional phrases in the dialogue of the two lovers in chapter 12. The narrative tension and conflict in their roles develop along with the difficulty of communicating in both the spoken and body language of the other. The body language of the other in sexual intercourse and the verbal interaction is a constant negotiation, as in the "say you love me" female teaser, juxtaposed with the paradox of misunderstanding the language of love expressed by the male lover in his vernacular speech forms. Oliver Mellors, the gamekeeper, uses his dialectal code to assert his identity against the female protagonist, Lady Connie Chatterley. Tension builds when Lady Chatterley, pleading teasingly for a "yes" answer, does not understand the affirmative response. Emotional cogency bursts in the interjectional answer "Ay" and poignantly in the assertion "Ay, lass!" The question-and-answer ritual is sealed by the prosodic repetition of "Aye/Ay" which, in the dialects of Scotland and northern England means /yes/.[22] TTa is the second Italian translation, featured as "Unica Traduzione Autorizzata dall'Inglese" printed in 1946.

ST (17) He kissed her softly, murmuring: "*Ay, my lass!*"
But she did not know what he meant, . . . (2005 [1928], 228)

TTa Egli la baciò dolcemente e sussurrò: "*Sì, piccola mia*!" Ma ella non sapeva che cosa volesse dire. (1946, 220; trans. Monteleone)

ST (18) "You love me, don't you?" she murmured. "*Ay, tha knows!*" he said. (p. 228)

TTa "Tu mi vuoi bene, non è vero?" mormorò.
"*Sì, lo sai*!" (p. 220)

ST (19) "But tell me!" she pleaded. "*Ay! Ay! 'asn't ter felt it*?"
He said dimly, but softly and surely. And she clung close to him, closer (p. 229)

TTa "Ma dimmelo!" supplicò.
"*Sì, sì, non l'hai sentito*?" . . . diss'egli vagamente, ma con dolcezza e sicurezza.
Ed ella si strinse più forte a lui . . . (p. 220)

As their sexual intimacy develops, so does the use of the northern dialect, which is also tentatively imitated by Connie. The standardized Italian translation eliminates the vernacular exchange, as the dramatizing polysemy of "feel" is diluted and the effect neutralized. The implication of "My lass!" sounds like a welcoming home, into the male protagonist's space of the heart. The Italian "piccola mia" ("my little one") for "Ay lass!" is a cliché gender-oriented male-to-female term while tension wanes. Erotic tension is rounded off by Lady Chatterley's dumbness as she seems impaired: "non l'hai sentito?"("haven't you heard it?"). Only pages after does the reader get a cryptic footnote explaining that "Le battute effettivamente in dialetto, sono state tradotte in italiano." Which means that the Italian reader will only read a standardized Italian version. Vernacular speech forms have always been a filter and a constraint in the translation of literary texts (see chapter 2), and, in the case of *Lady Chatterly* the barrier still resists (Guarnieri 1995). The effect of iterated and arbitrary additions, within the text goes to the detriment of readability, yet combined techniques of adjustment are one viable option to the problem of localization.

ST (20) "Tha mun come one naight ter th' cottage, afore tha goes; sholl ter?" (228)

TT (20)b Una volta, prima di partire, devi venire di notte a casa mia. Lo farai?—usò il dialetto per quella domanda . . . (1995, 250; trans. Guarnieri)

ST (21) "*Sholl ter*?" she echoed, teasing. He smiled. (229)

TT (21)b Verrai?—ripetè lei imitando la *cadenza strascicata del dialetto. Lo prendeva in giro. Lui sorrise.* (p. 250; emphasis added)

As noted by David Crystal, "Dialect is no longer simply part of the characterization, in such cases; it is part of the subject matter" (2004, 499).

By the mid-twentieth century, the use of dialect in narrative discourse became more common. There were and still are problems in transcription, and the risk with printing was to replace local forms by correct standard forms, as in the case of the first edition of *Wuthering Heights* (Crystal 2004, 498).

It is a pity that the tense and revealing lines have been deleted in the second BBC screen adaptation of the novel (2015),[23] and that the notorious sequence is eased of its semantic load that correlates to language and identity. The media response was caustic, on account of poor accent and edulcorated language; the feedback on language diversity was symptomatic of the primary importance for the UK audience of pronunciation and sexual terminology alike.

FREEDOM OF EXPRESSION AND TABOO LANGUAGE

In multimedia and multimodal production and translation, there are technical strategies to consider (see also Kress 2010). Kinetic movements, close-ups, voice-overs, voice-offs, labial synchronization, and nonverbal interaction are refined strategies that develop from translation as a base into AVT (see Gambier and Gottlieb 2001; Paolinelli 2005; Perego 2005; Perego and Taylor 2012). Moving from page to screen, sounds, gestures, and other items of nonverbal behavior have a significant impact on the audience response. Therefore, localization and/or standardization are crucial factors in determining audience-design and skopos-based translational strategies. Audience-planning design is localized and difficult to transfer on a global scale. Coded rituals, likewise, emphasize the communicative load of sound-meaning items in a specific cultural context. Nonverbal language and proxemics are salient features matching interjectional utterances and exclamations in theatrical translation and film adaptation, and in screen and script writing (see also Zatlin 2005; Stam and Raengo 2005; Hutcheon and O'Flynn 2013; Krasilovsky, 2018). Conversely, adaptation may cause a loss of cultural awareness and historical contextualization. One example is from *Il Gattopardo* (*The Leopard*) by Sicilian author Giuseppe Tomasi di Lampedusa (1958), and the film directed by Luchino Visconti (1963). There is a dramatic sequence, in particular, where Burt Lancaster (Principe di Salinas) seems to be unaware of the typical Sicilian negation code "click-teeth" and a backward toss of the head, as he slowly shakes his head expressing uneasiness and discomfort (Masiola 2016, 300–27). In the English-dubbed version, criticism was equally severe on account of Burt Lancaster's American English. But the Sicilian voice-dubbing of Lancaster in his role of Principe di Salinas sounded more like a "Spaghetti Western" voice.[24]

Translatability thence accounts and enacts a multilevel system of language codes. On an interlinguistic level, it is performed from book to book and thence transposed to screen adaptation (see also McFarlane 1996; Cattrysse 1992; Aragay 2005). The issues related to dubbing are even more sensitive than adaptation, as film-goers have not always read the book, but can be critical of voice performance, pronunciations, and gestures. An audience competent in language matters, whether vernacular forms or slang, is likely to be even more sensitive to nonverbal behavior, gestures, and proxemics, and will hardly forgive erroneous gestures and inappropriate verbal expressions.

However, if there are restrictions and censorship of language and translation, such filters and barriers will negatively impact on freedom of adequate translation. The final result in the process of adaptation and translation, consequently, risks linguistic homogenization and flatness as stylized words are

used arbitrarily as superordinates, all to the detriment of cultural identity, and regional and sociolectal denotation.

The overbearing control and censorship that limit expressions, especially idiomatic phrases also correlate to the attitude of ascribed social behavior, establishing an ideal demarcation between "slang" and class and gender usage. As noted in the above case, Hollywood film scripts dramatize an ending with an interjection and the close of an episode. In the black-and-white movies of the 1930s, such as gangster stories, this was not uncommon. Edward G. Robinson in *Little Caesar* (1931), also adapted from a novel, utters an educated "Mother of Mercy . . . Is this the end of Rico?" Gangsters from poorer neighborhoods would probably have used other colorful expressions and curses had there been no restrictions. Conversely, there are gangster films also derived from books, which have featured strong language, like *Donnie Brasco, Good Fellas, Scarface* (see chapter 4), and current films that abound in obscenities and strong language in interjectional forms. Balanced between code restrictions and linguistic constraints, scriptwriters have to be creative in inventing interjections to make a film acceptable to a broad audience, including children and teenagers, where "strong" language is prohibited.

Interjections and other discursive strategies have usually been adopted to compensate and enliven an otherwise monotonous dialogue. The Motion Picture Production Code (the "Hays Code") was established in 1930 to control American studio pictures and film production, and would only officially end in 1968. The stage plays from which many films derived prior to the enforcement of the Hays Code were more natural in representations of sexual behavior. For example, in the theater version (1952) of *The Seven Year Itch*, the protagonists have sex, whereas in the Hollywood Billy Wilder film adaptation, they do not (1955).

Only after the Second World War was there a resistance to restrictive protocols and film control. We can hardly imagine soldiers on real battlefields speaking as they did in films! While the war was raging all over the world, and the U.S. forces joined in, war films and war drama books were popular. The scripted language, however, was stylized, distant from the dynamics of interaction and emotional expression. The problem which persisted was, however, how to enliven exclamations in dialogue, and this again could be done by the use of innovations, or the retrieval of old-fashioned regional forms. Dubbing was collateral "damage," as in the case of Black actors dubbed in clownish speech forms. The Italian film industry, Cinecittà, was established under the auspices of Mussolini, and thrived on dubbing. This was an ideological feature of racist propaganda, as Black voices were deformed to standard idiocy.

Hattie McDaniel, the Black actress who interpreted Mammy and "duetted" with Scarlett O'Hara (1938), is a case in point. She was given a part

in a drama film based on a novel entitled *Since You Went Away: Letters to a soldier form his wife* by Margaret Buell Wilde, published in 1943. Hattie McDaniel in this film is once more a Black housemaid, Fidelia. Complying with the Hollywood stereotyping of African-Americans, McDaniel's performance emphasizes "incorrect" Southern American speech (Masiola and Tomei 2013). Her exclamation: "Land Sakes Alive!" is an interjection of dismay and surprise. It is a possible derivation from "For the Lord's sake," as a "minced oath" and softened substitute for swearing in the years of "language control" from the 1930s to the 1960s. The Italian version deleted some thirty minutes. After jeopardizing the release of *Gone with the Wind* (1939) because of "bad" words, David O. Selznick, the producer, took care of the screenplay together with the author.

The clash between a colloquial register and cinematic fossilized manners was even more perceivable in Italian dubbing. It was the stabilization of a new language called "doppiaggese," that is, the non-natural language of dubbing stemming from conventional guidelines, prescriptions, interference, and censorship (see also Taylor and Soria 1997).

More than twenty years after its release, *Four Weddings and a Funeral* remains a highly successful comedy, despite some initial shock of Hugh Grant's use of the f-word. In the opening scene of just thirty-eight words, the f-word occurs twelve times (see also Gehweiler 2010). The expletive also occurs in variations ("fuckety"), and synonyms ("bugger"), throughout the whole movie. The screen writing and direction was by New Zealander-Australian Robert Curtis. It is now available as a book in written and digital form. Depending on the context, the word has been used more frequently since the 1980s.

There is a list of one hundred American and English films containing swear words, in non-pornographic settings, and featuring at least one hundred and fifty uses of the f-word in its derivatives.[25] Surprisingly, *The Wolf of Wall Street* (2013), starring Leonardo Di Caprio and directed by Martin Scorsese, is not at the top, albeit the f-word and its many possible syntactic derivations occur nearly six hundred times. The film is a screen adaptation of the autobiographical novel of the same name, a memoir by former stockbroker, Jordan Belfort, published in 2007. The Italian translation of the novel came after the success (and scandal) of the movie in 2014 for its strong scenes and content, as has happened for other novels.

The Canadian movie *Swearnet: The Movie* (2014), directed by Warren Sonoda and released one year later, holds the current record with nearly one thousand strong-language words, achieved in little more than one hundred minutes, while *Wolf* had the highest rate per minute (see chapter 4). There are lists of American movies with the f-word. The "R" (restricted) rating is normally applied if there are two utterances of the f-word in a sexual context (the word can be used in a non-sexual context).[26]

In parallel, the use of discriminatory sex-based taboo language seems to have given way to other softer exclamations in many productions. It is not that scriptwriters have become more ethically correct: there is a market-driven approach aimed at extending audiences to include lower age ranges who would not otherwise be admitted to see the movies. Expressions of high levels of excitement like "whoa" and "wow" are now used in preference in adventure movies aimed at a wider audience (e.g., Keanu Reeves in *Matrix*, 1999).

In chapters 1 and 2, idiomatic expressions are subject to language erosion or shifts in meaning. Streamlined by the teen slang of the 1960s and 1970s in the Western world, there has been a change in attitude toward interjections and translation. The legacy left by the ideological control of scripts and dubbing during the Fascist regime in Italy in the 1930s and McCarthyism in the United States during the 1950s persisted and influenced the entertainment industry for some years until a turning point was reached in the 1970s and 1980s. The translational debate had been lively in countries like Spain, in the post-Franco decades, peaking in the 1980s with the language focus in the films of Pedro Almodóvar. The use of idiolects and expletives, and the language of the Spanish "Movida Cheli," marked a cultural and social linguistic phenomenon. In her critical stance on the values of script translation, Judith McGinn noted the problems related to the two extremes of religious interjections, and strong language. If political and institutional censorship controlled forms of expressions, the current restrictions on language are conditioned by the market and the audience, to the detriment of characterization and dramatization. ST (21) features lightning sequence where a grandmother ("abuela") invokes Saint Barbara, a popular figure of devotion among Spanish and Italian Catholics (i.e., "Santa Barbara benedetta, proteggetemi da questa saetta"), from the Almodóvar film *¿Qué he hecho yo para merecer esto?* (*What have I done to deserve this?*) (1984). In the target script there is a total shift of theological concepts, as it is "the love of the cross" is deleted and the Holy Ghost is called upon.

ST (21) *¡Santa Bárbara bendita y el amor de la Cruz!*

TT (21) [Let's take cover!] The Holy Ghost and the Cross protect us! (cit. McGinn 1996, 138)

The following blasphemous interjection is neutralized and standardized in

ST (22) *¡Me cago en los cáncomos de la sepultura del Señor!*

TT (22) *God Almighty!* (Ibid., 140)

Notwithstanding "domestication" in script translation, the film was a success in the United States in 1984, as subsequent films were dubbed.

HOLLYWOOD DIVAS: FROM HEPBURN'S "CHRISTOPHER COLUMBUS!" TO KEATON'S "LA-DI DAH!"

The following selection of language-specific interjections focuses on variations in strategies of the translation of novels and their film adaptations, ranging from total standardization and stylization to zero translation. Techniques of adjustment and compensation are symptomatic of the constraints and cultural filters behind the practice, which, as in the case of film adaptation, involves a team of people in the process of translating, adapting the script and book, and then dubbing it in a way appropriate to target audience. With their legendary voices, most Hollywood film stars can utter an interjection in a way that makes a film unforgettable.

Semantic equalization: AVT converging with the written text.

Little Women by Louisa May Alcott (film: LW 1933). The mild expression consisting of a historical name, Christopher Columbus, was considered unladylike more than one hundred and fifty years ago. It was easily translated into the Italian film version and in the book, with the Italian name in use.

Standardization: AVT convergence with the written text.

Gone with the Wind (film: GW 1939). The interjectional form ("Fiddle-dee.dee!") is an example of a "genteel" interjection. It is an old-fashioned and English-derived interjection. At the time of dubbing, Fascist control prohibited foreign words. Standardization was the norm, and the same term "sciocchezze" has also been used in the translation of famous literary interjections (e.g., *Alice in Wonderland, The Christmas Carol*). Moreover, the dialogue adaptation follows the written translation of the book.

Pragmatic partial equivalent: AVT diverging from TT and ST.

The Human Stain (film: HS 2003). The plot pivots on the erroneous perception and interpretation of the interjection. The word is a noun-adjective which has undergone semantic shifts. The lexical item in the film diverges from the Italian translation of the book. It is not an interjection, but it occurs as an exclamation, not intended to be an offense. Translation is difficult, as the whole story depends on this word.

Pragmatic equivalent and compensation: AVT diverging from TT and ST.

American Psycho (film: AP 2000). Ten years separate the novel (1991) and its film adaptation (2000). The story is set in the 1980s. AVT of the dialogue differs from the translation in the book. It is an interesting case of

interjections upgraded with strong language in the book, but neutralized and diluted in AVT.

Pragmatic translation and borrowing: no book.

Pleasantville (film: PV 1998). This movie contrasts expressions in vogue in the 1980s with outmoded interjection of the 1950s, emphasizing flashbacks. Differentiation is vital and has to be retained, possibly without standardization. Idiomatic forms of expressions had to pragmatically convey the difference between the teenage small-town talk of many decades before, and the current speech forms. The language of teens at the turn of the millennium featured repetitive clichés and posed difficulties for emotional communication. French AVT uses the word "cool."

Zero translation in multiple AVT: no book.

Annie Hall (film: AH 1977). The film features an unusual idiosyncratic use of one interjection with a complex derivation, as the utterance which has been classified as an adjective and a noun. The Woody Allen script actually turned it into an untranslatable interjection. The line has been rated as one of the top spoken lines in American movies of all times. No dialogue adaptor dared change it, also because of the close-up. This interjection was created for the actress, and is an example of the success of a "box-office bomb" over former proscriptions against English and other languages in dubbing.

Little Women written by Louisa May Alcott and published in 1868 features a "new" interjection, (Christopher Columbus!) in the sense that it is used by a female character, striving for emancipation and independence, denoting her assertive personality. The exclamation, a polite euphemism, is still used even if rarely in Italian and "old English," and achieved notoriety because of the novel, and Katherine Hepburn's film adaptation in 1933, directed by George Cukor. The first adaptation was a silent movie (1917), and other adaptations followed this version, notably the 1949 technicolor adaptation starring Elizabeth Taylor (as Amy), and another in 1994.

The novel also has other exclamations used in direct or indirect discourse, to counterpoint effects of surprise and amazement, and, most of all, wishes and aspirations (p. 40 ice cream) in the dialogues occurring among members of the March family characterizing the different personalities of the young sisters. Interjections play an essential role in the book and in the film script, yet they do not always coincide. In the case of Hepburn, the interjection was tailored to highlight her performing skills and the entertaining sequence. It is also interesting to note the use of expressions in minority languages, which would become a salient trait in American literature, that is, the language of poor migrants (see chapter 4). The Hummels are a poor German family

with a widowed mother and numerous children. The mother speaks "broken English" and uses German exclamations: "Ach! Mein Gott" left in German in the Italian text, with a footnote ("Ah, mio Dio!"). Jo March is already a fledgling actress in the homely performance, and she uses interjections in a theatrical way ("Hark!"), and this is emphasized in the film sequence. Other characters use interjections that correlate with the "youth language" of the 1860s in Massachusetts, as the charming male protagonist, Laurence (Laurie), addresses Jo as "My dear fellow." The Italian translation is even more quizzical for its gender explicitation, and the addition of "old."

The interjection "Christopher Columbus," though, is given more emphasis in the film directed by George Cukor, compared to the novel and other adaptations. In the book, it occurs three times, whereas in the 1933 film there are six iterations also echoed by other characters like Jo's mother and her sisters, and the young Lawrence who mimics Jo's interjection, as the exclamation is uttered in emphasized elongation by Jo. The film scenes highlight her facial expressions, body movements, and hand gestures, as the action takes place both inside the home and outside in the snow. Voice stress and pitch underscore Jo's emotional reaction, as her mother and sisters find it improper and unladylike. In the book, the first occurrence is referred to as a "do not" use. Jo is kindly asked not to use that "dreadful expression" which would "disgrace" them all in public. The feature is innovative in gender-specific behavior related to young American ladies, which in other parts of the narrative is juxtaposed with conventionality and formality, such as the European way of riding on saddled horses. Although published in 2016, TT complies with the nineteenth-century narrative conventions in Italy, where Tuscanisms prevailed ("Bada" → "Mind you" → "Watch out!"). The passage is from the book in ST and TT.

> ST (23) ". . . and do behave nicely; don't put your hands behind you, or stare, or say '*Christopher Columbus!*' will you." (2004 [1868], 26)
>
> TT (23) "E, comportarsi bene, significa non metter le mani dietro alla schiena, non fissare la gente negli occhi, non dire '*Cristoforo Colombo*'" (2000 [1980], 44; trans. Pilone Colombo)
>
> ST (24) Kate looked rather amazed at Jo's proceedings, especially as she exclaimed "*Christopher Columbus!*" when she lost her oar, and Laurie said, "*My dear fellow*, did I hurt you?" when he tripped over her feet. (p. 155)
>
> TT (24) Kate osservava piuttosto sbalordita il modo di fare di Jo, ed ebbe un colpo quando la sentì esclamare "*Cristoforo Colombo!*" per aver perso il remo; e Laurie disse "T'ho fatto male, *vecchio mio*?" quando le inciampò nel piede. (p. 193)

The following, seemingly jocular "Christopher Columbus" announces sad news, that is, the premature death of the baby of the poor German Hummel

family. Jo ignores the sad news, as she tries to be jocular with her incurably ill sister, Beth. The Italian edition is restricted to the first part of the book, and concludes with chapter 23, while the American edition stretches to chapter 47 "Harvest Time." The American edition is a scholarly annotated edition, including literary commentary, introducing "Modern Library Reading Group Guide," and access to social platforms and newsletters for "Paperback Classics." The time distance of two decades (1980–2000) spans the days of the digital age. With reference to reprints, albeit published in the same year, there is a striking difference between the Italian edition and its translation. TT is not a scholarly edition aimed at specialists. The translation, is reminiscent of the Tuscanisms used in earlier periods. TT adds interjections: ST has one "oh" and TT has three.

ST (25) "*Christopher Columbus!* What's the matter?" cried Jo, as Beth put out her hand as if to warn her off, and asked quickly, "You've had the scarlet fever, haven't you?"
Years ago, when Meg did. Why?
Then I'll tell you. *Oh, Jo*, *the baby's* dead!
What baby?
"Mrs. Hummel's. It died in my lap before she got home," *cried Beth with a sob*.
My poor dear, how dreadful for you!
It wasn't dreadful, Jo, only so sad! (p. 172)

TT (25) "*Cristoforo Colombo*, ma che sta succedendo?" esclamò Jo, mentre Beth, facendole segno di tenersi lontana, s'affrettava a chiederle: "Tu, la scarlattina l'hai avuta, vero?"
"Sì, anni fa, con Meg. Perché?"
"Te lo dirò. *Oh, Jo, il piccino* è morto!"
"Quale piccino?"
"Quello della signora Hummel; mi è morto in grembo prima del suo rientro," *gemette Beth*.
Oh, povera cara, deve essere stato tremendo per te!
No, non tremendo, Jo: triste, *oh*, quanto triste! (p. 269)

As film sequences and acting rely on kinetic movements, body language, and dress codes, in 1933 these were emphasized in the contrast of black and white in the adaptation. Hepburn's recitation, compared to other adaptations, underscores utterances the emotionally.[27] Also, her slim and sleek athletic figure, and her American accent contributed to shaping the characterization using other exclamations and by elongating them, for example, "Aaah, Aaah" as she plays Roderigo, in chapter 1. Hepburn soon had other roles which she exploited through exclamations, as Hollywood recitative parts in scripts added and overemphasized the exclamations from books. In 1935, Hepburn

starred in *Alice Adams,* an adaptation of the eponymous novel by Booth Tarkington (1921), directed by George Cooper Stevens. She interprets the role of a country girl, who wears dresses two years behind the current trends, and uses the not-so-sharp North American exclamation "Gee whiz!" The overall preoccupation is to keep language in check and maintain conformity with ladylike manners, a theme also exploited by Margaret Mitchell, also with humorous overtones in dialogue.

It was the age of American novels being adapted for films and achieving records at the box office. Interjections featured jargon across film genres, from gangsters to Westerns, from comedies to musicals. Furthermore, other genres and sub-genres emerged with their specific jargon related to politics, show-biz, illicit activities, gambling. The task of screenwriting, dialogue adaptation, and AVT was arduous because of control on scripts either in ST or TT. Next to the oppressive control of censorship on language, the more technical problems consisted in finding interjections consistent with contextual meaning and register, and, what was even more important, fitting in the words for lip-synchronization in a close-up frame.

Gone with the Wind by American author Margaret Mitchell, first published in 1938, has been one of the most translated books in the history of world literature, after the outstanding screen adaptation in 1939, despite some misgivings among the critics (see Leitch 2007).[28] The film features memorable lines and exclamations. "Fiddle-dee-dee!" is hardly recognizable as it has been standardized in translations. It is uttered by Scarlett O'Hara in her bedroom as she is getting dressed and chatting with Mammy. The interjection adapts well to the personality of the protagonist, and seems so different from Jo March's interjection. In the book she utters it eight times with iterations ("she said it many times"), defying and antagonizing her interlocutor. The sequence of Scarlett O'Hara, interpreted by British actor Vivien Leigh, and Black Mammy (Hetty McDaniel) features a very private scene: that of pulling the strings of a tight corset. The interaction is carried on in two speech forms marking social divisions. Mammy uses African-American Vernacular Southern speech forms deformed in dubbing into broken Italian, following the prevailing racist ideology of the 1930s and 1940s, where African-Americans were dubbed as if of lower intellect. Scarlett ("Rossella" in Italian, her sister, Susan Elinor is "Susèle") utters an interjection which occurs in a similar way in *Alice in Wonderland.* The time reference is the same: 1861–65 for the American Civil War and 1864 for *Alice.* The meaning of the interjection diverges in British and American English: in the former case it connoted annoyance and disagreement, in the latter it is a (dated) equivalent of "nonsense" or "rubbish" which is the significance that Scarlett intends to convey. The expression with Vivien

Leigh's legendary interpretation has a new life on the social media, having citations on the web, praising her performance.

The success of the screen adaptation with its musical score topped that of the book, and reciprocally influenced visibility and international resonance, especially in the countries of Eastern Europe after the liberalization of press and publishing to novels which had been forbidden. In France it was adapted into a musical version (2003). The "Fiddle-dee-dee" or "Fiddly-diddly-dee" has been recorded in English since 1400, but with Scarlett O'Hara-Vivien Leigh it became legendary, also following the film release in those countries where subtitles are used enabling the audience to hear the original voice. The beautiful voice of Italian Lydia Simoneschi measured up to Leigh's appeal in verbal performance. The topic of conversation and dispute is fitting into a tight corset, eating, and ladylike manners appealing to young men. However, the exclamation does not occur in the corset sequence in the book, but is reported to have been repeated on other occasions, at the beginning of the novel ("She said *fiddle-dee-dee* many times" p. 104). In one of the first scenes of the film, Scarlett utters her interjection of annoyance: "*Fiddle-dee-dee.* War, war, war. This war talk is spoiling all the fun at every party this spring. I get so bored I could scream. Besides, there isn't going to be any war." And her expression of aggravated irritation with: "Oh! Bother the war!" (TTD "Al diavolo la Guerra!" → "To the devil with war") in the second scene.

The Mammy sequence in the book highlights an exchange of opinions on ladylike manners, as Scarlett is not supposed to show a greedy appetite and gobble food when invited to parties. Mammy tries to stuff her before the party to counteract appetite, but then the dress and corset will not fit. In the book, the lines do not have this interjection. The international term "barbecue" is also rendered by a "domesticated" equivalent and still remains in the current kindle editions, based on the 1937 translation, at a time of fascist Anglophobia. "Merenda" is usually used for children taking a break, to eat a sandwich or fruit.

ST (26) "At a barbecue, when you were sick and I didn't eat beforehand, Ashley Wilkis told me he liked to see a girl with a healthy appetite." (2000 [1936], 80)

TT (26) "A quella merenda, quando tu eri ammalata e non ho mangiato prima di uscire, Ashley Wilkis mi ha detto che gli piaceva vedere una ragazza di buon appetito." (1937; p. 73; trans. Piceni and Salvatore)

ST (27) "Whut gempmums says an' whu dey thinks is two diffunt things. An' Ah ain' noticed Mist' Ashley axing fer ter mahy you." (p. 80)

TT (27) "Quello che i giovanotti dire e quello che pensare essere due cose diverse; io non mi essere accorta che Mister Ashley avere chiesto di sposarti." (p. 73)

TT is more respectful of the Italian language standard as the written vernacular forms are deleted. The only striking divergence is in the use of the full infinitive form, which enhances difference with normative usage. The dialogue on eating and pulling corset strings continues, with another exclamation. The former dubbed voice (Maria Saccenti), however, had an enhanced pejorative mimicry of Black speech.

ST (28) "Eve'y time Ah pulls Miss Suellen littler than twenty inches, she up an' faint."
"*Pooh*!" gasped Scarlett, speaking with difficulty. "I never fainted in my life."
Oh, *hurry*! Don't talk so much. (p. 81)

TT (28) "Ogni volta che io stringo Miss Sùsele oltre i cinquanta centimetri, sviene."
"*Uff...*" fece Rossella, respirando con difficoltà. "Non sono mai svenuta in vita mia."
Oh, basta! Non parlare tanto. (p. 74)

We can compare the points of divergence and convergence in film dialogue with the ST script available online and note, for example, that the word "barbecue" is expunged in the Italian dubbed version as well, and that scriptwriting has no graphic marking for African-American Vernacular English

STF (29) Scarlett: *Fiddle-dee-dee*! Ashley Wilkes told me he likes to see a girl with a healthy appetite.
Mammy: What gentlemen say and what they think is two different things.[29]

TTD (29) Rossella: *Perdirindina*!! Ashley mi ha detto che gli piacciono le ragazze di buon appetito.
Mammy: Quello che giovanotti *dire e quello pensare essere due cose*. E a me non *pare che avere* chiesto di sposare.

The dubbing history of the film is curious: it could only be seen in Italy in 1949, ten years after the American release, in English with subtitles. People waited in long queues to see it.[30] It was mainly a female audience, already familiar with the story. The Italian translation of Mitchell's novel was first released in 1937, just one year after the first edition, a thing rather unusual given the prejudice toward American books during the decades of Fascism. Female fans, catching the wave of Hollywood with its stars and vibrant musical scores, were eager to see the costumes and the leading actresses. The film was dubbed twice at different times, first in 1951, with one of the most popular voices in Italian cinema, Lydia Simoneschi. As noted, the fictional names were adapted into Italian, and African-American voices (Mammy, Pork and

Prissey) were caricatured in their stunted and broken Italian, with emphasis on inferior intellect and critically juxtaposed to the proper language of the masters. A new dubbed version (1977), however, normalized and standardized Black speech. This second version was also released on television. The public, however, preferred the first version, and DVDs and VHS featuring the first version sold out, for the appeal of the voices and the sake of memories. Just before the "unhappy" Hollywood ending, as Scarlett O'Hara mutters to herself the memorable: "After all, tomorrow is another day," preceded by her rhetorical questions: "Where shall I go? What shall I do?," Rhett Butler concludes their story with: "My dear, I don't give *a damn*!" At the time, film censorship considered the word improper. There is a consistent divergence between the book and its Italian translation which appeared in 1937, and the AVT. The control over words used in written translations was almost total under Fascism, so the notorious interjection was rendered with the more restrained: "It is not the case," thus losing the all the irony of the first word (thematic position), and pause, thematic position (My dear,) followed by the idiomatic verbal phrase.[31]

ST (30) He drew a short breath and said lightly but softly: "My dear, *I don't give a damn*." (p. 1023)

TT (30) Respirò brevemente e soggiunse: "Non è il caso, mia cara!" (p. 870)

The exclamation was voted the number one movie line of all time by the American Film Institute in 2005, from among a list of a hundred contenders. However, compared to the ladies' "stuff and nonsense" or "fiddlesticks," it was a male expression, containing the improper word "damn." The word "damn" occurs twice in the movie. In the novel it occurs eighty-six times, and Scarlett uses the exclamation to herself, talking to herself and cursing the wars and the conquerors. For very serious matters, like a pregnancy, she uses the word "damn." In the book, however, Scarlett, in the last sequence, uses the word "damn" and does not utter any "fiddle-dee-dee" as Vivien Leigh was obliged to in the script.

