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The Effects of Translation on Performance: Translating Rhythm and Gesture in Two Plays by David Mence

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Abstract

This thesis takes the form of an empirical investigation on the effects of translation on the rhythm and gesture of a playtext in performance. The texts selected for this study are two contemporary plays by Australian playwright David Mence, Convincing Ground *(2008-2010) and* The Gully *(2010), which are translated into Italian as part of this project.*

This thesis is structured into two parts: a theoretical exegesis and a practical translation. The theoretical exegesis outlines the investigation and findings of the research project, in which translation is analyzed neither as a final product, nor as a process, but rather, as a necessary stepping-stone towards a broader and self-reflexive investigation on the impact of translation on performance. The Italian translations included in this thesis derive from a multi-staged, interdisciplinary, and collaborative process, but are more than simply the result thereof. I carried out a first draft of the translation in collaboration with the author. I then developed a model to test the effects of translation on performance. The model was applied during a workshop, in which selected scenes of the playtexts both in English and Italian were explored by two casts of actors. This approach enabled me to analyze and compare 'source performance' and 'target performance', and to assess the impact of translation on the performance of a playtext, focussing on rhythm and gesture. This synergy of text, translation, and performance becomes simultaneously object and method of investigation. Concurrently, translation is the locus *which allows for the emergence of research questions, a key element in finding the answers, and ultimately the locus to incorporate the outcome of the exploratory performances.*

The findings of this empirical investigation carried out with the methods of Practice as Research *in the performing arts reveal that the effects of translation on the performance of a playtext are significant, in relation to both rhythm and gesture. My case study shows that syntactic features of languages can affect the rhythm of stage performance. It also reveals that in a theatre of psychological realism, stage gesture tends to follow the mechanism of co-speech gesture in conversation. This implies that by changing the lexical items of an utterance, the gesture changes accordingly. However, that does not diminish the role of actors' reading of a play and their training background in shaping performance rhythm and gesture.*

By proposing and applying a flexible and replicable model for scrutinizing the impact of translation on the performance of a playtext, this thesis contributes to the interdisciplinary scholarly discussion on the relationship between a translated text and its semiotic concretization.

Thesis including published works declaration

I hereby declare that this thesis contains no material which has been accepted for the award of any other degree or diploma at any university or equivalent institution and that, to the best of my knowledge and belief, this thesis contains no material previously published or written by another person, except where due reference is made in the text of the thesis.

This thesis includes 2 original papers published in peer reviewed journals and 1 submitted publication. The core theme of the thesis is stage translation. The ideas, development and writing up of all the papers in the thesis were the principal responsibility of myself, the student, working within the School of Languages, Literatures, Cultures and Linguistics under the supervision of Professor Rita Wilson.

Thesis Chapter	**Publication Title**	**Status** *(published, in press, accepted or returned for revision, submitted)*	**Nature and % of student contribution**	**Co-author name(s) Nature and % of Co-author's contribution***	**Co-author(s), Monash student Y/N***
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I have renumbered sections of submitted or published papers in order to generate a consistent presentation within the thesis.

Student signature: [redacted] **Date:** 21/06/2017

The undersigned hereby certify that the above declaration correctly reflects the nature and extent of the student's and co-authors' contributions to this work. In instances where I am not the responsible author I have consulted with the responsible author to agree on the respective contributions of the authors.

Main Supervisor signature: [redacted] **Date:** 21/06/17

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Introduction

The relationship between a playtext and its semiotic concretization in performance has been under-investigated within translation studies (Marinetti 2007). Recently, scholars have started to examine this relationship, as evidenced, for example, in the edited collection by Bigliazzi et al. (2013b). However, to date, no research has been conducted on the impact of the translation of playtexts on the rhythmic and gestural elements of a stage performance. Although translation studies scholars have theorised about the potential to translate rhythm and gesture (Braga Riera 2007), and debated the existence of patterns of gesture inscribed within a playtext (Snell-Hornby 1997), these hypotheses have rarely been empirically tested. This thesis takes the form of an empirical investigation on the effects of translation on these two specific elements of performance: rhythm and gesture.

The texts selected for this dissertation are two contemporary plays by Australian playwright David Mence, *Convincing Ground* (2008-2010) and *The Gully* (2010), which are translated into Italian as part of this project. These plays have been chosen since they both deal with specific Australian cultural material. *Convincing Ground* deals with Australia's dark past of colonization and massacres, while *The Gully* depicts a post-apocalyptic Australian future. The unique cultural specificities of these plays in terms of story, setting, and language renders them ideal for an analysis of the impact of translation on aspects such as performance rhythm, and gesture accompanying enunciation. The unfamiliarity of potential Italian audiences with the abundant Australian cultural references and of Australian slang present in these plays make them not only a challenge for the stage translator, but also an opportunity for the translator-researcher wishing to scrutinize and compare aspects of 'source' and 'target performance'. By translator-researcher, I mean a practitioner who conceives of his/her translation practice not as a stand-alone creative enterprise, but as a means to an end, which cannot be limited to the production of a translated text. The translator-researcher formulates and addresses research questions through his/her translation practice.

This thesis is structured into two parts: a theoretical exegesis and a practical translation. The theoretical exegesis outlines the investigation and findings of the research project. The Italian translations included in this thesis derive from a multi-staged, interdisciplinary, and collaborative process. I carried out a first draft of the translation in collaboration with the playwright. Selected scenes of the playtexts both in English and Italian were then explored during a three-day performance workshop. This

synergy of text, translation, and performance becomes simultaneously object and method of investigation.

In this project, translation is analyzed neither as a final product, nor as a process, but rather, as a necessary stepping-stone towards a broader investigation entailing a performance component. Concurrently, translation is the *locus* which allows for the emergence of research questions, a key element in finding the answers, and ultimately the *locus* to incorporate the outcome of the exploratory performances.

While the effects of translation on texts and/or audiences have been extensively analyzed, the potential impact of the translation of a playtext on its actual performance has seldom been an object of investigation within translation studies, and particularly within an ongoing translation project. This significant omission points to the lack of a suitable methodology for such an investigation. It is this gap in the scholarship on translation studies which this thesis addresses with an innovative and interdisciplinary methodology drawing from the *Practice as Research* methodology of the performing arts. At the early stages of my enquiry, the literature on theatre translation offered either product-oriented approaches (Peghinelli 2012) or process-oriented approaches (Marinetti and Rose 2013). According to Marinetti and Rose, a process-oriented approach has the advantage that:

> it makes visible aspects that product-oriented historical or sociocultural approaches conceal from view: the stops and starts, resolved as well as unresolved conflicts and a fuller spectrum of the translator's decision-making, including those decisions that lead down the wrong path and are abandoned in favour of others, but without which the final product, and the cultural landscapes that it helped to create, would not have been the same (Marinetti and Rose 2013, 179).

In this project, aspects of translation as process have indeed been taken into account, as detailed in Chapter 4. However, the overall approach of this thesis can be defined as *effect-oriented*.

The current "performative turn" (Bigliazzi, Kofler, and Ambrosi 2013a, 1) in translation studies is re-orienting scholarly attention towards what Sandra Bermann defines as "translation's own productive and transformative potential, both in literary art and in what we call 'real life'" (Bermann 2014, 288). A view of translation as performance implies that the act of translating texts can potentially 'transform' those texts. If the translation of a text meant to be read has an impact on the text and somehow 'transforms' it, will the translation of a text meant for theatrical performance have an impact on the

actual stage performance? This is the central research question that this dissertation examines.

In order to address this question, translation needs to be analyzed in the context of performance. The literature on the performing arts has proved invaluable to the development of a model in which the translation embedded in the performance could function both as object and as method of investigation. For my investigation I adapted Kershaw et al.'s (2011) model of *Practice as Research* to the need of the translator-researcher. I organized a three-day workshop with two casts of professional actors: one cast comprised of only English-speaking actors; the other comprised of Australian-Italian professional actors fluent in Italian. Selected excerpts of the playtexts, both in English and Italian translation, were explored during the experimental workshop. This approach enabled me to analyze and compare 'source performance' and 'target performance', and to assess the impact of translation on the performance of a playtext, focussing on rhythm and gesture. In addition to being an effective analytical tool, the model developed and applied during the workshop allows for a greater understanding of the factors and variables which contribute to shaping the performance component of a translated text: the intrinsic rhythm and structural features of language itself, the culture-bound nonverbal elements accompanying enunciation, but also the actor's training and theatrical background, and his/her individual interpretation of the text.

The project design of this thesis can be understood in two different ways. The first is by the chapter structure of the thesis outlining the research trajectory of the project; the research questions; the method of analysis; and the conclusions. The second way is to recognize three central research approaches, which correspond to the different components of this study:

1. By thesis: in the theoretical exegesis of this thesis I use the established methodologies of qualitative research. A literature review is followed by the formulation of research questions, the development of a methodology to scrutinize the issues to explore, an investigation, and a report of the related findings.
2. By translation: the act of translation is not seen as a stand-alone creative or a scholarly enterprise, but as part of a broader and self-reflexive investigation during which questions are generated and hypotheses to be tested are formulated.
3. By exploratory performances: the questions that emerged in the theoretical and practical approach to translation are addressed by means of performance. Hypotheses are tested and key issues are investigated. The performance

enlightens aspects of the translation, and allows for further revisions of the translated playtexts.

These three research approaches are tightly intertwined in the present study, each influencing and informing the other, thus contributing to the development of an interdisciplinary methodology to pursue the answer to the research questions. Even though in different phases of the project one element may have more prominence than the others, as the chapter breakdown details, the three elements of the thesis are in constant dialectal relationships, with translation as the overarching element. The footnotes accompanying the translations reveal how the different components of this study interact with, inform, and influence one another in constant triangulation. The research included in the theoretical exegesis allows for the identification of a gap in the scholarship, and for the development of a suitable methodology to address it; the act of translation fosters the emergence of the research questions this thesis examines; the translation *in* performance becomes the subject of investigation, and the tool to investigate issues of translation in performance. Finally, the outcome of the exploratory performances is ultimately incorporated both in the translations, and in the theoretical exegesis.

In the first chapter of this thesis I introduce David Mence's work, focussing on the two plays selected for this doctoral project, *Convincing Ground* and *The Gully*. I state the research questions this thesis seeks to address, and introduce the issues of rhythm and gesture, which will be the object of empirical investigation. I outline the research trajectory of this dissertation and I review the literature on stage translation and gesture studies relevant to my analysis. The last section of Chapter 1 describes the model I developed for my empirical investigation on the impact of translation on the performance of a text.

Upon establishing the theoretical frameworks and methodologies of my enquiry, in Chapter 2, I outline the methodology I apply to write a first draft of my translation of *Convincing Ground* and *The Gully*, excerpts of which are then used during the exploratory workshop. The translation for the stage is approached using theoretical frameworks derived from translation studies, psycholinguistics, sociolinguistics and discourse analysis. I research the literature on psycholinguistics to better understand the potential impact of language on the spectator. I conclude that certain translation strategies successfully applied to the translation of written language may not have the same effect when applied to the translation of spoken language. While translation studies scholars have often focussed on how translation for the stage has to be 'speakable' by the actors (Snell-Hornby 1984, among others), working from research in psycholinguistics (and

specifically language processing) I focus on how it has to be 'decodable' by the spectator. The application of insights from psycholinguistics can enable the stage translator to have a broader understanding of the difference between written and spoken language processing and processing time, and on the impact thereof on the audience, in terms of their emotional and cognitive experience of the performance. The focus is, again, on the *effects* of translation.

Chapter 3 reports on the three-day workshop I ran in February 2016 in order to address the central research question of this thesis. The model developed for this aim and outlined in chapter one is applied throughout a series of experiments to test the impact of translation on the gestural and rhythmic elements of the performance. Chapter 3 is further divided into a section on the experiments on rhythm (3.1); a section on the experiments on gesture (3.2); and a section where I draw my conclusions (3.3). My findings reveal that translation has a significant impact on the gesture and rhythm of the performance of a playtext. My analysis details some of the ways in which syntactic differences between English and Italian can impact the rhythmic elements of a performance (3.1.1). In regards to gesture, my study shows that most of the nonverbal elements emerging in the performance of these two playtexts based on psychological realism[1] follow the mechanism of gesture in conversation, and some derive from the communicative repertoire and nonverbal behaviour of the respective linguistic community. Some other nonverbal elements performed by the actors are attributable to their training background, or their theatrical tradition.

Chapter 4 examines the effects of the different collaborative practices which contributed to the shaping of the translations in their current form. In section 4.1, I outline the effects of the collaborative sessions with the playwright on both the target and the source text. The exploratory performances in the rehearsal room and the contribution of the actors have allowed me to further revise my draft translations, and amend some of my translation choices based on actors' performance decisions, as described in detail in section 4.2. For this reason, the investigative model applied during the workshop has proved to be both an effective analytical method, and a useful tool to incorporate elements of the performance in the translation component of this thesis. In Chapter 5, I draw my conclusions, I address the limits of the present study and outline feasible paths for further research, and the potential applicability of the model developed.

[1] In this thesis I adopt psychologist Thalia Goldstein's concept of psychological realism in theatre, film, and television, which implies "a realistic depiction of humanness" (Goldstein 2012) and of human actions and reactions in fictional characters, regardless of the 'realism' of the story depicted.

Following the recent advocacy by translation studies scholar Anna-Marjatta Milsom (2012) for the inclusion of multimodal elements in doctoral dissertations in translation studies, this thesis also contains sixteen short videos of the experiments, thus enabling the reader to witness the synergy of the translation and the performance components for investigative purposes.

Part I

Chapter 1 : Setting the scene

1.1. *Convincing Ground* and *The Gully* by David Mence

For my doctoral research project I have chosen to translate into Italian two Australian plays written by award-winning author David Mence: *Convincing Ground* (2008-2010) and *The Gully* (2010).[2] Mence is an Australian writer, playwright and theatre director, and is the winner of the 2011 Edward F. Albee Fellowship, awarded by the Australian Writers' Guild. His most well-known work is *Macbeth Re-Arisen*, which features the character of Macbeth returning as a zombie. *Macbeth Re-Arisen* was first presented at the University of Melbourne by independent theatre company White Whale Theatre in 2004. In 2006 it travelled to Scotland, where it was well received at the Edinburgh Fringe Festival. The success was replicated in Melbourne, in 2008, where the play had a sold-out season at Trades Hall. More recently, Mence's *Macbeth Re-Arisen* has been performed in Christchurch (New Zealand) and Cairns (Queensland), and in 2017 it was performed at the Adelaide Fringe Festival. As writer and playwright, Mence has always had an interest in Australian topics. His play *Convict 002* (2007), is an adaptation of Marcus Clarke's novel *For the Term of His Natural Life*. Like the novel which inspired it, *Convict 002* is about the life of Rufus Dowes, a man wrongly convicted and deported to Van Diemen's Land. The play was successfully staged in Northcote (Victoria) in 2007. Mence is currently working on a collection of short stories titled *Portland Cycle* (In preparation), which is a fictional re-elaboration of stories Mence found in historical archives about whalers, colonizers, and the Indigenous population. He is presently writing a play about the gold rush in Australia, which will be titled *Welcome Stranger* (Mence 2016).

Convincing Ground is set in Portland Bay in the 1830s and depicts the life of the early whalers and sealers who pioneered the rugged Western coast of Victoria in the 1830s, and the complex, violent relationships they engaged in with the local population. The play is partly based on a controversial historical event known as the 'Convincing Ground massacre', which allegedly took place in Portland Bay in 1833 or 1834. When a whale washed up on the shore, a dispute broke out between the white whalers and the local Gunditjmara people over who could rightfully claim it. What happened afterwards

[2] For the present thesis I used the revised version of the texts provided by the author in 2013, but *Convincing Ground* was first drafted in 2008 and then revised several times, while *The Gully* was written in 2010.

is to this day unclear. Some believe that a large number of Gunditjmara were massacred (Clark 2011, Russell 2012), while others maintain that what has become known as the Convincing Ground massacre never actually occurred (Connor 2007, 2005). Mence discovered this story while undertaking a Creative Fellowship at the State Library of Victoria in Melbourne. *Convincing Ground* is the outcome of years of writing and revisions which also included consultation with local Gunditjmara elder Richard Frankland (Mence 2014a). The play originally featured twelve characters (all drawn from the historical archive) and involved a complex plot. Mence then decided to focus only on the two protagonists: William Dutton (1811-1878), a real-life white whaler (Cumpston 1966); and Renanghi (circa 1815-1834), a young Indigenous woman and Dutton's 'wife' for a time.[3] He felt that too many voices would distract the audience from the focus of his story: the conflicted love/hate relationship between the white whaler and the Indigenous girl within a colonial environment (Mence 2014a) and the dialogue between them, which eventually led to a shocking confession. *Convincing Ground* is a relatively short one-act play constructed around the tension between the two characters. The shifting power balance between the two protagonists is carefully crafted by the playwright through rhythm, in exchanges where asking and answering questions is used as a tool to control the interaction and to establish dominance. In the setting of the play, Renanghi visits Dutton's old whaling hut every night. They talk—with a great deal of conflict—about the years they spent together in Portland Bay and, from Dutton's words, we understand that they go over the same ground night after night interminably. Until one final night—the night that the audience witnesses in real-time—when Dutton confesses the role he played in the Convincing Ground massacre. We soon learn that he has confessed because he is on the verge of death, and does not want to die with this burden on his heart. It is not clear whether Renanghi is a ghost or a figment of Dutton's imagination. At the core of the play is the relationship between the two characters, and their struggle to find a way to make peace with the past.

The Gully is a dystopic comedy in three acts set in 2109 in a post-apocalyptic Australia. In a dilapidated continent where water is scarce and people resort to cannibalism, five characters struggle to survive. In order to do so, it is vital to form alliances and establish relationships, which revolve around the management of scarce resources through power dynamics. Three of these characters, Clarke, Worm, and The Celestial, have found a trickle of fresh water, and they are prepared to kill in order to

[3] It was common practice for sealers and whalers to keep an Aboriginal 'wife,' a woman to satisfy their sexual urges, but also to help them survive on the harsh Australian frontier. See, for example, Rebe Taylor (2000) and, more recently and extensively, Lynette Russell (2012).

defend their precious source of water. Clarke is an older and educated person, and an exile from Land's End. Land's End is an Eden-like place where life is still possible, the only fragment of civilization which remained intact after the undefined catastrophe which has rendered Australia a wasteland. Land's End is often referred to throughout the play as the place where one would want to be, and the desire to return to it will be fatal for Clarke. Worm is an uneducated and not particularly brilliant teenager who has never seen a woman until he finds the characters of Lizbie Brown and Fontanelle "with their pingpongs out" (Mence 2013c) by the trickle of water. The third male character, The Celestial, is a middle-aged Chinese man; he is the 'Bruce Lee' of the gully (Mence 2014a), and is the best equipped to defend the life that these three men have carved out for themselves inhabiting a hut in the gully. Act I opens with a conversation between Worm and Clarke, through which we understand what life is like in the hut with The Celestial. The two women are first presented on stage at the end of Act I, when Worm takes them into the hut after finding them by the trickle. Act II opens with the two women tied back to back and gagged, while Clarke is interrogating them. Lizbie Brown claims that they are missionaries from Land's End; that she can help them get citizenship at Land's End; and that Fontanelle is her mute adoptive child. While Clarke initially does not believe Lizbie Brown's story, he later chooses to travel to Land's End with her and leave Worm behind, having driven the Celestial away. When Worm and Fontanelle are left alone in the hut, Worm learns that Fontanelle is not mute and is not from Land's End. The two young characters bond and eventually have sex. In Act III The Celestial returns for revenge, but is killed by Worm. Lizbie Brown returns when Worm is outside the hut, and in dialogue with Fontanelle, Lizbie Brown reveals her true nature. The audience learns that she has killed Clarke, and she is disappointed to find out that Fontanelle has not killed Worm, as Lizbie Brown had asked her to do. When Worm returns to the hut, Fontanelle urges him to give her bullets, so that she can kill Lizbie Brown, telling him that Lizbie Brown is a witch and a liar, and that she has killed Clarke. Worm is confused and does not know what to do, but finally gives Fontanelle the bullets with which Fontanelle kills Lizbie Brown. Eventually the two young, subjugated, and abused characters are the ones who manage to survive. Although the plot might seem tragic, the play was written as a comedy. The characters are able to find humour in their lives and find ways to enjoy themselves in this anomalous situation.

The two plays were written in separate historical moments, and were not conceived as sequential (Mence 2013d). As reader and as translator, the presence of a specific word in both plays made me notice a particular form of continuity between them: the word "crows". "Crows" was an archaic racial slur used to refer to the Indigenous

population of Australia (Mence 2013d). According to Indigenous artist Julie Gough, it was a code word used by colonizers to refer to Aboriginal people, to talk about the atrocities committed. They would talk about how many "crows" they had killed and/or shot (Gough 2017). In Mence's *Convincing Ground* "the crows" are victims of the colonizers. By contrast, in *The Gully* we see the colonial situation in reverse: when civilization has collapsed, only "the crows" know how to survive in a continent without water[4] and in which the non-Indigenous people struggle to survive. It is a sort of Dantesque *contrappasso*, where the sinners in hell are condemned to undergo the same treatment they implemented in life. While before the apocalypse, the Indigenous population was oppressed and dominated by white colonizers, in Mence's post-apocalyptic land, non-Indigenous people will have to defend themselves from "the crows", who know how to survive in a land where resources are limited.

These plays were translated as part of a broader project to investigate the impact of translation on performance. A brief overview of the literature on theatre translation is necessary to lay the groundwork for my enquiry.

1.2. Theatre translation

1.2.1. Terminological issues

The terminology adopted within theatre translation scholarship remains subject to scholarly debates. "Page translation" or "translation for the page" is used to refer to translations meant to be read and published, in which criteria such as philological accuracy are prominent. "Stage translation" or "translation for the stage" is used to refer to translations meant for performance. "Theatre translation" is often used to refer to both page and stage translation (Serón Ordóñez 2013). Some authors have used the term "drama translation" to talk about page translation (see Bigliazzi, Kofler, and Ambrosi 2013a), while for example Sirkku Aaltonen (2000) uses "drama translation" to talk about translation for the theatre in a broader sense, thus encompassing both translation for the page and for the stage, and "theatre translation" for translations meant for the theatrical system alone. Manuela Perteghella uses the terms "reader-oriented" and "stage-oriented" to refer to the two different traditions of translating drama (Perteghella 2004a, 6). This thesis engages with translation for performance, that is, stage-oriented translation. I will

[4] There are several accounts on how the Indigenous population managed water resources in areas where water was scarce (Bayly 1998, among others).

use the term "stage translation" rather than stage-oriented translation, because my translation was not only "stage-oriented" (that is, meant for performance), but also integrated with the outcome of stage practices (as section 4.2 describes). Because of the centrality that the stage played in my research, I will use the terms "stage translation" and "translation for the stage" (Pavis 1992, 136) as synonyms. I will refer to "theatre translation" when talking about the area of research in general, or to refer to both page and stage translation. While I sometimes refer to literature in the broader field of theatre translation, this dissertation focusses particularly on the scholarly literature specific to stage translation.

Although there is a debate in performance studies and in theatre translation about the distinction between drama and theatre, this distinction is not necessary to propose and explore the research questions of this thesis, so a discussion of this issue is not necessary. Another terminological issue which arose while writing this thesis was the choice of a term to describe the text to be translated: Pavis (1992) uses the term "dramatic script" to describe "the verbal script which is read or heard in performance" (Pavis 1992, 24). Schechner instead uses the word "script" to describe "all that can be transmitted from time to time and place to place; the basic code of the events" (Schechner 2003, 71), and drama as "a specialized form of scripting" where "patterns of doings" are "encoded in patterns of written words" (Schechner 2003, 69). Scholars in translation studies such as Marinetti (2007) and Bassnett (1985), among others, use the word "playtext". I have chosen to use the word "playtext" for two reasons: Firstly, to avoid confusion, since the meaning attached to the word "script" differs significantly in Pavis (1992) and Schechner (2003), and secondly because "playtext" is a compound which reflects the nature of a text meant to be played, conceived for performance. This terminology is also used to avoid some of the complex debates about the meaning of "script".

1.2.2. Trends in theatre translation

This section provides a brief overview of the literature on theatre translation, describing the work of the scholars I draw from, and the issues I investigated with my exploratory workshop. For simplicity, I will refer to *the scholarship of theatre translation*, well aware that the status of the discipline is still up for debate, as detailed below.

The literature specific to theatre translation is relatively recent. While translation has been a topic of scholarly discussion for more than 2,000 years (Bassnett 2014, Bassnett-McGuire 1980, Pym 2010), it is only since the 1960s and the 1970s that scholars have focused on the specificities of translation for the theatre. Until that time, playtexts

had been examined like other literary forms (Lefevere 1992), neglecting the unique qualities of a playtext, in that it is only one part of a complex semiotic system since it exists "in an irreducibly dialectal relationship with its performance" (Bassnett 2014, 153).

In the 1960s and 1970s scholars started to engage with the specificities of translating playtexts. Robert Corrigan (1961), Jiří Levý (2011 [1963]), Alessandro Serpieri (1977) and Susann Bassnett (1978) were among the first to examine the qualities unique to theatrical texts. Although some of the influential scholars who first discussed theatre translation lamented its subordinate position within translation studies in the 1980s (Bassnett-McGuire 1980, Schulze 1987), in the decades since, theatre translation has received increasing scholarly attention. Despite this increasing attention, Bassnett (2014) argues that theatre translation still remains under-discussed within the broader discipline of translation studies.

In the early 1980s, Ortrun Zuber-Skerrit published the first two full-length books entirely devoted to theatre translation (Zuber-Skerritt 1980, 1984), in which she advocated for the establishment of theatre translation as an independent discipline. In the 1980s an issue central to stage translation emerged in the scholarship, that is, the issue *performability*. Performability has often been associated with the idea of a 'gestic subtext', i.e. the notion that a playtext contains within itself some form of gestural patterning accompanying enunciation (Pavis 1989, Snell-Hornby 1997, among others). Other scholars such as Susan Bassnett (1991, 1985, 1998, 2014) have dismissed the idea of a gestic subtext, and critiqued the notion of performability (Bassnett 1991). A fuller discussion on performability will take place later in this chapter. Semiotician and translator of Shakespeare Alessandro Serpieri (1977, 2013) additionally foregrounded the connections between the notion of performability and the concurrent linguistic notion of performativity.[5]

In its further development, the scholarship of theatre translation has also experienced several "turns". The publication of *Stages of Translation* (Johnston 1996) inaugurated what would come to be called the "practitioner's turn" (Serón Ordóñez 2013). Johnston's volume is a collection of essays written by stage translators and practitioners, a sign of a movement towards an integration of translation theory and theatre practice. Also in 1996, Mary Snell-Hornby advocated for the cooperation between translators, directors, and actors (Snell-Hornby 1996). In a later book chapter (1997), Snell-Hornby

[5] The notion of performability has also been analyzed as a feature relational to the audience (Bigliazzi, Kofler, and Ambrosi 2013a, Johnston 2004, among others), or in relation to concepts such as *speakability* (Sprechbarkeit, Levý 1969) *breathability* (Atembarkeit, Haag 1984) or *saleability* (Espasa 2000). A detailed analysis of the concept of performability, however, falls outside the scope of the present thesis.

claimed that the text's performability lies in its "capacity for generating nonverbal action" (Snell-Hornby 1997, 191), and the aim of translation should be that of creating a new "dramatic 'score'" (Snell-Hornby 1997, 195). One of the research questions this thesis addresses arises from this claim. By comparing the performance of selected scenes from *Convincing Ground* and *The Gully* in English and Italian, this thesis analyzes the impact of translation on the gestural elements of the performance, thus participating in the debate on the presence or absence of gestic subtext in translated playtexts. The specific research questions this thesis addresses are detailed later in this chapter after the historical review of scholarly literature.

In addition to the "practitioner's turn" and the inclusion of performativity, another significant movement in theatre translation has increasingly involved collaborative practices. This trend is evidenced in a special issue (4/2016) of the French translation journal *La Main de Thôt* titled *Traduire ensemble pour le théâtre* (translating together for the theatre) dedicated to these types of theatre translation methodologies.[6] Part of the outcome of my research on the impact of translation on rhythm, carried out with the collaboration of actors and director and discussed in section 3.1 of this thesis, has been published in this special issue (Tarantini 2016a), which indicates the timeliness of the present study, and its location within this contemporary, interdisciplinary trend.

A significant interdisciplinary collaborative venture in contemporary theatre translation was the workshop organized by Paul Russell Garret, in which a group of translators was asked to participate in "movement, rhythm, and text-based sessions with a group of actors and other theater practitioners" (Russell Garrett 2016). This collaborative workshop aimed to provide translators with new tools to approach their task of writing for the stage, and to give them a better understanding of what happens to the rhythm of a text when taken onto the floor for a performance. In Russell Garrett's workshop, the translators and the actors were involved in a series of experiments in which the participants were asked to leave their comfort zone and engage in activities often alien to them. Translators were required to work with their body, and to use it to make different sounds, while actors were asked to join a translation workshop. Garrett's model involved a relatively simple practice allowing some conversation and reciprocal influence between translators and actors. Similarly, a collaborative model was applied within a post-doctoral research project titled "Translation, Adaptation, Otherness: 'Foreignization' in Theatre Practice" launched by Margherita Laera and Flora Pitrolo at the University of Kent (UK) at the beginning of 2016. Collaborative *Practice as Research*

[6] For an extensive discussion on collaborative practices in theatre translation up to 2004, see Perteghella (2004b).

workshops involving directors, producers, designers and translators were organized within this project (RCUK 2016). My work is contemporaneous with this current scholarly trend, as my workshop was organised between August and November 2015 and took place in February 2016. My analysis of this collaborative venture was first presented at the biennial conference of the International Society for gesture studies at Nouvelle Sorbonne University in Paris in July 2016.

Alongside the increasingly common application of collaborative practice, theatre translation is currently experiencing a "performative turn" (Bigliazzi, Kofler, and Ambrosi 2013a), as the introduction to a recent collection of essays on theatre translation claims. The performative turn in translation studies may be understood as part of a wider movement in which the concept of performativity has become central to many disciplines in the humanities since the 1960s. Since the publication of J. L. Austin's *How to Do Things with Words* (1975 [1962]), and since John Searle formulated his *speech act theory* (1969), the concept of performativity has been central to disciplines ranging from linguistics to performance studies. A detailed analysis of the concept of performativity, however, falls outside the scope of the present thesis. As Parker and Sedgwick observe, "while philosophy and theatre now share 'performative' as common lexical item, the term has hardly come to mean 'the same thing' for each" (Parker and Sedgwick 1995, 2). Davis and Postelwait note how the idea of performativity has become an extensive, multilayered concept that scholars of different disciplines use to analyze all kinds of human activities, "from folk cultures and social ceremonies to gender identities and political actions" (Davis and Postlewait 2003, 31). Performance theorist Richard Schechner claims that the world "no longer appear[s] as a book to be read but as a performance to participate in" (Schechner 2002, 21). This expanded understanding of performativity in the humanities has been applied to the activity of the translator. Bigliazzi et al. state that the performative turn has led to a view of translation "*as* performance and *in* performance" (Bigliazzi, Kofler, and Ambrosi 2013a, 1, original emphasis) which fosters a movement away from the verbal elements of theatre towards the broader semiotic event. At the same time it calls for a deeper investigation of "the relationship between text and performance, translators and directors, and the co-participation of audiences" (Bigliazzi, Kofler, and Ambrosi 2013a, 2). In a 2013 article, Marinetti states that "the concept of *performativity* itself has yet to be fully articulated in relation to translation" (Marinetti 2013, 309, original emphasis). A year later, translation studies scholar Sandra Bermann (2014) addresses the issue. In a book chapter titled "Performing Translation", Bermann states that since the cultural turn in translation studies (Bassnett and Lefevere 1990), the scholarship has redirected its attention from issues of linguistic equivalence to the actual

"*acts* of translation and what these *did* in particular contexts" (Bermann 2014, 288, original emphasis). Bermann argues that since the cultural turn, the discipline has broadened its focus to encompass "the cultural and political *acts* and *effects* of translation" and to examine "the *doing* of translation […] but also the *doing* of translators, readers, and audiences" (Bermann 2014, 288, original emphasis). More recently, Dominic Cheetham (2016) states that translation should no longer be understood as transfer, but rather, as performance. If we consider translation as transfer, the implication is that what is being transferred, i.e. the text, remains unchanged, and what changes is only its physical location. The idea of translation as performance, however, suggests that the "doing" of the translator will have an impact on the text. Theorizing translation as performance allows both the translator and the recipient of a translation to free themselves from the idea of a supposed equivalence, and to consider the end product as the result of a creative enterprise on the part of the translator, and of all the other agents who participate in the process. If the translation of a text written to be read has an impact on the text, will the translation of a text written for theatrical performance have an impact on the actual stage performance? This is the pivotal research question this thesis explores.

1.3. The impact of translation on performance

The contemporary performative turn in stage translation has departed from the concept of performability in favour of theories such as that of "performative force" (Worthen 2003). Working from theatre scholar William Worthen, Marinetti claims that the translator should not wonder about the performability of a translated text, but rather about:

> the force the text has in performance, what "it does" and how it functions "as performance" […] A performative understanding of translation in the theatre involves a reconceptualization of the role played by *spectators* as well as a rethinking of more general notions of reception (Marinetti 2013, 311, original emphasis).

According to Patrice Pavis' model, this reconceptualization takes place in the phase of the *mise en scène*, that is, the "utterance of the dramatic text in performance […] a network of associations […] created by both production (the actors, the director, the stage in general) and reception (the spectators)" (Pavis 1992, 25). Pavis claims that a playtext (which he calls dramatic text) undergoes a series of transformations when translated and taken from the page onto the stage, and:

> in order to understand the transformation of the dramatic text, written, then translated, analyzed dramaturgically, staged and received by the audience, we have to reconstruct its journey and transformation in the course of these successive concretizations (Pavis 1992, 138-139).

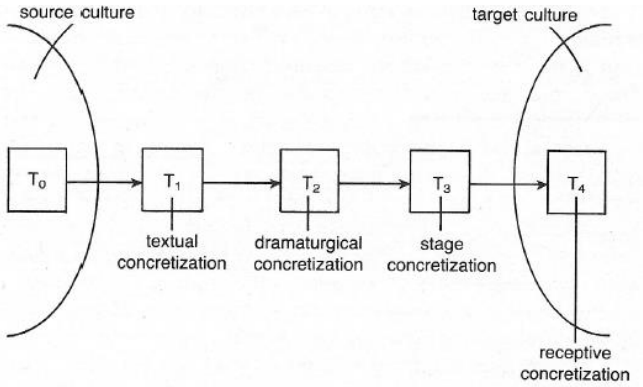


Figure 1.1 Series of concretizations of a translated text (Pavis 1992, 139)

In Pavis' scheme, T_0 is the original playtext and T_1 is the translated playtext. T_2 is the analysis of the different possibilities and constraints for the performance of the text, and T_3 is the "concretization by stage enunciation" (Pavis 1992, 141). T_4 is the *mise en scène,* a stage that reaches its completion only once the text has reached the audience, and has been reconceptualized. While I was unable to analyze the reconceptualization of the performance event through analysis of a full stage production of the plays, since at the time of my enquiry the selected plays had been performed neither in English nor in Italian translation, the model I developed nevertheless allowed me to make a comparative analysis between the stage concretizations through workshops both in English and in Italian. My experiments also facilitated my proposal for a revision of Pavis' model of concretizations, as detailed at the end of Chapter 4.

When I chose to translate *Convincing Ground* and *The Gully* into Italian, I initially considered staging the plays in Italy and analyzing the audience response within the theoretical framework of Reception Studies. However, a full-scale production includes a large number of variables, such as finding a venue, choosing a director, casting the actors, and marketing to audiences. The time constraints of a doctoral research project are relatively limited, and it would not have been feasible to include the staging of these plays and an analysis of the audience response in my research project. But more importantly, as I progressed with my translation in collaboration with the author (c.f. 4.1), I discovered a significant lack of a suitable methodology within translation studies to address the

issues that were emerging as the translation progressed. While translating this Australian material into Italian, I increasingly focussed on the potential effects of the "doing" of the translator on the actual performance, rather than on the audience. At that stage in my research, it was not possible to locate a suitable investigation method to study the impact of translation on the stage concretization of the playtext which could be applied to inform the translation during the translation process itself. The interdisciplinary methodology developed for my investigation, described in further detail later in this chapter, is an original methodological contribution to the scholarship on stage translation, and could potentially be applied to analyze any aspect of a translated text in performance.

Applying my knowledge of the theories of gesture studies to my analysis of the effect of translation on stage performance, I hypothesized that the gestures accompanying enunciation of a translated text on stage could be anticipated with some degree of accuracy because of the strong link between speech and gesture identified by gesture studies scholars (McNeill 1985, 1992, Kendon 2004, de Ruiter 2000, among others). The theories of gesture studies scholars on the relationship between speech and gesture have never been applied to empirical investigations on stage translation within translation studies. Since there is sufficient evidence that people of different language backgrounds gesture differently (Kita and Özyürek 2003, Kita 2009), with my research I wanted to analyze what kind of impact translation has on the gestural elements of a performance in different languages. In May 2015 I organized a public reading of *Convincing Ground* in Italian translation at La Mama Courthouse in Carlton (Angelucci 2015) in order to test if my expectations were confirmed. Although I usefully observed some emergent pointing gestures, this initial examination was not quite sufficient to explore how translation would impact the gestural elements of a performance. The applicability of the observed gestures in proving my hypotheses was additionally complicated by the fact that it was a 'cold' reading, and the actors had not had sufficient time to embody the playtext. During the reading, I followed the English text while listening to the Italian spoken performance, and I noticed strong rhythmic similarities between the two. That experiment generated further questions, and I began hypothesizing about the effect on the rhythm of the translated play once the playtext was taken 'onto the floor' for a full performance.

It is from these beginnings that I further developed the research questions this thesis addresses by analyzing two issues. One is related to the rhythm of the performance of a translated playtext; the other is related to its gestural elements. First: can the translator, working from a written text alone, translate into the target text the anticipated rhythm of the 'source performance'? What are the elements that will influence the rhythmical pacing of the source and the target performance? Are these elements in the

translator's control? Second: can the translator anticipate, and potentially influence the gestural elements which will accompany enunciation of the text as part of the dramatic utterances? If so, how?

In order to answer my research questions, I needed to develop a suitable methodology where the stage performance could function both as an object and as a tool of investigation. I applied a methodology that was new to the practice of stage translation, but is a long-established methodology in theatre and the performing arts, namely *Practice as Research*. In *Practice as Research,* the practice of the scholar is both the object and the method of analysis. Working from Kershaw et al. (2011), I developed a model to allow the translator-researcher to empirically test the effects of translation on stage performance, and to test hypotheses on stage translation using stage performance. I discuss in further detail the model for my empirical investigation in section 1.6.

1.4. Translating rhythm and gesture

In theatre, the notion of rhythm is often associated with tempo. There are different definitions of tempo and rhythm: in poetry, in linguistics, and in theatre. In linguistics, tempo is the "numero di sillabe pronunciate per unità di tempo"[7] ("the number of syllables uttered in a time unit", Beccaria 2004, 750). According to psycholinguist Anne Cutler, "the criterion for determining a language's rhythmic structure was never really hard and fast, and […] the issue remains a difficult one" (Cutler 2012, 130). In linguistics, the rhythm of a language is believed to be given by the distinction between stress-timed and syllable-timed languages, but as Cutler states, the notion is still controversial. The different rhythmic structure of the language seems to be responsible for the different segmentation strategies the listener applies when decoding spoken discourse. The relevance of such difference for the stage translator is analyzed in 2.1.1.

English is a stress-timed language, meaning that the language rhythm is given by stresses, whereas Italian is a syllable-timed language. This explains why English poetic forms are based on stress (e.g. iambic pentameter) while Italian poetic verses are classified according to the number of syllables (e.g. *endecasillabo*). In the dictionary of literary terms by James Cuddon and Clare Preston, rhythm is defined as "the movement or sense of movement communicated by the arrangement of stressed and unstressed syllables" (1998, 753). Theatre scholar Eilon Morris claims that "tempo is most commonly

[7] All translations from and into Italian are mine unless otherwise indicated.

associated with words such as 'speed', 'pace' and 'rate'" (Morris 2015, 148) and has been considered:

> linked with an *external* sense of time [...]. Rhythm on the other hand is often associated with words such as "pattern", "individual", "action", "intensity", "stress" and "accent". These words are more qualitative, in that they relate to the individual characteristics of a movement or sound. Other common associations include the idea that rhythm is primarily perceived from within the performer, linking it to "inner" experiences [...] (Morris 2015, 148, original emphasis).

Morris' definition of tempo and rhythm in theatre studies allows us to understand the difference between the notion of rhythm in linguistics and in literature, and that of theatrical rhythm. Translation studies scholar Mary Snell-Hornby's observations about theatre dialogue additionally offers an expanded definition of rhythm which combines the concept of literary rhythm with that of theatrical rhythm. She states that in theatre dialogue:

> language can be seen as *potential action in rhythmical progression*; rhythm in this sense does not only refer to stress patterns within sentences, but also involves the inner rhythm of intensity as the plot or action progresses [...] (Snell-Hornby 1996, 34).

With this study I aim to analyze the impact of translation on the *theatrical* rhythm, because it addresses a significant issue emerging in the performance of translated playtexts that scholarly work in this area has yet to empirically test. The ultimate goal is to test the extent to which a change in the linguistic and literary rhythm of a playtext (i.e. a different intrinsic rhythm, or a different arrangement of stressed and unstressed syllables) can impact the theatrical rhythm of a performance. Although linguistic rhythm can be changed by the translator, tempo is outside the translator's control, since it is given by the actual time it takes for an actor to speak a line. Theatrical tradition is, too, is a factor which influences the tempo of a performance.[8]

Talking about his work as theatre translator, Neil Bartlett states:

[8] For example, the performance of *Night sings its songs* by Jon Fosse (translated into English by Sarah Cameron Sunde) at La Mama Theatre in Carlton (17-21/08/2016) lasted 45 minutes, while in Norway a performance of the same play can last up to three hours (Manahan 2016).

> I'm not translating on the level of 'what does this mean?', but rather in order to reproduce, as accurately as possible, the theatrical cadence of a precise sentence. That's the essence of my work as a translator (Bartlett 1996, 67).

Bartlett, who translated a number of plays from French into English, believes that when translating, stress and patterns of syllables are vital for what he defines "the theatrical use of punctuation" (Bartlett 1996, 68). Contemporary work in translation studies stresses the importance of the preservation of rhythm in the translation of playtexts (Braga Riera 2007, among others). A method entailing a performance component such as the one developed for this thesis and described in section 1.6 allows the translator to identify how stress patterns move from the page to the stage in different languages. Eventually, the translator can choose to incorporate the outcome of said investigation into his/her translation.

In addition to analyzing the translator's ability to translate the rhythm of a playtext in performance, my analysis also asks how and to what extent the translator can influence the gesture which will accompany enunciation of a translated playtext in performance. This issue is linked to the controversial notion of 'gestic subtext', i.e. the idea that the gestural elements of the performance are somehow encoded in the written text. A brief overview of this notion and how it has been dealt with in theatre translation scholarship is necessary to lay the groundwork for my analysis.

The relation between the verbal and gestural elements of the performance of a playtext, and the need to translate it for the target audience, has often been an object of theoretical debate in the literature on theatre translation, but not a subject of empirical investigation during the translation process itself. Scholars such as Susan Bassnett (1981, 1991, 1985, 1998, 2014), Patrice Pavis (1992, 1989), and Mary Snell-Hornby (1997, 2007), among others, have dealt with the topic on several occasions. Pavis argues for the unity of language and gesture, which he calls "language-body" (Pavis 1989, 36), and goes on to state that it is the translator's responsibility to identify how the two systems interact in the source language, and to transfer those dynamics onto the target stage. Pavis' concept of "language-body" entails "the union of spoken text and the gestures accompanying its enunciation, in other words, the specific link that text establishes with gesture" (Pavis 1989, 36). Pavis then goes on to state that the language-body is culture-bound, and that it is the task of the translator to identify this cluster of word and gesture, and to adapt it "rather than copy exactly, in the transfer to the target language, while maintaining the relationship of the language-body" (Pavis 1992, 154). Bassnett, too, believes that "physical expressivity is not universal and varies from culture to culture"

(Bassnett 1998, 107). Because of this non-universality of gesture, and the differences in acting styles in different cultures, Bassnett argues that the notion of gestic subtext should be dismissed (Bassnett 1998, 2014). In the early 1990s, Bassnett also made a case against the notion of performability, claiming that it "has never been clearly defined and indeed does not exist in most languages other than English" (Bassnett 1991, 119), and that whenever attempts were made to define it, critics never went further than a "generalized discussion about the need for fluent speech rhythms in the target text" (Bassnett 1991, 119). More recently she stated that the term 'performability':

> loosely understood as that which can be realized in performance, has sometimes led to speculations that signs of performability may somehow be encoded in the written text. According to this argument, signs of performability are claimed to be implicit in a playtext, then actors and directors have the task of decoding that sign system. This has all kinds of implications, not the least of which is the plainly absurd presumption that gestic patterning of performability, if it exists, remains unchanged over time (Bassnett 2014, 154).

This thesis does not challenge Bassnett's assumption that, should they exist, gestic patterns of performability may change over time. However, by using the methods of *Practice as Research* of the performing arts, and by analyzing the outcome with the theoretical framework of gesture studies, this thesis allows for examination of how the gesture accompanying enunciation of a playtext may be influenced by translation.

In order to understand the arguments of this thesis it is important to clarify the link between the notions of performability and performativity as postulated by Italian semioticians such as Alessandro Serpieri (1977, 2013) and Cesare Segre (1984). They claim that in theatre every sentence calls for an action of some sort. According to Serpieri, the notion of performability is inextricably linked to the linguistic concept of performativity as theorized by the philosopher of language J.L. Austin. Austin postulates that:

> utterances can be found, satisfying these conditions, […] that […] do not 'describe' or 'report' or constate anything at all, are not 'true or false'; and […] the uttering of the sentence is, or is a part of, the doing of an action […] (Austin 1975, 5).

While the function of constative utterances is to describe, report, or affirm something, performative utterances are part of the doing of an action. It is the intrinsic performativity of theatrical language, that is the indissoluble link between words and action, that make

a dramatic text performable. Starting from this premise, Serpieri (1977), and Segre (1984) proposed to analyze dramatic dialogue in the light of *speech act theory*. According to Segre:

> [a]ll the discourses pronounced in the theater would […] be performative in nature in the sense that they present themselves as institutionally tied in with the dynamics of the action (Segre 1980, 45).

Along the same lines, scholar and practitioner David Johnston claims that:

> [i]n theatre, as in Genesis, the world is spoken into existence, and actors will recognize the techniques and objectives of speech-act theory even if they have not necessarily heard of Austin and Searle (Johnston 2013, 371).

The linguistic concept of performativity is thus combined with the idea of theatrical performance. According to Serpieri (1977, 2013), "[t]he performability of drama lies in mutually coalescing codes, both linguistic and extralinguistic, as embedded in speeches" (Serpieri 2013, 57). He then goes on to state that:

> [i]n dramatic dialogue speeches develop along indexical-deictic-performative segments which always 'refer' to an actual context […]. In drama, both semantics and syntax depend upon 'deixis', the referential axis which regulates speech acts, and upon 'performativity' through a language that develops actions (Serpieri 2013, 55).

The relation between the deictic elements in the playtext and actions accompanying the enunciation thereof is a key element of Serpieri's work, and is one of the issues this thesis explores through application of an interdisciplinary methodology. While Serpieri and Segre were writing about performativity, performability, and theatre, and the link between dexis and gesture in theatre, a new discipline was emerging, namely gesture studies. Gesture studies scholars analyze when and how deictic (pointing) and other types of gesture occur (Kendon 2004). If the translator knows when deictic gestures occur in a given culture, will s/he be able to know how the actors will embody verbal deictics on stage? And other types of gesture? Since, according to Serpieri, in theatre "speeches develop along indexical-deictic-performative segments" (Serpieri 2013, 55), and words are organized "*as* gestures of the characters" (Segre 1984, 9, original emphasis), is it possible that the playtext contains what gesture studies scholar Adam Kendon (2004, 134) defines as *gesture-speech ensemble*? And what are the effects of translation thereon? A methodology combining translation studies, performance studies, and gesture studies

can productively analyze how and to what extent translation influences gesture accompanying enunciation on stage. This innovative cross-disciplinary methodology allows for a deeper investigation of the relation between a translated playtext and the semiotic concretization thereof in performance, and is timely within the current "performative turn".

Gesture has been an object of analysis since antiquity (Kendon 2004), but only recently has it become a discrete discipline with a dedicated society, biennial international conferences, a dedicated journal, and established research methodologies. Gesture studies examines co-speech gesture: its functions, its occurrence, and the differences between different languages. Gesture studies scholars have also identified a significant correlation between verbal deictics and deictic gestures (pointing), and between verbs denoting actions and imagistic gestures (McNeill 1992, among others). The classification of gesture within gesture studies is relevant to my analysis, as the application of this classification allows for a comparison between co-speech gesture in conversation, and gesture within the context of performance. Such a premise is necessary to test the effect of translation on the gestural elements of the performance. Two classifications of gesture are reported in the following section (1.5).

The strong relation between gesture and culture has been identified both as theatrical convention (Aston and Savona 1991), and as innate mechanism accompanying speech (Kendon 2004, McNeill 1992). By analyzing the impact of translation on the gestural elements of the performance, my study illuminates an aspect of the notion of gesture accompanying enunciation, which has thus far not been fully articulated. In order to explore the link between speech and gesture in a theatre of psychological realism, the question for the TR this thesis proposes is: does gesture on stage follow the mechanism of co-speech gesture in naturally-occurring conversation? If the answer to this question is "yes", then we can reassess the existence of some kind of 'gestic subtext', and introduce the application of gesture studies as a method of analysis in the rehearsal room. This approach can inform the translator's understanding of the impact of his/her work on the stage concretization of a translated playtext. And since there is evidence suggesting that the language we speak influences the way we gesture (c.f. section 1.5), the question of the impact of translation on the gestural elements on the performance becomes even more complex, because it can be expected that there would be different factors at play: the theatrical tradition, and the natural mechanism of co-speech gesture of the receiving culture.

One of the issues I wanted to investigate during the workshop involving the collaboration of professional actors was the interaction between the verbal and

nonverbal components of an utterance in performance: an 'original' and a 'translated' utterance. I hypothesized that in a theatre of psychological realism, the gesture accompanying enunciation on stage would be similar to co-speech gesture in naturally-occurring conversation. Although language in theatre is not spontaneous dialogue, it can be close to naturally-occurring conversation, depending on the theatrical genre. This study investigates if the gestural elements of the performance in two plays based on psychological realism follow the mechanism of co-speech gesture in conversation. In particular, I hypothesized the relative predictability of deictic gestures and of imagistic gesture in narration. Consequently I wanted to test the influence of the translation thereon, and the overall effect of translation on the gestural components of the performance. It is important to recognize that my investigation was not aimed at establishing hierarchies between a 'source performance' and a 'target performance'. Rather, it aimed to illuminate the effects of translation, of language, and of the cultural and theatrical codes therein embedded on the performance of a playtext. As Marinetti observes "[t]he greatest advantage of seeing translation as *performative* is that it allows us to place originals and translations, source and target texts, dramatic texts and performances on the same cline" (Marinetti 2013, 311, original emphasis).

1.5. Combining stage translation and gesture studies

In gesture studies, "gesture" is described as "visible action when it is used as an utterance or as a part of an utterance" and:

> an 'utterance' is any unit of activity that is treated by those co-present as communicative 'move', 'turn' or 'contribution.' Such units of activity may be constructed from speech or from visible bodily action or from combinations of these two modalities […] 'Gesture' is the visible bodily action that has a role in such units of action (Kendon 2004, 7).

The concept of "utterance" in gesture studies, then, encompasses both speech and the visible bodily action which participates in the creation of the meaning of the utterance itself.

Before analyzing the relationship between translation practices and performance gesture, it is important to distinguish between the different types of gesture to clarify the terms of the analysis. All the types of gesture mentioned in this section emerged during the workshop aimed at testing the impact of translation on the performance. One way to

classify gesture is according to the presence of speech accompanying gesture. David McNeill defines this classification as *Kendon's continuum* (McNeill 1992) in honour of Adam Kendon, the scholar who first conceived of the following scheme:

Gesticulation → Language-like Gestures → Pantomimes →
Emblems → Sign Languages

> As we move from left to right: (1) the obligatory presence of speech declines, (2) the presence of language properties increases and (3) idiosyncratic gestures are replaced by socially regulated signs (McNeill 1992, 37).

Gesticulations are spontaneous movements of the hands and arms occurring with speech; language-like gestures differ from gesticulation in that they are "grammatically integrated into the utterance" (McNeill 1992, 37). A pantomime is a "dumb-show, a gesture or sequence of gestures conveying a narrative line, with a story to tell, produced without speech" (McNeill 2005, 59). Emblems are conventionalized signs, like the thumb-up sign, or the OK sign, or other more vulgar ones (such as the ones the Italian actors performed in experiment 6, section 3.2.4). Kendon prefers the term "quotable" gestures, since they are "distinguishable as part of a shared inventory" (Kendon 1997, 118), and are highly conventionalized.[9] Notoriously, they abound in the Italian culture (what laypeople call "Italian gestures" are technically emblems). Sign languages are linguistic systems with a lexicon, a grammar, and a community of users, and are not relevant for the present thesis.

Another classification by David McNeill first distinguishes between imagistic and non-imagistic gestures (McNeill 1992). Non-imagistic gestures include pointing gestures, also called deictics, and beats, i.e. "simple rhythmic movements only, serving to mark out segments of discourse or the rhythmic structure of the speech" (Kendon 2004, 100). Imagistic gestures are further divided into iconic and metaphoric gestures, or iconics and metaphorics. Iconics "display in the form and manner the execution aspects of the same concrete scene that is presented in speech" while metaphorics "also display an image [...] but the image depicted is presented as an image that represents or stands for some abstract concept" (Kendon 2004, 100).[10] Research has revealed that pointing is common to all known cultures (Tomasello 2008); what varies is the part of the body used to point. Pointing is most commonly done with the hand, but can also be done with the head, with the chin, with the eyes or even with a movement of the elbow or of the foot (Kendon

[9] In order to shape the OK sign, for instance, the thumb and the index finger have to be placed in contact. If other fingers are used, the emblem will not be recognized by the interlocutor.
[10] McNeill further distinguishes between cohesives (1992, 16) and Butterworths (ibid. 76-77), but those gestures are not relevant for the present thesis.

2004). Pointing gestures "act as Peircean indices, picking out the referent by virtue of a shared spatio-temporal proximity with them" (Haviland 2000, 17-18). Haviland additionally describes, following Levelt, how deictic gestures occur in concomitance with "indexicals such as pronouns, tenses, demonstratives, and so on" (Haviland 2000, 18). The relevance of this finding for the semiotic concretization of a playtext is discussed in Chapter 3 on the findings derived from the workshop.

There are several theories in gesture studies, arguing for the unity of speech and gesture, which could provide the stage translator with an increased knowledge of how the two systems interact. In his article titled "So You Think Gestures Are Nonverbal?" David McNeill writes:

> [w]e tend to consider *linguistic* what we can write down, and *nonlinguistic*, everything else; but this division is a cultural artefact, an arbitrary limitation derived from a particular historical evolution […] (McNeill 1985).

Jan Peter de Ruiter (2007) compares three different assumptions about the relationship between thought, speech, and imagistic gestures, and associates them with three processing architectures. According to the *Window Architecture*, gesture is a 'window' into the mind, and may reveal aspects of thought that the speaker may be trying to conceal (McNeill 1992, McNeill and Duncan 2000, among others). The *Language Architecture* implies that the language we speak influences the way we gesture (Kita and Özyürek 2003, among others); and finally, the *Postcard Architecture* implies that the information to be communicated is the outcome of a single computational process (e.g. the Sketch Model by de Ruiter 2000, Kendon 2004, among others). Kendon claims that "the gestural component of the utterance is under the control of the speaker in the same way as the verbal component, and […] it is produced, as spoken phrases are produced, as part of the speaker's *final product*" (Kendon 2004, 156-157, original emphasis).

Kendon sees a "functional continuity between language, as manifested in speech, and gesture" and argues that "it is through the partnership between gesture and speech that we so often see in co-present conversation, that utterance meaning is achieved" (Kendon 2000, 50). Gesture and speech are tightly intertwined, as the "meticulous semantic and pragmatic coordination between a gesture and the concurrent words" reveal (Kita 2009, 146). Because of this link between gesture and the concurrent word, with my research I wanted to investigate whether it was possible for the translator to infer the gestures which would accompany the playtext, and thus to 'translate' them, and re-write a text "as a written script and as encrypted performance" (Johnston 2011, 13) by

incorporating those 'nonverbal' elements into the translation. Research in gesture studies may help the translator foresee when and what type of gesture can occur during a performance. The situation varies considerably whether we look at deictic or iconic gestures because of the different degree of complexity of the two types.