As observed, control over scriptwriting and language lasted into the decades after the fall of Fascism and was paralleled in the United States by controls on the country's film and entertainment production. So, the "damn" question caused problems for the producers, whereas, conversely, the press and publishing industry were more lenient. The Motion Picture Production Code (MPPC) had prohibited the word since 1930. Moreover, the word had been in use in the 1920s and 1930s during the silent movie era, as actors moved their lips, and uttered words which could only be read in captions, or heard in "talkies." There had already been some ten films with the "damn" word, for example, John Gilbert saying "Goddamn you!" to the enemy in

a battle (*The Big Parade*, 1925). Conversely, a rare advertising poster for War Bonds featured an elision in the word: "D—N!" The Code, however, was ratified and effective for films produced after 1930. There is no evidence that the producer was "fined" five thousand dollars. The board of the Production Code, however, just a month before the film's release, allowed the use of words like "hell" or "damn" in cases where their use, "shall be essential and required for portrayal, in proper historical context, of any scene or dialogue based upon historical fact or folklore . . . or a quotation from a literary work, provided that no such use shall be permitted which is intrinsically objectionable or offend good taste" (Lewis 2000, 305).

The Italian translation "Francamente me ne infischio" shifts to a softened register, relying phonetically on the alliteration on the /f/ accented syllable. What goes amiss in the movie adaptation is Rhett's verbose justification for his decision which has been deleted from the book.

The Human Stain offers an interesting instance of one key word in the screen adaptation of the acclaimed book by Philip Roth (2000), which is part of his "American Trilogy" (the other two books being *American Pastoral, I Married* a *Communist*). In this case, the key word, interpreted as a racist metaphor actually causes the disgrace and downfall of a distinguished academic. In the novel (2000), and in the original film adaptation (2003), the protagonist (Anthony Hopkins), a distinguished academic, uses the word /spook/ with its literal meaning of "invisible" and uses it to refer to a "no-show" student, without realizing that the word is primarily perceived by his students in its negative connotation. The adjective-noun is used in a rhetorical question, in an ironic tone intended to shame the no-show students. The term, however, is offensive to Black people. The ironical question in the classroom in the book is: "Does anyone know these people? Do they exist or are they spooks?" and in the film, "Can anyone tell me if these people exist, or are they spooks?" The lexical item is not a conventional interjection, it is a noun and with suffixations can also function as both adverb and adjective.[32] But due to its textual ambiguity and polysemy, it exemplifies the linguistic constraints of translation and screen adaptation into another language and culture as it is targeting a different audience. /Spook/ appears in current online slang dictionaries. In the Italian film version, /spooks/ has been rendered with the term "Zulu," an offensive racist word, inevitably diluting the semantic ambiguity of the metaphor, yet preserving the core significance of the subject matter of the plot, where other techniques of adjustment are used. In the Italian print version *La Macchia Umana* (2001), however, the translator opts for "spettri" (i.e., specters, spirits, ghosts), and adds an explanatory footnote. But, while a movie can help with an array of sounds and kinetic movements, interactional items and nonverbal behavior, it cannot help with explanatory notes. It can help with off-screen voices or voice-overs, but, once a close-up facial

expression is full screen, there must be synchronized lip movements from one language to another. Conversely, if lip-synchronized dubbing is restricted, especially if in a close-up frame, dubbing can resort to voice-off, and voice-over effects, to compensate for linguistic constraints and cultural distance (see also Cuenca 2006). The difference between the AVT (dubbing and subtitling) and the Italian translation of the book is justified by the fact that the term is uttered with intonational emphasis and stress. In a dramatic sequence which is central to the whole story, Professor Coleman Silk (Sir Anthony Hopkins), is questioned by members of the academic board. In a close-up frame, his lip movements emphatically stress the "U/OO" vowel. The only word in Italian to match was the bi-sillabic "Zulu," a term used to connote ignorance or a lack of manners in students decades ago. The item, however, is registered in the *New Unabridged Webster's Dictionary* (NUWD) (1993), with its racist connotation described as "slang," in fourth position, and with citations dating back to Langston Hughes and Robert Lowry. It was not juvenile campus jargon, and Coleman in the following scene mentions the fact that it was a fifty-year-old expression, and he was not supposed to have remembered it, and that he had had no derogatory intention in using it. There are variations in the original film version (STF), subtitling, in dubbing (TTD), and in the book translation, as we can see from back-translation (BT).

STF (31) Coleman Silk: "Can anyone tell me if these people exist or are they *spooks*!?"

STS (31) Do these people exist, or are they *spooks*?

TTD (31) Può qualcuno dirmi se queste persone vogliono studiare o restare degli *zulù*?

BT (31) "Can anyone tell me if these persons want to study or remain *zulus*?"

The whole sequence had to be adjusted to the word "Zulu" thus erasing the invisibility of "spook" and the "ectoplasmic" reference uttered by Silk in his defense had to be deleted and rendered with a term having an equivalent racist effect, adapted to lip dubbing.

STF (32) Professor Roux: But you are aware of the connotation of the word "*spook*"?
Coleman Silk: *Ghost*, Professor Roux. *Ghost*. I was referring to their ectoplasmic character. Here is the, uh, first definition of the word. I quote: *Spook*, *Informal Ghost*, *Spectre.*
Another Colleague: But, Dean Silk, let me remind you of the second definition: *Negro*.[33]

> TTD (32) Prof. Roux: Ma lei è al corrente della connotazione della parola *zulu*?
> Coleman Silk: *Incolto,* Professor Roux, *incolto* . . . mi riferivo al loro carattere tendente al *somaro* . . . . qui c'è la definizione della parola . . . Le cito *zulu*: "figurativo incolto . . . incivile"
> Altro Collega: Preside Silk, Le faccio notare che accanto alla definizione c'è scritto; "*spregiativo per negro*."

The lines had to be adjusted to the previous content and link the "ectoplasmic" character of "spooks" to ignorance and uncivilized manners, and TTD (32) has "somaro" (lit. "dunce" or "ass"). The metaphor is used in some European languages to mean ignorant, uneducated ("incolto") or bad-mannered, as some students can be ("incivile"). The initial /s/, voiced postalveolar fricative, was needed to match the /s/ in "spooks," and reformulate the lines defining the connotative meaning which is discussed at the meeting with Professor Silk. The NUWD was printed in 1997, and the book first issued in 2000, but the narration flashes back to the Clinton presidency, and the previous decade (1990), in rural New England. The last word Dean Silk utters to conclude the scene is "chutzpa!" to intentionally stigmatize the arrogance and effrontery in students' behavior, and stress his minority group ascendancy. It is an assertive claim to his American Jewish identity, as the word rounds off the humiliating commission with an exclamation, suggesting that he too has been part of a minority. In fact, "Chutzpa" is a Yiddish word derived from Hebrew *ḥutspâ* (חֻצְפָּה). The term is also found in bilingual Italian-English dictionaries (DDI) and abridged British dictionaries (LDCE). However, it was not recorded in the 1993 NWD, five years before the story, and as Coleman says: "I used the word spook which fifty years ago was just a slang." Curiously, the word also denotes a "ghostwriter." Nathan Zuckerman, the "ghostwriter," is the recurrent co-protagonist in Roth's other books, and also in *The Human Stain.*[34]

The film *Pleasantville* was released in 1998, the same year as the episode described in *The Human Stain*. It is a script not based on a book. The script has not been adapted from a previous narrative, and screen dubbing and subtitling, therefore, have no previous reference to a book or its translation, nor has been a stage version. It is a film which focuses on the years critical to *The Human Stain*, on the Clinton-Lewinsky scandal, and all its related ambiguity around "correct" meanings for "improper physical relations" related to sex. The expression "Gee whiz" thus appears to be the only interjection possible in the 1950s and in the black-and-white utopic *Pleasantville*, a parody of the television series *Father Knows Best* aired in the United States in the postwar decade. The film features a jump back to the 1950s, in a parallel dimension, where teenagers use interjections like "gee whiz" and "gosh" and other examples of "soft" language. The opening scene shows college students

using iterated monosyllabic and mumbled expressions, symptoms of a loss of words and a loss of social skills between the genders. When the setting flashes back to the 1950s, all these hesitations disappear as the dialogue is stylized to the conversation of the old television scripts and comedies (see also Zabalbescoa 1994). The pop tunes also feature the hits of 1958 with the non-lexical vocables sounds in vogue, as a form of nonsense syllables, for example, "A wap bop a loo bop—a wap barn boom," sung by Pat Boone.

Timid David, the dreamer protagonist, is trying to socialize amidst the cacophony of modern life with its beepers and boom boxes. The "Pumpkin" or "Honey I'm home" daily greeting in *Pleasantville* is "Chérie!" in TT French dubbing. The numerous "Hi" among schoolmates in French is "Salut!" More common French exclamations like "Mon Dieu," "Bon Dieu," and "Doux Jésus" cover a variety of emotions. "Gee whiz" is eliminated, but there is "génial" in captions, and in dubbing there is a "super!," depending on the emotional situation and context. The French colloquial register is emphasized in the pronunciation of "Oui" → "Oué," being informal and colloquial.

Moreover, dubbing has different words and word-order compared to the subtitles. There is also one "merde," which in French is less strong than its English equivalent. A very private bath-tub sequence has a ladylike "Oh Mon Dieu!" in the Pleasantville dimension, whereas in the "real" world of the 1990s, the angry expletive "Bitch!" has a pragmatic equivalent in "Salope!." The novelty, however, is the use of the "cool" interjection. The use of the English word signposts a leap forward against defensive Francophone policies still active in the 1980s. The adaptation of some frames where interjections are present is difficult in close-up, a type of shot which closely frames the face and lip movements.

The goofy and quirky dialogue between the male protagonist, and one of the belles of the school, is modeled on Woody Allen's hesitations, false starts, stuttering, and verbal misunderstandings. The "hopeless dating" scene rounds off with an "Okey Dokey . . . just give me a call" turned into a short and less effective "Bon . . ." in TTD (dubbing) and TTC (caption).[35] Verbal defaulting and limitations in dialogue likewise affect the more hip and cool kids. The three "lackey girls," when looking at boys, unleash their "Omigod." The would-be partners in the initial opening move start with a series of "yeah" echoed by their lackeys. Also, colloquialisms in French TTD are leveled to simpler forms like "C'est épatante!," while "Elle est super" refers to a new car in TTS.

STF (33) Mark: So *uh* . . . maybe we could *uh* . . .
Jennifer: *Cool.*
Mark (nodding faster): *Cool.*
Various lackeys: *Cool*

TTD (33) Mark: Ainsi *uh* . . . peut-être nous pourrons . . . *uh*
Jennifer: *Cool*
Mark: *Cool*
Various lackeys: *Cool*

The above dialogue is set in 1996. The Canadian French Québécois title was *Bienvenue à Pleasantville*. The French dubbing and subtitling are symptomatic of the ultimate fall of barriers against English words and international juvenile jargon. Another peculiarity is the use of plural and formal "vous" versus the pronominal second person "toi/you" which is used in the formal black-and-white Pleasantville in 1958. Conversely, "Mother" corrects her children's language propriety ("there's no such a word as 'swellest'").[36]

STF (34) *Well gee whizz,* Mom. It wasn't the "*English*" *fair*.
(There is another jarring LAUGH TRACK.)

TTD (34) OMISSION *Eh bien* Maman. Ce n'était pas *question d'anglais!*

TTS (34): OMISSION Maman. Ce n'était pas question *d'anglais!*

ST (35) Jennifer: *Well gee whizz* Biff.

TTS (35) Jennifer: *Eh bien*. Biff.

Annie Hall (1977), directed by Woody Allen, and co-written with Marshall Brickman, epitomizes one character-specific interjection, which has remained unaltered in all AVT. Interjections in films may act as symptoms of quirky personality with "tics" adding to the portrait of the character, as in Woody Allen's films. *Annie Hall*, starring Diane Keaton and Woody Allen, marked a turning point in discursive interaction enhanced by the exploitation of nonverbal behavior. Woody Allen's film scripts have been marked by overlapping utterances, micro-pauses, stuttering, stammering, reduplications, and false starts in dialogue. Stops, hesitations, repair moves, latching, laughter particles within words all highlight Allen's skills in maximizing the phatic function of maintaining contact in conversation. In one memorable sequence aimed at enhancing socialization between the tentative couple, Annie Hall's iterated and slow "Yeah" maintains contact through a flow of interjectional hesitations: "Well . . . oh well. Uhmehm . . . well," and eventually, is rounded off by an unexpected and iterated "La-di-dah" which features "an attitude" to embarrassing indecision.

The transcription of the script below refers to the scene as the two protagonists, Annie and Alvie (Woody Allen), are about to leave the tennis club after having played together with friends. The sequence has more interjections and fillers than "normal" structured sentences. Moreover, and this is not transcribed in the script below, Annie emits a prrr/phh/ sound in a childish way, marking a failed action. The Italian dubber, Oreste Lionello, was Woody

Allen's Italian voice for many films, perfectly matching Allen's stammering utterances and prosodic rhythm:

STS (36) Annie: *Hi. Hi, hi.*
Alvey: (Looking over his shoulder) *Hi. Oh, hi. Hi.*
Annie: (Hands clasped in front of her, smiling) *Well, bye*. (She laughs and backs up slowly toward the door.

TTD (36) Annie: *Ciao Ciao*
Alvey: *Ciao Oh Ciao*
Annie: Bene, ciao

STS (37) Alvey: (clearing his throat) You-you play . . . very well
Annie: *Oh, yeah?* So do you. *Oh, God,* whatta—(Making sounds and laughing) whatta dumb thing to say, right? I mean, you say it, "You play well," and right away . . . I have to say well.
Oh, oh . . . God, Annie. (She gestures with her hand)
Well . . . oh, well . . . la-de-da, la-de-da, la-la[37]

TTD (37) Alvey: Tu giochi bene
Annie: *Eh sì* anche tu giochi bene…*Oddio* che cosa scema da dirsi..Dici " Tu giochi bene" e subito dopo io devo dire a te che giochi molto bene . . .
Oh Oh
Oh bene . . . ladidah ladidah lalala

The next lines focus on the issue of "who's driving who home," with or without a car, as Annie stammers and stumbles into a "Geez," adding "sounds" imitative of labial ideophones.

STS (38) Annie: I don't . . . (Laughing) I don't . . . *Geez,* I don't know, I've . . . I wa- This . . . *yeah,* I got this VW out there . . . (Laughing and gesturing toward the door) What a jerk*, yeah*. Would you like a lift?

TTD (38) Annie: Io non lo so . . . Io io . . . *pffrr chrrr* . . .
Oddio che cretina sono, . . . e beh però ecco Io ho la Wolkswagen fuori . . . Lo vuoi tu un passaggio eh?

The Italian dubber, Oreste Lionello, was Woody Allen's Italian voice for many films, perfectly matching Allen's stammering style and prosodic rhythm. An unexpected "What the hell!" is rendered with the slightly coarser "Porco diavolo!"

The dubber, Livia Gianpalmo faithfully reproduced all the nuances of Annie Hall, matching her male counterpart, Oreste Lionello in vocal dexterity.

The AVT in French, Italian, Spanish, and German keep the "La-di-dah" interjection as in the original. The TTD French uses a formal "vous" and her VW becomes a "cocinelle," whereas the Spanish version abounds in "Hola,"

"Adiós," "Ay, Diós," and "bueno." The Italian TTD is interspersed with hesitation fillers used to delay action: "beh," "oh beh," "mmh," and "bah." "Well" is one of the most polysemous adverbs and discourse fillers to translate (see also Schourup 2001; Casas-Tost 2014) for lip-synchronized dubbing, and in this context it reproduces natural dialogue. In this case, AVT is in line with the significance of gesture and the phatic dimension of the interjections used in this scene (see also Schandorf 2012).

At the time of the film release, "La-di-dah" was perceived by the non-Anglophone audience as an idiosyncratic script invention. Prior to the movie, it was recorded as an outdated expression in American English, deriving from British English. *La-di-da*, *lah-di-dah*, or *la-de-da* in English lexicography which is defined as affecting exaggeratedly genteel manners or speech and general sophistication. It is not recorded as an interjection, but as an intransitive verb (NUWD) and adjective (CED, DII, LDCE). In the film script, it is used as an interjection (see also James 1974). It was also phonetically associated with "lardy-tardy" denoting a fat, slow-moving person, which is the opposite of Annie Hall's dynamic *physique du rôle*. Diane Keaton modulates the interjection elongating it in a refrain-sound effect, as she was likely aware of the connotation of ridiculous, snobbish, and affected manners. Eric Partridge dated the item 1860 as referring to a snobbish and affected male, suggesting its popularity was due to a lyric in a music-hall song some decades later: "He wears a penny flower in his coat, *La-di-da*." Partridge notes diachronic variations in phonetics and semantics, entering it as an adjective and a noun; the term can be associated with gambling as a noun, or as an adjective to a "loud-voiced flashily dressed man," "a shrewd fellow" or even "effeminate" (2000 [1937], 660–66). In the film, it is used out of semantic context and balances Alvyn Singer's (Woody Allen) Jewish identity, in a New York setting, whereas Annie Hall's belongs to a rural Waspish Protestant family, and uses outmoded Chippewa Falls expressions. Annie Hall's quirky expression marks the opposing personalities, as Alvy (Woody Allen) comments: "if anyone had ever told me that I would be taking out a girl who used expressions like 'la-dee-dah!'"[38]

For once, and with the cinematic revolution in discourse and interaction brought about by Woody Allen, the interjection stayed as in the original and was not standardized into Italian. The case is an exception. It was also preserved in French as it recalls (oh-la-là!), and other nonsensical vocables.

American Psycho is a novel by Bret Easton Ellis (1991) which features interjections counterpointed by a paranoid listing of brand names, and these occur in parallel to define moods and changes in the protagonist, a young Manhattan investment banker who is also a serial killer, highlighting a social group lethally addicted to luxury brands. Most of the brand names and interjections do not occur in the film adaptation which also plays down the details

of murder and torture. The variation in the use of interjections and the unrestrained listing of fashion brands interfaces with deviance and psychopathology. It may be divided into interjections and brands uttered and mentioned in dialogic action and social interaction, and interjections and brands uttered in mental monologue nearing a stream of consciousness, as Patrick Bateman, the protagonist, talks to himself. The narrative technique adopted in *American Psycho* (1991) is the compulsive description and citations of brands and fashion items in dialogue, and in the descriptive sequences of toiletries, clothing, and exotic foods. Interjections correlate brands in the expression of attitudes and emotional states. Albeit most interjections are standard American usage with no vernacular forms used, it is their collocation which highlights climax, contrasting the speech adopted in the socialite Manhattan domain, and the interjections uttered when murdering. Interjections like "Oh," "Oh ho ho," "blahblahblahblahblah—god, how boring," "gosh," and "geez/cheez" have no apparent link to abusive language or criminal behavior. In this sense, they conceal a serial killer. This ordinariness is tragically highlighted on the last page, featuring the protagonist's monologue. In the closing scene of the novel, following a "yup" occurring six times and preceded by a "What's in it for me?" (WIFM), and the ritual "Why?" when questioned by the police, Patrick Bateman uses a religious interjection.

> ST (39) "I'm twenty-seven *for Christ sakes* and this is, *uh*, how life presents itself in a bar or in a club in New York, maybe *anywhere*, at the end of the century and how people, you know, *me*, behave, and this is what being *Patrick* means to me, I guess, *so, well, yup, uh* . . . and this is followed by *a sigh, then a slight shrug and another sigh*…" (2011 [1991], 383–84; emphasis added)

> TT (39) ma ho ventisette anni *Cristosanto* e questa è, *uh*, la vita come si presenta in un bar o in un club di New York, o magari dappertutto, alla fine del secolo, e così si comportano le persone, avete presente, come me, e questo è quel che per me significa essere *Patrick*, immagino, *perciò, be' yup, uh* . . . dopo di che *sospiro, mi stringo le spalle e sospiro di nuovo* . . . (2014 [2001], 203; trans. Culicchia)

The translation signposts a new trend in "foreignization" as it strives to reproduce the relevant cultural attitude of Manhattan and Wall Street, also in primary interjections. If Walt Whitman's "barbaric yawp" was "untranslatable" the "yup" interjection is borrowed not as an untranslatable item that nobody has heard outside America, but as an international and global form of assent. It emblematically associates graphically with "yup" or "yuppie," the word of lingua franca English originated in the 1970s and 1980s as an acronym of "young urban professional."

It would have been unacceptable to publishers at the time of the first American edition, but the Italian translation was printed some ten years later, in 2001, subsequent to the movie released in 2000. The setting of the novel features the pre-internet era, at the time of the Wall Street financial bubble and market "fundamentalism," and the emergence of stock exchange jargon and the consolidation of the new Nasdaq quotations, the world's first electronic market funded in the 1970s.

The remains of standard American language relay "common" interjections, in striking contrast to the compulsive listing of exclusive brands, and the hectic life of Manhattan account managers in fashionable restaurants and bars. As there is no voice-over effect to Patrick Bateman's monologue, all those listings and interjections remain deleted, from the opening to the conclusive scene in the novel. These are excerpts from the opening pages. The dialogue occurs during a taxi ride as they see beggars and homeless people along the way, while arguing about who is to buy the flowers to a dinner to which they have been invited by one of their girlfriends. Price in TT abounds in the Italian recurrent expletive due to linguistic constraints. So the same vulgar and polysemous interjection "cazzo" occurs as a one-to-many equivalent. In TT (41) techniques of adjustment are used with the addition of graphic makers or other primary interjection: "Nah. Hell" → "Nooo. Ehi, cazzo." The first "damn" is rendered with a pragmatic equivalent "fanculo" (see also chapter 4), and the triple occurrence of "damn/damned" is artfully compensated with the more vulgar "cazzo, cazzo stracazzo." Bateman is wary and does not use strong language with his colleagues.

ST (40) Tim Price: —*Holy Christ*—let the *fucking* bitch freeze to death, put her out of her *goddam* self-made misery. (1991, 5)

TT (40) Tim Price: —*Cristosanto*, lasciamo che la *cazzo* di puttana crepi *assiderata*, che si dia da sola il colpo di grazia, *cazzo* . . . (2001, 6; trans. Culicchia)

ST (41) Tim Price: *Nah. Hell,* you're banging her.
Jesus, Bateman, you should see how ripped my stomach is.
Damn it. Steroids. Sorry I'm tense.
"*Damn, damn, damned*," . . . Coming out of the cab he eyes a beggar on the street—"Bingo: *thirty*" (p. 6)

TT (41) Tim Price: —*Nooo. Ehi, cazzo,* sei tu che te la scopi.
Gesù, Bateman, dovresti vedere come sono *tirati* i miei addominali.
'Fanculo. Gli steroidi. Scusami, sono un po' nervoso. (p. 7)
Cazzo, cazzo, stracazzo, . . . Mentre scende in strada dal taxi vede un mendicante—*Bingo*: *trenta*—(p. 7)

The following passage describing his morning grooming and breakfast with global brands is a perverted version of James Bond's full British breakfast as described by Ian Fleming. There is a difference, however, in the script adaptation of dialogue and the AVT compared with the book and its translation. In the following dialogue newspaper headlines are commented. We may notice the "hey" which has become and international interjection via English. But there is another colorful expression, which is culturally and linguistically difficult to transpose.

> ST (42) Tim Price: "The Death of *Downtown*," he says, then, pointing at each word in the headline. "*Who-gives-a-rat's-ass*?"
> "*Hey*," Vanden says, as if she was insulted. "*That* affects us."
> "*Oh ho ho*," Tim says warningly. "*That* affects us? What about the massacres in Sri Lanka, honey? Doesn't that affect us too? What about Sri Lanka?"
> "*Well*, that's a cool club in the Village." Vanden shrugs. "*Yeah*, that affects us too." (pp. 13–14)

> TT (42) Tim Price: —La Morte di *Downtown*, —dice; poi, indicando le parole a caratteri cubitali, aggiunge: —*Chi cazzo se ne sbatte*?
> *Ehi*, —dice Vanden, quasi fosse stata insultata. —*Quella è* una cosa che ci riguarda tutti.
> *Oh oh oh*, —replica Tim con tono ammonitore. —*Quella è* una cosa che ci riguarda tutti? Che mi dici allora dei massacri nello Sri Lanka, tesoro? Non ci riguardano, forse? Che mi dici dello Sri Lanka?
> *Bé,* è un locale figo del Village—. Vanden si stringe nelle spalle. —*Sì,* ci riguarda, d'accordo (p. 16)

Lexico-semantic symmetry and convergence are crucial issues, owing to the use of "well" and "yeah" as fillers, whereas the interjection "hey" is international. The "o" has an orthographic distinction in TT: it has three "oh" and does not have the SL "ho" iteration, common in English (e.g., Father Christmas). The AVT slightly differs, as the action and conversation take place elsewhere, and the cultural referents are accommodated for an international audience who would more easily understand "Soho" than "Downtown," and for dubbing. The subtitling and the English script are equalized. As noted for other synchronized lip dubbing, the term "Soho" needs no further adaptation into other languages. The problem is the "rat's ass." The TT inevitably has the ubiquitous and vulgar Italian term combined with a phrasal verb; the noun would have sufficed, but intensification and expansion adjust and compensate for other lexical constraints. The source language script (STS) differs notably from the book version, and the setting of the scene occurs in a different place, as the time frame and chronological sequence are changed. The film script and adaptation highlight racist language, anti-Semitism, and blasphemy.

The chain of spoken exchanges is quick and with more participants than in the book:

STS (43) Courtney: Do you think *Soho* is becoming too . . . commercial ?
Luis Carruthers: Yes. I read that.
Tim Price: *Oh, who gives a rat's ass ?*
Vanden: *Hey,* that affects us.[39]

TTD (43) Courtney: Dimmi . . . Stash, credi che Soho stia diventando . . . troppo . . . commerciale?
Luis Carruthers: Sì! Quello è l'*andazzo* . . . (*almost overlapping*)
Tim Price: *Ah! chi se ne frega di Soho*
Vanden: E' una cosa che ci riguarda tutti

TTS (43) Courtney: Stash, credi che Soho stia diventando troppo commerciale?
Luis Carruthers: Lo diventerà
Tim Price: *A chi importa di Soho*
Vanden: La cosa ci riguarda tutti

Luxury brand names are weaved into descriptions and dialogues, with excerpts from the news and magazines, while stream-of-consciousness thoughts of the psychopath's mind and verbal interaction are knitted together by a range of interjections, from formal standard to offensive and taboo language. The Italian text amplifies and iterates with the one ubiquitous interjection combining it in compounds and verbal phrases. The written text in its original form and Italian translation is far more vulgar and expanded than the adaptation and AVT (dubbing and subtitling) which dilute and restrict the taboo language of the original and the detailed descriptions of the savage murders. The book was translated almost twenty years ago (2001), following the film version (2000), as often happens in the case of innovative writing. Conversely, in the case of some Anglo-American novels (e.g., *Little Women, Gone with the Wind*), the translation into Italian was issued before the film release, and was, therefore, available to dubbers and adapters. In the case of minor literary visibility matched by box-office hits, the Italian translation came after the film, and therefore, had no influence on dubbing (see also Paolinelli 2005).

As argued, the period of real change in adaptations and film language was the 1970s. *Soldier Blue*, directed by Ralph Nelson released in 1970, is reputed one the most radical films in the history of American cinema, inaugurating the revisionist and counter-narrative trends. It was inspired by the massacre of Native Americans at Sand Creek in the Colorado Territory in 1864. The screenplay was based on the novel *Arrow in the Sun* (1969), by Theodore V. Olsen (1932–93), one of the most prolific authors of Western

novels. The title of the book was changed following the success of the movie. The Italian translation was released four years after the success of the movie, but had little visibility as it appeared in an edition including three novels, under a different title, and with the jacket cover advertising it as an "American binding." In the film script the approach to language was innovative, and new forms of verbal expressions were introduced to European audiences in the dubbed languages. The spectators, however, could not tell whether the recurrent "shit-compounds" used by the white Cheyennized protagonist, Candice Bergen, were a sort of Western lingo, a cowboy jargon, or Cheyenne speech forms. Be that as it may, "holy cows," "bull-shits" and other fecal interjections thereafter became common in dubbing, typically in the dialogue of Native Americans or cowboys. The former stigma attached to more "realistic" forms of expressions faded from standard British English as used in films; in fact, some expressions (e.g., bullshit) derived from British military jargon (Partridge 2000 [1937]).

It is clear that aspects of language that are tolerated more in mainstream genres such as gangster and crime fiction, Western novels, and romantic comedies in literary formats come under stricter control in screenplays and scripts. Just as Hollywood was in the grip of censorship, as noted, even before the decade of McCarthyism, so too did Italy suffer proscription and linguistic "protocols" which preceded Fascism and continued in the decade after its fall. If the language revolution was part of the protest movements of the mid-1960s and 1970s in the West, the current concerns are more commercial and focus on attracting large audiences with a wide range of film-goers and television viewers, enabling producers to exploit the potential of advertising. Strong scenes and language will lead to ratings that exclude younger viewers, potentially reducing box-office takings and, consequently, also impacting media advertising, especially at prime time when the family audience is targeted.

SONGS AND CARTOONS: ICONIC NONSENSE

As movie, television, and internet cartoons are a source of entertainment, it is not surprising that characters are enlivened by parody, essentially imitative of language stereotyping and caricature. Interjections, consequently, are vital elements in jocular imitations and humor in comics strips and cartoons, and depend on translation to expand on a global scale, especially in the case of televised series (Sierra Soriano 1999). As a consequence, visual graphics containing ideophones (Shmauks 2004, 113–28) have impacted on European languages, in film dubbing and the language of comics, and a great number of these are in English (see also Rossi 2001, 2006, 2010a, 2010b). There are

interjections used in TV serials and cartoons that have become catchphrases and slogans, and subsequently are also used in commercials in global advertising. In some cases, translation is provided, while in others the original interjection has become an international marketing mantra and buzz word. Regarding primary interjections, there is a structural phonetic variation in pragmatic meaning, but there are also interesting cases where the American tone and rhythm of iterated primary interjection has been ironically reproduced to emphasize meaning in another language. One such example is the canary baby talk of Tweety and "Oh Oh, I taught I taw a puddy tat" (Italian: "oh oh, credo di aver visto un gattaccio").[40]

There has been, however, a diachronic variation and shift in the translation of interjections. As has occurred with other genres and mainstream literature, the use of domestication versus foreignization in the acceptance of foreign words has been conditioned by linguistic constraints, cultural filters, prejudice, and ideology. The current trends favor names of cartoons already in English that do not need translation and are targeted at an international market. It has not always been so.

One interesting cultural and translational phenomenon is that of the *Smurfs*, the original Belgian comics by Peyo (1958), later adapted to television cartoons and more recently adapted for the big screen. The cartoon offers a most interesting case of successful adaptation, and intratextual rewriting through the use of linguistic creativity and successful translation. Between the first film in 1965 and 2017, *Smurfs* have produced ten titles, featuring adaptations (e.g., *Christmas Carol, Legend of Smurfy Hollow*, *The Magic Flute*), starting from fully animated sequels to the most recent live-action computer-animated comedy films, and relocating their geographic space to Central Park or Times Square station. Their original name, however, was not the English "Smurf," which describes a form of "money laundering."

They were called "Schroumpfs" by their Belgian creator, Pierre Culliford (1926–92) and first launched in newspapers, after the Second World War. The name "Schtroumpf" is phonetically akin to German noun "Strumpf" (lit. "sock"), but in the language spoken by the little blue dwarfs this root structures all other nouns, verbs, adjectives, and interjections. Interjections are based on this word-item, which generates all other words, puns, and grammatical forms. Only some words were translated in the animated series, but compounds are creatively adjusted to convey meaning: as in "smurftastic" or just the word "smurf," used as a polysemous interjection. They have been translated into European languages since their first appearance: in English as "Smurfs" and in Italian as "Puffi" (see also Buridant 2006). Creativity in translation and word-play determined the international success of the televised series of the *Smurfs*, subsequently spawning a merchandising empire.