At this point, three observations are necessary: first, Bassnett correctly points out that the notion of gestic subtext, which *per se* is far from uncontentious, is applicable only to a theatre of psychological realism (Bassnett 1998). Since this thesis focuses on the translation of two Australian plays based on psychological realism, it seems sensible to deal with this long-debated issue with an innovative and empirical approach. Secondly, in 1985 Bassnett, following Serpieri, recognized that deixis plays a fundamental role in the theatre, and consequently in theatre translation, and that an alteration of the deictic system in the target text could lead to variations in the dynamics of the play (Bassnett 1985). However, her analysis focuses on personal deixis, and does not hypothesize what could be a feasible action accompanying the verbal deictic units (as in the case of spatial deixis, as we shall see in Chapter 3). A third important preliminary observation is that a deictic unit which anchors the speech event to the perceptual environment does not necessarily imply a pointing gesture. After all, it is always an actor's or a director's choice whether to perform a certain gesture or not. The aim of my investigation was not to demonstrate whether or not all pointing gestures can be anticipated by reading the written playtext. Rather, I aimed to test whether a careful analysis of the deictic units (among other things) can give the translator an idea of some of the possibilities the text lends itself to in performance, and whether the translation has an impact on the gestural component of the performance. While the array of deictic gestures which can accompany enunciation of a written text may be fairly simple to forecast within a given culture, other types of gesture are less predictable. Iconics are non-canonised, and are created extemporarily by the speaker. However, within a part of speech, it is potentially possible to anticipate what type of, and where, the gesture will be performed in a given sentence, and that includes iconic gestures. Additionally, the training and the theatrical background of the actor plays a major role in how gesture unfolds on stage, as we see in section 3.2.1.

1.6. *Practice as Research* as investigation methodology

In his "A Manifesto for Performative Research", Brad Haseman (2006) describes the "performative paradigm" in the arts as a methodology emerging from qualitative research, but differentiating itself from it through its premise. In research carried out within the performative paradigm, the actual practice itself becomes the object and the

method of investigation. According to Haseman, the foundation of such a paradigm is practice-led research, which in 1996 was defined by Carol Gray as:

> firstly research which is initiated in practice, where questions, problems, challenges are identified and formed by the needs of practice and practitioners; and secondly, [where] the research strategy is carried out through practice, using predominantly methodologies and specific methods familiar to us as practitioners (Gray 1996).

Similarly, scholars in translation studies have recently advocated for recognition of the practice of translation as research in itself. In his "Notes on Translation as Research" Nicholas Harrison asserts that translation itself should be considered as research since it is knowledge-producing, and it is as difficult to assess as any other research output (Harrison 2015). Additionally, because the "performative turn" in translation studies is re-orienting scholars' attention towards approaches which shed light on the practice of the translator, the *doing* of the translator (Bermann 2014), then translation can itself become the object and the subject of investigation. The structure of this thesis is in a sense performative: there is a practical component, the actual translation of two plays; and a theoretical exegesis by the practitioner herself, the translator, aiming to illuminate aspects of the practice of translation.

Theatre maker and scholar Alison Richards was among the first Australian academics to contribute to the institutionalization of performance as research in Australian universities by drafting the policy papers of the ADSA (Australian Drama Studies Association). In her discussion paper "Performance as research / Research by means of performance" presented to the Australasian Drama Studies Association Annual Conference (Armidale NSW, July 1992) Richards proposed the possibility to adopt practice (in this case performance) as an actual research methodology in theatre and the performing arts. She claims that performance can be used in a research project "to test a theory or an approach", and "this does not necessarily imply a full scale production" (Richards 1995). This type of research in the creative, performing and fine arts is known as:

> 'Practice as Research' (PaR) and 'Practice and Research in Performance' (PARIP) […] Other terms include 'Performance as Research' (PAR), 'Creative Practice as Research', 'Creative Arts Research', 'Research Through Practice', 'Practice-based Research' (PBR), and 'Practice-led Research' (PLR) (Little 2011, 20).

The more recent policy on Performance as Research in Australia revised by Bree Hadley (2013) makes a clearer distinction between the different definitions. In Performance as Research, "performance is the main means of creating research questions, and sharing information or findings with fellow scholars" (Hadley 2013). Performance- or Practice-Based Research, instead:

> is a different form of research practice, in which research questions may be generated, addressed, tested or re-tested through performance practice, but, as the research project progresses, the answers discovered during the practice are used as data in the development of an article or report which will be used to share information and new ideas with fellow scholars (Hadley 2013).

According to Hadley's definition, I should use the term Performance- or Practice-based Research for my investigation. The nature of my project, however, is hybrid; it sits between translation and performance studies. In my research, the 'practical component' is the actual translation provided by the TR, examined within and by means of the 'performance component' provided by actors and director. Because of its experimental nature, this project exceeds definitions specifically conceived for theatre practice as a creative enterprise. In this thesis, I use the term *Practice as Research* because the object of investigation is the practical component of this research (i.e. my translation) inserted in the context of performance. Furthermore, my enquiry does not entail a performance (whether full-scale or not) as a creative enterprise *per se*, but rather as an investigation method to scrutinize *translation in performance*. Moreover, the model I use for my investigation is an adaptation of the model conceived by Kershaw et al. (2011), who use the term *Practice as Research.* According to Professor of Theatre and Intermedial Performance Robin Nelson, the term *Practice as Research* (henceforth PaR) better encapsulates the fact that "the knowing-doing is inherent in the practice and practice is at the heart of the enquiry and evidences it […]" (Nelson 2013, 10).

PaR theorists claim that there is a substantial difference between an 'ordinary' artist (i.e. a practitioner), and a practitioner-researcher. Suzanne Little states that the main difference is the artist's level of awareness, and the depth of reflection on his/her art not as creative process, but as a creative response to a specific investigation. In other words, artistic practice becomes a means to an end, rather than an artistic endeavour in itself (Little 2011). Similarly, Alison Richards states that "'doing a play/making a dance' is not a research topic" (Richards 1995). Following Paul Leedy ([1993] 2016), Richards claims that the practice itself cannot constitute a topic of research *per se*, without a clear

articulation of (among other things) "an actionable hypothesis" and "a research methodology" (Richards 1995). Along the same lines, Robin Nelson claims that:

> [t]he literature is dominated by the presentation of case studies which do not always bring out clearly what constitutes research (as subtly distinct from professional practice). Furthermore, case studies do not typically aim to illuminate a generic methodology distinguishing the approach of practitioner-researchers nor offer an exemplary pedagogy to support the development of new practitioner-researchers (Nelson 2013, 4-5).

Another important criterion to distinguish between practice and PaR is the impact the research may have on other practitioners and/or on the discipline itself, although that is hard to establish *a priori*. Ideally, the research should not inform the practitioner alone. What seems central to PaR as a method of investigation is its iterability. Estelle Barrett underlines "the importance of replication as a measure of what constitutes robust and successful research" (Barrett 2007, 1). In PaR, factors such as accountability and productivity have to be taken into consideration (Richards 1995). The mere repetition of practice might not be knowledge-producing. According to Nelson, research in the performing arts needs "to demonstrate a rigour equivalent to that of the sciences" (Nelson 2013, 39).

In this thesis I adopt the definition of practitioner-researcher and adapt it as translator-researcher (henceforth TR). The TR in a theatre translation project is a practitioner who conceives of his/her practice not as a stand-alone creative enterprise, but as a research method in itself. It is necessary for the TR to formulate research questions within the translation practice that can be addressed only through the practice itself, and with a tailored research methodology. If research questions are related to issues of translation in performance, then it is important for the translation to be analyzed in the context of performance, and for this synergy of translation *and* performance to become the subject and the method of investigation. Moreover, as lecturer of drama and theatre Christian Billing states:

> because PaR is a *process* and not simply the *product* that emerges […] it focuses its attention on the asking of questions and the answers discovered, rather than the choices between which of these is most aesthetically or intellectually 'right' to choose (Billing 2015, original emphasis).

The notes accompanying the translation reveal how this paradigm was an overarching elment of this doctoral research, in which the process of translation fostered the investigation through performance, to ultimately integrate the outcome of the exploratory performance into the final product.

According to Brad Haseman, researchers who operate within the performative paradigm are aware of the need to engage with "a range of mixed methods, especially those which are instigated by and led from the demand of their practice" (Haseman 2007, 151). Susan Bassnett identifies this as an area where translation studies could improve, and states that:

> [w]e need new circuits, that encompass more disciplines [...] I believe we inside translation studies need to look outwards, to promote some of the excellent research in translation studies more effectively to our colleagues, to engage more in interdisciplinary, collaborative projects (Bassnett 2012, 23).

In relation to the position of theatre translation within the broader scholarship, Cristina Marinetti argues that theatre translation should not be considered a subfield of translation studies. Rather, theatre *and* translation should be seen as "one of those 'new circuits'" (Marinetti 2013, 309). The collaborative project I engaged in can be considered one of those new circuits. The collaboration with other agents in this project was designed to approach stage translation from an interdisciplinary perspective. And interdisciplinarity is possible only when researchers are willing "to give up the certainty of the 'solid' theories and methods of their own, familiar discipline" (Van Dijk 1995, 459), and to embrace theories and disciplines "which may appear antagonistic to translation studies" (Upton and Hale 2000, 12). Translation studies scholar Anna-Marjatta Milson claims that alternative methods of investigation, and of examination of research outputs:

> may be particularly suited to Humanities subjects, where objects and artefacts, practice and performance, rather than words alone, can contribute positively towards the 'original contribution to knowledge in the field' that is the key requirement for a PhD (Milsom 2012, 276).

In this thesis, performance is used as an analytical tool to examine the synergy of translation and performance.

Alison Richards advocates for the adoption of theatre practice as an investigation method to examine "a particular phase or phases of a performance process" (Richards 1995); to see the effects of different approaches between two versions of the same text;

or for a comparative analysis of the performance of two or more groups or individuals (Richards 1995). I use performance to investigate the effects of translation on the performance itself. Following the methodology outlined in PaR the practice, in this case translation *in* performance, becomes both the object and the subject of investigation. Since a comparative analysis of the stage concretization of a playtext and its translation has so far not been carried out, the need to develop a suitable methodology has arisen. Criteria such as iterability, accountability, and productivity, which are vital for productive PaR (Richards 1995), have been taken into account.

Professor of theatre and performance studies Baz Kershaw, a leading figure in the establishment of PaR in universities worldwide, and co-founder of TaPRA (Theatre and Performance Research Association), identifies five minimal constituents, or "not-without-which aspects of PaR" (Kershaw et al. 2011, 65) in theatre and the performing arts. These are: "Starting Points, Aesthetics, Locations, Transmission and Key Issues" (Kershaw et al. 2011, 64). Their model is conceived specifically for theatre practice as a creative enterprise. For my enquiry I adapted Kershaw et al.'s model to the needs of the TR. The model I developed can be used to inform the stage translation, and meets the criteria of iterability, accountability, and productivity. I identified the following five minimal constituents of PaR for the TR:

1. *Starting points:* The research question(s) the TR wishes to address; or the aspect(s) of the performance of a translated playtext the TR wishes to analyze;
2. *Selection:* The excerpt(s) of the play(s) selected to address the related question;
3. *Location:* Where the experiment takes place, and who has access to it;
4. *Method:* The procedure to follow;
5. *Outcome:*
    a. Expected;
    b. Actual. The key issues emerging from the exploration are dealt with in this section.

According to Kershaw et al., starting points can be created in two different ways. The researcher/practitioner can either state a research question, which the proposed project wishes to address; or researchers can "encounter *hunches* (or more conventionally *intuitions*) that spur them to root around for a starting source" (Kershaw et al. 2011, 65, original emphasis). Whether research questions emerge while approaching the translation of the text from a theoretical point of view, or as "hunches", it is important for PaR to address a very specific issue (Nelson 2013, 10). In the model I propose, the *starting point* is the research inquiry, or the issue under investigation, and the *method* needs to be tailored specifically to address the proposed research question. Issues such as *aesthetics*

and *transmission*, which Kershaw et al. rightly identify as fundamental for PaR in theatre, might not be as vital for an exploratory performance to be carried out in the rehearsal room to investigate stage translation. In Kershaw et al.'s model, *transmission* indicates "the means by which any knowledge/understanding/insight it [PaR] produces are communicated [which] is always multi-modal" (Kershaw et al. 2011, 66). *Aesthetic* is a fundamental aspect of PaR according to Kershaw et al., since every artistic practice is bound to aesthetic traditions. In a research project such as this study, transmission necessarily takes the form of a doctoral thesis, eventually integrated with pictures and/or videos from the exploratory performances. In lieu of *transmission* and *aesthetics*, my model proposes *selection* and *method* as "not-without-which" elements of PaR in stage translation. Performance in this project is not a creative enterprise, but it is used instrumentally to investigate issues on translated texts in performance. It is therefore important for the TR to select excerpts (*selection*) which may be functional for said enquiry, and to outline an investigation *method* tailored specifically to analyse a specific *starting point*. The final point of my model differs from Kershaw et al.'s only in part. Since my model is developed as a template for experiments to test hypotheses and to analyze issues in theatre translation, the last constituent of my model can only be the *outcome* of the experiment. It is further subdivided into expected and actual outcome. The *key issues* emerging from the investigation, which are the last "not-without-which" aspect of PaR in Kershaw et al.'s model, are analyzed as part of the actual outcome of the experiment.

The questions addressed in this thesis have emerged while approaching the translation, both from a practical and a theoretical point of view. While translating the two plays into Italian and researching the literature on stage translation, notions such as the need to translate the nonverbal and rhythmic elements alongside the verbal elements of utterances arose. In her article titled "Deixis and Space in Drama" Vimala Herman argues that to linguists, the dichotomy verbal vs nonverbal is a fallacious one. She states that:

> [t]he dialogue in the written text inevitably addresses a context of performance, which requires *change* in mode of discourse into spoken speech by the actors on stage; it is not written lines in isolation that we are considering but their transmuted role in producing *speech events* as material *stage events* among the bodies, *dramatis personae* (Herman 1997, 271, original italics).

Research by Alessandro Serpieri (1977, 2013), Cesare Segre (1984), and Keir Elam (2002 [1980]) among others, had already established a strong connection between deixis and gestural elements of a dramatic text in performance. In the same decades, the emergent

discipline of gesture studies was analyzing how those elements interact in real-life conversations (as seen in the previous section), while discourse analysts notice how people in conversation use not only language, but also bodies and context (Gee 2014). Building on established research in these disciplines, I address the question of whether the findings by gesture studies scholars on the interaction between speech and gesture could be applicable to theatre, and could be relevant for the stage translator. A related question arising from these premises and which is central to this thesis is whether the translator could actually alter the gestural component accompanying the enunciation of the playtext through his/her act of translation. If we adopt Kendon's definition of "utterance" as a unit which comprises speech *and* gesture, then the question becomes: does translation impact the gestural element of an utterance? If so, how? The answer to this question inhances the TR's understanding of the impact of his/her practice on the actual performance event.

In order to carry out my investigation I organized a three-day workshop with two casts of professional actors: one featured only English-speaking actors; and one featured second and/or third generation Italian migrants whose mother tongue is English, but who can speak Italian fluently.[11] The professional actors were involved in a series of experiments designed to address the specific issues I wanted to investigate, and were directed by Alison Richards. Additionally to being a pioneer in advocating for the use of performance as a tool of investigation in Australian universities, Richards is a distinguished director and theatre-maker. She is also an artistic associate and chair of Black Hole Theatre, a life member of ADSA (the Australasian Drama, Theatre and Performance Studies Association), and an Adjunct Senior Lecturer in the Centre for Theatre and Performance at Monash University. Richards happily agreed to lend her expertise and skills for an innovative investigation on the impact of translation on performance, and her contribution to the project was vital. Being a forerunner in applying performance as a means of research, she is aware of the importance of the methodological rigour required in this research approach. She designed a specific *method* of investigation for every *selection*, each conceived to analyze a specific *starting point* for this project, as explained in detail in Chapter 3.

Due to time constraints, only selected scenes could be explored during the experimental workshop, and not the complete plays, so I chose scenes that were potentially the most productive for my analyses (for example, for the richness in descriptions, and therefore a likely abundance of nonverbal behaviour as a consequence

[11] Due to logistic and demographic reasons, it was impossible to carry out the experiment with native Italian actors.

of the natural tendency of people to accompany descriptions with gesture – imagistic and non-imagistic – see McNeill 1992, de Ruiter 2004, among others). The analysis and workshop of selected scenes in two different languages by two different casts enabled me to observe the effects of the translation, but also of the language itself, on a text specifically conceived for a performance. The workshop informed the translation, in the sense that it highlighted its effects on the performance; it enabled me to test hypotheses; and it showed the influence of translation on the gestural and the rhythmic elements of the performance itself. The translation, then, rather than a product, or a process to be analyzed, became a stepping-stone to a further investigation on the interaction between the verbal, the nonverbal, and the paraverbal component of the stage concretization of a translated playtext. At the same time the performance became an empirical tool of investigation to inform (and influence) the practice of stage translation (cf. section 4.2).

Since my research questions addressed the issue of the rhythm and the gestures of a play in two different languages, for my practical investigation I decided to employ two casts of actors. As there is sufficient evidence in the literature on gesture studies that the language we speak affects the gestural components accompanying speech, hiring two different casts seemed like a reasonable choice. Experiments carried out by gesture studies scholars show that cross-linguistic lexical differences may lead to variations in the gestural elements of an utterance (Kita 2009, Kita and Özyürek 2003). If I had hired only one cast of actors speaking both English and Italian, I would have had to provide them with both playtexts. This would have enabled the actors to have access to the text in both languages, and that may have influenced their performance. I wanted the workshop to be a kind of blind experiment where neither group of actors was aware of what was being tested, and neither had access to the other group's playtext. The advantage of this method is that the performance of the actors could not be influenced by the playtext written in the other language, or primed by their own exploration in the other language. The disadvantage of this method, and one of the significant limits of this study, is that when two different actors perform the same selected scene of a play, the gestural elements may change according to the actor's reading or interpretation of the text, regardless of the language. This, however, was an acceptable consequence and limitation of an analysis which prioritized the unfamiliarity on the part of the actors of the text in the other language for the analytical rigour that the method of inquiry facilitates.

Prior to analyzing rhythm and gesture in the stages of the dramaturgical concretization (T_2 following Pavis' scheme) and the stage concretization (T_3) with the model described earlier in this chapter, the textual concretization (T_1), that is, the actual

translation, needed to be undertaken. In the following chapter, I outline the methodology I applied for the first draft of my translation.

Chapter 2 : At the translation desk

Translating a living author who is willing to cooperate in the project puts the translator in an ideal position. The translation process I undertook was a collaborative one, where the role of David Mence went beyond explaining words and clarifying expressions in his plays; and where my role was not limited to 'just' translating the text into Italian, as described in section 4.1. Mence's stagecraft and insight also made me reflect on the implications of translating a play with a specific audience in mind, and that had an enormous impact on my overall translation strategy (2.1). My approach to the translation of *Convincing Ground* and *The Gully* was a domesticating one on the lexical and syntactic level, but a foreignizing one in relation to the culture-specific elements which make these two plays Australian. I have chosen to maintain the historical references and the geography in *Convincing Ground*, and the landscape of a dilapidated Australia after the undefined catastrophe which made the continent "a parched wasteland" (Mence 2013a) in *The Gully*. Well aware that domestication and foreignization are two extremes of a continuum rather than a dichotomized opposition (Baker 2010), I will refer to a domesticating and/or foreignizing strategy to describe a translation strategy which is closer to one of the two extremes, but which necessarily implies the inclusion of the other as well, to a certain degree.

Theatre translator and practitioner Steeve Gooch maintains that "translators of plays often find themselves 'translating' twice: first, into the foreign language; then, into the primal motion of the characters" (Gooch 1996, 14). The "primal motion" of the character is expressed by means of the dialogue written to be spoken and enacted. The closest possible type of discourse the translator can try to imitate in a theatre of psychological realism is naturally-occurring conversation.[12] That is likely the reason why some scholars who translate for the stage, such as Gooch, maintain that the language of a translated playtext:

> must be 'natural', by which I mean current, intelligible and meaningful at more than just a literal or conceptual level. This is not the same as 'naturalistic', a badly-defined word that always causes so much trouble in discussion of theatre style [...] (Gooch 1996, 18).

[12] The differences and similarities between drama dialogue and naturally-occurring conversation have been analyzed by scholars such as Deidre Burton (1984) and Vimala Herman (1995), among others.

Along the same lines, Espasa maintains that the "requirements of realistic-sounding language have nothing to do with realistic theatre" (Espasa 2013, 41). Playwright and stage translator Michael Frayn observes that the process of translating a text for performance is very similar to that enacted by the playwright, and that the guiding principle for the writer/translator should be that each line should reflect what that particular character would have said if s/he had been a native-speaker of the language the play has been translated into (Frayn 1991). Following both Michael Frayn's contention and after many hours of conversation with David Mence on the language of his plays–specifically on how in his opinion language must have an immediate impact on the audience–I started to investigate psycholinguistic issues relevant for my translation practice. Some of these issues include the impact of certain lexical items on the reader vs the hearer, and the different language processing time when an utterance is read vs heard. I have come to the conclusion that spoken language cannot be translated like written language not only because it is spoken (and has to be uttered, as other theorists have already observed), but also and particularly because it has to be listened to, and decoded within the time of utterance. The outcome of such research is reported in the following sections of this chapter.

2.1. Translating for the stage: domestication vs foreignization

In his often quoted *The Translator's Invisibility* Lawrence Venuti (1995), working from Schleiermacher, theorizes a presupposed opposition between foreignization and domestication. He sees translation as a way "to bring back a cultural other as the same" (Venuti 1995, 18), and the domesticating strategy as a form of violence. Working from an Anglo-American perspective, he sees domestication as a way to reinforce the cultural values of the receiving culture. Features such as fluency in the target language then often become the parameter with which a 'good' translation is judged (Venuti 1995, 2), and fluency becomes the criterion that will assure readability – and therefore marketability – of the text in contexts that are not receptive of the 'other' as different. According to Venuti, fluency "assumes a theory of language as communication that, in practice, manifests itself as a stress on immediate intelligibility […]" (Venuti 1995, 60). Without going into the issue of whether fluency actually assumes a theory of language as communication,[13] the idea of

[13] The issue of the nature, the origin, and the functions of language is a vast and controversial topic which goes beyond the scope of the present thesis, and will therefore not be object of analysis. In this thesis I have not considered language merely as a tool of communication; however, immediate intelligibility was a fundamental criterion for my translation.

immediate intelligibility deserves some consideration in this context. Because of the very nature of a theatrical performance, of its impermanence and the importance of the impact (or *effect*) on the audience, immediate intelligibility could be more important in the translation of texts meant to be performed than in the translation of texts meant to be read.[14]

Many scholars in theatre translation so far have focused on the spoken nature of the dramatic dialogue, and on how a translation has to be 'speakable' or 'performable' (Espasa 2000, Morgan 1996). Others have drawn attention to the fact that the translation of texts meant to be spoken and/or performed can exploit the possibilities of expression of the human voice and body (Pavis 1992). The fact that dramatic dialogue is spoken and enacted implies that its reception is both aural and visual. While this seems like a truism, to my knowledge no translation studies scholar has addressed the implication of the aural nature of dramatic dialogue on the spectators' cognitive abilities. One of the first scholars to address the specificity of theatre translation, Jiří Levý (2011 [1963]), mentioned that a dramatic text is not only meant to be spoken, but also listened to. He talks about dramatic dialogue as "intended for oral delivery and aural reception" (Levý 2011, 129), and goes on to state that "short paratactic structures are easier to articulate and to follow than compound sentences with a complex hierarchy of subordinate clauses" (Levý 2011, 129). When Venuti rejects intelligibility as one of the most important features of a translated text, he refers to mainly written texts (Venuti 1995). In the case of stage translation, intelligibility might be vital for the listener. The recent advocacy for "a reconceptualization of the role played by *spectators*" (Marinetti 2013, 311, original emphasis), and the collaborative sessions with David Mence (section 4.1) triggered in-depth research on "the affective and cognitive environment of the spectator" (Johnston 2011, 18). Not having the possibility of analyzing the response of the spectator or his/her reconceptualization, since neither the source nor the target text had yet reached the audience at the time of my enquiry, I decided to study how a listener/viewer processes spoken input, and the impact of certain lexical items. Working across disciplines, I have applied some of the findings of the vast body of research in psycholinguistics to the translation for the stage. I concluded that some of the foreignizing strategies successfully applied to the translation for the page, in stage translation may hinder the audience understanding altogether. Here I focus in particular on foreignizing strategies such as maintaining the foreign syntax in the translated playtext, and retaining certain culture-

[14] This, however, depends on the type of dramatic dialogue. For example, Beckett once stated: "I am not unduly concerned with intelligibility. I hope the piece may work on the nerves of the audience, not on its intellect" (in Brater 2013, 135).

specific items in the translation. I wanted to create a translation that could convey an image of Australia, i.e. of 'the foreign', but in a way that an Italian audience could comprehend both cognitively and emotionally during the performance.

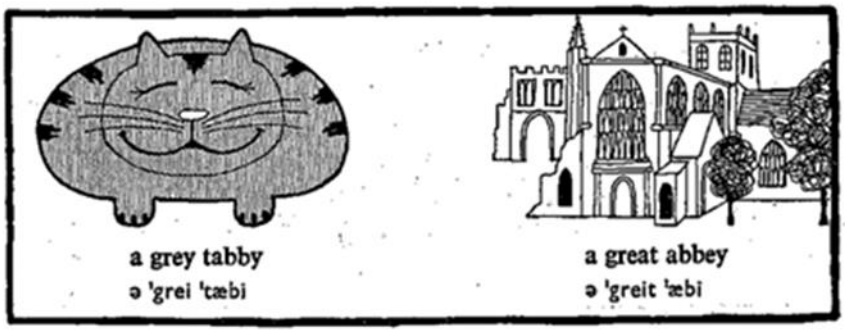
2.1.1. Prosody, segmentation, and word recognition: rhythm in spoken language

The process of decoding written language is easier than that of decoding spoken discourse (Cacciari 2001). Some data on language processing times is necessary in order to lay the groundwork for my advocacy for domestication on a lexical and syntactic level in stage translation.

One of the main differences between written and spoken language processing lies in the organ designated for such aim. The ear is a serial device in that it processes information spread over time, while the eye is a parallel device, in that it can process much more information at the same time (information related to three-four words, Foss and Hakes 1978). In the following sections, I will refer to experiments on both spoken and written language processing in order to highlight how lexical frequency, ambiguity, and structural complexity affect language processing time.

As Dąbrowska states: "[i]n informal conversation people produce, on average, about 150 words per minute" (Dąbrowska 2004, 13), whereas while reading, a person reads somewhere between 200-400 words per minute; that is the commonly accepted figure for newspaper reading (Foss and Hakes 1978, 327). So, even if spoken language is acquired while the ability to read and write is learnt, the written input is processed faster than the spoken input. Moreover, there are factors which can make spoken language processing more challenging: Firstly, "le condizioni di rumore ambientale in cui spesso parliamo e sentiamo parlare" ("the conditions of noise in the environment where we often speak and hear people speak" Cacciari 2001, 111). That is especially the case in a public place like the theatre. If someone in the audience speaks or whispers during a performance, the sound may interfere with the listening processes of the other people present. When a reader engages with a written text, instead, what usually happens is that s/he automatically shuts out other stimuli and focusses on the referential value of the information provided. Another difference – and a fundamental one at that – is the possibility of re-examining the linguistic input. When reading, a reader can go back and re-read a sentence, if necessary, while "chi ascolta qualcuno che parla deve elaborare, invece, il parlato alla velocità decisa dal parlante" ("a listener instead has to elaborate the spoken discourse at the pace set by the speaker" Cacciari 2001, 111-112). Most of all,

segmenting spoken discourse into the sound units it is made of is more difficult than isolating single words or sentences in written language. “La segmentazione è quasi assente nel linguaggio parlato fluente ed è un prodotto collaterale del processo di riconoscimento delle parole” (“Segmentation is almost absent in fluent spoken language, and is a by-product of the process of word recognition” Cacciari 2001, 114). Where single words are not isolated, the process of word recognition is more challenging (Altmann 1997). Linguist John L.M. Trim (1965), with due acknowledgement to cartoonist Peter Kneebone, showed us that it is the identification of words that allows for segmentation of spoken discourse, which consequently enables the interlocutor to decode the message, as the following examples reveal:



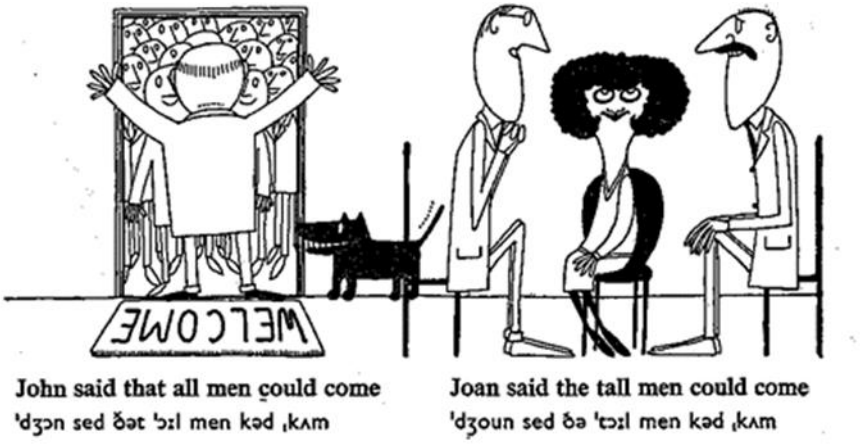


Figure 2.1 The role of segmentation in decoding (Trim 1965, 76-77)

If we look at any spectrogram of spoken sentences, we will see how boundaries between words are not acoustically marked, and that the only interruption we can actually notice is that of the air flux when certain consonants (such as stops) are articulated. Word division is the result of a cognitive, and not a phonological process.

An important feature of spoken language is prosody. Research carried out in the mid-1980s by Jacque Mehler shows that infants as young as four days old can distinguish the prosody of their own language from that of a foreign language; this ability wears off at about nine months of age (Altmann 1997, see also the more recent research by Kuhl 2010). Cacciari claims that it is reasonable to assume that "le persone sviluppino delle strategie implicite di segmentazione della propria lingua basate sul suo *ritmo tipico* […]"("people develop implicit strategies of segmentation of their own language based on its typical rhythm [...]" Cacciari 2001, 115, my emphasis). To use Anne Cutler's words, "listening itself is language specific. It is always native listening" (Cutler 2012, 72). Cutler maintains that "listeners from different language backgrounds develop different ways of listening, propelled by differences in the native vocabulary structure" (Cutler 2012, 72). As a listener hears a sentence in his/her own native language, s/he automatically applies the segmentation strategy of that particular language with its specific rhythm. As anticipated in section 1.4, English is a stress-timed language, and Italian is a syllable-timed language. That implies that the segmentation strategies listeners apply in the process of word recognition are different. From the point of view of the audience of a stage performance, this means that the process of recognizing a foreign word in a language which applies a different segmentation strategy from that of one's own native language within the context of one's native language can be more challenging than it may appear, even if the person is a fluent speaker of the foreign language in question.

Applying the Marslen-Wilson's revised *Cohort Model,* (a model of recognition of spoken words, Marslen-Wilson 1987) to culture-specific items will enable me to demonstrate how some of the foreignizing translation strategies applied to the translation of the written page might not be suitable for stage translation. The cohort model is based on the assumption that "quando sentiamo una parola, costruiamo contemporaneamente una coorte di possibili item che condividono una parte iniziale (grossomodo la prima sillaba)" ("when we hear a word we simultaneously build a cohort of possible items that share the initial part of the word (more or less the first syllable)" Cacciari 2001, 122). As the speaker progresses, such cohort will contain fewer and fewer items, until the word is finally recognized by the listener, as the table shows.

/'e/	**/'el /**	**/'elɪg/**	**/'elɪgənt/**
elbow	elegant	elegant	elegant
elder	elegance	elegance	(1)
eldest	elegantly	elegantly	
eleemosynary	elephant	(3)	
elegiac	elephantine		
elegy	elevate		
element	…..		
elemental	(X)		
elephant			
elephantine			
elevate			
elevation			
elevator			
elocution			
eloquent			
elegant			
elegance			
elegantly			
….			
(X)			

Table 2.1 Illustration of the cohort model for the word "elegant"

It takes the listener somewhere between 300 and 30 milliseconds to identify words in isolation, and as little as 200 milliseconds when words are inserted in the context of a sentence (Dąbrowska 2004, 13). Some even maintain that it can take as little as 125 milliseconds (Cacciari 2001, 107), in other words, before the speaker has finished

uttering them, or before their *acoustic offset.*[15] These data refer to optimal conditions, but there are some factors that can hinder understanding. Cacciari identifies five distinct factors that can influence the language processing time:

1. Structural complexity (i.e. syntax, but also word frequency);
2. Lexical (or syntactic) ambiguities;
3. Degree of cohesion;
4. Length;
5. Time pressure.

For the purpose of my study, I will only focus on structural complexity, lexical ambiguities and time pressure, as these elements are more relevant to my argument.

A series of experiments by means of the probe latency technique carried out by Caplan (1972), and Walker, Gough and Wall (1968) demonstrated that the listener's reaction time is indeed affected by the clausal structure of a sentence (in Foss and Hakes 1978). In probe latency studies carried out by Caplan, listeners heard a sentence and were asked immediately afterwards to decide as quickly as possible whether a probe word had been presented in the sentence. Caplan found that the average time to answer the yes/no question was longer in sentences where the structure was more complex. So, the more complex the sentence structure, the longer the listener's reaction time. Maintaining a foreign syntax for a spoken dialogue puts extra pressure on the listeners, who might not have enough time to work their way through a complex syntactical structure during a performance. This is not the case in novel reading, for example. When reading a novel, readers can take their time to work their way through a foreign or foreignizing syntax, which requires a little extra effort (and time) on the readers' part. Whereas in novels certain foreignizing strategies can be stylistic or perhaps even political choices, and can be very effective and pleasant, in stage translation they may impede understanding altogether.

2.1.2. Complexity of the message: written vs spoken language

In an experiment on perception of spoken words carried out by Vitevitch and Luce (1998), subjects were asked to repeat either a word or a nonword (a sequence of consonants and

[15] Luce instead maintains that most words cannot be recognized until at or after their end (in Cutler 2012).

vowels). Figure 2.2 shows the reaction times in milliseconds for the words and nonwords for each probability and density condition.[16]

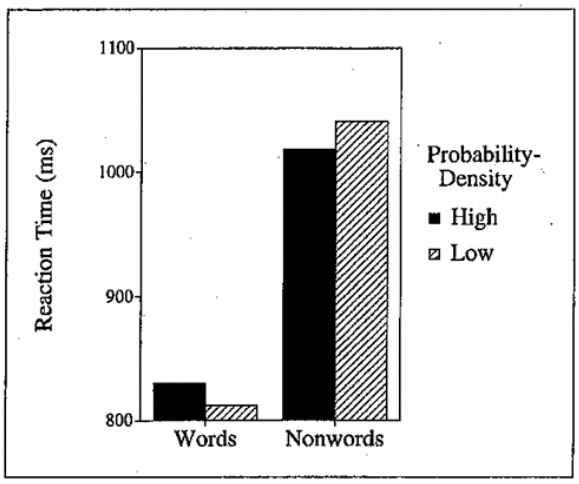


Figure 2.2 Reaction times in milliseconds (Vitevitch and Luce 1998, 327)

Experiments on eye fixation times in reading carried out by Just and Carpenter, and by Rayner and Duffy demonstrated how the complexity of the message influences the processing time of the message itself. Rayner and Duffy analyzed the effects of word frequency, verb complexity and lexical ambiguity on written language processing time. For the purpose of my study, I will take into account only word frequency and lexical ambiguity.[17] The experiments carried out by both groups of researchers distinguish between *fixation* and *gaze*, gazes being the "[c]onsecutive fixations on the same word" (Just and Carpenter 1980, 329). Both experiments show that "longer fixations are attributed to longer processing time caused by the word's infrequency and its thematic importance" (Just and Carpenter 1980, 330). In their experiment, Rayner and Duffy measured the fixation and gaze durations on a target word, and on what they defined as the "disambiguating region" (i.e. the word preceding the target word, and the one following). The experiment confirmed what was expected, which is that "subjects spent significantly longer on both the first fixation on the infrequent word [...] and the gaze on the infrequent word"[18] (Rayner and Duffy 1986, 195). When a target word was

[16] The probability refers to the frequency of a phonotactic structure. For example, in English the structure CCVCC is very common, while in Italian is less common. Words in dense similarity neighbourhood, instead, are words that share with other words some phonological features (e.g. minimal pairs). It is important to point out that the experiment was carried out on single words in isolation, not in words in the context of a sentence.

[17] I will only address these two factors for language processing due to the their relevance to the claims of this thesis regarding the lexical decision response on the part of the audience. Moreover, the results of the experiments on verb complexity for causative, factive, and negative verbs offer no evidence that verb complexity affects processing time.

[18] The mean first fixation duration on the target word was 557 milliseconds, while the mean gaze duration was 1,492 milliseconds (Rayner and Duffy 1986, 195).

infrequent, the mean gaze duration was also longer on the word immediately following.[19] A second experiment by Rayner and Duffy on equibiased and non-equibiased ambiguous words confirmed what was predicted, i.e. that "subjects spent extra time looking at the ambiguous word when two meanings for the ambiguous item were fairly equally likely. This was not the case for ambiguous words for which one meaning was highly likely" (Rayner and Duffy 1986, 197). The relevance of these findings for the practice of stage translation are detailed below.

2.1.3. Implications for the stage translator

Translators of written texts can count on the readers to follow their own rate of information input. In the case of lexical ambiguity, for example, readers can spend time on the challenging word, as well as the words immediately preceding and following. This operation can take from 1,423 to 1,923 milliseconds (Rayner and Duffy 1986), without considering the time to read a footnote or an entry in the glossary, if any. But while *readers* proceed in the process of disambiguation and/or interpretation, they will not be subjected to further inputs, whereas *listeners* will.

Another aspect to take into account in relation to the audience's decoding process is that in many theatrical performances the audience is not the main addressee of the utterance; to put it differently, the communication system differs from that of naturally-occurring conversation (and from that of the novel as well). Since the communication between playwright and audience is "embedded" within that between characters (Short 1981) the audience cannot interfere with that communication line, so the audience cannot halt the speaker and ask him/her to clarify what s/he means. At a challenging point, the listener will stop listening in order to process the linguistic information provided. That is what happens when the reader fixates a word on the written page, spends time on the disambiguating region (the words preceding and following the challenging word), re-reads the information provided (i.e. gazes on the disambiguating region), or spends the time s/he needs in order to decipher the complexity of the foreign syntax. The reader will move on only once the linguistic information has been processed. The listener does not have the same possibility, because while s/he is trying to process the provided linguistic input the actors will keep speaking, since actors usually speak at natural speed (unless otherwise required for a specific dramatic effect). The consequence is that the listener will be able to process neither the challenging input, nor the next incoming input. This is

[19] 1,443 milliseconds (Rayner and Duffy 1986, 195).

consistent with Cacciari's statement in relation to time pressure being a crucial factor in the understanding process. As semiotician Cesare Segre points out, theatre is:

> un sistema modellizzante secondario del tutto diverso dal testo narrativo. E' un sistema che ricorre alla fisicità degli attori, delle loro voci e gesti, dei loro costumi; alla fisicità del palcoscenico [...]; alla fisicità stessa della durata, perché ciò a cui il pubblico assiste [...] si svolge nel tempo stesso degli enunciati che lo compongono, tempo non reversibile, analogo a quello vissuto (Segre 1984, 5).

> a secondary modelling system totally different from the narrative text. It is a system which resorts to the physicality of actors, to their voices and gestures, to their costumes; to the physicality of the stage […]; to the physicality of the duration itself, because what the audience witnesses […] takes place in the very time of the utterances of which it is made up, a time which is irreversible, similar to lived time.

It is precisely this irreversibility of the time of the utterances that may prevent the audience from comprehending the complexity of the foreign syntax; the lexical ambiguity and the decoding of infrequent words at their own rate of input, and may ultimately preclude the audience's understanding. As early as 1976, Italian linguist and lexicographer Giovanni Nencioni claimed that:

> nel teatro, e in ogni tipo di teatro, il destinatario ha maggior peso che in qualsiasi altra comunicazione letteraria. Egli è presente fisicamente e può fare assegnamento su due organi di percezione, la vista e l'udito, ma applicati a una realtà trascorrente e irreversibile; l'autore, il regista, gli attori devono commisurare il testo e la recitazione alle *medie capacità percettive e memorizzatrici degli ascoltatori*, e interessarsi delle conseguenze parafrastiche, se proprio non vogliono ributtarli. Il pubblico dunque condiziona profondamente tutti coloro che concorrono a realizzare lo spettacolo [...] (Nencioni 1976, 45, my emphasis).

> in theatre, and in every type of theatre, the recipient is more important than in any other type of literary communication. He [sic] is physically present and can count on two perceptual organs, sight and hearing, but applied to a passing and irreversible reality; the author, the director, the actors have to adapt the text and the acting to *the average perceptual and mnemonic abilities of the listeners*, and keep in mind the paraphrastic consequences, if they do not want to repulse them. The audience then influences all those who participate in the realisation of the show.

Nencioni did not mention the translator, since by the mid 1970s very few scholars had addressed the issue of translating for the theatre. However, Nencioni's vision most certainly applies to stage translators.

A common foreignizing translation strategy consists in leaving culture-specific items unchanged in the translated text, add a footnote, an entry in a glossary, or simply trust that the reader will infer the meaning from the context. A footnote or a glossary are not applicable to stage translation for obvious reasons. The only viable option would be to leave the culture-specific item untranslated in the target text. While that strategy could have a certain effect in the translation of the written page, in stage translation it may result in the audience not understanding the spoken input, as the following example shows (for clarity I will provide the whole exchange):

Source Text	Target Text
RENANGHI Who drank more do you reckon? Me or you?	RENANGHI Tu che dici, chi beveva di più fra me e te?
DUTTON Me of course.	DUTTON Io, sicuro.
RENANGHI You reckon?	RENANGHI Dici?
DUTTON Hands down.	DUTTON Certo.
RENANGHI You fucken didn't…!	RENANGHI Sì, ciao!
DUTTON I'm telling you. You couldn't hold half a pint, *darkie.*	DUTTON Ma se non reggevi nemmeno mezzo bicchiere, *negretta.*
RENANGHI That's still half a pint more than you, old man!	RENANGHI È sempre mezzo bicchiere più di te, vecchiaccio!

The tone of the passage is playful, and the two characters here are having fond memories of their life together. The reason I did not translate Renanghi's swear word in this exchange is the frisky mood of the whole passage. My choice becomes clearer in section 2.1.4, where I analyze the impact of taboo words on the listener. For the scope of my argument, I wish to focus only on the word "darkie." In this passage, the word "darkie" is used by Dutton as a kind of endearment term. In the Italian subculture, the English word "dark" is associated with Gothic music and fashion style. If we apply the *Cohort Model* for the word *darkie* for an Italian audience, the result would be as follows:

/'da /[20]	/'dar /	/'dark/	/'darkɪ/
da	dare	dark	**?**
danno	dargli	(1) = gothic-goth	(0)
data	darle		
dato	darmi		
davvero	darci		
	darti		
	dardo		
	dario		
	darsena		
	dardanelli		
	dardeggiare		
	darwin		
….	darwiniano		
(X)	(13)		

Table 2.2 Cohort model for the word "darkie" for an Italian audience

By applying the *Cohort Model* for the word "darkie", we can see that an Italian audience will end up with a nonword of low density (i.e. not many words have a similar sound in Italian) and high probability (i.e. the phonotactic sequence CVCCV is very common),[21] so the audience's processing time is likely to be over 1,000 milliseconds, but in the end the message will probably not be decoded. Because of the average speaking rate, while the audience is still processing this linguistic input, the actor will have uttered another 2 / 2.5 words. The audience would be unable to decode the word *darkie* and would probably also miss those immediately after it, since during the utterance they will still be engaged with the target word. Retaining the word "darkie" in Italian, therefore, does not seem viable. In my translation I have opted for the word "negretta" which contains the root "negr-", which is politically incorrect and offensive, but also the suffix "-etta" which is a modification to express endearment (it could also be used to belittle and diminish someone, but that is not the case in the example provided). Elsewhere in the play, where Dutton uses the word "darkie" as a derogatory term, I translated it as "negra" (lit. nigger). If I had to translate the same term in a novel, I would probably leave the word *darkie* and enter it in a glossary, or just let the reader infer the meaning from the context, given the possibility of the readers to re-examine the linguistic unit and to process the

[20] I have chosen to transcribe phonetically the word *dark* in the way the average Italian speaker would pronounce it, i.e. with the rolling <r> and the Italian vowel /a/. BrE and AusE: /'dɑːk/, AmE: /'dɑː(ɹ)k/.
[21] I specifically refer to the phonotactic sequence; the graphemic sequence is CVCCVV, and in Italian it would be a low-probability sequence.

linguistic input at their own pace. Different texts may require different translating strategies, as the following example shows:

Source Text		Target Text	
DUTTON	I told Henty you were my wife.	DUTTON	Ho detto a Henty che eri mia moglie.
RENANGHI	Your *gin.*	RENANGHI	La tua *negra.* (lit. your nigger)
DUTTON	My wife.	DUTTON	Mia moglie.

The word *gin* was used to signify an Indigenous woman. As mentioned in the previous chapter, it was common practice for sealers and whalers to keep an Indigenous 'wife' (Taylor 2000). The term is derogatory and offensive. Consulting the Collins Dictionary online, we find (among others) the following definitions:

Gin

noun

1. an alcoholic drink obtained by distillation and rectification of the grain of malted barley, rye, or maize, flavoured with juniper berries
2. any of various grain spirits flavoured with other fruit or aromatic essences ⇒ sloe gin
3. an alcoholic drink made from any rectified spirit

noun

1. a primitive engine in which a vertical shaft is turned by horses driving a horizontal beam or yoke in a circle
2. *Also called*: cotton gin. a machine of this type used for separating seeds from raw cotton
3. a trap for catching small mammals, consisting of a noose of thin strong wire
4. a hand-operated hoist that consists of a drum winder turned by a crank

noun

1. (*Australian*, *offensive*, *slang*) an Aboriginal woman.

When presented with the word *gin*, an Australian audience will have to decode a non-equibiased ambiguous word. However, as Marslen-Wilson demonstrated, "the frequency of an item and the frequency of its close competitors should interact to determine the timing of lexical choice" (Marslen-Wilson 1990, 150). This means that, since the word *gin* is more frequently used in relation to the alcoholic drink, the processing time for an Australian audience would be longer than for a high-frequency word. Here is the cohort model for the word *gin* for an Australian native speaking audience:

/'dʒɪ /	/'dʒɪn/
giant	gin ⟶ Gin
gibber	(1) ambiguous
gibberish	
gibbet	
gipsy	
....	
(X)	

Table 2.3 Cohort model for the word "gin" for an Australian audience

An Australian audience would have to disambiguate the word, exclude the more or less frequent non-equibiased lexical items, and finally the process of recognition would finally take place. There are two distinct factors which will foster the lexical decision response of an Australian audience. Firstly, the recognition process would be facilitated by *cross-modal priming*: the visual presentation of a target word (the Indigenous woman on stage) is presented concurrently with the auditory presentation of the related word (this is referred to as *identity priming*, Cutler 2012). This facilitates the disambiguation of the term and the final *lexical decision response*. However, that is possible only for an Australian audience; it is the very presence of the lexical item *gin= (*Australian, offensive, slang*) an Aboriginal woman* in the mental lexicon of the Australian audience that allows for the activation of the lexical item in question, and for the final lexical decision response. The multimediality of the theatre allows for cross-modal priming, which could not take place on the written page (with the exclusion of illustrated books). Secondly, as Hill and Kemp-Wheeler notice, "[c]ompared to neutral words, aversive words are easier to identify as words in a lexical decision task" (in Harris, Ayçiçeği, and Gleason 2003, 562-563). Let us now look at the cohort model for the same lexical item in Italian:

/'dʒɪ /	/'dʒɪn/
già	gin ⟶ **?**
giallo	(1) non ambiguous
giovedì	
girare	
giro	
....	
(X)	

Table 2.4 Cohort model for the word "gin" for an Italian audience

In Italian, the word *gin* only indicates the liquor; it is quite unlikely that an Italian audience would make the connection between the lexical item *gin* and an Indigenous Australian woman.

2.1.4. The "affective environment" of the spectator

As theatre translator and practitioner David Johnston observes:

> [t]ranslation, and especially translation for the theatre, is a process that […] engineers two-way movement – a traffic between the narratives, concepts and structures of life embodied in foreign texts, and the *affective and cognitive environment* of the spectator (Johnston 2011, 18, my emphasis).

So far I have dealt with the cognitive environment of the spectator; let us now look at the affective environment. The immediate impact that the translated text will have on the audience is of vital importance. To put it differently, the translator should not weaken "the *force* the text has in performance […] what counts is not the degree of distance from an ontological original but the *effect* that the reconfigured text (as performance) has on the receiving culture […]" (Marinetti 2013, 311, my emphasis). To some extent, the effect of the reconfigured text can be anticipated, since it partly rests on psychological and physiological grounds. Cognitive psychologist Steven Pinker gives us insight into the way we use language to negotiate relationships, but also to impose negative emotions on our interlocutor, as when speakers use swear words, for example (Pinker 2007). According to linguists Keith Allan and Kate Burridge, language is both "a shield and a weapon" (Allan and Burridge 1991, 3). Language is used as a shield to avoid being offensive (as in the case of euphemisms), but as a weapon when the speaker deliberately uses dysphemisms to be offensive or abusive (Allan and Burridge 1991). In fictional dialogue, swear words can be a good indicator of how the author characterizes the people inhabiting the world of the play, but also of what s/he wants the audience to feel during the performance. Indeed, the dialogue between the characters in a play has two functions: one in the fictional world of the performance, and one in the real world. In the fictional world, dramatic dialogue creates the fictional world and shapes the relationship between the characters. In the real world, it can be seen as a message from the playwright to the audience.[22] My analysis focuses on the translation of taboo words also because swear words are often culture-specific, and therefore belong to a debated category in translation studies.

Swearing differs throughout cultures, but taboo words belong to the same five semantic areas in all cultures: religion and the supernatural; bodily secretions; death and

[22] Refer to Short's and Segre's theatrical communication models (Segre 1984, Short 1981, 1998, 1989).

illnesses; sexuality; race and minority (i.e. disfavoured) groups (Allan and Burridge 1991, Pinker 2007). Two generalisations need to be made at this point. First, that words are considered taboo words when they "activate brain areas associated with negative emotions" (Pinker 2010), such as the right hemisphere of the brain, and the amygdala. Second, that taboo words are processed involuntarily by the brain; this means that when someone reads or hears a taboo word, not only can s/he not ignore its meaning, but s/he can also not help perceiving the negative emotion associated with it.[23] In order to prove that something is processed involuntarily by the brain, psychologists use the *stroop test*: people are asked to name the colour in which a word is printed, and ignore what the word spells out. When the font colour does not match what the word spells out (e.g. the word "black" is written in red ink), subjects take longer to perform the task (Pinker 2007). That is because as literate people we simply cannot treat a word as a cluster of sounds, or scribbles on a page; we automatically process the written or spoken word. The same thing happens cross-modally: if people have to name colour patches, but a voice recites a different sequence of colours unrelated to the patches showed, the people involved in the experiment get confused. Psychologist Don MacKay introduced a variant of this test, where he asked subjects to name the font colour and to ignore what the word spelt out, but this time swear words were among the words presented. Not only did MacKay find that subjects were slowed down almost as much as in the standard stroop test; he found that "presenting taboo words enhances skin conductance, an unconscious index of sympathetic nervous system activity and emotional arousal" (Mackay et al. 2004, 475). Harris et al. refer to experiments carried out by means of electromodal monitoring[24] to measure the autonomic arousal when subjects hear a taboo word in their first or in their second language. These experiments have proved that words in one's native language have "greater emotional resonance" than words in a second language (Harris, Ayçiçeği, and Gleason 2003, 563). If a stage translator wishes not to weaken the force the text has in performance, awareness of this neurophysiological aspect of language processing could be of help. The impact of a written utterance and that of a spoken utterance differs also on an emotional level. As Harris et al. state:

> [s]poken language is acquired before visual language (for L1acquisition). To the extent that linguistic representations that are learned early become connected with

[23] In the light of the research on taboo words, and the negative feelings that they impose on the listener, I have chosen not to translate the word "fucken" in the example in section 2.1.3. The playfulness of the exchange did not seem to suggest the intention on Renanghi's part to inflict negative emotions on Dutton. Other factors, such as rhythm, influenced my translation choice.
[24] A psycophysiological technique that records skin conductance responses.

> emotional regulation systems […], auditory language may be more closely tied to emotional arousal than visual language (Harris, Ayçiçeği, and Gleason 2003, 565).

Let us look at the implications of the *taboo stroop effect* on the translation of the culture specific item *gin* examined above. As we have seen, the word *gin* is both misogynist and racist, and therefore belongs to one of the five semantic areas that activate the areas of the brain associated with negative emotions (i.e. minority and disfavoured groups). As Pinker observes, "[t]hanks to the automatic nature of speech perception, a taboo word kidnaps our attention and forces us to consider its unpleasant connotations" (Pinker 2007, 339). The use of taboo words fulfils two functions in the playtext: on the level of the fictional world, it characterises the protagonist uttering the swear word as someone willing to impose negative emotions on the other character/s. On the level of the communication between the playwright and the audience, by using a taboo word the playwright imposes that same negative emotion on the audience. When hearing the word *gin*, the right hemisphere and the amygdala of an Australian audience will activate. Retaining the culture specific items in the Italian translation would have two negative consequences. Firstly, the characterisation of the protagonist uttering the sentence may not be the one originally envisaged by the author, but not so much in terms of equivalence. The audience may fail to perceive the character as someone willing to impose negative emotions on the others. Secondly, keeping the foreign word within the text will not cause that emotionally charged response from the audience. The third, obvious consequence, that is, the impossibility for the audience to process the foreign word, has already been dealt with from a psycholinguistic point of view.

Let us now look at the socio-anthropological implications of the same exchange. Anthropologist Alan Fiske claims that there are three types of relationships throughout all human cultures, namely Communal Sharing, or communality, Authority Ranking, or dominance, and Equality Matching, or reciprocity (Fiske 1992, see also Pinker 2007).[25] Communality relationships are based on the assumption of equality between the members. Usually kin relationships, or the relationship with one's spouse, are based on communality. Authority Ranking relationships are based on the dominance of one subject over the other(s). That is usually the case of relationships within a working environment, or in colonial situations. Equality Matching relationships are business-like relationships, where there is an exchange between the parties, for the benefit of both groups/members

[25] There is a fourth relationship type, called Market Pricing, which applies to the whole system of modern market economies and therefore is far from universal, not applicable to the present study, and not of interest to this discussion.

involved. What is appropriate in one type of relationship might not be appropriate in another. If we apply Fiske's relationship model to the exchange examined above, we could 'translate' the dialogue as follows:

Source Text		'Translation'	
DUTTON	I told Henty you were my wife.	DUTTON	I told Henty that we had a communality relationship.
RENANGHI	Your *gin.*	RENANGHI	A *dominance* one.
DUTTON	My wife.	DUTTON	A communality one.

This crucial aspect of the different perception that the characters have about their relationship would get lost if I chose to leave the culture specific item unchanged.
Elsewhere I translated the same word differently, as in the following example:

Source Text	Target Text
DUTTON The Velvet Coast they called it. A bloke could get himself a *gin* at any time of the year.	DUTTON La chiamano la Costa di Velluto. Un uomo può trovarsi un'*aborigena* a qualsiasi ora.

Here I translated the word "gin" as *aborigena* (lit. Aboriginal woman); as already mentioned, it was common practice for the settlers to have intercourse with Indigenous women (Taylor 2000), and here Dutton describes a place where it was easy for a man to find an Indigenous woman to sleep with. Here I have chosen to favour the racial elements for two reasons: firstly, because of the negative emotions attached to words referred to disfavoured groups,[26] and secondly, because I wanted to underline the dominance relationship between the "blokes" and Indigenous women, treated as sexual objects. I made a more radical choice to underline Dutton's racist language earlier in the play, when translating the term "blackfella". The word is an Aboriginal English word. It is used by the Indigenous population to refer to the people in their own community. However, if used by white people it takes on a pejorative connotation (Arthur 1996) and is considered offensive (Sharifian 2015), as in the following example:

Source Text	Target Text
DUTTON You love playing games, don't you? Little *blackfella* games.	DUTTON Ti piace fare i tuoi giochetti da strega, eh, sporca negra? (lit. you like playing witches games, don't you, dirty nigger?)

[26] In today's American English, the most offensive word is "nigger" (Pinker 2010).

This exchange takes place at the beginning of the play, and I wanted to render Dutton's offensive use of language from the start. Since Indigenous Australians were believed to perform magic rites (Mence 2013d), I used both the offensive Italian expression *sporca negra* used to refer to a black woman, and the word *strega* (lit. witch). This allowed me to combine both cultural elements: the belief that Indigenous people could perform black magic (which we also see in the scene where Dutton is unable to open the door), and the derogatory language to refer to disfavoured groups. Elsewhere, I translated the same word differently, also according to its use and the user, as in the following example:

Source Text	Target Text
RENANGHI You come over with them Mills brothers. Real nasty bastards they was. But you weren't like them. You was different. Had a *blackfella* sort of look about you.	RENANGHI Sei arrivato con i fratelli Mills. Che luridi bastardi che erano. Ma tu non eri come loro. Eri diverso. C'era qualcosa di *aborigeno* in te (lit. there was something aboriginal/Indigenous in you).

Here it is Renanghi, the Indigenous young woman, who uses the term *blackfella*, and uses it with a positive connotation, hence my translation choice. If I were translating a different type of fiction, like a novel, I would probably not translate the same culture-specific item in different ways in different parts of the text, as I did with the word *gin* and *blackfella*. Rather, I would apply the same translation strategy consistently throughout the novel (most likely by adding a glossary and preserving the lexical item in the source text). Because of the difference between reading, and watching a play, it is not surprising that in theatre the stress can be placed on the immediate impact of the dialogue on the audience.

Venuti claims that "[f]luency assumes a theory of language as communication that, in practice, manifests itself as a stress on immediate intelligibility […]" (Venuti 1995, 60). However, as we have seen, it can be the case in stage translation. As already mentioned, the different medium influences the audience's processing time; it is my belief that a stage translator who is aware of such mental processing is more likely to produce an effective translation that will work on stage. If the translator wishes to enable the audience to process the spoken message during the performance time, and does not wish to weaken the performative force of the utterance for the benefit of the audience, then a higher degree of domestication on the lexical and syntactic level in stage translation might be necessary. As Margherita Laera observes:

> the practice of theatre translation is [...] much more complicated than binary oppositions can account for, however useful they may be as theoretical categories. [...] While Venuti's ethical position is hardly refutable, the context of theatre practice problematises the deliberate pursuit of 'strangeness' (Laera 2011, 214).

As I hope to have demonstrated, a higher degree of domestication on a lexical and syntactic level may be justified by psycholinguistic research on spoken language processing, and by psychophysiological studies on the effect of words pertaining to certain semantic areas. Not only is the spoken mode of delivery crucial, as theatre translators and practitioners have analyzed (Morgan 1996, Espasa 2000, Pavis 1992, among others), but also the aural aspects of its reception. Stage translators know that the playtext they translate will be part of "a structural system [which] exists only when received and *reconstructed* by a spectator from the production" (Pavis 1992, 25, my emphasis). This reconstruction operated by the spectator through the affective, cognitive, and psycholinguistic processes involved in the decoding of the spoken message, however, have often been overlooked in translation studies, despite its importance in the creation of meaning. These aspects were taken into account while drafting the Italian playtext of *Il Baleniere* and *La Gola,* and all my lexical and stylistic choices have to be analyzed in the light thereof.

2.2. Domestication and foreignization in the translation of proper names

When translating *The Gully*, one of the problems I encountered was how to deal with the translation of proper names. Some scholars (Jaleniauskienė and Čičelytė 2009) equate proper names to culture-specific items and apply Davies' classification (Davies 2003) to the translation of proper names. In real life, as much as in fiction, proper names may not necessarily carry a connotative meaning, but they can be informative all the same, as they may unveil details about a person's gender, age, origin, etc. In literature, "proper names may mean something: be semantically, historically, geographically" (Jaleniauskienė and Čičelytė 2009, 32). Jaleniauskienė and Čičelytė showed how, in children's literature, names often carry a connotative meaning which contributes to the characterization of the people in the fictional world (Jaleniauskienė and Čičelytė 2009). Also in Mence's play, some of the names of the characters carry a connotative meaning and contribute to the characterisation of the inhabitants of the gully, hence the challenge. In *The Gully*, the

dramatis personae is composed of the following characters: Clarke, Worm, The Celestial, Lizbie Brown, Fontanelle. I have chosen not to change the proper names of Clarke, Lizbie Brown and Fontanelle, i.e. to adopt what Davies defines as "preservation". An Australian audience, or a highly educated Italian audience, may associate the name "Clarke" to Marcus Clarke.[27] Even though such association was not intended (Mence 2014a), I have decided to leave that possibility open to my hypothetical audience. In one of our collaborative sessions, Mence told me that the name Fontanelle was inspired by the philosopher Bernard Le Bovier de Fontanelle (Mence 2014a); [28] the character Fontanelle, however, has nothing philosophical about her. When I asked the author if there was any connection to the philosophical ideas of de Fontanelle, he said that there was none, and he just thought that Fontanelle would be a nice name for a girl. Besides that, the name Fontanelle shares the root with the Italian word *fontana* (diminutive: *fontanella* singular, *fontanelle* plural), the French word *fontaine* and the English word "fountain", thus carrying within itself the idea of water, so central to the whole play. When I talked to the author about the name Fontanelle, he admitted that he had not thought about the reference to water, but was very happy about this fortuitous coincidence. In the light of the etymological considerations on the name Fontanelle, I have decided to leave it as it is in my Italian translation. According to Jaleniauskienė and Čičelytė, the strategy of translating proper names with "a literal or direct translation" (Jaleniauskienė and Čičelytė 2009, 32) is also identifiable as "preservation" (following the classification by Davies). Preservation takes place not only when the translator maintains the source text term in the translation, but also when the names are translated with the equivalent in the target language. That is the principle I applied for the translation of the proper names of Worm and The Celestial. Worm is not a proper name in English, and usually the term "worm" indicates a low level of morality, and it is used to describe a despicable person;[29] in the play, the character Worm is indeed not very smart. At first I thought of not translating his name, but then, in order not to lose the meaning associated to the name and to enable my audience to grasp such meaning, I decided to translate his name with the Italian equivalent *Verme*. Moreover, throughout the play Clarke often makes jokes about Worm being a worm, as in the following examples:

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[27] Marcus Andrew Hislop Clarke (1846 – 1881) was an Australian novelist and poet. His most famous novel *For the Term of his Natural Life* (1874) is the story of an Australian penal settlement. David Mence adapted the story for the stage as *Convict 002,* which was performed at Northcote Townhall, Melbourne Fringe Festival, in 2007.

[28] Bernard Le Bovier de Fontanelle (Rouen 1657 - Paris 1757), French writer and philosopher.

[29] In the online Cambridge Dictionary under the entry "worm" we read "an unpleasant person who does not deserve respect". In the *Vocabolario Treccani online* under the entry "*verme*"we read "*Persona abietta, vile e moralmente ripugnante*" ("A base, mean and repulsive person").

Source Text	Target Text
CLARKE You know what you are, Worm? WORM No. CLARKE You're a worm. That's what you are.	CLARKE Sai cosa sei, Verme? VERME Cosa? CLARKE Sei un verme. Ecco cosa sei.

And again:

Source Text	Target Text
CLARKE It's too dangerous for you, Worm. WORM Yeah but you don't know how deadly I am. You don't know what sort of a bloke I am. CLARKE You aint a bloke, Worm. Youse a worm.	CLARKE È troppo pericoloso per te, Verme. VERME Sì ma non sai quanto posso essere letale. Non sai che tipo di uomo sono. CLARKE Non sei un uomo, Verme. Sei un verme.

Thus, considering that I applied a domesticating strategy (on a lexical level) with the aim of enabling my hypothetical audience to process the linguistic input, both cognitively and emotionally, the choice of translating the name Worm into *Verme* seemed consistent.

Jaleniauskienė and Čičelytė maintain that preservation is closer to a foreignizing strategy because of the transposition of names without any change (and that may be the case when proper names such as Clarke and Lizbie Brown are 'preserved'). However, they include "direct translation" of proper names under this category. Davies, on the contrary, believes that "there is not necessarily a clear correlation between the use of a particular procedure and the degree of domestication or foreignization obtained in the target text" (Davies 2003, 65). The issue was also raised by the actors who took part in the workshop. They noticed how the Italian version features *Verme* and *Il Celeste*, but Clarke, Lizbie Brown and Fontanelle. The issue of how to pronounce those names also came up. An Italian actor would likely pronounce /'klark/ rather than /'klɑ:k/, etc. As Joe Petruzzi rightly affirmed during the workshop, in the event of an Italian production, pronunciation issues will have to be decided beforehand, and will have to be consistent throughout the performance. After all, the Italian audience is used to hearing foreign names on stage (regardless of how they are pronounced).

As Spence, Benatti and Tarantini claim:

> [t]here is a vast tradition of studies of proper names, both in philosophy of language; semantics; and, more recently, cognitive linguistics. In linguistics and theories of reference, proper names play a special role (Spence, Benatti, and Tarantini 2016).

Spence et al. work from Textor and Rami's notion that:

> the name-bearer relation is a good candidate for the paradigm of the reference relation: it provides us with our initial grip on this relation and controls our thinking about it (Textor and Rami 2015, 191) .

These relations apply also in a fictional context, and the playwright 'controls' the audience's perception of a character through the act of naming. In the case of Worm, for instance, the connotative meaning will prevail over the denotative, and I wanted to foster that "network of associations created by both production […] and reception […]" (Pavis 1992, 25) which seems suggested by the very act of naming the character "Worm". When translating for the stage, the translator's role in creating that network of association is crucial.

I applied the same reasoning to the translation of the geographical name Land's End, which also falls under the category of preservation. In this case, the author did not want to refer to any specific geographical place (as in the case of Lawrence Rocks or Denmaar in *Convincing Ground*); rather, he wanted to create an evocative name with a connotative meaning (Mence 2014a).[30] My Italian translation is *Fineterra*, a neologism compounded by the nouns *fine* (end) and *terra* (land), which should enable an Italian audience to understand the suggestive power of the name.

The proper name "The Celestial" has also proved to be problematic. In nineteenth-century Australia, the word "celestial" was used to refer to Chinese immigrants, with clear reference to the Celestial Empire (Mence 2014a). The Celestial Empire can be translated into Chinese either as *tianxia* (*tien-hsia*; Chinese: 天下; lit. "under heaven"), or *tianchao* (Chinese 天朝; lit. "celestial dynasty/empire"). In ancient China, *tianxia* referred to the areas divinely attributed to the Emperor, while the latter is a more literal equivalent of the English term, and is the preferred one to refer to China, mostly by the Chinese themselves (Qi 2015). It is a term full of self-importance, and nowadays young Chinese citizens tend to use it to ridicule the government (Rosson 2013).[31] In the imaginary post-Apocalyptic land depicted by Mence "the celestial" is a way to refer to someone of Chinese descent. At first I thought of translating "The Celestial" into *il cinese* (lit. the Chinaman/the Chinese man) to enable the Italian audience to understand the ethnic reference. However, not only is "The Celestial" less explicit than "the Chinaman": it also carries an enigmatic

[30] Mence (2014a) claims that he did not know that Land's End is the name of a place in Cornwall (UK).

[31] I am grateful to Dr. Lintao Qi for providing the Chinese translations of "The Celestial Empire", the current use of the term *tianchao* in contemporary China, and for checking my references and my translation choice in the light of the information he provided.

and somewhat peculiar connotation, but most of all, it reflects the use of language of the inhabitants of the gully. In order not to lose the ethnic reference, I have decided to operate an "addition" (Davies 2003) in the *dramatis personae* as follows:

Source Text		Target Text	
Dramatis Personae		*Dramatis Personae*	
WORM	A young man.	VERME	Un ragazzo.
THE CELESTIAL	A middle-aged man.	IL CELESTE	Un cinese di mezza età. (lit. a middle-aged Chinese man)
CLARKE	An older man.	CLARKE	Un uomo anziano.
FONTANELLE	A young woman.	FONTANELLE	Una ragazza.
LIZBIE BROWN	An older woman.	LIZBIE BROWN	Una donna anziana.

With this addition, one would hope that the director of the Italian version will take into account the ethnic element and act accordingly, also because throughout the play, the ethnic descent of The Celestial plays a key role. This way, the other characters can refer to The Celestial by calling him *il Celeste*, and the audience will understand that the character is of Chinese descent.

When translating *Convincing Ground*, the issue of the proper names of characters and places did not arise at all. The story was inspired by an actual historical event, and the names of the characters in the play are the names of historically accurate characters. Since I made the choice of conveying this Australian story as such to an Italian audience, changing their names did not seem appropriate. In my translation, I made ample use of omissions and additions, as the following example reveals:

Source text	Target text
Yes I did. It took me a while, but I worked it out. A few patterns here and there. A couple of things discerned at sea. Mutton bird flying overhead in a certain shape. Garfish shoaling off to the right side of Lawrence Rocks. It makes sense, you know, that you *would*… That we *should*… With Denmaar being so close and all…	Sì che è vero. Ci ho messo un po', ma alla fine ho rimesso insieme i pezzi. Un paio di cose avvistate a mare. Procellarie che disegnano certe forme nel cielo. Aguglie che si muovono in branco alla destra di Lawrence Rocks. Ha senso, sai, che tu... che noi... lì vicino a Denmaar, *la vostra isola degli spiriti*…

The Gunditjmara people believe that the island of Denmaar is the place where the spirits gather after death (Mence 2011, 2014a). In order not to lose the cultural reference I

operated an addition (*la vostra Isola degli spiriti,* lit. your island of the spirits) and an omission ("that you ~~would~~… that we ~~should~~…") so that the length of the utterance would be close to the English version, that is, in order not to alter the rhythm of the passage in terms of length of speaking turn which is also linked to power balance (c.f. sections 3.1.1 and 3.1.2). What was challenging was the translation of the title precisely because Convincing Ground is the proper name of the place where the massacre allegedly took place. While I chose to maintain the cultural references in the text, it is unlikely that the name Convincing Ground would suggest anything to an Italian audience. There are at least four different explanations of the origin of the name (for a detailed overview, Clark 2011), but Mence seems to believe that the place got its name after the massacre (Mence 2014a). Convincing Ground was a whaling station, and the story depicted in the play revolves around the role of a whaler in the Convincing Ground massacre. Because of the centrality of whaling in the colonization of Australia (Russell 2012, Mence and Tarantini 2015) and the role of whalers in the massacre, in agreement with the author I have chosen to translate the title of the play as *Il Baleniere* (lit. The Whaler). Another option that I have taken into consideration is *La Disputa* (lit. The Dispute), since Convincing Ground is the place where the dispute between white whalers and Indigenous people took place. Moreover, according to one of the theories put forth by C.J. Tyers in 1841 regarding the origin of the name, Convincing Ground was the place chosen by Indigenous people to settle their disputes (in Clark 2011). This latter option, however, seems too abstract, and does not reflect the central role played by whalers in the settlement, and in the consequent decimation of the Indigenous population in the area of Portland Bay.

2.3. Translating intertextuality

Mence's theatrical and literary production is often a combination of different elements which catch his fancy. He conceives his work as playwright in terms of assemblage; quoting Cormac McCarthy, who once said that "books are made out of books" (Woodward 1992), Mence claims that it is true also for plays. He claims that writing is "a process of appropriation and recombination—as opposed to an act of pure creativity—through which we find ways to speak back to those we most admire or most revile" (Mence 2014b). In his hugely successful *Macbeth Re-Arisen* Mence blends elements of 'high' literary fiction with more popular genres such as horror and B movies since, according to him, "the borders between pulp— science fiction, fantasy and horror—and literary fiction are more permeable than we think" (Mence 2014b). In *Convincing Ground*, Mence found a

way to combine his interest in whaling and in Melville's *Moby Dick* with the story of the Convincing Ground massacre, which he discovered while researching the history of whaling and sealing in Western Victoria. In *The Gully* he combines "the dark comedy of Harold Pinter's *The Caretaker* with the post-apocalyptic worlds of *Mad Max* and *The Road*" (Mence 2014b).

Mence's interest in Australian topics and in the history of Australia is mingled with intertextual references to high literary fiction and more popular culture. All his work is rich in intertextual references, and the plays selected for this doctoral project are no exception. *Convincing Ground*, for example, starts with an intertextual reference. Dutton's first line upon sensing Renanghi's presence in the hut is "Who's there?" That is the same as Bernardo's in Shakespeare's *Hamlet* (Shakespeare 1993 [1599-1602?], I, i, 1) when the soldier senses an alien presence. Mence (2013c) chose to start *Convincing Ground* with the same line as Shakespeare's *Hamlet.* It is not clear whether Renanghi is actually a ghost or a projection of Dutton's imagination, and whether the conversations they engage in are real. What is certain is that Renanghi's presence is real to Dutton, much like King Hamlet's ghost is real to Hamlet; and Renanghi's presence is functional to revealing the truth about the Convincing Ground massacre, much like the ghost's presence in *Hamlet* serves the purpose of disclosing the truth about King Hamlet's death.

Mence's work epitomises Lawrence Venuti's stance that "[e]very text is fundamentally an intertext" (Venuti 2009, 157). According to Venuti, translation is itself a case of intertextuality involving three sets of intertextual relations: "those between the foreign text and other texts […] those between the foreign text and the translation […] and those between the translation and other texts" (Venuti 2009, 158). Speaking of translating intertextuality, Venuti claims that since translation is basically a "decontextualizing process, intertextual relations in particular cannot be reproduced merely by a close rendering of the words and phrases that establish those relations in the foreign text" (Venuti 2009, 159). According to Venuti, by attempting to recreate intertextuality in the translated text a translator runs the risk of increasing "the disjunction between the foreign and the translated text by replacing a relation to a foreign tradition with a relation to a tradition in the translating culture" (Venuti 2009, 158). In my translations I tried to establish intertextual relations between my translation and other texts, either belonging to other literary traditions or to the Italian literary tradition (as the footnotes accompanying the translations in Part II of this thesis reveal). So, for example, when the initial stage direction in *Convincing Ground* reads "Renanghi emerges from the shadows and stands before Dutton" I have chosen to translate *Renanghi emerge dall'ombra e sta dritta davanti a lui* to draw a parallel between Renanghi and Farinata degli Uberti in the

Divina Commedia: "vedi là Farinata che s'è dritto" (Alighieri [1306/7 - 1321], I - X, 32). The souls in Dante's *Inferno* are capable of seeing the future, but only the far future. By contrast, Renanghi is capable of remembering the past, but only the distant past, and seems incapable of remembering what happens just before she visits Dutton every night. In *The Gully*, Lizbie Brown often quotes the Bible and uses a high register. If Lizbie Brown were an Italian native speaker, she would probably speak a language variety known as "italiano standard-letterario" ("standard literary Italian", Berruto 1987), which is why my Italian translation is filled with intertextual references, both to the Bible and to famous literary works. I wanted to re-create a persona that would sound highly educated and profoundly religious, as Mence claims (Mence and Tarantini 2015), and that a cultured Italian audience would recognize as such. The author's input was invaluable in this process, as section 4.1 reveals. Some of the intertextual references were maintained in my translation, such as "waste land", which I translated as *terra desolata*, as the poem by T.S. Eliot (1922) is known in the renowned Italian translations by Roberto Sanesi, Alessandro Serpieri, and more recently Erminia Passannanti. An educated Italian audience would see the relation between *terra desolata* and the barren Australian landscape depicted by Mence, where lack of water becomes the main concern for the inhabitants of the gully, and ultimately the driving force behind all their actions. Elsewhere I tried to use the language we find in the Italian version of the Bible, or I filled Lizbie Brown's language with more or less explicit literary references in order for an Italian audience to recognize her as an educated, refined, and religious person.

Even in his use of humour, David Mence's work is intertextual. The humorous elements we find in his plays are often reminiscent of Harold Pinter's dark comedies. Pinter has been a great source of inspiration for *The Gully* (Mence 2014a), and that is particularly evident in Mence's use of repetitive syntax, as the following example reveals:

Source Text	Target Text
CLARKE: [...] Righteo. We got ourselves a nice drink of tea here. Who wants some? You want some, Worm?	CLARKE: [...] Bene bene. Abbiamo un bel sorso di tè qui. Chi ne vuole un po'? Tu ne vuoi un po', Verme?

In my first draft I had initially omitted the repetition *Tu ne vuoi un po'* and only left *Verme?* In one of our collaborative sessions, however, David Mence (2014a) said that the repetition was aimed to recall Harold Pinter's syntax in *The Birthday Party* (Pinter 2013).

After our conversation, I opted for the present version in order to re-establish that intertextual reference in my translation.

Translation scholar Delia Chiaro maintains that "there are no explicit genre specific features or linguistic markers which signal at all times that a text is humorous" (Chiaro 2010, 14). In absence of specific linguistic elements which mark a text as humorous, humour is a feature that is perceived by the listener/reader. Chiaro maintains that "humorous texts are recognizable because they consist of two overlapping scripts within a single text which can be read in two different ways" (Chiaro 2010, 16). The different exploratory performances of *The Gully* by the two groups of actors during the workshop support Chiaro's statement, as we see in 3.2.3. While David Mence depicts a situation that is tragicomic, my experiment has revealed that it was the actors' reading of the "spirit of the play" (Clifford 1996) that ultimately made the difference, and eventually turned the performance either into a comedy or into a dark comedy.

2.4. Translating voices and rhythm on the page

To translate "the primal motion of the characters" (Gooch 1996, 14), that rhythm coming from within the performer, as per Morris' definition (Morris 2015), I adopted a methodology combining sociolinguistics and discourse analysis. Because of the differences in language use between the two plays, the two texts posed different translation challenges. In *Convincing Ground*, the dialogue sounds very colloquial to an Australian audience, as the actors noticed during the workshop. With my translation I wanted to reproduce a 'natural' sounding dialogue, so that the translated dialogue would have the same ease of understanding for a hypothetical Italian audience. A major concern in translating *Convincing Ground* into Italian was to maintain the constantly shifting power dynamic between the two characters, crafted through the rhythm of the dramatic dialogue. I also aimed to maintain those elements which make the story identifiably Australian (the Convincing Ground massacre, the geography of the place, etc.), but to make them comprehensible for an Italian audience. Dutton and Renanghi's language is not Standard English, but rather a colloquial Australian English peppered with some Aboriginal English words. Dutton is an uneducated rough whaler, and Renanghi is an Indigenous girl whose native language is not English, and who may have learnt English from Dutton and other whalers.

The language spoken by the characters in *The Gully* reflects the strangeness of the cultural situation. Like civilization in the play, also language has undergone a process of erosion after the catastrophe. Language has in part been lost, and the inhabitants of the

gully use the only words they can remember to designate the few items that are still available. In his use of awkward collocations, compounds and neologisms, Mence's language in *The Gully* is somewhat reminiscent of the linguistic devices used in Anthony Burgess' *A Clockwork Orange* (1962). Translating *The Gully*, my aim was to reproduce the awkwardness of Mence's syntax, and re-create his neologisms for an Italian audience.

Each character has his/her own distinctive voice. While Worm's poor language reflects his lack of education and cognitive abilities, his older 'protector' Clarke is very articulate. Clarke's use of language is reminiscent of an archaic and literary English, but also features the strange combinations of his isolated post-apocalyptic society. As an exile from the civilized Land's End, Clarke's language use is more sophisticated than the other characters. While Lizbie Brown initially pretends to be a missionary from Land's End and speaks in a cultured register, her speech changes to crude and colloquial when she reveals that she is in fact a witch. The other female character, Fontanelle, is also illiterate, like Worm, but she is far more cunning than him. The language of the Celestial is dry and minimalist.

Talking about the supposed similarity between dramatic dialogue and naturally-occurring conversation, discourse analyst Vimala Herman (who wrote one of the most comprehensive books on discourse analysis and drama) states that the issue is not:

> whether dramatic dialogue is seen to mirror faithfully some real life correlate or not, even assuming that some such exists to be mirrored. Even the most naturalistic form of dramatic speech do not quite reproduce the real life product. The mirror is not the point of reference between the two forms. Rather, it is a question of *mechanics*, in the exploitation by dramatists of underlying speech conventions, principles and 'rules' of use, operative in speech exchanges in the many sorts, conditions and contexts of society which members are assumed to share and use their interactions in day-to-day exchanges (Herman 1995, 6, original emphasis).

Thus, it is the dynamics of naturally-occurring conversation, its rules and principles, that the dramatist exploits. What dramatic dialogue in a theatre of psychological realism and everyday conversation have in common is precisely these mechanics: characters on stage, much like speakers in the 'real' world, "use language, bodies, and things ('context') […] to enact socially significant identities" (Gee 2014, 25).[32] Herman goes on to state that:

[32] For the sole purpose of my study I will consider language in the fictional dialogue as an indicator of the speaker's level of education, provenance, and social status (Coseriu 1973, Berruto 1987); as a vehicle of expressing the self, and of constructing social identity (Ochs 1993, Gee 2014); and as a tool to negotiate social relationships (Pinker 2007, Gee 2014).

> [t]he principles, norms and conventions of use which underlie spontaneous communication in everyday life are precisely those which are exploited and manipulated by dramatists in their constructions of speech types and forms in plays (Herman 1995, 6).

These principles, norms and conventions are what enables us as audience to interpret, and try to understand and judge those characters with the same tools we use to understand people in 'real' life (Culpeper 2001). The ideas of the French philosopher Étienne Souriau on presentative and representative arts may prove useful at this point. He maintains that the arts are divided into two groups:

> le groupe des arts où l'univers de l'œuvre pose des êtres ontologiquement distincts de l'œuvre même; et celui des arts où l'interprétation chosale des données interprète l'œuvre sans y supposer autre chose qu'elle- même (Souriau 1969, 90);

> the group of arts in which the universe of the work posits beings ontologically distinct from the work itself; and that of the arts in which the object-oriented interpretation of the data interprets the work without supposing in it anything other than itself (translation in Todorov 2005, 12).

The first group is that of the representative arts, while the second comprises the presentative arts. According to Souriau, no presentative literature can exist. Theatre, however, is not 'just' literature; the written page may be considered to be such, but the theatrical performance is not. Theatre could be considered a presentative art, where the characters presented are interpreted within the context of the *mise en scène* without supposing anything other than them. The dramatic text therefore creates a self-sufficient, autonomous world inserted in the 'real' world, but from which it is discrete. As discourse analyst Vimala Herman argues dialogue, then, should be seen:

> more in the nature of a 'device' […], rather than a 'reflector' in drama, with a world-creating, not a world-mirroring function (Herman 1995, 11).

As a translator, my aim was to re-create the worlds depicted in the plays, the characters inhabiting those fictional worlds, their relationships and power dynamics, *built* (not enacted) through their language and everything else at their disposal in the context in which the dialogue takes place. A methodology entailing a performance component was

therefore vital to test the effects of translation on the creation of that fictional world; on the power balance between the characters; and how the latter is enacted through "language, bodies, and things ('context')" (Gee 2014, 25).

Among the possible approaches the translator can choose to render the "primal motion" of the character (Gooch 1996, 14), I have chosen an approach which combines sociolinguistics and discourse analysis. Sociolinguistics (in a broad sense) is the study of the actualization of language in social relationships among individuals and groups; while discourse analysis considers discourse as "interactive identity-based communication […] using *both* language and everything else at human disposal" (Gee 2014, 24, original emphasis), that is, context, bodies. According to discourse analyst James Paul Gee, "identities cannot be enacted solely in language. Language is melded with other things in the act of enacting and recognizing identities" (Gee 2014, 24). This thesis is concerned with this 'melding of language with other things' and my ultimate goal is to analyze how translation affects this 'melding of language and other things' on stage, and eventually incorporate such knowledge in my translation. The questions Gee cautions us to ask ourselves in order to understand discourse in 'real' life are applicable to the fictional world of the play: "What identity or identities is this piece of language being used to enact? […] What sort of relationship or relationships is this piece of language seeking to enact with others (present or not)?" (Gee 2014, 34). This kind of approach to language and identity forces the translator to consider a play from the audience's perspective: how will the audience interpret the characters when they utter certain words or sentences? How will the audience perceive the nonverbal and paraverbal behaviour accompanying enunciation? After all, it is not about how close dramatic dialogue may be to naturally-occurring conversation, both in terms of verbal and nonverbal components. Rather, it is about the mechanics of conversation and how they are exploited not only by the dramatist, but by all the agents involved. As Johnston maintains:

> [t]he spectators' communicative competence, which is derived from the everyday routines of naturally-occurring social interaction, acts as a conceptual template or framework or model for the processing of dialogue in fiction (Johnston 2004, 35).

Convincing Ground is a short play with two characters who had a violent love/hate relationship in the context of colonialism and dispossession, amidst the brutality committed toward the Indigenous Australian population by the white whalers and settlers. The language the two characters speak reflects their lack of education and their provenance. To use the technical terms their language is diastratically, diatopically, and

diamesically marked, since it reflects their social status, it is a local variety, and it is recognisable as a spoken rather than a written variety.[33] They use terms that are typically Australian, such as "grog", "youse", "blackfella" (which is Aboriginal English); and Dutton uses offensive terms to refer to Indigenous women, such as "gin" and "lubra". As already mentioned, my choice was not to 'relocate' the play, thus to keep the Australian setting, but at the same time to enable my hypothetical audience to process the spoken sentence within the time of utterance. Renanghi's English is typical of speakers of English as a second language; and is also reflective of her lack of education ("they was; you was", etc.). However, I wanted to avoid imitating an interlanguage[34] in my translation, also because the results may be questionable from the point of view of acquisitional linguistics; and the risk a translator runs is that of creating unrealistic utterances. It may also result in a language that seems to mock foreign speech, which may have negative consequences in the long term. Firstly, it may be tiring throughout a whole play (and if it is not consistent, it is not believable).[35] Secondly, it may deter the audience from paying attention to other important details (such as the relationship and the tension between the two characters, upon which the story and the narrative are built). Thirdly, it may sound like an imitation of the speech of migrant communities in Italy, which might foster associations that I wanted to avoid. One of the translation strategies I adopted was to avoid the use of the subjunctive for both characters as much as possible. Since the Italian subjunctive is a complex grammatical structure that only educated Italians and few foreigners master, I thought it would be unsuitable for Dutton and particularly for Renanghi. I adopted the same strategy for the uneducated characters of *The Gully* Worm and Fontanelle.

What in some way was 'lost in translation' in both *Convincing Ground* and *The Gully* was the Australian slang. Words such as "grog", "youse" the use of the verb "reckon", all indicate a variety of English that is typically Australian. Since I have chosen not to relocate the play in an Italian setting, I could not make the characters speak in a local

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[33] The terms, borrowed from variational linguistics, were first used by the Rumanian-born linguist Coseriu (1973). Coseriu's terminology is the most commonly adopted in Italian sociolinguistics (Berruto 1987), and in general in sociolinguistics of Romance languages. In Anglophone contexts other terms are often preferred, such as *sociolect*. A sociolect is "a variety or lect which is thought of as being related to its speakers' social background rather than geographical background" (Trudgill 2003, 122). The term sociolect, however, functions in contexts where there is no clear distinction between a dialect, a regional and a "popular" variety of a language. The complex linguistic map and sociolinguistic makeup of Italy make the term sociolect inadequate. In this thesis, I will therefore use Coseriu's terminology.

[34] An interlanguage is the language developed by a learner of a second language (Selinker 1972).

[35] In 2015 I went to see a performance of a translation of Dario Fo's play *Johan Padan and The Discovery of The Americas* at Fortyfive Downstairs in Melbourne featuring Steve Gome. The actor tried to put on an Italian accent which was not so good, but the main problem was consistency. At points, he put on his fake Italian accent, at points he did not. The outcome was inconsistency, and thus it was not believable.

variety of Italian. Uneducated people in Italy speak a variety that is a mixture between "regional Italian" and "popular Italian" ("italiano popolare", Berruto 1987), which may be influenced to some degree by the local dialect, but is not a dialect.[36] Using a regional variety of Italian, or a dialect, would have some major consequences on the level of reception. The audience would immediately identify a character as coming from a specific area, and that might trigger (stereotypical) associations. During the workshop, some of the actors brought up the possibility of making the characters speak in some kind of regional Italian. In order to prove to myself and to the members of the cast that such choice might not be ideal, I asked one of the actors, Salvatore Gulinello, to read the passage where Dutton explained how he got rid of the bodies of the Indigenous people massacred. Salvatore Gulinello has a very thick Sicilian accent, and as he was reading about hiding the bodies of the Indigenous people massacred, he sounded like a character from a mafia film. The Italian cast began laughing, as the association was spontaneous. It is this kind of association to any type of regional Italian (and stereotypes that may be associated thereto) which I wanted to elude. As writer, translator, and researcher Franca Cavagnoli maintains, the diatopic dimension of language is usually the most prominent in a fictional work, but more often than not it becomes secondary in translation, unless the translator decides to change the setting of the translated work (be it a novel, a short story, or a play; Cavagnoli 2014). My translation was crafted in a way that would enable my hypothetical audience to recognize the setting as Australia from the geographical and historical elements depicted; but also to make the spoken dialogue intelligible within the time of utterance. That was more challenging in the case of *The Gully.* The extreme situation, the number of characters, their different provenance, and their peculiar use of language made the translation of the latter a lot more problematic. Not only had I five different voices to render (actually, six, since Lizbie Brown in practice has two distinct voices: one when she pretends to be a missionary from Land's End and one when she is not in a controlled environment, that is, when she is alone with Fontanelle). The language of all the characters reflects the anomaly of the dystopic Australia that the fictional people inhabit. In such environment, language becomes a tool of power, through which the characters assert their control and establish their position in the hierarchy of the wasteland depicted.

[36] As Cavallaro (2010) observes, the term "dialect" in the Italian context differs significantly from the definition normally given to "dialect" within an Anglophone context. In English dialectology, the term "dialect" is traditionally synonymous with "language variety." In the Italian context it is used to refer to Italo-Romance dialects, which are not varieties of Italian. An example of such a variety would be *Italiano regionale* ("regional Italian", Berruto 1987). The Italian dialects are autonomous linguistic systems which stemmed from Latin, not from Italian, and therefore cannot be considered varieties of Italian.

The two male characters presented at the beginning of Act I, Worm and Clarke, use very different registers. I use the term register to define "[…] quelle varietà del codice che offrono la possibilità di scegliere tra vari livelli del codice stesso" ("the varieties of the [linguistic] code which offer the possibility of choosing between different levels of the code itself", Beccaria 2004, 639). Register manifests itself as the lexical choices operated by the speaker/writer, and those choices are also determined by the speaker's socio-economic predicament, by his/her provenance, and level of education: my approach to the notion of register is therefore a sociolinguistic one.

Clark is very articulate, even though he sometimes uses strange collocations such as "music machine" for tape recorder; or "jawful" for mouthful. Being an exile from Land's End, he received an education, unlike Worm. But his language, like everything else in the post-apocalyptic land, is deteriorated. The following passage illustrates how I have chosen to render Clarke's use of language. My aim was to make the text intelligible, but I did not want to make the dialogue sound 'natural' in Italian, where it did not sound natural in English. I wanted to avoid what Johnston defines as "excessive normalization of the text" (Johnston 2004, 35). The following example should clarify what I mean. Here Clarke asks Worm to go and get some water from their precious trickle:

Source Text	Target Text
CLARKE Fetch us a *jawful* from the *trickle*, Worm. We're almost out. Then you'd better get your arse up the *lookout.*	CLARKE Prendi una *mascellata* dal *rigagnolo*, Verme. L'abbiamo quasi finita. Poi muovi il culo a vai su alla *specola.*

The word "jawful" is not an entry in the *Oxford English Dictionary* but it is documented in Wordnik, an online dictionary and language project.[37] However, Mence claimed that he had never heard or read the word before, and he wanted to create a neologism which was representative of the way in which the characters use language. He combined the noun "jaw" with the suffix "-ful" to create a word which could suggest something like a mouthful (Mence 2014a). My translation follows closely the word structure of the source text: I used the noun *mascella* (jaw) and the suffix *-ata*, which can be found in words such as *manata* (handful) or *boccata* (mouthful). It is a productive suffix which can be attached to nouns or adjective. My aim was to recreate the language spoken by the inhabitants of the gully for an Italian audience in terms of effect. The word "trickle" was also not simple to translate. I have opted for the word *rigagnolo,* which is not so common in Italian. It comes

[37] https://www.wordnik.com/words/jawful, accessed January 9, 2015. I re-consulted the web page on November 2, 2016, and the entry was no longer present.

from *rivagnolo*, diminutive of *rivo* (brook, creek). In order to make sure that I rendered David Mence's landscape the way he had imagined it, I searched for the word *rigagnolo* on the internet and showed him the images, so that he could see what the Italian word represented, and he agreed that it was a good choice (Mence 2014a). The word "lookout" proved more challenging that it may appear at first glance. A lookout is an observation deck, whether natural or artificial. I first thought of translating it as *osservatorio* (lit. observatory), but as Mence correctly pointed out, the word "observatory" usually refers to astronomy. I tried to think of a word that a character like Clarke could use: an educated exile whose language is a literary, archaic language peppered with neologisms created in the contingency of the situation. I have opted for the word *specola* "from the Latin *specŭla* 'observatory', from *specĕre* 'to look at, to observe'" which is an archaic, literary word indicating either an observatory or an observation deck, which could be either artificial or natural. The word is not so common in spoken Italian, like other words that Clarke uses throughout the play, as for example the word "elliptically", which I translated into Italian as *in maniera ellittica*. Clarke 'enacts' his power through his language: not only by the way he speaks, but also by how much he speaks, and how he tries to dictate the rhythm of conversations (as we see in section 3.1.2). Worm is a young teenager, presumably thirteen tofourteen years old, who never received a formal education. We can also infer that he is not particularly clever, and that he has never seen a woman in his whole life, at least until he finds Lizbie Brown and Fontanelle by the trickle at the end of Act I. For him, as much as for Dutton and Renanghi in *Convincing Ground*, I eliminated the subjunctive, because it is unlikely that if Worm were an Italian native speaker, he could use such complex grammatical construct. In giving him a voice, an identity, I tried to give a child-like quality to his language, as the following example reveals:

Source Text	Target Text
Hey have a look at how good this tea is! Look at that eh? Clarke reckons it's the best he's ever had. And he knows a lot about tea. He reckons this billy, this billy see, has been used for over a thousand years. FONTANELLE How does he know that? WORM Clarke? He knows everything. He told me that in the old world, blokes used to come out here because they was moving these animals	Hey guarda che buono che è questo tè! Guarda! Clarke pensa che è il migliore che ha mai bevuto. E lui di tè ne capisce. Lui pensa che questo bollitore, questo qui, lo vedi? É stato usato per più di mille anni. FONTANELLE E lui come lo sa? VERME Clarke? Lui sa tutto. Mi ha detto che nel vecchio mondo la gente veniva qui perché portavano quegli animali su questa terra, sai,

across the land. Like clouds on legs, he said. You ever seen a cloud on legs?	quelli che sembravano nuvole con le gambe. Hai mai visto una nuvola con le gambe?

The other male character, The Celestial, is more often than not off stage. He does not speak unless it is necessary, and we learn from the stage directions that he speaks Mandarin. The language Fontanelle speaks does not differ much from that of Worm, if not for the child-like quality which her language lacks. When she is first presented on stage, we are told that she cannot speak. Later in the play we learn that she was not allowed by Lizbie Brown. She talks in the presence of Worm, but she is not very talkative, as she does not seem to enjoy Worm's company as much as Worm enjoys hers. When the two are alone, we also learn that she cannot read, hence that she did not receive an education, and hence that she is not from Land's End. Her language is concise and simple. Lizbie Brown, as already mentioned, has two very distinct voices: when she is in the presence of the residents of the gully she speaks a literary language that is reminiscent of the Holy Scriptures. When she is alone in the hut with Fontanelle and reveals her true nature we learn that she is a witch; she has killed Clarke; and wanted Fontanelle to kill Worm, too, in order to take possession of the gully. The collaboration with the author was fundamental to find a voice for the different characters, but particularly for Lizbie Brown, as analyzed in section 4.1.

From a linguistic point of view, giving rhythm to language through alliterations and assonances was one of the devices I used, as in the following examples reveal:

Source Text	Target Text
RENANGHI Look at you. The toughest bloke that ever lived. Sooking like a sooky little sook sook.	RENANGHI Guardalo. Il più duro di tutti, che frigna come un frignone gne gne.

The repetition of the palatal nasal sound /ɲ/ for four times is to imitate the rhythm of the English line, where the same cluster of sounds (<sook>; /'sʊk/) is repeated four times.[38] The following example is taken from *The Gully*, and is strongly alliterative. During the workshop the English-speaking actor performing this passage really enjoyed uttering this alliterative line (Murray 2016):

[38] This passage was initially included in the series of experiments related to rhythm, to compare the rhythm of the English and the Italian playtext in a strongly alliterative passage. Unfortunately, due to time constraints, the experiment was carried out only with Group A, and not with Group B.

Source Text	Target Text
You know how much water he took for us? *Four fifths of five eighths of fuck all.*	Sai quanta acqua aveva portato per noi? *Quattro quinti di cinque ottavi di un cazzo.*

In the English text the unvoiced labiodental fricative /f/ is repeated four times. Even though my translation can seem (and in fact is) 'literal', I have taken into account the phonemic structure of the sentence. The highlighted sentence in Italian features the repetition of the unvoiced velar stop /k/ followed by the semivowel /w/ three times, but the previous sentence already contains the same phonemic sequence twice (/'kwanta 'akwa/). Also the unvoiced dental stop /t/ is frequent in the sentence, so the whole passage in Italian features the repetition of unvoiced stops, thus sounding very harsh. Elsewhere, it was my choice to insert an alliteration, as in the following example from *Convincing Ground*:

Source Text	Target Text
RENANGHI Night after night. It's always the same.	RENANGHI Sera dopo sera. Sempre la stessa storia.

The iteration of the unvoiced alveolar fricative /s/ underlines the repetition of the event. It is a rhetorical device which was not present in the English text. I have chosen to underline the iteration of the event rhythmically, with an alliteration. More examples of this sort are to be found in the translations (Part II of this thesis). Once the rhythm has been thus crafted on the written page, what will happen to it when the playtext reaches its stage concretization? What is the effect of the "doing" of the translator on the rhythm of the performance of the playtext? The next chapter aims to answer this and other questions.

Chapter 3 : In the rehearsal room

Arts scholars Hilde van Gelder and Jan Baetens claim that "the research methods of the hard sciences are closer to those of research in the arts than the methods and models of the humanities" (Van Gelder and Baetens 2009, 105). Similarly, Robin Nelson states that research in the performing arts need "to demonstrate a rigour equivalent to that of the sciences" (Nelson 2013, 39). According to Nelson, the performing arts benefit greatly from the application of empirical methodologies, since they allow practitioners to structure and frame their research output in a way that is disseminable and knowledge-producing. By using *Practice as Research* as research methodology, and by analyzing the outcome of the exploratory performances with different theoretical frameworks (e.g. gesture studies), this thesis establishes one of those "new circuits" advocated by Bassnett (2012) and Marinetti (2013). Stage translation is scrutinized from a different perspective: rather than as process or as product, or as performance *per se*, translation of playtexts is investigated in its impact on the stage concretization of the same texts. I drafted the translations of the playtexts for this analysis following the criteria outlined in the previous chapter. The model I used in the rehearsal room during the three-day workshop is the one described in section 1.6, and is an adaptation of Kershaw et al.'s model for PaR. The five essential elements, or "not-without-which aspects of PaR" (Kershaw et al. 2011, 65) I identified for the translator-researcher (TR), working from Kershaw et al. (2011), are: starting points, selection, location, method, outcome. This model was applied in a series of explorations conceived so that neither group of participants was aware of what was being tested.

The workshop took place from the 16th to the 18th February 2016 at the Performing Arts Centre at Monash University; it was funded by MGE (Monash Graduate Education) and MAPA (Monash Academy of Performing Arts); and was directed by Alison Richards, whose credits are listed in section 1.6. As well as being a pioneer of PaR in Australia, and an eminent director and scholar, Richards understands and speaks some Italian, and that enabled her to follow the playtexts and the performances in both languages. In a series of meetings preceding the workshop, the director and I discussed at length the issues of rhythm and gesture, which I wanted to scrutinize by means of performance. I provided her with the playtexts from both plays, and two files with the selected scenes to be explored, in English and in Italian. Each selected scene was accompanied by an explanation of what the *starting point* of that specific investigation was. Her experience as both researcher and director enabled her to design a different

method for each exploration, in order to enable me to test hypotheses, and to observe the effects of my translation on the rhythm and gesture of the performance.

Two groups of actors were cast, which I will refer to as Group A and Group B. Group A consists of professional Australian actors and drama students; Group B consists of second and third generation Italian-Australian migrants who speak fluent Italian, and are professional actors. Group A featured Niamh Siobhan Hassett, Robert Meldrum, Tom Middleditch, and Jillian Murray; while Group B featured Rosa Campagnaro, Josephine Eberhard, Salvatore Gulinello, and Joe Petruzzi. The following table shows the role assigned to each actor during the workshop, and a 'code' assigned to each actor which I will use when referring to them:

Character	Group A	Code	Group B	Code
		The Gully		
CLARKE:	Robert Meldrum	EN1	Joe Petruzzi	IT1
WORM:	Tom Middleditch	EN2	Salvatore Gulinello	IT2
LIZBIE BROWN:	Jillian Murray	EN3	Josephine Eberhard	IT3
FONTANELLE:	Niamh Siobhan Hassett	EN4	Rosa Campagnaro	IT4
		Convincing Ground		
DUTTON:	Robert Meldrum	EN1	Joe Petruzzi	IT1
RENANGHI:	Jillian Murray	EN3	Rosa Campagnaro	IT4

Table 3.1 Codes for the actors participating in the workshop

The actors have very diverse training backgrounds, and this has proved to be a relevant factor for my investigation, as discussed later in this chapter. Robert Meldrum has worked in theatre for 40 years as an actor, director, and teacher. Robert Meldrum's teaching practice has developed from his training as a voice teacher with Rowena Balos. Meldrum describes his training background as follows: "I trained in the great, century-old traditional way of acting, that is, by doing, which is what everyone did until bloody Stanislavski came along" (Meldrum 21/12/2016). He was a lecturer in acting in the Drama School at The Victorian College of the Arts for eight years, and he narrates audio books for Bolinda. Jillian Murray trained at East 15 Drama School (London) after completing her studies at Monash University and Melbourne University. She received the 2016 Green Room Award for Best Female Performer in Independent Theatre for her performance in the 2015 La Mama production of *L'Amante anglaise* by Marguerite Duras, translated by Barbara Bray, directed by Laurence Strangio, and featuring Robert Meldrum as co-protagonist. Niamh Siobhan Hassett and Tom Middleditch were third year students of the Monash Academy of Performing Arts when the workshop took place.

Joe Petruzzi graduated from the National Institute of Dramatic Art (NIDA) in 1984 and then moved to New York to further his acting studies. Since then he has worked extensively in television and film both in Australia and internationally. Born in Australia of Italian heritage, Joe has played many roles over the years reflecting the Italian experience in Australia. Salvatore Gulinello obtained his Bachelor of Arts in Acting (BAPA) at Federation University in Ballarat in 2014, and is fluent in Italian and Sicilian. Rosa Campagnaro is the founder and director of the theatre company *Make A Scene*. Her physical theatre training is in Jacques Lecoq Technique taught by Norman Taylor (Movement Theatre Studio, New York), a technique which has heavily influenced her teaching style and approach to performance creation. She also recently completed the Uta Hagen Teacher Training (HB Studio, New York). Rosa has also studied *Commedia dell'Arte* with *Venezia InScena* (Venice, Italy) and with *commedia* Master, Antonio Fava. [39] Josephine Composto Eberhard is a trained teacher as well as professional actor and writer. Originally from Adelaide, she trained as an actor at the Victorian College of the Arts. Josie completed postgraduate studies in Voice Studies at the VCA (Melbourne University). Both groups were provided with the full playtext of the two plays, either in English or in Italian translation, and a file with selected scenes from the plays.

The workshop ran for three days, each divided into two sections of 2.5 hours, subdivided into two sub-sections with a break in between. On day one and two, section one featured one group of actors only, and section two both groups. The morning of day three was devoted to side-by-side explorations. In the afternoon of day three there was a full reading of *The Gully*, and only the presence of Group B was required. David Mence was present on the third day of the workshop. I initially wanted to invite him for the whole workshop, but the director suggested that his presence would/could have altered the dynamics in the rehearsal room. With hindsight, I think it was a good choice to start the explorations without his presence.

The workshop was filmed with two cameras, one close to the stage, and one far camera to get a wider picture, and these recordings allowed me to re-examine the actors' performances. Because of the recordings, I am able to include in this thesis exact quotes by the participants. I was also able to re-play specific sections and make a comparative analysis of the gestural components accompanying the enunciation of specific selections in both English and Italian. All the pictures from the workshop included in this thesis are screenshots taken from the original footage. Having the footage of the whole workshop

[39] Rosa Campagnaro also translated Carlo Goldoni's classic *commedia*, *The Servant of Two Masters*, which was published by Currency Press in 2016, and had a sold-out season at La Mama Theatre in Carlton in July 2016. I was acknowledged for my contribution as editor both in the flyer of the show, and in the published translation.

enabled me to re-examine the material after identifying the relevance of certain images for the present investigation.

I will refer to the work in the rehearsal room as 'experiments'. Each experiment was designed to analyze a specific aspect of the performance, and the effects of translation thereon. The location was the same for all the experiments. The Performing Arts Centre at Monash University is a large theatre which gave the actors the freedom to experiment with different possibilities, and to fully exploit the ample space. Stage-Right was furnished with tables and chairs for the "dramatic concretizations", where the actors and the director could discuss and analyze the scenes, as the following image reveals:

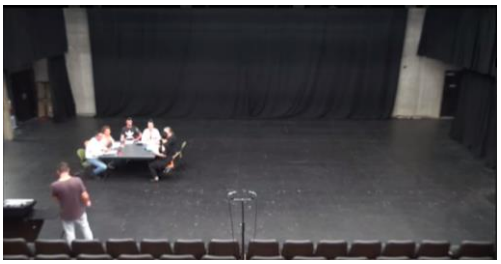


Figure 3.1 Inside the Performing Arts Centre

Although each experiment had a specific starting point related either to the broad issues of rhythm, or to that of gesture, when investigating one issue it was not uncommon for elements related to the other issue to emerge.

An issue which emerged repeatedly during the explorations is that of proxemics, as defined by anthropologist Edward T. Hall (1966). The way the actors used their bodies to establish power is something that could emerge only through the physical exploration, i.e. the semiotic concretization of the selected scenes in performance. I discuss this emergent phenomenon in the "outcome" subsection of the experiment where it occurs.

3.1. Experiments on rhythm

Before entering the rehearsal room, I somewhat naively thought that, as a translator, I could 'control' the theatrical rhythm by carefully crafting my translation and paying close attention to stress patterns, sound patterns, and length of utterances. I soon realised the extent to which actors and directors shape the rhythm of performance, intended as a combination of the linguistic rhythm, and the rhythm coming from "within the performer" (Morris 2015, 148) through a language which "dramatises the character's emotions" (Akerholt 2009, 25). While the performance of literary translators is "pure, direct, and complete", and "nothing comes between their performance and their audience" (Wechsler 1998, 261), "in theatre, the translation reaches the audience by way of the actors' bodies"

(Pavis 1992, 136). The actor's contribution in shaping the performance, often derived from his/her training background, emerged as an important influencing factor on gesture and rhythm in performance. The actors' reading and interpretation of the "'interior movement' of the text" (Besson 2013, 155), and the influence thereof on the performance was evident in all the experiments. An actor's (or a director's) decision to stress certain words or passages, to linger on specific movements or actions, can (and does) heavily influence the rhythm of the performance. Although the influence of the actors on the performance was considerable, the lexical choices of the translator proved to be highly influential on what IT1 described as the "emotional rhythm" of the play. After the side-by-side exploration of Dutton's monologue (experiment 4, section 3.2.2), IT1 stated:

> "What was really interesting for Angela's benefit is that the rhythms were quite similar, you know, despite the language barrier […] the emotional rhythm […] I haven't even looked at the English version […] but what I found interesting is hearing the sort of colloquial nature of Dutton in English and how that's reflected back in the Italian, particularly sort of things like '*Fateli spaventare un po', ragazzi!*', it's a very sort of… verbal language, a spoken language rather than a written thing, so you know, those echoes I thought were also very apparent in it."

The translator's choices on the level of lexicon and register seem to be key to the theatrical rhythm, which derives in part from the linguistic expectations of the spectator: an element that the translator needs to take into account. As Johnston affirms, "the horizon of expectations of the spectator is not only cultural, theatrical and performative; it is also linguistic" (Johnston 2004, 35). Intuitively, IT1 recognized Dutton's language as colloquial.[40] A background in sociolinguistics and discourse analysis has proved valuable in the translation process: awareness of how language is used in social interaction, and how it reflects the speaker's social and educational predicament contributed to the composition of realistic utterances. Additionally, it was a key factor in creating what IT1 defined as "emotional rhythm", that is, in shaping the identity of the character through his/her use of language. The unique experimental nature of the workshops facilitated the emergence of elements in the performances that could be productively analyzed with a PaR methodology.

[40] To use the technical definition, Dutton's language is diamesically marked, as it is identifiable as a spoken variety (c.f. 2.4).

3.1.1. Experiment 1: key words and stress

Starting Point

This experiment is designed to investigate ways in which the rhythm of dramatic dialogue can be affected by translation. Once the translator has strategically preserved the unique linguistic rhythm of the source text in the translation, what will the rhythm be in the semiotic concretization of the playtext? What are the elements that influence the rhythm of source and target performance? This functions as a starting point for the TR.

Selection

The selected passage for this exploration, like all the others, is included in the appendix (Experiment 1). It is a passage from *Convincing Ground* in which asking and answering questions emerges as a way of establishing dominance between characters, and the rhythm of the dramatic dialogue is influenced by the shifting power balance between the characters. This scene was selected because of the strong similarities that I noticed during the public reading of *Il Baleniere*, the Italian translation of *Convincing Ground*, at La Mama Courthouse.

Location

This experiment, like all the other experiments, took place at the Performing Arts Centre at Monash University. The two groups explored the scene separately. For this experiment, a physicalization was not required, given that the excerpt is a dialogue which calls for little 'nonverbal' behaviour. The scene was therefore explored at the table.

Method

Both groups were asked to do the first read of the selection. Then the actors were asked to identify what they considered key parts of the selection, and moments in which the power of balance shifted. The director asked them to find ways to emphasize those key elements in a sentence. After this exercise, the actors were required to incorporate their findings in a final reading.

Outcome

I expected to see the similarities I noticed during the public reading of *Convincing Ground* in Italian translation (as mentioned in section 1.3), but the outcome revealed some aspects that I had not anticipated. A key issue which emerged from the experiment is how structural constraints of the language can affect the interpretation of the text, and hence its performance, as described below.

The scene was first discussed by Group B. After a first reading, the director encouraged IT1 and IT4 to identify key words and passages to enable the TR to see how

stresses would enhance the key points in the passage, and if there was any difference between the English and the Italian playtexts. According to the director, an enactment of this scene was not necessary, since it is a passage where there is little physical action. IT1 noticed how the power balance keeps shifting in the dialogue selected. Both actors noticed how Dutton is losing power in the first part of the conversation, when Renanghi presses him with incessant questions. According to IT1, the question *dove dormi?* ("where do you sleep?") can be interpreted as "Are you still with your wife?" After IT1 says *non lontano* ("not far"), IT4 stresses the *non lontano*, as if to echo Dutton, and their conversation continues as if constructed on *non lontano*. When Renanghi asks *E la tua donna?* ("And what about your missus?"), the actors started wondering whether Renanghi is trying to get information about Dutton's woman, or she knows and just wants him to admit that there is indeed a wife. According to IT4, Renanghi's *sì* ("yes") in reply to Dutton's *adesso?* ("now?") marks the point at which Renanghi starts to lose power. It was interesting to see how IT4's reading resulted in an almost shouted *sì* ("yes") and *voglio saperlo* ("I want to know"), a paralinguistic feature totally dependent on the actor's interpretation. When IT1 spoke the line *Passa la maggior parte del tempo a cercare di farmi vedere le cose a modo suo* ("A lot of her energy goes towards trying to get me to see things her way") he slowed down the pace of enunciation, as according to him *a modo* suo ("her way") is vital in that exchange (*her* way, as opposed to *ours*, Dutton and Renanghi's), and he chose to stress that with the tempo. He slowed down the pace of enunciation, and thus the sentence stress fell on the last word of the sentence (*suo*). In order to stress the same opposition, EN1 stressed "*her* way", so the stress fell on the penultimate, not on the last word. Group B's exploration can be seen in video nr. 1.

Group A explored the selection in the same fashion during the second section of day one, i.e. they were encouraged to find key points in the same excerpt in English. The reading of the scene by both groups enabled me to see a variable that I had not considered prior to the workshop, that is, the extent to which certain grammatical differences between the two languages can affect the overall rhythm of the performance. For example, while reading the sentence "It's even worse than when we lived here", EN3 stressed the personal pronoun subject "we". EN1's response was: "What's significant then though is that she has introduced our relationship, 'we'; I don't pick up on that, 'it's just a place to sit and rest, it doesn't have to be clean'". The Italian translation of that line is: *È anche peggio di quando abitavamo qui*. This emphasis is probably one of the reasons why IT1 and Group B stressed the word *peggio* (worse). Italian is a pro-drop language, which means that the subject of the sentence can be omitted, since it can be inferred from the inflection of the verb (*abitavamo* – [we] lived). Because of this, in my translation I omitted

the subject. In spoken Italian, the personal pronoun subject is more often omitted than not. If the subject is made explicit, the sentence usually takes on different connotations. For example, if I had translated Renanghi's line as *E' anche peggio di quando noi abitavamo qui / È anche peggio di quando abitavamo qui noi* (including the personal pronoun subject *noi*), that would probably be perceived as "we" in opposition to someone else, maybe the interlocutor, Dutton. However, from the exchange it is clear that Dutton does not live and sleep there. From the Italian version the audience would understand that the two characters have a past, which is introduced by Renanghi with the word *abitavamo* ([we] lived). But the Italian language does not allow for the possibility of stressing "we" without a clear opposition to another feasible subject, which would be further stressed with the Italian pronoun at the end.