Other international cartoons series like *The Flintstones* (ABC 1960–66) also have their catchphrases and exclamations, suited to the context. In the decade after their first launch, with their growing popularity, the threatening war cry of "Wilma where is my club!" (Italian: "Wilma dammi la clava!" lit. "Wilma give me the club") was used as a parodistic catchphrase in Italian, whereas the exclamation: "Wilmaaa!" may hint to double trouble. "Yabba dabba doo" has been Fred Flintstones's trade-mark interjection. *The Simpsons*, created by the cartoonist Matt Groening in 1987 are the most popular cartoon characters and have further expanded interjections and interlingual exclamations.

The Simpsons has been translated into many languages (Martinéz Sierra 2008). Homer Simpson's "D'oh" (presumably "Damn" plus "Oh") has been credited to Dan Castellaneta, Homer's original dubbing voice. In the Italian version, this expression has been preserved, while other interjections have been translated (Fusari 2007). The interjections listed below underscore translational strategies prioritizing pragmatic equivalents which comply with the *skopus* translational practice of entertaining and amusing the public (see also chapter 2) and matching cultural complexity from the original context and thematization. Considering the type and age of target audience, strong language is not used. It is interesting to observe the way creative adjustments and adaptations have been used in this series, compared to former restrictions on interjections.

ST (44) Bart Simpson: "*Eat my shorts*!"

TT (44) Bart Simpson: "*Ciucciati il calzino*!"

BT (44) Bart Simpson: "suck your sock!"

The Italian BT expressing anger and contradiction is "suck my sock." This naturally elevates Bart to a higher scale of improper language usage, also reinforced by the vulgar "cacchio" (although used as a euphemism), which is used to translate the Hispanic "Ay, Caramba!"

ST (45) Bart Simpson: *Ay, Caramba!*

TTD (45) Bart Simpson: *E che cacchio!*

BT (45) Bart Simpson: And what the yuck!

The constraints of lip-synchronization in dubbing humans for the big screen are lessened in cartoons, as lip movements are less marked. What is more complex is the cultural aspect of multilingual America with different speech forms and relevant utterances (i.e., Hispanic, Italian, African-American, Jewish) and their pronunciation.

ST (46) Marge Simpson*: Oh my goodness!*

TT (46) Marge Simpson: *Caspiterina!*

Marge Simpson's husky voice is perfectly dubbed into Italian with her interjection "Caspiterina!." In Italian, this interjection expressing surprise has a diminutive suffixation ("Caspiterina" der. "Caspita") and slightly upgrades the character's appeal, more than her original "Oh my God!" or "Oh! My Goodness!" On the whole, *The Simpsons* are creatively enhanced in their Italian dubbed versions and voices. Audience appeal is maximized, as cartoon dubbing does not suffer the constraints of lip dubbing and synchronization. Also, idiolectal varieties are maximized, as in Italian-American speech forms preserved through the use of dialects (Sicilian).

As noted in all chapters, the term "interjection" is considered to have an extended significance including also pragmatic discourse markers, hypochoristic inventions, mimetic sounds, graphemes, and those "nonsense syllables" which may be mixed with meaningful text or lyrics, and used in a wide range of music. These are also known as non-lexical vocables and do not always appear in the same phonetic structure (see also García Jímenez 2017). A common English example would be "la la la" or "da da da." Romance languages also have other alternatives. As noted, the Walt Disney musical films thrived on such inventive rhyming fillers, adding vocables to musical scores not present in the written narratives. TT has not always used the ST words and was adapted to the lexical structure and semantic contexts.[41] The following list includes some hits launched in Disney movies:

"Heigh-Ho" from *Snow White and the Seven Dwarfs* (1937)
"Zip-a-Dee-Doo-Dah" from *Song of the South* (1946)
"Bibbidi-Bobbidi-Boo" from *Cinderella* (1950)
"Supercalifragilisticexpialidocious" and "Chim Chim Cher-ee" from *Mary Poppins* (1963)
"Treguna Mekoides Tracorum Satis Dee" from *Bedknobs and Broomsticks* (1971)
"Whistle-Stop" from *Robin Hood* (1973)
"Whoop-de-Dooper Bounce" from *The Tigger Movie*. (2000)[42]

Without vocables, it is hard to imagine songs in children's cartoons, and likewise, a cartoon with no songs. The technique is the same as in adaptation and dubbing, also for captions. Most of the time, these magical nonsense words are retained untranslated or borrowed into the TT through phonetic calques. The same could be said of non-cartoon musicals and hit songs, where digital subtitles, video projections or LED are used for lyrics in translation. As being meaning-independent, and not subject to the semantic constraints of symmetrical translation, these nonsensical iterated vocables ease singability and translatability.

This expressive phenomenon eventually contributed to the success of song and films combined with the appeal of images and body language. Marilyn Monroe's voice in the original and dubbed versions alike has preserved a fresh charm and irresistible appeal, for example, in *Gentlemen Prefer Blondes*. This hit film, directed by Howard Hawkes (1953), was an adaptation of a novel by Anita Loos (1925) *Gentlemen Prefer Blondes: The Intimate Diary of a Professional Lady.* It was also a stage musical (1926) and a silent movie (1928). The film includes some lines tailored to Marylin Monroe's (Lorelei Lee) voice and her acting skills, as the bewitching "thanks" of Lorelei Lee (Marilyn) demonstrate in three memorable sequences:

STF (47) Lorelei Lee: "*Thank you ever so!*"

TTD (47) Lorelei Lee: "*Grazie, stragrazie!*"

The following year, the scene in *The Seven Year Itch* (1954), with an exclamation reminiscent of the blond Ovaltine girl ("Isn't it licious, Mummy?"), tailored to Monroe, epitomized and captured the essence of Hollywood glamor and sex-appeal, in just one "Oh," reinforced by another "Ah" in the Italian dubbing. The syntactic focus switches from "you" to "I" ("sento": io sento)

STF (48) *Oh*, do you feel the breeze in the subway? *Isn't it delicious*?

TTD (48) *Ohhh*! Sento il vento della sotterranea! *Ah! Che delizioso*!

The Monroe sound-alike voice of the Italian dubber, Rosetta Calavetta, has the same seductive quality. Some years later, and again directed by Billi Wilder, Marilyn Monroe again captivated audiences with her vocables: "Poop-poop-eeee-doooo / pada pad am adam, padam / pee doo pee dam, poo" in the performance of "I want to be loved by you" (*Some Like It Hot* 1959), a song composed in 1928 for a musical. In 1960, she revived the Cole Porter 1939 song "My heart belongs to Daddy," with the addition of "daddy daddy dee daddy dee," in the musical *Let's Make Love*, directed by George Cukor. After more than sixty years, the legendary nonsensical vocables and her "breathy" voice still enthrall (Crystal, 165). Interjectional fillers in songs are conventionally left untranslated, and can be transcribed using the orthographic conventions reflecting pronunciation.

CONCLUDING OBSERVATIONS

This study has sought to contest the marginalized and peripheral status of interjections in language, literature, new media, and translation studies. A qualitative and quantitative approach has been adopted to cover a broad

spectrum of literature and media from orality to translated epics, from stage to screen, from literature to cartoons. The thematized and context-based frame of analysis opens a fresh perspective on interjections, language, and literature, analyzing translational issues and practices across genres and subgenres, and multimodal adaptation and AVT.

The overall aim of the survey is to focus on peripheral and marginalized voices across genres and literature, and the factors and filters diachronically impacting on the translated texts and adaptations. Expanding theoretical assumptions and conceptualizations, the research recognized the saliency of interjections and translational issues as a cross-cultural phenomenon in the dynamics of borrowing and semantic shifts. The methodology has privileged a comparative and contrastive approach to the interpretation of data.

Oral epics, theater drama, and novels, more than any other genre, have been processed through many translations and multimedia adaptations, from the page to the stage (see Aragay 2005; Hutcheon and O' Flynn 2013). The complex process develops through script writing, stage directions, and theater performance, and is further adapted into films, television serials, and film sequels. Each step of production requires interpretation and translation, in its broadest sense, and the challenge of transcultural adaptation (see Naremore 2000; Corrigan 2012; Cahir 2006, Stam and Raengo 2005; Venuti 2007). Digital subtitling and electronic captions are an auxiliary tool either in ST or TT. In the case of the more traditional wireless and voice recording of novels, theater plays, cassettes, broadcast if images are not available, sounds and voices relay all emotional effects. The rhythm of pauses and the intake and outtake of breath, bringing a scene of passion or violence to a climax, are enhanced by audio-performance in the original, and likewise, in dubbing.

Although they have been abbreviated or omitted in subtitling under the assumption of non-relevance as universals, primary interjections are important components of acting, singing, performing, and social media. In sung performance, duets and solos rely on iterations and the elongation of vowels. The rhythmical translation of musical scores for singers has amplified vocatives and echoing interjections, climaxing pitch and tension. Also, Italian opera buffa, French melodrama, and Hollywood musicals rely on repetitive and rhythmic effects. As noted, interjections and vocables span time and genres, from Gaetano Donizetti's *Il Campanello/The Night Bell*, and Wolfang Amadeus Mozart's *Zauberflöte* with "Der hölle Rache" of the Queen of the Night, to *Saturday Night Fever* sung by the Bee Gees: "Staying Alive Ah, ha, ha, ha, stayin' alive, stayin' alive Ah, ha, ha, ha, stayin' alive." *The Night Bell* is a result of many adaptations, intertextual variations and multi-translations, while *Saturday Night Fever* is "simply" New York. The original story was based on an article written for *New York Magazine* by Nick Cohen the year

before (1976).When adapted for a stage production in Italy (*Febbre del Sabato Sera*), dancers dance to the song sung in English, as in the film. Nick Cohn, the author and pop-music expert also write a book entitled: *Awopbopaloobop Alopbamboom* (2001).

Whether expressions of utmost pain or extreme excitement, interjections and vocatives occur, ranging from universal utterances to vernacular idioms and hypochoristic refrains. In the case of distant cultures, interjections have also been perceived as meaningless sounds. Conversely, interjections act as universal parts of speech, yet, they are also localized and subject to variation in pronunciation, with a variational grammatical status and pragmatic relevance (see also Dingemanse, Torreira and Enfield 2013). As observed, their cultural significance is even more complex, as the case of African-American, Latin-American, and Afro-Caribbean lyrics, where they are structured lexical items within coded rituals of singers and their top-hits, as in Carmen Miranda, Harry Belafonte, Bob Marley, and Miriam Makeba (Masiola 2015, 49–60).

Exclamatory sentences, curses, blessings, incantation formulas, and magic words are meaning-making items contextualizing stage and multimedia performances (Van Leeuwen 1999). The cultural and social context of interjections cannot always be adequately represented or perceived. Debunking the reductive assumption that interjections were not "words," the current study shows that interjections are even more than words, as they can be graphically visualized and abstracted, and sung to potentiate kinetic movements and effects (Kress and Van Leeuwen 2001).

The claim of the study is to go beyond the limits of antinomy on the ontological status of interjection, and evidence the thematic occurrence of interjections across genres and discourse as meaning-making patterns. The new social media and the spread of global English offer unprecedented access to original sources and translation, digitalization, and cable television, suggesting convergent translanguaging. The possibility of cassette recording and retrieving original texts from the web is a further aid allowing audio-visual comparison with the productions counteracting a lack of exposure to the ST and TT. Interjections ultimately covered the leading role in communication expressing all their potential in contextualizing action and interaction, with the establishment of lexicographic dictionaries online (Matamala and Morente 2008, 63–75) enhancing quality in translation.

The focus on the way people use pragmatic particles, fillers, hesitations, turn-taking, and overlapping in dialogue has been a breakthrough in most innovative film scripts and narrative matched by techniques of conversational analysis and the AVT translational turn, as the prejudice against English and the control over freedom of expression in the production process has eventually subsided in the Western world, at least for the time being.

NOTES

1. The music of the show *Linger Longer Letty* was by Albert von Tilzer, with lyrics by Lew Brown. The chorus was entirely based on echoing interjections, vocals and puns, as the girl's name is "Jingo." Also, incidentally, among the many monosyllabic interjections, there is the American "By Jiminy" linked to the talking cricket in Walt Disney's *Pinocchio*, "Jiminey Cricket." The same period records the British English "crikey!," an interjectional euphemism. "By Jingo" was also used as a school-boy oath. The exclamation occurred in R.L. Stevenson's black humor story, *The Wrong Box* (1889), when a protagonist who was thought dead reappears.

2. See also Albert Von Tilzer, "Oh By Jingo! Oh By Gee! (You're The Only Girl For Me)," in University of Tennessee Library, Digital Collection, Sheet Music Collection, http://diglib.lib.utk.edu/utsmc/main.php?bid=1207. Accessed August 23, 2018.

3. https://www.ibiblio.org/ebooks/London/Call%20of%20Wild.pdf. Accessed September 22, 2017.

4. http://ciml.250x.com/archive/literature/english/jack_london/italian/il_richiamo_della_foresa_jack_london. Accessed September 17, 2017.

5. https://punch.photoshelter.com/image/I0000.qlT6CSX5r4. Accessed October 27, 2017.

6. The translation is the author's.

7. The "Simplified English" Series adds to the "Bridge Series" for learners of English launched by Longman's: "The Bridge Series offers interesting reading matter for the students of English as a second language who have reached a stage between the graded supplementary reader and full English." An oversimplified glossary is added. The original 230 is downsized to 100 pages.

8. After the making of this film, Canada Lee (Rev. Kumalo), planned to make a full report about life in South Africa. It was significant that he was then called to appear before the House Un-American Activities Committee. He died of heart failure before he could testify.

9. If the two adaptations went almost unnoticed in Italy, the second was criticized, as was its musical score by John Barry. Barry had already composed the piano score for the *Chaka Zulu* production, and dedicated it to Nelson Mandela.

10. For recent studies on AVT, see also Pérez-Gonzalez (2014). In particular, for stage adaptation from films, and from screen to stage, see also Zatlin (2005).

11. This translation was carried out as a special project by the "Jamaican Language Unit," Department of Linguistics, Kingston Campus, University of the West Indies, supervised by prof. Hubert Devonish [http://www.pidginbible.org/Concindex.html]. Accessed February 18, 2015.

12. The description also matches that of Christopher Columbus and his *Díario* in which he describes what he calls "sirenas" but they have whiskers and a canine aspect (Masiola Rosini 1999, 101–37).

13. Swiss-born Walter Ducloux started his career as an intelligence officer and interpreter serving as aide-de-camp to General Patton in the Second World War, during the military invasion of Germany. He directed the Voice of America, and after the

war collaborated with Arturo Toscanini (thanks to his fluent Italian) and worked as an orchestra conductor for Hollywood films. Walter Ducloux is credited with the translation of twenty-five operas into English, and his translations from German, French, and Czech have been used internationally. https://www.findagrave.com/cgi-bin/fg.cgi?page=gr&GRid=96826637. Accessed October 23, 2017.

14. The etymology is uncertain, possibly from Celtiiberian, "bruxtia" as in Catalan *bruixa*, Portuguese *bruxa*, Occitan *bruèissa*, and the from Proto-Celtic *brixtā* ("spell, magic"), Old Irish *bricht* ("charm"), Old Breton *brith* ("magic"). See also Diccionario Real Academia Española, http://dle.rae.es/?id=DgIqVCc and http://etimologias.dechile.net/?bruja. Accessed September 23, 2017.

15. Bracelets in the shape of gilded snakes were the must-have accessory for the "femme fatale." Sergio Leone in his *Once Upon a Time in America* added an intertextual sequence where the female protagonist performs the snake sequence on stage in New York, (see chapter 4).

16. David and Ben Crystal in their comprehensive study on *Shakespeare's Words* (2002) do not include primary and universal interjections, but have glossary panels on exclamations. There are three panels featuring negative attitudes, positive attitudes, and regrets, Also the entries are illuminating, as in the instance of the word "ouch" where the lexeme is a noun denoting a "gem" and "ornament" (307). As the authors observe, some of the items may have other functions and are cross-referenced as attention signals, discourse markers, and politeness (158–59).

17. The polarity of meaning of this specific term is not uncommon in European languages, as in the German "Dirne."

18. [http://www.rodoni.ch/busoni/bibliotechina/shakespeare/cleopatra.html]; http://nfs.sparknotes.com/antony-and-cleopatra/page_66.html; http://www.bta.it/col/a0/01/coll0108.html. Accessed February 23, 2015.

19. http://www.treccani.it/vocabolario/baldracca/. Accessed September 23, 2017.

20. See also Isabella Poggi and her pioneering study on interjections and the Italian /o/.

21. Lawrence informed Pino Orioli, a book seller, who was associated with the writer Norman Douglas (*Sirenland*). Orioli contacted the Giuntina typography, directed by Lorenzo Franceschini who had no knowledge of English or the "unprintable words"—unprintable, though they were not politically compromising. Regarding the content, his exclamation became a literary quote (i.e., in the Italian-American author Guy Talese): "Oh! But it's a thing that we do here every day!" Daniel Vogelman, the founder of Giuntina publishers was an invaluable source of information on the occasion of my visit in 1985. On Giuntina and Jewish writing, see also chapter 4 and notes on Henry Roth.

22. There is also the affirmative exclamation spread through marine jargon, "Aye Aye, Sir!" The "Aye" deriving from its original significance of "forever and aye," or "always and forever" has likewise been used in the *Camp Coffee* war advertising, intentionally meaning that the coffee was always ready (Tomei 2017, 61).

23. Amy Burns in *The Independent* wrote: "Scotsman Madden, however, couldn't get it quite 'reight'—and phrases such as 'you have the nicest tail of any lass' were laugh-out-loud funny rather than romantic or raunchy. Still, he gev it 'is best shot

and thou can't say owt fairer than that." Critics came because of the neutralization of sex language (6.09.2015). https://www.independent.co.uk/arts-entertainment/tv/reviews/lady-chatterleys-lover-tv-review-accents-weren-t-quite-reight-but-lady-c-was-a-delight-10488696.html. Accessed September 23, 2015.

There are also film adaptations, the first in France directed by Marc Allégret (1955); a U.S. version directed by Just Jaeckin (1981); the UK version directed by Ken Russell (1993); and a joint European production by Pascale Ferran (2005). See also Cenni and Melani (2008, 125–39).

24. Vincent Canby in an article in *New York Times* (1983) lamented the cuts and the "trimming" to the first English version, and cites other critics: "Even the late Bosley Crowther, then The New York Times film critic and an articulate advocate of the dubbing of foreign-language films into English, found the *The Leopard*'s English soundtrack 'pretty awful.' He wrote that Mr. Lancaster's New York City-born, American-bred voice was all wrong for the character of the grand Sicilian aristocrat, and that the voice used to dub Alain Delon, the French actor who plays Prince Fabrizio's nephew, Tancredi, was 'not appropriate.'" https://www.nytimes.com/1983/09/11/movies/film-view-at-20-the-leopard-is-fleeter-than-ever. Accessed September 11, 2018.

25. https://www.top10hq.com/top-10-movies-that-most-frequently-use-the-word-fuck/. Accessed August 18, 2018.

26. The question of expletives and sex-based language has always been a critical issue, which is even more underscored in AVT, challenging dubbing and censorship (see also in general Pavesi and Malinverno 1997; Fernández Fernández 2006; Taylor and Soria 1997; Díaz Cintas and Andermann 2009; Ranzato and Zanotti 2018).

27. The Technicolor version featuring Elizabeth Taylor and Janet Leigh did not have such emphasis on Jo. There is a German "Ach" from the Mrs. Hummel.

28. The story set at the time of the American Civil War was perfect for Hollywood at the time of its premiere in Atlanta, in December 1939, when the dark clouds of war were gathering in the skies of Europe.

29. https://www.springfieldspringfield.co.uk/movie_script.php?movie=gone-with-the-wind. Accessed November 1, 2017.

30. Trieste was under the Administration of the Allied Government, and films were shown in original versions and long queues, of mainly women, had formed outside the cinema.

31. This is the first Italian translation currently reprinted. In 1989 it already had seven prints.

32. See also the old meaning of "spook" as in *Spooky the Tuff Little Ghost* cartoons of the 1950s, with which the elderly professor may be acquainted.

33. https://www.springfieldspringfield.co.uk/movie_script.php?movie=human-stain-. Accessed November 1, 2017.

34. *The Ghost Writer* is also the title of a novel by Philip Roth, possibly inspired by another great figure of American literature, Henry Roth. See chapter 4.

35. https://sfy.ru/?script=pleasantville; http://www.actorpoint.com/movie-scripts/scripts/pleasantville.html. Accessed October 29, 2017.

36. On the use of "Gee," see also Gehweiler 2008.

37. http://www.dailyscript.com/scripts/annie_hall.html. Accessed October 23, 2017.

38. The film was first released in Italy with a different title, *Io e le donne.*

39. http://www.script-o-rama.com/movie_scripts/a/amercan-psycho-script-transript-bale.html. Accessed October 5, 2017.

40. "Tweety and Sylvester the Cat" was first released in 1942, produced by Warner Bros. Looney Tunes and the Merrie Melodies series of animated cartoons. The "Tweety talk" was represented as imitative baby talk in Italian.

41. Some vocables are typical of jazz singing like "scat singing" in American jazz, when using syllables in expanded iteration, and improvised melodies and rhythm creating the effect of an instrumental solo ("bippity-bippity-doo-wop-razzamatazz-skoobie-doobie-shoobity-bee-pop-a-lila-shabazz"). Or even in non-Jazz music, like "doo-bee doo-bee," and Marley's *Buffalo Soldier*, Sinatra's *Strangers in the Night*, or Simon and Garfunkel's "hey hey hey" (*Mrs Robinson*).

42. Improvised nonsense lyrics also feature in the following Disney songs: "I Wanna Be Like You" (*The Jungle Book*); "Trashing the Camp" (*Tarzan*); "Everybody Wants to Be a Cat" (*The Aristocats*).

Chapter 4

Yiddish, Yinglish, and Italian American

Translanguaging

I said it in Hebew—I said it in Dutch—
I said it in German and Greek:
But I wholly forgot (and vexes me much)
That English is what you speak.

—Lewis Carroll, *The Hunting of the Snark*

INTRODUCTORY NOTES

This chapter focuses on the marginal status suffered by migration literature, and translation and interjection studies, before the academic recognition of the subjects as disciplines and specialized subjects. Yiddish is the language of the interjections used in the current selection along with Italian American. Concerning bilingual lexicography, it must be noted, however, that an edited Italian-Yiddish dictionary has not yet been made available in print.[1] The present contribution widens the field of analysis into an integrated perspective, encompassing Yiddish, translation, interjection structures, and migration and mafia literature.

There can be no translation unless there is a recognized linguistic status and this comes with lexicography and a perceived awareness of language and identity from in-groups and minorities. Translation can combine and mix other languages and different speech forms in narrative discursive practices, and vary from code-switching to translanguaging in situations of multi-lectal contact (see chapter 1). Interlinguistic translation occurs when the whole body of text is translated into other languages. Monolingual and multilingual lexicography is a vital tool for interpretation through cross-definitions,

although it cannot account for sociocultural translation in the case of interjections depending on context and verbal interaction. As we are dealing with interjections in minority languages and, sometimes endangered vernaculars and oral traditions, the phenomenon is better illustrated through a comparative approach with small strings of interaction (i.e., Yiddish American, Italian American), and thematized climaxes in frames. Consequently, interjectional issues in translation may better illustrate the semantic load of emotional and pragmatic meaning, and to what degree it may parallel and match translation. The impacting sociocultural factors and dynamics focusing identity features of speakers within the literary dialogue are, as seen in preceding chapters, counteracted by ideological barriers and linguistic constraints. In the Western world, literature and translation have not just been subject to censorship and control, but have even been used for the persecution of Jews in Italy and the anti-racial laws, and anti-Italian prejudice in the United States.

Instances of linguistic resistance in minority groups are typically found in American migrant communities within their social microcosms, where the Jamaican "yaad" or the Eastern "shtetl" can be virtually projected, as well as the Italian family "trattoria." Migrant communities have developed their own lingua franca, in the different Anglophone regions, especially in North America (see also Spolsky 2016), resisting assimilation.

Vernaculars and dialectal forms are the salient features of oral practices and traditional narratives. Linguistic resources have their roots in the traditions of the community of origin which has undergone displacement and relocation in the diaspora world. One of the paradoxes of the multilingual and multi-lectal diaspora is that if interjections, usually expletives and cursing, are the first speech forms naturally acquired from the majority group (American English and the f-word), conversely, there also are other interjections (Jamaican, Italian, or Yiddish derived) that are translanguaged from the majority group, through calques, borrowings, and extensions of meaning. Unfortunately, there are also losses, as in the case of expressions of popular wisdom and proverbs, which survive in elliptic form, as shown in the following sections. As vernacular forms and idiolects are transplanted into the receiving community, their function can be maintained through oral traditions, ritual practices and chants, be adapted into literary forms, and, eventually, be translated into other languages.

The cross-cultural dynamics in situations of linguistic contact give rise to speech forms and new jargons, especially in the socially marginalized metropolitan areas, with the constant influx of displaced minorities (see also metro-linguistics). The configuration of "inner cities" within a metropolitan area, where new groups take shape and identity subsequently correlates to the "youth-speak" among the new generations, as evidenced in the current corpus based on narrative and film adaptation. The main issue is to translate these

speech forms resulting from complex translanguaging. Thus, the dynamics of social and cultural tensions impact on the "speech community" (see Labov 1973, 2010) and break out in a multiethnic and multi-lectal scenario. The challenges posed to translating are thus increased, especially regarding exclamative forms varying in extension as fragmented sentences, minced oaths, and elided words, as seen in previous chapters, with a rich constellation of meanings, as, for instance, when a blessing (e.g., "marrone") may sound like a curse, or an item may occur in many phonetic forms (e.g., "fuggedahaboutit"). As observed, the term "interjection" is here conveniently extended to include expletives, curses, vocatives, rituals, rigmaroles, onomatopoeia, rhythmic beat iterations, tags, and hypochoristic inventions.

Consequently, the inclusion of Italian American, Yiddish American narrative and translanguaging is intended to offer a more ample perspective than previous studies on interjectional issues marking diaspora literatures. The question conversely problematizes the sociolinguistic aspects of interpretation and translating, and adaptation and AVT. As argued, expletives and vocative structures are salient features in defining the identities of characters and their roles. If a translation is inadequate, the readability of the text will be impaired and the translated text will have limited visibility and consensus. Consequently, the survey critically analyzes translational strategies through thematic frames and contextualization. The overall aim is to bridge theoretical assumptions (see chapter 1) and sporadic contributions restricted to single topics, texts or authors and enlarge the approach across genres and complex diachronic and diatopic linguistic scenarios. The translation of gangster and mafia narratives, written and translated in the 1950s, may vary from film versions and AVT across time. Also, censorship of strong language and the treatment of interjections may be different, as in those decades when film production was under notoriously strict control, and written narrative featured more daring expressions. Depending on the countries, the questions of gangsterism, the mafia, and taboo language were also sensitive issues in translation, and conventional jargons were created (in Italian "doppiagese") "ad hoc." The creativity of the speaker and author of the source text (ST) has to match an adequate trans-adaptation in the target text (TT). Domestication and standardization are practices which had affected the translation of American literature into Italian, at a time when the practice was subject to filters and bans on linguistic otherness. Recognition of the existence of emerging narratives within the national standard was slow and, regarding international diffusion and readers' responses, the matter relied to a great extent on the cultural market and translations. The diffusion of emerging varieties of literatures in the first part of the twentieth century and even later in the 1970s was difficult and not supported by the polysystem (see Even-Zohar 1979; Chan 2010), as in the case of Jewish American and Italian American literature. But it would

be pointless to refer to literature and translatability without facing the linguistic issues of the North American scenario.

The Jewish linguists, Melville Herskovits, William Labov, and Joshua Fishman, among many others, had opened the way for the study of language change and variation in "other" communities, also paving the way for the rise of a new consciousness in Black Linguistics. The background experience of diaspora and language contact was a point of departure to the recognition of minority languages and speech forms, enlarging the scenario to current ethnolects and in-group varieties (Clyne, Eisikovits, and Tollfree 2002). Immigrant status on a developing basis has furthered analysis on ethnocentric groups and urban linguistics of Yiddish in New York (Tannen 1981; Peltz and Klinger 1997), or Philadelphia (Peltz 1998).[2] The question is a matter of group survival through literature based on language and identity. In oral narrative, as well as in verbal interaction and dialogues in literature, interjectional forms are crucial and denote a form of resistance and rebellion to stylized and standardized forms, and impact on translation. The examples we have selected as case studies show that prior to the success of film adaptation, there was hardly any recognition of the Italian translation of the book (i.e., *Donnie Brasco*, *Once Upon a Time in America*). From this perspective, translational practices respecting the linguistic identity of interjections as particles of discourse are ethically auspicable, although decisions and strategies may vary, as observed, between non-translation for the interjection as culture-specific and untranslatable, or alternatively, because it is an interjection which has international usage and does not need translation. In between, there are many degrees of phonetic calques, spelling adaptations, borrowings, and semantic or dynamic and pragmatic equivalence.

Moreover, translational practices and editing rely on the traditional tools vocabularies, grammars, glossaries, and monolingual and bilingual dictionaries, and new online resources and social platforms. But unless there is an "inclusive" lexicography promoting the recognition of language variety in a (post)colonial and diasporic scenario and saving words at risk, literature and translation will be frustrated. Dictionaries of Yiddish (Harkavy 1891; Mark 1971), like dictionaries of Jamaican and Caribbean languages, have an astounding number of words taken from oral forms of expression such as proverbs, interjections, exclamations, greetings, blessings, expletives, and cursing. Mimetic sounds, ideophones and onomatopoeia also are used as interjectional forms, although they are not the same sounds and differ in spelling.

The fact that a popular annotated dictionary of Yiddish, like Leo Rosten's *The Joys of Yiddish* (1968), rich in puns and interjections, published in the United States and edited many times with adaptations into other European languages like French, German, Czech, and Italian stresses the importance of the diasporic scenario in America.[3] The surge of Yiddish studies and

translations was a transcultural flow into literature and media entertainment. The assortment of interjections, expletives, blessings, proverbs, and rhyming wisdom are a feast for the linguist, a challenge for the lexicographer, and a caveat for the translator.

Joshua Fishman (1926–2015) has been a leading figure with his analysis and studies on Yiddish in America (1965). David and Uriel Weinreich had Yiddish as a point of departure for their research. Adding to the scholarly lexicography already existing and developing around Yiddish studies in the United Kingdom and the United States (Harkavy 1891; Weinreich 1949; Mark 1960; Landis 1964) and the revival of translations from and into Yiddish (Noble 1948), Leo Rosten's dictionary became a very popular, and saw revised editions issued under different titles: *Hooray for Yiddish* (1982), and *The Joys of Yinglish* (1989).[4] These dictionaries were enriched by the scholarly and groundbreaking works of outstanding sociolinguists such as the cited Joshua Fishman, Max and Uriel Weinreich (father and son), and Benjamin Harshav. The recognition of minority literatures, however, without adequate linguistic and critical awareness from the media is a challenge to international appraisal.

The influence of Jewish writing on American narrative was still a potent stimulus. One of the salient features of Yiddish literature—and Jewish literature in general—is its humor, with all its forms of exclamations and interjections, from the smallest unit to full phrasal structure. We are considering this aspect as the most difficult form to translate, as it is often expressed in wordplays and emotional outbursts like exclamations and interjections, concluding "jokes" or verbal plays and paronomasia being themselves the joke, as interjections. The role of puns and the synthesis of Jewish humor is in the Jewish "Witz." The Yiddish-German word "der Witz" has constellations of meaning and significance beyond the English word "jokes," albeit a cognate of the English word "wit," as recounted in Freud's famous *Der Witz und seine Beziehung zum Unbewussten* (1905) and its translation.[5] Conversely, the English word "pun" has equivalents made of compounding in French, Italian, and Spanish, as "wordplay," "juego de palabras," "gioco di parole," "jeux de mots," "mots d'esprit," and "motto di spirito." Interjections and exclamations are the most emotional and expressive parts of verbal interaction in literature, as an expression of language identity and resistance to assimilation. With no dictionaries or explanations available and an unfamiliar readership presumably reluctant to make sense of sequences of italicized Yiddish in dialogues, translation can be risky and miss its scope and target. A contemporary edition of Zangwill's *The King of Schnorrers* features an introduction where Freudian implications related to the "tendency-wit" in humorous tales, witty anecdotes, to offset the grim realities of the ghettoes (Wohlgelertneer 2003, xiii). The crucial issue is the translation of interjectional puns.