When Group B was exploring the scene, the issue of stressing different items in the sentence also emerged. When asked to find the stress in Renanghi's line *Allora è una brava donna?* ("so she's a good woman?"), IT4 first tried to stress *brava*, but IT3 correctly demonstrated that in the Italian intonation system, that choice would be awkward; and IT1 affirmed that in order to stress *brava* in Italian, the sentence would have to be rearranged as follows: *Allora è una donna brava?* By changing the word order, the translator would impose this latter interpretation. A similar issue arose with Renanghi's question "Where's she at?" According to EN1, Renanghi could have said either "Where's *she* at?" (stress pattern xXx); or "Where's she *at*?" (xxX). My Italian version *Dov'è?* does not feature the personal pronoun subject because Italian is a pro-drop language. The two versions have not only a different stress pattern, but also a different subtext. While the change in stress pattern is relative (because both versions contain two unstressed syllables and one stress syllable), the overall effect is different, and the Italian linguistic system does not allow for such difference to emerge; unless the translator chooses to translate the line as *Dov'è lei? / Lei dov'è?*, in which case it would be 'equivalent' to "Where's *she* at?" This translatorial choice would however deprive the Italian-speaking actor of the possibility of exploring different readings of the line. The performance of Group A can be seen in video nr. 2

The fact that Italian is a pro-drop language makes it difficult for the translator to use the personal pronoun subject without putting it in opposition to other subjects. Omitting the subject then prevents the Italian-speaking actor from stressing that element without an implication that may have not been present within the English text. A further implication is that, if the translator chooses to include the personal pronoun subject in a sentence, it imposes a certain reading on the actors (the opposition between the subject mentioned, and other hypothetical subjects). Thus, should an Italian translator chose to

include the personal pronoun subject where usually omitted, that could add to the text a connotation that may or may not have been there in the first place; but more importantly, it would force the actor's interpretation. Omitting it, however, would deprive the actor from the possibility of stressing it. The translator then has to work around this intrinsic feature of the language. Prior to the workshop, I had not anticipated that a single feature of otherwise relatively similar languages such as English and Italian[41] could have such an impact on the rhythm of the performance. Even the order of noun and modifiers has proven to be relevant. Renanghi's sentence "So she's a good woman" could be performed either stressing *good* or (more neutrally) stressing *woman*. In Italian, stressing the *brava* in *Allora è una brava donna?* would not be natural.

It was not surprising that features related to the actual utterance of the line, such as tempo and tone of voice, have proven to alter rhythm, and to have an effect on power dynamics. In this experiment, for instance, EN3 included longer pauses than IT4, and that decision resulted in longer enunciation time, as a comparison between videos nr. 1 and 2 reveals. The issue of power dynamics which emerged from this and the following experiment seems to support what Vimala Herman claims, that is, that in theatre dialogue is not meant to be 'faithful' to some real life correlate, but it is "a question of *mechanics*" (Herman 1995, 6, original emphasis). The playwright exploits the dynamics of naturally-occurring conversation, which will be understood by both actors and audience because our whole social system is based upon them (Halliday 1993). As Per Linell observes:

> [t]here seems to be an increasing consensus among scholars that we must understand social relations, cultural values and cognitive structures as socially produced and reproduced, as socially distributed and organized, as maintained, negotiated, adjusted and established in interaction between individuals […] (Linell 1990, 148).

These dynamics are enacted in dramatic dialogue as well. The passages selected for experiment one and two have proven particularly useful in understanding how in dramatic interaction the role of dominant and subordinate subjects alternate:

> [f]or example, asking questions is a matter of trying to condition the other's contribution more or less strongly, whereas simply answering questions may amount to little more than just complying with the other's conditions (Linell 1990, 153).

[41] English and Italian are both Indo-European languages, they are both inflected (even if the Italian inflectional system is much more complex) and both have Subject-Verb-Object order.

The actors of both groups noticed how the pressing questions by Renanghi in the passage reveal the 'classic' attitude of 'the other woman' who wants to know about her competition ('where is she? Is she pretty? What does she look like?'). The mechanics of naturally-occurring conversation about asking and answering questions can be observed in this piece of dramatic dialogue as well.

The outcome of experiment one confirms the argument by Bassnett (1985) about the relevance of translation of personal deixis. In this excerpt from *Convincing Ground,* the rhythm of the 'source' and 'target performance' differed because the Italian actors did not have the possibility of putting emotional emphasis the personal pronoun subject. Although the results of a single case study cannot be generalized, it is reasonable to assume that the rhythm and the stress of the same passage could differ in pro-drop languages, as opposed to non pro-drop languages, given the different possibility of stressing the personal pronoun subject.

3.1.2. Experiment 2: power relations and tempo-rhythm

Starting point

The starting point of this experiment is to analyze the differences and similarities in the source and the target performance of an excerpt where the rhythm of conversation is a tool to establish dominance. These differences and similarities function as starting point to increase the TR's awareness of the impact of his/her practice on the power relations between the characters; and on the impact of the actors' performance on the same power dynamics.

Selection

The selection is the beginning of Act II of *The Gully* (Experiment 2), when the two women are gagged and tied back to back. At the end of Act I, Worm finds Lizbie Brown and Fontanelle by the trickle, and takes them to the hut. Act II opens with a conversation between The Celestial and Clarke about how irresponsible it was of Worm to let the women into the hut. When The Celestial leaves, Clarke takes every opportunity to show the women his power. This passage reveals the dominant role of Clarke in the fictional world of *The Gully*. As IT1 argued, despite being very intelligent, Clarke talks too much, and does not listen to Worm when Worm tries to warn him that Lizbie Brown and Fontanelle are lying. Clarke wishes to exercise his supremacy by dictating the pace of the conversation. In this scene, Fontanelle pretends to be mute, so the contribution of the actors in this role in this specific experiment was limited to the non-verbal aspects of the

performance. According to the director, this passage is all about "who can talk, who could talk, who is talking."

Location

The two groups explored the scene separately, first at the table, then on the floor, and then back to the table. Group A explored the scene during the first session, and then could witness Group B's performance.

Method

As usual during the workshop, the director first asked the actors to read the scene, and then asked them to explore the scene in performance. Two chairs were positioned back to back, so that the actors could enact being held hostage. The actors were encouraged to analyze Clarke's role in *The Gully,* and how he establishes dominance over the other characters in this scene. After the exploration, the scene was read a final time.

Outcome

While the starting point of this experiment was to test if translation could impact the power balance between the characters through the rhythm of spoken dialogue, a key issue emerging from this exploration was that of proxemics (Hall 1966). This finding is discussed later in this section.

The first group to explore this scene was Group B. IT1 in the role of Clarke used irony to emphasize his position of power, as the following images reveal:

Figure 3.2 Experiment 2, Group B: IT1 as Clarke (right)

IT1: Potremmo anche arrivare a un accordo con voi

Figure 3.3 Experiment 2, Group B: IT1 as Clarke, 2 (centre, standing)

Clarke is the most articulate of the inhabitants of the gully, as IT1 also noticed. When witnessing IT1 performing Clarke, the director asserted that Clarke's role is that of ringmaster. According to IT1's reading and enactment of the play, Clarke enjoys every minute he spends interrogating the women, and establishing his dominance over them, and over Worm. In his first exploration, IT1 uttered the sentence *Sicuramente vorrà farvi fuori a tutte e due* ("He's going to want to kill youse both") without pauses, but in a second run he paused as follows: *Sicuramente vorrà farvi fuori / a tutte e due* ("He's going to want to kill youse / both"), thus placing the emphasis on *tutte e due* ("both"). Those are the choices an actor makes which emphasize one lexical item over another, and a translator cannot anticipate. In the sentence the actors spoke, for example, the English text contains nine words, while the Italian contains 'only' eight, but one word is significantly longer (*sicuramente*). The English text contains many monosyllabic words, which are much more common in English than in Italian.[42] In the Italian version, the use of short words, in this case bi-syllabic, was a close approximation of the rhythm of the English source text.

In performance, once the gag was removed from the characters of Lizbie Brown and Fontanelle, IT3 spoke her character's version of the facts. At that point the director interrupted her, asking her to let the words flow, as if the gag had stopped them, thus encouraging her to speed up the tempo of the enunciation, to which IT1/Clarke would reply by trying to slow her down:

Source text	Target text
LIZBIE BROWN I told you, we are missionaries from Land's End! Our convoy was attacked by crows! Please, we fled into the wastes and… She fell! She fell and – CLARKE Hang on! Hang on! What'd you say your name was?	LIZBIE BROWN Ve l'ho detto, siamo missionarie di Fineterra! Il nostro convoglio è stato attaccato dai corvi! Siamo scappate nel deserto e... lei è caduta! È caduta e - CLARKE Aspetta, aspetta… Come hai detto che ti chiami?

The outcome of Group B's exploratory performance can be seen in video nr. 3.

When exploring the same scene with Group A, the director gave them the same set of instructions that had previously been given to Group B. Initially EN3 in the role of

[42] Even though English is an inflected language, it has features of isolating languages, such as the abundance of monosyllabic words (Berruto 2006).

Lizbie Brown was pacing her lines at a different tempo, closer to EN1 in the role of Clarke (video nr. 4), but when given the same instructions the director gave to IT3, she increased the speed of utterance. The director gave EN3 the same instructions she had given IT3 in the previous session in order to test the effects of the different language of the text, limiting the 'interference' of the actor's own reading. The overall result was that the two dialogues could largely overlap (in terms of tempo, as in time of utterance, c.f. video nr. 5). However, this also demonstrates that by controlling the speed of utterance and the pauses, EN3 wanted to portray a Lizbie Brown who was still somehow in control of the situation, and not overwhelmed by emotions, or by Clarke's power. That was a conscious decision on the part of the actor, as she did not want to play the stereotyped character of the woman held hostage (Murray 2016).

The outcome of this experiment reveals that cultural and theatrical traditions can have an impact on the overall rhythm of a passage, regardless of the translator's choices. Harold Pinter is a highly influential playwright in the Anglophone theatrical tradition, and has been a source of inspiration for Mence's *The Gully*, as discussed in section 2.3. The performance of EN1 in the role of Clarke was very Pinteresque. The actor chose to assert his dominance through his body movements, his proxemics, a lascivious attitude, and his majestic use of voice. The differing use of proxemics emerged in other experiments, too (e.g. 3.2.1). In Australian culture, in which people interact at a wider distance than Mediterranean people (Matsumoto, Hwang, and Frank 2016), the close proximity of the interlocutor may be perceived as threatening. EN1 fully exploited this cultural aspect of nonverbal behaviour, just as EN3 did in experiment 3 (3.2.1), in which haptics (i.e. touch) also played an important role, as the following images reveal:

EN1: It's been a long time since we've had any female company in the Gully. Come to think of it…

Figure 3.4 Experiment 2, Group A: EN1 as Clarke (right): proxemics, 1

EN1: I recommend you think long and hard about…

Figure 3.5 Experiment 2, Group A: EN1 as Clarke (right): haptics

EN1: You want a jawful from our trickle

Figure 3.6 Experiment 2, Group A : EN1 as Clarke (centre, standing): proxemics, 2

The delivery of the dialogue by IT1 in the same role and in the same selected scene was a lot more sarcastic. Both actors portrayed a character who enjoyed his position of power, which is enacted also through the language, as both groups of actors noticed. Both EN1 and IT1 showed a touch of sadism, but while EN1's acting had a menacing attitude reminiscent of the protagonists of Pinter's dark comedies, IT1's interpretation was more comic. This could be due the fact that in the Italian theatrical tradition, dark comedy in a a la Pinter is not so popular. While IT1 was familiar with the genre of dark comedy, when acting in Italian he used a different set of strategies. When asked by the director how he felt in that position, IT1 replied: "It feels like an empire!" IT1's interpretation of Clarke was abusive and sardonic.

My analysis demonstrates that a language carries within itself a set of implications related to body language, but also to theatrical tradition and acting style, as IT3 also noticed during experiment 3 (3.2.1). The case of IT1 professional and ethnic background is an example. He was born in Australia, lived in Italy for some years, and studied acting in Sydney and New York, but has never performed in Italy, and very seldom in Italian.[43]

[43] The first time that Joe Petruzzi performed in Italian was for the public reading of *Convincing Ground – Il Baleniere* at La Mama Courthouse on 23rd May 2015 (Petruzzi 2016).

While his theatrical background is largely Anglophone, when exploring *The Gully* in Italian he seemed closer to the model of the type of Italian comedy which has its roots in the work of Carlo Goldoni (Vescovo 2006), work which is usually lighter in tone and lacks that darkness and menace prominent in the work of British playwrights such as Pinter. Having access to the actors, I was able to ask them about their relationship with the work of Pinter, who was a source of inspiration for Mence (2014a). EN1 is a great fan of Pinter and his work (Meldrum 2016), while IT1 had not worked on Pinter since acting school (Petruzzi 2016). In IT1's performance we find a light and comic vein which was absent in EN1's Pinteresque interpretation.

The experiment reveals that one element through which the translator can control the power balance between the characters (other than lexical choices) is the length of the speaking turns,[44] and to a lesser extent the rhythmic pattern of the utterances. As already mentioned, through tempo, that is, the speed of utterance, an actor can impersonate a character who has more or less control over the situation, and thus the power balance between the characters can be slightly shifted. In experiment 3 (section 3.2.1), we see that the shifts in dominant / subordinate role in the dialogue between Lizbie Brown and Fontanelle is interpreted, and consequently physicalized, differently in the exploration by the two pairs of actors (EN3 – EN4 / IT3 – IT4). In this specific experiment, the acting style and theatrical tradition of the actors rendered the performance by Group B a comic one, and the performance by Group A a dark comedy.

After the workshop performance, the actors and the director discussed the difference between the scenes that had been analyzed (experiments 1 and 2):

> Director: "The two scenes from *Convincing Ground*… the language carries the action so the question of where they [the characters] are in space even though it's implied doesn't seem to make such a big difference, but in this scene it seems to me the physical placement…"
>
> EN1: "Yeah, I mean, there's so much to explore, isn't there? I mean, how much he can be sexually, you know, intimidating right from the beginning, how much contact I'll have with their bodies […] If they were two radio plays as you [director] say the first one [*Convincing Ground*]… just with our voices alone we could convey a lot of what's happening between us, but not so the second one [*The Gully*]."

As EN1 noticed, the proxemic behaviour of the actor plays a key role in shaping the performance of this specific selection.

[44] For a discussion on power relations and speaking turns in real-life conversation, see Linell and Luckmann (1991) and Orletti (2000).

The exploration of this passage was functional to the translation, as it lead to some changes in the Italian version. My analysis of the actors' performance made me reconsider some of my translation choices. Their reading or performance of the lines would 'suggest' alternate versions, which at times seemed better than the ones I had originally composed. The influence of the performance on the translation is described in section 4.2 of this thesis.

3.2. Experiments on gesture

The following series of experiments was designed to test the impact of translation on the gestural elements of the performance. Indirectly, with these experiments I was attempting to find an answer to the vexing question on the existence of a gestic subtext encrypted within the playtext, and the role of the translator in the transfer thereof in the target performance.

3.2.1. Experiment 3: gesture and status

Starting Points

This experiment has two distinct starting points. The first starting point is personal deixis: can the translator alter the deictic gestures in performance by strategically altering the personal deictic references of a passage? Since Italian is a pro-drop language, personal pronoun subjects are elements a translator can omit without any change in meaning (only in focus, as seen in 3.1.1). The flexibility of the Italian personal pronoun system allows for the analysis proposed in this experiment. The second starting point is power dynamics: how does an actor's reading of the power dynamics influence the performance of a playtext? Does an actor's reading of the power dynamics have a stronger shaping power than the "doing" of the translator (Bermann 2014)?

Selection

The playtext excerpt for this experiment is a scene from Act III of *The Gully* (Experiment 3); Lizbie Brown returns to the hut in the gully after killing Clarke. In that moment, Worm is outside the hut, and the Lizbie and Fontanelle have an argument, as Lizbie Brown has fulfilled her imperative by killing Clarke while Fontanelle has not killed Worm. This is the first (and only) scene where we hear Lizbie Brown's voice when she is not in a controlled environment, and the audience learns that she is not a missionary from Land's End, but a witch, as is Fontanelle. In *The Gully*, Mence divided the *dramatis personae* into two pairs: Clarke and Worm; and Lizbie Brown and Fontanelle; while the Celestial is an isolated

character. At the end of the play there is a reversal, and the dominated characters, Fontanelle and Worm, become dominant. This scene marks the beginning of that shift.

Location

The two groups explored the scene separately. The scene was first read at the table, then physicalized in a non-naturalistic way, and then read once more at the table. Group B witnessed Group A's exploration prior to theirs.

Method

After the first reading, the director suggested what she called "the status game", during which the actors were required to show their status through their physicality in a way that she defined as "non-naturalistic": if a character is dominant, s/he physicalizes his/her dominance either by being taller than the other character, or by touching the other character. The non-naturalistic physicalization was aimed to highlight the shifts in the power balance. The actors were then requested to incorporate those shifts in their reading.

Figure 3.7 Experiment 3: the director demonstrates the 'status game'

This was an initial exploration, so that the actors could establish who was dominating over whom in each passage. In the meantime, I had prepared two different translations of one short passage of this selection: one containing personal pronoun subjects, one with personal pronoun subject omitted:

Source text	Target text version 1	Target text version 2
You know what I've been doing? I've been hobbling	*Tu* lo sai cosa ho fatto *io* non frattempo? Ho zoppicato	Nel frattempo sai cosa ho fatto? Ho zoppicato attraverso

through the wastes on me bare, bloody feet, waiting for that old pus-sack to shut his mouth so I could cut him. And I'm fucken thirsty, Fontanelle. You know how much water he took for us? Four fifths of five eighths of fuck all. While you been sitting here on your pretty little arse playing tootsies with the retard. How's he looking? You got him all trained? You snap your fingers at him, Fontanelle?	attraverso il deserto in attesa che quel vecchio stronzo chiudesse la bocca così potevo farlo a pezzi. E ho una sete porca, Fontanelle. Sai quanta acqua aveva portato per noi? Quattro quinti di cinque ottavi di un cazzo. Intanto *tu* te ne stavi qui seduta su quelle *tue* belle chiappe a fare la gatta morta con quel ritardato. Come va? L'hai istruito bene? Lo comandi a bacchetta?	il deserto in attesa che quel vecchio stronzo chiudesse la bocca così potevo farlo a pezzi. E ho una sete porca, Fontanelle. Sai quanta acqua aveva portato per noi? Quattro quinti di cinque ottavi di un cazzo. Intanto te ne stavi qui seduta su quelle belle chiappe a fare la gatta morta con quel ritardato. Come va? L'hai istruito bene? Lo comandi a bacchetta?

The aim was to observe if IT3 would use different deictic gestures in the workshop of the two different versions.

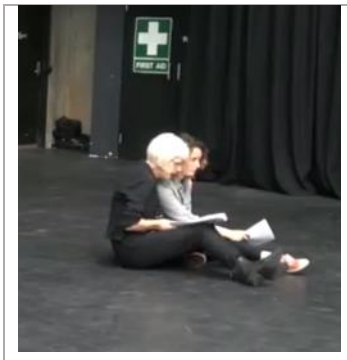
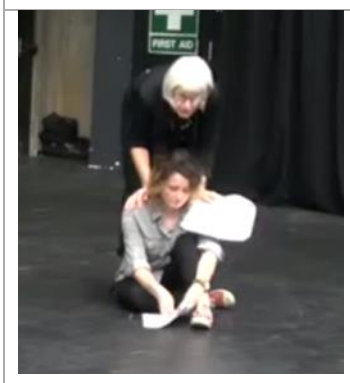
Outcome

The expected outcome was that Lizbie Brown would stress the "I", as opposed to the "you", and that a gesture would accompany the personal dectic references: something like pointing at herself while saying "I" and point at Fontanelle while saying "you" with "Index Finger Extended Neutral, palm vertical" (Kendon 2004, 205). This is what a speaker does when s/he does not wish to single out an object or a person, but rather to place it/him/her in some sort of relationship with the first object or person (Kendon 2004, 207). The actual outcome revealed something different. Three key issues emerged from this exploration: firstly, the use of proxemics and haptics; secondly, the importance of the actor's training background in shaping the gesture accompanying enunciation; and thirdly, the impact of the translation of idiomatic expressions on the gestural component of the performance, as detailed below.

Proxemics and haptics

The scene was explored more than once by each group. Group A explored it twice, while Group B four times. Even though some of the gestural elements of the performance changed from one exploration to the next, a common feature of the performances was the use of proxemics, i.e. the vicinity of the bodies and the physical contact as a form of threatening behaviour. While this was partly a consequence of the method followed for

this experiment (the 'status game' calls for this type of physicality), it was significant to observe how those dynamics of the scene were performed on stage through gesture, and how the struggle of dominance between characters was physicalized through haptics. This experiment was very useful to see how the different groups enacted power dynamics, or even the same group in different runs, as in the case of Group B.

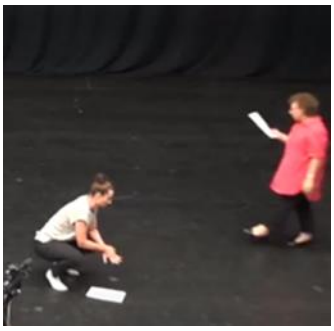
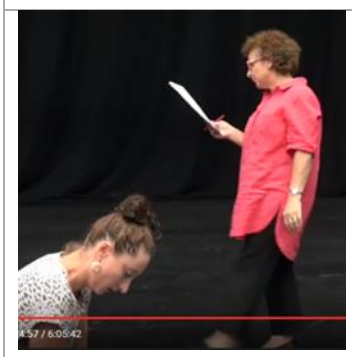
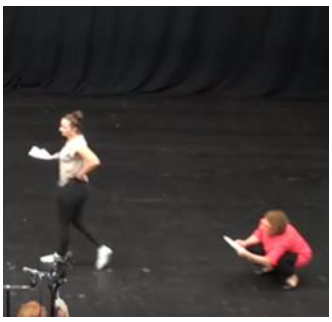
	In this first run EN3 (left), on entering the hut where EN4 (right) had been left alone with Worm, established her dominance over EN4 through physical contact.
	After EN3 said "I see you caught a kangaroo, too" EN4 gained power, and she physicalized her status by standing up, and thus dominating EN3.
	But after uttering "Why haven't you done what I asked?" EN3 gained power again.
	While uttering "Fontanelle?" EN3 physicalized her dominance through haptics.

EN3: And I'm fucken thirsty, Fontanelle! 	In this instance, I witnessed a pointing gesture in the absence of deictics in the playtext. So, even if pointing gestures often occur with verbal deictics, it is not always the case.
	In the second exploration, which was performed in the presence of Group B, EN3 manifested her presence and established her dominance by gently pulling EN4's ponytail. This gesture was not in the playtext (in the stage directions) and so it was the actor moving and gesturing in a way that the TR could not anticipate.
EN3: I see you've been having a nice relaxing time, Fontanelle 	Once again, the threatening behaviour manifested itself through proxemics and haptics. Matsumoto et al. state that when people feel their space has been invaded, they respond with a range of nonverbal behaviours, such as the eye gaze aversion (Matsumoto, Hwang, and Frank 2016, 392). In this image we see that EN4 turned her gaze away from EN3, and thus performed an instinctive reaction to the invasion of one's personal space.

Figure 3.8 Experiment 3, Group A: sequence of physicalization of power dynamics

When Group B explored the scene, in certain moments the power dynamics were different.

IT3: Vedo che ve la state spassando, Fontanelle	In the first run, IT3 (right) started as 'smaller.' According to IT4 (left), at this stage Fontanelle feels empowered, so the physicalization of this scene was the opposite of that by Group A. in this comparison between the readings of Group A and Group B, the difference in physicalization of the scene is attributable to directorial

	and acting decisions, rather than the linguistic qualities of the playtext
EN3: Vedo che hai anche catturato un canguro 	But their status immediately shifted, as EN3 proceeds with her questions. Asking questions is a means of directing the conversation (Linell and Luckmann 1991, Orletti 2000).
	While IT3 tells IT4 what she has been doing, she is in a dominant position and is boasting her dominance, since she fulfilled her duty by killing Clarke, while IT4 chose not to kill Worm.
IT4: Penso che ci può tornare utile 	Subsequently however, as IT4 noticed, at this point Fontanelle has learn that she can manipulate Worm, so she is empowered. This is the reason why she reasserts her dominance through her physicalization in the following passage.

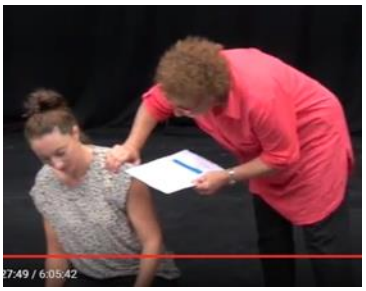
	When asked by the director to physicalize the instructions to Fontanelle, IT3 pushed IT4 while commanding her to go and get her some water.
IT3: Meglio che non mi racconti palle, Fontanelle 	Much like EN3 in the previous section, here IT3 chose to physicalize her dominance through haptics.
	In the second run, IT3 and IT4 started as equals, with IT4 visibly annoyed with IT3's presence.

Figure 3.9 Experiment 3, Group B: sequence of physicalization of power dynamics

In this comparison between the readings of Group A and Group B, the difference in physicalization of the scene is attributable to directorial and acting decisions, rather than the linguistic qualities of the playtext. Group B performed this scene four times, and in the third run, the power dynamics were quite different. In this version IT4 played a sarcastic Fontanelle who had already made up her mind about killing Lizbie Brown. The nonverbal elements of the performance were more influenced by this performer's decision than by lexical choices of the translator. Unlike what I had envisaged, there was no difference whatsoever between the performances of the two different translations I had prepared (with and without personal pronouns subject). The differences between the different runs were due to the different readings and embodiments by the actors. The same passage had a quite different physicalization according to the different 'status' of the actors (bigger-

smaller / dominant-subordinate), as the following images reveal. This is the first exploration of the scene by Group B:

IT4: Non sto raccontando palle.

IT3: Sicura?

Figure 3.10 Experiment 3, Group B: different power dynamics and different gestures

The following pictures are taken from the third exploration of the same scene. When Lizbie Brown asks Fontanelle how Worm managed to see that Fontanelle does not have the mark which distinguishes the inhabitants of Land's End:

IT4: Non lo so

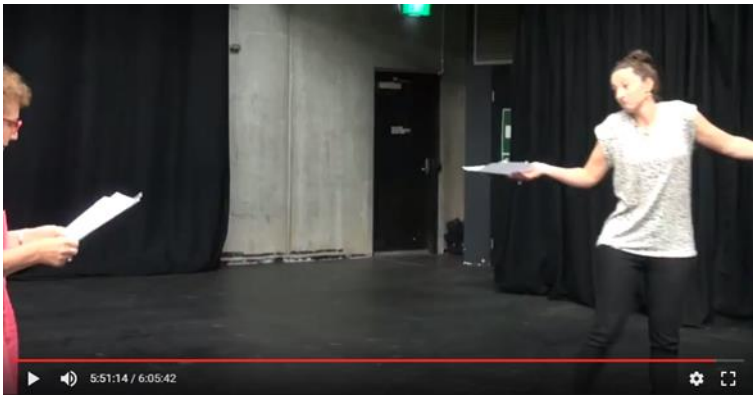


Figure 3.11 Experiment 3, Group B: different power dynamics and different gestures, 2

In this scene, Fontanelle is portrayed as having had sex with Worm, but not willing to admit it to Lizbie Brown. In the exploration of the same scene by Group A, and in other runs by Group B, this is the point where Fontanelle feels guilty and loses power, but that is clearly not the case in this run, where IT4 seems to mock IT3. And after IT3 says *Meglio che non mi racconti palle*:

IT4: No, non sto raccontando palle

Figure 3.12 Experiment 3, Group B: IT4 (right) mocks IT3 (left)

IT3: Sicura?

Figure 3.13 Experiment 3, Group B: IT4 (right) mocks IT3 (left), 2

In the explorations by Group A we noticed how encroaching proximity was often used as part of threatening behaviour. In Italian culture, in which people interact at closer distances than in Australian culture (Hall 1966), an actor performing threatening behaviour must use other methods, as the following image taken during one of the explorations by Group B demonstrates.

IT3 [...] Dove sono i proiettili?

IT4 Ce n'è solo uno.

IT3 Solo uno?

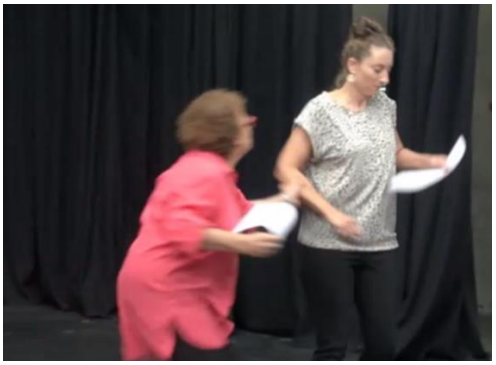


Figure 3.14 Experiment 3, Group B: threatening behaviour in Italian performance

In this example, IT3 physically grabbed IT4 while speaking in a commanding and interrogative tone. This example of the different physicality between the runs was discussed by the actors. Between the different runs by Group B, EN2 commented: "There's something distinctly Italian in the physicality". In response to that remark, later in the afternoon the following conversation took place:

> IT3: "Isn't it interesting though, you [EN2] mentioned the whole… you noticed the gestures and the Italianness, but that's when we hear it in English as well is the same thing. We notice a real Australianness in the language, so it's actually something that actually comes out in the language."
> […]
> Director: "but are you hearing an Australianness in the Italian or is it just…?"
> IT3: "No, I'm not hearing an Australianness… I'm saying when I hear it in the English… the way it's written, there's an Australianness which is… I just love…and it's just so… yeah… and then when it's in the Italian I just can't help but go with what the language wants me to do."
> […]
> EN3: "and so gesturally it's Italian, and so gesturally it feels Australian."

In naturally-occurring conversation, the nonverbal elements accompanying speech are language- and culture bound (Kendon 2004, Kita and Özyürek 2003, Kita 2009, among others). What was particularly significant in many of these experiments is that the Italian speaking cast was composed of second- and third-generation Italian migrants born and raised in Australia with English as their first language. When acting in Italian, they employed the communicative strategies of Italian speakers, and the gesture accompanying enunciation switched accordingly. Gesture studies scholars Cavicchio and Kita noticed that "[w]hen bilinguals switch language, their gesture parameters switch

accordingly" (Cavicchio and Kita 2013, 305). I observed most of the actors of Group B perform in English, and it is like witnessing different actors, as their nonverbal behaviour follows the parameters of English native speakers.

Despite the frequency of differences between the two different casts' embodiments and performances of this scene, at one point EN3 and IT3 also performed a similar gesture, i.e. while uttering "on your pretty little ass" / *su quelle belle chiappe*, as the following images reveal:

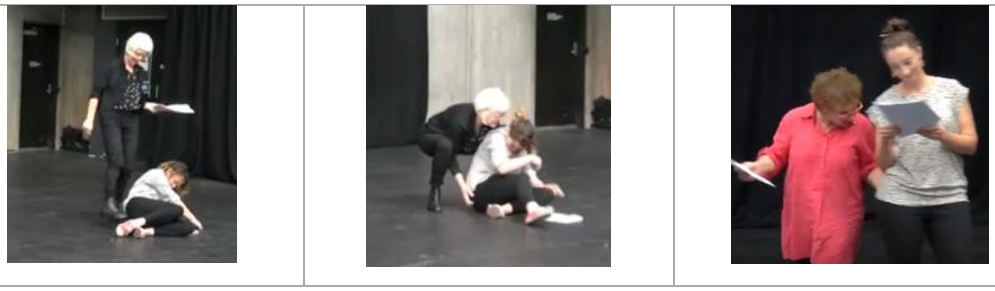


Figure 3.15 Experiment 3: poiting gestures and haptics by both EN3 (left and centre) and IT3 (right)

This is precisely the type of gesture one could anticipate by reading the playtext. The text lent itself to the possibility of performing a pointing gesture, which in this case was accompanied by physical contact. However, unless the gesture is specifically mentioned in the stage direction, it is the actor's response to the situation on stage which prompts him/her to perform a gesture. Moreover, as we can see from the pictures in figure 3.15, the choice of the position of the interlocutor changes the shape of the gesture itself. Because EN4 is sitting, EN3 has to either point/touch EN4's bottom with her foot, or bend over and grab it. In the last image of the sequence, IT3 touched IT4 with her left hand, since IT4 was standing next to her. So the occurrence of these gestures could be anticipated, but their specificity exceeded the linguistic content of the playtext.

Influence of the actor's training background on the gesture accompanying enunciation

When IT4 decided to play a sarcastic Fontanelle, her body language changed, as figures 3.11, 3.12, and 3.13 reveal. After being ordered by IT3 to go and get some water, IT4 performed the gesture in the following picture, which was unanticipated and was not present in the playtext:

Figure 3.16 Experiment 3, Group B: "As you wish, master"

Here IT4 performed a rotating gesture with her right hand while bowing, thus ironically 'saying' something like "As you wish, master". According to *Kendon's Continuum* (c.f. section 1.5), this is a pantomime, i.e. "a dumb-show, a gesture [...] conveying a narrative line with a story to tell, produced without speech" (McNeill 2005, 59). This is a 'theatrical' gesture not often occurring in conversation (c.f. video nr. 7). The influence of IT4's training in *Commedia dell'Arte* in her physicalization of her response to an order is evident. IT4 is an expert in *Commedia dell'Arte*. She runs workshops and trains actors in this form of theatre, which is typically Italian.

The outcome of the experiment supports performance theorist Richard Schechner's claim that performance behaviour is not spontaneous, but rather it is "known and/or practiced behaviour – or 'twice-behaved behaviour', 'restored behaviour'" (Schechner 1981, 84). Actors will draw from their emotional, but also their training background. This already emerged in experiment 2 (0), and in general in the different readings of *The Gully* by the two groups, and particularly by IT1 and EN1. EN1's Pinteresque reading and IT1's comic reading could be understood as deriving from their training and cultural background. This issue emerged in the gesture accompanying enunciation in experiment 6, too, as we see in the next section (3.2.2).

Idiomatic expressions and gestures

The impact of translation on performance was very visible in the performance of excerpts containing idiomatic expressions, as in the following passage:

Source text	Target text
...While you been sitting here on your pretty little arse *playing tootsies* with the retard. How's he looking? You got him all trained? *You snap your fingers at him*, Fontanelle?	...Intanto tu te ne stavi qui seduta su quelle tue belle chiappe a *fare la gatta morta** con quel ritardato. Come va? L'hai istruito bene? *Lo comandi a bacchetta**?

This passage features idiomatic expressions that are absent in Italian, like playing tootsies, and to snap one's fingers at someone. I translated these expressions as follows:

- *Fare la gatta morta con quel ritardato* (lit. playing the dead pussy cat with the retard);
- *Comandare a bacchetta* (lit. order someone around with a stick). There is also a punitive element to it.

This is the outcome of the exploration by Group A:

EN3: ...playing tootsies with the retard (grunts)	EN3: You snap your fingers at him, Fontanelle?
	

Figure 3.17 Experiment 3, Group A: gesture accompanying idiomatic expressions

After uttering "playing tootsies with the retard" EN3 grunted. Later she declared that the character of Worm reminded her of Rocky from *The Rocky Horror Picture Show* (Murray 2016), hence her performance was reminiscent of some of the scenes from the film, where the character of Rocky would grunt because he was unable to articulate his thoughts (c.f. video nr. 6). This is further evidence of how the actor's cultural background can shape the semiotic concretization of a playtext, along with the semantic content of the text itself.

In the exploration by Group B, my translation of those idiomatic expressions influenced the gestural component of actor's performance, as the following pictures reveal:

IT3... a fare la gatta morta miaaaoooo	IT3 ... lo comandi a bacchetta? (panting)
	

Figure 3.18 Experiment 3, Group B: gesture accompanying idiomatic expressions

Here, IT3 made the onomatopoeic sound of meowing after saying *gatta morta*; then, after saying *lo comandi a bacchetta*? she started panting with her tongue out, like a puppy dog. She associated the idiomatic expression of *comandare a bacchetta* with the person being

ordered around like a puppy dog (in Italian there is an equivalent expression of "to follow someone around like a puppy dog". C.f. video nr. 7). It was interesting for me to witness this performance, since the equivalent Italian expression *ti segue come un cagnolino?* was one of the potential translations of this line I had considered, though I finally chose *lo comandi a bacchetta?* The situation depicted in this exchange is that of a dominating character visibly annoyed by the fact that she fulfilled her duty by killing the other dominating character (Clarke) while Fontanelle, a dominated character, did not kill the other dominated character (Worm). As also IT4 noticed, at this point Fontanelle feels she has acquired some sort of power, because she has learnt that she can manipulate Worm. Lizbie Brown clearly does not like the fact that Fontanelle has gained such power, and is irritated on learning that Worm now follows Fontanelle around like a puppy dog. Even if the performance by Group B suggests this alternate version, I chose not to change my translation into *ti segue come un cagnolino?* (does he follow you around like a puppy dog?), since I preferred to keep the punitive element and the idea of a stronger subordination suggested by the expression *comandare a bacchetta*. My translation choice for the phrase "You snap your fingers at him?" involved a stronger equivalence not so much on a linguistic level, but rather on the level of subordination of one character over the other constructed by language, that is, in terms of power dynamics established through dialogue. This experiment has revealed emergent issues for analysis such as power dynamics and proxemics; the influence of the actor's training background on the gestural elements of a performance (which we see also in the following experiment), and the impact of translation on the gestural elements accompanying idiomatic expressions.

In regards to pointing gestures, the attempt to foresee and/or influence the deictic gestures by altering the personal deixis of this selected passage was inconclusive.

3.2.2. Experiment 4: deictic and iconic gestures in narration

Starting Point

This experiment involves related hypotheses. The initial starting point of the experiment is to test the (relative) predictability of gestures in the narration of an event, in the presence of deictics (calling for deictic gestures); and the (relative) predictability of iconics – i.e. gestures which "bear a close formal relationship to the semantic content of speech" (McNeill 1992, 12), in the presence of descriptive verbs. The ultimate goal is to test the impact thereon of translation. One of the limits of this and other experiments is that the two performances by two actors may have differed because of the different actor, and not because of the language. This, however, is a tolerable consequence of my analysis,

in which priority is given to the unfamiliarity on the part of the actors of the text in the other language. It would be useful to replicate the experiment, having a bilingual actor perform the same selected scene in two languages.

Another issue this experiment sets out to explore is the extent to which the gestural elements of the performance change by changing the location of the addressee in this specific excerpt of the playtext. The goal is to see if such knowledge could inform the TR in his/her practice. The aim is to observe what factors would be more prominent: whether the mechanism of co-speech gesture, the different language (i.e. the effects of the translation on the actual stage concretization), or the actors'/director's choice in terms of physical location of the bodies in the performance space.

Selection

The selection is the longest passage in *Convincing Ground*, the one in which Dutton confesses to Renanghi the role he played in the massacre (Experiment 4).

Location

The two groups explored the scene side by side. First the scene was explored only by the actors performing Dutton without the presence of the actors performing Renanghi. Subsequently, the actors performing Renanghi were brought to the stage.

Method

This is the only passage that actors EN1 and IT1 were asked to memorize. The choice was informed by the director's view that the more familiar an actor is with a playtext, the more s/he embodies the text (Richards 2015), and I wanted to see the effects of such embodiment on this specific passage, precisely because it is a form of narration. This experiment is probably the one that most resembles the 'classic' experiments carried out in the discipline of gesture studies. In gesture studies experiments, often subjects from different language backgrounds are asked to watch a short clip, usually a cartoon, and then to narrate it (Kita 2009, among others). Cartoons are often chosen in gesture studies because of the abundance of nonverbal behaviour, and the exaggerated gestures depicted. In my experiment, the actors were asked to narrate the events of the night in which the Convincing Ground massacre took place.

The overall approach to this experiment was slightly different from the previous ones. IT1 was first asked to perform the monologue as if he were telling a story to a hypothetical audience. When asked to perform this monologue without the presence of the character of Renanghi, both IT1 and EN1 argued that the presence of Renanghi on stage would change the dynamics. But this difference is precisely part of what I wanted to explore. This is not an ordinary story, but it is the moment when Dutton confesses to Renanghi what he did, seeking absolution, as IT1 noticed. And indeed, having the

interlocutor physically present did make a difference. After IT1's performance, the director asked both actors to perform the monologue side by side, sentence by sentence. They were given the freedom to choose whether they wanted to sit or stand: EN1 decided to sit, and IT1 followed him. Then they were asked to tell the story, sentence by sentence, starting from the Italian version first. IT1 would perform a sentence in Italian, followed by EN1, who would perform the sentence in English. Even though EN1 does not speak Italian, he had memorised the passage, so he was capable of performing the right lines at the right time. Then the actor playing the Indigenous girl was introduced on the stage. This time IT1 and EN1 were asked to perform the whole passage. The actors were given the choice of where they wanted to position themselves, whether they wanted to sit or stand, etc. During one of their individual performance, both IT1 and EN1 were instructed to look at the actor performing the Indigenous girl only once, and to choose when.

Outcome

The expected outcome was that the actors would perform iconic gestures while describing actions (pulling the harpoon, slapping a chunk of meat, making a motion with the hand, etc.); and that they would design their co-speech gesture according to the location of the addressee, much like speakers in conversation (Özyürek 2002). The actual outcome confirmed the relative predictability of this type of gesture, but also its reliance on the actor's individual choices. Another key issue emerging from this exploration was the relevance of the actor's training background in shaping performance gesture, as explained later in this section. This experiment also revealed that the presence and the location of the actor performing the Indigenous girl did not only have an impact on the gesture accompanying enunciation, but also on the "emotional rhythm" (Petruzzi 2016) of the performance on the part of the actors.

In the first part of the experiment, when the actors were performing the dialogue 'as a story', IT1 gesticulated like a 'real person' (beats, pointing to a metaphorical space, performing deictic gestures like pointing at his neck, c.f. video nr. 8).

IT1: Gli aborigeni ci sono arrivati per primi

Figure 3.19 Experiment 4, Group B: beats

IT1: …mentre cercava di toglierle l'arpione dal collo

Figure 3.20 Experiment 4, Group B: deictics

EN1 (who off stage gesticulates like everybody else) on stage in this specific passage, which he explored side by side with IT1, did not gesticulate at all. What was absent from EN1's interpretation was *beats*, i.e. two-phase hand movements which "tend to have the same form, regardless of the content" where "the hand moves along with the rhythmical pulsation of the speech" (McNeill 1992, 15). In IT1's performance, beats were present, much like in his natural speech. The two actors come from different schools of acting, and that was visible in the way they gestured on stage. IT1 is trained in what is broadly known as "Method acting" deriving from Stanislavski's work, which stresses "the immediacy of performance and the presence of the actor" who has to be "essentially dynamic and improvisatory during the performance" (Hodge 2010, 8). EN1 is critical of the schools of acting deriving from Stanislavski's work. EN1 claims that Stanislavski's work has been trivialised and reduced to an alleged instinctive response to a situation. According to EN1, the actor should not gesticulate spontaneously like a 'real' person. Gestures have to appear as an unconscious response to the situation, but the actor must always be aware of what his/her body is doing during a performance (Meldrum 2015). Other actors from different schools of acting claim that when they are 'in character', their body responds instinctively to a situation or an utterance (Manahan 2014), just like speakers in conversation. This experiment, much like the previous one, confirms the hypothesis that an actor's training background shapes the nonverbal elements of the performance. In this exploration, IT1 performed the following pointing gestures which follows the same mechanism as co-speech gesture in conversation:

Henty era lì nella sua barca, che gli diceva di andarsene…. 	…diceva che la balena era sua 

Figure 3.21 Experiment 4, Group B: abstract pointing

In this case IT1 pointed to an empty space, thus gesturally locating the character of Henty in that space, and later in the sentence he pointed back to the same location when talking about the whale that was the object of the dispute between Henty and the Indigenous people. IT1 thus assigned a certain meaning to that location in the space, and then pointed back to it. That is a phenomenon which often occurs in naturally-occurring conversation (Kita 2003).

In this specific section of the experiment, EN1 gesticulated only on one occasion, that is while uttering "like making a motion with his hand" (c.f. video nr. 9).

Figure 3.22 Experiment 4, both groups: iconic gesture by EN1 (left)

EN1 told me that had difficulties in memorizing this line (Meldrum 2016), so I wonder if the function of this specific gesture for the actor was to facilitate access to an item in his mental lexicon (Alibali, Kita, and Young 2000). However, it is not possible to generalize and draw conclusions only from this single instance. IT1's gesticulation in this part of the

exploration was less prominent, but still present. Whether that was influenced by the English text, by the sitting position, or by EN1's different acting style is difficult to determine. The iconic gesture IT1 performed while uttering *facendo tipo un gesto con la mano* was similar to the one performed by EN1, as we can see from the following picture:

Figure 3.23 Experiment 4, both groups: iconic gesture by IT1 (right)

At this point, the actors impersonating the character of Renanghi were brought onto the stage, and all the actors could decide how to position themselves. IT1 decided to stand in front of IT4, while EN1 and EN3 squatted next to each other, as the following image reveals:

Figure 3.24 Experiment 4, both groups: with the character of Renanghi

Then EN1 and IT1 were instructed to look elsewhere, and look at the Indigenous girl only once, when they felt it was most appropriate. Originally, the director gave these instructions to the actor to demonstrate to me that an actor's reading of a passage, and of the 'high moments', is likely to influence the gestural elements of the performance more than the translator's analysis of the linguistic structures of the text (Richards 2015). IT1 misunderstood the instructions and looked at IT4 a second time, which enabled me to

examine another aspect of my hypotheses I wanted to test. I wanted to examine to what extent actors, like 'real' speakers, designed their co-speech gesture for the addressee:

IT1:…ha preso un tocco di carne di balena e glie l'ha sbattuta in mano a Henty

Figure 3.25 Experiment 4, Group B: gesture according to the location of the addressee

When the shared space, i.e. the space between the speaker and the interlocutor, changed, the actor's gestures changed according to the location of the addressee, re-affirming the conclusions of some of the experiments carried out by gesture studies scholars (Özyürek 2002). When IT1 re-played the scene a second time (c.f. video nr. 10) to look at the Indigenous girl only once, as he had been instructed, he chose to do so while uttering the following sentence:

IT1: Giuro, non avevo mai sparato un colpo.[45]

Figure 3.26 Experiment 4, Group B: key moment

When Group A explored the same passage following the same set of instructions, something similar happened. Even though EN1 was not looking at EN3, his head was slightly slanted towards the shared space (c.f. video nr. 11).

Figure 3.27 Experiment 4, Group A: orientation according to the location of the addressee

This time EN1 gesticulated more than in the first part of the exploration; he also used a deictic gesture while uttering the deictic "those", referring to absent people:

[45] This line was changed during a final revision of the translation into *Non ho sparato neanche un colpo, lo giuro*. During this experiment I realized that my translation was inaccurate.

EN1: …like what happened to those Myall Creek killers

Figure 3.28 Experiment 4, Group A: abstract pointing

Much like IT1 in figure 3.21, here EN1 performed an "abstract pointing" gesture (McNeill 2003). So, even if the two actors have different training backgrounds, and even if EN2's gesticulation was much less prominent in this experiment, his gesture still follows the dynamics of co-speech gesture in naturally-occurring conversation, as does the iconic gestures in figures 3.22 and 3.30 below. EN2 then chose to look at Renanghi in the final part of the monologue during a pause, after confessing what Dutton had done:

… we put it in a special cask and stacked it up with all the others to be shipped to Simeon Lord in Sydney and on to London and all the world. [Pause] And when I came back, the following morning, you were gone.

Figure 3.29 Experiment 4, Group A: key moment

EN1 was then asked to perform the monologue once more, and this time he decided to sit on a chair (c.f. video nr. 12). During this exploration, he, too, performed the iconic gesture

of pulling the harpoon off the whale's neck while uttering "… and tried to pull the harpoon from its neck" just like IT1 did in his first exploration of the scene:

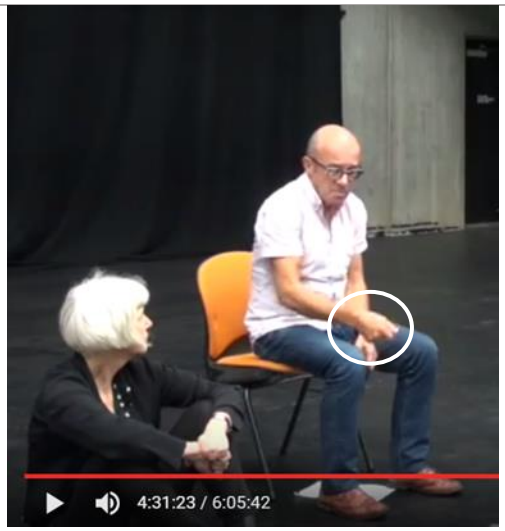


Figure 3.30 Experiment 4: similar iconic gesture by both groups

The outcome of the experiment shows that to a certain degree, the findings of gesture studies scholars are applicable to a theatre of psychological realism, where the dynamics on stage can be very similar to those in conversation not only for the verbal, but also for the nonverbal elements of the performance, as this study reveals. If the TR is familiar with how speech and gesture interact in conversation, then it is possible to foresee where and when certain types of gesture will occur. For example, in this passage it was easy to infer that Dutton could perform any or all of the following gesture: the iconic gesture of pulling the harpoon, the deictic gesture of pointing to his neck, or the deictic gesture of pointing to a metaphorical space. However, the actors did not perform those gestures in all the runs of this exploration. The array of indexical gestures that may accompany enunciation of a written text is fairly simple to forecast within a given culture (following the scheme by Kendon 2004, 205). The TR can speculate about when and what type of deictic gesture will occur in a passage, but the presence or lack thereof will ultimately be decided by the actor. Iconic gestures instead often occur when a speaker narrates an action, as the literature on gesture studies has revealed. However, even if it was relatively simple to foresee that the actors might perform these types of gesture while describing actions, such as "… and tried to pull the harpoon from its neck", or "…and slapped it into Henty's hands", or again "…like making a motion with his hand", those gestures were not always performed. The same actor, EN1, in different explorations of the same scene at times did perform those iconic gestures, but other times did not.

The experiment has also revealed something about the rhythm of the performance of this passage, according to Morris' definition. Where and how the

Indigenous girl is positioned in that scene seems to be as relevant as any lexical choice a translator may make to render that inner motion of the character. After the side-by-side exploration EN1, talking about the presence or absence of the Indigenous girl in the scene, remarked:

> "…once she [the Indigenous girl] is there from the very beginning… you have to understand Sal/Renanghi, *there was a whale*. You see, this is the beginning of why eventually there was a whole situation which I end up being required to kill an aborigine and I didn't do that, but it began with the fact that *there was a whale*. Now, so I'm not describing… already I'm not describing a scene, I am… but already there's an action behind that, which is… if you [director] wanna play action… to justify myself, you know what I'm saying? I feel that, there's a compulsion that's driven… I'm not… that's why… it's so not for the audience, I don't need to justify myself to the audience, otherwise, then it becomes 'I'm telling the audience a story', but it's not a story."

From EN1's observation, it is evident that the fact that "there was a whale" is the beginning of Dutton's motion towards Renanghi's forgiveness, rather than the beginning of a story. To use theatre translator and scholar May-Brit Akerholt's words, "[t]he language now dramatises the character's emotions" (Akerholt 2009, 25). As Dutton speaks he is "discovering new emotions rather than describing them" (Akerholt 2009, 25). The presence and the location of the Indigenous girl, then, is not only relevant for the gestural elements of the utterances, but also because it triggers something within the performer, thus giving rhythm (in a theatrical sense) to his performance.

From the performers' point of view, the experiment was fascinating for different reasons. When the actors were asked to explore the text side-by-side one sentence each, starting from IT1 followed by EN1, something was triggered for EN1. Even though EN1 does not speak Italian, he said he found himself going through the words, feeling the words while IT1 was acting the line in Italian. According to IT1, that was the case because the "emotional rhythms" in the two languages were very similar, and both actors were engaged with it in a similar way. While the overall rhythm was similar, as IT1 noted when hearing the English version, there was a different emphasis. IT1 chose to look at the Renanghi when saying *Giuro, non avevo mai sparato un colpo!* (I never fired a shot!) whereas EN1 decided to do so during a pause, before uttering "…and when I came back the following morning you were gone". Those individual choices by actors do not appear to be influenced by translation.

3.2.3. Experiment 5: deictic and iconic gesture in narration, and tempo

Starting Point

The starting point for this experiment is to analyze the gestural component of a specific passage, which is rich in descriptions, and compare the differences and similarities between the English and the Italian performances, to test the impact of translation on the gestural elements accompanying enunciation of this passage.

Selection

The scene selected for this exploration is from Act I of *The Gully* (Experiment 5). In this passage Worm asks Clarke if he has ever seen a naked woman, and Clarke lingers on details describing undressing a woman. While Worm thinks that the best part of the experience is "when you jam your willy-billy in", Clarke explains that the best part is actually the moment before, when one anticipates that moment, but Worm does not seem to understand. Clarke then mocks Worm for practising on his own, at night. At the end of the scene, Clarke does not miss the opportunity to underline his dominant position by ordering Worm to go get some water.

Location

The two groups explored the scene separately. Group A explored the scene individually, but was asked to perform it again in the presence of Group B and of David Mence, who had access to the rehearsal room only on the last day of the workshop. Group B explored this selection in the presence of Group A and David Mence.

Method

After the first read, the director encouraged the actors to think of a situation analogous to the one described in the passage: a situation where a person takes pleasure not so much in the actual act, but in the anticipation thereof. Once the group had chosen a suitable situation, the actors were requested to improvise on the topic. After the improvisation exercise, the actors were required to read the scene once more at the table.

Outcome

I expected strong similarities in the gestural elements accompanying the utterance of this selection in English and Italian. The outcome confirmed what I expected, that is, that the similarities were indeed striking in terms of gesture. However, despite the similarities in gesture, the performances of the two groups differed due to the different readings of the "spirit of the play" (Clifford 1996),

One of the first significant differences was the presence of *beats* (i.e. rhythmic movements of the hands) in EN1's reading, unlike in experiment 4 (3.2.2), as we can see in the following image:

EN: Worm, you just got to remember…

Figure 3.31 Experiment 5, Group A: EN1 performs a discourse marking gesture

This is a gesture with a discourse marking function (or *parsing* function); this type of gesticulation is used to punctuate the spoken discourse. When EN1 was performing Dutton's monologue in experiment 4, this type of gesticulation was absent. After a first reading, the director encouraged the actors to think of a situation analogous to the one described in the passage. EN2 suggested the analogy with fishing, where it is the whole experience that counts, and not just the catching of fish. The group decided that it was a good analogy, so the actors were asked to improvise, loosely following this idea: that it is not about the action, but the moment leading to it. The director thought that this was a useful way for the actors to embody the overall idea of the text, and then to incorporate it into their next reading, thus enabling me to analyze the gestural component which would accompany a second reading of this selection. EN1 and EN2 engaged in an improvisation on fishing which, amusingly, started off as being about fishing, and ended with similies such as the worm becoming a slug by the end of Worm's 'solitary exploration', and 'putting the slug at the end of the fishing line'.