INTERJECTIONS IN ENGLISH AND AMERICAN YIDDISH: DIACHRONIC VARIATION

With reference to Jewish British literature, it is difficult to detect explicit Jewish features in British dramatists like Harold Pinter and Arnold Wesker who led the trend toward social realism in theater after the Second World War. Likewise, a direct association with the "New Yiddish Theatre" of London's East End, and its production of plays and humor is equally improbable. The literary existence of London Jewry, however, appears to be more defined in the evocation of the old world before the rise of the totalitarian regimes of the last century, and before the persecution of Jews.

Conversely, the Jewish identity of East London and Billingsgate outlines the vitality of a narrative tradition based on verbal interaction, in Israel Zangwill (1864–1926) and the "illustrious" *King of Schnorrers* (1894), which precedes his more famous *The Melting Pot* (1909), set in America. Written in 1894, the narration is set at the close of the eighteenth century, which, in the words of Zangwill, was the most picturesque period of Anglo-Jewish history.

On the opening page, *The King of Schnorrers* has a dedicatory epigram, concluding Zangwill's words of presentation, ending with interjections from an "Old Play": "Your Ministers of State will say they never will allow / That Kings from Subjects beg; but that you know is all *bow-wow* / *Bow-wow-wow! Fol Lol*. . . ." The Italian edition omits this dedicatory epigraph by Zangwill.

The protagonist, the king of London's beggars, does not use Yiddish interjections in common with the uptown Ashkenazi-German Jews, as he is a downtown London Sephardi, of Spanish-Portuguese descent. The passage below highlights an argument between Jews, the German Grobstock (Ashkenazi or "Tedesco," that is, "German" in Italian) and our hero, Manasseh Bueno Marzilai Azevedo da Costa, the Schnorrer, who even has Indian cousins (Jews from Barbados). Joseph Grobstock denotes assimilation (By God!), in his exclamations discussing a Jewish boxing champion in London, Dan Mendoza. Emphasis added is in italics; emphasis in the source text (ST) and/or the translated text (TT) is in italics and underlined.

> ST (1) "*By gad,* no!" cried Grobstock, stirred up. "If you had seen him lick the Badger in thirty-five minutes on a twenty-four-foot stage—"
> "*Joseph! Joseph!* Remember it is *the Sabbath!*" cried Mrs. Grobstock. (2003 [1894], 31)

> TT (1) "*Perdio, no!*" esclamò Grobstock. "Avreste dovuto vederlo quando batté Badger in trentacinque minuti, su di un palco non più largo di ventiquattro piedi . . ."
> "*Giuseppe!*" esclamò la signora Grobstock, "ricordati che è *sabato!*" (1999 [1979], 63–64; trans. Navarra)

Jewish orthodoxy prohibits reference to the name of "God," and, moreover, Grobstock has to be reminded of the Sabbath rituals and prescriptions, while he is about to start quarreling.

The argument shifts to David Levi, a hatter and shoemaker, a cultivator of Hebrew philology known as the "literary ornament of the Ghetto." This Levi, incidentally, is also a translator of the *Pentateuch* into English. In TT names are Italian, giving the text the flavor of nineteenth-century translations. The practice was still in use in the first half of the twentieth century. [6]

> ST (2) "*Pshaw!* David Levi! The *mad hatter!*" cried Grobstock. "He makes nothing at all out of his books." (p. 32)
>
> TT (2) "*Puah!* Davide Levi! Il *calzolaio pazzo!* Esclamò Grobstock. "Non guadagna un soldo con I suoi libri." (p. 64)

The reference to the "mad hatter" as in *Alice in Wonderland*, denoting cultural affiliation also to English culture, is lost, as TT chooses Levi's other profession, the shoemaker.[7] The "mad hatter" ("cappellaio matto") is a popular figure in contemporary Italy deriving from the many adaptations of *Alice in Wonderland*.

When Jewish identity was still overshadowed in Italy in the 1960s and 1970s, however, it was revived and highlighted on the British television screen with the Manchester-born dramatist Jack Rosenthal (1931–2004). Jack Rosenthal has not been translated into Italian yet.

Yiddish interjections epitomize the issues related to British and American English usage, as in the following passage from Rosenthal, with the "kiss my arse" exclamation, featuring a joke with a "Yiddishe feller," as always happens to a London cab-driver. The "bloody" curse and "nutter" denoting an eccentric person, is essentially British English, but the pronunciation and spelling of the "object of scandal" may vary ("ass/arse"). Moreover, the expression is used in its shortened form in both Englishes ("tochass"). The Rosenthal play, *The Bar Mitzvah Boy* (1976), was adapted into a film (Masiola Rosini 1988c, 221).[8]

> ST (3) "Hey, a bloody punter gets in my cab this morning. A Yank. Sunglasses, camera, pink jacket, the whole *gericht*, wants to go to Richmond. So we're been going a couple of minutes, no trouble, and he says 'It won't take more than quarter of an hour, will it?' To Richmond! Like I'm in Leicester Square, aren't I! So I said 'This is a cab, darling. If you want a magic *bloody* carpet, I'll drop you off at Persian Airlines.' So he says '*Kush mir in tochass*.'
> '*Kiss mine*,' I says. So he looks at me and says 'Well, what do you know! *Are you an American too*?' *Bloody nutter*. I charged him 30p over the odds." (Rosenthal 1978, 17)

The expression has also been used in the opening chapter of *Once Upon a Time in America/The Hoods* (see further sections).

Our next selection of interjections highlights Jewish American literature, and the literary case of Henry Roth (1906–95). Roth refers to the first years of the twentieth century, and the migratory wave of Eastern European Jews to America, "the Promised Land." He wrote and published his masterpiece, *Call It Sleep*, in 1934. In Europe and in the United States, the times were not ready for the full appreciation of a novel which combined Joycean monologuing and the American melting pot with the hidden sexual symbolism of D.H. Lawrence. The metaphors are framed in the symbolism of light and darkness, which filters through the perceptions of the little protagonist,[9] and should be seen in the context, not only of the ascent of Nazism and racial laws in Europe, but also the English ban on Joyce and Lawrence, and a pervasive diffidence to innovation coming from the "margins" and from Marxism (see also Masiola Rosini 1987c, Masiola Rosini 1988c). But *Call It Sleep* emerges as one of the great literary masterpieces on the twentieth century depicting "otherness" and the throbbing life in New York's ghettoes of the Lower East Side.

The multilingual scenario of the novel is expressed through code-switching and the use of interjections in Yiddish, as well as other languages spoken in the multiethnic community.

Mario Materassi, the translator of *Call It Sleep*, has also translated other publications by Roth. Interjections play a crucial role. Yiddish interjections are interwoven with dialogue, in emphasized positions (thematic), either at the beginning, or at the end of a statement, from primary interjections, such as, "oy," to complete sentences in the following excerpt. The common solutions adopted in TT are: use of italics with end-notes, use of italics with no end-note.

Issues related to expletives and minority language varieties likewise affected European publishing and translating after the cinematic success of authors like Woody Allen. In this case, interjections can be used ironically and as jokes to round off a twisted story sententiously. The short excerpt below is from the anthology *Side Effects* containing seventeen comical short essays written by Woody Allen between 1975 and 1980. With common American hesitations in dialogue (uh . . . ehm), this is the polysemous "oy wei" featured in Allen's short story *Retribution* (TT *Castigo*).

> ST (4) I thought of my parents and wondered if I should abandon the theatre and return to the rabbinical school. . . . And all I could mutter to myself as I remained a limp, hunched figure was an age-old line of my grandfather's which goes "*Oy vey*." (1981[1975], 204)

> TT (4) Pensai ai miei genitori e mi chiesi se non fosse il caso di abbandonare il teatro e tornare alla scuola rabbinica. . . . tutto quello che riuscii a borbottare fra

me, accasciato lì inerte e ingobbito, fu una vecchia battuta di mio nonno che fa: "*Oy vey, poveri noi*." (1981, 136; trans. Paolini)

The Italian translation was printed in 1981, and did not have the success of the American edition, which totaled eight reprints in 1986, but peaked after the recognition of Woody Allen's international success as film director. The interjection in the ST is not in italics, but is marked and explained with an addition in the TT of "*poveri noi*" (lit. "poor us"). *Poveri noi* with an exclamation mark can express in Italian a full range of feelings, from despair to irony. In Yiddish, the /*Oy*/ as noted by Leo Rosten, is not an interjection, but "a complete dictionary." The Italian translator skillfully added a pragmatic equivalent to add gloss to the interjection. Literally, *Oy vey* or *Oy vay* means "Oh Woe" from the German *das Weh* (neuter gender) for pain and is employed to express a wide range of feelings. Like many vocalized interjections based on vowel significance, and phonosymbolism. After many decades, American Jewish literature and forms of expression have been consolidated into world literature through translations, with glossaries and word-lists added to scripts, translations, and revised editions. There are literary masterpieces entirely constructed on exclamations and vocative structures in Yiddish, as well as on other American interjectional forms. But the "Oy" coming from the Eastern world has become international. It is recorded in a booklet on English and American interjections, after the success of the last edition of Leo Rosten's book.

This is from the Italian translation of the short story "Final Dwarf" (1969), included in Henry Roth's *Shifting Landscape*.

The Hebrew food terminology is in italics, and has no comments: *matzà* is female singular form for Jewish bread, *matzoth* is the plural; *shvartzer* is the German-derived adjective for "black" (*Schwartz*).

The story features three "nu's" followed by complete syntactic structure, one "oy," and one "nebish." We give the Italian translation (TT), and the back translation in English (BT).

TT (3) *Nu,* c'è stato parecchio chiasso, quassù per questo Kennedy? (1989, 159; trans. Materassi

BT (3) *Nu*, there has been a lot of noise up here for this Kennedy?

TT (4) *Nu,* naturale, loro lo sanno quando un presidente è dalla loro parte. (p. 161)

BT (4) *Nu*, natural, they know when a president is on their side.

TT (5) Che qualsiasi cosa facciano, lui dice: *Nebish!* Poverini! E loro violentano. (p. 161)

TB (5) That anything they may do, he says: *Nebish!* Poor Things! And they rape.

TT (6) *Nu, nischt geferlich!* Ce n'ho ancora un pò a casa di biscotti. (p. 157)

BT (6) *Nu, nisch geferlich!* I have some (a little) at home of biscuits.

TT (7) "*Oy!*" Si ritrasse. "Che c'è?" "Stai andando contro una roccia." (p. 164)

BT (7) "*Oy!"* He shrunk back. "What is it?" "You are going against a rock."

TT (4) has an end-note with a pragmatic translation-> "Beh, non è una tragedia" ("Well, it is not a tragedy"). In TT (6) the expression means "nothing dangerous." The "nu" has more connotations than a "well," and also the "oy." "Nu" is a borrowing from the Russian, meaning "well" or "well now." It has a wide range of emotional meaning, from affection and tenderness to outright hostility. Like primary utterances expressing emotions, it is context-dependent, and is the most frequently used word in Yiddish, after "oy." The item is entered with "oy" in Dunn's entertaining listings of interjections in the U.S. (2005). Rosten records amusing variations ("nu, nu?, nu!, nu-nu?, noo-ooo"), adding a score of shadings for "the two-lettered miracle," and its range of expressive sighs, frowns, grins, grunts, and sneers. He also illustrates nineteen different functions in sentences ("Nu is the verbal equivalent of a sigh"), concluding that: "*Nu* is so very Yiddish an interjection that it has become the one word which can identify a Jew. In fact, it is sometimes used in that way, that is, instead of asking, 'Are you Jewish?' one can say, 'Nu?' (The answer is likely to be 'Nu-Nu')" (1978, 275).

The role of puns and the synthesis of Jewish humor, with all its richness in cursing and expletives, has an outstanding position in Yiddish and American Jewish literature and Freudian implicatures, as noted. The already noted Yiddish expression "kiss my arse" → "kuss mir tochass," or the shortened "tochass" (derived from the German "Arsche"), has variations in European languages. It appears in a standard English form in the *Unabridged Webster Dictionary* (NUWD) in 1991. The same expletive has no entry in the more recent *Collins English Dictionary* (CED 2000). As a vulgar rejoinder (stronger than "go to hell"), however, it has been recorded since 1705.[10] The *Longman's Dictionary of Contemporary English* (LDCE 2003) has an entry for its English form, as does the bilingual *Dizionario Italiano-Inglese* (DII 2001). In the latter, the item is rendered with the only possible pragmatic current equivalent ("vaffanculo").[11] Like other dialectal expletives in Italian,[12] the utterance can be elided to the last accented syllables ("Tochass!"). Rosten also records it as T.O.T and variants ("tochis" and "tuchis"), adding anecdotal humor and variations in meaning, recorded in the 1960s:

n. 2 "Tochis ain tish" does not mean "buttocks on the table," which is a literal translation, but—"Put up or shut up"; "Let's get down to brass tacks"; "Lay all your cards on the table."

> n. 3 T.O.T: The phrase above is lusty and picturesque, but unquestionably improper, and because it is *infra dig*, the initials T.O.T are often used as genteel shorthand: "Let's stop evading the issue: T.O.T, please." (1968, 413)

T.O.T., derived from the Yiddish/German, in the acronym meaning the action of licking the above-mentioned body part: "a shameless toches lecher," as Rosten informs (1968, 412). The problem of interjections and loanwords in translation has so far received little attention (Hammer 2005, 67–8), to the detriment of the complex dynamics of contact situations. The usage of this item, in particular transcends barriers of media. Whereas it would have been taboo language in 1950s, even for adults, it has been used in the script dialogue in the film *Wonder* (2017), from the novel by Raquel Palacio (2012). This best-selling novel for pre-teens does not include it, but the exclamation ("Tochass") is pronounced by the head of the school, Professor Tushman, to ease tension and introduce a jocular note, implied by the first part of his name. As evidenced in the preceding chapters, in film adaptations from a book, there is a tendency to add and iterate exclamations with the scope of dramatizing dialogue and marking characterization. The fact that the actor, Mandy Patinkin uses a Yiddish American exclamation which is not in the book, and that the actor is Jewish American, is symptomatic of the spread of interjections within the Anglophone world. De Niro uses the expression as a noun, in the cited *Once Upon a Time in America* film adaptation (see further).

AMERICAN JEWISH NARRATIVE: LANGUAGE, IDENTITY, AND REPRESENTATION

Vernacular literature and storytelling make consistent use of verbal interactions with exclamations and vocative structures. In turn, narrative discourse relies on dialogue, even simultaneously overlapping and with more participants, interlinked with fillers and primary interjections. A good example is from the Woody Allen scripts with a total absence of protocol turn-taking in the dialogue, where gaps, fillers, pauses, stammering, hesitations, and overlapping reflect spontaneous and natural verbal interaction (see chapter 3). Oral narrative and storytelling is authentically expressed in dialectal and non-standard speech forms. In this sense, the preservation of cultural traditions interfaces with the linguistic cohesion of the minority group. Seen in the perspective of migration literature, the communities feature aspects of contact-induced language change and translaguaging. Young people interact within groups, as youth language develops through contact in Anglophone areas through prestige and emulation, especially in the metropolitan area and the "inner city" (see also García and Fishman 2002 [1997]). Regarding

the English language and American Yiddish, there is an influx of borrowed terms and phonetic calques. The array also stretches to onomatopoeia, tags, hypochoristic inventions, mimetic sounds, ideophones, and phonosymbolism. In translation, all these items have often been adapted into the phonetic system of the target language in translation. Regarding the latter, the representation of Jewish identity in Anglo-American literature may be seen from a different perspective once the source text is translated into the target text and the receiving culture where values may be subject to diachronic variation in perception. The marginalization of minority cultures and ethnic prejudice is not extraneous to textual distortion and ignorance. This also happened in the decade after Fascism. Jewish American authors translated into Italian were marketed as a genre, and there was no indication of their background or European origin, nor could the subject matter be recognized as Jewish American. In the de-semitization of the 1950s and 1960s, one could only assume their identity by their German sounding names as, in many cases, these had been Americanized, and, in most cases, were not identified as part of an emerging literary culture. Examples are not hard to find, even if marginalized as *genre:* from science-fiction to crime and horror fiction, war fiction, and brilliant comedies (see also Masiola Rosini 1988c). The acclaim was for the subject of the story, as the fame and international success of the Hollywood film versions obfuscated identity. When the war movies *The Young Lions* (1958) and the *Caine Mutiny* (1954) were released in Italy, the films were favorably rated as great American movies with stunning performances. The public acclaim was for the Hollywood stars (Marlon Brando, Dean Martin, Montgomery Clift, and Humphrey Bogart), while the real authors of the books, Irwin Shaw (Irwin Gilbert Shamforoff) and Herman Wouk, both born in the Bronx from Russian Jewish families, were almost ignored, and their Jewish identity even more so.[13] The case of Harry Grey (Herschel Goldberg) and his novel *The Hoods* is even more symptomatic of the generalized cultural distance between a novel and its lack of visibility. It was also a lack of contextualization in the changing scenario of American literature and its relation to the film industry, which tended to highlight actors and their performances. No question of analyzing the identity of authors. Translations and film dubbing and adaptation were also ignored. *The Hoods* was translated into Italian in the 1960s, ten years after its original publication in 1952.

Regarding *The Hoods*, the title was changed in Italian to *A Mano Armata* ("Gunpoint"). It did not fit the Italian market of the 1950s and 1960s oriented toward American crime thrillers and detective stories and was virtually ignored until Italian film director Sergio Leone unearthed the story from oblivion and adapted it into *Once Upon a Time in America*.

In different decades, and against mainstream publications, Henry Roth and Philip Roth represented the literary visibility of American Jewishness in Europe, including the UK. As noted, in Henry Roth, translation seems almost impossible due to the linguistic mosaic featured therein. Regarding Philip Roth's narrative, the response of European readers has also been influenced by the eight screen adaptations of his works.

Conversely, almost a hundred years after the events narrated by Henry Roth, the cultural clashes and social conflicts in *Call It Sleep* have become the subject matter of diaspora literature epitomizing world literature and its migratory condition. If the subject matter was far ahead of its time, so was the narrative technique and form, and the linguistic medium.

The strategy of introducing an innocent stream-of-consciousness, with its finely grained symbolic language as recorded in the mind of a little boy represents a major obstacle in interpretation and linguistic rendition, but it is not the only one. In TT, the hybrid speech forms are maintained as in the original text. On the wave of global migration and diasporic movements, translation can no longer be an underrated phenomenon, as it impacts and influences narratives and counter-narratives and triggers emotional outbursts expressed in interjections. As spontaneous utterances, interjections occur in the languages of both minorities and majorities, albeit phonetically adapted in the latter. American Yiddish is their lingua franca, whereas the occurrence of multilingual interjections, as in Roth, reflects the inter-group conflict dynamics within the Lower East Side.

In the interaction between different ethnic communities, interjections foreground social and cultural identity. As other pragmatic discourse markers, a range of translational strategies can be implemented, when transplanted into the literary canon of the receiving culture.

In the 1960s and 1970s, practices of translation in Italy were oriented toward a process of domestication, and interjections were standardized. Yet, the case of relevant speech forms in a minority language within American English was a challenge to translating and publishing the work of a Jewish American author for an Italian readership. Italian Jewish communities have an ancient history and rich cultural heritage, but Yiddish is not the prevailing lingua franca, as most Italian Jews are Sephardim, from the Hispanic world. They were not familiar with German dialects or Yiddish as used by Ashkenazi Jews.

Is English a Jewish language?

The question of Yiddish lexicography as support for reading, understanding, learning, and translating runs parallel with the debate on endangered

languages, and shattered "shtetl" communities, that is the microcosm within the small Eastern Jewish town (German "Stadt" → city → shtetl), repository of oral traditions and storytelling (Magris 1972). In a study on the languages of Jewish American literature, *Call It English* (2006), Hana Wirth-Nesher underscores the role of English as the new Yiddish in America, with all the problems it poses in variation in transliteration. Already in a previous survey, on "mother tongue" and "native language" (1990), Wirth-Nesher investigated Henry Roth's multilingualism and contact speech forms, along the lines of what Joshua Fishman had observed years before: "English or some Jewish variant thereof is probably the most widespread Jewish language of our time" (1985, 15).[14]

There are varieties of English, specifically Jewish varieties of English, spoken by hundreds of thousands of Jews in the United States, Canada, the UK, South Africa, and Australia.[15] There are consistent regional and social variations, and influences (Yiddish, textual and Modern Hebrew), and already in the 1980s linguists were discussing the phenomenon as "Jewish English" (Gold 1985; Steinmetz 1987). Sarah Bunin Benor analyzed the phenomenon in relation to the dynamics of American Jewish language and identity (2000, 2009; Bunin Benor and Cohen 2012).

The corpus of interjections and vocatives in Henry Roth's *Call It Sleep* exemplifies such dynamics in the acquisitions of cultural modes of expression, and the tensions between assimilation and multi-lectal identity. The protagonists constantly translate and switch from one language variety to another, from Hebrew to New York slangy expressions, and live among the sounds of dialects, as interjections and expletives are shouted when violence flares. Translanguaging is a feature of the children of that composite community, and also in the mind of the little protagonist, as he tries to make sense of sounds, even those of animals and their translatability from Polish Yiddish to English, or when threatening hooligans ask him to say something in Hungarian. Translanguaging and translation occur at various levels at the religious school: Hebrew interfering with Yiddish and American, in the streets, in the tenement houses, in shops, and even at the police station (see also Simpson 2016).

The translator of the novel has to unravel all these intricate passages to reproduce the linguistic notations in the stream-of-consciousness of the little protagonist, who is constantly confronted with questions of translatability in his flow of thoughts, or when there is a situation of religious reading and translation of the Sacred Texts.

Not all languages benefit like German and English from Yiddish dictionaries, and the translation into other European languages of *Call It Sleep* must have been a "horrific task," especially at a time when there were hardly any

linguistic tools available and no digital multilingual lexicography.[16] It is also significant that other than the bilingual lexicographic support and internet access to social platforms, there has been an outbreak of guides and glossaries to Yiddish in English. After the 1990s, titles on the topic multiplied in a way indicative of the popularity and influence of Yiddish in America today. The selection of themes ranges from scholarly research in Hebrew lexicography to the most recent digital Yiddish for "nudniks," enriched by vignettes and comic strips. Apart from the jocular and punning titles, it is significant that all such titles have been published in the U.S. and are in English, as if to confirm Fishman's intuition:

1992 *The Joys of Hebrew*, by Lewis Glinert;
1995 *Frumspeak: The First Dictionary of Yeshivish*, by Chaim Weiser;
1998 *Drek!: The Real Yiddish your Bubbe Never Taught You*, by Yetta Emme, featuring cartoons on the cover with interjections in clouds: *Shlemiel! Shlemezel!*
2000 *The Complete Idiot's Guide to Learning Yiddish*, by Rabbi Benjamin Blech;
2000 *Let's Hear Only Good News: Yiddish Blessings and Curses*, by Yosef Guri (200 blessings vs. 450 curses);
2001 *The JPS Dictionary of Jewish Words*, by Joyce Eisenberg and Ellen Scolnic;
2005 *Dictionary of Jewish Usage: A Guide to the Use of Jewish Terms*, by Sol Steinmetz;
2006 *If You Can't Say Anything Nice, Say It In Yiddish* (insults & curses), by Lita Epstein;
2007 *Just Say Nu: Yiddish for Every Occasion (when English just won't do!)*, by Michael Wex;
2012 *Dirty Yiddish. Everyday Slang from "What's Up" to "Fx%# Off!"* by Adrienne Gusoff, with cover graphics featuring Michelangelo's Moses and a young girl: the former says "Vos makhst du?" (What are you doing?), the latter replies "Gai kakn ofn yahm!" ("Go shit in the sea!");
2016 *The Whole Spiel. Funny essays about digital nudniks, Seder selfies and chicken soup memories*, by Joyce Eisenberg and Ellen Scolnic.

At an educational and scholarly level, Jerold Frakes has recently published *A Guide to Old Literary Yiddish* (2017) to "facilitate vocabulary learning" with "clear explanation of old Yiddish grammar for non-specialists, illustrating a 'step-by-step' guide into the language." Frakes widens the perspective on the exclusive oral status of Yiddish underscoring it as a "literary language" in its own right, making it accessible to possible translators. Professor Frakes has also written *The Emergence of Early Yiddish Literature: Cultural Translation in Ashkenaz* (2017) as well as other books on Yiddish studies, among which *The Politics of Interpretation: Alterity and Ideology in Old Yiddish Studies* (1989). He also coauthored *Between Two Worlds: Yiddish-German Encounters* (2009). An eminent scholar in Yiddish studies, he is a prolific translator and also edited *Early Yiddish Epic* (2014).

THE UBIQUITY OF EXPLETIVES AND STANDARDIZATION

When in a class of foreign students of Italian, the teacher asked if they could master common Italian exclamations expressing pleasant surprise and joyful excitement, someone came up with the Italian equivalent for the f-word.[17] The interjection, is not semantically symmetrical to English, but is the most used one when translating the f-word, and has diluted its connotation of taboo expression through constant usage in spoken Italian. As much as there are lexical constraints in literary translation, AVT and adaptation from books face other technical problems, such as lip-synchronization.

In Philip Roth's *The Human Stain* (see chapter 3), there are interjections uttered by a violent and deranged Vietnam veteran. He uses them against the protagonist, a Jewish professor. In some seventeen lines the word occurs six times in grammatical form; in TT these are standardized into the number one Italian interjection and its compounds. Violence is about to explode, as the professor picks up a tire iron to defend himself:

> ST (8) "Put it down! I'll open your *fuckin'* head with it! *Fuckin'* put it down!" And *the Jew* put it down. (2000, 73)

> TT (8)—Mettila giù! Se non vuoi che ti spacchi quella *testa del cazzo!* Mettila giù, *cazzo!*—E *l'ebreo* l'ha messa giù. (2001, 77; trans. Mantovani)

In the following passage of eight lines, in ST, the term occurs six times, five as a modifier, and once as a phrasal verb. There is a semantic asymmetry in TT which limits the fury and violence of the item, as the Italian genitive form occurs when offensively downsizing something ("Vietnam del cazzo").[18] In lip dubbing and lip-synchronization, the initial fricative (/f/) can match a verb having the same meaning and register (to fuck → "fottere"), but otherwise it is the noun functioning as an expletive which is recurrent. One f-word item gets lost in TT (9). The following example is from the novel and its translation.

> ST (9) "Numb," he said. "*Fuckin numb*. . . . My son isn't *fucking* breathing. That *fucking* Viet Nam, you caused this! All my feelings are all *fucked up*. Then something is happening, something *fucking* huge, I don't feel a *fucking thing*. Numb. (p. 73)

> TT (9)—Insensibile, —disse. Insensibile, *cazzo*. . . . *Cazzo*, mio figlio non respira più. Quel *Vietnam del cazzo*, la colpa è vostra! I miei sentimenti *sono andati a puttane*. . . . Poi succede qualcosa, qualcosa di *enorme* (sic), *cazzo*, e io *non sento niente.* Insensibile. (p. 79)

The language of this novel has sensibly changed compared to early narratives, like *Goodbye Columbus*, set in the 1950s and published in 1959. The use of taboo language peaked not only because campus student jargon crossed genders and, after the eruption of youth protests, taboo words intensified, but also because publishers were in a position to accept what had been banned from American narrative and translational practices from the 1940s to 1960s. Also, Roth posed the question of minority narratives siding with Ralph Ellis supporting the recognition of minority speech forms.[19]

IDEOLOGY AND CULTURAL BARRIERS

The choice of interjections sampled from *Once Upon a Time in America/ The Hoods* (1952) by Harry Grey, and *Call It Sleep* (1934) by Henry Roth (1906–1995), set in the New York enclave of migrants at the time of their arrival, illustrates the emergence of a new language and literature. As the exported novels translated and launched for a new market were advertised as "genre," *The Hoods* was first published in a series of crime and gangster fiction. The linguistic intricacy and difficult rendition probably accounted for the lack of visibility of the story, at a time (1950s) when the concept of minority literature or Jewish identity had hardly any critical appraisal. The filters and barriers preventing an adequate appreciation of the complexity of the first and second generation migrants were only partially by-passed by translation. If the polysystem of the receiving culture does not endorse the introduction of a new genre or sub-genre, readers, without such an introduction, will be disoriented and fail to appreciate the innovation.

Mario Materassi, the Italian scholar and translator of Henry Roth, set to his task and completed the work with collected essays on Henry Roth in Italy. *Rothiana, Henry Roth nella Critica Italiana* (1985) aimed to shed new light on Henry Roth in the context of an American Jewish narrative, with its dramatic Biblical and Freudian metaphors and American Jewish writing.

The main feature of *Call It Sleep* is that it is a counter-narrative, seen through the eyes of the little victim, confused, bullied, and lost in the chaos of the "Promised Land." Language and identity, and the sounds and utterances of interjections give a touch of phonetic sense of the past, when people lived within a microcosm full of human sounds and quarrels, and the cursing and clatter of working men. The time reference is important, the time of narration and that of publication, and also translation, first printing and further editions which account for the transcultural reception of migration literature and the Jewish American narrative, and eventually the awareness of varieties of English within the U.S.

The use of other languages and vernaculars actualizes the occurrence of idiomatic expressions and of what is untranslatable for the speakers and actors in the narration, and of what they do not wish to translate but instead preserve in its original form. If the author, in recording the protagonists' dialogues and discourse did not translate them, the translator has consciously maintained this cogency. This awareness and ideological choice, as argued, has not always been possible. Non-translation can also be a symptom of inadequacy, especially with proverbial expressions, tags, and puns. As previously argued, borrowings ("Oy!") represent no translation at all according to Vinay and Darbelnet (1958), while proverbs require the most translation as their translatability is shaped by the need for adaptation and a shift in cross-cultural transfer. The present case study subverts this approach, in order to maintain the identity and specificity of a minority "imported" (or smuggled) language within a tentatively spoken American language or at an acquisitional phase.

In *Call It Sleep*, the action begins in May 1907. Roth arrived as a child in America at that time, and Harry Grey's family of migrants described in *Once Upon a Time in America*, like his real family, arrive in 1905. Their novels were published some decades later, and official recognition came late. In the case of Harry Grey, the written text has been obfuscated by the famous Italian film director, and his adaptation of the book into a movie. His literary fame came after the movie. The case of Henry Roth and *Call It Sleep* presents a literary multifaceted enigma surrounding its long neglect, the difficulty it had achieving international visibility outside the enclave of Anglo-Jewish literature, and the reasons behind its not having had a film version or serialization. The linguistic intricacy of the book and the stream-of-consciousness structure could discourage some readers, yet images and sounds are so vividly depicted that one can almost hear the utterance of interjections even in silent reading. It would be challenging to compare the film adaptation and script writing if only to do justice to an author who embarked on diaspora literature before many others. At the time of its first release, the scarce recognition may have been partly due to ideology and linguistic barriers, and the subsequent de-Semitization of Hollywood in the 1940s and 1950s (Edelman 1981, 23–39).

The Italian translations of *Call It Sleep* and *Once Upon a Time in America* were published in the 1960s. In the case of Roth, it was a determined act of challenge to the literary system and a daring enterprise, as it was issued by a niche publisher, and then republished many times by a major publishing house with many editions.

In the case of Grey, the first Italian translation was in a crime fiction series by a publisher specialized in detective and gangster series, and consequently, there was no introduction or foreword. So it happened that a masterpiece of world literature went unnoticed and still has no film adaptation, and that another book on a similar subject but depicting little boys growing into

gangsters, was turned into a cinematic masterpiece. Before the film version directed by Sergio Leone (1980), Harry Grey (Herschel Goldberg) who published *The Hoods* in 1952, was virtually unknown. Grey's fame is still insignificant compared to Mario Puzo's, who published *The Godfather* in 1969. Adapted into a film version under the direction of Italian American Francis Ford Coppola in 1972, the book and film versions, with sequels, have enjoyed worldwide success, breaking records in sales and translations, especially in the markets of the former Communist countries and China. The second half the twentieth century accounted for an upturn in linguistic and translational practices. The decades of Fascism in Italy and McCarthyism in the U.S. had left their mark, as we have seen, and translations of American and Jewish authors could be surreptitiously printed and marketed as "genre," in most cases following the success of film versions. When the ban on authors and their works was lifted and prejudice seemed to subside, mainstream translation was still mainly subservient to the monocultural canons. From the point of view of translation and readers' responses, the difficulties persisted, especially in the case of minority literatures.

As seen from the case study on *Call It Sleep*, exclamations and interjectional forms in American English and Yiddish are used diffusely in narrative dialogues, reported speech, monologue, and puns. The variety of English spoken by Eastern immigrants and its literary transcription are enriched by the languages of other migrant communities. Interjections are not graphically marked in the text. The selection of passages according to climax and thematics is generated by the interactional dynamics within the group of children from immigrant families. The choice of context highlights those situations triggering emotional tension and verbal exchange, manifest in interjections. In *Call It Sleep*, moreover, experimentation occurs in pioneering techniques with sounds recorded in the flow of monologues as streams of thought alternate with visions, storytelling, dialogue, and interaction. Not all graphic sounds and noises, however, can be reproduced symmetrically in another language as homographs and homophones, and some are transcribed into a perceived pronunciation of Yiddish, while others occur in American English. The "ah's" and "ooh's" thus conform to editing. Until the 1960s, and even beyond, Italian translational policy shunned loanwords, or "barbarisms" as they were called, and semantic calques and literal equivalents were implemented; for instance, "barbecue" translated as "merenda" ("snack") in *Gone with the Wind*; or in *Call It Sleep* there is "grano soffiato," for "popcorn" which has been in use since the 1950s in spoken Italian and advertising (Masiola Rosini 2004, 273–99). This typically American snack item occurs in a decisive episode, when the boys try to cook it.[20] The interjectional structures selected from the *Call It Sleep* corpus also extend to offensive and racist rhymes used by children. These racist rhymes among children were

a widespread phenomenon in other English countries, at the time of mass migration from Europe: "Ikey Moses King of the Jews / Sold his wife for a pair of shoes," or "Eli, Eli, a bundle of strawr . . . Farting is against de lawr" (Masiola Rosini 1988c, 72–76, 146–47; Waten 1978, 18).

In *Call It Sleep*, little David Schearl, the protagonist, is bullied by other Jewish boys and, even more so, by the Irish boy-gangs. In one episode, David is threatened in his Jewish identity and fearfully pretends to be Hungarian in a desperate attempt to escape the menace of the hooligans. The bullies then start to pee, inviting David to follow suit, to see if he is circumcised. The episode occurs some three decades before the Nazi raids on the primary schools of Europe, hunting down little boys and the subsequent implementation of anti-Judaic laws in Germany. Prophetically, the novel was written before 1934, the first anti-Semitic law passed in 1933 in Germany (1938 in Italy). Examining a narrative coinciding with the violent escalation of Nazism and Fascism enhances its dramatic effect and bears on the reading and interpretation. Thus, one of the greatest novels of world literature, was also neglected in the years immediately following the Second World War and, proscribed because of the author's left-wing sympathies, the novel received no public recognition until the 1960s, when it was also translated into Italian (1964). But even then, the country was not ready to give the book a fair hearing and it was not until the 1980s that Roth exploded on the literary scene. A revised Italian translation followed. The first edition complied with the literary canon in vogue; even consonants which were not part of the Italian alphabet were "normalized." In terms of form and content, it was a powerful challenge to the system. There is no need to add how, in the prevailing monoculturalism of the 1950s and 1960s, Jewish literary themes were "not marketable" and there was no apparent or official recognition of the contribution of migrant literature, before the I.B. Singer phenomenon and the international success of Woody Allen.

YINGLISH, ENGKLISH: HENRY ROTH'S *CALL IT SLEEP*

The young protagonists of Henry Roth's *Call It Sleep* are David Schearl, from a Galician (now Eastern Ukraine) Jewish family, with his friends, his cousins, neighbors, and the children of the ghetto tenements, Yussie, Annie, Izzie, Solly, Leo, and others at school, at the Jewish religious school, and in the street. Code-switching and the recurrent use of speech forms in the mother tongue ("Mamaloschen" in Yiddish) occur in situations of emotional tension. If this was an innovative technique for managing discourse and verbal interaction, it is a valuable demonstration of how language was changing with an influx of new idioms in New York in the early years of the twentieth century.

In the novel, David is usually the victim of street bullying, as noted, amid the violence among adults caused by inter-ethnic tensions between Italians, Eastern Jews, and Irish in the tenements and streets of New York's Lower East Side. Loanwords, calques, and borrowings spread spontaneously in this multi-lectal domain to suit the needs of the speakers. Language contact had already taken place on board the migrant ships on the long sea voyages across the Atlantic and while in quarantine on Ellis Island. When racist bullying and altercations flared up, interjectional phrases, utterances, expletives, and cursing are used often with offensive gestures. Descriptive narrative of such events pitches in tension when interjections initiate or round off a thematic frame, as detailed in the present case study.

Apart from leaving intact the interjections borrowed from Yiddish, the translator opts for standardization of the speech forms that in the text closely imitate the phonetic and syntactic interference with the language of Jewish migrants from Eastern Europe, a procedure also used by the translator of *The Hoods.* David's silent monologuing or stream-of-consciousness is expressed in a jargon which is closer to the linguistic representation of a six-year-old, reproducing his own personal lingua franca that he develops from translanguaging and different sociocultural registers, from religious school to sex. The shouts and screams of children in the street, playing and fighting, is intermingled with the now long-gone sounds of the streets, as the background soundtrack of recollection from Henry Roth. The role of onomatopoeia and iteration in sounds perceived in Yiddish speech forms is a revolution in literary narrative discourse, representing the primary challenge for a translator to balance functional equivalence with what is the intricacy of translation within layers of translation. As any translator may know, sounds and animal voices are not perceived and transcribed according to international conventions, and David is puzzled and disoriented by the difference in representing the sounds, as if the animals understood or uttered different languages. Interjections and onomatopeias interconnect sensorial perceptions and their representations but there is no lexical symmetry (see also Casas-Tost 2014, 445–61). The mere barking of a dog is "bau bau" ("bow-bow") in Italian, but is "woof woof" in standard English, and the cock crows "chichirichì" (keekeereekée) in Italian, while in English it is "cock-a-doodle-doo." Our first example features the sounds coming from the street and shops where people work, like the street sweeper, the butcher and the blacksmith, as our young protagonist perceives the sounds and the smells amid flashes of light and darkness. The reconstruction of the ghetto is thus the projection of the lost Eastern Jewish "shtetl," the small village, with many voices and many tongues, as English and Yiddish are spoken in different ways and accents.[21] For the idioms and speech forms of the children of the Ghetto, the translator in his comments explains his strategies and motivation for the choice of standard Italian, and is adamant in deprecating

the lack of interest from the publishing industry since the book's first edition in Italian, while acknowledging the emerging critical and scholarly appraisal.[22]

THEMATIC CLIMAX: ONOMATOPEIA. SPACE: THE STREET.
The sounds and smells of the street where immigrants work using their tools.

ST (10) ([David] passed the tenements; loitered a moment beside the open door of the smithy. Inside stood the shadowy and submissive horse, the shadowy smith. Acrid odour of seared hooves lingered about the place. Now a horse-shoe glowed under the hammer—*ong-jonga-ong-jong-jong-jong*—ringing on the anvil as the pincers turned it. Passò davanti alla bottiglieria di sifoni per il seltz
—lo sbatacchio, il gorgoglio
—*Zwank. Zwank*. In a cellar is—
He passed the Selzer bottlery—the rattle and gurgle—passed the stable. (1979 [1934], 242)

TT (10) [David] passò oltre gli stabili; indugiò un momento accanto alla porta aperta di un fabbro ferraio. Dentro c'era l'indistinto, docile cavallo, l'indistinto fabbro. Un odore acre di zoccoli bruciacchiati aleggiava nell'aria. Ora un ferro di cavallo rosseggiò sotto il martello—*ong-gionga-ong-giong-giong-giong*—risuonando sull'incudine quando le tenaglie lo rivoltavano.
. . . *Zwank, Zwank.* In una cantina c'è . . . (1986 [1964] 283; trans. Materassi)

The perceived sounds are shown graphically in italics in both ST and TT, but there was a ban on some letters of the alphabet that are used English, such as the /J/, and these are adapted to Italian received pronunciation. The consonant /K/ is also seen to be "foreign" and not in line with the prevailing ideology of purity of the Italian language, as in the next passage. Yet, the "zwank" sound is reminiscent of Eastern Jewish speech forms and sounds, as derived from German ("zwingen": infinitive form of verb meaning to coerce, force, oblige).

THEMATIC CLIMAX: RELATING EXPLOSION. SPACE: THE STREET
Boys narrating fire cracker explosion and 4th July celebration

ST (11) "*Yea.*" *Impatiently Yussie summarized his narrative, nor bothered to switch tongue*. I wuz tellin' him about a fiyuh crecker wod boy wuz holdin' *an' id wen' bang!* So aftuh id *we'n bang*, id hoided him de hand so he had to put a bendige on.
"An" aftuh, so his ear woz akin' *Kling! Kling! Kling!* Jos' like dat! *Kling! Kling! Kling!*
Cauze de fiyuh crecker wen' bang by his ears! Den he wannid me I sh' hea' by him de ears, bod I couldn' hea' nottin'. Bot he said id woz! So I— He stopped regarded her in perplexity, and then uneasy to David, "*Don' she wan' I sh' talk t' huh in Engklish?*" (p. 137)

TT (11) "*Sì*." *Impazientemente, Yussie riassunse il suo racconto, senza darsi la pena di cambiare lingua.* "Gli stavo dicendo del petardo che questo ragazzo teneva in mano, e *fece beng!* Sicché dopo *aver fatto beng gli* fece male alla mano allora dovette mettersi una fasciatura . . .
"E dopo, sicché l'orecchio gli faceva *Cling! Cling! Cling!* Proprio così! *Cling! Cling! Cling!* Perché il petardo *gli fece beng* negli orecchi! *Poi voleva che gli sentissi negli orecchi, ma non riuscivo a sentire niente. Ma lui diceva che c'era!* Allora io . . . ." Si interruppe, la contemplò perplesso, e poi a disagio, verso David: "*Non vuole che ti parli in inglese?*" (p. 156)

The use of "sounds" is also a symptom of acculturation to American graphics, to graffiti and advertising, derived from comic strips and vignettes. German and Yiddish, by contrast, have similar onomatopoeia. The Italian translation standardizes the spelling of the graphemes, eliminating English spellings: e.g., /beng/ → /bang/; elimination of velar sound /k/ and substitution /c/, and the /y/ ("hey" → "hei"), /w/ permuted to /uuh/ ("waaa" → "uaa"), a practice which in contemporary translated narrative has been eluded.

The linguistic divergence between children and their parents features the choice and acquisition of interjectional forms. In his thoughts and silent monologuing, David uses exclamations like "Gee," "Jesus," and "Yea." These are the frequent exclamations in standard English chronologically preceding the international "wow." In TT, the primary interjection as a reaction to sudden pain, "ahi" is as an equivalent of the American "Yow," while "ow" is translated as "ohi," a primary interjection of mild pain (see also chapter 2). The selected passage features commands used for animals (horses), seen in comics like *Hopalong Cassidy*, first launched in 1904 as a comic magazine followed by a movie in 1935 (one year after *Call It Sleep*); the "hop" command in TT is "Lée," which is rather obscure now. The "giddy-up" in David's thoughts (p. 94), also occurring in *Once Upon a Time in America*, derived from cowboy comics, songs, and cartoons would have become familiar also in Europe in the decades which followed (see also chapters 1 and 2). Likewise, there are descriptions of children playing, their street fights, and punishments following crime.

THEMATIC CLIMAX: SHAMING, VEXING. SPACE: THE STREET.
Yussie reveals that David has been beaten up by his father.

ST (12) "*Yee!*" he squealed delightedly, "Wadda lickin' you god!"
"Who god?" Sidney asked. "He god!" He pointed to David. *Hey, Sidney, you shoulda see! Bing!* His fodder wend. *Bang! An' he laid down, an' he wen' Yow!* The others began to laugh.
"*Ow!*" Yussie capered about for their further benefit. "Please, papa, lemmego! *Ooh lemme go! Bang!* Anudder smack he gabe 'im. Right inna ass!' . . . 'Look ad 'im cryin'!"

"*Waaa!*" "*Cry baby, cry baby, suck yer mudder's tiddy!*" one of them began. "*Cry baby, cry baby, suck yer mudder's tiddy.*" The rest took up the burden. The tears streaming down his face, David groped his way blindly through them. . . . He began running. With a loud *whoop* of glee, they pursued. In a moment, someone had clutched his coat-belt and was yaking him to a halt. The pack closed in. "*Ho, hussy*!" they hooted, prancing about him. "*Ho op!*" (p. 89)

TT (12) "*Iiih!*," strillò felice. "Che botte ti sei preso!" "Chi è che le ha prese?," domandò Sidney.
"Lui, se le è prese!" Indicò David. "Ehi, Sidney, *dovevi vedere! Bing!* Faceva il suo babbo. *Beng!* E lui si è buttato per terra, e faceva *Ahi!*" Gli altri incominciarono a ridere.
"*Ohi!*" Yussie saltò di qua e di là a loro ulteriore beneficio. "Ti prego, babbo, lasciami andare! *Uh, lasciami andare! Beng!* E gli dava un'altra manata. Proprio sul culo!" . . . "Guardalo che piange."
"*Uaaa!*" "*Piagnucolone, piagnucolone, ciuccia la poppa della tua mamma!*," cominciò uno. *Piagnucolone, piagnucolone, ciuccia la poppa della tua mamma.* Li altri ripresero il ritornello.
Con le lacrime che gli correvano per il viso, David si fece largo alla cieca in mezzo ad essi.
Si mise a correre. Con un grande urlo di gioia, essi lo inseguirono. Di lì a un momento, qualcuno le aveva afferrato per la cintura del cappotto e a forza di strattoni lo costringeva a fermarsi. La muta li circondò. "*Lée, cavallino!*", urlarono satellandogli intorno. "*Lée, ferma!*" (pp. 101–02)

The polysemy of "hussy" ("horsey") and its homophony thwarts TT equivalents, and the translator has opted for "cavallino" ("horsey"). The episode ends in drama, as one of the little boys is pushed to the ground by David and hits his head. The Italian term "frignone" (from the verb "frignare"), would have been another alternative to this disparaging and insulting action. Attracted by the cries of the children accusing David, a tailor comes out of his shop threatening David "*Bestia*" "*Vait! A polizman I'll get.*" The syntactic order of exclamation is cast in a German phonetic and syntactic order, with the verb in the final position (p. 90).

Dramatization pitches and highlights the use of interjections and Yiddish expressions that the children use in imitation of their parents who still speak the "language of the Mother," when tensions climax, as in the following episode. Teasing is expressed in rhyming tags. This is a dark episode in the mind of the little boy. The setting is Yussie's place, where he is with his sister, Annie.

THEMATIC CLIMAX: TENSIONS AND TIFFS. PLACE: TENEMENT HOUSE
David and his friend Yussie, at Yussie's place.

ST (13) "*Hey, yuh mad?*" Yussie looked surprised.
Yeah, I'm mad! I'll never get glad!
He's mad, Annie!
"*Nisht gefiddled!*" she said spitefully. "*Pooh!* Who wants yuh!" (p. 115)

TT (13) "*Ehi, sei arrabbiato?*." Yussie aveva l'aria sorpresa.
Sì, sono arrabbiato! E non mi passerà mai!.
E' arrabbiato, Annie!
"*Nisht gefiddled!*," disse lei con disprezzo. "*Puah!* E chi ti vuole!" (p. 131)

The American edition has no italics for the Yiddish, which is not translated in the Italian version. The wordplay on /mad/glad/ is rendered it its dynamic meaning, at the expense of rhyme, and primary interjections are normalized to Italian spelling, which was the prevailing norm in the 1960s.

The usual interjection expressing contempt and disgust for filthiness is "pfui!." The spat out fricative "Phuh" uttered by Annie slightly differs from an almost similar interjection of disgust, as David sees another girl's underwear, and the "knish" revulsion (Masiola Rosini 1988a), metaphor for the female genitalia,[23] expressed by David in "Puh!" and "Shame! Shame!" (220). For something that stinks (medicine), the interjection of disgust is elongated and marked, "Peeuh! It stinks!" (p. 221), in TT "Puà! Puzza!" (p. 258). The range of derogatory exclamations and expletives covers a broad range of subjects and objects stemming from the multilingual context of Yiddish and the Eastern languages of the Lower East Side, challenging translation into Romance languages. For example, the offensive epithet derived from Russian, *Buzjiwa* (220), in TT is standardized into a pragmatic equivalent, "stronza" (257). The episode occurs alongside other episodes of bullying, and Annie's sexual advances toward David triggers revulsion and a (Freudian) fear of her leg in the polio cage. The action is at Yussie's place, in the rat-infested tenement houses, as Yussie shows David the mouse-trap:

THEMATIC CLIMAX: THREAT, DISGUST. PLACE: TENEMENT HOUSE

ST (14) "*Boof! He fell inna gutta. Ooh wotta rat he wuz*. My mudder wuz runnin' aroun' and around," an after, my fodder kept on spittin' in nuh sink. *Kcha!* David backed away in disgust.
"Wotta yuh doin'?" They stared at the intruding voice. It was Annie coming in. Her face was writhed back in disgust.
Eee! Yuh stooped lummox. Put it away. I'll call mama!
Aaa, lemme alone.
"Yuh gonna put it away?" she squealed.
"*Aa, shit on you*," muttered Yussie sullenly. "Can't do nuttin." Nevertheless, he carried the cage back to the bedroom. (p. 48)

TT (14) "*Bum!* È cascato in mezzo alla strada. Oh, che topo era! La mia mamma correva di qua e di là, di qua e di là, e dopo, mio padre non faceva che sputare nell'acquaio. *Ciuà!*"
David indietreggiò disgustato.
"Che fate?" Trasalirono a quella voce che interferiva. Era Annie che entrava. La sua faccia, ritratta, era tutta contorta dal disgusto.
"*Iiih! Stupido cretino che non sei altro!* Mettila via o chiamo la mamma!"
"*Aaa,* lasciami in pace"
"La metti via, *sì o no?*", strillò lei.
"*Aa, va' a cacare*," borbottò Yussie imbronciato. "Non si può mai fare nulla."
Tuttavia, riportò la gabbia nella camera da letto. (p. 56)

The mouse is thrown in the gutter in the original, whereas the translation has "street" (strada). German-Yiddish forms of expletives interfere, and translanguaging (English "a curse upon you"; "shit on you") render translation problematic. These children use interjections to enhance their descriptions, and interjections are enhanced by symmetrical body gesture and proxemics (see also Schachter 2012). Yussie is waving his arms around all excited while describing the movements of his parents around the room. Each interjection in the text is dramatized by non-verbal behavior and facial expressions, in-takes and out-takes of breath, and oscillation in rising and pitching tones. Onomatopoeic verb forms are a constant challenge for the translator. Children use all the American "dirty" words they can master, invent, or mix. Terms of abuse are in a usually in rhematic position, following the primary interjection which is in a thematic position (the first word), and the main stressed utterance, or in the end position. In this verbal exchange, the thump-thud sound of a fall is effectively reproduced in English, compared to the Italian "Bum!" The item denotes an explosion, akin to "Boom." The common noun "rat" is translated as "mouse" this also being a recognized lexical ambiguity (Eco 2003).[24] What follows is part of the above interaction, as there is more teasing and bullying among the three children.

THEMATIC CLIMAX: TEASING, TIFFING. PLACE: NEIGHBOR'S TENEMENT
Tensions between the little boys and the arrival of the sister with caged leg.

ST (15) He don' wanna play wichoo. He's my frien'!
So who wants him!
So don' butt in.
"*Pooh!*" She plumped herself in a chair. The steel brace clicked disagreeably against the wood. (pp. 48–49)

TT (15) "Lui non vuole giocare con te. E' amico mio!"
"*E chi lo vuole!*"
"*Puah!*" Si lasciò cadere pesantemente su una sedia. La staffa di acciaio fece un rumore sgradevole contro il legno. (p. 57)

The revised Italian edition following the first 1964 translation, has many footnotes explaining Jewish and Yiddish words. These are also emphasized in the ST. For the exclamation of contempt "Nisht gefiddled," the Italian translation has "Mi fai un baffo" (lit. "you make me a mustache" → "I could not care less"). The pragmatic rendering in English today would normally have the ubiquitous f-word. Furthermore, as frequently happens in plays and films, each character has their own way of using interjections which defines their personality. Annie has challenged David to play sex games; she has a caged leg as a result of polio, and is three years older (Masiola Rosini 1988a, 1988b). The constant iterated interjection of disdain is a characteristic trait of her resentment for David's fear and denial. One of the many instances of interference with English is in the word "cellar" as a metaphor of darkness and prison. David uses the word "callah," an English transcription of the German word "keller," a key word in the popular culture of beer-houses, social gatherings, and singing.

The following episode includes alternate interjections of despair and consolation as little David tries to escape a gang of racist bullies. He cannot find his way home and is lost. First, an old lady, and then a police officer try to help him out. The words uttered by the old woman are in formal educated English. In the whole novel, the translator has opted for the standardization of Yiddish terms and spelling variation. The passage is emblematic of linguistic intricacy that is difficult to reproduce.

In the 1960s, the literary canons and publishing standards tended toward eliminating words in English and other languages, and also avoiding vernaculars and dialectal speech forms. The complete sequence of this passage, on the same page, shows international words like trance and pince-nez being italicized in TT, but not in ST. We have transcribed the extended dialogue as there are various types of interjections and exclamatory remarks defining ethnicity and linguistic identity. The drama here sparks off as David, like most migrants in the melting pot, has a literacy problem in identifying written and spoken forms of American English. Little David is asking for help, and consolation is offered, although not exactly as he would have hoped as he ends up at a police station.

THEMATIC CLIMAX: DESPAIR, CONSOLATION. SPACE: THE STREETS: David lost his way home, and cannot pronounce correctly the name of the street where he lives.

ST (16) "*Here! Here!*" A woman's *crisp, almost piqued voice* sounded above him, followed the next moment by a prim tap on the shoulder. "*Young man!*"
"*Gracious me!*" She raised a fending hand. "Whatever in the world has happened?"
"*Gracious!*" she repeated, startled into scolding. "Won't you answer?"
"I—I'm losted," he sobbed, finding his breath at last. "*Aaa! I'm losted*."
"*There! There! There! You poor thing*!" and with a quick bird-like thug at a pince-nez hanging from a little reel under her coat, she fixed him in magnified grey eyes. "*Tt! Tt! Tt!* Don't you know where you live?"
"*Yea*, I know," he wept.
Well, tell me.
A hunner "n" twenty-six Boddeh Stritt.
Potter Street? *Why you silly child,* this is Potter Street. Now stop your crying!
Bodder, Bother, Botter, try and think!
It's Boddeh Stritt!
"And this isn't it?" she asked hopefully.
Naaaa!
Oh, dear! Oh, dear! What shall we do?
"*Waa!*" he wailed, 'W'eas mine mama!
"Now you must stop crying," she scolded again. "You simply must! Where's your handkerchief?"
Waaa!
Oh, dear! How trying you are!
Aaa! I wan' my mama! (pp. 97–98).

TT (16) "*Su! Su!*." La voce pungente, quasi irritata di una donna risuonò sopra di lui, seguita un attimo dopo da un delicato colpetto sulla spalla. "*Giovanotto!*"
"*Santo cielo*!" Lei alzò una mano come a ripararsi. "Cosa mai è successo?"
"*Santo cielo!*" ripeté, sgridandolo impaurita. "Non vuoi rispondere?"
"Io . . . io mi son perso," singhiozzò lui, trovando finalmente il fiato. "*Aaa!* Mi sono perso!"
"*Via! Via! Via! Poverino!* E, afferrando con un rapido movimento da uccellino un pince-nez che le pendeva da un fermaglio sotto il cappotto, lo fissò con due grigi occhi ingranditi: "*Tz! Tz! Tz!* Non lo sai dove abiti?"
"*Sì* che lo so," pianse lui.
Be', dimmelo.
Boddeh Stritt centoventisei.
"Potter Street? Ma sciocchino che sei, Potter Street è questa. Forza, smettila di piangere!"
"*Bodder, Bother, Botter*—cerca di pensare!"
E' *Boddeh Stritt!*.
"E non è questa?," domandò lei speranzosa.
Naaaa!.
Oh, Dio! Oh, Dio! Che cosa si può fare?
"*Uaaa!*," berciò lui. "Dov'è la mia mamma! Voglio la mammma!"

"Ora devi smetterla di piangere," lo rimproverò lei di nuovo. "Devi semplicemente smetterla di piangere. Dove ce l'hai il fazzoletto?"
Uaaa!
"*Oh, Dio! Come sei noioso!*," esclamò lei . . .
Aaa! Voglio la mia mamma!. (pp. 111–12)

All migrant speech forms denoting the multiple cultural identities of the community living in the streets of the Lower East Side in Manhattan are stylized into standard literary Italian. Conversely, interjections are embedded into the narrative structure and correspond to a socio-lectal typology and identity. The old lady (old, dwarfish, dressed in green) who is upset to see David in tears, utters a lady-like British English interjection: "Gracious me!" and the consolatory iteration of "here, here" and "there, there." The description of voice and gesture enhances the effect. Presumably, the lady could be Irish, with her religious exclamations, and the green hat and dress: it is Spring, and St. Patrick's Day is traditionally observed in New York. In TT, one does not immediately understand the consoling function of "Via!" in a thematic position, with three sequenced exclamation marks, as the meaning of interjections covers constellations and satellite meanings, yet the identification of the term "poverino," and its diminutive and endearing suffixation compensate for stylistic reduction. There are yet other lexical items which do not have graphic symmetry, and not only for Yiddish terms but also for foreign words. The French term "pince-nez" is not in italics in ST, while it is in the TT. Conversely, *Oy* is in italics in TT, as the /y/ is considered a "barbarismo" or "forestierismo."

The green dress of the small lady is suggestive of an elfin-like Irish creature. The interjections she uses are markedly British-Irish. David goes on crying, as often happens in the book, wailing and calling for his mother, with exclamations of despair and loss: "Waa!" and "Aaa! I wan' mine mama!" (see German "meine Muttie"). The old woman shows her intention to take David home to his mother and offers him a banana, an exotic novelty for immigrant children. The episode continues at the police station, with David still confused and in a state of despair.

THEMATIC CLIMAX: DEJECTION, POLICE QUESTIONING. PLACE: POLICE STATION David is questioned by the police, and linguistic confusion prevents correct information.

ST (17) The old woman had tricked him. She had led him to a police station and left him. He had tried to run, but they had caught him. And now he stood weeping before a bare-headed policeman with a *gold badge*. A helmeted one stood behind him.
And Boddeh Street is the name and you can't spell it?
N-no!

Mmm! Boddeh? Body Street, eh? . . .—sounds like the morgue.
"Bardhdee Street!" The helmeted one barked good-naturedly. "*Be-gob, he'll be havin' me talk like a Jew. Sure!*" (pp. 98–99).

TT (17) L'anziana signora lo aveva ingannato. Lo aveva condotto a un commissariato di polizia e lo aveva abbandonato. Lui aveva cercato di scappare, ma lo avevano riacchiappato.
" il nome è Boddhe Street e tu non lo sai scrivere.
N-no!
Mmm! Boddeh? Body Street, forse? . . . sembra l'obitorio.
"Barhdee Street!," abbaiò cordiale quello con l'elmetto. "*Per Dio, finirà col farmi parlare come un ebreo! Naturale!*" "*Bene!*" (p. 113)

David's fear is well-grounded as the lady really tricked him and now they are at the police station. The helmeted police officer uses other slang interjections, used in Irish English: "Be-gob!" a minced oath (By God!). The minced oath compound is "Begob and Begorrah!" in use since the mid-nineteenth century when Gaelic was marginalized, and English replaced it. Finding an Italian equivalent with the historical and political connotation of the expression, transplanted into the Lower East Side is impossible, save for the fact that other minced oaths are used by Sicilian and Neapolitan migrants, in their vernaculars and minced forms (see further pages).

After the episode of the street fight, the darkness of tenements and gloomy apartments, and the police station, the scene changes as action and interaction occur in-group, that is within the religious school of young boys of the same age. The passage illustrates the use of Hebrew and Yiddish at the Jewish religious school for boys, the "heder" (or 'heder). Here, Hebrew learned in reading from the sacred texts with the rabbi interacts with Yiddish, Yiddishized American speech forms and their Americanized Yiddish. Even in in-group situations, David is teased and bulled, and, moreover, verbal attacks flare up all the time, even from the rabbi with his ominous cursing, especially on account of the boys' lack of Hebrew language skills and their linguistic assimilation. The rabbi uses all the repertoire of colored vernacular insults in his threatening exclamations: "Shah! Grated the rabbi." "Be butchered, all of you! You hear me! Not one spared!" ("*Shah!*" gracchio il rabbino, "Andate a farvi scannare, tutti quanti! Mi sentite? Nessuno risparmiato!"); they are "lousy-heads," and woe to them if they are not using Yiddish and Hebrew (p. 225). The rabbi has a recurrent exclamation commanding silence: *Shah!* The verbal interaction expounds monosyllabic interjectional forms of disgust and annoyance uttered by the rabbi with reference religious texts to be read. It is nearing Passover, and the book of the *Haggadah* (lit. "narrative" or "telling") of the Pesach (Passover) service is read in Hebrew and then translated.[25]

The rabbi explodes in angry threats aimed at the class. Initially, the rabbi had explained to David the pronunciation of the Hebrew letters which appeared like hieroglyphs. The rabbi teaches the alphabet and how to read words which have no vowels, but only little dots (the diacritic signs), like the "Kametz": "This is called Komitz. You see? Komitz. And this is an Aleph. Now, whenever one sees a Komitz under an Aleph, one says, *Aw*; a Komitz under a Bais is a Baw, explains the rabbi" (p. 214). The TT Italian has the standard term for the sign: "Kametz." The rabbi's Yiddish demand for silence is an imperative interjection: *Shah!* in italics in TT but not in ST. At the "cheder," boys are given tasks by the rabbi. One of them has to read a religious book, used for the Passover ritual service, the *Haggadah*. The rabbi is harsh on the class, and interjectional utterances are often followed by verbal phrases and vividly accompanied by body gestures, facial expressions, and eye-gazing. There is a "terrified whine" and a "warning glance" amid "complete silence" in the classroom, and other sounds are "spat out in a whisper." The thematic relevance contextualizes the disrespect of the class and offensive wordplays. The giggling boys turn the ritual Passover narrative of the Exodus into puns, *Haggadiah* or *Had Ghadià*. The pun is based on the American Yiddish pronunciation "Chad godyaw" and turned into "fot God Yaw."[26] TT brilliantly solves the problem with a paronomasia and homophony, and pragmatic interjectional phrase: "Had Gadià/và cacà" (lit. "go shit"). The prosodic rhythm of sounds, shouts, interjections, and exclamations is based on "Sit, Shit, Sha!" and the glory of the "Shma," the initial word of the prayer ("Shma Israel" → Listen Israel) with the whistling of the strap the rabbi inflicts on the unruly class with a flurry of expletives. The use of excrement in interjections is mainly an import from the German (and French), where they frequently occur. Additionally, the text also features Italian expletives for the Catholic teacher: "Lousy Bestia." The concept of "lousy" in English, and recorded as American slang since 1840, has no lexical symmetry in Italian, as the term has only one pejorative meaning denoting a stingy person. "Bestia," by contrast, has clusters of meanings and denotes an extremely uncivilized, violent male personality. Amid all the flurry of accents and speech forms, puns and interjections, the conclusion of the rabbi shows the problem of the translation of the sacred texts from Hebrew into Yiddish.