Overall, the reading of this passage was rich in co-speech gestures, as video nr. 13 and the following sequence of images reveal:

EN1: Why do you ask? EN2: I don't know	EN1: …a bit elliptically
	

EN1:… not all of them… 	EN1: …and once you got them out of their coats and shirts and… 
EN1: …then it's often best to pause for a few minutes… 	EN1: …and once you're past that, well… 
EN2: But that's the best bit, right? When you jam it in 	EN1: You're not hearing me, Worm 
EN1: You gotta hold your horses back 	EN1: It's the idea that counts 
EN1: You ought to be out mixing with girls your own age…	EN2: But you and me…

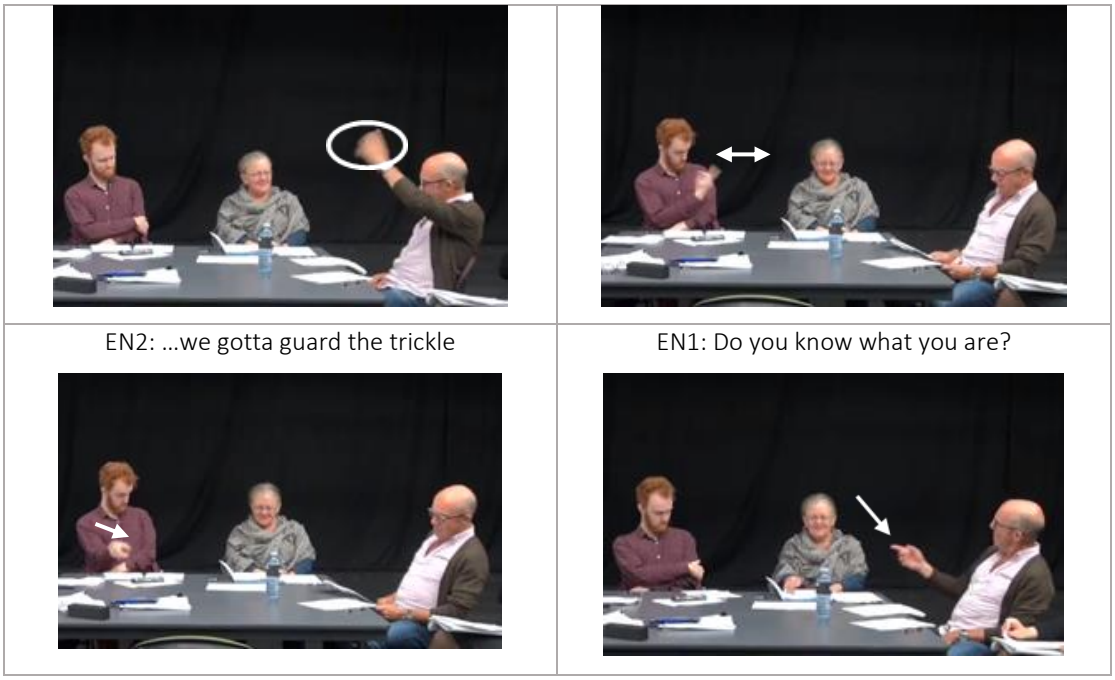


Figure 3.32 Experiment 5, Group A: sequence of gestures during the exploration

When Group B discussed the potential embodiment of this scene, the director encouraged them also to think of an analogous situation: a situation where the instant leading to the crucial moment is far better than the moment itself, and the anticipation of that moment as a unique pleasure. The Italian-speaking cast, namely IT2, suggested the topic of food. The true pleasure of the experience is not the actual eating of the food, but the anticipation of it, the ingredients, the smell while cooking it, and the moment leading to its consumption. During the improvisation exercise IT2 kept asking when he could eat the pasta, while IT1 was explaining how to prepare it, and how it was the idea that counted, and how the smell created the anticipation of the moment (c.f. the following image with picture 10, figure 3.32, and picture 5, figure 3.37):

Figure 3.33 Expriment 5, Group B: improvisation exercise, 1

Throughout this comical improvisation, IT1 often had to stop IT2 from plunging into the plate of pasta, as we can see from the following images:

Figure 3.34 Experiment 5, Group B: improvisation exercise, 2

Then, to incorporate the shift we find at the end of the selected passage, when Clarke reminds Worm that has to "get a jawful from the trickle", the director suggested that this was the equivalent in their improvisation of the dishes needing to be washed, so IT1 reminded IT2 of his duty:

IT2: Scusa, Clarke!

Figure 3.35 Experiment 5, Group B: improvisation exercise, 3

After this improvisation exercise, the actors were asked to improvise the content of the scene but without directly trying to replicate the playtext. They only had to follow the overall topic of the selection, and to incorporate some of the things they discovered during their improvisation on food. The key points they had to cover were:

- The fact that Worm has to kill anyone who tries to get in the gully;
- The fact that the relationship with the Celestial was beneficial for both parties involved (Clarke-Worm, and the Celestial);
- The fact that no-one could compete with the Celestial in defending the gully, and most certainly not Worm with his deficient boxing technique;

- Worm asking Clarke about women;
- Clarke mocking Worm about his 'solitary practice';
- Clarke putting Worm back in his subordinate position.

When IT1 cautioned Worm that they are both dependent on the Celestial to defend the gully, IT2 objected that he could defend the hut and the trickle on his own with the "one two one two" Clarke had taught him. While saying it, he pretended to box, as was indicated in the text. Here I had translated "one two one two" with the Italian equivalent of "left right left right" (*sinistro-destro, sinistro-destro*), which is the common expression used in this context, but I had also added a stage direction. With hindsight, it may not have been necessary, since in this case the action, the gestural element could be seen as 'embedded' in the words "left right left right".

Figure 3.36 Experiment 5, Group B: improvisation exercise, 4

The actors embodied the text in interesting ways, which were then transported into the final reading of the playtext.

IT1:...e ricordati, siamo legati...	IT1:... gli togli tutto...
	

IT1:…sei proprio lì, al limite… 	IT2: E poi lo infili dentro! 
IT1:…in quel momento lì è tutta un'idea, è tutto un romanzo 	IT2: Ma la parte migliore è quando lo infili dentro 
IT1: C'è una lotta nel letto fra te e quella cosa lì… 	IT1: Se devi fare queste cose falle in un posto abbastanza intimo, va' là dietro la capanna, che ne so io 

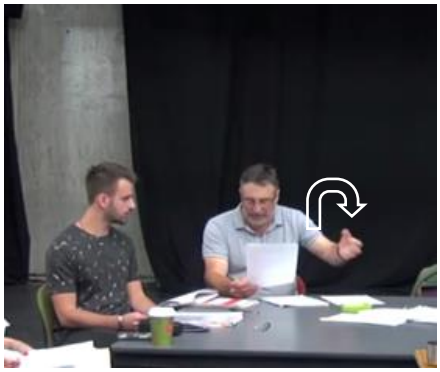
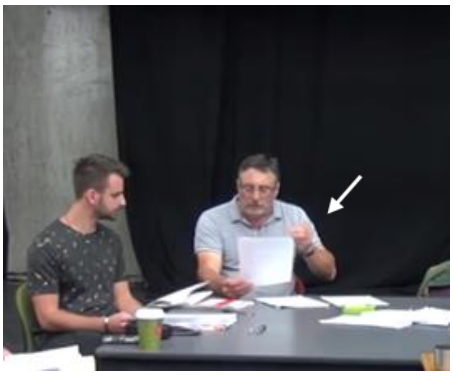
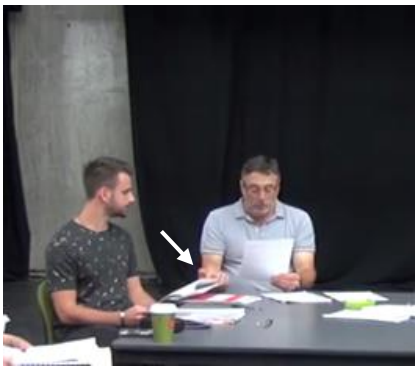
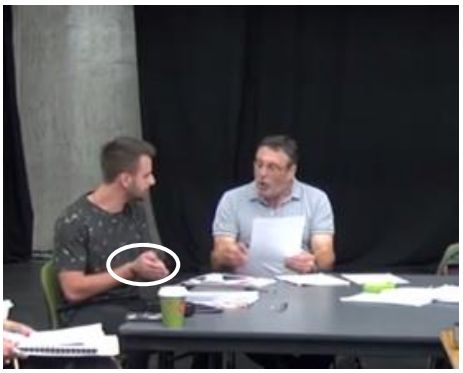
IT1: Fa niente. Lo sai cosa sei?	
	

Figure 3.37 Experiment 5, Group B: improvisation on the matter of the scene without replicating the playtext

The gesture IT1 performed in the first image of this sequence is one of the many Italian emblems[46] that are absent from the gestural repertoire of other cultures. This emblem is used when one wants to indicate that there is a link, a tie between two people. Once more, when acting in Italian IT1 brought onto the stage the nonverbal elements accompanying enunciation. After the improvisation, the cast returned to the table for the final reading. Overall, the similarities between the gestural elements of this selection in the reading by the two groups of actors were quite striking.

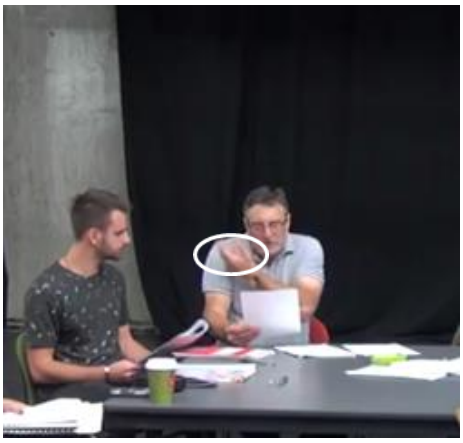
IT1: Perché me lo chiedi? IT2: Non lo so	IT1: …in maniera un po' ellittica
	

[46] According to Kendon's continuum (McNeill 1992), emblems are conventionalized signs, like the thumb-up sign, or the OK sign, or other more vulgar ones, such as the ones IT3 and IT4 performed in experiment 6 (section 3.2.4).

IT1: Non tutte… 	IT1: a quel punto gli hai già tolto cappotto e camicia e… 
IT1: poi spesso è meglio fare una pausa di qualche minuto… 	IT1: E dopo quello, beh… 
IT2: Ma quella è la parte migliore, no? Quando lo infili dentro? 	IT1: Non mi stai ascoltando, Verme 
IT1: Devi essere paziente	IT1: …quel che conta è l'idea

IT1: Dovresti essere là fuori a socializzare con le ragazze della tua età

IT2: Ma io e te…



IT2: …dobbiamo fare la guardia al rigagnolo

IT1: Sai cosa sei, Verme?

Figure 3.38 Experiment 5, Group B: sequence of gestures during the exploration

Unlike EN2 during the exploration by Group A, IT2 did not perform any gesture when saying *non lo so* (first picture of this sequence), nor did he point to a metaphorical space when saying *…dobbiamo fare la guardia al rigagnolo.* In the last image of this sequence, IT1 instead of pointing at IT2 while saying *Sai cosa sei?* leaned towards him. Despite these minor differences, a comparison between the sequence of gestures in figure 3.32 (Group A) and 3.38 (Group B) reveal that the similarities in the co-speech gesture accompanying

enunciation in English and Italian are remarkable, as can be observed also by comparing videos nr. 13 and 14.

A significant difference that re-emerged was the gestures accompanying idiomatic expressions. When uttering "you gotta hold your horses back", EN1 performed a gesture with both hands, with his palms diagonal to his chest, and a movement from far to near his body. When discussing this passage, EN1 hypothesized that this line alludes to orgasm, and the need to control it. Because of the lack of a similar idiomatic expression in Italian, I translated the line into the more 'ordinary' *devi essere paziente* (you've got to be patient). The gestural elements accompanying the enunciation were quite different. Thus, the translation did have an impact on the nonverbal element of the performance in this instance.

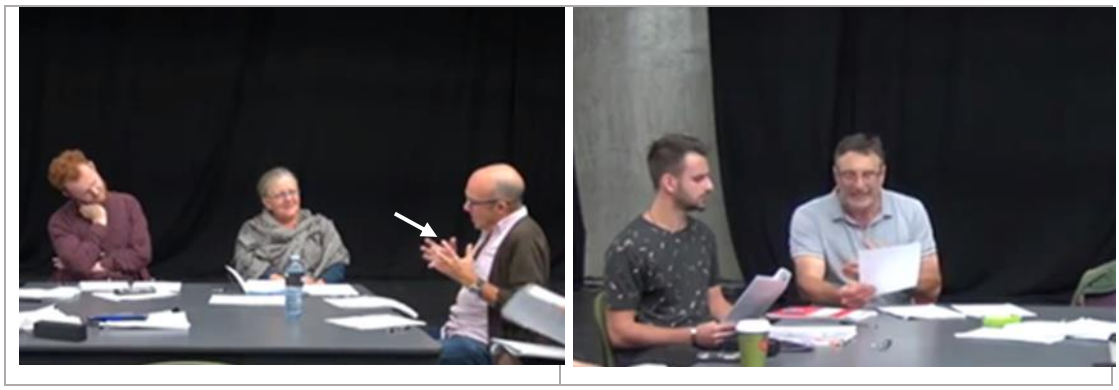


Figure 3.39 Experiment 5, both groups: idiomatic expressions

Even though performance behaviour is not spontaneous, as Schechner (1981) has cautioned us to acknowledge, some of the features of co-speech gestures in spontaneous conversation can be observed in the rehearsal room. Several times during the workshop I witnessed the mechanisms of co-speech gesture in the way the actors embodied the text. One example is the following gesture performed by EN1 and IT1 during different moments of the same exploration:

EN2:... what are we going to do?

IT1: Sai cosa sei?

Figure 3.40 Experiment 5: pointing gesture to give the speaking turn to the interlocutor by both EN1 (picture 1) and IT1 (picture 2) as Clarke

This pointing gesture signals the will on the part of the speaker to give the speaking turn to the interlocutor. While observing this gesture I noticed how it could have been predictable, in the sense that it a feasible gesture in the specific contextual situation depicted. A TR with some knowledge of gesture studies can anticipate that, should the actor decide to give the speaking turn to the addressee gesturally, the type of gesture that may occur is either this pointing gesture, or the one performed by IT1 in the last image of sequence 3.38. This experiment reveals that to a certain extent gesture on stage follows the logic of co-speech gesture. Another example of this phenomenon is the gesture performed by IT1 while mistakenly reading a line. The line was supposed to be *con quei coltellacci che si ritrova?* (With them great big bloody knives of *his*?). Instead, he read *con quei coltellacci che ti ritrovi?* (With them great big bloody knives of *yours*?). The deictic gesture followed the verbal component, as the following image reveals:

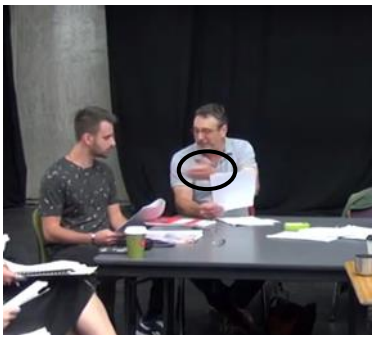


Figure 3.41 Experiment 5, Group B: pointing gesture following the mistake in reading the line by IT1

This example supports the hypothesis that on stage, much like in naturally-occurring conversation, "the gestural component of the utterance [...] is produced, as spoken

phrases are produced, as part of the speaker's *final product*" (Kendon 2004, 156-157, original emphasis). Gesture and speech on stage appear as the outcome of a single computational process (de Ruiter 2000).

Another example of how gesture on stage follow the mechanism of co-speech gesture can be seen in the improvisation exercise by both groups. While EN1 was saying to EN2 that he had to wait, he used the gesture of extending the arm with the vertical palm, which is a common gesture to ask the interlocutor to hold on:

Figure 3.42 Experiment 5, Group A: gesture by EN1 (left) during improvisation

The gesture of the extended arm with the palm vertical is often used to reject or refuse an offer: the more extended the arm, the stronger the rejection towards the objects being offered or presented (Kendon 2004). It is also used to stop someone or something from approaching, or to ask someone to wait, thus placing distance between the speaker and the interlocutor. It is also used to metaphorically keep distance from an abstract concept. When EN1 asked EN2 to hold on, he was not halting EN2 physically, but rather, he was preventing EN2 from advancing with his argument. Even when those gestures are not spontaneous, but are the outcome of an actor's training, and an outcome of his/her response to a situation on stage, in a theatre of psychological realism such gestures seem to follow the mechanism of spontaneous co-speech gesture. A similar example can be observed during Group B's exploration:

IT1: …sei proprio lì, al limite

Figure 3.43 Experiment 5, Group B: metaphoric gesture by IT1 (left) during improvisation

This is a metaphoric gesture, because "to be on edge" is an abstract concept. According to Kendon, however, "it is not the *gesture* that is metaphoric but the image it evokes which is being used in a metaphoric way" (Kendon 2004, 170, original emphasis), much like in the previous example, when EN1 extended his arm to metaphorically stop someone from 'moving on' with their argument. As can be seen from figures 3.32 and 3.38, the nonverbal components of the two performances were remarkably similar, despite divergent interpretations of the playtext by the two casts in terms of characterization. As evidenced in experiment 2 (3.1.2), the reading by Group B was frequently a comic one. When talking about *The Gully*, IT1 affirmed that from the very first reading he had the idea that the characters were trying to somehow entertain themselves to kill time, and make the most of the situation (Petruzzi 2016). What emerged in this experiment was the nature of the relationship between Clarke and Worm: in both explorations it was a father-and-son style of relationship, and in both cases there was a character dominating the other. However, in the exploration by Group B this type of domination was paradoxically cheerful. Witnessing the two different explorations, Mence noted that a major difference between the two was the tempo:

> "To me watching the two scenes… there was a different emphasis, but the essential dramatic journey was the same. There was still this father/son relationship, there was still this… kind of like… tentative walking around this problem of sex, and how we crack the problem of sex in a post-apocalyptic wasteland and essentially it was just a different emphasis. This one [in English] felt a little bit slower, a little bit colder, and a little bit more afraid of …?... and this one [in Italian] to me felt a little bit more comic, and a little bit more up in the tempo."

When examining a play in translation, and particularly in an experiment of this type, the danger is that one might be tempted to think that the different reading is merely the consequence of the language and culture. It would be simplistic to generalize and attribute the differences to how 'the Italians' would perform a scene, as opposed to 'the Australians', as IT3 rightly noticed. While it may be true that a father/son relationship within an Italian context could take on different forms, if compared to the same type of relationship in an Australian context, what made the difference in this exploration was the different interpretation by the two groups. The exploration of the scene was more than anything the outcome of the reading by the actors; and the dynamics that the two pairs established and enacted. The contribution of the actors has proven to be of vital importance, and not just a subset of the language and/or the culture.

The gestures of the actors were inserted within the context of a performance; the rhythm and tempo of their dialogue were the rhythm and tempo of dramatic dialogue, so it is likely that the logic of the performance prevailed over the 'spontaneous' rhythm of conversation, and co-speech gesture. However, even though performance behaviour is not spontaneous, as Schechner (1981) states, some of the features of co-speech gestures can be observed in the rehearsal room as well. Certain experiments revealed that some of those 'instinctive' mechanisms occurring in conversation take place on the floor, too.

In regards to pointing gestures, the attempt by the TR to foresee and/or influence the deictic gestures by altering the personal deixis of a selected passage was inconclusive, as we have seen from experiment 3 (3.2.1). Nonetheless, pointing gestures in performance or rehearsed reading seem to follow the logic of pointing gestures in conversation. An example can be seen in the following image taken from the footage of the improvisation exercise for experiment 5, where IT1 performs an "abstract pointing" gesture:

IT1: In questo siamo dipendenti su Celeste[47]

Figure 3.44 Experiment 5, Group B: abstract pointing by IT1

In the literature by gesture studies, this pointing gesture is referred to as *deixis at phantasma* (McNeill 2003), which occurs when speakers point to a space to refer to something that is nonspatial.

In the following images the pointing gestures refers to the diegetic space (Issacharoff 1981), i.e. the space virtually outside the performance space, and narrated by the characters:

EN1: You ought to be out mixing with girls your own age…	IT1: Dovresti essere là fuori a socializzare con le ragazze della tua età…
	

Figure 3.45 Experiment 5: abstract pointing by both EN1 (picture 1) and IT1 (picture 2)

Experiment 5 seems to further support the hypothesis that co-speech gesture in theatre follows the same pattern of co-speech gesture in conversation, also when it comes to how the path and manner of a motion is packaged in verb-framed and satellite-framed

[47] This is a case of linguistic transfer, because IT1 used Italian lexical material on an English syntactic structure. In Italian the correct preposition would be *da* (*dipendere da*). As already mentioned, the actors of Group B have English as their first language, and even though they are fluent in Italian, their spoken and written Italian reveals that for them Italian is indeed a second language.

languages (Talmy 1985).[48] English is a satellite-framed language, meaning that the trajectory (or path) of an object is described and coded in a so-called satellite (e.g. "down" in "to go down"). In verb-framed languages such as Italian, "the path information is bundled into the verb itself" (McNeill and Duncan 2000, 149). The following images are taken from the two different readings by Group A (the arrow here indicates the direction of the movement):

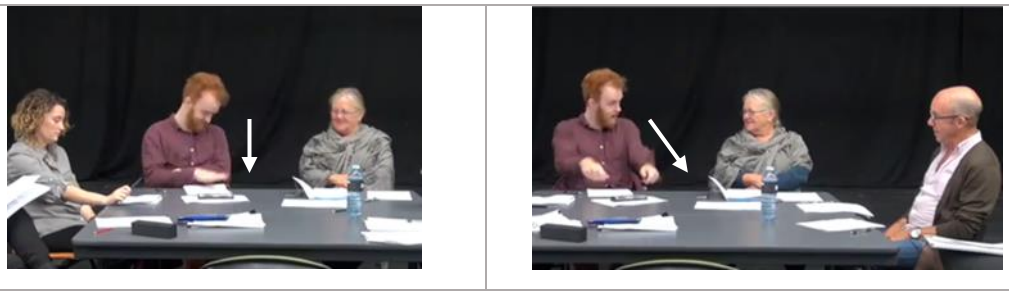


Figure 3.46 Experiment 5, Group A: path and manner in EN2's gestures

During the first reading, EN2 correctly read the line "…and down he'd go", hitting the table with his right hand while saying "down". Much like in co-speech gesture in naturally-occurring conversation, the path was encoded in the satellite. In the second reading, he did not say "down", but with his arms and hands he specified how the Celestial would go down, and performed the gesture we see in the second image while saying "go". In this case "the gesture is not a kinesic equivalent of the lexical verb, but is an enactment which displays a specific form of action […] also, displaying something of the manner of the action" (Kendon 2004, 185); and manner in a satellite-framed language is encoded in the verb (McNeill and Duncan 2000). In this case "a gestural enactment, used in conjunction with a verb […], appears to make the meaning of the verb […] much more specific" (Kendon 2004, 176). This type of gesture is not redundant, as it adds something to what is being said. My translation of this passage entails the idiomatic expression *mettere al tappeto* (lit. "to knock someone down"). In the following image we can see IT2's gesture accompanying his enunciation (the arrow indicates the direction of the movement):

[48] Since Talmy first drew this distinction, Gesture Studies scholars have analyzed and compared the gesture accompanying enunciation in verb-framed and satellite-framed languages (e.g. McNeill and Duncan 2000).

IT2: …e lo metterei al tappeto

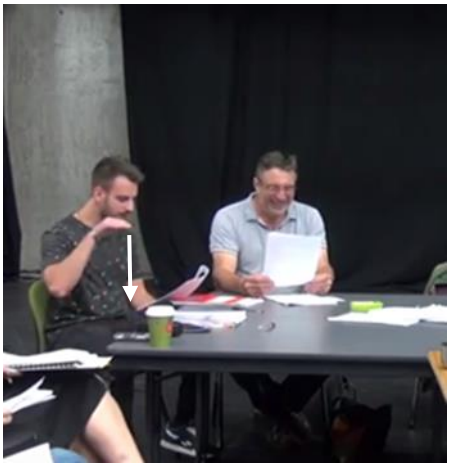


Figure 3.47 Experiment 5, Group B: gestural transfer by IT2

The gesture occurred when IT2 was uttering *al tappeto*. This appears to be a case of gestural transfer. In the literature by gesture studies scholars there are reports of "'hybrid' gesturers whose non-verbal behavior of one language/culture becomes visible in the other" (Pika, Nicoladis, and Marentette 2006, 319). Those hybrid gesturers are usually speakers of two languages who transfer either the gesture pattern or the gesture rate from one language to the other (c.f. the first picture of figure 3.46). In IT2's gesture, the path is encoded in what would be the satellite in an English sentence, but IT2 was speaking Italian. Once more in the rehearsal room I witnessed how certain mechanisms occurring in co-speech gesture can take place on stage.

Although some of the gestural elements could (at least in part) be inferred from the text, they appear less influential than the actors' interpretation of the "primal motion" (Gooch 1996, 14) of the character in shaping the tempo of the semiotic concretization of the playtext in performance. Discussing the relationship between Clarke and Worm portrayed in the excerpt, EN1 stated that "somewhere we are companions. For better or for worse, we are companions." IT1, instead, noticed how the relationship between Clarke and Worm in their reading is sometimes paternal, and IT2 added that in the hut there is Clarke and Worm, and then there is the Celestial on the other side, but the two "have each other's back." IT1 believes that this is a cultural element introduced by the language itself. He claims that "what language is doing is introducing a whole bunch of cultural things." The members of Group A tended to see this as a consequence of the translation, as the following discussion reveals:

> EN1: "It was very interesting, isn't it? Because again… whether it's going into the Italian, but…like…ours…there's a kind of… a joviality and a thing that there was kind of not… in this [the Italian version]… like… ours was brutal, like it seemed to go darker

for some reason, and so it was interesting seeing a different kind of relationship between them, you know?"

EN4: "I think a lot of that is conveyed in the language as well, like the kind of… like Aussie… the way two blokes talk to each other, and the way, like, two Italian blokes talk to each other"

It is difficult to determine whether it was my translation that influenced these divergent readings of the text, or whether it was more due to the cultural implications embedded in the language itself, as EN4 noticed. Witnessing both readings, Mence commented that "the Italian is more upbeat in term of tempo", but also that the way the Italian cast interpreted the play was much closer to what he had in mind when he wrote *The Gully*, and that the reading by Group A was quite different. As IT2 rightly noted, the actual contribution of the actors themselves should not be overlooked. Their reading (and not just their language or culture) influences and shapes the performance. The actor's contribution, including his/her theatrical background and training, has proven to be of vital importance in shaping the tempo-rhythm of the performance.

This experiment was useful in highlighting the relativity of the gestural component of the play in terms of single gestures. It was the whole-body language, the facial expressions, and of course the intonation (that is the paraverbal and suprasegmental elements) rather than single deictic or iconic gestures that made the reading by Group B a comic one, and the reading by Group A a darker one, as the images of the improvisation by Group B demonstrate.

3.2.4. Experiment 6: physical response to different languages

Starting Point

The starting point of this experiment is the physical response to a text in a language the actors do not speak. With this experiment I aim to analyze the differences between performances when actors have to physically respond to a text uttered by other actors in different languages. The aim is to observe how the actors physically respond when a text they are relatively familiar with is read for them, in their language and in another language.

Selection

The scene selected for this experiment is one of the final scenes in Act III of *The Gully* (Experiment 6): the Celestial returns to the hut to kill Clarke and Worm, ignoring that

Clarke has left with (and been killed by) Lizbie Brown, and Worm and Fontanelle are alone in the hut. While Fontanelle unsuccessfully tries to distract the Celestial with her charm, Worm springs out from his hiding place and shoots the Celestial, killing him.

Location

The two groups explored the scene together, in the presence of David Mence. The scene was first read at the table, then both groups moved onto the floor for the physical exploration.

Method

This exploration is by far the most 'experimental'. The scene was initially not included in the list of selections the actors were provided with, so their physical response to the text had to be more 'immediate', since they had had little time to familiarise themselves with this specific passage. The first group to explore the scene was Group B: IT1 performed The Celestial, while the other roles remained unchanged (IT4 played Fontanelle and IT3 played Worm). Group B was given the lines in Italian, while Group A was given the lines first in English, then in Italian, which they do not understand. The lines were provided to them by actors outside of the scene. The director told the actors that their performance did not necessarily have to be naturalistic. Rather, they had to somehow respond to the text and embody it.

Outcome

This expected outcome was that the English-speaking cast would respond differently when the text was being read in Italian. The actual outcome confirmed that some of the gestural elements accompanying enunciation cannot be anticipated by reading the playtext. Group B performed some emblems, which are part of a speaker's repertoire that a speaker may choose to employ if suitable for a contextual situation, on stage as much as off stage (as we can see in the previous section, 3.2.3). Those emblems were not 'written' in my translation.

Group B's performance was reminiscent of a comic pantomime. The actors often resorted to miming, and the performance was richly parodic, as the following images and video nr. 15 reveal:

IL CELESTE: Clarke! Clarke!

Fontanelle si sbottona la camicetta in modo che si veda il seno. Borbotta qualcosa fra sé e sé, fa degli strani gesti con le mani e poi si siede perfettamente immobile. Il Celeste entra impugnando un coltello. Zoppica. Ha estratto il proiettile dalla gamba e ha cauterizzato la ferita alla meglio.

IL CELESTE: Quelle sono per me? (*indicando il seno*)

IL CELESTE: Dov'è il ragazzo?

FONTANELLE: È andato con loro

IL CELESTE: Ho sentito parlare di voi due

IL CELESTE: le streghe del deserto. Catturate i corvi e li cucinate.

Figure 3.48 Experiment 6, Group B, sequence 1

From these images we can see that IT4 used a lot of miming, and exploited the physicality typical of the *Commedia dell'Arte* tradition she specializes in.

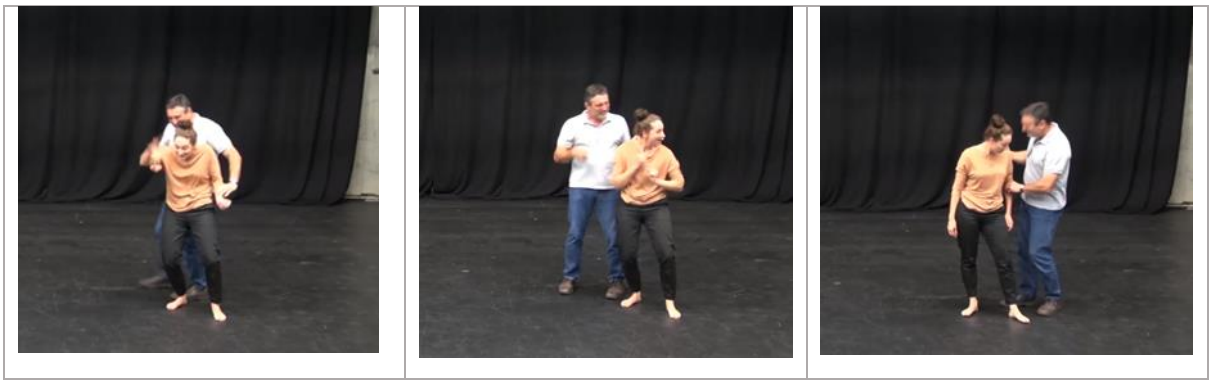


Figure 3.49 Experiment 6, Group B: IT4 and her Commedia dell'Arte *moves*

Verme salta fuori da dietro la sagoma di Hodge e gli spara in mezzo agli occhi. Il Celeste cade a terra.

VERME: Ha! Gli ho sparato in fronte! Che ne dici, eh?

VERME: Che ne dici, Celeste del cazzo?

VERME: Lurido cagnaccio! Lurido, stupido cagnaccio!

VERME: Te l'avevo detto che funzionava…

VERME: Le tue bocce e il mio fucile! Posso toccarle ancora?

FONTANELLE: Non ora, Verme.

Figure 3.50 Experiment 6, Group B: sequence 2

Among the Italian emblems, the one performed by IT4 and IT3 in images 4 and 5 of this sequence is a very rude gesture (similar to the 'middle finger' gesture performed in the third image of this sequence).

Group A workshopped this selection twice: once while they were being given the text in English, and a second time in Italian. I wanted to see if/what would change in the physical responses to the text.

THE CELESTIAL: Clarke! Clarke!

WORM: That's the Celestial

Figure 3.51 Experiment 6, Group A: sequence 1, English

EN1 playing the Celestial used everything he saw fit in the location to perform a threatening behaviour: the curtain (in the first image of this sequence), the chairs, his metal bottle of water and, of course, his body, as the following images show:

THE CELESTIAL: Clarke! Clarke!

WORM: Quick! Hide Fontanelle!

FONTANELLE: Where?

WORM: Find somewhere!

THE CELESTIAL: You want me to cut them off?

THE CELESTIAL: I know you can speak

He threatens her with a knife

THE CELESTIAL: I said where?

Laughing

Figure 3.52 Experiment 6, Group A: sequence 2, English

To be threatening, EN1 utilized his body and/or objects at his disposal, either by stamping his feet (as in the picture above); snapping his fingers; clapping his hands; making noise with his ring on his metal bottle; or making explicit gestures:

THE CELESTIAL: Don't think I don't know who you are

THE CELESTIAL: You like all that muck. Is that true?

Figure 3.53 Experiment 6, Group A: threatening behaviour by EN1, English

When adopting an attitude of superiority, his body language changed:

THE CELESTIAL: It doesn't matter now

THE CELESTIAL: The gully has its own way of dealing with things

Fontanelle spits and hisses on him

Figure 3.54 Experiment 6, Group A, sequence 3, English

At the point at which Worm and Fontanelle kill the Celestial, the reaction by the actors in group A was more moderate than that of group B, even though EN2 in the role of Worm was still boastful:

Worm pokes him with the rifle

WORM: Ha! I shot him in the face

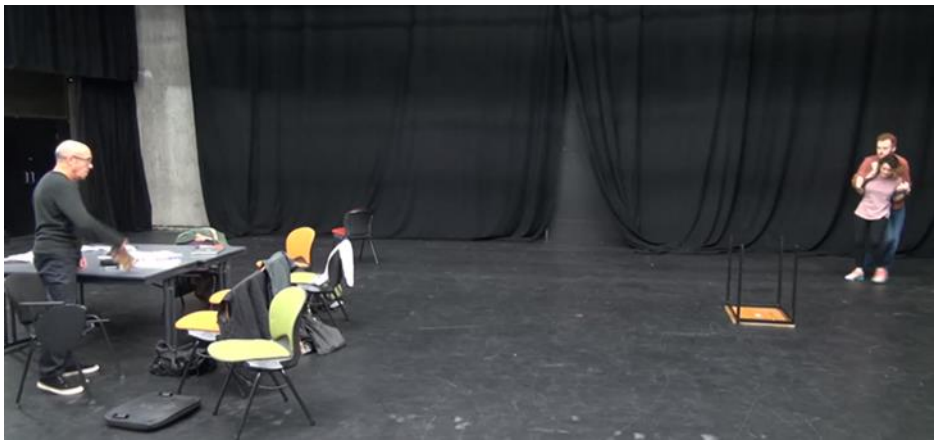
WORM: …Your ping-pongs and my gun! Can I touch them again?

FONTANELLE: Not now, Worm.

Figure 3.55 Experiment 6, Group A: sequence 4, English

When exploring the scene in Italian, the main difference was, predictably, the difficulty on the part of the actors in comprehending the lines being given to them. However, by the time they were requested to physicalize the scene in Italian, they had already familiarized with the selection. The physicalization of this scene by Group A in Italian can be seen in video nr. 16. The overall outcome was very similar to the previous exploration (which is why a video of Group A performing in English is not included in this thesis). EN1, as usual, exploited everything he could to be threatening, and EN4 responded to the Celestial's behaviour.

IL CELESTE: … se non mi uccidi con quei due proiettili…



FONTANELLE: Non c'è modo di nascondersi qui, Verme

Figure 3.56 Experiment 6, Group A: sequence 1, Italian

Here are images of EN1'S physicalization of threatening behaviour:

IL CELESTE: …sei…sette…	IL CELESTE: Quelle sono per me? (*indicando il seno*) Vuoi che te le tagli?
	

IL CELESTE: Quel vecchiaccio non sopravviverà nel deserto 	IL CELESTE: Ho sentito parlare di voi due: le streghe del deserto 
IL CELESTE: So che tu sai 	IL CELESTE: E quando torna se ne accorgerà anche Lizbie Brown 

Figure 3.57 Experiment 6, Group A: threatening behaviours by EN1 as The Celestial, Italian

This time, the struggle between the characters was rendered in a more physical way:

Il Celeste per puro caso si mette in modo tale che Fontanelle sia fra lui e la sagoma di Hodge.

Figure 3.58 Experiment 6, Group A: struggle between the characters, Italian

The physicalization of the Italian text by group A was very similar to their physicalization of the same text in English (which is why a video of the latter was not included). At the end of this exploration, however, EN1 stated: "the Italian seems to demand something more…" followed by ample gesticulation, as can be seen in the following images:

Figure 3.59 EN1 (centre, from behind) imitating Italian gestures

Actor EN1 had decided that the Italian playtext needed to be accompanied by more ample gestures. Stereotypically, Italians (and Southern Europeans in general) are believed to gesticulate more than other people. One of the first quantitative studies on gesture was carried out by David Efron in 1941 among the Jewish and the Italian population in New York City. His study revealed that one of the differences between first-generation Jewish and Italian migrants was the amplitude of gestures: most of the gestures performed by the Jews were made from the elbow, whereas "among the Italians the tendency was for the whole arm to be employed" (Kendon 2004, 331). Whether Italians actually gesture more than others is still the object of debate. A recent study carried out by Maria Graziano among Swedish and Italian adult speakers reveal that Italian speakers tend to gesture

more, and produce more pragmatic gestures, whereas the Swedes tend to produce more referential gestures (Graziano 2016). In contrast, a study by Campisi and Özyürek (in preparation) found no difference in gesture rate between Italian and Dutch speakers (Özyürek 2016). According to Sotaro Kita, "gestures by the people from the Mediterranean region are very prominent" and this "opens up the possibility that prominent gestures create an 'illusion' that people from the Mediterranean region gesture frequently" (Kita 2009, 160-161). However, in a later article, Cavicchio and Kita maintain that Italian is indeed a "high gesture culture" (Cavicchio and Kita 2013, 308). Regardless of the gesture rate, the amplitude of gesture is a distinctive feature of Italian speakers (and people from the Mediterranean area in general), and that was certainly demonstrated in this and other experiments.

The last session of the workshop was dedicated to the full reading of *The Gully* in Italian translation. Due to lack of other Italian-speaking actors, director Alison Richards read the stage directions in English. The chair between IT1 and IT2 symbolizes the Celestial, synechdochically represented by a knife, which IT1 and IT2 will grab and show the audience when reading the lines of the Celestial.

Figure 3.60 Public reading of La Gola

3.3. Reflections

The nature of this type of investigation allows the TR to analyze what happens to the performance of a playtext when the text is taken onto the floor in different languages, and by different actors.

As studies by psycholinguists demonstrate, different languages have different rhythms which we, as native speakers of a language, learn to distinguish and recognize at

a very early age (Altmann 1997, Kuhl 2010, Cutler 2012). The rhythm and prosody of a language is what an actor brings onto the stage. However, actors do not limit themselves to speaking a line on stage: the intrinsic prosody of a language will be combined with the actor's interpretation and embodiment of the "primal motion" (Gooch 1996, 14) of the character. Nevertheless, as experiment one has revealed, rhythm can be altered by syntactic features of the language itself, such as the omission of personal pronoun subjects in pro-drop languages, or the order of constituents such as adjectives and nouns (3.1.1). By making strategic decisions in the translation of the playtext, the translator can contribute to the creation of the identities of the characters on stage (c.f. section 2.4). Awareness on the part of the TR of how language shapes identities and builds social relationships is pivotal in making lexical choices suitable for the contextual situation depicted (c.f. section 2.1.3). However, the model developed for this study may enable the TR to incorporate in the translation the performed interpretations by the actors.

The debate in translation studies about the existence or non-existence of a 'gestic subtext' has involved a somewhat narrow understanding of the phenomenon of gesture accompanying enunciation. As my thesis has argued, the qualities of a potential gestic subtext can be productively tested by determining whether gesture in performance follows the mechanisms of co-speech gesture in naturally-occurring conversation. Answering that question may reveal aspects of the controversial notion of gestic subtext. The findings of this thesis reveal that the answer to this question is complex. The outcome of some of the experiments seem to refute only in part the idea of a gestural patterning inscribed in the playtext, such as the use of typical Italian emblems by Group B in experiment 6 (3.2.4) are a case in point. Emblems are part of the communicative repertoire of a linguistic community (in this case Italian), and Group B exploited the communicative possibilities of this type of nonverbal communication in a way that was not 'inscribed' in the text, in that there was no explicit instructions in my Italian translation to use those emblems. Additionally, the pantomime performed by IT4 in experiment 3 (3.2.1) was not in my translation, but rather, it was the outcome of the actor's response to the situation, informed by her training background.

In contrast to this outcome, other experiments show that often gesture on stage follows the same mechanism of co-speech gesture in naturally-occurring conversation. That is what may suggest predictability to a certain extent, but at the same time what makes it dependent on the contextual situation of the stage enunciation. For example, we have seen how actors design their co-speech gesture according to the location of the addressee. The implication is that by changing the location of the addressee, the gesture will change accordingly (3.2.2). The number of variables that the TR would have to be aware of in

order to be able to predict how gesture will unfold on stage are innumerable. Moreover, as McNeill observes, gestures are not fixed: "they are free and […] tightly intertwined with spoken language in time, meaning, and function; so closely linked are they that we should regard the gesture and the spoken utterance as different sides of a single underlying mental process" (McNeill 1992, 1). The notion that speech and gesture are part of the same mental process in the mind discard Pavis' (1992) claim regarding the need for the translator to attempt to transfer or to adapt the "language-body" from the source language and culture to the target language and culture. Pavis' position in relation to gesture is denied by the majority of research in gesture studies, and by my case study. In a 1981 article, Pavis and Biller contrasted two antithetic ideas about gesture. They compared the notion that gesture accompanies speech and is secondary to it, as opposed to the then contemporary resources consulted by them, which considered gesture as "the pure and the primitive element of theatre, *capable of escaping logical or linguistic thought*" (Pavis and Biller 1981, 67, my emphasis). However, the sources consulted by Pavis and Biller in order to make such claim do not include any work from scholars who became seminal in the field of gesture studies, a field which, by 1981, had yet to be fully established.[49] Pavis and Biller's stance that gesture is "capable of escaping logical or linguistic thought" (Pavis and Biller 1981, 67) is questionable in the light of research in gesture. Since there is sufficient evidence that speakers design their co-speech gesture for the benefit of the listener[50] (Özyürek 2002, among others), it is unlikely that gestures are "'raw' representations of unformulated thought. They are rather carefully crafted visual messages designed to be understood in combination with the accompanying speech" (de Ruiter 2007, 33).

Language and gesture are part of the same system (McNeill 1992), and based on my findings, a translator can proceed with an understanding of his/her potential and limitations in anticipating and strategically altering performance gestures through playtext translation. In a theatre of psychological realism, once the text is embodied by the actors in the target language, those mechanics at play in naturally-occurring conversation will be transferred, as they are somehow intrinsic to the language. Moreover, as theatre scholars Elaine Aston and George Savona state:

[49] By 1981 Adam Kendon had already published some of the seminal work of the discipline which later emerged.
[50] There is also a vast body of research on the functional role of gesture for the speaker (Alibali and Kita 2010, Alibali, Kita, and Young 2000, among others).

> theatre is 'parasitic' on the cultural codes which operate in the real world […]. Theatre establishes its network of codified sign-systems by virtue of the cultural codes which govern behaviour, speech […], etc., in society at large (Aston and Savona 1991, 111).

The issue of proxemics and haptics, which so strongly emerged during the workshop, exemplifies this phenomenon described by Aston and Savona. The actors of the different groups enacted the proxemic and haptic behaviour typical of the language and culture they were acting in. Even then, those elements did not appear to be "already inscribed in the source text" (Nigri 2013, 103). Rather than inscribed in the text, we can say that in a theatre of psychological realism, nonverbal, paralinguistic, kinesic, and proxemics behaviours are "parasitic" on the same factors in the real world, but the exploitation thereof is ultimately the outcome of individual choices on stage. An example of that is to be seen in experiment 2 (section 3.1.2): EN1 decided to establish his dominant position and chose to be physically threatening and sexually intimidating through his use of proxemics, i.e. by being physically close to the two female characters.

Although the experiment gauging the potential to alter deictic gestures by altering the personal deictic reference of a passage has proven inconclusive, deictic gestures appear to be relatively predictable, since their occurrence on stage is comparable with their occurrence in real life. They also appear to ground the event to the perceptual environment of the performance, as all the pointing gestures observed during the workshop reveal. The flexible and replicable method and experimental conditions my analysis has provided could allow further research on the strong link between verbal deictics and deictic gestures on stage in future.

Overall, this study reveals that the impact of the translation of a playtext on the stage concretization thereof is significant. Proxemics factors, cultural codes, emblems and pantomimes of the target language may differ substantially from those of the source language. The model developed enabled me to compare the stage concretizations of both the source and the target text, thus allowing for an analysis of the effect of the "doing" of the translator on the performance. The gestural component of the performance was noticeably altered, for example, in the presence of idiomatic expressions. This is a consequence of the natural tendency of speakers to accompany speech with gesture. When the lexical elements of a playtext are changed, their semiotic concretization changes accordingly.

While Bassnett asserted the unpredictability of gestures (Bassnett 1985), my study reveals that gestures are not utterly impossible to predict. In a theatre of psychological realism, a TR with some knowledge of gesture studies could indeed

anticipate to a certain degree what type of gesture an utterance will contain, and when the gesture will occur. Although the gestures in experiments 4 (3.2.2) and 5 (3.2.3) were predictable with some accuracy, as evidenced in the similarity between the expected and the actual outcome of the experiments, other factors still influence the performances, including the director' choice (e.g. in relation to the position of the actors in the performance space), or the actors' individual choices, and their reading. Moreover, gestures are not only culture-bound; they range "from forms which are locally created or improvised, through forms that are but partially lexicalized, to forms that are fully lexicalized and which participate in constructions built according to rules of syntax" (Kendon 2000, 50). As my findings have detailed, building on the theories of gesture studies scholars, the origins of gestures in performance are complex and variable, and require sophisticated analyses using different and interdisciplinary methodologies.

In a chapter titled "From Dramatic Text to Dramatic Performance", discourse analyst Mick Short argues that:

> we carry with us a large amount of information about how to interpret utterances, and hence how they will be said, what gestures and actions will be appropriate, and so on. Not everything is predictable, and there is plenty of room for the director and actor to make their contribution to performance. But the range of appropriate behaviour is considerably more restricted than many critics would have us believe (Short 1998, 16).

Short emphasizes that gestures in performance are more predictable than has been previously allowed in scholarly debates on the issue, while acknowledging the contribution of actors and directors. While my experiments have confirmed that gestures in theatre are often predictable given the strong link between speech and gesture evidenced in gesture studies scholarship, my analyses also demonstrate that there are many potential gestures within a predicted set as chosen by actors and directors, such as emblems. However, it is the gap between what is predictable and what is not that resulted in different performances of the same excerpts. A key factor is the actor's reading and interpretation. While it is true that the range of possible responses to a certain line is limited by what may be deemed acceptable in that contextual situation (Simpson 1998), within that range, the possibilities are numerous.

While my initial research questions were designed to analyze the effects of the translation on the performance component, after examining my notes how realized the how deeply the performance component affected the translated text, particularly because of the contribution of the actors and their unique interpretations. For this reason, the

outcome of the experiments also led to several revisions of the text: the way the actors approached, discussed, or physicalized certain lines caused me to reconsider some of my translation choices, as described in section 4.2. The actors effectively contributed to the translations because of these experimental conditions. By performing selected scenes of the playtext, the actors illuminated elements of the playtext and of the embodiment thereof in two different languages, and elements of the *mise en bouche* (the vocal articulation of the text, Pavis 1992, 61) which were unique qualities emergent through this experimental *modus operandi*. While the translator in his/her traditional 'solitary practice' may have little control over the physicalized elements of the performance, when actors, directors, and translators collaborate, the different possibilities the text lends itself to are revealed. The TR, then, can potentially incorporate into his/her translations the outcome of the actors' explorations. This is advantageous to contemporary translation practices and one of the significant applications of the model developed.

Chapter 4 : When the curtain falls

4.1. The effects of the collaboration between translator and author

According to translation scholar Anna-Marjatta Milsom, "[i]n any work of translation, the translator is engaged in a kind of literary ethnography, bridging time, distance and cultures in and through the texts produced" (Milsom 2012, 277). When author and translator engage in transcultural conversations aimed at translation, they meet in a "privileged exploratory space" (Loffredo and Perteghella 2006, 7), and the conversation they engage in is a dialogical enterprise in which both are "active creators […], authors of cultural representation" (Clifford 1988, 84). Translation, much like ethnography, is based on transcultural encounters and conversations, and can be seen "not as the experience and interpretation of a circumscribed 'other' reality, but rather as a constructive negotiation involving at least two, and usually more, conscious, politically significant subjects" (Clifford, 1988, p. 41). As Serenella Zanotti puts it in a book chapter titled "The translator and the author: two of a kind?":

> in the presence of a living author engaging in a dialogue with his translators, translation becomes a cooperative process in which author and translator act as communicative vessels (Zanotti 2009, 86-87).

The translations included in this thesis epitomize Zanotti's statement, and are outcome of a multi-staged process which started out as an individual, solitary activity; the first draft was then revised with the collaboration of the author, and finally integrated with the outcome of the experiments carried out in the rehearsal room thanks to the contribution of the actors and the director. In Chapter 2, I outline my translation methodology, and the guidelines I followed for my first draft. After completing a very first draft of my Italian translations, the author and I would have regular meetings, and we would go over the translation together. Where the translation choices were straightforward (as if such a thing even exists), we would just skim parts of the text, but where changes were required, even minor ones, we would discuss it in detail. The discussion sometimes resulted in the author going back to the source text in English and making some changes, claiming that "the Italian version works better" (Mence 2013d), as in the following example:

Source Text	Target Text	Source Text 2
DUTTON Here we go. Here's little miss Lazarus. Come back from the dead eh? You got a few more lessons for me? You're not even baptised. RENANGHI So? DUTTON So you can't go to Heaven. RENANGHI Who says? DUTTON Christ. RENANGHI Christ? *What's he got to do with it.*	DUTTON Ci risiamo. Ecco Miss Lazzaro. Tornata dal regno dei morti. Hai qualcos'altro da insegnarmi? Se non sei nemmeno battezzata. RENANGHI E allora? DUTTON Allora non puoi andare in paradiso. RENANGHI Chi l'ha detto? DUTTON Cristo. RENANGHI Cristo? *E che c'entra?*	DUTTON Ci risiamo. Ecco Miss Lazzaro. Tornata dal regno dei morti. Hai qualcos'altro da insegnarmi? Se non sei nemmeno battezzata. RENANGHI E allora? DUTTON Allora non puoi andare in paradiso. RENANGHI Chi l'ha detto? DUTTON Cristo. RENANGHI Christ? *Where'd he come from?*

I explained to Mence how I translated Renanghi's last line, and he immediately changed it in the English as can be seen in column three. This second version is 'literally' closer to my line in Italian. In the same exchange, a few lines below, Dutton explains to Renanghi how she died:

Source Text	Target Text	Source Text 2
DUTTON You died on the way over. Some illness. Some sudden thing got its hands around your throat. The sailors didn't want a corpse on board – *you know how superstitious mariners can be* - so they wrapped you in a shroud and tipped you into the sea.	DUTTON Sei morta durante il tragitto. Qualche malattia. Qualcosa ti ha colto all'improvviso. I marinai non volevano un cadavere a bordo – *sai quanto sono superstiziosi* – così ti hanno avvolta in un sudario e ti hanno gettato in mare.	DUTTON You died on the way over. Some illness. Some sudden thing got its hands around your throat. The sailors didn't want a corpse on board - *you know how superstitious they are* - so they wrapped you in a shroud and tipped you into the sea.

When discussing this particular passage I expressed my doubts about keeping that the modal "can", as it would be 'out of register' for the character in Italian. After my observation, Mence changed the line in the English version as per column three. In the example above, my choice of omitting the modal "can" was daring, because it is not just a lexical choice to better suite the character's register; the omission of the modal caused a shift in modality, from epistemic to assertive. Together with the author, we decided that

the assertive modality in that sentence better reflects the "context of situation" (Halliday 1993) in which the dialogue takes place. The change of modality implies a shift in the mood of the passage, and thus significantly alters the whole tone of the sentence. This confirms Zanotti's view of "the translator-author intercourse as working both ways, with authors engaging in a dialogue with their translators and possibly ending up intervening on the original in response to their newly acquired translatorial perspective" (Zanotti 2009, 86). It is this translatorial perspective which makes the translator's contribution to the shaping of the source text tangible.

By the same token, at times, Mence was not 'just' the author of the English text, but also the co-author of the Italian version, as in the following example:

Source Text	Target Text 1	Target Text 2
DUTTON That Irish bloke had a string of girls chained up in his hut. RENANGHI Just like all you mob. DUTTON Not all of us. RENANGHI *Every single one of you.*	DUTTON Quell'irlandese aveva una fila di ragazze incatenate nella sua capanna. RENANGHI Come tutti quelli della tua tribù. DUTTON Non tutti. RENANGHI *Come ognuno di voi / Come tutti voi*	DUTTON Quell'irlandese aveva una fila di ragazze incatenate nella sua capanna. RENANGHI Come tutti quelli della tua tribù. DUTTON Non tutti. RENANGHI *Tutti* (lit. all [of you])

In my first draft of the translation of *Convincing Ground*, I had translated Renanghi's last line as *Come ognuno di voi / Come tutti voi* (lit. Just like every one of you / Just like all of you), but I was not satisfied with it, and I explained to Mence why that would sound awkward for Renanghi in Italian. So he said: "How about repeating *tutti*; would that work in Italian?" (Mence 2013d), so I changed my translation accordingly. Mence does not speak Italian, but he knows what works on stage, and his stagecraft allowed him to be the co-author of the Italian version, the co-translator of his own work. Speaking of the translation of this particular line, Mence stated that the repetition of a single word for emphasis is a very common device in theatre, particularly in the plays by Harold Pinter, a playwright he admires and was influenced by (Mence and Tarantini 2015).

The collaboration with the author left his mark also on the Italian version of *The Gully*. When Lizbie Brown pretends to be a missionary from Land's End, her language is more sophisticated than that of the other characters (with the exception of Clarke, who actually is an exile from Land's End). The following passage is from the beginning of Act II, when Lizbie Brown and Fontanelle are being kept hostage and interrogated by Clarke,

who enacts his power through language (as we have seen in experiment 5, section 3.2.1). After begging for water, Lizbie Brown finally given some:

> *Worm gives Lizbie Brown a drink.*
>
> LIZBIE BROWN Thank you… Oh… Oh *solace*… How thou anointest me Lord!

Here the use of the word "solace" is peculiar, to say the least. Firstly, it is not a very common word (as is often the case in *The Gully*); secondly, it is often used within a religious or spiritual context, rather than a physical one (the relief a thirsty person feels when given a glass of water). It is also instrumental to the characterization of Lizbie Brown. Also, the use of the personal pronoun "thou" with the verb "anoint" with the suffix "-est" for the second person singular reveals a language that is evocative of the holy scriptures.[51] When I discussed the translation of this passage with the author, he suggested I would make her sound like a priest or a nun, or like a literary figure like Petrarch, or Dante (Mence 2014a). When he said "Petrarch" I came up with the following translation:

> *Verme dà da bere a Lizbie Brown.*
>
> LIZBIE BROWN Grazie… Oh, *chiare, fresche, dolci acque…* Mi hai unto, oh Signore!

"Chiare, fresche et dolci acque" (lit. Clear, sweet fresh water) is the beginning of *Canzone* nr. 126 included in Petrarch's *Canzoniere* (Petrarca [1336 - 1374]). The rest of the sentence in Italian features words that are used in the bible (*unto* for "anointed"),[52] in order to reproduce Lizbie Brown's religious register. When discussing the translation of this line, Mence stated that the Italian line accurately renders the effect he was aiming for: to make the character sound like a highly educated and profoundly religious woman (Mence and Tarantini 2015), at least in the first part of the play.

Perhaps the most relevant mark that I, as translator, left on the source text is the ending of *Convincing Ground.* An earlier version the author provided in 2012 ended as in the attached appendix. Later, in 2013, Mence amended the text he had originally sent to me, and this latter version is the one I translated. The ending of the second text was

[51] Thou is the second person, commonly used when addressing God in religious texts, which have retained older English usage. The line recalls Psalm 23:5 "thou anointest my head with oil".

[52] David Mence consults the King James Bible for his work (Mence 2014a). For this thesis, I consulted the King James Bible for the references in English. The Italian Bible I consulted is the Catholic version, whereas the King James Bible is Anglican. That is consistent with the overall domesticating strategy carried out.

different, and included a song. After talking to Mence, we decided that I would keep the ending of the first version for several reasons, but mainly because I thought it was more effective, and it would work better on an Italian stage.

After this second stage of the translation process, the resulting playtexts were taken into the rehearsal room for empirical investigation. While the model described in section 1.6 was devised to investigate the impact of translation on the performance, it ultimately proved itself useful to incorporate elements of the performance in the translation, as the following section reveals.

4.2. The effects of performance on translation

In several instances during the workshop, the actors' performance led to revisions of the target text. An example is the following line from *The Gully*, explored in experiment two (section 3.1.2):

Source Text	Target Text 1	Target Text 2
CLARKE: What's that? I can't quite hear you love. You got something in your mouth	CLARKE: Come? Non ti capisco, amore. Hai qualcosa in bocca.	CLARKE: Come? Non ti capisco, tesoro. Non si parla con la bocca piena.

After seeing IT1 perform this passage with his fierce sarcasm, I changed it into the version above. I changed *amore* (love) into *tesoro* (lit. treasure, an endearment term used in Italian, similar to sweetheart), but more importantly I changed the last part of the sentence into something like "you should't speak with your mouth full", which is the way a mother would reprimand a child. That change was for a comic effect, as prompted by the actor's performance. Also Worm's line in the following passage was changed after the exploration:

Source Text	Target Text 1	Target Text 2
Good. Worm. *Pause.* Worm? WORM What? CLARKE Ungag them.	Va bene. Verme. *Pausa.* Verme? VERME Cosa? CLARKE Levagli il bavaglio.	Va bene. Verme. *Pausa.* Verme? VERME Eh? CLARKE Levagli il bavaglio.

After seeing the performance by IT2, I realized that *cosa* was too literal, so I changed it into *Eh?*, which is an interjection functioning as a discourse marker to confirm reception of the message (Bazzanella 1994). While I should have known that *cosa?* was too literal, only hearing it in the context of the performance made me realize that the line needed to be changed. A similar change was also made in the following passage of the same selection:

Source Text	Target Text 1	Target Text 2
CLARKE Alright then, have it your way. Lizbie Brown. (*To Fontanelle*) And what about you? LIZBIE BROWN She's mute. CLARKE What? LIZBIE BROWN She can't speak.	CLARKE Va bene, come vuoi. Lizbie Brown. (*A Fontanelle*) E tu? LIZBIE BROWN È muta. CLARKE Cioè? LIZBIE BROWN Non può parlare.	CLARKE Va bene, come vuoi. Lizbie Brown. (*A Fontanelle*) E tu? LIZBIE BROWN È muta. CLARKE Come muta? LIZBIE BROWN Non può parlare.