THEMATIC CLIMAX: THREATS AND STRESS. PLACE: CLASSROOM
The rabbi's methods are strict and tough, and boys are restless.

ST (18) And when complete silence had been established, "Now," he said, rising. "I'll give you something to do—Yitzchuck!"
"*Waauh!* I didn' do nottin'!" Yitzchuck raised a terrified whine.
And don't speak to me in goysh. Out of there, you!

With a warning glance he went over to the closet behind his chair and drew out a number of small books.
"*AA! Phuh!*" Yitzchuck spat out in a whisper. "*De lousy Haggadah again!*" (p. 225)

TT (18) E quando un silenzio completo si fu stabilito, "Ora," disse, alzandosi. "Vi darò qualcosa da fare . . . Yitzchuck!"
"*Nooo!* Non ho fatto nulla!" Yitzhuck levò un mugolio di terrore.
E non mi parlare in goyish. Via di là, tu!
Con uno sguardo di avvertimento, andò all'armadio dietro alla sua seggiola, e tirò fuori una quantità di libriccini.
"*Aaa! Uffa!*" sputò fuori Yitzchuck in un bisbiglio. "Ancora quella *schifosa Haggadà.* (pp. 262–63)

In this passage the boy curses the books and expresses his negative feelings toward the rabbi. The rabbi's repeated concern is that no American English be spoken, and he calls it "Goyish" the language of "Goys," that is Christians (der. "goy" noun, denoting a "gentile" with the suffix /ish/).[27] The interjection of the boy is in English, but is not supposed to be heard. The rabbi uses only Yiddish, but the ST is recorded in English. Such indications are reported within the text, and also help reading in the original and in translation, as it would have been impossible to have all the book's dialogue in Yiddish. The variation of accents and pronunciation is, however, indicated in multiple interference (i.e., Yiddish on English and Hebrew, English on Yiddish).

The excerpt below features the children's excitement at the sudden thunder and lightening, while they are in class. Passover is nearing, and they are all restless.

THEMATIC CLIMAX: PORTENTOUS SIGNS. PLACE: CLASSROOM.
The boys are excited by thunder and lightning ("blitz") occurring before Pesach.

ST (19) *Chaa! Wuuh!* Thin smoke glanced off the table. The rabbi reached over for the battered book and picked up the pointer.
"*Ow!*" David squealed
Yuh see it! *Bang! Bang* wot a bust it gave! I tol' yuh I see *a blitz* before!
"*Shah!*" The rabbi regained his composure. "Lightning before Passover! A warm summer." (p. 231)

TT (19) *Cià! Hu!* Del fumo leggero sorvolò il tavolo. Il rabbino allungò la mano a prendere il libro sciupato e poi prese la bacchetta.
"*Ahi!*," strillò David
"L'avete visto*! Beng! Beng! Beng!*—che botta ha fatto! Ve lo dicevo che avevo visto un *blitz*, prima!"
"*Shah!*" Il rabbino ritrovò la compostezza. "Fulmine prima del Pesah! Un'estate calda." (pp. 270–71)

Sound graphemes and noises are shifted according to the Italian reading ("bang" → "beng"). Also, the primary interjection of pain has been adapted and stylized to literary Italian as used at the time of the first edition (1964). As observed, there was a proscription against consonants like /w/, /y/, and /j/ which were considered non-Italian signs and sounds; these had to be converted.

In the scene below, immediately after class is over, the argument is over a penny the rabbi would have given for holding his books, and David as usual is teased.

THEMATIC CLIMAX: TEASING. PLACE: SCHOOL
As class is over, David is teased even by the Jewish children.

ST (20) "Watcha gonna buuy?"
Nuttin.
"*AA!*" And eagerly. "I know w'ea dere's orange-balls—eight fuh a cent."
I ain' gonna get nuttin.
Yuh stingy louse!
The others had swarmed about. "I told yuh, yuh wouldn't get nuttin for holding his books. *Yaah, yuh see! Aaa*, let's see duh penny. We'll go witchah. Who couln'a said dat!"
"*Shah!*" (p. 232)

TT (20) "Che cosa compri?"
Nulla.
"*Aaa!*" E poi, con premura, "So un posto dove c'è delle caramelle all'arancio—otto per un centesimo."
Non compro nulla.
"Taccagno pidocchioso che non sei altro!" Gli altri s'erano affollati intorno. "Te l'avevo detto che non ci avresti guadagnato nulla a tenergli i libri. *Già, lo vedi!* Avanti vediamo questo *penny*. Veniamo con te. Chi non l'avrebbe saputa dire!" *Shah!* (pp. 271–72)

As a significant trait of new language acquisition, little David in his stream-of-consciousness monologue and thoughts uses "Gee." He uses it unaware that it derives from Jesus. "Gee" or "Gee Whiz" was the frequent exclamation among children and teens featured in American films and television up to the 1970s, as sexual connotations and offensive language were banned (see chapter 3).

The following episode, by contrast, features strong language along with imprecations in Italian speech forms, uttered by a street sweeper. The following is an episode depicting deep cultural conflict between Jewish children, their Jewish parents, and the Italian street sweeper. There is a Jewish tradition of preparing fires to burn any leavened bread, pastries, or crumbs called in

Eastern Yiddish "chemitz," or more commonly "hamétz"[28] before the Pesach celebration. The young males in Jewish families also burn the little wooden spoon and feathers with which crumbs have been cleaned up. Fires are made by the older boys in the street in ritual observance.

The street thriving with little shops, is the community's meeting place. The band of little Jewish boys here are the guardians of the fire of tradition, and they are resisting a non-Jew, the Italian street sweeper, accomplishing his humble task. For the latter's verbal explosions, the translator has opted for Sicilian dialect forms as used in Palermo. A threatening gesture enhances the utterance to dissuade and intimidate. The boys react to the prohibition of ritual burning that the police have always permitted. There is a call for help for Pop Tatch (Daddy) as threats explode in multilingual forms.

THEMATIC CLIMAX: VIOLENT THREATS. PLACE: THE STREET
Misunderstanding and rows break out among children and adults of different religions and cultures.

ST (21) A sudden scraping sound followed by a snarl of foreign words, made them all spin about.
"*Mannagia chi ti battiavo!*" The broad, glitter-edged, laden shovel of a white-garbed street cleaner ploughed towards them.
Hey mister! Don' push id! Id's a sin. *Look out!* Dot's *chumitz!* An id's on duh sewer too. *Wadduh yuh wan'?*
"*Ah kicka duh assuh! Geddah duh!*" The implacable shovel but through the coals scattering them before it.
"*Yuh lousy bestitt!*" shrieked the guardians. "Leave our *chumitz* alone! We c'n boin id hea—de cop lets us!"
"Waid'll I call my fodder!" . . . "He'll make yuh stop! Hey *Pop! Pop! Tatch!* Comm oud!" (p. 240)

TT (21) Un improvviso raschìo, seguito da un brontolìo di parole straniere, li fece tutti girare.
"*Mannaggia chi ti battiavo!*" La larga pala di uno spazzino in tenuta bianca, mezza carica di immondizie e dai bordi luccicanti, veniva arando verso di loro.
Ehi, signore! Non lo porti via! E' peccato! Attento! Questo è *hamétz!* E poi è sulla fogna. Ma che vuole?
"*Ba pigghiatilla 'n culu! Itivinni!*" La implacabile pala penetrò fra i tizzoni disperdendoli davanti a sé.
"*Bastardo schifoso!*," strillarono i guardiani. "*Lascia stare il nostro hamétz!* Qui si può bruciarlo—le guardie ci lasciano!"
"Aspetta che chiamo il *mio babbo*!," minacciò quello che per primo aveva tenuto a distanza David.
"Lui ti farà smettere! *Ehi babbo! Babbo! Tateh!* Vieni fuori!" (p. 280)

The use of Italian dialectal cursing and expletives adds another linguistic trait to the Jewish group. Eastern Yiddish has been normalized to standard Yiddish. The curse words in Yiddish and Sicilian have no italics in ST. Conversely, the TT has common words like "penny" in italics whereas the Sicilian curse words are not italic. "Tateh," the Eastern variation of "Tatch," a diminutive (Daddie), occurs in ST with the boy's desperate call of "Pop." To ease readability, the Italian text has footnotes informing that "hametz" and "Tateh" are Yiddish words in ST (21). TT (21) has the Tuscan term "Babbo" rather than the more common term "papà."[29] Also, the orthography of "hametz" has been standardized in the TT, whereas the ST has a variation according to the children's received pronunciation, "chumitz."

The thematic climax develops three distinct phases. Initially, the Jewish boys, the "guardians of the fire," defending their right to accomplish their mission against the Italian street cleaner, and in the last phase, conflict flares between adults (the ritual butcher, his wife, and the Catholic street cleaner). Each group has a task to perform and, in both cases, the task is to light the fire in observance of religious law (band of little guardians); to clean and sweep (the Italian sweeper); and to sanitize and purify the food (the ritual kosher butcher). The street cleaner, of course, has to abide by the laws of the City of New York. The thematic frame centers on language and identity, and opens with the Jewish boys ("guardians of the fire") who proceed to defend their religious fires against the Italian street cleaner. Eventually, conflict flares up between adults (the ritual butcher, his wife, the Catholic street cleaner), with each participant in the action using expletives in their dialectal form. The butcher is a ritual kosher butcher and has to maintain observance of the law for butchering animals, the other migrant has to abide by the rules of the City of New York; this is his institutional job and he wears a white helmet. His position could also be at risk from the introduction of horse-powered carts to clean the streets. The individuals' cultural differences impact each other. The "hametz" mixed with the filth and manure of sewage is a sacrilege to the Jews, but the Italian road sweeper does not know and reacts strongly. The first part of the exclamatory curse "Mannaggia" is an exclamation derived from southern speech forms and is used in an informal register, while the second part is less common. The interjection is an elliptical verbal construct from the curse "male ne aggia/abbia" (lit. "evil may befall [someone]), oscillating between the jocular and ironic connotations of today. It is used to mark disappointment, failed achievement, and is an emotional reaction to failure. In this context, it is a serious offense full of anger.

THEMATIC CLIMAX: INTER-ETHNIC TENSIONS. PLACE: IN THE STREET
Outside shops, where tension flares between the butcher and the Italian sweeper.

ST (22) "*Fav'y you push dis, ha?*" The butcher flung an angry hand at the choked, smoldering embers mixed now with rubbish and manure.
"*Wadda you wa-an?*" The street cleaner stopped angrily, black-brows leaping together as stiff as carbon rods under the while helmet. "*You no tella me wad-daduh push!* I cleanuh dis street. Dey no makuh duh fiuh here!" His intricate gestures jig-sawed space.
"*No? I ken't tell you, ha? Verstinkeneh Goy!*" The butcher planted himself directly before the mound upon the shovel. "*Now moof!*"
Sonnomo bitzah you! I fix!
"You wanna push me?" he roared. "*I'll zebreak you het*."
"*Vai a fanculo te!*" The sweeper threw down the shovel. "Come on*! Jew bast!*" But before either could strike a blow, the butcher's wife had seized her husband's arms.
"*You ox!*" *she shrilled in Yiddish*. "Do you oppose an Italian? Don't you know they carry knives—all of them! Quick!" She dragged him back. "Inside!"
"I don't care," stormed her husband, though he made no effort to break her hold.
"And I? Have I no knives?"
"Are you mad?" she shrieked. "Let Italian cut-throats stab him to death, not you!" And redoubling her efforts, she hauled him into the store. (pp. 240–41)

TT (22) "*Perché lo porta fia, eh?*" Il macellaio fece con la mano un gesto irato verso i tizzoni soffocati che bruciavano lentamente mescolati ora a spazzatura e letame.
"*Ma chi ba circannu*?" Lo spazzino si fermò irato, con le sopracciglia nere che di colpo si univano, rigide come bastoncini di carbone sotto il casco bianco." *Un binitimi a diciri unni aiu a scupari. A strata a scupari a nia è! Ca niente focu s'avi a fari!*" I suoi gesti intricate trafiggevano l'aria.
"Ah no? Io non glielo posso tire, eh? *Verstinkeneh Goy!*" Il macellaio si piantò proprio davanti al monticello sulla pala. "*Nuofiti, ora!*"
Gran figgi ri buttana! Uora ti fazzu abbiriri io!
"*Mi fuoi spincere?*," ruggì. "*Ti spacco la testa!*"
"*Vai a fanculo te!*" Lo spazzino gettò giù la pala. "*Vieni avanti, ebbreu schifiusu!*"
Ma prima che l'uno o l'altro potesse tirare un pugno, la moglie del macellaio aveva afferrato suo marito per un braccio.
"*Cretino!*," *strillò in yiddish*. "Ti metti contro un italiano? Non lo sai che portano il coltello—tutti quanti! Svelto!" Lo tirò indietro. "Dentro!"
"Non me ne importa nulla!," tuonava il marito, pur non facendo alcuno sforzo per liberarsi della sua stretta. "E io? Non ne ho, io, di coltelli?"
"Sei pazzo?," gridò lei. "Lascia che lo ammazzi a coltellate qualche italiano tagliagola—non tu!" E raddoppiando i suoi sforzi lo trascinò dentro al negozio. (pp. 281–82)

This passage emphasizes phonological production of interjections as the speakers' competence of written American is non-existent. Gestures empower characters and roles, and the episode ends with female intervention, when his wife tells the Jewish butcher that Italians carry knives and cut throats. In ST her warnings are in English, and there is no Yiddish. Ironically, she calls her husband "ox." No italics for ST, whereas TT has only the "Stinking Goy" expletive. Punctually, TT informs the reader when the dialogue features Yiddish. The American "ha" as a defiant sentence-ending is changed to "eh." In addition to the changes in Yiddish speech forms in ST, TT also has changed the spelling of Southern Italian American, derived from dialects of Southern of Italy, from where most migrants originated.

To recreate the threatening reaction, the translator has strategically opted for Sicilian speech forms, as spoken in old Palermo. Many Italian readers would have more easily understood the "broken English," but this is a compensatory technique ("Un binitimmi a diciri unni aiu scupari" → It. "Non venitemi a dire dove devo scopare" → "Do not come to tell me where I have to sweep"). In TT, with his Sicilian, the sweeper intentionally distances himself from the Jewish butcher. Conversely, the creation of the American speech forms used by the butcher is suggestive of a parody of Germans speaking Italian. This is one of the multifaceted examples of the linguistic complexity of the Big Apple (García and Fishman 1998), demanding creative linguistic solutions from the translator. In the same novel, encounters with Italians and their interjections, their good food, and generosity, their vehement cursing also occur in other episodes. The favorite Italian American expression appears to be "vaff"— ("f* off"); the iterated double fricative sound /ff/ is easily reproduced in labial synchronic dubbing in films, with the f-word.[30]

The next selection thematizes anti-Semitism among the other children attacking young David. Their freckles, little noses, caps, green and red pullovers, and names like Pedey (var. Paddy→Patrick), suggest the boys are Irish Catholics.[31] The exclamation "full o'shit" instead of "fulla shit" is another peculiar trait. In this ominous and prophetic sequence written by Roth a few years before the explosion of Nazi anti-Semitism and the enforcement of anti-Semitic laws, language awareness is, again, a crucial factor determining identity. The English-American slur "sheeney" was reported to have been in use since the time of the great migratory waves of 1816 (see next section). It was used before 1870 by Gentiles and Jews alike without the intent of a racist insult The boys use it as a racist slur.[32] In the passage below, David is traumatized by threats from the gang and denies being a Jew. The passage is even more sinister considering that Roth completed drafting his manuscript in 1930. Only two or three years after its publication, this practice would be adopted to drive male Jewish schoolchildren to death camps.

THEMATIC CLIMAX: RACISM, HUMILIATION. PLACE: WASTE AREA
Near a heap of garbage. Catholic boys threaten the little protagonist.

ST (23) "Dar's a *sheeney* block, Pedey," prompted the second freckled lieutenant with ominous eagerness.
Yea. Yer a Jew aintchiz?
"No I ain'!" he protested hotly. "*I ain' nod a Jew!*"
"Only *sheenies* live in dat block!" countered Pedey narrowly.
I'm a Hungarian. My mudder "n" fodder's Hungarian. We're de janitors.
W'y wuz yuh lookin' upstairs?
Cause my mudder wuz washin' de floors.
"Talk Hungarian," challenged the first lieutenant.
Sure like dis. *Abashishishababababyo tomama wawa*. Like dot.
"*Aa, yuh full o' shit!*" sneered the second lieutenant angrily. "C'mon, Pedey, *let's give 'im 'is lumps.*"
"*Yea!*" the other freckled one urged. "*C'mon. He ain' w'ite. Yi! Yi! Yi!*" he sagged his palms under his chin.
"*Naa!*" Pedey nudged his neighbour sharply. "*He's awri*." Led "im alone!" (p. 247)

TT (23) "Quell'isolato sono tutti ebrei, Pedey," suggerì con sinistro zelo il secondo luogotenente con le lentiggini.
Già. Sei ebreo, vero?
"No non lo sono!," protestò lui con veemenza. "*Non sono ebreo!*"
"In quell'isolato ci stanno soltanto *ebrei!*," replicò Pedey, incalzante.
Io sono ungherese. Il mio babbo e la mia mamma sono ungheresi. Siamo i portinai.
Perché stavi guardando su in alto, allora?
Perché la mia mamma stava lavando i piani.
"Parla ungherese," lo sfidò il primo luogotenente.
Naturale, così: *Abasciscisciababababio tamama uaua*. E' così.
"*Ma lévati, racconti un sacco di cazzate!*," sogghignò il secondo luogotenente.
"*Forza,* Pedey. *Diamogli le botte che si merita*."
"*Sì*," incalzò l'altro con le lentiggini. "*Forza*. Non è un bianco. *Và! Và! Và!*" Agitò le mani sotto il mento in un gesto sprezzante.
"*Naa!*" Pedey dette una gomitata al compagno più vicino. "*E' in gamba*. Lasciatelo stare." (p. 288)

To contextualize the hierarchy of racism, the novel has examples of Irish prejudice and racism toward Jews. The venomous vignettes of the American magazines *Puck*, *The Wasp*, and *The Atlantic* targeting Jews, Blacks, Irish, Chinese, and Italians had fostered and nurtured prejudice and racial hatred. One feature of "alterity" always at the mercy of the hegemonic group is the language spoken by immigrants. If immigrants do not speak the country's language correctly, this will invite parody and lead to ethnic stigma. Calling a Chinese character "Ching Chong Ding Dong" in satirical vignettes was

not innocent children nursery rhyming; it was open racism imitative of a language unknown to the monolingual majority, including the Irish with their own dialect of English. What follows is an even more disturbing example of racist harassment. The setting is a heap of garbage, a regular playground for the children of the tenements.

THEMATIC CLIMAX: RACIST ABUSE and TERROR. PLACE: HEAPS OF GARBAGE
The scene is the same, among heaps of waste.

ST (24) "Waid a minute," he announced, "I godda take a piss."
"Me too," said the others halting as well. They unbuttoned. David edged away.
"*Lager beer*," chanted Pedey as he tapped forehead, mouth, chest and navel, "*comes from here*—"
"*Ye see*," Weasel pointed triumphantly at the shrinking David. "I tol' yuh he ain' w'ite. W'y don't'chiz piss?"
Don' wanna. I peed befw.
"*Aw, hosschit.*" He lifted one leg.
Phuwee!
With a howl of glee, the other two pounced on him.
"*Eli, eli, a bundle of strawr*," they thumped his back. "*Farting is against the lawr*—"
"Leggo!" Weasel shook them off viciously.
"*Well yiz farted!—Hey!*" Pedey swooped down on David. "Stay here, or *yuh'll get a bust on de bugle!* C'mon! An' don't try to duck on us." (pp. 247–48)

TT (24) "Aspettate un momento," annunciò, "Ho da fare una pisciata."
"Anch'io," dissero gli altri due, fermandosi anche loro. Si sbottonarono. David si tirò da una parte.
"*Della bella birra bionda*," cantò Pedey battendosi sulla fronte, sul petto e sull'ombelico, "*è di qui che scende l'onda*."
"*Lo vedete*": trionfale, Donnola indicò David che si ritraeva. "Ve l'avevo detto che non è un bianco. Perché non pisci?"
Non ne ho voglia. Ho pisciato prima.
"*Ma va' là, non raccontare cazzare*." Sollevò una gamba.
Pfiùf!
Con un urlo di gioia, gli altri due gli balzarono addosso.
"*Elì, Elì, far le scorregge*," gli picchiarono sulla schiena, "*è proibito dalla legge*."
"Lasciami andare!" Donnola se ne liberò rabbioso.
"*Be', hai scoreggiato . . . Ehi!*" Pedey piombò su David.
Resta qui! *O ti arriva un cazzotto sul naso! Avanti!* E non cercare di scapparci. (pp. 289–90)

This long passage is almost untranslatable, as expletives, interrogative exclamations, and interjectional structures feature a repertoire of racist American and English slang. "Bust the bugle" is a threat, and "bugle" here is a metaphor for

an uncircumcised penis, because of the similarity to the musical instrument. The stink and foul reference to sex climaxes in the scene set on the putrid junk-heap, and a dead cat, as matching gestures, accompany interjections:

> THEMATIC CLIMAX. RACISM AND STENCH OF DEATH. PLACE: SEWAGE AREA
> Suggesting an ominous vision of the heaps of cadavers and extermination caused by racist hatred.
>
> ST (25) "*Peugh*! Wadda stink! Pedey spat. "Who opened his hole?"
> From somewhere in the filth and ruin, the stench of moldering flesh fouled the nostrils. A dead cat. (p. 248)
>
> TT (25) "*Puah*! Che puzzo!" Pedey sputò. "Chi è che s'è tolto il tappo?"
> Da qualche parte nella sporcizia e nella rovina, un fetore di carne che marciva intasò le narici. Un gatto morto. (p. 290).

"Weasel" is a surname used in cartoons, in particular for burglars. Creative rhyming compensates for the loss in idiomatic lexical symmetry.

Another set of onomatopoeia and phono-symbolism consists of animal and mechanical sounds heard from the street life of the Lower East Side, that is, the clatter of horse-carts, the rattling of barrows, the clanging tramways, the hustle and bustle of workers, and the horn of a tug boat. Roth combines creative onomatopoeia with interjectional constructs. The interaction of many voices is thus recorded in the flow of the fragmented perceptions of the protagonist in the following episode. The theme of the attainment of light climaxing in David's stream of impressions is automatically registered through sounds overlapping other interjectional speech forms. In the conclusive chapter of *Call It Sleep*, sounds fade and flow in David's state of unconscious perception. David is in a trance-like state, near the waterside, mesmerized by the sunlight.

> THEMATIC CLIMAX: LIFE IN DANGER. PLACE: WATERSIDE
> David is near the tracks by the waterside, in an attempt to experience the flashing light.
>
> ST (26) *Uh chug chug, ug chug*!
> *Cucka cucka* . . . Is a chicken
> *Ugh chug ug ch ch ch—Tew weet*!
> No . . . Can't be . . .
> *Ug chug, ug chug, ug—TEW WEET!*
> What! He started as if out of a dream. (pp. 244–45)
>
> TT (26) *Uh ciag-ciag, ug ciag*!
> . . . *Co-co co-co* . . . E' un pollo.
> *Ugh ciag, ug cioc cioc cioc . . . Ti-uìt!*

. . . No . . . Non può essere
Ug ciag, ug ciag, ug . . . TI-UIT!
Che cosa! Sobbalzò come da un sogno. (p. 286)

The sounds are graphically reproduced in fragmented representation. The Italian language has, like other languages, stabilized ideophones for mimetic animal sounds. The sounds are structured to Italian pronunciation and spelling. For the chicken-hen sound, David thinks in Yiddish. The standard Italian is "coccodé" and English "cluck cluck," different from the rooster or other chickens.[33] Judith Oster notes a wider concept of translation as mechanical sounds can be translated into the likeness of alphabetic syllables (2003, 210). However, the difficulty doubles when mimetic sounds are again transposed into a Romance language. Phono-symbolism accounts for cultural identity and resistance to assimilation in keeping a perception of the sounds, flavors, and tastes of what the Yiddish Mama can cook. Thus, the chickens, along with the ritual butcher, appear again.[34] In the following passage, David manifests his awareness of language difference, even in the animal kingdom, as animals speak or understand according their linguistic differences.

THEMATIC CLIMAX: MIMETIC ANIMAL SOUNDS. PLACE: THE STREETS

As David walks, he hears the sound of birds, and wonders about languages. David is near the tracks by the waterside, in an attempt to experience the flashing light.

ST (26) Uh chug chug, ug chug!

ST (27) A parrot and a canary. *Awk! Awk!* the first cried. *Ee-tee-tee-tweet!* the other. A smooth and a rusty pulley. He wondered if they understood each other. Maybe it was like Yiddish and English, or Yiddish and Polish, the way his mother and his aunt sometimes spoke. Secrets. (p. 171)

TT (27) Un pappagallo e un canarino. *Aàk! Aàk!* Gridava il primo. *I-ti-ti-tuìt!* l'altro. Una carrucola liscia e una arrugginita. Si domandò se si capivano. Forse era come yiddish e inglese, o yiddish e polacco, come a volte parlavano la sua mamma e la zia. Segreti. (p. 198)

The sounds of birds are symbols of prophetic wisdom, and for David, they have their language. Understanding the language of birds was a divine gift granted by God to King Solomon, according to the Jerusalem Talmud. The birds mingle their sounds with all the sounds of David's microcosm thriving through their labor: Mr. Chinee-Chink of the laundry, the bells of a junk-wagon, the

sing-song cry of the I-Cash-clothes-man, the sound of keys, and the tinker. The reproduction of the speech, noises, and chants comes from the melting pot as in a sound box.[35] Most of all it is the Oy's and the German-Yiddish Ach's uttered by his aunt, and the interjections of a whole cluster of souls. The last thirty pages of the conclusive chapter, recording David's suicide attempt of is a polyphonic crescendo of graphics as in poems. Ideophones, mimetic sounds and vocative structures spark off the emotional intensity, where the "Oy oy, Yoy yoy" are howls of suffering which parallel the linguistic identity of the American "barbaric yawp" in Walt Whitman and his untranslatable self.[36]

In Roth's conclusive part this is finely chiseled out through mimetic sounds and phonetic symbolism into a flow of perceptions recorded in written form. Roth was far ahead of his American literary times, transposing all the sounds of his East Side-Bronx in graphic experimentation. As noted, only at the turn of the millenium, would Leo Rosten be translated into Italian under the title of a prolonged interjection: *Oy-Oy-Oy*. The development of a bi- or multilingual lexicography in languages other than English or German has still a long way to go, and the translation in such cases requires excellent skills and painstaking patience, as Mario Materassi displayed in his Italian translation. The French translation by Lisa Rosenbaum was published by Grasset, a prestigious publisher in Paris, some three decades later (1989). There were also Hungarian and Finnish versions.

The Italian translator took pains to accomplish his task at a time of literary and linguistic distance between Yiddish America and Italy. It is significant that today, Yiddish interjections are recorded in non-Yiddish dictionaries. In Mark Dunn's *Zounds! A Browser's Dictionary of Interjections*, an illustrated dictionary (2005), the "oy" is wittily described:

> There's **oi** and there's **oy**, and two more different interjectional homonyms you'll never meet. **Oi** comes from the Cockney dialect and means "hey." It was heard in English drinking songs, then much later was picked up by punk oi bands. The word was chugged in repetitive fashion to keep the mosh pit churning. Originally free of racist flavoring, the oi-scene was eventually infiltrated by neo-Nazi skinheads. Although there are still many nonracist oi bands out there, their reputation has become tainted. To which one may be inclined to say, "Oy, veh!" **Oy** without the **veh** in Yiddish means simply "oh." **Veh** means "woe." Expressing feelings that range from pain and grief to anger, annoyance, even simple weariness, oy is heard just as frequently with its woebegone companion as without. (One rarely, if ever hears the veh alone.) Previously the domain of Jewish New Yorkers, this interjection is more widely distributed these days, often to comic effect. (2005, 129)

Rosten gives a range of twenty-nine emotional functions, in the definition:

> *Oy* is not a word; it is a vocabulary. It is uttered in as many ways as the utterer's histrionic ability permits. It is a lament, a protest, a cry of dismay, a reflex of delight. But however sighed, cried, howled, or moaned, *oy!* is the most expressive and ubiquitous exclamation in Yiddish. *Oy* is an expletive, an ejaculation, a threnody, a monologue. It may be employed to express anything from ecstasy to horror. (1969, 280)

MULTILINGUAL GANGSTERISM: *ONCE UPON A TIME IN AMERICA*

As some ghetto youth bands of petty thieves grow up they become gangsters. The theme is dealt with in the novel by Harry Gray, *The Hoods* renamed *Once Upon a Time in America*. Interjectional forms are highlighted and epitomize a bi-cultural identity. Irish, Jews from Eastern Europe, and Italians from the South in the dialogues of the novel use interjections, expletives, terms of abuse, racist slurs, and curses. If "strong language" was shunned in mainstream novels until the 1970s, the genre of gangsterism and "goodfellas" is characterized by abusive language with sexual connotations and criminal jargon used in fiction and film scripts. Detective stories, crime and mafia sequels could hardly exist without coded metaphors, rituals, and interjectional forms. The huge success of American crime films and fiction in Europe after the Second World War depended on their iconography, suggestive of the ascent from rags to riches and glamor, followed by a final fall. Film versions, especially in black and white, gave further visibility to drama, enhancing the popularity of the genre. On the other hand, the genre has been rated as mass-literature, outside the accepted literary canon. As it was not considered scholarly or academic literature, the genre was marginalized and not listed as recommended reading for students of American literature, often on moral grounds because of the subject matter and language. As a consequence, Italian translations were published by minor companies, specializing in "hard-boiled" detective stories. There was no information about the author, nor was there any preface or introduction to the context. There were no language notes, and translators were "invisible."

The Hoods (1952) by Harry Grey was inspired by his former career as a hood and gangster, starting from his childhood in the Lower East Side and spanning three generations of a Jewish family, from Prohibition to the 1960s. It was written while Grey was serving a lengthy prison term at Sing Sing, a maximum security prison. Grey's real name was Herschel Goldberg (1901–80). He was born in Kiev (Ukraine) in 1901 and emigrated with his family to the United States in 1905, the same year as the protagonists in Roth's *Call It Sleep* (1907) arrived. The book went unnoticed when published for the

Italian market in the 1950s. However, the story became famous when adapted for the screen in 1984 with the title *Once Upon a Time in America*, directed by Sergio Leone. The film was subject to cuts by the producers of which Sergio Leone did not approve. With all the deleted scenes, the narrative frame was simplified to a chronological progress, eliminating the many flashbacks, as the story spans the period from the 1930s to the late 1960s.[37]

Fifteen years after its first American edition (1952), *The Hoods* was translated into Italian in 1966 with a changed title, *A mano armata* (lit. "Gunpoint"), and reprinted after the success of the film, with the same title, *C'era una volta in America/Once Upon a Time in America*.[38]

Yiddish words are weaved into the jargon of the gangs of New York, in the decades of Prohibition and the drugs business. Originally, the metropolitan gangster talk came from New York, after the great migratory waves of 1880.[39] Ethnic slurs, racist expletives, and gangster talk are a salient linguistic feature. The selected interjections include Yiddish, Yiddishized lexemes (i.e., affixation), Yiddish forms of cursing, and Yiddish interjectional phrasal structures. The descriptions in the book detail voices and phonetic traits. Sounds and clicks of the tongue, as well as a way of speaking with the mouth opened only at the corner, as tough guys do in the movies.

There is a similarity between the two Italian translations published in 1966 (TTa) and 2010 (TTb). The 1966 translation has in italics words like whiskey and scotch, in line with the prevailing ideology and publishing standards of the time. The difficulty with the first Italian translation is that there is no glossary, no footnotes, and the edition has no preface to introduce the theme.[40] In the following excerpt, the epithet for Abie (Abraham), is "Cabbage," for his big head. No translation of "Cabbage" and of the other nicknames is given (Cockeye is also used in *Call It Sleep*). The back translation (BT) is from the Italian TTa/b, that is, two translations by two different authors.

THEMATIC CLIMAX: ETHNIC TENSIONS. PLACE: THE PARK
Boys in the street, a street fight, offensive anti-Semitic interjection.

ST (28) The biggest of the Irish gang walked over to Abie and growled, "*Twenty-three skidoo*, *sheeney*. Out of the park, *you goddam mockey*." (1997 [1953], 15)

TT (28) a/b Il più grosso degli irlandesi si avvicinò ad Abie e ruggì, "Fila, squaglia via di corsa," (1966, 15; trans. Pellegrini; 2015, 15; trans. Montefiore)
BT The biggest of the Irish came near Abie, and roared; "Scram, melt away in a race, you bloody Jew."

Apart from the "skidoo" metaphor, "sheeny" is deleted, and "goddam mockey" is standardized into formal Italian ("bloody Jew"). "Sheeney" is also used in *Call It Sleep*. "Sheen" and "mockey" have been in use since the late nineteenth century in British and American English. "Sheen" is of uncertain origin, possibly derived from "schön, schön," frequently repeated as an adverbial filler (lit. "beautiful" or "well well") with a Yiddishized pronunciation; "mockey" derives from the Yiddish, "to make sore" or "plague" as used in cursing, and in turn from Hebrew.[41]

THEMATIC CLIMAX: IRONY and IDENTITY. PLACE: THE STREETS
Street gang boys, most of them Jewish.

ST (29) Jake stuck his hand out, smiling, and said in a marked Jewish accent, "Pleased to meet up with you *boytchicks*." (p. 16)

TT (29)a/b Jake porse la mano sorridendo e disse con forte accento ebreo: "Felice di conoscervi, ragazzi." (p. 16; p. 22)
BT Jake held out the hand smiling and said with strong Jewish accent: Happy to meet you, boys.

The jocular Yiddish suffixation is deleted. The selection below highlights quarrels and cursing within families, and the mixing of codes shouted in the street, between husband and wife. As observed, ST has no emphasis for Yiddish interjections, while TT has italics, also underlined here. As shown in BT (back translation) there are differences. It is very difficult to understand the meaning of interjections without any footnote or reference.

THEMATIC CLIMAX: FAMILY ROW. PLACE: WINDOW/STREET
Things are thrown out of the window, as husband and wife squabble.

ST (30) An empty sardine can came flying out of a window narrowly missing a retreating husband off to work. His virago wife at the window shouted after him, "*Lieg in dred, Yankel, A broch zu dir*." He shouted just one word back at her, "*Yenta.*" (p. 86)

TT (30)a/b Da una finestra volò fuori una scatola di sardine, mancando di poco la testa del marito che andava al lavoro. La virago si sporse dalla finestra gridandogli dietro: "*Lieg in dred, Yankel. A broch zu dir.*" Le rispose soltanto una parola "*Yenta.*" (p. 58; p. 45)
BT From a window flew a box of sardines, missing by little the head of a husband going to work. The virago pushed herself out of the window screaming after him. . . . He answered only one word.

The first part of the interjectional phrase is literally: "lie on the ground" (combination der. f. German "liegen," to lie down, and "die Erde," the ground), meaning "go bury onesself," also equivalent of "Get lost!" or "Drop

dead!" The second part is concluded with an ironic blessings ("A blessing upon you!") "Yenta" in that context denotes an old hag, a gossipy busybody. The word has an interesting semantic history, as originally it denoted a "genteel" woman. The current negative connotation derives from the names of characters of Yiddish plays staged in the United States.[42]

Food references in Yiddish are also frequent, as the young boys eat street food and the notorious "knish." Grey's brother was a food expert and journalist, and his mother was a cook. With religious references and food terminology, interjectional forms represent a barrier to linguistic interpretation for the reader if no information is added (see also Di Attanasio 2010).

The excerpt below is from the opening scene, where the boys are still schoolboys, and their family names are Aronson, Goldberg, and Bercoviz. Like Prohibition gangsters, they start to use nicknames, which are left untranslated. The nickname "Noodle" for the main protagonist, David Aaronson, is used for the smarter protagonist, to connote "brains" and the action of smart thinking and concentration. The boys dream of Western outlaws. The cowboy command "giddy-up" as heard in comics depicting cowboys and Indians, and films is part of their American dream, and they speak in a "wise-guy" fashion. However, Jesse James and his gang are long dead. The book opens with American Yiddish words ("schmuck"), exclamations ("Giddeyepp, Giddeyepp") and onomatopoeia (Psst!). It concludes with a classroom incident with the teacher, furious for having caught Noodles reading a Western comic. The exchange is concluded with an Italian gesture: "Dominick slapped his left hand on the middle of his stiffly extended right arm: an obscene Italian gesture" (p. 3).

THEMATIC CLIMAX: TEASING AMONG SCHOOLBOYS. PLACE: The boys are at school, teasing each other.

ST (31) "How about *we skip school* and go out West and join up with Jesse James and his gang?" Big Maxie gave Cockeye a look of deep disgust. . . . In *wise-guy fashion* he spoke through the corner of his mouth: "*Hey*, Noodles, did you hear the *dumb cluck? . . . Jesus, what a shmuck*. He's *a shmuck* with ear laps. Why don't you use your *noodle?* Them guys are dead, long ago."
"Dead?" Cockeye repeated, crestfallen. "*Yeh, dead, you cluck*," I sneered. He *smirked*, "You know everything. You got some *noodle on your shoulders*. *Hey, Noodles?*" . . . "You're smart, that's why they call you *Noodles, hey, Noodles?*" . . . "What else can you expect from a *putsy* like Cockeye?" (1997 [1953], 1)

TT (31)a/b "Se ce ne andassimo nel West a metterci con Jesse James e la sua banda?" Big Maxie gli lanciò un'occhiata di profondo disprezzo. . . . Parlò come facevano *quelli in gamba*, dall'angolo della bocca: "*Ehi, Noodles*, l'hai sentito quell'*ebete? . . . Gesù, che razza di somaro*." E' un *somaro* con le orecchie a sventola. . . . "Perché non usi il *cervellone*? Quei tipo sono *morti* da un pezzo."
"*Morti?*" fece lui tutto ammosciato. "*Già*, morti! Bestione."

> Cockeye sorrise. "Tu sai sempre tutto. Ne hai della roba in quel *cranio, eh, Noodles?*" . . . "Sei un dritto, ecco perché ti chiamano *Noodles, eh, Noodles?*" . . . "Che altro ti aspetti da un cretino come Cockeye?" (pp. 5–6)

TTa "In gamba" ("smart") is pragmatically changed to "[with] dritti," which is more marked, yet neither has the specificity of "wise guys."[43] The "skipping school" is omitted in both TTa and b. The American Yiddish word "shmuck" in TTa is "ass," and, in Italian, it refers to bad manners and a lack of knowledge. The "dumb cluck" is diluted to one neutral term, "ebete" ("silly").

> ST (32) "He wants to go out West and join the Jesse James Mob. He wants to ride a horsey." Dominick bounced up and down, holding an imaginary rein with one hand. With the other he beat his fat flank. "*Giddeyepp, giddeyepp, Cockeye!*" he taunted. He made a *clicking noise* with his tongue. The four of us joined the act, *clicking* and bouncing up and down together. Cockeye smirked in embarrassment. "*Aw, fellas*, *cut it out*, I was only kidding." (p. 6)

> TT (32)a/b "Vuole andare nel West per mettersi con Jesse James. Vuole un cavallino!" Dominick rimbalzò sul banco, tenendo in mano delle redini immaginarie e battendosi il fianco con l'altra. "*Galloppa, galloppa,* Cockeye!" sghignazzò. Fece *schioccare la lingua*. Tutti e quattro lo imitammo e ci mettemmo a rimbalzare in su e giù. Cockeye gemette imbarazzato; "*Ehi, ragazzi*, *piantatela*, scherzavo." (p. 6; p. 8)

The interjection expressing disappointment and delusion, "Aw" is neutralized in TT to "Ehi." The international "Giddyepp" in its various spellings has been domesticated. The "clicking" sound is also diluted and reduced to one occurrence. The teacher in the classroom is approaching the boys, as she has noticed that they are reading something. It is only a Western, with the cowboy stories the boys love, but she explodes in offensive epithets.

> THEMATIC CLIMAX: TEACHER'S OFFENSIVE EPITHETS. PLACE: CLASSROOM
> Teacher uses offensive epithets, promptly counteracted by a Yiddish exclamatory phrase.

> ST (33) "*You . . . you . . . hoodlums! You . . . you . . . gangsters! You . . . you . . . East Side bums*, reading such trash! Give me that filthy literature immediately." . . . "Give me that book instantly!" She stamped her foot savagely. Maxie smiled sweetly up at her. "*Kish mir in tauchess, dear Teacher*," he said in distinct Yiddish. I could see by her shocked expression she understood what part of the anatomy Max *wanted her to kiss*. (p. 6)

TT (33)a/b "*Delinquenti . . . mascalzoni! Criminali*! Siete . . . siete dei . . . degli *avanzi da fogna!* Leggere una porcheria simile! Consegnate subito quella robaccia!" . . . "Dammi subito quel libro!" La signorina Mons batté il piede con ira. Maxie le sorrise dolcemente: "*Kish mir in tauchess,* cara professoressa," disse in Yiddish. La signorina Mons prese un'espressione scandalizzata. Aveva capito in quale parte Maxie voleva *essere baciato*. (p. 6)

Expletives and offensive interjections are even more marked, but "East Side bum" is standardized (lit. "waste of the gutter"). Also, the term "anatomy" is deleted. In another passage, the interjectional phrase, however, comes up again, reinforced by American English cursing:

THEMATIC CLIMAX: INTER-GROUP RIVALRY. PLACE: BARS, SPEAKEASIES
The young gang members meet discussing their activities.

ST (34) "Cockeye bent down and pointing to his backside said, "If I ever meet him, he *can kiss my tauchess*." […] he jumped up in the air with a stream of startled curses "*Goddam son of a bitch!*" (p. 43)

TT (34)a/b Cockeye si chinò e indicando il deretano disse: Se mi capita di incontrarlo, *può baciarmi il tauchess*." Poi . . . balzò in aria con una scarica di imprecazioni. "*Maledetto figlio di puttana!*" (p. 55; p. 71)

This brief excerpt is further evidence of the use of "Oy" and the Americanized Yiddish pronunciation of the first generation migrants in the Lower East Side:

THEMATIC CLIMAX: BEGGING FOR MONEY. PLACE: GANG'S "OFFICE"

ST (35) "And I got to bring home a piece of bread to my wife and children, too, no? *Oy, ziz bitter bitter*" (p. 115)

TT (35)a/b "E devo portare a casa un pezzo di pane per mia moglie e i bambini, no? *Oy, ziz bitter, bitter*." (p. 76; p. 98)

The "Oy" interjection of despair is preceded by the phrase "Veh is mir" (lit. Woe is me), with no graphic marking in ST in the first edition. Eventually, the use of Italian expletives is the result of language contact among the gang members and the community. The episode of the young Deborah dancing alone is recalled by Noodles as he refers to her showing her "toch" with no shame. Many Yiddish expressions in the book have been omitted in the screen adaptation, which has conversely been expanded with other episodes and added scenes.

The correlation between the book's translation and the film dubbing and subtitling is thus superseded by the script and its many revisions and cuts.

Compared to the language used in gangster movies at the time of the book's first publication in America, and its Italian translation fifteen years later, the film which was produced in 1984 denotes an innovation in language use in script and dubbing, and also a major development in translation studies and dubbing (Pavesi 2006). If AVT of gangster films developed a new cinematic language, the non-natural language derived from the dubbing prescriptions of Fascism and post-Fascism,[44] the dubbing of Leone's film points to new solutions.

Sergio Leone had several encounters with Grey before he passed away (1980), and well before the film was released in its consistent abridged version, against Leone's clearly expressed wishes.[45] The cost of the movie went well over budget, and the demands of distributors meant further cuts which damaged the original version and the telling of the story. Also, Leone thought that interjections and exclamations weaved into the text were overused in the stereotypical adaptations in so many gangster films. Instead, he wanted to create something different, a move away from the linguistic clichés and gangster jargon which impacted on Italian dubbing.[46] Leone wanted to have something beyond "genre." This distanced him from the popular spaghetti Western mode of expression. Curiously, due to copyright and technical problems in restoring the film, the dubbing was redone with new Italian voices in 2003. This inspired rage and indignation from fans of the inimitable voice of Ferruccio Amendola, who dubbed Robert De Niro's part of David "Noodles" Aaronson.

At the time of the Italian first editions of *Once Upon a Time in America* and *Call It Sleep*, Jewish American writing was culturally remote and distant from mainstream publishing and academic syllabuses. The first translation of *Once Upon a Time in America* went unnoticed in 1966.[47]

As observed, the Yiddish terms and cultural references have no explanations. The "Shabbat" is translated as *Sabbato* in italics, a term used in the 1930s. To the reader, it sounds like an erroneous current spelling of "sabato" (Saturday). At the time, the explosion in popularity of Yiddish in America, as noted, was unmatched in the Italian literary scene, at least before the pioneering works of intuitive and dedicated Germanists like Claudio Magris (1971) and Mario Materassi, the translator of *Call It Sleep*, who was at the time a lonely and prophetic voice. A contribution to the dissemination of Yiddish was Materassi's collected edition of short stories of American Jewish writing.

Credit for raising awareness of Yiddish in Italy must go to the work of artist Moni Ovadia, with his *Oylem Goylem*. This is pertinent to our study as the title of his theatrical work is itself an interjection. The interjection is a compound Hebrew "oy," the primary interjection, and "olem" ("world"). "Goy-lem" (the Golem) is a mythical creature in Hebrew tradition and is pronounced as in Ashkenazi Yiddish (Harshav 1990, 55). It has a metaphorical

and extended meaning of fool or idiot. Once combined, its significance is beyond the mere sum of its parts and Moni Ovadia translates it into Italian as "Il mondo è scemo," "The world is an idiot."

The current research still leaves unanswered the question posed by the confrontations between multiple versions of the same book, and its adaptations to literary tastes and cultures with no exposure to contemporary American literature or the American Yiddish literature of the Eastern world, within the framework of diachronic and diatopic dynamics and factors determined by ideology. The question of translatability and marketability is a determinant in the publishing process and the literary polysystem (see Even-Zohar 1979; Chan 2010) subject to normative paradigms (Toury 1995, 53–69), where the chain of strategic decisions impacts on the process and political and cultural barriers condition the reception from the source to the target countries. The debate interfaces with the question of Yiddish in America and the relevance of translations or self-translation, as noted by Canadian Sherry Simon in "Yiddish in America, or Styles and Self-Translation of Linguistic Complexity" (2008, 67–78).[48] The question of loss in the translation of Yiddish and oral storytelling, has ignited debate, as in the case of Isaac Bashevis Singer. The topic had also been taken up ironically by Cynthia Ozick in her short story, significantly entitled *Envy or Yiddish in America*, in 1969. Many years before, Saul Bellow translated Singer's *Gimpel the Fool* (*Gimpel Tam* 1945) in 1954.[49] Bellow was eventually "fired" by Singer.

The closing statement of the short story epitomizes how the issue of translation was perceived in the 1960s, and was perceived as a threat and an acceptance of assimilation for the sake of fame and fortune, and, consequently a turning-away from one's own people and language. In *Envy or Yiddish in America*, the protagonist, Hershl Edelshtein, feels that his failure as a writer comes from his not having a translator. The frustration is even more bitter if compared to the fame of his rival, Ostrover, who has successfully turned his novels into English from Yiddish—possibly a veiled portrait of Singer and his translators. Edelshtein's attempts are frustrated while he feels doomed to artistic obscurity for lack of translator and translation. His anger and despair explode in the closing scene in a string of Yiddish interjections. The author is down on his knees begging for love and translation, and eventually threatens his female translator and accuses her of responsibility for all his misfortunes. In a state of confusion, he pleads with the woman (Hannah) to be his lover and translator, offering money and boots ("You'll buy more boots, all kinds of boots, whatever you want, books, everything"). A phone call marks the climax of the scene as he vents his anti-Semite anger (Amalekites of the Old Testament, Roman Emperor Titus, the Nazis), bursting out in the most desperate and absurd accusations

against the woman, blaming her for his own failures which stem from his lack of a translator (see also Kielbowicz 2007).

> ST (36) Edelshtein said: "That's right, Jesus spoke the *King's English*. Even now, after the Good Lord knows how many years in America, you talk with a *kike accent*.
> "*Amalekite! Titus! Nazi! Talk with a kike accent. You kike, you Yid.* On account of you I lost everything, my whole life! *On account of you I have no translator!*" (1969, 53)

> TT (36) Edelshtein disse: "E' vero, Gesù parlava l'inglese della *King James*."
> "Anche ora, dopo Dio sa quanti anni in America, parlate con un accento *giudeo. Sporco ebreo, giudeo*."
> Amalecita! Tito! Nazista! Il mondo intero è infestato da voi antisemiti! Per colpa vostra i bambini si guastano! Per colpa vostra io ho perduto ogni cosa, tutta la mia vita! *Per colpa vostra non ho un traduttore!* (1989, 599; trans. Ventura)

The Italian version, published in a collected reading of American Jewish writing in 1898, keeps cultural-specific speech forms in Yiddish, as in the original, adding notes and a glossary. ST has the expletive "kike" deriving from the Yiddish ("Keikel": circle, derived from. German "Kreis"). In America, it was used by assimilated American Jews to define the poorer immigrants from Eastern Europe (Rosten 1968, 183). Its usage dates from from 1915 when it was in use on Ellis Island, as illiterate Eastern Jewish immigrants, being unable to sign their names and unwilling to sign with a cross—an X—opted instead for the circle, an O. It was recorded in H. Mencken's *American Language* (1921) as a term of disparagement.[50] This salient feature is diluted in the Italian version "Sporco ebreo, giudeo" (lit. "dirty Jew, Jew").[51] Ozyck was herself a translator into English of breakthrough Yiddish poetry. The relationship between Singer and his translators exacerbated the conflicting dynamics between assimilation and a crisis of identity, a topic approached by Allen Guttmann in the 1970s in *The Jewish Writer in America: Assimilation and the Crisis of Identity* (1972).[52]

The question of diaspora linguistics and the literary adaptation of oral narratives is the macro-area where interjectional issues are identity-driven, featuring linguistic shifts when coming to terms with emotional language and discourse. Translatability functions here first as transliteration from oral to graphic notation, and intra-inter-linguistic translation from vernacular forms to standard language, and, subsequent multiple translations and translators. If the story is adapted for the screen, this is another process of linguistic revival and resistance, from screen writing to personal scripts for actors, and subsequently to dubbing and subtitling.

ITALIAN AMERICAN TRANSLANGUAGING: *JERSEY BOYS* AND BEYOND

One film which in part reflects Sergio Leone's world of second generation migration in America, is Clint Eastwood's *Jersey Boys* (2014). It is not by chance that the Italian film director had been Eastwood's mentor during his initial "spaghetti Western" career, and that Eastwood might have been inspired by Leone's *Once Upon a Time in America*. The film is not derived from a novel and came after the success of the Broadway musical in 2006. Conversely, David Cote published his book on Frankie Valli in 2007, one year after the musical, and Jennifer Warner published *The True Story of the Jersey Boys: The Story Behind Frankie Valli and The Four Seasons* the same year as the film launch. At the time of the Four Seasons' hit and chart-topping in Europe, especially in Italy in the 1960s, the band was represented and perceived as the epitome of rock and pop American singers. Their new "Jersey sound" involving distinctive arrangements of voice and guitars identified them as the epitome of the teenager quartets and the European American dream that fed this fantasy. Nobody would ever have suspected they came from migrant families and from difficult backgrounds. Nobody in Italy ever realized that most of the American pop singers loved by urban teens were of Italian origin. Their identity was totally American; there was no pride in roots, and at the time migration carried a stigma of poverty and social shame. Fifty years later, the Eastwood screen direction revisits the Italian American context. The part of the story associated with mob protection and the petty thieving sequence in Newark echoes Leone's microcosm of migrants in New York. The use of Italian American expressions also has a recognizable matrix deriving from Henry Roth's experimentations in translanguaging and code-mixing at an early age.

Regarding the film adaptation and the use of Italian American interjections, the perception of estrangement and unexpected language usage varies when adapted to Italian AVT, as in the case of "Capisce!" (Tomei 2015b). The film features crucial episodes dramatized by the use of Italian American exclamation and phrases. The expletives "stronzo!" and "stu cazzu," "cool your coglioni!" alternate and combine with the more American "asshole" and "motherf*er," and other creative f-word compounds. Primary interjections such as, "gee," "Huh," "uh," "Oh Oh," and "Whoa Whoa" or "Boom Boom," which at the time of the book's appearance sounded both English and American, are now international features of global English.

One scene takes place in a Court of Justice and when the sentence of imprisonment is read out by the judge the parents of the young victim respond in Italian American. But what is a recognizable trait of Italian American language and identity is perceived differently by the Italian audience, for

example, in "Get it through your thick skulls, Frankie is my friend, *Capisce?*" "Hai capito disgraziato! In galera per tutta la vita!" (lit. → Get it you wretched! In jail all your life), "Chin Chin! A la salut" or the more vulgar, "Cool your coglioni." If the salient features of the contact language used by second generation migrants may fade, strategic lip dub and modulations of voice to a Southern Italian accent compensates.

In the stage version of the *Jersey Boys*, which was a box-office success across Europe, including a nine-year run in London's West End, Italian expressions drew much laughter from audiences, as I witnessed in person (August 2015). Apparently, the audience understood the interjectional vulgarisms. The question remains, however, as to how much of this is diluted and to what extent can Italian American interjections be added or deleted when the musical is adapted for an Italian audience? The Broadway musical (2005) in its Italian version, directed by Claudio Insegno, was produced by Teatro Nuovo in Milan in 2016, and is currently on tour (2018). It was a big hit in Paris, although performed in Italian with French subtitles, which may explain the perception of the Italian American identity in Europe, and the appeal of *Jersey Boys* as an Italian American music phenomenon of the 1960s.

Further to *The Godfather* and *The Sopranos*, and even prior to the success of *Jersey Boys*, Italian American language and identity was made popular with box-office hits such as the movie *Donnie Brasco* (1997), directed by Mike Newell, an adaptation from Joe D. Pistone's *Donnie Brasco: My Undercover Life in the Mafia* published in 1988. Pistone's real life undercover is correlated to "real" Italian American speech forms. Also in *Donnie Brasco*, there is a "Capisce" uttered by Al Pacino (Lefty), the co-protagonist (Johnny Depp played the lead). The interjection has a different socio-semantic and pragmatic connotation when dubbed in Italian. The husky voice of Giancarlo Giannini used for the dubbing that rivals Pacino's deep vocal texture. The interjectional items in the film adaptation have been expanded from the book. For example, the explanation regarding the introduction routine between "wiseguys" and "good" badguys does not have the "capish" rhetorical tag in the novel, but the explanation covers some fifteen lines, whereas in the film script it is just two, but rounded off by a key term in the coded language and jargon of wiseguys:

> STF (36) Lefty: When I introduce you, I'm gonna say, "This is a friend of mine." That means you're a connected guy. Now if I said instead, this is a friend of ours that would mean you a made guy. *Capiche?*

The memorable line, however, is not "real" Italian: Fuhgetaboutit / "Forget about it" is American English, and used in the novel and film as an assumed equivalent of an Italian expression. The exclamation does exist in Southern Italian speech forms (Neapolitan), although with variations in connotative

meaning ("te lo scordi," "te lo puoi scordare"). Below is the explanation given by Donnie Brasco (Johnny Depp) in the original film script (STF). The description of the meaning is based on metaphors and similes featuring also the iterated and phatic "you know" in the examples, occurring three times in a memorable sequence with Al Pacino (Lefty). It is then repeated from Donnie to his FBI technician, while lying on a couch (P1, P2), and heard in audio-recording. The dubbed Italian version (TTD) was adapted to match labial synchronization and pragmatic meaning. The examples and similes, "is like," highlight a range of meanings, and even polarity (agree/disagree).[53]

STF (37) P1: What's "Forget about it?"
Donnie Brasco: "*Forget about it*" is like, if you agree with someone, *you know*, like "Raquel Welch is one great piece of ass, *forget about it*."
But then, if you disagree, like "A Lincoln is better than a Cadillac? *Forget about it!*" *you know*?
But then, it's also like if something's the greatest thing in the world, *like minga those peppers*, "*forget about it*."
(P1 and P2 laugh)
Donnie Brasco: But it's also like saying "Go to hell!" too. Like, *you know*, like "*Hey* Paulie, you got a one inch pecker!" and Paulie says "*Forget about it!*"
P1 (mimicking): *Forget about it*, Paulie, *forget about it!*
Donnie Brasco: And then, sometimes *it just means forget about it*.

TTD (37) P1: Cos'è "*Che te lo dico a fare?*" . . . Che vuol dire?
Donnie Brasco: *Ah* . . . "*Che te lo dico a fare?*" significa . . . se tu sei d'accordo con qualcuno, *uh?*, gli fai: "Raquel Welch è un gran bel pezzo di fica, *che te lo dico a fare?*" Invece se non sei d'accordo che una Lincoln è meglio di una Cadillac: "*Che te lo dico a fare?*" *uh?*, oppure, se una cosa secondo te è buona, ma tanto buona: "*Minchia 'sti peperoni*, *che te lo dico a fare*"
(P1 e P2 ridono)
Donnie Brasco: Ma può anche voler dire: "Va' al diavolo!" Tipo . . . uno fa all'altro . . . "*Ehi,* Buby dice che hai il cazzo piccolo. *Ehi,* Buby *che te lo dico a fare?*"
P1: *Che te lo dico a fare?* Buby, *che te lo dico a fare*?
Donnie Brasco: E a volte non significa niente . . . solamente: "*Che te lo dico a fare?*

In the book, the expression occurs ten times, and in standardized spelling. The addition was in the film script, and the success of the expression by Pacino marked it as Italian American in the perception of international audiences. Also De Niro and *The Sopranos* series popularized it, and it has been used in Joe Iannuzzi's mafia cookbook in the wording of the akcnowedgements (see further). An online dictionary records up to fifty-three different variations in

American English spellings and that "the consensus online is that it should be phonetically either "fu-ge-da-boud-it" or "fu-ge-da-bout-it."[54]

In the movie, however, the difficulty was in synchronizing labial movements and micro facial expressions to obtain coherence in meaning and long-term cohesion throughout the whole film, as the expression occurs in other film sequences. The pragmatic equivalent needed a fricative consonant, especially in the case of close-ups combining an adequate pragmatic meaning. The Italian semantic equivalent for the expression is "Te lo scordi" or similar phrases structured on "scordare" meaning "to forget": there is a sibilant sound (/s/), but a post-alveolar fricative (/f/) was needed to adjust dubbing, and the solution was: "che te lo dico a fare?" (i.e., "why am I telling you this?"), as seen in the transcribed dubbing. This rhetorical question tag form is not identified in dictionaries as Italian American, whereas in online English dictionaries it is recorded as a mob and mafia speech form, and parodied as a mantra or magic word. Incidentally, the movie also features another magic phrase, "Open Sesame," used by Al Pacino, when the "wiseguys" are trying to smash open a parking meter. A contemporary British dictionary only records "forget it!" as an "exclamation of annoyed or forgiving dismissal of a matter or topic" (CED 2000, 600), and an Italian bilingual dictionary describes the expression "Forget it!" and the equivalent Italian "Lascia perdere!" (DII 2001, 454). A contemporary English dictionary (LDCE 2003, 632) defines "Forget that/it" as an American expression with several connoted meanings, also used with the reinforced "Just" but there is no "about it." As seen in the above section on Yiddish American speech forms in literature, such interjectional forms derive from the marginalized voices stemming from ghettoes and the inner city in situations of linguistic contact as recognized for "the hoods" and Black American speech forms (Smitherman 1994).

Combining a sense of pride and identity, there has been a steady popularization of American Italian expressions and imitative forms of hybridized southern vernaculars (i.e., Sicilian and Neapolitan), as spoken in the United States. Moreover, expletives and forms of interjections in Italian as spoken in Italy are constantly being readapted and lexicalized with extended meanings by the media. Names for Italian restaurants and products jocularly imitate dialectal interjections promoting Italian sounding products and food. One instance is a pizzeria brand "Col Cacchio!," a euphemism for a more vulgar interjection, in Cape Town. South Africa has some thirty-nine pizzerias in this chain. The fact that it is "family" run with an elegant ambience, as advertised on the webpage, contradicts the perception Italian native speakers have regarding the interjection. The term is vulgar, although it is also a euphemism, denoting a part of a plant, and can be used as a noun, adverb, and adjective. It is a substitution for the markedly vulgar and frequent: "col c . . . o" with an explicit reference to male reproductive organ. It is not a primary

but a subordinate interjection in reaction to a negative constrained situation. Depending on context, one of the many possible pragmatic equivalents in English would be "my ass!," or "no f*ing way!" The South African Pizzeria Col Cacchio! epitomizes the power of interjections, and the enhanced communicative saliency these acquire in an international context. The Pizzeria also has an extra diacritic, "Col'Cacchio," not present in Italian. It no doubt attracts the attention of tourists and locals as the food is Italian sounding, suggesting an Italian American "Padrino" atmosphere enhanced by the black and white colors of the "al fresco" sunshades

MORE ITALIAN AMERICAN INTERJECTIONS: *THE MAFIA COOKBOOK*

Joseph Iannuzzi (also known as "Joe Dogs"), in the authoritative *The Mafia Cookbook*, seasons his recipes with interjections *capisci* and *marrone*. The cooking ingredients and Italian American recipes contextualize the storytelling portrayed in Italian American restaurants in films. Yet, they are in line and reflected in the old nostalgic mafia lore of Mario Puzo's *The Godfather*, updated and enhanced by the Sopranos family rituals of reunion. Not surprisingly, Iannuzzi, a witness under protection, was a former mobster of the Gambino family, and was cousin to restaurateur Ozzie Carpanzano who owned Alfredo's, a fine Italian Restaurant located in Boynton Beach, in Florida.

The difference with other acclaimed narratives behind the business of food, catering, and landmark restaurants lies precisely in the use of interjections in diary form related to the mob chronicles. In her first cook book, Lidia Bastianich Maticchio, who is not "meridionale" but came from Istria, does not use them. Neither does Sal Scognamillo in his *Patsy's Cookbook* (2002), published one year after Iannuzzi's second edition, and with a forward by Nancy Sinatra. Patsy is the Ellis Island name given to Pasquale Scognamillo.