When discussing this passage, the actors in Group B were wondering why Clarke, who is so educated and articulate, would ask what mute means. The director (who did have access to the English text) said that it is unlikely that Clarke does not know what mute means; rather, he is questioning Lizbie Brown about her story, which he clearly does not believe. In order to eliminate the ambiguity that my Italian translation brought to the text, I changed that line into *Come muta?*. *Cioè* is more explicitly a request on the part of the listener to reformulate the previous statement ("richiesta di riformulazione", Bazzanella 1994), whereas *come muta?* could be either a request to reformulate, or a request for further explanation which does not necessarily imply lack of understanding on the part of the listener.[53]

Another passage in the same selection which was not only changed after the experiment, but also raised the actors' curiosity, is the following:

Source Text	Target Text 1	Target Text 2
CLARKE Well there you go! You hear that? And Worm's memory is in better nick than mine. But there's a hitch, see.	CLARKE Appunto! Avete sentito? E la memoria di Verme è messa meglio della mia. Ma c'è un inconveniente. Perché	CLARKE Appunto! Avete sentito? E la memoria di Verme è messa meglio della mia. Ma c'è un *piccolo* inconveniente.

[53] The role of discourse markers in stage translation is an under-investigated topic. An interesting study was carried out by Alet Kruger (2004) on an Afrikaans translation of *The Merchant of Venice*. In my translation I have paid close attention to the pragmatic function of discourse markers, since they are an important and distinctive feature of spoken dialogue which contributes to its rhythm.

Because the Celestial, he aint a gentleman like us. He aint a straight-shooter like us, if you know what I mean. *He's going to want to kill youse both*, I can tell you that now. *So if you want to live*, I recommend you think long and hard about what it is you're willing to put on the table.	dovete sapere che il Celeste, beh, lui non è un gentiluomo come noi. Non è schietto come noi, non so se mi spiego. *Sicuramente vorrà farvi fuori a tutte e due, questo è sicuro.* Perciò *se ci tenete alla vita / se volete sopravvivere* vi consiglio di pensare bene a cosa siete disposte a mettere sul tavolo delle trattative.	Dovete sapere che il Celeste, beh, lui non è un gentiluomo come noi. Non è schietto come noi, non so se mi spiego. *Di sicuro vorrà farvi fuori a tutte e due*. Perciò *se ci tenete a sopravvivere* vi consiglio di pensare bene a cosa siete disposte a mettere sul tavolo delle trattative.

In this previous version I had translated "There's a hitch" with *C'è un inconveniente*, but I noticed how difficult it was for the actor to speak that line. Moreover, by adding *piccolo* (little) the whole passage would sound more ironic, in line with IT1's performance. Moreover, I was not sure whether I wanted to leave *Sicuramente* (certainly) at the beginning of the sentence, or the 'equivalent' *questo è sicuro* (lit. that's for sure / I can tell you that now) at the end. I was also indecisive about the following sentence, whether I should translate it with *se ci tenete alla vita* (lit. "If you care for your life") or *se volete sopravvivere* (lit. "If you want to survive"). After the exploration, I changed the passage as reported in the third column above.

The last sentence aroused the actors' curiosity. If back-translated the sentence reads "…I recommend you think long and hard about what it is you're willing to put on the negotiating table." On reading the Italian version, the actors asked me whether that was a common expression in Italian. This particular translation was suggested by a reported sentence by Benito Mussolini, who before joining World War Two allegedly declared: "mi serve un pugno di morti per sedermi al tavolo delle trattative" ("I need a handful of corpses to sit at the negotiating table", Badoglio 1946, 37).[54] Because of Clarke's character, I thought a reference to Mussolini would be fitting. I discussed it with Mence, who liked the idea (Mence 2014a). When I explained my choice to the actors during the workshop, IT1 commented that if an Italian has heard that sentence by Mussolini, s/he is likely to make the connection. Whether that is true or not I do not know, but I liked the idea of depicting Clarke as somewhere between "a ringmaster" (as the director said), and a dictator of a dilapidated land at the negotiating table.

[54] This sentence is reported by Pietro Badoglio as uttered by Mussolini during a conversation they had on May 26, 1940. Italy will declare war to Great Britain only a couple of weeks later, on June 10, 1940.

Unfortunately, due to time constraints some of the experiments carried out by Group A could not be carried out by Group B. Therefore, some scenes were only explored by the English speaking cast. While I could not test the effect of my translation on the performance, the exploration by Group A alone still triggered a change in the translation of the following passage from *Convincing Ground*:

Source Text	Target Text 1	Target Text 2
DUTTON What black magic is this? *Pause.* Sal? RENANGHI What? DUTTON Speak up *lubra*. What have you done? RENANGHI Nothin.	DUTTON Che razza di magia nera è questa? *Pausa.* Sal? RENANGHI Cosa c'è? DUTTON Parla, *brutta troia* (lit. nasty slut), che hai fatto? RENANGHI Niente.	DUTTON Che razza di magia nera è questa? *Pausa.* Sal? RENANGHI Cosa c'è? DUTTON Parla, *brutta strega* (lit. nasty witch), che hai fatto? RENANGHI Niente.

The word "lubra" is typical of Australian English, and probably comes from a native Australian language. It is a derogatory term to refer to Australian Indigenous women. I discussed the translation of this passage with the author, who explained to me how this word is used. Here Dutton is insulting Renanghi, and Mence felt it was necessary to make that come across. He added that if we retained the word "lubra" in the Italian version the audience would not understand (Mence 2014a). It was his input in translating this line that made me reflect on the importance of the immediate impact of certain key words on the audience, particularly when it comes to offensive and taboo words (as discussed in detail in section 2.1.4). As a consequence, I started researching this specific topic, and that had a great impact on my translation practice in general. In this case, the author did not only influence the translation choice of a single lexical item, but also my approach to stage translation in a broader sense. The version taken into the rehearsal room is the one in the second column. During the exploration of this passage, EN1 noticed how the racial element, rather than the misogynist element, was prominent in this passage. According to EN1, Dutton attributed the "black magic" to Renanghi since she was Indigenous, and Indigenous people were believed to perform this kind of spells (Meldrum 2016). After the exploration by Group A I changed the translation of "lubra" into *brutta strega* (lit. nasty witch), since the relation between witchcraft and the Indigenous people had already been established with the translation of one of Dutton's first lines which included the word *blackfella* (see 2.1.4), when Dutton accuses Renanghi of playing "blackfella games". The

choice of translating culture-specific items is consistent with my overall domesticating strategy aimed at making the other, the foreign, understandable for my target audience during the performance time; but also in order to give voice to the characters, and to reproduce the power balance between the characters created through dialogue.

Experiment 3 (3.2.1) has proven to be particularly effective, both to analyze the effects of translation on the gestural component of the performance, and to revise the actual translation by incorporating elements of the performance. This specific experiment has led to several changes in my translation, maybe because a long section was dedicated to the exploration of this scene, and thus it enabled both casts and myself to go deep into the scene, and into the different possibilities into which the text lends itself. The following table illustrates what the translation was like prior to the workshop (second column) and after the workshop (third column):

Source Text	Target Text 1	Target Text 2
LIZBIE BROWN I see you've been having a nice relaxing time, Fontanelle. *You got some meat for our dinner. I see* you caught a kangaroo too? FONTANELLE Yes. LIZBIE BROWN But why haven't you done what I asked you? *Pause.* Fontanelle? *Pause.* You know what I've been doing? I've been hobbling through the wastes on me bare, bloody feet, waiting for that old pus-sack to shut his mouth so I could cut him. And I'm fucken thirsty, Fontanelle. You know how much water *he took for us?* Four fifths of five eighths of fuck all. While you been sitting here on your pretty little arse playing	LIZBIE BROWN Vedo che ve la state spassando, Fontanelle. *Carne per cena? Vedo che hai anche* catturato un canguro. FONTANELLE Sì. LIZBIE BROWN Perché non hai fatto quello che ti ho detto *di fare*? *Pausa.* Fontanelle? *Pausa.* Sai cosa ho fatto io non frattempo? Ho zoppicato attraverso il deserto in attesa che quel vecchio stronzo chiudesse la bocca così potevo farlo a pezzi. E ho una sete porca, Fontanelle. Sai quanta acqua *aveva portato per noi?* Quattro quinti di cinque ottavi di un cazzo. Intanto tu te ne stavi qui seduta su quelle tue belle chiappe a fare la gatta	LIZBIE BROWN Vedo che ve la state spassando, Fontanelle. *Cena a base di carne? Hai anche* catturato un canguro. FONTANELLE Sì. LIZBIE BROWN Perché non hai fatto quello che ti ho detto? *Pausa.* Fontanelle? *Pausa.* Sai cosa ho fatto io non frattempo? Ho zoppicato attraverso il deserto in attesa che quel vecchio stronzo chiudesse la bocca così potevo farlo a pezzi. E ho una sete porca, Fontanelle. Sai quanta acqua *si era portato dietro?* Quattro quinti di cinque ottavi di un cazzo. Intanto tu te ne stavi qui seduta su quelle tue belle chiappe a fare la gatta morta con quel ritardato. *Come*

tootsies with the retard. *How's he looking*? You got him all trained? You snap your fingers at him, Fontanelle?	morta con quel ritardato. *Come va*? L'hai istruito bene? Lo comandi a bacchetta?	*se la cava*? L'hai istruito bene? Lo comandi a bacchetta?

After hearing and seeing IT3 in the role of Lizbie Brown, I decided to make the following change ~~*Vedo che*~~ *hai anche catturato un canguro?*, since *Vedo che* is also uttered at the beginning of the scene, and it would have been just a pointless repetition. I applied the same reasoning in the following line by Lizbie Brown *Perché non hai fatto quello che ti ho detto* ~~*di fare*~~*?* I thought it would be pointless to repeat the verb *fare*, and also that it would make the sentence too long. I also realised that the sentence *sai quanta acqua aveva portato per noi?* was too literal only when I heard it spoken by a professional actor within the context of such exploration, so I decided to change it into *sai quanta acqua si era portato dietro?* which is more colloquial, and in tune with Lizbie Brown's register in this passage. I also realised that the sentence *Come va?* in the third person singular with no specified subject could be ambiguous, and could be perceived as "How's it going?" rather then "how's he looking?", so I decided to change it into *Come se la cava?* (lit. how's he doing?). The performance had a stronger impact on my translation in the change to the sentence *carne per cena?* (lit. meat for dinner). When performing this line, IT3 used a very sarcastic and mocking tone, accompanied by an equally sarcastic physicalization and facial expression, as if saying something like "look at that! Meat for dinner!", as the following picture shows:

Figure 4.1 Experiment 5, Group B: Palm Addressed gesture by IT3

This gesture belongs to the Open Hand Supine (OHS) or "palm up" family of gestures (Kendon 2004, 264). When this "Palm Addressed Gesture" is used:

> when pointing to some object, it is as if the speaker 'presents' the object to the interlocutor as something to be looked at or inspected for some quality to which the speaker wishes to draw attention (Kendon 2004, 271).

In order to incorporate in my translation IT3's sarcastic interpretation, physicalized through her facial expression and her gesture, I changed the line into *Cena a base di carne?* (lit. a meat dinner?).

Other changes to my translation were the outcome of an actor's fortuitous and providential mistake, as the following table from experiment 4 reveals:

Source Text	Target Text 1	Target Text 2
Now Cold Morning, he was finding this kind of funny, and he took up a chunk of whale meat and slapped it into Henty's hand.	Mattino Freddo, che trovava la cosa abbastanza divertente, ha preso un tocco di carne di balena e *l'ha sbattuta nelle mani di* Henty.	Mattino Freddo, che trovava la cosa abbastanza divertente, ha preso un tocco di carne di balena e *glie l'ha sbattuta in mano a* Henty.

This was the only passage that the actors (EN1/IT1) were required to memorise for the workshop. The final version is the outcome of IT1's 'mistake' in remembering the line. When I analyzed the footage, I realized that this latter version better suited Dutton's character, since it is more colloquial, so I changed my translation accordingly.

These examples confirm Marinetti's findings on the fluidity of :

> the process of construction of meaning in translation for performance. The script that the theatre translator or adaptor produces constitutes only one of the starting points of the theatrical event and the construction of meaning does not occur separately but in the synergy of the creative powers at work in the rehearsal room (Marinetti 2007, 250).

When I adapted Kershaw et al.'s (2011) model of PaR for stage translation, the aim was to develop a practical model for the TR to inform translation for the stage; to examine the "*effects* of translation" (Bermann 2014, 288, original emphasis) on the semiotic concretization of the playtext, with specific focus on rhythm and gesture. However, this method has proven effective to foster the *effects* of performance on the translation component. During an exploration of this kind the two elements (translation *and* performance) are intertwined; it is only natural that one will impact the other, and vice versa. During the workshop, as my investigation was taking its course, the model also

became an actual translation methodology. When actors and director engage in experimental explorations of this type, their performance; their interpretation; their training background; their reading of the primal motion of the character may ultimately lead the TR to incorporate all those elements into his/her translation.

The multi-staged and interdisciplinary study carried out for the present thesis reveals that Pavis' scheme of the series of concretizations of a playtext does not necessarily entail a one-way movement. Pavis' model could be revisited as follows:

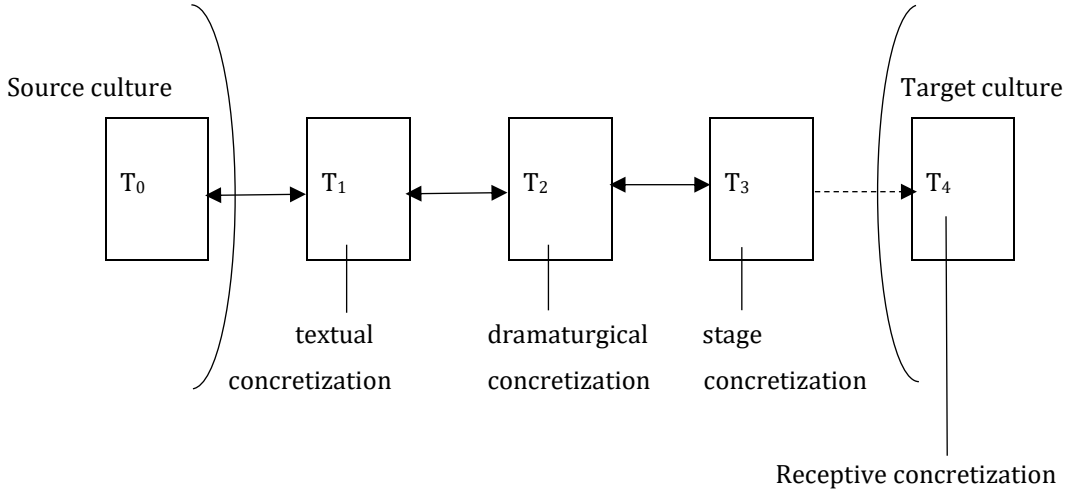


Figure 4.2 Pavis' model of the series of concretizations of a translated text revisited

With this project, the translated plays did not reach the final stage of the *mise en scène*. However, the series of concretizations from T_0 to T_3 have always had a reciprocal and not unidirectional impact. The stage concretization, that is, the experiments carried out in the rehearsal room (T_3) influenced the dramaturgical concretization (T_2), i.e. the dramaturgical analysis carried out prior to and after the experiments. Both T_3 and T_2 had an impact on the translated playtext (T_1), which in turn affected the source text (T_0).

Part II of this thesis includes the translation of the plays, that is, the textual concretization (T_1), which is the outcome of the different inputs deriving from this multi-staged and interdisciplinary project, but also the *locus* which fostered the investigation.

Chapter 5 : Conclusions and further research

My analysis reveals that translation can have a considerable impact on the stage concretizations of playtexts. The effect of the translation of a playtext is that the 'target performance' can differ significantly from the 'source performance' of the same playtext, both on the level of rhythm and on the level of gesture.

In relation to rhythm, this study reveals that differences in language can alter the rhythm of a performance. Different languages have different intrinsic rhythms, and different ways of stressing certain lexical items. This case study involving English (a non pro-drop language) and Italian (a pro-drop language) reveals that this syntactic feature of otherwise similar languages can give the actors, or deprive the actors of, the possibility of stressing the personal pronoun subject. This may result in a different emphasis, and consequently in different rhythms. When the stage translator translating into a pro-drop language chooses to omit the personal pronoun subject (which would be the unmarked choice), s/he deprives the actor from the possibility of emphasizing the personal pronoun subject. By inserting the personal pronoun, however, the translator imposes an emphasis on the pronoun itself, which in pro-drop languages is often used in opposition to some other referent. Translation decisions, then, might affect the performance decisions of an actor. This factor is likely to have an effect on the emotional response to an utterance on the part of the audience. For example, the order of constituents in a sentence can change the overall impact of an utterance. The Italian sentence structure is more flexible, for example, in relation to the order of adjectives and nouns. The position of adjectives and nouns can change the overall effect of a sentence, as IT1 noticed in experiment one (3.1.1). In English, an actor might choose to stress either one or the other for emphasis through paralinguistic features. In Italian, that effect can be achieved by changing the order of the constituents. This implies that the *doing* of the translator could potentially limit performance decisions (provided that actors adhere to the written playtext, without adapting it).

In relation to the "inner rhythm" of the performer, this study confirms that the translator's lexical choices trigger the performer's "emotional rhythm", as one of the actors noticed during the workshop. The ability of the translator to recognize the function of a piece of language, to understand how language is used to enact identities and to build social relationships (Gee 2014, Pinker 2007), or to impose negative emotions on the interlocutor (Pinker 2007) is an important factor in fostering the "primal motion" of the character (Gooch 1996, 14). To use May-Brit Akerholt's words, it is vital for the stage

translator to understand how a playwright "uses language as a characterising tool" (Akerholt 2010, 118), but also to be aware of the potential *effect* of that tool on the audience. Failure on the part of the translator to understand the psycholinguistic implications of his/her choices might have a negative effect on different levels. On a cognitive level, it may result in a lack of understanding on the part of the audience during the performance. On an emotional level, it may result in failure to cause an emotionally charged response where such response might be instrumental for the reconceptualization of the performance event. However, the actor's reading and interpretation of the "primal motion" of the character is an equally relevant factor. An example is the different interpretation of the character of Clarke in the English and the Italian version of *The Gully*. Both actors represented an abusive, dominant character, but the interpretation by the Italian-speaking actor was a comic and sarcastic one, while that of the English-speaking actor was a gloomy one, reminiscent of the characters of Pinter's dark comedies. The theatrical training of the performer, too, has proven to be a relevant factor in shaping the rhythm of the performance.

Alongside being an influential factor in giving rhythm to the performance, the training of the actor has proved to be influential in shaping th gesture accompanying enunciation as well, as experiments 3 and 4 have demonstrated (sections 3.2.1 and 3.2.2). In relation to gesture, this study reveals that translation has a very significant impact on the gestural elements of an utterance. Part of this effect can be ascribed to the innate tendency of humans to accompany speech with gesture (McNeill 1992, Kendon 2000); therefore, when the lexical items in an utterance change, the gestural elements change accordingly. This was particularly evident in experiment 3 in relation to the translation of idiomatic expressions. Another factor which contributed to the different gestural elements of an utterance in the two languages was the presence of emblems. Emblems are "quotable gestures" (Kendon 1997, 118), and are part of the repertoire of a linguo-cultural community. In experiment 6 (3.2.4), group B employed one of the vulgar emblems of the Italian repertoire. Also during the improvisation exercise in experiment 5 (section 3.2.3), an Italian-speaking actor performed an emblem. This demonstrates that actors, much like speakers in conversation, can and do exploit the full range of communicative possibilities of the language and culture they act in, regardless of what is 'inscribed' in the text. This includes the use of 'theatrical gestures' such as the pantomime performed by the Italian actor impersonating Fontanelle in experiment 3 (section 3.2.1). This also includes other nonverbal behaviours such as proxemics and haptics, as observed particularly in experiment 2 (section 3.1.2).

The experiments on gesture were instrumental in understanding whether, in a theatre of psychological realism, gesture on stage follows the mechanism of co-speech gesture in naturally-occurring conversation. This understanding was pivotal to an investigation on the impact of translation on the gestural elments of the performance. Does gesture in a theatre of psychological realism follow the mechanism of gesture in conversation? Yes, for the most part. The deictic and iconic gestures performed on stage were similar to those observed by gesture studies scholars in real-life situations, both in terms of shapes of the gesture (experiment 5, section 3.2.3), and in terms of occurrence (experiments 4, section 3.2.2). The 'interfering' factor, that is, the factor which influenced the occurrence of gesture during the exploratory performance was, once again, the training of the actor, as experiment 4 reveals. Overall, for the most part, gesture on stage follows the mechanism of co-speech gesture in conversation, and this finding makes gesture in performance predictable to a certain extent, albeit highly dependent on the contextual situation of the rehearsal room, and on the agents involved. The case of EN1 is emblematic, as it reveals that through his/her training, an actor can 'control' the production of gesture accompanying enunciation, unlike speakers in naturally-occurring conversation. S/he can choose whether or not to perform certain gestures (such as beats or deictics); however, when EN1 performed those gestures, they did follow the mechanism of co-speech gesture in conversation. In relation to gesture, this study demonstrates that translation alters the gestural elements of a performance significantly. By revealing that gesture in a theatre of psychological realism follows the mechanism of co-speech gesture in naturally-occurring conversation, this study shows that by changing the lexical elements of an utterance, the gestural elements will change accordingly.

The investigation carried out confirms in part Bigliazzi et al.'s claim that:

> [a]lbeit controversial, the gestic subtext, however, is precisely what affords generic specificity to the drama text, and its denial only reduces drama to a literary text deprived of performative thrust and translational relevance in the context of theatre (Bigliazzi, Kofler, and Ambrosi 2013a, 8).

The idea of gesture patterns being encoded in performance texts is not as easily dismissed as Bassnett (2014) claims. The very fact that the gestural elements of an utterance can be so heavily influenced by translation implies that they are inextricable from the linguistic element of the same utterance, as research in gesture studies has revealed (McNeill 2000, 1985, 1992, Kendon 2000, de Ruiter 2000). This implies that those elements might not be 'inscribed' in the playtext, as Nigri (2013) states, but nevertheless unfold on stage as part

of the same mental process through which an actor produces speech (as evidenced by the pointing gesture following a 'wrong' enunciation, figure 3.41). However, for the same reason, they will vary according to the performer's acting style and training background. Bassnett rightly claims that:

> if such a thing as a subtext exists at all, it will inevitably be decoded in different ways by different performers, for there can be no such thing as a single, definitive authoritative reading [...]. If there is gestic text, or inner text that is read intuitively by actors and directors as they begin to build a performance, we need to ask whether that text will be a constant or will it vary? Translation suggests that it will have to be infinitely variable (Bassnett 1998, 90-92).

My analysis, however, reveals that the 'gestic text' will indeed vary according to the performer, but the range of that variation will be constrained within the limits of the communicative situation depicted, and the possible combinations of speech and gesture that an utterance may allow. Those combinations *per se* are more restricted than most critics believe, as Mick Short (1998) and Jonathan Culpeper (2001) argue, but they are also influenced by factors such as the actor's training background, theatrical traditions, directorial choices (e.g. choices in terms of the location of the speakers in the space), and even by the physicality of the performance space. Moreover, this case study supports Aston and Savona's claim that theatre is parasitic on the cultural elements of society also when it comes to a whole set of 'nonverbal' behaviours, as the proxemics and haptic behaviours of the actors reveal. The effect of translation is that the 'nonverbal' behaviours accompanying enunciation in performance will comply with what is acceptable/to be expected in the target culture in the contextual situation depicted.

The contributions of this research project to stage translation are wide-ranging. An important contribution is an increased understanding of the impact of translation of playtexts on the rhythm and gesture of the performance thereof. Knowledge of how speech and gesture interact in conversation may help the stage translator to better comprehend how the 'verbal' component of the translation will interact with the 'nonverbal' element of the performance.

A further contribution of this study to the current scholarship is the translation of two Australian plays into Italian for potential staging, thus providing the Italian theatre scene with a vision of Australia by a contemporary Australian playwright. The methodology applied to carry out a first draft of *Il Baleniere* and *La Gola* is described in Chapter 2. A theoretical contribution of this piece of research to translation studies is the

potential to raise the translator's awareness of the psycholinguistic processes of the audience, and the potential effect of translation on the audience's response to the performance event (Tarantini 2016b). The translation of the two plays was not only the necessary preliminary work for the broader investigation of this thesis, but also the *locus* where research questions were generated, and ultimately where the outcome of said investigation was incorporated.

The main contribution of this thesis is the development of a replicable model to analyze the impact of translation on the performance of a playtext. The model developed for this study is flexible, and could potentially allow for investigation of other aspects of a translated text in performance. As demonstrated in section 4.2, the model can be productively used also as an aid during the translation process.

The interdisciplinary approach, which was chosen to facilitate analysis of the impact of translation on performance, also brings with it limitations. Robin Nelson argues that *Practice as Research* projects are likely to be interdisciplinary, and to:

> draw upon a range of sources in several fields; and, while it is not possible for a PaR student to equal the specialist in all the disciplines drawn upon, the shortfall does not amount to lack of thoroughness. Rigour in this respect of PaR lies elsewhere in syncretism, not in depth-mining (Nelson 2013, 34).

The three components of this thesis (theoretical exegesis, translation, performance) required different approaches, which at times were difficult to reconcile (e.g. the rigour required to analyze gesture vs the creativity to draft the translation of a playtext). Despite the difficulty, a driving concern of this project has been to balance the interaction between these elements, synergistic in this investigation.

A logical limitation of this study results from the application of theories of 'real life' behaviour to stage behaviour in relation to gesture. An understanding of the difference between the two has been incorporated in the analyses, including in the discussion on the different training backgrounds of the actors. In order to investigate if the theories on co-speech gesture and behaviour are applicable to theatrical gesture in a theatre of psychological realism, that was a necessary limitation. Another limitation of this work is due to its experimental nature, and to financial and time constraints. The experimental nature implies the impossibility of generalizing the results from a single case study. Although this research involves a single case study, the model developed is flexible and replicable, and it is reasonable to assume that if the experiments are

reiterated with different groups of actors, patterns will start to emerge. The experiments could be repeated by eliminating (or adding) suitable variables.

An additional limitation of the present study is that the gestural and rhythmic elements of the performance of the same selected scene by two different groups of actors in two different languages may differ because carried out by different actors, as well as in a different language. This potential combined influence of actor-background and playtext-language on the utterance was an acceptable limitation for this study, because of the emphasis of my methodology on providing the translator with the possibility to compare the gestural and rhythmic elements performed in different languages, without allowing the actors access to the text in the other language.

The most positive aspect of having two casts of actors was that it enabled the TR to see how different actors interpreted and physicalized the same text in different languages. The reading and explorations by two casts illuminated aspects of the performance that a workshop with only one cast in one language could not reveal, as one of the actors noticed. Therefore, the methodology applied for this study could be used to explore what the text "does" in performance (Marinetti 2013), which could be productive within an ongoing translation project. This *modus operandi* also raises awareness of the translational processes which take place in an interlinguistic and intercultural space such as the rehearsal room.

The model developed for this analysis is an attempt to combine the need for "new circuits" which imply "interdisciplinary, collaborative projects" (Bassnett 2012, 23) within translation studies, with the "rigour equivalent to that of the sciences" (Nelson 2013, 39) which is a requirement of *Practice as Research* in the performing arts. The replicability of the model facilitates its application to investigate many aspects of a translated playtext in performance. It could be applied productively by researchers across the fields of translation studies, performance studies, or gesture studies; and the outcome of the experiments could be analyzed with these different theoretical frameworks, for a more in-depth analysis of the effects of translation on performance.

Part II: Translations

Translator's note

This thesis considers translation as a starting point, as a research method, and ultimately as a final destination. As already mentioned (Introduction), the research questions addressed in Part I of this thesis emerged during the translation process. The translation process started out as a solitary practice. A first draft was then revised in collaboration with the author. Selected passages of the revised draft were then taken into the rehearsal room for exploratory performances.

The notes accompanying the translations reveal which passages have contributed to the formulation of my research questions, and the rationale behind the selection of the passages to explore in performance. The excerpts selected to test the impact of translation on the rhythm of a performance enabled me to analyze how the rhythm of a playtext in performance can be preserved or altered by translation. The excerpts selected to analyze the gestural elements of utterances were chosen either for abundance of descriptions, or for abundance of verbal deictics. Research in gesture studies reveals that it is a natural tendency of humans to gesture, and to use imagistic and non-imagistic gesture (McNeill 1992) according to the circumstance. Passages rich in descriptions may lead the actor to perform representational gestures, that is, gestures which "through a collaboration with the verbal component, […] come to be recognizable as representations of objects and actions" (Kendon 2004, 173). Passages rich in verbal deictics (whether spatial or personal) may lead the actor to perform deictic gestures (Haviland 2000, among others). Building on the research of gesture studies scholars, I selected certain passages which I thought would be more productive for my investigation (as explained in Chapter 3).

To avoid bias in the actors' performance, they were not informed about what was being tested or analyzed. The way the actors approached, recited, and physicalized the selected scenes at times led to revisions of the translation. The notes to the translations also reveal the sections that were amended after the exploratory performances, thus showing how the three elements of this project (exegesis, translation, and performance) inform each other.

Il Baleniere

Non esiste follia degli animali della terra che non venga infinitamente soverchiata dalla pazzia degli uomini.

Herman Melville[55]

Nota dell'autore

Quest'opera è basata su una serie di eventi che si crede siano avvenuti nei primi anni '30 dell'ottocento nella remota zona di caccia alle balene di Porland Bay. Scoperta dai cacciatori di balene e di foche che lavoravano nello Stretto di Bass, Portland è diventato il primo insediamento stanziale nella colonia dello stato del Victoria. Ho condotto le mie ricerche e ho scritto quest'opera presso la *State Library of Victoria* (e in loco a Portland) come parte del programma di Scrittura Creativa della biblioteca.

Dramatis Personae

DUTTON	Un baleniere taciturno. È grezzo e trasandato, ha i capelli arruffati e la barba incrostata di sale. L'olio gli macchia i vestiti e gli traspira dalla pelle.
RENANGHI	Un'aborigena giovane e irruenta. Indossa una mescolanza variopinta di abiti da baleniere e pelli indigene. Sembra come non scalfita dal tempo.

[55] Translation by Pina Sergi (Melville 2016, 457).

La capanna di un vecchio baleniere, fatta di ossa di balena, corda riciclata e tetto di paglia. Lo spazio è arredato con un grezzo tavolo di legno, delle sedie e un camino sul quale pentole e bollitori in ferro sono appesi a ganci e catenelle. Il pavimento è ricoperto di fanoni e cosparso di pelli di animale lise. Lampade a olio di balena e candele quasi completamente consumate sono l'unica fonte di luce. C'è una gran quantità di detriti nautici: vecchie corde, argani dismessi, alberi di nave scheggiati, giganteschi becchi di calamari, ossa di albatross, pesci morti, masse di ambra grigia, calderoni arrugginiti, arpioni rotti, lance, vanghe affilate, bloccaruote, grossi lucci, forchette per il grasso di balena, piatte lame rudimentali, coltelli per triturare, punte di arpioni, un assortimento di intagli di ossa di balena, e svariati barili di olio. Sembra quasi il ventre di una balena. Dutton dorme su una sedia con una coperta addosso. Renanghi emerge dall'ombra e sta dritta[56] *davanti a lui. Appoggia un arpione insanguinato sul tavolo, si siede su una sedia e lo guarda. Lui si sveglia, tossisce, si strofina gli occhi e si schiarisce la gola. Si trascina verso il camino e soffia sulla cenere fredda. Stappa una bottiglia di liquore e se ne versa una tazza. Gli tremano le mani. Quando la tazza è quasi alla bocca nota l'arpione.*

DUTTON Chi è là?[57]

Pausa.

Chi è là, ho detto?

Nascondendo dietro la schiena un coltello per sventrare le balene, Dutton si gira e si accorge che Renanghi è seduta sulla sedia.

Che ci fai qui?

RENANGHI Non ti serve.

DUTTON Cosa?

RENANGHI Il coltello.

DUTTON Quale coltello?

RENANGHI Non fare il cazzone con me. Quello che hai dietro la schiena. Mettilo giù.

Dutton appoggia il coltello sul tavolo

DUTTON Alzati e fatti guardare.

---

[56] For the translation of this passage, see 2.3.

[57] Mence (2013c) chose to use the words uttered by Bernardo in Shakespeare's *Hamlet* (Shakespeare 1993 [1599-1602?], I, i, 1). For Mence's use of intertextual references, see 2.3

Renanghi si alza.

Avvicinati, non riesco a vederti.

Renanghi si avvicina

Cristo, Sal, che ci fai qui dentro? Lo sai che non dovresti essere qui.[58]

Dutton si avvicina per afferrarla. Renanghi gli sfugge e si nasconde nell'ombra.

Hey! Torna qui!

RENANGHI Non toccarmi, capito?

DUTTON Sono mezzo cieco, per Dio. Come faccio a vederti se non stai ferma?

RENANGHI Ti ho detto di non toccarmi!

Dutton prende la tazza e vi guarda dentro.

DUTTON Ti piace fare i tuoi giochetti da strega, eh, sporca negra?[59] Siediti. Alzati. Fai questo. Fai quello. Tutti gli anni che abbiamo vissuto e dormito insieme, abbiamo anche avuto una… Non ti farei mai del male, Sal.

RENANGHI Sei una serpe Bill Dutton, lo sei sempre stato. Adesso siediti e chiudi la bocca

Dutton si siede nella sua sedia. Poco dopo, Renanghi emerge dall'ombra.

Sei vecchio.

DUTTON (*Ironico*) ma va?

RENANGHI Hai la pelle sottile come la sabbia. E i capelli. E la barba. Sei un vecchio con la barba grigia ormai.

DUTTON Non ho la barba grigia.

RENANGHI Oh sì invece. Quand'è successo?

DUTTON È da un po' che non ti fai viva.

Tossisce e sputa del catarro per terra

---

[58] The lack of tag questions in Italian forces the translator to find different discourse markers with the same function, where necessary (Chiaro Nocella 2000). Sometimes, as in this case, the translator may choose to omit a tag question, where it would not add anything to the propositional meaning of the sentence, and adding a discourse marker in Italian would make the sentence much longer than the English one. In this case, I did not translated the discourse marker to preserve the rhythm and the length of the sentence of the English playtext in the Italian translation.

[59] For the translation of *blackfella* in this passage, see 2.1.4.

RENANGHI Sei malato? che c'hai?

DUTTON Non lo so.

RENANGHI Hai un albatross intorno al collo?

DUTTON Qualcosa del genere

RENANGHI Stai proprio di merda.

DUTTON Sì, beh, aspetta di arrivarci tu alla mia età.

Pausa.

RENANGHI Potevi sceglierti un posto migliore. Non ce ne sono di bianchi in giro. Chi ti seppellisce?

DUTTON Chi se ne frega. Che mi prendano pure i corvi e i vermi. Se no sai cosa? Remo oltre il capo e mi faccio inghiottire dal mare.

RENANGHI Ma se non sei sepolto non puoi riposare in pace.

DUTTON E tu che ne sai?

RENANGHI Lo so e basta

DUTTON Ci risiamo. Ecco Miss Lazzaro, tornata dal regno dei morti. Hai qualcos'altro da insegnarmi? Se non sei nemmeno battezzata.

RENANGHI E allora?

DUTTON Allora non puoi andare in paradiso.

RENANGHI Chi l'ha detto?

DUTTON Cristo.

RENANGHI Cristo? Che c'entra?[60]

DUTTON Così dice la Bibbia.

RENANGHI Nah, è solo un libro.

DUTTON Non è vero.

RENANGHI Non te n'è mai fregato un cazzo di quella roba. Che ti è preso, Bill?

Pausa.

[60] For the impact of the collaboration between author and translator on this passage, see 4.1

DUTTON Ero venuto a cercarti. Ti ho cercato per tutta quella maledetta isola. Ho ribaltato ogni foglia, ogni sasso.

RENANGHI Balle.

DUTTON Perché dovrei raccontare balle su una cosa del genere?

RENANGHI Non sei mai venuto. Scommetto che non avevi nemmeno notato che non c'ero.

DUTTON Invece sì.

RENANGHI Ha! Allora come sono morta?

DUTTON Sei morta durante il tragitto. Qualche malattia. Qualcosa ti ha colto all'improvviso. I marinai non volevano un cadavere a bordo – sai quanto sono superstiziosi[61] – così ti hanno avvolta in un sudario e ti hanno gettato in mare.

RENANGHI Chi te l'ha detto?

DUTTON Il capitano. L'ho incontrato in un pub a Launceston.

RENANGHI Lo hai fatto parlare?

DUTTON Non è stato difficile. Un paio di bicchieri. Lui crede che tu non abbia mai messo piede sulla terra.

RENANGHI Io mi ricordo un'altra cosa.

DUTTON Tu ti ricordi *cosa*? Non puoi ricordarti qualcosa che non è mai successo.

RENANGHI Sono scappata. Ho nuotato fino a riva.

DUTTON Quaranta miglia in mare aperto? Non penso proprio.

RENANGHI Non sono morta così.

DUTTON Sei morta così. E Dio lo sa.

Pausa.

RENANGHI Allora come faccio a essere qui? A parlarti? Come te lo spieghi?

DUTTON È proprio questo il punto. Sei qui dentro, Sal (*si punta il dito alla testa*). Sei una parte di me adesso. Tutti gli altri si sono dimenticati di te da un pezzo. Ma io ti porto ancora dentro.

[61] For the impact of the collaboration between author and translator on this passage, see 4.1.

Dutton si trascina verso il tavolo e si versa da bere.

Non ti ho visto per un po', ma da quando ho smesso di lavorare e ho iniziato a venire qui ti vedo spesso. Ti dirò, non mi dispiace. Almeno ho qualcuno con cui parlare.

Dutton solleva il bicchiere…

Al grasso e alle viscere della balena eh Sal? Come ai vecchi tempi.

…e beve.

RENANGHI Mi chiamo Renanghi.

DUTTON Eh?

RENANGHI Hai capito benissimo.

DUTTON Ma che dici?

RENANGHI RE-NAN-GHI. Forza. Dillo. Dillo un paio di volte, cazzo.

Pausa.

Dammi da bere.

DUTTON Eh?

RENANGHI Ti ho detto di darmi da bere.

DUTTON Non posso.

RENANGHI Perché no?

DUTTON Perché... tu non sei–

Renanghi afferra la bottiglia e se ne scola metà. Si asciuga la bocca e rimette la bottiglia sul tavolo.

RENANGHI Che c'è? Non hai mai visto una ragazza bere?

DUTTON Non sei cambiata per niente.

RENANGHI Perché dovrei?

DUTTON L'ho sempre saputo che saresti tornata.

RENANGHI Non è vero.

DUTTON Sì che è vero. Ci ho messo un po', ma alla fine ho rimesso insieme i pezzi. Un paio di cose avvistate a mare. Procellarie che disegnano certe forme nel cielo. Aguglie che si muovono in branco alla destra di Lawrence Rocks.

Ha senso, sai, che tu... che noi... lì vicino a Denmaar, la vostra isola degli spiriti.[62]

Pausa.

Pensi che ti farà bene? Rivangare il passato così? Perché tesoro a me non fa bene per niente

RENANGHI Non ci sei mica solo tu.

DUTTON Cosa vuoi che faccia, Sal? Che accenda un cero? Che dica un paio di Ave Maria? Troppo tardi.

RENANGHI Non è mai troppo tardi.

DUTTON Per noi lo è.

Dutton si guarda intorno alla ricerca di qualcosa.

Devo andare.

Trova uno stivale e vi ci infila goffamente il piede.

Mi ero addormentato. Non dovrei… sai… dovrei essere lassù, non quaggiù.

Dov'è l'altro stivale?

Renanghi glie lo sventola davanti con fare di scherno. Dutton prova ad afferrarlo ma lei lo allontana.

Dammelo!

Pausa.

RENANGHI Dove sono le tue buone maniere?

DUTTON Eh?

RENANGHI Dì per favore.

DUTTON Per favore? Che ne dici di "dammi il mio cazzo di stivale"?

Dutton si allunga per prenderlo ma lei balza via

Da' qui, Sal.

RENANGHI Perché?

DUTTON Mi serve.

[62] For the translation of this passage, see 2.2.

RENANGHI A cosa?

DUTTON Devo andare.

RENANGHI Non è vero.

DUTTON Sì che è vero, Sal.

RENANGHI Ho detto di no. Stavolta no.

DUTTON Dammelo, negra!

RENANGHI Guardalo. Il più duro di tutti, che frigna come un frignone gne gne.[63]

Renanghi sputa nello stivale e glie lo lancia

Allora va'. Vaffanculo.

Dutton raccoglie lo stivale e va verso la porta, che non si apre.

DUTTON Che razza di magia nera è questa?

Pausa.

Sal?

RENANGHI Cosa c'è?

DUTTON Parla, brutta strega,[64] che hai fatto?

RENANGHI Niente.

DUTTON Non è vero.

RENANGHI Sì che è vero.

DUTTON Che diavolo hai fatto alla porta?!

Dutton si scaglia contro la porta ma è troppo vecchio e debole per buttarla giù.

Cosa vuoi da me?!

RENANGHI Voglio solo parlare.

---

[63] For the translation of this passage, see 2.3. This passage (from *Dutton si guarda intorno*… until *cosa vuoi da me?!*) was selected for the workshop in order to explore the impact of translation on rhythm in a very alliterative passage. Another issue I wanted to evaluate was the effectiveness of my translation of taboo words (see section 2.1.4), as they a good indicator of the "primal motion" of the character (Gooch 1996, 14). Due to time constraints, this passage was explored only by Group A, and not by Group B (see 4.2). A comparative analysis was therefore not possible. The translation of this passage, however, contributed to the formulation of my research questions.

[64] For the translation of the word *lubra* in this passage, see section 4.2. The collaboration with the author on the translation of this specific passage triggered the research on the impact of language on the audience (see Chapter 2).

DUTTON A che serve? Le parole sono solo aria vuota.

RENANGHI Puoi aiutarmi a ricordare.

DUTTON Non voglio ricordare.

RENANGHI E invece sì. Credi che non ti veda? Seduto tutto solo. A bere. Le lacrime che ti scorrono giù per il viso. Inciampi sulla scogliera – mi stupisco che non cadi – e gridi il mio nome per la baia. Perché, eh Bill?

DUTTON Brutta…

RENANGHI Sera dopo sera. Sempre la stessa storia.[65]

DUTTON Sono stanco, Sal, ho bisogno di riposo. Perché rivangare così? Quel che è fatto è fatto. Il passato è morto e sepolto.

RENANGHI Il passato non è morto. Non muore mai.

Pausa.

DUTTON Ti credi tanto intelligente, eh? Allora visto che sei così intelligente, dimmi, tu che cazzo faresti?

RENANGHI Non ne hai le palle.

DUTTON Mettimi alla prova.

Renanghi tira fuori un pezzo di lenza per balene e glie la tira.

RENANGHI Sai fare un cappio?

DUTTON Sì.

Pausa.

RENANGHI E allora fallo.

DUTTON Non regge il mio peso.

RENANGHI Paura?

DUTTON No.

Pausa.

RENANGHI Allora forza.

DUTTON No.

[65] For the translation of this passage, see 2.3.

RENANGHI Che hai detto?

DUTTON Ho detto di no.

RENANGHI Hai bisogno di aiuto, vero? Posso aiutarti se vuoi. Sposto la sedia con un calcio. Così è più facile. Ti spezzi il collo facile e veloce.[66]

DUTTON Gesù Cristo!!!

Con le mani che gli tremano, Dutton si versa da bere. È in piedi chino verso il tavolo con la testa penzoloni.

Credi che non ci pensi tutti i giorni? Ce l'ho sempre in mente. Lì che mi aspetta. Al calar del sole, nel silenzio. So bene cosa mi aspetta e non ho nessun desiderio di corrergli incontro, grazie

Renanghi seduta sulla sedia di Dutton lo guarda.

RENANGHI Sei un vigliacco.

Pausa.

Che puzza qui dentro! Non la senti? Perché non pulisci un po' questo posto?[67]

DUTTON Chi se ne frega?

RENANGHI È anche peggio di quando abitavamo qui.

DUTTON È solo un posto dove sedersi e riposare. Non deve essere pulito

RENANGHI Dove dormi?

Pausa

Bill?

DUTTON Che t'importa?

RENANGHI Voglio saperlo.

DUTTON Non lontano.

---

[66] The use of two adjectives instead of two adverbs is typical of *Italiano popolare* ("popular Italian", Berruto 1987). Since Renanghi is not highly educated, it seems like a suitable choice to render her register.

[67] Upon noticing the strong rhythmic similarities between the Italian version of this passage (from *Che puzza qui dentro…* until *No, è brava*) as read by the actors during the public reading of *Il Baleniere* and the English script, I decided to investigate the issue of the impact of translation on rhythm.

RENANGHI Cosa significa non lontano?

DUTTON Significa non lontano da qui.

RENANGHI Narrawong?

DUTTON Esatto.

RENANGHI Narrawong eh? E la tua donna?

DUTTON Cosa?

RENANGHI Dov'è?

DUTTON Adesso?

RENANGHI Sì.

DUTTON A casa.

Pausa.

Ci starà preparando la cena.

RENANGHI Allora è una brava donna?

DUTTON Credo di sì.

RENANGHI Si prende cura di te?

DUTTON Ci prova.

RENANGHI Non le piace che vieni quaggiù?

DUTTON Non proprio.

RENANGHI Ma non può impedirtelo.

Pausa.

Cosa fa?

DUTTON Tipo durante il giorno?

RENANGHI Sì.

DUTTON Per lo più sta a casa a leggere la bibbia. Svuota qualsiasi bottiglia trova per casa. Passa la maggior parte del tempo a cercare di farmi vedere le cose a modo suo.

RENANGHI In che modo?

DUTTON Quello cristiano, credo.

Pausa.

RENANGHI Sa di me?

DUTTON Tutti sanno di te.

Pausa.

RENANGHI Fisicamente com'è?

DUTTON Non saprei. Come tutti, credo.

RENANGHI Cioè bianca?

DUTTON Sì.

RENANGHI È carina?

DUTTON Non proprio.

Pausa.

RENANGHI Da quel che dici sembra proprio pallosa.

DUTTON No, è brava.

RENANGHI Non so come fai—

Pausa.

Dovevi rimanere con me, caro. Le uniche volte che mi sbarazzavo di una bottiglia era per buttarla via e prenderne un'altra.

DUTTON Ha! Sì, beh, quello era solo parte del problema!

RENANGHI Tu che dici, chi beveva di più, tu o io?

DUTTON Io, sicuro.

RENANGHI Dici?

DUTTON Certo.

RENANGHI Sì, ciao!

DUTTON Ma se non reggevi nemmeno mezzo bicchiere, negretta.[68]

RENANGHI È sempre mezzo bicchiere più di te, vecchiaccio!

Pausa.

[68] For the translation of this passage, see 2.1.3.

Allora, come si chiama?

Pausa.

Bill?

DUTTON Maria.

RENANGHI Maria eh? È vergine?

DUTTON Ha ha ha (*ironico*).

RENANGHI Te la scopi?

DUTTON Non fare così, Sal.

RENANGHI Dimmelo. Voglio saperlo.

DUTTON Te l'ho detto un sacco di volte di non fare così.

RENANGHI Te la scopi come ti scopavi me? Eh, Bill? La rigiri sul pancino, le apri le chiappe e glie lo metti nel culo come facevi con me me? Godi quando sanguina? Eh, Bill?

Pausa.

Rispondimi pezzo di merda.

Pausa.

Avete figli?

DUTTON Te l'ho detto mille volte. Non ho intenzione di -

RENANGHI E un cane? Ce l'avete? So che tu ce l'hai.

DUTTON Non più.

RENANGHI Che è successo?

DUTTON È morto.

RENANGHI Come morto? Quando è morto?

DUTTON Qualche anno fa.

RENENGHI Perché non me lo hai detto?

DUTTON Te l'ho detto.

Renanghi prende un vecchio fucile appoggiato alla parete.

RENANGHI Non è carico, vero?

DUTTON Sì che è carico.

RENANGHI Non terresti mai un'arma carica qui dentro. Non lo hai mai fatto.

DUTTON Non mi è mai servito.

Pausa.

Le cose cambiano.

Renanghi gli punta il fucile.

RENANGHI Allora se premo il grilletto ti ammazzo?

DUTTON Sì.

Renanghi preme il grilletto.

RENANGHI Perché mi devi raccontare palle, Bill? Perché non puoi dire la verità per una volta?

Dutton le strappa via il fucile.

DUTTON La canna è tutta arugginita.

RENANGHI Allora perché non la pulisci?

DUTTON È solo per far scena.

Dutton mette via il fucile.

Io non sono nessuno, Sal, non sono nemmeno reale. Tanti non sanno neppure se sono vivo o morto.

RENANGHI E i galeotti evasi? I fuorilegge del bush?

DUTTON Cosa c'entrano loro?

RENANGHI Hai un sacco di attrezzi per la caccia alla balena.

DUTTON Non valgono più niente.

RENANGHI Perché?

DUTTON Quei tempi sono andati.

RENANGHI Non esci più in mare?

DUTTON Nessuno esce più in mare.

RENANGHI Perché no?

DUTTON La baia è vuota.

RENANGHI Vuota? Che significa vuota?

DUTTON Significa che non c'è un cazzo di niente!

RENANGHI Niente balene?

DUTTON No.

RENANGHI Dove sono?

DUTTON Le abbiamo uccise tutte, non ti ricordi?

Pausa.

RENANGHI Quanto è lontana Portland da qui?

DUTTON Abbastanza.

RENANGHI Quanto?

DUTTON Dieci miglia.

RENANGHI Vedi mai i tuoi amici?

DUTTON Quali?

RENANGHI Lo sai.

DUTTON No che non lo so.

RENANGHI I tuoi migliori amici. Henty e gli altri.

Dutton si infiamma improvvisamente.

DUTTON Perché te ne devi venire fuori con una cosa del genere? Non riesci proprio a trattenerti, eh?

Dutton prende una vecchia mazza per uccidere le foche.

RENANGHI Forza! Colpiscimi, Bill. Spaccami la faccia, colpiscimi in faccia cazzo! Come hai sempre fatto!

Renanghi gli ride in faccia. Lui la guarda con disgusto.

DUTTON Non ti voglio colpire. Voglio solo farti vedere questa.

Dutton le porge la mazza.

RENANGHI Che cos'è?

DUTTON È una mazza per le foche.

RENANGHI Questo lo so. Che me ne faccio?

DUTTON Non ti ricordi?

RENANGHI No.

DUTTON È tua.

RENANGHI Ah sì?

DUTTON All'Isola dei Canguri. Eri solo una ragazzina. Avevi a malapena il seno. Ma ammazzavi foche a tonnellate, colpendole sulla testa con quella maledetta mazza.

RENANGHI Quanti anni avevo?

DUTTON Quindici. Sedici.

RENANGHI Tu eri appena un ragazzo, eh?

DUTTON Non sapevo cosa fare.

RENANGHI Sei arrivato con i fratelli Mills. Che luridi bastardi che erano. Ma tu non eri come loro. Eri diverso. C'era qualcosa di aborigeno[69] in te.

DUTTON Vacci piano! In confronto a te ero una rosa d'Inghilterra. Quasi un lord.

RENANGHI Nah, non penso proprio. Eri rozzo come un uno scaricatore di porto.

DUTTON Anche tu.

Pausa.

Mi hai insegnato tu come si ammazza una foca. Come ammazzarla con un colpo secco e spaccargli il testa. Mi hai insegnato tu come catturare le procellarie, spellarle, sbudellarle e cucinarle per cena. Ho imparato tutto da te.[70]

RENANGHI Sì, beh, da qualcuno dovevi pur imparare.

Pausa.

DUTTON Facevi sempre quel sogno. Ogni notte lo stesso sogno. Camminavi sulla spiaggia e all'improvviso arrivava un branco di cacciatori di foche con le braccia grosse quanto tronchi d'albero e ti mettevano in un sacco. Ti portavano remando in mare aperto...

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[69] For the translation of *blackfella* in this passage, see 2.1.4.

[70] David Mence (2014a) here dramatized what has been affirmed by scholars such as Rebe Taylor (2000), that is, that whalers and sealers managed to survive only thanks to the Indigenous women, who taught them how to catch and skin mutton birds, and how to kill seals.

RENANGHI Mi portavano remando in mare aperto e iniziavano a spellarmi. Io gridavo, gli dicevo che non ero una foca, ma loro continuavano a spellarmi finché la mia pelle non era tutta ammucchiata sul fondo della barca. E mi guardavo le braccia e le gambe, e si vedevano solo le ossa

DUTTON Allora te lo ricordi?

RENENGHI Sì.

Pausa.

DUTTON La chiamano la Costa di Velluto. Un uomo può trovarsi un'aborigena[71] a qualsiasi ora.

RENANGHI È lì che mi hai preso?

DUTTON Non ti ho rubato, Sal.

RENANGHI Invece sì.

DUTTON Invece no.

RENANGHI Se non avevi il coraggio di rubarmi, allora mi hai comprata da qualcuno. Hai pagato per qualcosa che qualcun altro si era già preso. Così poteva svendermi come un pezzo di carne.

DUTTON Non è andata così.

RENANGHI invece sì.

Pausa.

Quanto mi hai pagata, Bill? Quanto ti sono costata?

DUTTON Quel tizio irlandese aveva una fila di ragazze incatenate nella sua capanna.

RENANGHI Come tutti quelli della tua tribù.[72]

DUTTON Non tutti.

RENANGHI Tutti.

DUTTON Ti ho salvato. Da lui. Da tutti loro. Non dimenticartelo.

---

[71] For the translation of the word *gin*, see 2.1.3 and 2.1.4.

[72] Renanghi uses the Aboriginal English word "mob" in the sense of tribe, clan; she talks about Dutton's people in a derogatory way. Here Renanghi is applying her social system to Dutton's social system (Mence 2013d), which is why I have chosen a word that is no longer applicable to Western society.

RENANGHI Salvato?

DUTTON Certo.

RENANGHI Non penso proprio, caro (*ironico*).

DUTTON Eri una schiava prima che arrivassi. Ti ho ridato la vita. Non avresti nessuna dignità o rispetto per te stessa se non fosse per me. L'unica cosa che ti ho mai chiesto è -

RENANGHI Di dartela tutte le sere.

DUTTON No, dai, Sal. Ho visto una ragazza con le cosce tagliate. Glie le hanno fatte mangiare. Quei bastardi se la ridevano mentre lei si mangiava le sue stesse cosce. Un'altra ragazza era senza orecchie, glie le avevano messe intorno al collo come una collana. È questo che volevi?

Pausa.

Ma se ti seguivo sempre come un cane. Ti facevo la guardia.

RENANGHI Ti vedevo.

DUTTON Una volta ti ho seguito fino allo spiazzo delle foche...[73]

RENANGHI Brutto stronzo!

DUTTON …e mi sono nascosto e ti guardavo. Eri come un sasso. Non respiravi. Non ti muovevi. Pensavo che ti eri addormentata. Ma poi, quando le foche si avvicinavano annusando, facendo roteare i baffi, tu, negretta,[74] sei saltata su, e le hai prese a mazzate sulla testa. Una, due, tre! È stata una delle cose più belle che avessi mai visto.

RENANGHI Che c'è di bello?

DUTTON Era bellissimo.

RENANGHI Sì. Tu hai dei problemi, amico.

Dutton ride.

---

[73] This passage (from *Una volta ti ho seguito*… until *Dai, Sal. La porta non si apre*) was selected to investigate the link between verbal deictics and deictic gestures. Due to time constraints, the passage was explored only by Group A, and not by Group B. A comparative analysis was therefore not possible. The translation of this passage contributed to the formulation of my research questions.

[74] In the English text "skinny little lubra" in this context is used as a term of endearment. I opted for the Italian *negretta* to express some form of affection, given the "emotional rhythm" of this passage, which does not indicate the will on the part of Dutton to impose negative emotions on Renaghi.

Ti piace guardare, vero?

DUTTON Sì.

Pausa.

RENANGHI Te lo fa venire duro? Colpire le foche?

Renanghi gli porge la mazza.

DUTTON Sì.

RENANGHI Vuoi colpirmi, Bill? Vuoi che sia una di quelle foche per te? Forza, colpiscimi. Picchiami e scopami come hai sempre fatto! Cosa aspetti? Picchiami! Picchiami! Picchiami!

Dutton la colpisce con la mazza. Renanghi cade in ginocchio e alza lo sguardo verso di lui; ha la bocca insanguinata. Ha uno strano sorriso sul volto. Si avvicina ai suoi pantaloni e lui solleva la mazza per colpirla di nuovo. Dutton è colto da un improvviso attacco di tosse. Si trascina verso il tavolo e nella fretta di versarsi da bere fa cadere la bottiglia che si infrange a terra.

DUTTON Guarda cosa hai combinato.

Pausa.

Pulisci.

Pausa.

Ho detto pulisci, negra.

Dutton le getta uno straccio. Renanghi pulisce il pavimento, raccoglie i cocci di vetro e li avvolge nello straccio.

RENANGHI Dammi da bere

DUTTON È tutto lì (*indicando il pavimento*).

RENANGHI Cosa?