In his anectodal recollections, Joe "Dogs" Iannuzzi, who testified against the Mob in eleven major trials, hooks the reader with his Italian American language describing recipes and stereotyping the triadic mafia, murder, and food. Regarding translation, the traits and nuances of "exoticism" are perceived differently when the word comes back into Italian, and explicative notes and glossaries would help since Iannuzzi uses Italian American speech forms unfamiliar to most native speakers of Italian: "I had hoped they got indigestion, or, as *we say in the Italian tongue agita* (p. 168*)*. The attention-seeking "hey" of current global English has a semantic load if matched to rhetorical interrogative-exclamatory *capisci*. F-words are ironically deleted while the graphic substitute sign remains. Tension builds in this multi-lectal sparkling variety of interjections amid murder and "merende."

ST (38) *Savory Stuffed Artichokes Sicilian-Style*: "Joey, it's all according to how much they want . . . *Capisci?* Now, enough business. What's for dinner?" (p. 63)

ST (39) *Lobster Newburg*: "*Hey, Joey!* . . . My *compare*, Donny Shacks, he told me about six o'clock tonight that he was gone."
Hey, Joe, what the—is wrong with you? Dom said. I don't give a—if you saw him at five thirty. *Capisci?* (p. 116)

ST (40) *Stuffed Shells*: So, Pippie, don't make me have to tell you no more. *Understand?* . . . . And if that guy John continues to do it, you're going to have to answer for him. So tell him. *Finito! Capisci?* Don't let me find out different. And don't bring him around me . . . Fat Andy likes him? That's fine. Put him with Andy. But you belong here, Joey*, capisci?* You aren't going anywhere. (pp. 180–81)

ST (41) *Maine Lobster Fra Diavolo*: "And another thing, my connection in Washington is leery since he didn't get the money from the Snake. We got to make sure we do the right thing on Gallo's kid. *Capisci?*" (p. 143)

ST (42) *Minestrone:* I only wanted revenge, revenge on T.A. and, later, on his *compare* Joe N. Gallo. . . . Gallo was sentenced to ten years. T.A. died. And now I'm stuck in the Witness Protection Program, being taken to dinner out in the middle of *wahoo* land by the U.S. Marshals in joints that advertise "Italian Night" and then serve*—ing macaroni and ketchup instead of pasta. I guess it serves me right. Capisci?* (p. 158)

"Wahoo" is also found in the American dictionary as an interjection of exultation, but here it refers to shrubs, and is an allophone, derived from the American Indian Creek language (*uhawhu*).

ST (43) *Cooking on the lam*: I had a lot of fun cooking for this group. But, *hey*! *Come on, now!* At least I sent 'em to the can nice and fat! *Capisci!* But to be candid, they really didn't believe the lobster story . . . —but they did know that it was a Sicilian dish. (p. 163).

The occurrence of "Marrone" (der. from Madonna) is an interesting case of interjection. The invocation of saints, frequent in many dialects, is preserved in Italian American. This would be a stumbling block for a translator for the similar term used for "brown" ("marrone") whereas "Marrone" is a krasis and compound derived from the interjection "Madonna del Carmine." In old Neapolitan, it is pronounced as "Marron rò Carmin," and contextualizes the popular devotion for the Madonna painting in the church of the same name in the Piazza del Carmine, a place resonant with historical events. The proverbial expression enhances localization and the emphasis on the standard exclamation "Madonna!" The book also features one sex-based Sicilian interjection:

"Minchia!" but this occurs only once: "*Minchia*. Joey, that ain't paying for it. That's business" (p. 58).

ST (44) *Savory Stuffed Artichokes Sicilian-Style*: "*Marrone,* Joey, these are good," T.A. said as he wolfed down *the appetizer. .* (p. 63)

ST (45) *Veal Marsala*: ". . . stealing. If I catch him a second time, they lose their hand. So far I got only one of those. It's home in my freezer in New York. '*Marrone*, no!'" (p. 19)

ST (46) *Shrimp Scampi:* "How much do we have to come up with?" I asked.
"Fifteen grand."
"*Marrone*," T.A., whoshed. . . . *What's in it for me? I wasn't made with a finger*, you know." (p. 34)

ST (47) *Baked Pork Chops Philadelphia*: "*Marrone*, what is this, Joey, pork? . . . Ain't this what the Jews eat?" . . . "Jewish people don't eat pork." (p. 37)

ST (48) *Asparagus Hollandaise*: "*Yeah,* I lost my second wife, too. From a crushed skull."
"*Marrone*" T.A. said. ". . . Car accident?"
"Nah . . . She wouldn't eat the poison mushrooms." (p. 48)

ST (49) *Manicotti Marinara with Mint*: "Jenny, honey, I want you to meet my personal chef, Joey Dogs . . . What're you selling? *Marrone*, what a body you got there. You ain't selling that, are you? *Ha ha.* (p. 50)

ST (50) *Acknowledgments*: *Marrone! Fuhgedaboutit!* Another cookbook. I must be intelligent. Even smart. (p. 251)

It would be useless to check the meaning of such words in a standard bilingual Italian-English dictionary, as they have been adapted from the old southern dialects spoken as a lingua franca by the former migrants, and Italian words have been used as they are currently spelled and pronounced in Italian American speech. Some of the recipes have also acquired literary resonance in Wood Allen's short stories, and other migrant narratives of old New York and Ellis Island, although with phonetic and lexico-syntactic adaptations. As happens in contact languages and lexical borrowings, there is a phenomenon of de-semantization and shift in meaning. A frequently used interjection to round off turns in spoken interaction, such as "whatever," is proposed as pragmatic equivalents to culinary terms to translate the Neapolitan marinated seasoning known as "scapece." This is from the Sal Scognamillo cookbook, where scapece can best be explained by an

American interjectional form in its connotation, but different from its referential meaning related to the "thing."

> ST (51) *Zucchini a scapece*: "How can I translate or explain the word *scapece?*" says Joe. "*It's dialect, and means something like 'however it goes.'* It's a dish best epitomized by a shrug, and expresses a casual attitude. Maybe the best translation of *scapece* is *the current slang expression, 'Whatever.'* Don't like mint or can't find it, use basil—*whatever*." (p. 86)

The prevailing attitude in diasporic communities and idiolect-speakers is the avowed recognition of the impossibility of translation and the subsequent claim of a new cultural identity. Yet, in publishing and printing, as well as for spoken discourse, translation is needed, and is done by analogy. Conversely, the culinary terms *scapece* has an intricate history of translanguaging through borrowing and adaptation. It is also adapted in spelling and pronunciation and used in Jamaica and the Caribbean, and by the Caribbean communities in New York in its original meaning of seasoning and preserving food in vinegar. Originally, the term came from Arabic and was introduced into Spain with the Arabic conquest, and subsequently adopted in Mozarabic and Hispanic cuisine. From there, the word migrated to other parts of the world which were part of the Spanish Kingdom. Naples was part of the kingdom of Spain under the Borbons. The conquest of the new world and the extension of the Hispanic empire accounts for the existence of the Arabic-derived term as a famous Caribbean ingredient, found in many Caribbean, and particularly Jamaican recipes: *Caribbean Escovitch* fish, *Escovitch* fry fish, *Escovitch* red snapper, or "scovitch" (Puerto Rico), featuring vinegar-preserved food in a hot climate (Allsopp 2003; Cassidy and Le Page 2002). There has been a steady popularization of Italian American interjectional riding a wave of pride and identity, and imitative forms of spoken vernacular Italian, as spoken in the United States. Moreover, expletives and forms of interjections in Italian, as spoken in Italy, are constantly being readapted and lexicalized with extended meanings across the media. The most digitally accessed and multimediated political movement, "M5S" or Five-Star Movement (Movimento Cinque Stelle) which is now part of Italy's coalition government. The movement's key word and slogan in political campaigning was "Vaffanculo" (lit. → F* off). The expletive was functional to the concept and program of smashing all other parties (i.e., "Screw"em all). Its political "manifesto" was launched by Beppe Grillo, the popular television comedian and entertainer. Some four decades before, "bad words" had been banned from television and the spread of vulgar and improper language was not as pervasive as it is today. Giorgio Bracardi, another comedian and television entertainer would use a similar minced interjection modified to an expressive, "Fangala!" in

parody of a comical black-shirt Fascist character, Ermanno Catenacci.[55] Hand and arm gestures reinforce the significance and expressive function of the expression, together with intonational force and voice pitch.

Extra-linguistic features of interjections have thus contributed to climactic theatrical effects given the expressive and phatic skills of comedians and politicians alike. In this instance, the interjectional phrase has been used as an imperative, carefully timed within the prosodic rhythm of Grillo's speeches in order to elicit applause at a given pause signal and a forceful response from audiences at rallies.

CONCLUDING OBSERVATIONS

There is a notorious airline based in Ireland which has been publishing adverts around Christmas, echoing Father Christmas interjection: "Ho Ho Ho-pe." As is frequent with such taglines and puns, the cultural and linguistic implications are based on homophony, paronymy, and associative meaning (i.e., Hope you have a Great Christmas / Hop on a plane).

In conclusion, the present project claims to open new spaces and highlight the role of interjections and translation, their universal and international usage and, conversely, their localized and culture-bound status. The rich corpus offers a multi-genre perspective, where interjections are cultural key words and consequently, it sheds light on the role of translation. It aims to go beyond the reductive definitions of interjections having "no referential meaning" (Richards, Platt, and Weber 1985, 145), extending analysis to causes and effects, and examining the functional dynamics and relevant translational issues affecting perception and communication. The extended diachronic corpus across genres, media, and the method of multiple translation analysis offers such a contribution. More than being "words" thrown between other words, interjections "throw" us into the meaning of words and their functional semantic load. They are also symptoms of identity, and as such problematize translational choices. This approach intends to bring fresh impetus to studies on interjections which have privileged theories and conceptual definitions and to give a selection of multilingual case studies, in thematized and contextualized frames where interjections occur, especially in diasporic situations and language contact. The modality also extended to the ban on manipulation of interjections and their translational treatment in AVT, from book to film and stage, from cartoon to musical.

The ubiquity of interjections in everyday communication and literature, emphasized by the spread of English as the lingua franca of the internet and visual graphics (e.g., emojis) have turned a marginalized and ancillary "particle" into a global phenomenon central to media communication. The constant

technical innovation inherent in multimediality and the dramatic influx of diasporic communities is suggestive of further changes and developments on the way in terms of transcultural flows. The diachronic survey of interjections and translaguaging can account for relevant factors affecting social circumstances in use or disuse. With reference to literature and the "Western canon," the approach cannot go without considering the enacted macro practices of deletion, addition, and permutation occurring across European languages in the translations of literature, and Shakespearean interjectional forms. More than other parts of speech, interjections enliven acting and stage performances. One cannot think of opera, melodrama, or Shakespeare without interjections and incantatory formulas, greetings, and emotional outbursts, for example, of sadness with "Alas, poor Yorick" in *Hamlet*. In world literature, cannot think of Shakespeare without translation, and the debate on Shakesperean translation stimulating translation theories and world literature. One cannot think of Cleopatra without the full image of the beauty of the "wonderful Egyptian" and imagine the "real" Roman interjections, as in *Macbeth* and the Italian translations and Verdi's libretto adaptations.

Regarding creative innovations in sounds and music, Wagner's (1867) *Das Rheingold* cycle relies on curses, praise, war cries, greetings, incitations, and the famous "Hail," along with the untranslatable "Hoihohoho" (Hagen, II, iii). The title *Götterdaämmerung* and its story were translations from the oral tradition of the Norse saga, with significant adaptations. Likewise, Walt Disney's song of the "Seven Dwarfs" the "Heigh-ho" is sung in the same form. Children's tales without interjections and translation would be deprived of the vital links with the emotional and linguistic life of folkloric narrative, and be doomed to oblivion.

Conversely, any translation of "the barbaric yawp" in Walt Whitman's *Song of Myself* (1892) has troubled even the best translators. It has likewise been contextualized and thematized in the film *Dead Poets Society* (1988). Robin Williams in AVT has also enhanced the task of synchronized dubbing with his superb interpretation. The "yawp" is not a pragmatic particle, or a noun, which arrived 500 years after the verb (from Middle English "yolpen"). It is more than a mimetic or hypochoristic sound. Contextualized in the plot, "yawp" is at once theme and topic, the subject matter around which the plot evolves, and a revolutionary metaphor for the new American language. Yet, it is significant that Whitman called "translatability" into question in this particular verse:

> I too am not a bit tamed—*I too am untranslatable*;
> I sound my *barbaric yawp* over the roofs of the world. (vv 52)

The risk of succumbing to the demands of the market in translation is ever-present, and the result here would be to erase its cultural specificity as

American, if the "yawp" is domesticated to a standard synonym. There is a point at which interjections and exclamations cannot be ignored. When they are culturally embedded they are a salient trait of group identity. For Whitman, it is the signal of a revolutionary identity conceptualizing a new American cultural scenario, non-negotiable and thus untranslatable the turn of the century, when the poem was written, witnessed an unprecedented multilingual scenario, especially in New York. If the "yawp" is still unstranslatable, other interjections mainly through American films, movies, cartoons, and the internet have become global. The roof of the world is more than a prophetic vision, capable of discarding sterile debates on theories and definitions.

As seen in this last chapter, diasporic domains and contact languages in the United States (and across the Americas) have spread interjections in American Yiddish and Italian American through film adaptations of literary works. Interjections also influence the processes of language change and resistance to assimilation, and introduce new speech forms and creative expressions. The early twentieth century, with its innovative artistic creations, affected language and graphics. The French Dada movement, and even more the Italian "Futurismo" in arts and literature, made use of phono-symbolism, puns, and visual graphics, combining signs and sounds, as in visual poetry. The technique has also been used in comics and movie cartoons since their first appearance and constitute a vital element of the American Pop-Art revolution.

The reports of sightings of UFOs by American Jet pilots, which spread around the internet in December 2017, revealed iterated interjections in the pilots' vocal interactions. The stunning video was filmed in July 2004 and subsequently investigated as part of the Advanced Aerospace Threat Identification Program. New BBC footage with comments was made available in December 2017. The interjections in American English are having a global resonance as the f-words are covered with "beeps" in the audio and blacked out in the captions.

As a final point, translational norms, strategies, and procedures have been alternatively influenced by linguistic constraints and subject to political and ideological barriers, conditioned by prescriptive norms and misperceptions, varying from deletion and omission to total adaptation and manipulation, or literal translation. Mainly neglected in academic research and marginalized for their elusive status in definition, only from the 1980s have interjections and translation taken on the status of a fully fledged field of inquiry, and in that process light has been shed on their full potential and their impact on global communication and transition across cultures. The advance of world literatures in English and access to the internet have stimulated new modes and trends in communication and translation affecting and influencing the global market and the media.

The present corpus, based on selected case studies, intends to stimulate debate and further research. The dynamics and socially enhancing factors are always in play, as there is constant change in human and technological interaction. The project is a work in progress. The way interjections and translation work in our minds is still a fascinating enigma. The last word uttered by Steve Jobs was an iterated interjection (Wow), expressing a sense of stupor, marvel, and mystery. In that case, it is a personal abstraction of a mystery we cannot go beyond.

NOTES

1. https://it.glosbe.com/yi/it. There are countless sites one may access in English.

2. Peltz acknowledges that the research stems from William Labov's classes on speech-community in Philadelphia. Urban linguistics and youth-speak are also identified as "metro-linguistics" or metropolitan linguistics.

3. Max Weinreich, the great linguist, translated Freud into Yiddish, while his son Uriel devoted his energies to the compilation dictionaries of Yiddish.

4. Lawrence Bush edited a new revised edition in 2001, *The New Joys of Yiddish*.

5. Freud noted its importance in his *Der Witz und seine Beziehung zum Unbewussten* (1905). There is the first English translation in 1916 by Abraham Brill, the Austrian-born psychiatrist. Brill uses the English word "wit." Another translation was by James Strachey (1960): *Jokes and Their Relation to the Unconscious*. A contemporary new translation, significantly changing the title to a singular form: "The Joke," with an introduction by John Carey and a translator's note by Joyce Crick, focusing on translational issues of Freudian terminology and syntax. (2002). One translation was by Sossio Giammetta (1977), and was reprinted in 2010: *Il Motto di Spirito e la sua Relazione con l'Inconscio*. One edition is prefaced by Nadia Fusini, who raises translational issues (2010). Cesare Musatti, the father of Italian psychoanalysis, edited Freud's collected works, including the present essay which is the first in order, and is also dealt with in Musatti's critical introduction in its linguistic and semantic implications.

6. The translator of the Italian edition, Marta Bernstein Navarra (1895–1965) spent her life in NewYork. The Italian edition is a reprinted translation.

7. The "mad hatter" ("cappellaio matto") is a popular figure in contemporary Italy deriving from the many adaptations of *Alice in Wonderland*.

8. The play also is available in book form, with two other plays, *The Evacuees* and *Spend, Spend, Spend* (1978), published by Penguin, accounting for the popularity of the author.

9. It is beyond the scope of the present study to investigate Jewish mysticism, yet there is a reflection of the metaphors of light and darkness which recalls the works of the great mystic philosopher Gershom Scholem (1897–1982). His works and lectures were published after *Call It Sleep* (see also Masiola Rosini 1988c). Scholem's brother was deeply involved with the German Communist Party before the Nazi rise

to power. This all adds to the intricacy of contextualization and translatability of *Call It Sleep*.

10. http://dictionary.cambridge.org/dictionary/english/kiss-my-arse. Entries, however, offer no derivation. Accessed October 5, 2011.

11. The "kiss my arse" expression has a closer semantic equivalent, where the action is "eat." It has vulgar connotations and is used in the dialect of the North East of Italy.

12. One example is the very offensive Roman interjection: "mortacci tua" → shortened to "li tuaa!" or "tàcci!" referring to the members of one's family who have passed away. The prefix "Acci" common to many interjections, also with suffixations, derives from "Accidenti!" denoting surprise (e.g., "accipicchia," "acciderboli," and "acciderbolina" etc.).

13. While in the 1960s, the theme was removed, Wouk subsequently devoted himself to a narrative focus on Jewish themes.

14. This perspective is also supported by the revival of "Frumspeak," the language of the pious (i.e., "Frumm" means devout, pious, religious in German), and "Yeshivish" (the language used in the Yeshiva, or religious schools) that is the language of pious Orthodox Jews and its acquisition in America (Bunin Benor 2012; Weiser 1995).

15. http://www.jewish-languages.org/jewish-english.html.

16. In the words of Hugh Roth, Henry Roth's son: "Well, there's the Hebrew version, whose translator must have had a horrific time because Hebrew has no real tenses and is adjective-poor. No wonder it is out-of-print. I have often wondered at this: the Talmud and all its intellectual satellites often deal with legal issues, and to be unable to say (without using some sort of linguistic protocol that the reader knows), 'When he got there, she had been gone for two hours,' or 'She will have done it already,' is hard to imagine. I mean, in law, one needs to be able to say things precisely." Personal communication, September 24, 2017.

17. The episode was related to me by a colleague, Sabrina Cittadini at the University for Foreigners of Perugia, and occurred during a Summer Course in 2008. The interjection was the vulgar "cazzo!" used to express positive appreciation. The term has a highly frequent colloquial register, despite its connotations. It would be regarded as taboo in a classroom. The student was an early beginner, and presumably unaware. The term is used also in a genitive form as a disparaging and offensive qualifier ("del cazzo"), usually at the end of a phrase.

18. As an example of exposure to abusive and offensive language, the acquisition of this interjection is quick and widespread among African immigrants in Italy (see radio program and phone calls to *La zanzara Radio 24*, Fall 2017).

19. In 1962, Philip Roth appeared on a panel alongside Ralph Ellison, the distinguished Black American author to discuss minority representation in American literature. The questions directed at him became denunciations.

20. "Popcorn" was introduced to north-east Italy from 1945, in areas under the administration of the Military Allied Government, and in Trieste it was called "popcorn." It was made and sold at the cinema. In Italy it is attested in usage from 1958. In the United States "its first printed reference appeared in an Albany agricultural

publication in 1838—and by only one decade later, 'popcorn' found a place in Bartlett's *Dictionary of Americanisms*." (http://www.randomhistory.com/popcorn-history.html). Accessed April 23, 2018.

21. As in other chapters, italics are added to all interjectional expressions and onomatopoeia, which are not always in italics in ST and TT. In the case of existing italics, these have been underscored.

22. "Da anni si trascina da editore a editore, la questione della ristampa della vecchia traduzione pubblicata dalla Lerici (*Chiamalo sonno* 1964); *la nostra grande editoria làtita, baloccandosi con opere effimere dell'attualità e negando al contempo questo capolavoro a chi non sia in grado di leggerlo in originale*. E va detto, per inciso, che tale situazione *crea problemi non indifferenti anche presso un pubblico già più specializzato quale quello universitario*: al testo originario, infatti, ricco com'è di apporti in yiddish e in ebraico, oltre che abbondante *di dialoghi in cui la scrittura fonetica esige una notevole dimestichezza con la parlata delle strade di New York,* gioverebbe non poco il sussidio di una traduzione che quegli apporti e quelle deformazioni rendesse largamente accessibili." (Materassi 1985, 11–12; emphasis added). If there is a vibrant critical interest, the publishing system seems to concentrate on mainstream ephemera. Not only does Materassi deplore the neglect of a world masterpiece but also the lack of awareness of a potential academic market.

23. The lexical item is a metaphor derived from a sort of dough with a filling of meat, like "ravioli," very common and popular in New York, as seen in *Once upon a Time in America*. The translator used a term with a sexual connotation term in the first Italian translation, but left the word in Yiddish in the revised edition (Masiola Rosini 1988a, 319–24; Masiola Rosini 1988c, 63–74). On the translation of cultural items (food, sex), in Henry Roth see also Masiola Rosini (2004, 273–98).

24. See Umberto Eco's *Mouse or Rat? Translation as Negotiation* (2003).

25. The *Haggadah* is the text which is read during the first two nights of Seder, the celebration feast commemorating the Passover and freedom from bondage and Egyptian esclavage. The word means "telling" (Hebrew: הַגָּדָה telling), and derives from the Biblical command: "And you shall tell your child on that day, saying: 'G-d did (miracles) for me.'" ritual of the Jewish Passover, echoing *Exodus 13:18. Exodus is cited in the body text.*

26. "Fot" is their pronunciation of "fart." "Yaw" also has a connotation with "penis" as an extended metaphor.

27. The original Hebrew term denoted nation, גּוֹי (goi), and people, and is borrowed from Yiddish. Due to a shift in its meaning in the United States, it has an offensive connotation, so the term "Gentile" (Christian) is preferred.

28. The term is transliterated from Hebrew: חָמֵץ / חמץ (IPA: [χaˈmets]), with variations in orthography (Chometz, Ḥametz, Ḥameṣ, Ḥameç, etc.). It refers to leavened foods that are forbidden during Pesach time, and according to the prescriptions of "Halakha" which details the biblical food laws, Jews may not own, eat, or benefit from chametz during the festivity. This is the reason why the boys light a fire to burn it.

29. Mario Materassi, a prominent scholar and novelist, has always considered himself a Florentine. His enterprise in translating and critically introducing Roth was brave and heroic, considering the cultural distance and language constraints.

30. Regarding "Vaffa," the shortened form for the expletive "vaffanculo" ("vai a fare in culo") comprises three fricative consonants: the dental /v/ and the double labial, uttered with an out-breath. This expiration sound is expressed also in Italian phono-symbolism in synomyms expressing disgust and contempt. The English word "filth" and the Italian "schifo" are examples of phono-semantic convergence.

31. "Full o' shit," instead of the more American "fulla shit," is another Irish mark. In 2012, a song "Fulla Shit" had lyrics with interjections and exclamations: "Yeah, uh . . . yeah! So I guess / Just really don't know how to talk no more, man / Don't know how to tell you the truth, bitch / (Juh-uh-JEAH!)." Other traces of Irish pronunciation are in the initial /h/ dropping, or the aitch-dropping or haitch-dropping. The deletion of the voiceless glottal fricative is found in parts of Ireland, and some North American dialects.

32. Today the word "sheeney" is paired with the noun "curse" (urbandictionary.com). It only adds to the barbarism of ignorance, associated Jews with curses and misfortune, pests and diseases. There is an asymmetric semantic correlation between slurs and the racist terms of English and American English, and the Italian language, as Italy historically was not a land of immigration, but of emigrants, and was not a colonizing power involved in the slave trade for the plantations of the new world.

33. See interesting comparative figure in http://www.eleceng.adelaide.edu.au/personal/dabbott/ani al.html. After we wrote this episode, we read the passage cited by Judith Oster (2003, 110). Accessed October 5, 2017. The importance of chickens and geese is featured in storytelling and Yiddish narrative, as it falls into the topic of dietary prescriptions, as in Sholem Aleichem and I.B. Singer's short stories.

34. The subject would bring us far from our core theme, but the names of personalities like Leslie Fiedler, Alfred Kazin, and Norman Podhoretz, editor of *Commentary*, mark a turning point in the American Jewish debate and its innovative contribution to American literature.

35. Theo Van Leeuwen in *Speech, Music and Sound* (1999) presents an integrated approach to explain the rhythm and beat of languages and the sounds of the street in music, which is aptly suited to the Rothian narrative technique.

36. *Song of Myself* (1892): "I too am untranslatable; I sound my barbaric *yawp* over the roofs of the world. . . ." The "barbaric yawp" is cited in the film directed by Peter, Weir *Dead Poets Society* (1989); the term has been left untranslated in Italian AVT.

37. American editions include: Signet (1965); Four Square (1965); Buccaneer Books (1991); Black Mask (2006). The film, however, was not a critical success in America. There are some cultural inventions, a female protagonist, and a little girl reciting and parodying the *Song of Songs*, which is a holy book—an episode not in the original book. Sergio Leone had worked on this film for over a decade and had originally envisaged it having two parts of three hours each. He then shortened it to two-and-a-half hours and, unfortunately, the American distributors (The Ladd Company) shortened it further to an hour and a half, rearranging the scenes into chronological order. This arbitrary reduction, without Leone's consent, made the film a commercial flop in the United States, and critics who had seen both versions harshly condemned the changes that had been made. The cuts can be viewed online. The original full

version without the cuts has remained a critical favorite and is often rated as the greatest gangster movie of all time, enhanced by the music score of Ennio Moricone.

38. This new edition is almost the same as the first Italian translation. A whole chapter is skipped in sequence number. There is some disorder in chapter sequences in the translation. In SL the passage is in chapter 10, and in TTa in chapter 9. TTb does not have a chapter 9 and skips to chapter 10.

39. One of the first post-Civil War gangs (1860–90) of New York were the "Whyos" (1860–90), who took their name from the interjectional call "Why! Ho! Why! Ho!" This was their signal to alert each other that the police were around.

40. The sequence of chapters and their numbering is somewhat confused, and one chapter is skipped.

41. "Mockey" is derived from the Hebrew (מַכָּה "makkah" → beating, blow, wound, plague, slaughter). "Sheeny" is also recorded in the WUD and CED online and considered outdated. It is also graphically emphasized, with peaks in usage at the turn of the twentieth century. https://www.collinsdictionary.com/dictionary/english/sheeny. Accessed September 23, 2017.

42. "In the age of Yiddish theater, it started referring to a *busybody* or *gossipmonger*. The word has since become Yinglish (a Yiddish loanword in American Jewish English). In the 1920s Yenta was first popularized by the humorist Jacob Adler (not the actor Jacob P. Adler) writing under his pen name B. Kovner, in which he created the character Yenta, and featured Yenta in a Broadway play entitled Yenta Telebenta. Yenta was also his character in a fifty-year writing career for *The Jewish Daily Forward*." https://en.wikipedia.org/wiki/Yenta. Accessed November 29, 2017.

43. The book by Joe Pileggi *Wiseguy: Life in a Mafia Family* (1985) was adapted into a film entitled *Good Fellas* by Martin Scorsese (1990).

44. The language of dubbing into Italian is also known as "doppiaggese" resulting from the the constraints of lip dub and forms of linguistic calques, linguistic interferences with the original version, and abstruse inventions, especially in dubbing crime movies (see also Di Fortunato and Paolinelli 2005; Rossi 2006, 2010; Sileo 2010). The word "cop" was normally translated with "piedipiatti," in dubbing.The American film industry has thrived for many years on gangster and mafia movies, yet well after the 1960s, Italian lip-synchronized dubbing was performed with an ideal and perfect Italian diction which did not match the voices of the crooks, outlaws, and other representatives from the lowest classes. In the perception of European audiences, together with cowboy movies, SciFi, and musical comedies they were the typical product of American culture and Hollywood. Conversely, in movies featuring Italian American gangsters, pre-*Godfather* movies, gestuality and exclamations were performed regardless of Italian American identity.

45. Initially, Norman Mailer, the American Jewish playwright and prolific author raised in Brooklyn, was collaborating and wrote parts of the screenplay, but unfortunately, Mailer was dismissed by the management board who then decided on a drastic reduction of the script, which ended in a legal suit.

46. Sergio Leone met Herschel "Noodles" Goldberg (alias Harry Grey) for the first time in 1968, many years before the film's release. They met at a bar off Greenpoint

Avenue, Brooklyn. Harry Grey also published other gangster stories, *Call Me Duke* (1955), and *Portrait of a Mobster* (1958).

47. Also, household goods and common English words were still considered "forestierismi," as observed. In the 1970s, they timidly started to appear, but in italics, as in *The Hoods* (Chanel, whiskey, Cadillac, Hershey).

48. The contribution was published in a collection of translation studies in honor of the pioneer of descriptive translation studies (DTS), and historian of Hebrew translation history and theories, Gideon Toury (1942–2016).

49. Both stories were published in *Commentary*. Norman Podhoretz was the influential editor of the American Jewish studies magazine from 1960 until his retirement in 1995. His son John is the current editor.

50. It has been in use in British English since 1935, first appearing at the time of the fascist Mosleyan movements and cited in Eric Partridge's *Dictionary of Slang and Unconventional English* (1961, 1158).

51. The novel was later included in *The Pagan Rabbi and Other Stories* (1971). The glossary of the Italian edition refers only to the terms left in Yiddish and, therefore, this term is excluded. Yet, this is a real Yiddish Americanism at the time of Ellis Island migration of Eastern Jewry.

52. See also https://www.urbandictionary.com/define.php?term: "1. Forget about it—the issue is not worth the time, energy, mental effort, or emotional resources. 2. Definitively 'no.' 3. The subject is unequivocally excellent, further thought and analysis are unnecessary."

53. Posted by Vanilla g-lotto. 29.12.2004. Accessed March 25, 2018.

54. "Fuhgettaboutit is a word that most Italian-Americans (usually from New York or Boston) use to say 'forget about it' or 'don't mention it.' I, as an Italian American find myself slipping up and, instead of 'Forget about it, that's all right!,' say 'Fuhgettaboutit, that's all right!' This can be used by people other than Italian-Americans, but it originated from our roots." Posted by Clair B., 17.10.2004. Accessed March 25, 2018. It can also be rendered with the more literal "Dimenticalo," that in Sicilian is "scuordatillo." But Italian dubbers have opted for the more common Romanized idiomatic expression. (Stabile 2006, 26).

55. The image has no copyright, and featured in a video on the ironic meaning of the expletive frequently used and taken as a "good advice" or a common practice https ://www.youtube.com/watch?v=uOq6NuefZhw, author: San Ten Chan, 18.10.2014. Accessed August 11, 2017.

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ABBREVIATIONS

AVT: Audio Visual Translation
ST: Source Text
STA: Source Text Abridged
STD: Source Text Dubbing
STF: Source Text Film Script
STS: Source Text Subtitling
TT: Target Text
TTA: Target Text Abridged
TTD: Target Text Dubbing
TTS: Target Text Subtitling

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About the Author

Rosanna Masiola is former Chair of English and Translation, University for Foreigners of Perugia and chair of postgraduate courses. She holds degrees from the University of Venice, and the University of Trieste (Advanced School of Modern Languages for Interpreters and Translators). She has taught English language and translation, and published over thirty volumes on translation studies and (post)colonial studies.

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