DUTTON Quello era l'ultimo.

RENANGHI Hai sicuramente qualcos'altro da bere.

DUTTON Ti dico che non ho niente.

RENANGHI Niente niente?

DUTTON Neanche una goccia.

RENANGHI Sei qui tutto solo con una bottiglia e basta?

DUTTON Cosa ti ho appena detto?

Pausa.

Fa freddo. Non Lo senti? Non Senti che freddo che fa?

Dutton va verso il caminetto e soffia sulla cenere spenta.

Ho dei fiammiferi ma mi serve della legna. Dei rametti e delle frasche.

Pausa.

Sal

RENANGHI Allora vai.

DUTTON Dai, Sal. La porta non si apre.

Renanghi va verso la porta e la apre con un semplice gesto. Dutton rimane immobile a guardare fuori. Rimane fermo per un po'.

È buio fuori. Non si vede niente.

Pausa.

Non sento il profumo del sale. Non siamo vicini al mare? Il mare dovrebbe essere qui fuori.

Pausa.

Fa troppo freddo per me, Sal.

Renanghi chiude la porta, lo accompagna alla sua sedia e lo avvolge nella sua coperta.

RENANGHI Vuoi un po' di tè?

DUTTON Ha! Non ce n'è di tè qui.

RENANGHI Vuoi fumare? Hai del tabacco?

DUTTON Tu che ne dici? Se non ho neanche il tè come faccio ad avere il tabacco?

Pausa.

RENANGHI Lei dov'è Bill?

DUTTON Non qui.

Pausa.

RENANGHI Allora dov'è?

DUTTON Continuo a ripetertelo ma non te lo ricordi mai. Tutte le sere devo ricominciare daccapo.

RENANGHI Ma come?

DUTTON Ti ricordi come erano le cose allora. Ma non ti ricordi niente dopo... Il primo giorno che siamo arrivati a Portland Bay. Quello te lo ricordi, vero?

RENANGHI Certo.

DUTTON Cosa è successo?

RENANGHI Siamo sbarcati a Blacknose Point. Tutti gli aborigeni pensavano che eri un fantasma. Alcuni sono saltati addosso ai bianchi.

DUTTON Cosa hanno detto?

RENANGHI Hanno detto di andarvene dalla loro terra.

DUTTON E io cosa gli ho risposto?

RENANGHI Hai detto che eravate pescatori e volevate solo del pesce.

DUTTON Esatto.

Pausa.

Ora, pensa a dove eri prima di venire qui. Proprio prima di passare da quella porta. Sei passata da quella porta o no? Dove eri prima? Pensaci.

Pausa.

Non lo sai, vero?

RENANGHI No.

DUTTON Vedi? E il problema è... Non ho... Non ho molto tempo. E ci sono delle cose che devi sapere.

RENANGHI Tipo?

Dutton si guarda intorno alla ricerca di qualcosa.

DUTTON Ho freddo, Sal. Un freddo cane. Devo accendere il fuoco. Mi serve un rametto per accendere il fuoco. Della legna, dei rametti e delle frasche.

Dutton prende una vecchia sedia e la porta verso il caminetto. Prova a romperla ma è troppo debole.

RENANGHI Da' qua. Sei peggio di un bambino.

Renanghi sfascia la sedia a terra e mette i pezzi nel caminetto.

Dov'è la pietra focaia?

Dutton prende da un cassetto un pezzo di pietra focaia, glie la porge e Renanghi si mette ad accendere il fuoco. Non ci mette molto. Nel frattempo Dutton va verso la credenza e tira fuori una bottiglia di liquore. La mette sul tavolo, la stappa, e si versa un bicchiere.

E quella cos'è?

Dutton beve, rimette il bicchiere sul tavolo e si pulisce la bocca.

Pensavo che avevi una sola bottiglia?

Dutton sorride.

DUTTON Era una balla.

Dutton versa un altro bicchiere e glie lo porta. Torna alla sua sedia. Renanghi rimane accovacciata davanti al fuoco.

Sono capitano, adesso. Lo sapevi?

RENANGHI Capitano Bill Dutton.

DUTTON Già. Capodogli, Sal. Bestie enormi, cazzo. A largo della Nuova Zelanda. La mia nave. Il mio equipaggio. Tutto. Avevo talmente tanto olio al ritorno da Cloudy Bay che avrei potuto bruciare mezza Melbourne.

RENANGHI Davvero?

DUTTON Certo, ma non era mio. Dovevo portarlo a un tal Samuel Enderby a Londra. Dovevi vedere quanto argento. Pile e pile d'argento. Mi sentivo tipo un pirata.

RENANGHI Cosa ne hai fatto di tutto quell'argento?

DUTTON Della mia parte? L'ho data a mia sorella.

RENANGHI A tua sorella? Perché? Se l'hai sempre odiata.

DUTTON Cerca di capire, volevo che lo avesse lei. Volevo che facesse quello che io non ero in grado di fare. Prendersi cura di... sono venuto quaggiù perché volevo essere lasciato in pace.

Pausa.

RENANGHI Com'è?

DUTTON Cosa?

RENANGHI Londra.

DUTTON Londra? Oh è…

RENANGHI Hai sempre voluto andarci.

DUTTON Sì, beh, diciamo che è un pochino diversa da Portland Bay.

RENANGHI Tanti bianchi?

DUTTON Dappertutto. Come formiche.

RENANGHI Quanti?

DUTTON Quanti? Non lo so. Che razza di domanda è? Un sacco. Più di quanti se ne riesce a contare.

RENANGHI Dai, racconta.

DUTTON Cos'altro vuoi sapere?

RENANGHI Ci sono balene?

DUTTON Balene? Haha! No. Niente balene.

RENANGHI Allora che cosa ha di tanto speciale quel posto?

Dutton deve pensarci.

DUTTON Non è poi così speciale. Davvero. È tipo una città infinita. Non puoi attraversarla da una parte all'altra a piedi. La cattedrale di St Paul probabilmente è grande quanto Narrawong. Con una cupola gigantesca sopra. E la parte migliore è il fiume, il Tamigi. Ci possono passare cento navi in su e in giù e ce ne starebbero ancora altre.

RENANGHI Sì?

DUTTON Ho visto Lord Nelson sul suo piedistallo. E i vecchi scafi. E la flotta a Wappig e tutte le forche con gli uomini impiccati. Uomini da tutte le parti del mondo, neri, gialli, rossi-

RENANGHI Uomini *gialli*?

DUTTON Sì.

Pausa.

RENANGHI Dovevi restartene là. Non dovevi tornare qui.

Dutton ride.

Cosa c'è da ridere?

DUTTON Niente.

RENANGHI E allora perché ridi?

DUTTON Non lo so.

Pausa.

Forse sono tornato per te...

Renanghi si arrabbia improvvisamente.

RENANGHI Te l'avevo detto che quegli Henty non erano brave persone! Perché non mi hai ascoltato, Bill? Perché -

DUTTON Avevamo bisogno di loro. Avevamo bisogno di persone, di attrezzi, di soldi. Conservavamo l'olio in buche nel terreno prima che arrivassero loro. Non potevamo nemmeno permetterci delle botti.

RENANGHI Quelle cose non ci erano mai servite.

DUTTON A te non erano mai servite, a noi sì. Io non ero mai abbastanza per te. Ogni volta che un estraneo si avvicinava ti arrabbiavi. Minacciavi di andartene. Di imbarcarti clandestina su una delle navi dirette a Sydney.

RENANGHI Ma avevo ragione, sì o no?

DUTTON Nessuno aveva ragione, Sal.

RENANGHI Ti avevo detto di sparare a quei bastardi!

DUTTON Ha! Ma se loro erano armati fino ai denti?

RENANGHI Ma c'eravamo prima noi lì.

DUTTON No, c'erano prima gli aborigeni.

RENANGHI Sì, ma noi con loro andavamo d'accordo.

DUTTON Finché c'era lavoro per loro sì. Finché c'era abbastanza cibo. Ma ultimamente le cose non andavano così bene, la situazione era peggiorata. Tu non c'eri. Non sai quanto erano peggiorate le cose.

Pausa.

RENANGHI Tu gli leccavi il culo a Henty.

DUTTON Come?

RENANGHI Fin dal giorno che sono arrivati. Hai guardato Henty, hai tirato fuori la lingua e hai iniziato a leccare.

DUTTON Non so di cosa stai parlando.

RENANGHI Ti vedevo, sai.

DUTTON Avevano perso metà del loro bestiame nel tragitto. Henty era preoccupato che sarebbero morti di fame all'arrivo dell'inverno -

RENANGHI Forse era meglio!

DUTTON Così gli ho detto che lo aiutavo.

RENANGHI E lei?

DUTTON Chi?

RENANGHI La signora Henty, che indossava quella roba tutta pizzi e merletti bianchi. È inciampata scendendo dalla plancia ed è caduta nel fango. Gli ho teso la mano ma quella stronza non l'ha voluta.

DUTTON Non è stata molto carina

RENANGHI Sai cosa mi ha detto?

DUTTON Cosa?

RENANGHI Ha detto, Chi sei? Abiti qui? Sì signora, ho detto. Sai cosa ha detto lei? No, ora non più.

Pausa.

Tu avevi paura di lei.

DUTTON No che non ne avevo.

RENANGHI Non hai mai avuto le palle per tenerle testa.

DUTTON Tu invece sì?

RENANGHI Un giorno un vecchio con la barba grigia le stava dissotterrando le rape. La signora esce, gli dice, Via dalla mia terra o chiamo mio marito. Veloce come un lampo il vecchio bastardo gli fa il verso, Via dalla mia terra o chiamo mio marito. E con una di quelle rape deformi punta lontano verso il mare, come per dire che sapeva da dove veniva. Mi sono pisciata addosso

dal ridere, non potevo trattenermi. Ma lei si gira e mi fa, Tu da che parte stai? Sai cosa le ho detto io?

DUTTON Cosa?

RENANGHI Sai dove te le puoi schiaffare le tue rape, per quanto mi riguarda?

Entrambi ridono.

DUTTON Non dovevi farlo.

RENANGHI Perché no?

DUTTON Perché no.

RENANGHI Ho complicato le cose, vero?

DUTTON No.

RENANGHI Volevi essere loro amico, no? Tu gli leccavi il culo a quelli lì.

DUTTON Non si sputa in faccia alla gente.

RENANGHI A quelli lì sì.

DUTTON Ci hai fatti odiare.

RENANGHI Ci odiavano già!

Pausa.

DUTTON Ho dovuto scusarmi.

RENANGHI Ah sì?

DUTTON Sono dovuto andare a casa di Henty, mettermi in ginocchio e supplicare che non ti uccidesse.

RENANGHI Davvero?

DUTTON Lui era il capo, Sal. Aveva comprato tutta la cazzo di zona per la caccia alla balena. Era tutto suo.

RENANGHI E allora?

DUTTON Sal, voglio dirti una cosa. Devi ascoltarmi bene, capito?

RENANGHI Spara.

DUTTON Sono andato da lui quella notte. La notte… Sai.

RENANGHI Lo so.

DUTTON Abbiamo bevuto una tazza di tè. Lui mi ha chiesto della terra. Delle aree migliori. Dove pascolare, dove costruire le capanne. Quel genere di cose. E mi ha chiesto di me.

RENANGHI E di me?

DUTTON Aspetta. Mi ha detto che me l'avrebbe fatta facile.

RENANGHI Cosa vuol dire?

DUTTON Mi ha detto che mi avrebbe fatto capitano. Ma voleva sistemare le cose. Non voleva più problemi.

RENANGHI Di che tipo?

DUTTON Voleva la terra libera da incombenze, come l'ha messa lui, così poteva far pascolare i suoi montoni.

RENANGHI Cioè dagli aborigeni?

DUTTON Già.

RENANGHI E cosa voleva farne?

DUTTON Metterli nelle riserve.

RENANGHI Nelle isole?

DUTTON Sì.

RENANGHI E se loro dicevano di no?

DUTTON Disperderli.

RENANGHI Disperderli? Che diavolo significa?

DUTTON Sai benissimo cosa significa.

Pausa.

E voleva disperdere…te.

RENANGHI C'era anche lei?

DUTTON No.

RENANGHI Gli avrà detto lei cosa dire. Che stronza quella Henty.

DUTTON Tu saresti dovuta rimanere. Era parte dell'accordo.

RENANGHI Quale accordo?

Pausa.

Cosa gli hai detto? Che non ero nera? Che ero bianca dentro?

DUTTON Ho detto a Henty che eri mia moglie.

RENANGHI La tua negra.[75]

DUTTON Mia moglie.

RENANGHI E lui cosa ti ha detto?

DUTTON Ha detto che eri solo una puttana nera e che se non mi piaceva quella definizione sarebbe stato ben felice di controllare il nostro certificato di matrimonio.

Pausa.

RENANGHI Mi avevi detto che andavi a caccia di balene come sempre.

DUTTON Volevo dirtelo, Sal.

RENANGHI Ti aspettavo, ma non sei mai arrivato.

DUTTON Sal…

RENANGHI Perché mi hai lasciato?

DUTTON Non potevo… Volevo ma…

RENANGHI Dimmelo e basta.

Pausa.

DUTTON C'era una balena spiaggiata. Gli aborigeni ci sono arrivati per primi. Si stavano preparando alla festa, come facevano sempre, sai. Io glie la lasciavo anche, ma Henty era lì nella sua barca, che gli diceva di andarsene. Diceva che era la sua balena mentre cercava di toglierle l'arpione dal collo. Mattino Freddo, che trovava la cosa abbastanza divertente, ha preso un tocco di carne di balena e glie l'ha sbattuta in mano a Henty.[76] Dai, mangiala, è buona, dice, facendo tipo un gesto con la mano. Henty si è girato verso tutti i balenieri radunati e ha detto, Fateli spaventare un po', ragazzi. Subito dopo c'erano spari e fumo e lance come se piovessero e uno degli uomini di Henty è stato trafitto al collo. Siamo a malapena riusciti ad arrivare alle nostre barche e all'insediamento. Henty era furioso, ha

[75] For the translation of the word *gin* in this passage, see 2.1.3.
[76] For the impact of performance on the translation of this passage, see 4.2.

bussato a tutte le porte e ha radunato tutti gli uomini e i ragazzi abbastanza grandi da usare una pistola. Torniamo da quella balena, ha detto, e se dobbiamo convincere quei corvi con la forza, allora, in nome di Dio, lo faremo. Non ho sparato neanche un colpo, lo giuro. Non ne ero capace. La metà di loro erano nostri amici e avevano lavorato con noi come ramponieri per anni. Ma dopo, sapevo che bisognava fare qualcosa, altrimenti ci avrebbero impiccati come è successo agli assassini di Myall Creek.[77] Conoscevo un sistema per nascondere i corpi. Così ho detto a Henty che me ne occupavo io. Abbiamo tenuto accesi i calderoni per tutta la notte, e quando l'olio era pronto lo abbiamo messo in una botte speciale e l'abbiamo impilata con tutte le altre da spedire a Simeon Lord a Sydney, poi a Londra e nel resto del mondo. E quando sono tornato, il mattino dopo, tu non c'eri più.[78]

Renanghi non riesce a guardarlo.

RENANGHI Sei un vigliacco, Bill Dutton, lo sei sempre stato.

Renanghi prende l'arpione e fa per scagliarlo contro Dutton, ma invece lo schiva e l'arpione si conficca nel muro. Trema di rabbia. Dutton la guarda per un momento e poi versa da bere.

DUTTON Vuoi?

Renanghi beve.

Ne vuoi un altro?

RENANGHI Dammi la bottiglia.

Dutton glie la dà. Renanghi si siede a terra e se la scola.

DUTTON Ho sempre pensato… Ma tu mi hai lasciato, Sal.

Renanghi volge lo sguardo in alto verso di lui.

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[77] The Myall Creek massacre took place in 1838, whereas the Convincing Ground massacre took place either in 1833 or in 1834 (Clark 2011). This is not an anachronism by the author. Well aware of the greater resonance of the Myall Creek massacre, in his fictional world David Mence collocated it before the Convincing Ground massacre, so that Dutton can mention it as a warning of what could happen to the perpetrators (Mence 2013d). The Myall Creek massacre was certainly not exceptional in terms of the number Indigenous people killed, but it was an unprecedented case where the perpetrators were sentenced to death after being trialled and found guilty (Lester and Dussart 2009).

[78] This long passage contributed to the formulation of my research questions. It was selected for the workshop in order to observe the (relative) predictability of gestures in the narration of an event (both deictics and iconics) and ultimately to test the impact thereon of translation.

RENANGHI Non ti ho mai lasciato.

DUTTON Cosa?

RENANGHI Mi ha obbligato lei.

DUTTON La signora Henty? Mica me l'hanno detto.

RENANGHI Cosa ti hanno detto?

DUTTON Che te n'eri andata.

RENANGHI Ha! Sì proprio. Ero ancora a letto. Debole. A un certo punto è arrivata con tre ragazzi grandi e grossi. Mi hanno presa e mi hanno messa sulla nave. Ho preso a calci uno. Gli ho morso il braccio. Lui mi ha lasciato andare e io ho provato a scappare. Ma l'altro mi ha afferrato e mi ha colpito alla testa. La Signora Henty è corsa indietro a prendere la bambina, è tornata e me l'ha data. Forse non voleva una meticcia in città. Non lo so. Ma la ringrazio per questo. La bambina è tutto quello che ho avuto in quegli ultimi giorni.

Pausa.

DUTTON Seduto nella sporcizia pensavo… e bevevo. Sono andato avanti così per un po'. Alla fine sono venuto a cercarti. Non ti ho trovato. Ma ho trovato la nostra bambina. Era lì, Sal. E io l'ho riportata con me a Portland Bay.

RENANGHI Cosa ne hai fatto?

DUTTON Mia moglie… lei non voleva crescere una meticcia ed essere additata per questo. Così l'ho data a mia sorella. È una brava donna, gentile. L'ha cresciuta lei e l'ha mandata in una buona scuola a Launceston.

RENANGHI Adesso dov'è?

DUTTON È sposata, Sal. Ha anche dei figli. Lui… a quanto ne so è un brav'uomo.

Dutton inizia a piangere. È strano vedere un uomo anziano piangere così. Renanghi lo guarda mentre lui crolla nella sua sedia.

RENANGHI Bill?

Pausa.

Bill?

DUTTON Lasciami stare.

RENANGHI Dai, Bill. Sono io, Sal. La tua vecchia Sal.

DUTTON Lasciami stare.

RENANGHI Siamo legati insieme. Come corda e gomena. Lo sai, no?

Dutton apre gli occhi esausti e la guarda.

DUTTON Non sei invecchiata per niente. Sei bellissima. Lo sei sempre stata.

Renanghi va a sedersi al suo fianco. Dopo uno strano momento di imbarazzo si baciano

Puoi portarmi a remi oltre il capo? Non voglio morire qui dentro. Non voglio morire sulla terra ma giacere sul fondo dell'oceano con il corallo al posto degli occhi.

Renanghi si alza.

Devo andare ora, Sal.

RENANGHI Non ancora.

DUTTON Invece sì. Ma voglio che tu ricordi. Puoi ricordare per me? Domani non ci sarò. Non potremo più parlare così. Capisci quello che sto dicendo? Devi… lo sai cosa devi fare. Ma ora non ce la faccio più. Ho bisogno di riposare.

Pausa.

Avrei dovuto essere lì per te. Per seppellirti. Non doveva andare così.

RENANGHI Addio, Bill.

Renanghi si volta e fa per andarsene.

DUTTON Renanghi?

RENANGHI Che c'è?

DUTTON Cantami una canzone… prima di andartene

RENANGHI Perché?

DUTTON Per i vecchi tempi. Sai. Uno di quei vecchi canti marinareschi che cantavamo sempre. Per rendere il lavoro più leggero.

RENANGHI Va bene. Ma chiudi gli occhi. E non guardare.

Renanghi inizia a canticchiare un vecchio canto marinaresco. È ritmico ma molto malinconico. Dutton smette di respirare. Lei gli si avvicina e lo copre con la coperta.[79]

[79] For impact of the collaboration of author and translator on the end of the play, see 4.1.

Si gira ed esce.

Luci.

La Gola

Per questo li azzanna il leone della foresta,
il lupo delle steppe ne fa scempio,
il leopardo sta in agguato vicino alle loro città
quanti ne escono saranno sbranati;
perché si sono moltiplicati i loro peccati,
sono aumentate le loro ribellioni.

Geremia 5:6

Dramatis Personae

VERME	Un ragazzo.
IL CELESTE	Un cinese di mezza età.
CLARKE	Un uomo anziano.
FONTANELLE	Una ragazza.
LIZBIE BROWN	Una donna anziana.

Atto I

Una vecchia capanna in pietra, tardo pomeriggio.

Due uomini – Clarke e Verme – si accalcano intorno a un triste mucchio di carbone. Indossano abiti grezzi, alcuni dei quali sono oggetti comuni che si trovano a Fineterra,[80] *ma la maggior parte sono raffazzonati con quello che si trova, o cuciti a mano da pelli di canguro, erba intrecciata o cortecce di malaleuca tenute insieme in qualche modo. Lo spazio è arredato in maniera essenziale, con due sedie, un tavolo con tre gambe (la quarta è fatta con un osso) e in un angolo sporco ci sono dei bancali ammassati e un cuscino macchiato. Molti degli oggetti ci riportano al presente, come un registratore arrugginito, un computer portatile con lo schermo infranto e una sagoma di cartone di Luke Hodge*[81] *con una palla da football*[82] *infilata sotto il braccio, e lo sguardo fiero che fissa lontano. Ci sono coltelli sparsi in giro e un vecchio fucile militare appoggiato alla parete. La cosa più strana è forse un bollitore in ghisa sospeso sopra il carbone, appeso a una catenella.*

L'acqua ha iniziato a bollire e il bollitore emette un forte fischio...

CLARKE Spegnilo!

VERME Cosa?

CLARKE Cazzo non lo senti?

VERME Sì che lo sento.

CLARKE Allora spegnilo!

VERME Perché io?

CLARKE Perché sei più vicino.

VERME Non è vero.

CLARKE Sì invece. E poi tu hai meno rughe.

VERME E allora?

Pausa.

---

[80] For the translation of Land's End into *Fineterra*, see 2.2.

[81] Since I have made the decision of keeping the Australian cultural references in the play, I have kept the name of Luke Hodge, who from 2011 to 2016 was the captain of the team *Hawthorn Hawks*, the team of Australian football supported by David Mence. Mence wrote *The Gully* in 2010, and by then Hodge had been awarded his first Norm Smith Medal in 2008. The Norm Smith Medal is an award given by a team of experts to the best player in the AFL grand final.

[82] The ball used in AFL is an ellipsoid ball similar to the one used in rugby and in American football.

CLARKE Verme, se mi alzo da questa sedia ti becchi una frustata di quelle che neanche te la immagini!

Verme si alza e allontana il bollitore dal carbone. Borbotta qualcosa sotto i baffi

Smettila di borbottare, Verme.

Verme lancia un'occhiataccia a Clarke e solleva il tappo del bollitore. Un'enorme nuvola di vapore gli esplode in faccia.

VERME Ah! La faccia! La faccia! Mi sono bruciato la faccia! Non vedo niente! Non sento niente! Cacchio!

CLARKE Non ti sei fatto niente. È solo un po' di vapore.

VERME Sono cieco! Non vedrò mai più la luce!

CLARKE Ma va' là.

VERME Aiuto! Aiutami Clarke!

CLARKE Porca puttana, siediti. O farai cadere quel cazzo di bollitore.

Clarke fa sedere a terra Verme e gli toglie via le mani dal volto. Scruta nei suoi occhi serrati.

Ci vedi?

Pausa.

Beh, ci vedi? Mi vedi?

VERME …mi sembra di sì.

CLARKE Bah! Non sei cieco.

Clarke sputa a terra e va verso il bollitore, lo prende e torna a sedersi.

Bene Bene. Abbiamo un bel sorso di tè qui. Ne vuoi, Verme?

VERME Nah.

CLARKE Neanche un po'?

VERME Mh-mh.

Pausa.

CLARKE Allora è tutto per me? Beh, non mi lamento di certo.

Clarke prende una tazza sporca, la strofina con uno straccio e ci versa del tè bollente. Soffia delicatamente sul tè. Verme si alza lentamente e prende la sua bottiglia di liquore.

Apri le griglie per il fumo, Verme. C'è troppa polvere e troppo fumo qui dentro.

VERME Perché non lo fai tu?

CLARKE Perché tu sei già in piedi, brutto verme. Tutte e dieci. Giusto un millimetro ognuna. Non vogliamo mica issare una bandiera sulle nostre teste.

Verme apre le griglie per il fumo. Si siede sulla sua sedia e fa dei piccoli sorsi. Clarke sorseggia il suo tè.

VERME Ti piace il tè, eh?

CLARKE Cosa te lo fa pensare?

VERME Non bevi altro.

CLARKE Sei più intelligente di quanto sembri, Verme. Non te l'hanno mai detto? Sei molto ricettivo. Potresti fare qualcosa di molto più grandioso di questo.

VERME Cosa significa?

CLARKE Grandioso?

VERME Sì.

CLARKE Sai cosa vuol dire grande?

Pause.

VERME Sì.

CLARKE Stessa cosa.

VERME Cioè, come Hodgie?

CLARKE Esatto.

VERME Era un grand'uomo, no?

CLARKE Oh sì.

Pausa.

Sai perché mi piace così tanto il tè?

VERME No.

CLARKE Indovina, Verme.

Pause.

Dai, cosa pensi?

VERME Non lo so.

CLARKE Te lo dico io. C'è una bella differenza fra il tè e quello che bevi tu. Sai qual è?

VERME Uno ti riscalda?

CLARKE No, quello lo fanno tutti e due.

VERME Uno ti tiene sveglio?

CLARKE No, Verme.

VERME Allora cosa?

CLARKE Il tè è sano. Fa bene alla digestione. L'alcol, al contrario, uccide un sacco di gente. Certo, alla tua età non fa male. Ma quando arrivi alla mia, inizi a sentirne l'amaro sulla lingua, sa di cenere.

Clarke afferra la bottiglia di Verme.

VERME Hey! Ridammela Clarke! Tu hai già avuto la tua parte!

Ne beve un sorso.

CLARKE Ugh!

Se ne versa un goccio nel tè.

Di questi tempi non si trova un goccio di qualcosa di decente nei rifiuti. Avresti dovuto vedere cosa bevevamo allora, a Fineterra. Luppolo e orzo e tutta quella roba torbosa al malto, tutta insieme. Cazzo, ti faceva scoppiare le papille dalla goduria.

Clarke ridà la bottiglia a Verme. Verme sorseggia meccanicamente dalla bottiglia.

Non sei così brillante, eh Verme?

VERME Chi lo dice?

CLARKE Io.

VERME Io penso di sì.

Pause.

CLARKE Prendi una mascellata dal rigagnolo, Verme. L'abbiamo quasi finita. Poi muovi il culo e vai su alla specola.[83]

VERME Ma non tocca a me.

CLARKE E invece sì.

VERME E invece no!

CLARKE Oh io credo di sì.

VERME Perché sempre a me?

CLARKE Perché tu hai meno rughe.

VERME E allora?

CLARKE Allora devi fare quello che ti dice chi ha più rughe.

VERME Non è giusto!

CLARKE Il mondo non è giusto.

VERME Ma tu sei più vicino!

CLARKE Io dico che sei più vicino tu.

VERME Io dico di no.

CLARKE Io dico[84] di sì.

Lunga pausa.

VERME Clarke?

CLARKE Cosa c'è?

VERME Oggi ho rivisto i corvi.[85]

CLARKE Dove?

VERME Alle distese di sale.

CLARKE Porca troia. Cosa facevano?

---

[83] For the translation of this passage, see 2.4.
[84] The repetition of *Io dico* three times is for a comic effect, also to imitate Pinter's use of repetitive syntax (see 2.3).
[85] The word "crows" was used to refer derogatorily to the Indigenous population (Mence 2014a).

VERME Si muovevano su e giù ogni cinque minuti e infilavano come delle aste nel terreno,[86] e agitavano le braccia come se non si vedessero da cent'anni. Erano buffi e sembravano piccoli come formiche su un tronco.

CLARKE Stanno solo sondando il terreno. Finché stiamo a testa bassa siamo a posto, Verme.

VERME Ma là fuori non c'è acqua, giusto?

CLARKE Giusto.

VERME E allora perché infilano le aste nel terreno?

CLARKE Sono corvi, Verme. Non sono così svegli.

Pausa.

VERME Pensa se scoprono il nostro rigagnolo. Se scoprono che c'è un rigagnolo d'acqua pura proprio qui nella gola.

CLARKE Verme

VERME Eh?[87]

CLARKE Li hai contati come ti ho detto di fare?

VERME Sì, Clarke. Come mi hai detto.

CLARKE Quanti ne hai contati?

VERME Dieci.

CLARKE Solo dieci?

VERME Forse undici.

CLARKE Quanti cazzo erano, dieci o undici?

---

[86] Indigenous people in dry areas in Australia know where and how to find water (Bayly 1998). Here Worm gives a naïve account of what "the crows" were doing. However, neither Clarke nor Worm seem aware of what the crows were actually doing, that is, looking for water, which they knew where and how to find.

[87] The English version reads: "CLARKE: Shut up about it! Now knock on wood.
Clarke knocks vehemently on Worm's head. Worm knocks on the nearest piece of wood." In Italian there is no equivalent expression, so the whole joke would not make any sense. In this instance, the stage direction indicated the specific gesture accompanying the enunciation of the sentence. As already observed in 3.2.1, in the presence of idiomatic expression that do not translate in the target language, there are significant differences in the gestural elements. I initially thought of inserting a joke about having a hard head, and make it a double entendre, since Worm's sexual drive and autoeroticism will soon be topic of conversation. Then I considered that such joke would not add anything to the Italian version. During the workshop, the exploration by the Italian cast proved that the script can be read as a funny comedy without the translation of that joke on my part, so I decided to operate an omission (2.2).

VERME Credo dieci, ma sai che è difficile contarli. Era buio pesto e c'erano delle ombre.

CLARKE Buio e ombre? Ma che cazzo dici? Le distese di sale sono di un bianco accecante.

VERME Sì ma –

CLARKE Te l'ho detto mille volte![88] Devi tenere gli occhi aperti

VERME Erano aperti –

CLARKE Di più! Come le gambe di una donna![89] Basta che uno di loro abbia gli occhi da ostrica e sei fottuto, Verme. Ti faranno a pezzi e ti mangeranno. Lo capisci?

Pausa.

Chiudi le griglie per il fumo, Verme.

VERME Perché io?

CLARKE Non impari mai, eh? Sei veramente[90] la creatura più testarda e insolente che abbia mai imparato a strisciare su due gambe.

Verme chiude le griglie ma ne dimentica un paio.

Avevi paura, su alla specola? Tutto solo?

VERME Nah.

Pausa.

CLARKE Sembri spaventato.

VERME Veramente?

---

[88] In a first draft I had written *Quante volte te lo devo dire?* (lit. How many times must I tell you?), but the question form weakens the tone, which is authoritarian.

[89] The idiomatic expression "to keep one's eyes peeled" does not exist in Italian, then (naturally) I could not make a comparison with an onion. The expression I used in Italian (to keep one's eyes opened) led to a joke involving something which had to be open, and a comparison. I thought of the semantic area of sex, since a few lines later in the play, Worm asks Clarke what a naked woman looks like. It was also a strategy to retrieve the humour of the joke I had deleted earlier in the play, about touching wood.

[90] The translation of tag questions is often problematic, as already mentioned. In this case, the discourse marker could have the function of either requesting confirmation, or a phatic function. Discourse markers can be multifunctional (Bazzanella 1994), thus elude a clear-cut classification. The same can be said about "I swear": it can be seen as a metatextual discourse marker. Since the Italian *giuro* is not as common as the English "I swear", I have chosen to insert the adverb "veramente" which refers to something that is being said in the same sentence, which could be seen as phatic.

CLARKE Sembri pietrificato. Come uno di quei tronchi d'albero cavi e rinsecchiti.

VERME Ma va'.

CLARKE Eccome.

VERME Proprio no, Clarke, te lo giuro. Li faccio fuori tutti se provano a venire qui nella gola. Lo avrei già fatto ma voi due non mi ci fate mai avvicinare abbastanza.

CLARKE È troppo pericoloso per te, Verme.

VERME Sì ma non sai quanto posso essere letale. Non sai che tipo di uomo sono.

CLARKE Non sei un uomo, Verme. Sei un verme.

Pausa.

VERME Ma scusa Clarke, noi abbiamo il fucile. Loro non ce l'hanno.

CLARKE Ha! E cosa te ne fai Verme? Vedi dieci di loro che ti aspettano al rigagnolo con le lance puntate, cosa fai?

VERME Gli sparo.

CLARKE Ah sì? E come fai quando loro sono in dieci? Eh Verme? Come fai quando hai dieci lance conficcate nel collo, nel petto e in faccia?

Pausa.

Verme?

VERME Lasciami stare.

CLARKE Devi capire, Verme. Devi farti furbo. Abbiamo solo un vecchio fucile arrugginito e una manciata di proiettili. Se vuoi sopravvivere là fuori, devi essere più furbo di loro, se no non duri neanche cinque minuti.

VERME Uffa io non ci voglio manco stare qui!

Clarke scoppia a ridere. Dopo un po' smette e si asciuga gli occhi, ma ogni tanto sogghigna.

CLARKE Ah! Questa è buona! Davvero! La migliore che abbia sentito da un pezzo. Ricordami di dirla al Celeste quando torna. Si piscerà addosso dal ridere.

VERME Che c'è da ridere?

CLARKE Brindiamo! Stai su dritto Verme!

Clarke si alza. Verme esita un istante, poi si alza anche lui. Sollevano i calici.

A quelli che non vogliono stare qui. E al Comandante.

VERME (*borbottando*) …al Comandante.

Clarke beve il suo tè. Verme sorseggia dalla bottiglia. Si rimettono a sedere.

VERME Ma dov'è il Celeste? È via da un po'.

CLARKE Non più del solito.

Pausa.

VERME Pensi che lo hanno beccato?

CLARKE Dubito.

VERME E se invece lo hanno beccato?

CLARKE A quest'ora sarebbe morto, no?

Pausa.

VERME Pensi che i corvi lo hanno infilzato? Quelli che ho visto io alle distese di sale?

CLARKE Il Celeste non si fa infilzare.

VERME Ma ce n'erano un bel po'.

CLARKE Sì, ma il Celeste non è come te, Verme. Sa difendersi. Una volta l'ho visto sotterrarne cinque con solo forchetta e coltello.

VERME Con forchetta e coltello?

CLARKE Proprio così.

VERME Come si fa a uccidere un uomo con forchetta e coltello?

CLARKE Usa la fantasia, Verme.

Pausa.

VERME Sai che non dorme di notte?

CLARKE Lo so, Verme.

VERME È strano. Cos'ha che non va? Non gli piace dormire?

CLARKE Non so. Perché non lo chiedi a lui?

VERME Glie l'ho chiesto. Gli ho detto 'È strano che non dormi mai di notte'

CLARKE E lui che ti ha detto?

VERME Niente.

CLARKE Niente di niente?

VERME Nah.

Pausa.

Hey Clarke? Com'è che lui va fuori a raccattare e io e te ce ne stiamo qui a fare la guardia al rigagnolo?

CLARKE Perché questi sono gli accordi.

VERME Ma potremmo andare io e te fuori a raccattare e lui potrebbe stare qui a fare la guardia al rigagnolo.

CLARKE Non è una buona idea.

VERME Perché no?

CLARKE Ci vogliono due persone per fare da guardia al rigagnolo, Verme. Una per fare la guardia alla capanna e l'altra alla specola.

VERME Allora perché non posso andare io fuori a raccattare e tu e lui state di guardia al rigagnolo?

CLARKE Non sei ancora pronto. E poi devi farmi compagnia.

VERME Perché non può farti compagnia il Celeste?

CLARKE Perché non è loquace come te, Verme.

Pausa.

VERME E se i corvi lo hanno visto? Se lo hanno visto e l'hanno seguito fino a lì? Perché se è così ci trovano! Vedono la capanna e il giardino e il rigagnolo e tutto il resto!

CLARKE Ricordati quello che ti ho detto, Verme. Se qualcuno cerca di mettere piede qui nella gola cosa devi fare?[91]

VERME Ucciderlo.

[91] This passage (from *Ricordati quello che ti ho detto*… until *fa niente*) was selected for the workshop due to the likely abundance of nonverbal elements accompanying the description by Clarke. This passage was instrumental in formulating the research question about the similarity (or lack thereof) of real-life gesture and stage gesture. The outcome of this exploratory performance is reported in section 3.2.3.

CLARKE Esatto. Ricordatelo, Verme. Continua a ripetertelo. Non importa chi siano, cosa vogliano, che sia un re, una regina o un cane a tre zampe.

Verme se lo ripete fra sé e sé.

Vedi, Verme, è qui che cade la tua ipotesi. Perché quando si tratta di difendere la gola, nessuno di noi è più qualificato del Celeste.

VERME Dici?

CLARKE Non mi viene in mente nessuno che possa competere con lui.

VERME Io!

CLARKE Ha! Con quei coltellacci che si ritrova?

VERME Gli darei un po' del mio sinistro-destro sinistro-destro, come mi hai insegnato tu Clarke, e lo metterei al tappeto.

Clarke ride.

CLARKE Certo Verme, certo. Ma il punto è che abbiamo bisogno di lui quanto lui ha bisogno di noi. E finchè riesce a raccattare qualcosa per noi e a tenere quei ficcanaso dei corvi fuori dalla gola, credo faresti meglio a tenere la bocca chiusa e a lasciar stare i guantoni da boxe.

Pausa.

VERME Comunque resta sempre un Celeste del cavolo, no?

CLARKE Sì.

Lunga pausa.

VERME Clarke?

CLARKE Eh

VERME Posso chiederti una cosa?

CLARKE Dipende da cosa.

VERME Non è che poi ti arrabbi con me?

CLARKE Probabile.

Pausa.

Dai, spara.

VERME Okay. Allora. Umm… sai quando eri a Fineterra…

CLARKE Mmm.

VERME …hai mai visto una donna, tipo, senza vestiti?

Clarke ride.

CLARKE Perché me lo chiedi?

VERME Così.

CLARKE Vuoi sapere com'è una donna nuda?

VERME Sì.

CLARKE Va beh, ci provo, Verme, ma… dovrò arrivarci in maniera un po' ellittica.

Verme sembra stranito.

Vedi, molte donne indossano indumenti intimi. Non tutte, probabilmente. Ma la maggior parte sì. E quando le porti fino a un certo punto che sono disposte a toglierseli – a quel punto gli hai già tolto cappotto e camicia e camicetta e gonna e calze, anche se le calze danno una bella sensazione se glie le lasci addosso – poi spesso è meglio fare una pausa di qualche minuto e fermarsi ad ammirarla. Perché una donna in indumenti intimi è una delle cose più belle che un uomo vedrà mai nella sua breve e misera vita. O almeno credo. E dopo quello, beh, non c'è molto altro da fare, no? Rimane un sedere, una passera e due bocce.

VERME È in quel momento che infili il tuo pistolino dentro, giusto?

CLARKE Sì, Verme. Ma quello che sto cercando di dirti è un po' più complesso.

VERME Ma quella è la parte migliore, no? Quando lo infili dentro?

CLARKE Non mi stai ascoltando, Verme. Sto cercando di dirti che la parte migliore è l'attimo prima.

VERME Cioè?

CLARKE Devi essere paziente. Vedi, quello che una donna vuole è un uomo che faccia l'amore con lei. Puoi trattarle come un pezzo di carne quando sei giovane. Ma con gli anni impari ad apprezzare il fatto che quel che conta è l'idea. E l'idea è che devi amarle.

VERME Perché?

CLARKE Perché?!

Pausa.

Che razza di domanda è? Perché è così che si fa. Dovresti essere là fuori a socializzare con le ragazze della tua età, non qui a condividere la capanna con un vecchio come me e un cazzo di Celeste.

VERME Ma io e te dobbiamo fare la guardia al rigagnolo

CLARKE Sì, Verme. Ma non prendiamoci in giro: se uno di noi avesse la possibilità di scegliere fra stare in questa capanna lercia e infestata di pidocchi o cenare con una bella donna a Fineterra – ovviamente con il permesso di procreare – beh, sappiamo entrambi dove saremmo.

VERME …a Fineterra?

CLARKE Eh già.

Clarke sputa per terra.

So che ti sei esercitato. Al buio. Da solo.

VERME Non è vero.

CLARKE Dai Verme! Come se non ti sentissimo tutti! Fai più casino di un prete con un serpente[92] nel letto. Non mi stupisce che il povero Celeste non riesca a farsi una notte di sonno.

Verme arrossisce leggermente.

Il minimo che tu possa fare è fare certe cose fuori. Portare avanti le tue... abluzioni sotto la coltre dell'oscurità.

VERME Non sapevo che eravate svegli.

CLARKE Siamo tutti svegli

VERME Ma perché non me lo hai detto? Perché non mi hai detto che eravate svegli?

Pausa.

CLARKE Sai cosa sei, Verme?

VERME Cosa?

[92] A blacksnake, in the English. What is commonly referred to as blacksnake is a snake belonging to the group of elapids, which is a subgroup of the genus *pseudechis*. These snakes are found in every Australian state, with the only exception of the island of Tasmania (Hoy 2012). The geographical reference is lost here. However, this is a playful exchange, and I think it is more important to convey the humour, rather than the specific definition of the snake.

CLARKE Sei un verme. Ecco cosa.

Pausa.

Vai a prendere quella mascellata dal rigagnolo. E sbrigati. Ho sete.

VERME (*Mortificato*) Scusa Clarke.

CLARKE Fa niente.

Verme fa per uscire.

Verme. Hai dimenticato il macete.

Clarke gli porge il macete. Verme esce. Clarke si siede per qualche istante e poi d'improvviso si dirige verso la porta e sbircia fuori. Prende il fucile e inizia a pulirlo. Ci ripensa, va verso il registratore e schiaccia play. *Esce una versione rovinata di 'Eternal Flame' delle Bangles. Riprende il fucile e continua a pulirlo.*

Clarke è assorto quando entra il Celeste. Il Celeste è un uomo agile, con i capelli raccolti in un nodo dietro o sopra il capo. I suoi abiti sono in stile leggermente diverso: più ampi, più comodi per i movimenti, comunque pieni di buchi ma un po' meno malandati. Ha un paio di coltelli infilati nella cintura. Appoggia il fagotto e guarda Clarke a lungo. Fa un paio di mosse di Thai Chi con uno strano, impassibile sorriso sul volto.

Si avvicina di soppiatto alle spalle di Clarke.

IL CELESTE (*Sottovoce*) Arrugginito?

Clarke si gira col fucile in mano, e a momenti gli viene un infarto.

CLARKE Fanculo! Cazzo…! Perché diavolo ti avvicini così di soppiatto? È così difficile dire il nome di una persona quando entri in una stanza? Hey Clarke! Ciao Clarke! Sono tornato Clarke! Clarke, Clarke, Clarke, qualunque cosa con la cazzo di parola Clarke!

Clarke spegne il registratore.

Dov'è che sei stato?

IL CELESTE In giro.

CLARKE Dove?

IL CELESTE Qua e là.

CLARKE Questo lo so, voglio sapere dove?

IL CELESTE Pensavo che voi due voleste stare un po' da soli.

CLARKE Ha-ha (*sarcastico*)

Pausa.

La prossima volta dimmelo prima di sparire così.

IL CELESTE Dirti cosa?

CLARKE Che esci a raccattare. Un minuto sei qui e subito dopo mi giro e non ci sei più. Come faccio a stare dietro a tutto? La maggior parte delle volte non so nemmeno se tornerai.

IL CELESTE Se non torno te lo dico.

CLARKE Sì, bravo, e come me lo dici se non torni?

Pausa.

IL CELESTE I segnali di fumo per che cos'erano?

CLARKE Quali segnali di fumo?

IL CELESTE Non avete mandato segnali di fumo?

CLARKE No.

Clarke va verso le griglie per il fumo e vede che ce ne sono un paio aperte.

Il bello è che glie l'ho detto! Ho detto a Verme di chiudere quelle cazzo di griglie e lui le ha lasciate spalancate!

IL CELESTE Pensavo dovessi tenerlo d'occhio.

CLARKE L'ho fatto, lo curo come un mastino.[93]

IL CELESTE E allora perché si vede il fumo a miglia di distanza?

CLARKE Glie lo farò entrare in quella testa di cazzo a suon di mazzate, te lo giuro!

IL CELESTE L'hai detto anche l'altra volta.

Pausa.

CLARKE Quanto fumo si vedeva?

[93] "A hawk" in the English. In Italy, the *mastino* (mastiff) dog breed is used as a watchdog. I thought my translation would render the idea of Clarke watching Worm closely. This is one of the instances in which I showed David Mence a picture showing the lexical item I had chosen, and he was pleased with the choice (Mence 2014a).

IL CELESTE Troppo.

CLARKE Pensi che qualcuno l'abbia visto?

IL CELESTE Io l'ho visto.

CLARKE Merda.

Pausa.

Oggi c'erano ancora i corvi della stessa tribù.

IL CELESTE Dove?

CLARKE Non li ho visti io. Li ha visti Verme, alle distese di sale.

IL CELESTE Quanti?

CLARKE Una decina.

IL CELESTE Una decina o dieci?

CLARKE Non era sicuro. Verme è… sai com'è.

IL CELESTE Dobbiamo saperlo. Se sono meno di dieci me la cavo da solo. Piazzo delle trappole. Li faccio fuori uno ad uno.

CLARKE E se sono più di dieci?

IL CELESTE In tal caso dovremo essere più creativi.

CLARKE Cioè…?

IL CELESTE Esatto.

Pausa.

CLARKE Io preferirei non ucciderlo se possibile.

IL CELESTE Lo so.

Il Celeste accende una pipa.

CLARKE Hai del tabacco?

IL CELESTE No.

CLARKE Nemmeno un pizzico?

Pausa.

Dici che ce la faccio a fare un tiro?

Il Celeste fruga nel suo fagotto.

Allora che hai raccattato? Qualcosa di utile?

IL CELESTE Un po' di roba.

CLARKE Facciamo un po' di "mostra e dimostra"

Pausa.

Dai.

IL CELESTE E va bene.

CLARKE Cavolo, peccato che non ci sia Verme. A lui piace il "mostra e dimostra".

Il Celeste tira fuori oggetti vari e li mostra a Clarke.

IL CELESTE Chiodi. Cinque. Estratti da dei frammenti di travi.

CLARKE Bene.

IL CELESTE Un po' di scotch. Attacca ancora.

CLARKE Bene! Lo scotch serve sempre.

IL CELESTE Due proiettili.

CLARKE Di che calibro?

Il Celeste gli passa i proiettili. Clarke ne osserva uno alla luce

Sembrano 30 millimetri. A espansione. Gauge standard.

IL CELESTE Andranno bene?

CLARKE Credo di sì. Dovremo provarlo nel nostro vecchio fucile. Ma pare siano in grado di fare un buco di discrete dimensioni nei corvi.

IL CELESTE Quindi in totale ne abbiamo quattro, giusto?

CLARKE No, quei due più quello che avevamo già fanno tre.

IL CELESTE Che ne è stato dell'altro?

CLARKE Verme l'ha perso.

Il Celeste dice 'per questo gli amputerò tre dita' in Mandarino.

Sì, lo so, ero incazzato anch'io. Non ti preoccupare, glie ne ho date per bene. Non toccherà più il fucile, stai tranquillo.

Pausa.

IL CELESTE Ho trovato anche questa per la tua collezione.

Il Celeste gli porge una bottiglia di birra vuota.[94]

CLARKE Dove l'hai…?

IL CELESTE Non lontano da Fineterra. Era mezza sotterrata.

CLARKE Si è conservata bene. Si legge ancora la data di scadenza sul fondo: [*Inserire la data dello spettacolo*].

Pausa.

IL CELESTE E questi sono per l'inverno. Semi. Tre pacchetti interi.

CLARKE Di che tipo?

IL CELESTE Zucca. Ravanello. E crisantemo.

CLARKE Che manna! Sono verdure buonissime. Non so i fiori però. Mi sembra uno spreco d'acqua.

IL CELESTE I crisantemi si mangiano.

CLARKE Ah sì?

IL CELESTE Certo. Ci si può fare anche il tè. Fa molto bene.

CLARKE Che mi venga un colpo.[95]

Pausa.

IL CELESTE E in ultimo, ma non ultimo, un pacco di pile 3A.

CLARKE No!

IL CELESTE Sì. Duracell.

Il Celeste gli lancia le pile. Clarke le ispeziona come se fossero una specie di talismano magico.

CLARKE Non ci credo! Sono… Sono dodici pile?

IL CELESTE Già.

CLARKE Potremo usare la macchinetta per la musica[96] per mesi!

---

[94] "An empty stubby of VB" in English. VB is a very popular brand of Australian beer (Mence 2014a). Since I did not want to adapt the text, I did not want to use the name of an Italian brand of beer, but if I wrote VB I doubt that the members of an Italian audience would understand, so I simply translated it as *birra* (lit. beer).

[95] It is an old-fashioned expression in Italian, as much as in English, and it belongs to the same semantic area.

[96] Another neologism created by the inhabitants of the gully.

IL CELESTE Se non sono scariche.

CLARKE Non sembrano scariche.

IL CELESTE Non dovrebbero esserlo. Il pacchetto è sigillato.

CLARKE Tu e i tuoi modi subdoli da Celeste. Questa quasi supera la volta che hai riportato indietro Hodgie!

Pausa.

Dov'è che hai trovato tutta questa roba?

IL CELESTE Vuoi saperlo davvero?

CLARKE Non dove vai a raccattare di solito, vero?

IL CELESTE No.

CLARKE Dai, dimmelo.

IL CELESTE E va bene.

Pausa.

Ho passato un paio di giorni appostato. Ho rovistato un paio di edifici vuoti, una volta sicuro che fossero vuoti, ma qualcuno ci aveva già rovistato. Avevo quasi finito l'acqua. Mi sono avviato verso la gola. Era tardi e il sole stava tramontando dietro la nube perenne[97] ma proprio mentre attraversavo le Grandi Dune vedo questa fila di cammelli venire verso di me, con la testa penzoloni. I guidatori ondeggiavano sulle selle, sembravano assetati. Mi sono arrampicato su un albero di eucalipto morto per vedere meglio. Erano inseguiti dai corvi. All'improvviso uno dei corvi è andato in un'altra direzione. L'ho seguito fino a un vecchio granaio nascosto dietro a dei cipressi, ovviamente morti. All'improvviso tutti i corvi si sono scaraventati fuori, cinquantasette, e si sono diretti verso il convoglio. Non hanno pensato che potevano subire un agguato. Ne hanno lasciati indietro solo tre a fare la guardia. Io li ho sgozzati e mi sono guardato intorno. Ed è lì che ho raccattato tutta questa roba.

[97] "Permacloud" is one of the words created by the inhabitants of the gully. "perma-" is a prefix that stands for "permanent" (Mence 2014a). In Italian there is the expression *neve perenne* (lit. permanent snow) to refer to the snow on top of high mountains which never melts because of the low temperatures. I have opted to use the word *nube* instead of *nuvola* because it is bi-syllabic, as *neve*, so the compound would sound familiar (in terms of phonotactic sequence) and yet new to an Italian audience.

CLARKE Anche le pile?

IL CELESTE Anche le pile.

Pausa.

CLARKE Secondo te dovremmo tornare là? Potremmo tornare là? Io e te? Scommetto che c'è ancora un sacco di roba che potremmo raccattare.

Clarke all'improvviso tossisce, chiaramente sofferente, e sputa sul pavimento

IL CELESTE Tu non vai da nessuna parte, vecchietto.

Il Celeste ispeziona lo sputo di Clarke

Lo sai che è pieno di sangue, vero?

CLARKE Sto benissimo.

Clarke si tira fuori qualcosa dai denti e sputa ancora.

Vuoi dei fagioli? Ci sono dei fagioli di Verme qui.

IL CELESTE Saranno ancora buoni?

CLARKE Io sono ancora vivo. Anche se, a pensarci bene, sento qualcosa che si espande nelle budella.

Pausa.

Caldi o freddi?

IL CELESTE Caldi.

CLARKE Perfetto. Fagioli caldi in arrivo.

Clarke mette una pentola di fagioli sul carbone e ci soffia sopra per accendere la brace.

IL CELESTE C'è un nuovo comandante a Fineterra.

CLARKE Stai scherzando?

IL CELESTE Così mi han detto.

CLARKE Chi te l'ha detto?

IL CELESTE Uno dei corvi. Prima che lo sgozzassi. Era anche giovane. Sembrava uno appena esiliato.[98] Aveva la pelle morbida e liscia.

---

[98] David Mence (2014a) here made implicit reference to Robert Hughes' *The Fatal Shore: the Epic Australia's Founding* (1986).

CLARKE Ti ha detto cosa è successo al vecchio comandante?

IL CELESTE È morto.

CLARKE Come?

IL CELESTE La malattia.[99]

Pausa.

CLARKE Ben gli sta a quel bastardo.

IL CELESTE Sembra che stiano morendo tutti.

CLARKE Per la malattia?

IL CELESTE Dimmelo tu. Sei tu l'esiliato.

CLARKE Quando abitavo là c'era troppa gente! Non si potevano avere figli se non con un permesso speciale. Riproduzione non richiesta la chiamavano. Cioè, gli hanno dato dei pozzi per l'acqua, e vanno bene in profondità, ma comunque, c'è un limite a quante persone possono viverci – due, tremila massimo, ma per quanto?

IL CELESTE Adesso meno di mille.

CLARKE Chi te l'ha detto?

IL CELESTE Quel corvo.

CLARKE Vedi? Secondo me è una trappola. Saranno andati in giro a dire così per stanare la gente, far fuori la concorrenza.

Pausa.

Questa dovrebbe essere una prova sufficiente. In tutti questi anni, nessuno ha mai fatto breccia nelle porte principali di Fineterra. Ti da' da pensare, come facevano a sapere come costruirle?

IL CELESTE È come la muraglia cinese.

CLARKE La cosa?

IL CELESTE La muraglia cinese.

CLARKE Cos'è?

[99] In David Mence's post-apocalyptic Australia there is a plague, but the inhabitants of the gully lack a word for it, so they just call it "the illness" (Mence 2014a).

IL CELESTE Mio padre mi raccontava sempre questa storia. Nel vecchio vecchio mondo, tre imperatori avevano deciso di costruire delle mura esterne, da un lato all'altro della Cina. Erano state concepite per proteggere l'impero, per tenere lontani i Mongoli.

CLARKE I Mongo-che?

IL CELESTE Tagliavano le teste alle loro vittime e le catapultavano nella vicina città nemica.

CLARKE Non è poi così male, ho visto di peggio.

IL CELESTE Ma ogni volta che i Mongoli attaccavano, non facevano altro che corrompere le guardie in cima alla muraglia e la attraversavano a cavallo, così

CLARKE Che storia stupida.

IL CELESTE Ma è vera!

VERME (*Da fuori*) Clarke! Clarke! Claaaaarke!

Pausa.

CLARKE Ma che cazzo…?

IL CELESTE Prendi il fucile!

Clarke prende il fucile mentre il Celeste tira fuori i suoi coltelli.

CLARKE Dici che...

IL CELESTE Shhh!

Improvvisamente Verme irrompe nella capanna spingendo Lizbie Brown e Fontanelle minacciandole con il macete. Lizbie Brown indossa un cappuccio improvvisato con una rete metallica e un pannello solare rotto, una gonna e una camicia bianca sudicia. Ha i piedi nudi, sporchi e screpolati. Sotto il braccio porta una bibbia con la copertina in pelle. Fontanelle indossa un bel vestito in stile coloniale, giallo canarino, consumato ma stranamente non sporco. Ai piedi indossa un paio di anfibi.

Clarke rimane a bocca aperta.

VERME Guarda cosa ho trovato al rigagnolo! Avevano le bocce di fuori!

Luci.

Atto II

Stessa capanna, stessa sera.

Le due donne sono imbavagliate e legate insieme schiena contro schiena sulle due sedie. Verme è stato picchiato brutalmente. Ha la faccia livida e insanguinata. È rannicchiato nell'angolo con i bancali sporchi e si dondola avanti e indietro piagnucolando. Clarke e il Celeste stanno discutendo.

L'acqua nel bollitore ha iniziato a bollire e fischia rumorosamente...

CLARKE Non dovevi –

IL CELESTE E invece sì. Se non lo faccio io chi lo fa?

CLARKE Io.

IL CELESTE No che non lo fai. Sei troppo debole. Se lascio fare a te siamo a posto.

CLARKE Che cazzo dici!? Se l'ho cresciuto io. Tutto quello che sa l'ha imparato da me.

IL CELESTE Per esempio? Cosa gli hai insegnato?

CLARKE Gli ho insegnato a contare.

IL CELESTE Ma se non sa nemmeno contare fino a dieci.

CLARKE Sa contare fino a sette! È già qualcosa![100]

IL CELESTE Spegni quel coso o no?

Clarke toglie il bollitore dal carbone

CLARKE Senti, l'ho mandato io al rigagnolo quindi in parte è colpa mia. E là ha visto quelle due con le bocce di fuori. Sai che effetto fa sul raziocinio di un uomo. Qualunque uomo dal sangue caldo avrebbe fatto lo stesso.

Pausa.

Beh, forse tu no, ma chiunque altro sì.

IL CELESTE È un peso morto, Clarke.

CLARKE Non proprio, dai.

[100] "It's not bad" in the English. Initially I had translated it more literally into *non è male.* During the reading/workshop, I changed it into the present version. Not only does it sound more 'natural' in Italian, but also more comic, and more in tune with the overall mood of the play as it was being read/performed by the Italian actors.

IL CELESTE Non è un uomo, è un topo di fogna.

CLARKE A un cane ci arriva.

IL CELESTE Un cane impara.

CLARKE Anche lui, guardalo. Non lo farà più. Vero Verme?

Pausa.

Vero Verme?

VERME (*Sottovoce*) Sì.

CLARKE Visto?

Il Celeste va verso la porta.

Hey! Dove vai?

IL CELESTE Su alla specola.

CLARKE Che ci vai a fare? Non si vede niente, è troppo buio.

IL CELESTE Tu che ne sai? Quand'è che ci sei stato l'ultima volta?

CLARKE Pensi che le abbiano seguite?

IL CELESTE È possibile.

CLARKE Merda.

Pausa.

Quanto stai via?

IL CELESTE Dipende da come va.

Pausa.

Fai la guardia alla capanna.

Il Celeste va verso l'uscita.

CLARKE Come faccio a sapere che non devo spararti quando torni? Come faccio a sapere che sei tu?

IL CELESTE Faccio un segnale.

CLARKE Che tipo di segnale?

IL CELESTE Questo

Il Celeste emette un suono. Clarke ride.

Cosa ridi?

CLARKE Cosa sarebbe quello?

IL CELESTE Un uccello.

CLARKE Mai sentito un uccello così!

IL CELESTE Non importa, quello sarà il segnale.

Il Celeste esce.

CLARKE Pezzo di merda.

Pausa.

Bene bene. Abbiamo un bel sorso di tè qui. Chi ne vuole un po'? Tu ne vuoi un po', Verme?[101]

VERME (*Sottovoce*) No.

CLARKE Neanche un po'?

Pause.

Allora è tutto per me, eh? Beh, io non mi lamento di certo.

Clarke si versa una tazza di tè e si siede vicino alle due donne. Legge un passo dalla Bibbia di Lizbie Brown.

'Sì, il tuo servo ha ucciso il leone e l'orso; e questo incirconciso Filisteo sarà come uno di quelli, perché ha coperto d'obbrobrio le schiere dell'Iddio vivente'.[102]

VERME Cos'è un filisteo?

CLARKE È… tipo una persona sporca.

Sorseggia il tè...

Che ne facciamo di queste due? Hai qualche idea?

VERME Nah.

CLARKE Secondo me sì. Hai un sacco di idee che ti ronzano in quel cervellino che ti ritrovi.

---

[101] I had initially omitted the repetition *Tu ne vuoi un po', Verme?* In one of our collaborative sessions David Mence (2014a) said that the repetition was aimed to recall Harold Pinter's syntax in *The Birthday Party*. After our conversation, I opted for the present version.
[102] Samuel 17: 36.

Clarke prende il fucile e carica uno dei tre proiettili. Si accerta che le donne lo vedano.

Devono avere una sete pazzesca. Così, in giro per il deserto. Dovrei offrirgli un sorso di tè? Che ne dici? È una bevanda molto gustosa e un potente reidratante. No, meglio che beva io la prima tazza. Dopotutto sono io il padrone di casa. E il tè è molto difficile da reperire. Per non parlare dell'acqua. Se così non fosse potremmo fare una festa e invitare tutti i corvi della zona, no Verme? Potremmo mettere fuori un cartello e iniziare un'attività: 'L'abbeveratoio di Clarke'. Che ne dici, suona bene?

Verme non osa dire nulla. Clarke si gira verso le donne.

Vedete, io e Verme non siamo poi così cattivi.[103] Potremmo anche arrivare a un accordo con voi. È da tanto che non abbiamo un po' di compagnia femminile qui nella gola. Adesso che ci penso non ricordo quando è stata l'ultima volta che una donna ci ha onorato della sua presenza. Tu ti ricordi, Verme?

VERME No.

CLARKE Appunto! Avete sentito? E la memoria di Verme è messa meglio della mia. Ma c'è un piccolo inconveniente. Dovete sapere che il Celeste, beh, lui non è un gentiluomo come noi. Non è schietto come noi, non so se mi spiego. Di sicuro vorrà farvi fuori a tutte e due. Perciò se ci tenete a sopravvivere vi consiglio di pensare bene a cosa siete disposte a mettere sul tavolo delle trattative.[104]

Lizbie Brown emette dei suoni soffocati.

Come? Non ti capisco, tesoro. Non si parla con la bocca piena.[105]

Lizbie Brown prova ancora a parlare.

---

[103] This passage (from *Vedete…* until *Molto meglio!*) was selected for an exploratory performance on rhythm in a dialogue where a protagonist tries to establish dominance over the others by dictating the rhythm of conversation. This passage was instrumental in formulating my research question on the impact of translation on the rhythm of a performance.
[104] For the impact of performance on the translation, see 3.1.2.
[105] C.f 3.1.2.

Vi faccio una proposta: che ne dite se vi tolgo quei bavagli e ci facciamo una bella chiacchierata? Mi piace fare conversazione. Ma chiariamo subito una cosa: voglio la verità, tutta la verità, e niente grida e strilla.[106] Capito?

Annuiscono.

Va bene. Verme.

Pausa.

Verme?

VERME Eh?

CLARKE Leva quei bavagli E già che ci sei, apri le griglie per il fumo. Giusto un millimetro. L'aria sta tornando stantia.

Verme toglie loro il bavaglio. Apre le griglie per il fumo. Clarke guarda le due donne.

Allora?

LIZBIE BROWN Ve l'ho detto, siamo missionarie di Fineterra! Il nostro convoglio è stato attaccato dai corvi! Siamo scappate nel deserto e... lei è caduta! È caduta e…

CLARKE Aspetta, aspetta… Come hai detto che ti chiami?

LIZBIE BROWN Lizbie Brown.

CLARKE Ma è Lizbie o Brown?

LIZBIE BROWN È Lizbie Brown.

CLARKE Va bene, come vuoi. Lizbie Brown. (*A Fontanelle*) E tu?

LIZBIE BROWN È muta.

CLARKE Come muta?

LIZBIE BROWN Non può parlare.

CLARKE Perché no?

LIZBIE BROWN È nata così.

---

[106] Both Italian nouns are bi-syllabled, much like the English gerunds. Both nouns feature the repetition of the sound /ri/, and end in /a/, while in English there are two gerunds, thus featuring the repetition of the /ɪŋ/ sound. The translation was informed by the will to preserve the linguistic rhythm. Moreover, the two gerunds in this case function as nouns (*verbi sostantivati*), which is why I translated "yelling and screaming" with two nouns.

CLARKE Muta?

LIZBIE BROWN Sì, Iddio l'ha segnata. È la sua croce, non so perché. Come in tutte le cose, le Sue ragioni rimangono oscure.

CLARKE Ci sente?

LIZIBIE BROWN Ci sente benissimo.

CLARKE Come si chiama?

LIZBIE BROWN Fontanelle.

CLARKE Fontanelle. Che bel nome.

Pausa.

Non ha la malattia, vero? Non è che le vengono bubboni, dolori e inizia a vomitare?

LIZBIE BROWN No, è di costituzione robusta

CLARKE Tu come lo sai?

LIZBIE BROWN È mia figlia.

CLARKE Non è vero.

LIZBIE BROWN Sì che è vero.

CLARKE Allora com'è che non ti somiglia per niente?

LIZBIE BROWN È stata adottata. Io e mio marito l'abbiamo trovata che era bambina e si aggirava nel deserto.

CLARKE Allora è sana? Sopravviverà per un po'?

LIZBIE BROWN A cosa?

CLARKE Al duro lavoro, agli abusi.

LIZBIE BROWN È troppo pura per questo mondo corrotto. Dovrebbe stare a Fineterra. È la preferita del cappellano. Lui dice che Dio parla attraverso di lei, che lei è lo strumento prescelto dal Signore.

CLARKE Allora il Signore non ha niente da dire.

LIZBIE BROWN Come, scusi?[107]

[107] Here Lizbie Brown is in a subordinate position, which is why I opted for the formal *Lei.*

CLARKE Beh, è muta, no?

Pausa.

LIZBIE BROWN Sentite, qualunque cosa vogliate -

CLARKE Vai troppo di fretta Lizbie Brown! È già la seconda volta che tagli corto, e siamo ancora alle presentazioni. Non preoccuparti, ti avviso io quando devi iniziare a supplicare.

Pausa.

Io sono Clarke. E questo qui è Verme. Probabilmente Fontanelle non ti vede, Verme. Vieni qui così ti vede.

Pausa.

Sbrigati Verme!

Verme si mette in modo che Fontanelle possa vederlo. Le sorride timidamente. Lei contraccambia il sorriso.

È muta, Verme. Sai cosa significa?

VERME Che non può parlare.

CLARKE Esatto.

VERME Ma quando le ho trovate….

CLARKE Zitto Verme! Vai nella tua cuccia.

Verme torna nel suo giaciglio.

E smettila di brontolare.

Pausa.

Allora, hai detto che siete state attaccate dai corvi?

LIZBIE BROWN Sì.

CLARKE Quanti?

LIZBIE BROWN Vi prego…. La gola… datemi un po' d'acqua

CLARKE Vuoi una mascellata eh?

LIZBIE BROWN Sì.

CLARKE Dalla nostro rigagnolo?

LIZBIE BROWN Ve ne prego…

Pausa.

CLARKE Verme?

VERME Eh?

CLARKE Dagliene uno spruzzo. E non ne rovesciare, capito? Non ha senso sprecare dell'acqua se alla fine le mettiamo in giardino.

Verme dà da bere a Lizbie Brown.

LIZBIE BROWN Grazie… Oh, chiare, fresche, dolci acque… Mi hai unto, oh Signore!

Verme dà da bere anche a Fontanelle. Lei si lecca le labbra e gli sorride. Lui la guarda lascivamente. Le si avvicina per darle un altro spruzzo d'acqua.

CLARKE Verme!

VERME Eh?

CLARKE Vai nella tua cuccia, stronzetto!

Verme torna nel suo angolino.

Come va?

LIZBIE BROWN Molto meglio.

CLARKE E tu, Fontanelle?

Fontanelle annuisce.

Bene.

Pause.

Dimmi un po', com'è che due gentildonne di Fineterra sono finite in una capanna con della gentaglia come noi?

LIZBIE BROWN Stavamo viaggiando in convoglio e siamo giunti a un passaggio molto stretto. Dovevamo procedere in fila per uno. Ed è lì che quegli impestati ci hanno teso la loro trappola iniqua. Arrivavano da tutte le parti. Non siamo riusciti a difenderci, erano in troppi! Mio marito ha provato a proteggerci ma… Quelli tagliano le loro vittime con l'accetta, le fanno a fette e gli tolgono lo scalpo quando sono ancora vive, gli strappano il cuore e lo calpestano. E la cosa più raccapricciante è che ridono, ridono come bestie feroci mentre si cospargono di sangue e sodomizzano il cadavere e…

Scoppia a piangere.

CLARKE Porca troia… è terribile. I corvi sono davvero malvagi da quelle parti.

Clarke lascia che Lizbie Brown si riprenda. Con perizia spara il muco dal naso sul pavimento e si asciuga gli occhi.

E voi due come siete scappate?

LIZBIE BROWN Fonanelle e io, noi… Il Signore ci ha protetto. Abbiamo corso fino a che i piedi ci sanguinavano ed erano pieni di vesciche. Siamo cadute e abbiamo sollevato lo sguardo verso la volta celeste. Non sapevamo dove eravamo. Intorno era solo terra desolata.[108] Avevamo la gola in fiamme. Camminavamo di notte e stavamo nascoste di giorno, come ci aveva detto mio marito.

CLARKE Ottima strategia.

LIZBIE BROWN Ero sicura che non ci stessero seguendo così ho acceso un fuoco -

CLARKE Hai acceso cosa?

LIZBIE BROWN Un fuoco

CLARKE Praticamente un faro per i corvi. Ma perché, Lizbie Brown?

LIZBIE BROWN Non avevo scelta! La povera Fontanelle stava congelando. Guarda cosa indossa.

CLARKE E proprio quando iniziavi a piacermi.

Pausa.

Allora eri tu con tutti quei cammelli.

LIZBIE BROWN Lei come lo sa?

CLARKE Le voci corrono nel deserto. Allora siete scappate a piedi, avete vagato per un po', fin qui ci sono. Ma come avete trovato la gola?

LIZBIE BROWN Non l'abbiamo trovata, stavamo camminando e siamo arrivati sul ciglio di questa… (*esita*) E mentre guardavamo in giù Fontanelle è scivolata e…. È caduta da una certa altezza! Ero sicura che il Signore se la fosse presa, era come se una luce dentro di me si fosse spenta. Non riuscivo a scrutare in

[108] "Wasteland", a clear reference to T.S. Eliot (1922). In Eliot's wasteland, lack of water is a key element, much like in Mence's *The Gully* (see 2.3.).

quell'abisso.[109] L'ho chiamata ma non mi rispondeva. Certo che non mi rispondeva, non può, ma ero così sconvolta che me n'ero dimenticata. Ho iniziato a discendere.[110] La via era tortuosa,[111] ci ho messo delle ore. Guarda come mi sono conciata i piedi! Ma quando sono arrivata in fondo mi sono dimenticata di tutte le sofferenze perché lei era lì: cara la mia povera Fontanelle! Era caduta fra i rami di eucalipto ed era lì sospesa come una sorta di vittima sacrificale o un'offerta immolata al Signore. E quella è la prima cosa che ho notato. L'albero. Era rigoglioso. E il terreno era più fresco. Il che mi ha fatto pensare, qui ci dev'essere dell'acqua -

CLARKE Non sei certo la prima, Lizbie Brown. Ce ne sono state di persone che sono venute a curiosare qui nella gola, e tante!

Pausa.

Quindi Fontanelle cade nella gola e non si fa nemmeno un graffio. Ci credo proprio.

LIZBIE BROWN È la verità, lo giuro! La mano del Signore l'ha protetta.

CLARKE Il Signore mi può schiaffare la mano su per il culo!

Pausa.

Senti, se non riposo divento di pessimo umore, perciò arriviamo al dunque. Ho versato tanto sangue per tenere segreto questo posto. Il nostro giardino è stato annaffiato con più sangue che acqua. Pertanto mi chiedo per quale motivo dovrei risparmiare voi due.

---

[109] Nietzsche's aphorism nr. 146 in *Jenseits von Gut und Böse* reads "Wer mit Ungeheuern kämpft, mag zusehn, dass er nicht dabei zum Ungeheuer wird. Und wenn du lange in einen Abgrund blickst, blickt der Abgrund auch in dich hinein" (Nietzsche 2005 [1886]). In Italian the verb *blicken* in this sentence has often been translated as *scrutare*, as in the following translation by Ferruccio Masini: "Chi lotta con i mostri deve guardarsi di non diventare, così facendo, un mostro. E se tu scruterai a lungo in un abisso, anche l'abisso scruterà dentro di te" (Nietzsche 1968, 43). In this passage Lizbie Brown is blatantly lying to Clarke, and her voice is somewhat poetic. In order to better characterize her, I have chosen to fill this passage with literary references, also to re-create Mence's style where intertextual references abound (see 2.3).

[110] I have opted for the word *discendere* rather than *scendere* because the former is often used in relation to Dante's *Inferno*, and the catabasis in general (not only in Dante), thus giving a sense of entering another world.

[111] A *via tortuosa* (lit. crooked path) is the opposite of "la diritta via" which was lost (Alighieri [1306/7 - 1321], I, 3)

LIZBIE BROWN Ve l'ho detto, siamo missionarie. Non abbiamo niente di valore. Possiamo solo offrire salvezza spirituale.

CLARKE Salvezza da cosa?

LIZBIE BROWN Dal lago di fuoco.[112]

CLARKE Il lago di fuoco eh? Beh, poco male, dai. Almeno non fa freddo.

LIZBIE BROWN Allora considerateci vostre schiave! Deturpateci! Soddisfate i vostri istinti più perversi.

CLARKE Beh, quello era già scontato, Lizbie Brown. Avete entrambe un sedere, una passera e un paio di bocce. E adesso sono nostri.

Pausa.

LIZBIE BROWN Ascoltate, posso farvi avere la cittadinanza a Fineterra.

CLARKE Come?

LIZBIE BROWN Tramite il Comandante

CLARKE Conosci il Comandante?

LIZBIE BROWN Sì.

CLARKE Personalmente?

LIZBIE BROWN Mio marito e io –

CLARKE Come si chiama?

LIZBIE BROWN Come si chiama?

Pausa.

Giacobbe

CLARKE Non Mosè?

LIZBIE BROWN No, quello era il vecchio Comandante.

CLARKE Sicura che si chiami Giacobbe?

LIZBIE BROWN Sì.

CLARKE Non vuoi cambiare la tua versione? Perché posso verificarla con il Celeste quando rientra.

---

[112] Bible, Revelation, 20:10-14.

Pausa.

Allora da quanto sarebbe comandante questo Giacobbe?

LIZBIE BROWN Da qualche mese.

CLARKE È nuovo?

LIZBIE BROWN Sì, è lui che ci ha mandate nel deserto alla ricerca delle persone smarrite.[113] Le cerchiamo e quando le troviamo diciamo loro della Santa Alleanza[114] e del programma di reinserimento del Comandante.

Lunga pausa.

CLARKE Hai il marchio?

LIZBIE BROWN Sì.

CLARKE Fammi vedere.

LIZBIE BROWN Devi slegarmi.

CLARKE Slegale, Verme.

VERME Ma il Celeste ha detto –

CLARKE Non mi interessa cosa ha detto il Celeste! Slegale!

Pausa.

Cosa aspetti, Verme.

Verme le slega. Lizbie Brown e Fontanelle rimangono sedute e si massaggiano i polsi.

Tutto a posto?

LIZBIE BROWN Mi fanno male i polsi.

CLARKE Mi spiace.

Pause.

Fammi vedere il marchio.

Lizbie Brown si alza e mostra un codice a barre tatuato nella parte bassa della schiena.

---

[113] I used the word *smarrita* since it is the word used in the Gospel of Matthew (18, 12-14); and Luke (15, 3 -7), in line with other biblical references in the text.
[114] Luke, (1, 72). *Santa alleanza* refers to the covenant between God and the people of Israel.

Certo fa piacere vedere un po' di carne di donna. Faccene vedere di più.

Pausa.

Hai sentito cosa ho detto.

Clarke punta il fucile contro le donne.

(*A Lizbie Brown*) Non tu. Tu stai lì. (*A Fontanelle*) Tu. Facci vedere un po' di carne.

Lizbie Brown si fa da parte. Fontanelle non sa cosa fare.

Sbrigati prima che cambi idea.

LIZBIE BROWN (*In tono imperativo*) Forza Fontanelle.

Fontanelle si spoglia. Rimane solo in indumenti intimi...

CLARKE Facci un bel balletto.

Inizia a ballare.

No, no. Così non va bene. Le serve un compagno. Verme, balla con lei.

Pausa.

E dai, Verme! Non ti piacciono le donne?

Verme si avvicina a Fontanelle. Clarke schiaccia "play" sul registratore. Suona una versione deteriorata di A View to a Kill *dei Duran Duran. Fontanelle inizia a ballare. È una danza sensuale e insolita. Clarke si lecca le labbra e la guarda lascivo. Verme ha gli occhi fuori dalle orbite. Fontanelle balla sempre più vicina a Verme. Inizia a strusciarsi su Verme, su e giù.*

Così! Così si fa!

Entra il Celeste. Si fermano e lo guardano.

Non hai fatto il segnale?

IL CELESTE Sì che l'ho fatto.

CLARKE Allora mi sa che ce lo siamo persi.

Clarke ferma il registratore.

IL CELESTE Cosa state facendo?

CLARKE Tu che dici?

IL CELESTE Ti avevo detto di non toccarle.

CLARKE Non ce l'ho fatta ad aspettare.

Clarke punta il fucile contro il Celeste.

Niente di personale, amico.[115] Solo che non hai gli stessi attributi di queste due. Lo capisci che un uomo può innamorarsi, no?

IL CELESTE Ti sei innamorato?

CLARKE Sì, di Lizbie Brown. E Verme si è innamorato di questa giovane bellezza, Fontanelle. Vivremo tutti insieme come una famiglia. Lo capisci, vero? Di certo anche voi celesti avrete un'idea di famiglia.

IL CELESTE Quelle due non sono quel che dicono di essere.

CLARKE Allora cosa sono?

IL CELESTE Sono streghe.

CLARKE Ah sì? E allora com'è che hanno il marchio? Lo stesso marchio che ho io qui.

Clarke si tira su i vestiti e gli mostra il suo codice a barre.

Lo vedi? Questa è una cosa che un Celeste non avrà mai.

IL CELESTE Ti sbagli.

CLARKE No, *tu* ti sbagli. Vedi, io e Lizbie Brown ci siamo presentati, ci siamo fatti una bella chiacchierata, ci siamo spiegati, e abbiamo deciso il da farsi. A questo punto o ti sparo o te ne vai a fanculo, scegli tu.

Pausa.

IL CELESTE Avevamo un accordo.

CLARKE Lo so, ma era basato sulla soddisfazione[116] reciproca. E tu non mi soddisfi più.

Il Celeste all'improvviso afferra Verme e gli punta un coltello alla gola.

---

[115] "Mate" in English, a vocative which is typical of (but not exclusive to) Australian English (Formentelli 2007). The Italian expression *amico* as a vocative is not so common; it is often found in films, particularly those translated from English. This kind of language in film translation is referred to as "doppiaggese" (Pavesi and Malinverno 2000) or "translationese" (Malmkjær 2005). Since the language of *The Gully* does have an estranging quality, I have opted for an uncommon expression in Italian.

[116] Deliberately ambiguous, also for a comic effect.

IL CELESTE Forza! Spara! Qual è il problema? Non vuoi sparare al tuo fanciullo?

Il Celeste esce tenendo stretto Verme. Clarke guarda le due donne e poi lo segue.

Lizbie Brown si guarda subito intorno. Fontanelle scoppia in un fiume di parole.

FONTENELLE Avevi detto che non avremmo avuto problemi ma poi siamo venuti qui e abbiamo avuto più problemi qui che in qualsiasi altro posto e non so come ce la caviamo e poi parli solo tu e io me ne sto qui zitta con la bocca cucita e mi sento morire e poi quel bastardo mi fa togliere i vestiti e mi fa ballare, e tu mi fai fare da scudo mi mandi avanti e ti nascondi dietro di me per pararti il culo e questo non era negli accordi Lizbie Brown avevi detto che non dovevamo rischiare la pelle ma alla fine la pelle l'ho rischiata io e tu ti sei tirata indietro e intanto quel cazzo di coltello era puntato alla mia di gola e ascoltami cara Lizbie Brown...

Lizbie Brown le da' uno schiaffo.

LIZBIE BROWN Adesso vestiti!

Fontanelle si veste. Lizbie Brown perlustra accuratamente la capanna, ribalta ogni oggetto e ispeziona ogni nicchia. Fuori si sentono le voci degli uomini. Si sente un colpo di fucile e Verme che geme dal dolore. Le due donne tornano a sedere e cercano di sembrare compassate.

Silenzio.

Rientrano Clarke e Verme. Verme ha un taglio grosso e profondo sul braccio e si appoggia a Clarke. Piagnucola un po'.

LIZBIE BROWN Cosa è successo?

CLARKE L'ho preso! L'ho preso alla gamba! Ma lui ha preso Verme, e bene! E poi è scappato!

Clarke molla Verme su una sedia.

Su… Sveglia Verme!

Gli da' un paio di schiaffi in faccia.

VERME Ahia!

CLARKE Dai che non è niente

VERME Mi ha tagliato il braccio!

CLARKE È solo un graffio.

VERME Fa un male cane!

CLARKE Dai che non ti fa male, Verme.

VERME Perché lo hai lasciato fare?

CLARKE Io? Sei tu che ti sei messo in mezzo!

VERME Volevo aiutarti!

CLARKE Sì, e guarda che casino hai combinato!

Clarke tossisce affannosamente e sputa a terra. Torna verso la porta e guarda fuori.

Avrei dovuto ammazzarlo quando potevo. Conosce questa zona come il palmo della sua mano. Si nasconderà vicino al rigagnolo e ci catturerà quando andiamo a prendere una mascellata. Probabilmente adesso si starà scolando tutto il rigagnolo.

Nel frattempo, Lizbie Brown e Fontanelle si occupano di Verme.

LIZBIE BROWN Fa male? Cerca di stare fermo, Verme. Ci serve una benda, Fontanelle. Strappa i lembi del tuo vestito e dammeli. Bene, ora fasciamo più stretto possibile. Buono, Verme!

Clarke le guarda per controllare cosa fanno.

CLARKE Hey, che state facendo? Levategli quelle mani di dosso!

LIZBIE BROWN Se continua a sanguinare così perderà il braccio. Vuoi che perda il braccio?

Pausa.

Adesso ti fasciamo il braccio, Verme. Ce la fai a stare fermo?

VERME Sì.

LIZBIE BROWN Bravo.

Lizbie Brown e Fontanelle fasciano il braccio di Verme mentre Clarke osserva con apprensione. Verme guarda le due donne quasi come fossero angeli, specialmente Fontanelle. Clarke all'improvviso afferra il braccio di Lizbie Brown.

CLARKE Vieni qui un attimo!

LIZBIE BROWN Ma non ho finito!

CLARKE Lascia che se ne occupi Fontanelle!

La prende in disparte.

(*Sussurrando*) Voglio l'assoluzione. Non l'ho ucciso. L'ho mancato. È ancora là fuori. Il celeste è più scaltro di noi e alla fine ci farà fuori. Dobbiamo andarcene.

LIZBIE BROWN E dove?

CLARKE A Fineterra.

LIZBIE BROWN Ma –

CLARKE Ascoltami, dobbiamo andarcene adesso che ancora non ha ben chiaro il da farsi.

Pausa.

LIZBIE BROWN Quanto dista da qui?

CLARKE Tre giorni. Conosco tutte le scorciatoie.

LIZBIE BROWN Ne abbiamo abbastanza di acqua?

CLARKE Sì ma solo per due. Dobbiamo lasciarli qui.

LIZBIE BROWN Io non abbandono Fontanelle!

CLARKE O andiamo via noi due, o restiamo tutti qui. E se restiamo qui stai pur certa che siamo già morti.

Fontanelle ha finito di medicare Verme. Si tiene il braccio come un bambino offeso ma sembra che abbia smesso di sanguinare.

Come va quel braccio, eh Verme?

VERME Ma sì dai.

CLARKE Ti fa tanto male?

VERME È solo un graffietto.

CLARKE Come sei coraggioso, Verme. Vero, Lizbie Brown?

LIZBIE BROWN Già.

CLARKE Hai sentito? Sei un soldato, Verme? Lo pensa anche Fontanelle.

Fontanelle annuisce e gli scompigliai i capelli.

Adesso ascoltate, voi due. Le cose non stanno andando secondo i piani, perciò noi, io e Lizbie Brown, andiamo a Fineterra – zitto, e ascolta Verme! - ci metteremo un paio di giorni, e poi torneremo a prendervi. A Fineterra

si vive bene e non avremo bisogno di raspare il terreno come galline senza mangime.

Le due conversazioni che seguono – una fra Clarke e Verme, l'altra fra Lizbie Brown e Fontanelle – avvengono simultaneamente. Clarke mette insieme il necessario per il viaggio: provviste, acqua, ecc.

VERME E io, Clarke?

CLARKE Stai qui e fai la guardia alla capanna.

VERME Ma perché sempre io?

CLARKE Possiamo andare solo in due. Io conosco la strada, ed è Lizbie Brown che può farci passare dai cancelli. Devi stare qui e proteggere Fontanelle. Non preoccuparti, Verme, ti terrà compagnia lei.

VERME Ma se lei non parla!

CLARKE Allora trova un altro modo per passare il tempo. Ma stai all'erta.

Clarke di nascosto da' a Verme gli ultimi due proiettili.

(*Sottovoce*) Tienili da conto e non farli vedere. Hai tu tutti i proiettili ora. Se il Celeste dovesse tornare…

VERME Gli sparo in fronte.

CLARKE Bravo.

Nel frattempo Lizbie Brown consola Fontanelle, che fa uno strano suono sordo per protestare contro questo improvviso cambiamento di piani.

LIZBIE BROWN Non preoccuparti, Fontanelle! Stai tranquilla, tranquilla. Shhh! Ascoltami, fa' come ti dico, è la cosa migliore. Tranquilla, andrà tutto bene. Ci pensa Verme a te. Voi due insieme ve la caverete. Tornerò a prenderti fra un paio di giorni. No, non puoi venire con me, è troppo pericoloso, qui sarai più al sicuro. Pensa a quanto sarai felice quando rivedrai tutti i tuoi amici lì a Fineterra! Pensa che bello. Brava, ora dammi un bacio.

Lizbie Brown dà un bacio sulla fronte a Fontanelle.

CLARKE Pronta?

LIZBIE BROWN Sì

CLARKE Andiamo.

Clarke e Lizbie Brown vanno verso l'uscita.

VERME Clarke!

CLARKE Cosa c'è?

VERME Non sono mica un cane.

Pausa.

CLARKE Lo so, Verme. Sei un verme.

Clarke e Lizbie Brown escono.

Verme e Fontanelle si guardano con imbarazzo. A Verme brillano gli occhi. Quanto segue avviene molto lentamente.

VERME Posso sedermi vicino a te?

Verme le si siede di fianco.

Posso toccarti i capelli?

Allunga la mano e le accarezza i capelli. Lei oppone resistenza, ma solo per un momento.

Così ti piace, vero?

Iniziano a baciarsi. È chiaro che Verme non ha ha più pallida idea di cosa stia facendo. Iniziano a fare l'amore in maniera goffa. Fontanelle gli infila le mani nei pantaloni.

Luci.

Atto III

Stessa capanna, il giorno dopo.

Fontanelle si affanna sul corpo di un canguro morto. Lo sbudella, gli tira fuori gli intestini, i reni e il fegato, e li getta in un secchio. Verme è in piedi di fianco a lei, incantato dalla sua abilità. Ha ancora il braccio fasciato. La capanna non è cambiata molto, eccetto che qualcuno ha chiaramente dormito sui bancali, e la luce del giorno entra a fasci dalla porta aperta.

Il bollitore ha appena iniziato a bollire ed emette un fischio rumoroso…

VERME Lo senti? Se c'era Clarke mi diceva "spegnilo, Verme!" Si agitava tutto perché non l'ho spento prima. "Così lo sentono, Verme! Spegnilo!" Mah, io lo spengo quando mi pare a me.

Pausa.

Fa un po' di casino, eh?

Verme va a togliere il bollitore dal carbone.

Hey! Hey, Fontanelle! Guarda qua.

Solleva il beccuccio con cautela ed evita l'ondata di vapore.

Niente male eh? Visto? Non mi è arrivato in faccia. È facile farsi fregare. Se non stai attento, se non sai come fare, tutto il vapore viene su e ti arriva dritto in faccia. Puoi rimanere cieco.

Fontanelle non sembra particolarmente interessata alle insidie del bollitore.

Bene bene. Abbiamo un bel sorso di tè qui. Ne vuoi un po'?[117]

Pausa.

Ne vuoi un po' Fontanelle?

FONTANELLE Magari dopo!

VERME Scusa.

Verme prepara due tazze di tè.

Te lo faccio come lo faccio a Clarke, Fontanelle. A lui piace forte come dice lui. Le foglie devono rimanere dentro per un po'. In questo è preciso. Poi le

[117] Worm here mimics Clarke. Therefore, I translated the sentence exactly how I translated Clarke's sentence in Act I and II.

rimettiamo in questa scatoletta, vedi? Di solito lo raziona, tipo una tazza un giorno, una tazza un altro, a volte due tazze in un giorno. Ma sa sempre che giorno è: se è un giorno da una tazza o un giorno da due tazze. E oggi è un giorno da due tazze. Posso decidere io perché comando io… lo ha detto Clarke.

Verme mette le tazze sul tavolo. All'improvviso si ricorda delle griglie per il fumo.

"Apri le griglie per il fumo Verme! Un millimetro! Un millimetro solo!" Mah, io faccio come mi pare a me. Credo le aprirò ben bene. Per fare entrare un po' d'aria, e che cavolo.

Verme apre le griglie. Fontanelle ha finito con il canguro e ha le mani sporche di sangue.

FONTANELLE Dammi un po' d'acqua, Verme.

VERME Acqua?

FONTANELLE Sì.

VERME Non ne ho, Fontanelle. Quella del tè era l'ultima.

FONTANELLE Ma me ne serve un po' per lavarmi le mani.

VERME Oh...

Pausa.

Io e Clarke in genere facciamo a turno ad andare giù al rigagnolo… Potremmo farlo anche noi, no? Dobbiamo solo decidere a chi tocca per primo.

FONTANELLE E il Celeste?

VERME Già, probabilmente è là. Avrà aspettato che rimanevamo senza.

FONTANELLE Siamo rimasti senza.

Pausa.

VERME Tieni, Fontanelle, pulisciti con questo.

Verme le porge uno straccio. Lei si pulisce le mani. Verme versa il tè.

Hey senti che buono che è questo tè! Guarda! Clarke pensa che è il migliore che ha mai avuto. E lui di tè ne capisce. Lui pensa che questo bollitore, questo qui, lo vedi? È stato usato per più di mille anni.

FONTANELLE E lui come lo sa?

VERME Clarke? Lui sa tutto. Mi ha detto che nel vecchio mondo la gente veniva qui perché portavano su questa terra quegli animali, sai, quelli che sembravano nuvole con le gambe. Hai mai visto una nuvola con le gambe?

FONTANELLE No.

Pausa.

VERME Siediti, Fontanelle.

Fontanelle e Verme si siedono. Sorseggiano il tè.

Com'è il tè?

Pausa.

È buono?

FONTANELLE Molto.

VERME È abbastanza forte per te?

FONTANELLE Sì.

VERME Abbastanza saporito?

FONTANELLE Sì.

Pausa.

VERME Ti piace chiacchierare, Fontanelle? Se vuoi posso stare zitto.

FONTANELLE Come vuoi.

VERME Va bene se parlo?

FONTANELLE Sì, mi fa piacere.

Pausa.

VERME Ma tu com'è che sai come catturare un canguro? Quelle cose di corda che hai fatto e hai legato agli alberi. Non avevo mai visto una cosa così. È difficile?

FONTANELLE No, è facile.

VERME Me lo insegni?

FONTANELLE Se vuoi.

Pausa.

VERME Hai mai sparato a un canguro?

FONTANELLE No, non ho mai avuto un fucile.

VERME Sono difficili da beccare! Si muovono velocissimi! Servono un sacco di proiettili se vuoi sparare ai canguri. Soprattutto ai maschi grossi come questo qui. Mangiamo soprattutto verdura proprio perché non devi spararagli, così teniamo da parte i proiettili.

Pausa.

È facile da cucinare? Qual è il modo migliore?

FONTANELLE Il modo migliore per cosa?

VERME Per cucinarlo.

FONTANELLE Ah si butta semplicemente sul fuoco.

VERME Sul fuoco?

FONTANELLE Sì.

VERME E poi?

FONTANELLE Lo spelli.

VERME Con che cosa?

FONTANELLE Con un coltello.

Pausa.

VERME Secondo te qual è la parte migliore?

FONTANELLE La coda.

VERME La coda?

FONTANELLE Sì, è una prelibatezza.

VERME Ah.

Pause.

E una volta che è nero e tipo croccante puoi prenderlo e mangiarlo con le mani, no?

FONTANELLE Penso proprio di sì.

VERME Viene tipo una spada o una cosa simile ma fatta di carne.

Pausa.

Allora, chi si prende la coda, tu o io?

FONTANELLE Non lo so.

VERME Potremmo fare braccio di ferro! Che ne dici, eh Fontanelle? L'altro giorno ho quasi battuto Clarke.

FONTANELLE O possiamo semplicemente dividercela.

Pause.

VERME Tipo tu ne prendi metà e io l'altra metà?

FONTANELLE Esatto.

VERME Allora la dividiamo in due?

FONTANELLE Sì.

Pausa.

Conosco un modo migliore per cucinarlo.

VERME Ah sì? E come?

FONTANELLE Scavi un buco nel terreno e lo riempi di carboni ardenti e cenere. È un vecchio metodo dei corvi.

VERME Un vecchio metodo dei corvi?

FONTANELLE Sì. Non ne hai mai sentito parlare?

VERME Nah.

FONTANELLE Quelli che si sono spostati su a nord. Hanno la pelle scura. Riescono a trovare l'acqua dove vogliono, e anche il cibo. Quando li ho incrociati avevano una pila di canguri che cucinavano nelle fosse. Me ne hanno data un po' ed era la carne più buona che avevo mai mangiato. Si scioglieva in mano ancora prima di metterla in bocca.

VERME Che sapore ha?

FONTANELLE Affumicato. E morbido, un po' tipo il pesce. Hai mai magiato pesce?

VERME No.

Pausa.

Sembra complicato.

FONTANELLE No, per niente. Ti faccio vedere, possiamo scavare una buca fuori.

VERME E il fumo?

FONTANELLE È lì il bello. Niente fumo.

VERME Perché no?

FONTANELLE Perché rimane tutto sotto la terra.

VERME Bella trovata. Chi l'ha pensata è davvero intelligente. Che bello che adesso parli, Fontanelle.

Lunga pausa.

Fontanelle?

FONTANELLE Mmmm.

VERME Com'è che ieri non parlavi?

FONTANELLE Me l'aveva detto Lizbie Brown.

VERME Ti dice sempre cosa fare?

FONTANELLE Più o meno.

VERME Eh, che ci vuoi fare?

Pausa.

Hey com'è che Lizbie Brown ha imparato a parlare così?

FONTANELLE Così come?

VERME Con tutti quei paroloni[118] come…come…

FONTANELLE Si studia quel libro. Ce l'ha sempre sotto agli occhi.

VERME Questo qui?

Prende la Bibbia e glie la mostra.

FONTANELLE Sì.

VERME E che c'ha di tanto speciale?

FONTANELLE Niente. È …

[118] "Fancy, frilly" in the English version. The 'literal' translation *forbito* would be too high register in Italian for Worm.

VERME Leggimene un po'.

FONTANELLE No.

VERME Dai, per favore.[119]

FONTANELLE Leggitelo tu. Non sai leggere?

VERME No.

FONTANELLE Come mai?

VERME Clarke non me lo vuole insegnare.

FONTANELLE Non è che sei troppo stupido?

Verme sembra offeso. Apre il libro.

VERME Che brutta cosa che hai detto.

Le mette il libro in mano.

Dai, leggimene un pochino!

Pausa.

Clarke è di Fineterra. Sa leggere. Anche tu sei di Fineterra.

Pausa.

Non sai leggere? Non m'importa, non importa se non sai leggere, Fontanelle. È una cosa che abbiamo in comune. A che servono tutte quelle parole? Non le puoi mica bere.

Lunga pausa.

Tu non sei di Fineterra.

Pausa.

Di dove sei, Fontanelle?

FONTANELLE Di Fineterra.

VERME Non è vero.

Pausa.

Non dovresti parlarmi, vero?

---

[119] In order to keep the same rhythm I added *per favore* (please) instead of repeating the name Fontanelle, since the repetition of the proper name is a less common rhetorical device in Italian.

FONTANELLE Posso fare quello che voglio.

VERME Ma Lizbie Brown ti ha detto di non farlo.

Pausa.

Non ce l'hai il marchio.

FONTANELLE Sì che ce l'ho.

VERME No, non ce l'hai. L'ho visto quando ho infilato il pistolino. Vuol dire che non sei di Fineterra.

Pausa.

Lizbie Brown non sta portando Clarke a Fineterra, vero?

Pausa.

Vuole ucciderlo? Fontanelle?

Pausa.

Cazzo cazzo cazzo! Corvi di merda! Avevate le bocce di fuori!

Verme afferra il fucile. Prende un proiettile dalla tasca e tremando lo infila nella canna.

FONTANELLE Cosa fai?

VERME Devo ucciderti

FONTANELLE Perché?

VERME Perché sei un corvo!

FONTANELLE E allora?

VERME Allora non dovresti essere qui.

FONTANELLE Ma anche tu sei un corvo, Verme, siamo entrambi corvi.

VERME Sì ma tu non dovresti essere qui. Devo ucciderti prima che avvisi tutti gli altri corvi.

FONTANELLE Quali altri corvi?

VERME Quelli che battono nella zona delle distese di sale.

FONTANELLE Non stiamo con nessun altro.

Verme ha il fucile carico. Lo punta contro Fontanelle. Trema.

VERME Sì ma voi state cercando di portarci via la gola

FONTANELLE Non vogliamo portarvi via la gola. Ci serve solo un posto dove stare.

VERME Non ci credo!

FONTANELLE È la verità, lo giuro. Verme, ti supplico…

Pausa.

Non devi per forza uccidermi.

VERME Invece sì.

FONTANELLE Non vuoi toccarmi? Non vuoi avermi tutta per te?

Fontanelle si struscia contro Verme. Prende la mano di Verme e se la mette in mezzo alle gambe. Dopo qualche istante Verme trova la forza di allontanarsi.

VERME Ok, ma devi stare qui di guardia alla capanna. Ti uccido quando torno.

Verme va verso l'uscita.

FONTANELLE Aspetta!

VERME Perché?

FONTANELLE Dove vai?

VERME A cercare Clarke.

FONTANELLE E il Celeste?

VERME Non ho paura. Ho io il fucile, se lo vedo lo spappolo.

FONTANELLE Ma Clarke ha detto che devi fare la guardia alla capanna. E se torna? Non voglio che mi faccia a pezzi, Verme, ho paura! Non puoi stare qui a farmi compagnia? Facciamo la guardia alla capanna insieme.

Pausa.

Verme, ti prego…

Verme si siede e la fissa dubbioso, col fucile sulle gambe.

FONTANELLE Verme, non ti va di parlare con me?

Pausa.

Credevo che ti piaceva parlare.

Pausa.

Hai mai sentito la storia del mare?

VERME Di che?

FONTANELLE Del mare. È la cosa più grande del mondo. Non ne ha mai sentito parlare?

VERME No.

FONTANELLE È tutto fatto di acqua.

Pausa.

VERME È impossibile!?

FONTANELLE Ma è vero.

VERME È più grande delle distese di sale?

FONTANELLE Molto più grande.

Pausa.

VERME Più grande di Fineterra?

FONTANELLE Molto, molto più grande.

VERME E quanto è grande?

FONTANELLE Mio padre mi ha detto che il mondo è fatto per lo più di mare, e solo un pezzettino piccolo è terra.

VERME Ma che dici?

FONTANELLE È vero.

VERME Nah... stai ancora raccontando palle. Di acqua non ce n'è da nessuna parte.

Pausa.

FONTANELLE Potremmo andarci io e te, Verme. Potremmo andarci insieme.

VERME Cosa? E lasciare la gola?

FONTANELLE Sì.

VERME E chi ce lo fa fare?

FONTANELLE Non vorrai mica stare qui per sempre.

VERME Perché no? Abbiamo cibo, abbiamo acqua, abbiamo Hodgie. Abbiamo tutto quello che ci serve.

FONTANELLE Ma non c'è il mare.

Pausa.

VERME È lontano?

FONTANELLE Non molto.

VERME Più lontano di Fineterra?

FONTANELLE Un po'. Ci serve una mappa. Tu ce l'hai?

VERME No

FONTANELLE Lizbie Brown ce l'ha. Ma non me la fa vedere.

Pausa.

VERME Ci servirà tanta acqua.

FONTANELLE Sì.

VERME Ma se è tutto fatto di acqua non dovremo più razionarla, no? Non dovremo più andare al rigagnolo.

FONTANELLE. Ma non si può bere.

VERME Perché no?

FONTANELLE È piena di sale.

VERME Di sale?

FONTANELLE Sì.

VERME Come le distese di sale?

FONTANELLE Sì ma con l'acqua.

VERME E allora a che serve?

FONTANELLE Ma… c'è anche altra acqua. E c'è una città. Come a Fineterra. Ma non hanno costruito delle grosse mura per tenere fuori la gente.

VERME Allora sono corvi?

FONTANELLE Sì

VERME Ma non sono cattivi?

FONTANELLE No.

Pausa.

Non capisci, Verme. Vedi… puoi passeggiare sulla spiaggia. Se mai stato in spiaggia? E puoi raccattare tutto quello che vedi. Puoi anche nuotare. Si possono fare un sacco di giochi. E per tutta la spiaggia ci sono queste enormi ossa gialle di questi pesci giganteschi, più grandi degli alberi caduti, e ci crescono sopra rampicanti e alghe strane ed erba. Sembrano... e ci si può entrare! Ti ci puoi arrampicare dentro, ed è come essere in una grande grotta nel terreno, perché dentro è così buio che non fa differenza se hai gli occhi aperti o chiusi! E il profumo... come avere un'alga sotto il naso.

VERME Cos'è un'alga?

FONTANELLE È…

IL CELESTE (*da fuori*) Clarke! Clarke! Mi senti? So che sei lì dentro. Si vede la nuvola di fumo. Vieni fuori e facciamola finita.[120]

VERME (*Sussurrando*) È il Celeste! Presto, nasconditi, Fontanelle!

FONTANELLE Dove?

VERME Non lo so! Da qualche parte!

Verme e Fontanelle si guardano intorno alla ricerca di un nascondiglio ma non lo trovano

IL CELESTE Lo so che hai solo due proiettili. Ti conviene usarli bene. Perché se non mi uccidi con quei due proiettili, vengo dentro e vi spello vivi, a te e al tuo ragazzino. Conto fino a dieci, e se al dieci non sei fuori vengo a prenderti. Uno.... Due...

FONTANELLE Non c'è modo di nascondersi qui, Verme.

IL CELESTE Tre… Quattro…

FONTANELLE Nasconditi tu! Prendi il fucile! Io lo distraggo!

IL CELESTE Cinque… Sei…

VERME Tiri fuori le bocce?

FONTANELLE Sì!

IL CELESTE Sette… Otto…

---

[120] This passage (from *Clarke!...* until *Non ora, Verme*) was selected for the experimental exploration on physicalization in two different languages due to the abundance of physical action.

FONTANELLE E quando lui ci si avvicina...

VERME Gli sparo in fronte!

IL CELESTE Nove… Dieci!

FONTANELLE Verme! Accendi la macchinetta della musica!

VERME Non preoccuparti, Fontanelle! Hodgie ci proteggerà!

Verme va verso il registratore e schiaccia "play". Esce una versione logora di Beat it *di Michael Jackson. Verme afferra il fucile e si nasconde dietro la sagoma di Luke Hodge. Fontanelle si sbottona la camicetta in modo che si veda il seno. Borbotta qualcosa fra sé e sé, fa degli strani gesti con le mani e poi si siede perfettamente immobile. Il Celeste entra impugnando un coltello. Zoppica. Ha estratto il proiettile dalla gamba e ha cauterizzato la ferita alla meglio.*

Vede Fontanelle e ride. Dice "Il tuo patetico tentativo di sedurmi con me non funziona!" in mandarino.

IL CELESTE Quelle sono per me? (*indicando il seno*) Vuoi che te le tagli?

Fontanelle si abbottona la camicetta. Il Celeste ferma il registratore.

Dov'è Clarke?

Pausa.

Lo so che non sei muta.

La minaccia col coltello.

FONTANELLE Se n'è andato!

IL CELESTE Dove?

Pausa.

Ti ho chiesto dove è andato?

FONTANELLE Fineterra.

IL CELESTE Aha! Aha ha ha… Veramente?

FONTANELLE Sì.

IL CELESTE Quel vecchiaccio non sopravviverà nel deserto.

Il Celeste per puro caso si mette in modo tale che Fontanelle sia fra lui e la sagoma di Hodge. Verme fa capolino un paio di volte ma non riesce a prendere la mira.

Dov'è il ragazzo?

FONTANELLE È andato con loro.

IL CELESTE E ti hanno lasciata sola? Non ci credo.

La minaccia nuovamente.

Dov'è?

FONTANELLE Fuori che ti cerca.

IL CELESTE Che cerca me?

FONTANELLE Sì.

IL CELESTE Quella carogna pensa di spararmi, eh?

FONTANELLE Ti sparerà.

Pausa.

IL CELESTE Non credere che non sappia chi sei. Ho sentito parlare di voi due: le streghe del deserto. Catturate i corvi e li cucinate. Ho sentito dire che mangiate prima l'intestino. Vi piacciono quelle schifezze, eh?

Pausa.

(*Grida per spaventarla*) Rispondimi!

FONTANELLE No.

IL CELESTE So che tu sai. Beh, non ha più importanza. Non so come ci avete trovato, ma ti dico una cosa. Non dovevate portare qui il vostro lerciume. Perché la gola ha un modo tutto suo di gestire le cose. Non c'è scampo,[121] capisci? E quando torna se ne accorge anche Lizbie Brown.

Fontanelle gli sputa addosso e gli soffia.

Volevo aspettare. Ma ho cambiato idea, ti faccio a pezzi subito. Non preoccuparti, lo faccio lentamente, così senti tutto…

Si avvicina abbastanza per affondare il colpo. Verme salta fuori da dietro la sagoma di Hodge e gli spara in mezzo agli occhi. Il Celeste cade a terra.

VERME È morto?

[121] This option is the outcome of the reading/workshop. It was suggested by the actors' performance, in place of the previous version *Non c'è via d'uscita*, which in the mouth of the actor sounded too long and seemed to alter the spoken rhythm of the passage.

FONTANELLE Penso di sì.

Verme lo pungola con il fucile.

VERME Ha! Gli ho sparato in fronte! Che ne dici, eh? Che ne dici, Celeste del cazzo? Lurido cagnaccio! Lurido, stupido cagnaccio! Bau bau! Bau bau!

FONTANELLE Bel colpo!

VERME Te l'avevo detto che ero bravo! Te l'avevo detto che funzionava! Le tue bocce e il mio fucile! Posso toccarle ancora?

FONTANELLE Non ora, Verme.

Verme mette giù il fucile e fruga nelle tasche del Celeste. Trova la pipa e il tabacco.

VERME Gualda[122] cosa c'è qui! Tabacco! Tabacco! Mi fumo tutta la busta in una volta. Hai mai fumato tabacco, Fontanelle?

FONTANELLE No.

VERME È la cosa più bella del mondo, è anche meglio dell'alcol.

Verme carica la pipa e fuma da esperto. Fa boccate profonde e se le gusta appieno.

Ne vuoi un po'?

FONTANELLE No.

VERME Perché no?

FONTANELLE Non mi piace

VERME Nah, è una figata. Dai, prova.

FONTANELLE Ti ho detto che non ne voglio!

Pausa.

VERME Scusa Fontanelle.

FONTANELLE Tranquillo.

Verme fa un altro paio di boccate e cerca di imitare la fumata di Clarke.

VERME Ma voi non siete veramente delle streghe?

FONTANELLE No.

---

[122] "Lokee" is a way of mocking the way Chinese people speak English (Mence 2014a), so I opted for something similar: the substitution of /r/ with /l/, typical of Chinese speakers of Italian as a second language.

Pausa.

Dobbiamo pulire qui.

VERME Nah, il sangue si asciuga in fretta.

FONTANELLE Non voglio sangue sul pavimento, Verme.

VERME Ma viene assorbito dal terreno.

FONTANELLE Ti ho detto che non ce lo voglio lì.

Pausa.

VERME Lo metto in giardino. Di solito facciamo così. Clarke dice che fa bene alle verdure.

Verme prende il Celeste per le gambe e fa per trascinarlo fuori.

FONTANELLE No, non portarlo in giardino. È uno spreco.

VERME In che senso?

FONTANELLE Voglio farlo a pezzi.

Pausa.

VERME Perché?

FONTANELLE Come esca.

Pausa.

VERME Non vorrai mica…

FONTANELLE Possiamo usarlo per catturare degli animali.

VERME Tipo?

FONTANELLE Uccelli, ratti, qualsiasi cosa. Ma devi fare pezzi piccoli.

VERME Ma…–

FONTANELLE Fallo e basta, Verme.

Pausa.

Ok, allora ci penso io.

VERME No, no, ce la faccio Fontanelle, ce la faccio.

Verme trascina fuori il Celeste. Da fuori si sentono grugniti e tonfi mentre Verme prova a farlo a pezzi con il macete.

Entra Lizbie Brown.

LIZBIE BROWN Vedo che ve la state spassando, Fontanelle.[123] Cena a base di carne?[124] Hai anche catturato un canguro.

FONTANELLE Sì.

LIZBIE BROWN Perché non hai fatto quello che ti ho detto?

Pausa.

Fontanelle?

Pausa.

Sai cosa ho fatto io non frattempo? Ho zoppicato attraverso il deserto in attesa che quel vecchio stronzo chiudesse la bocca così potevo farlo a pezzi. E ho una sete porca, Fontanelle. Sai quanta acqua si era portato dietro? Quattro quinti di cinque ottavi di un cazzo. Intanto tu te ne stavi qui seduta su quelle tue belle chiappe a fare la gatta morta con quel ritardato. Come se la cava? L'hai istruito bene? Lo comandi a bacchetta?[125]

FONTANELLE Penso che ci può tornare utile.

LIZBIE BROWN Utile un cazzo! Non era nei piani!

Pausa.

Dammi un po' d'acqua,[126] Fontanelle. Ho sete.

FONTANELLE L'abbiamo finita.

LIZBIE BROWN L'aveta finita?

FONTANELLE Sì.

LIZBIE BROWN Beh, allora vammene a prendere un po'.

Fontanelle fa per uscire.

Aspetta.

---

[123] This passage (from *Vedo che ve la state spassando…* until *è più stupido di quanto pensi*) was initially selected for the exploratory workshop in order to test the possibility on the part of the translator to alter the deictic gestures of a performance by altering the verbal deictics in a passage. The translation of this passage influenced the articulation of my research question on the link between verbal deictics and deictic gestures.
[124] For the effects of performance on the translation of this passage, see 3.2.1.
[125] This whole passage was changed after the exploration by Group B (see 4.2).
[126] Here the sentence needed a noun (*acqua*) to be referred to anaforically in the next sentence "We've run out" / *L'abbiamo finita.* The change was made during the workshop.

Lizbie Brown prende il fucile e guarda nel caricatore.

Dove sono i proiettili?

FONTANELLE Ce n'è solo uno.

LIZBIE BROWN Solo uno?

FONTANELLE Sì.

LIZBIE BROWN E dov'è?

FONTANELLE Ce l'ha lui in tasca.

LIZBIE BROWN Perché non glie l'hai preso?

Appoggia il fucile al muro.

FONTANELLE Si è accorto che non ho il marchio.

LIZBIE BROWN Quando?

FONTANELLE Ieri, quando ballavo.

LIZBIE BROWN Come ha fatto?

FONTANELLE Non lo so.

Pausa.

LIZBIE BROWN Meglio che non mi racconti palle, Fontanelle.

FONTANELLE Non sto raccontando palle.

LIZBIE BROWN Sicura?

Pausa.

Allora non è stupido come sembra.

FONTANELLE Oh no, è più stupido di quanto pensi.

VERME (*Da Fuori*) Hey Fontanelle! Fontanelle

Verme entra saltellando come un cucciolo. È tutto schizzato di sangue. Vede Lizbie Brown e si ferma.

LIZBIE BROWN Oh Verme! È terribile! Stavo dicendo a Fontanelle che io e Clarke siamo stati attaccati dai corvi. Lui ha combattutto con tutte le sue forze, è stato così eroico, ma…

VERME Non è vero. Dov'è Clarke?

LIZBIE BROWN Il Signore se l'è preso, figliolo. Credimi! I demoni stanno venendo qui. Mi hanno seguita, dobbiamo essere pronti a difenderci!

Pausa.

VERME Parli così solo perché c'hai sempre la testa su quel libro.

LIZBIE BROWN Cosa?

VERME Me l'ha detto Fontanelle.

LIZBIE BROWN Cosa ti ha detto Fontanelle?

VERME Che siete corvi.

Pausa.

LIZBIE BROWN Fontanelle?

Fontanelle con una rapida mossa prende il fucile e lo punta a Lizbie Brown.

FONTANELLE Verme! Svelto! Dammi il proiettile!

LIZBIE BROWN Cosa fai, Fontanelle?

FONTANELLE Ha ucciso Clarke e adesso vuole uccidere anche noi!

LIZBIE BROWN Non è vero! Clarke è morto per te! Voleva che tu ti fidassi di me, Verme. Ti voleva bene!

FONTANELLE Non darle retta, Verme.

LIZBIE BROWN Ascolta me! A lei non importa niente di te! È una strega, ti mangerà!

FONTANELLE Non è vero, Verme. È lei la strega!

LIZBIE BROWN Guardale gli stivali. Non vedi? Sono tutti insanguinati!

FONTANELLE Non ascoltarla, Verme!

LIZBIE BROWN Ti ha raccontato la storiella del mare, eh Verme? Scommetto di sì! Se l'è inventata! È una sua fantasia!

FONTANELLE No! Ci andremo insieme, io e te, come d'accordo.

Verme non sa cosa fare. Istintivamente mette la mano in tasca e dà a Fontanelle l'ultimo proiettile. Lei carica il fucile e lo punta contro Lizbie Brown.

Oh quanto ho aspettato questo momento.

LIZBIE BROWN Fontanelle… ti ho trovato io, ti ho praticamente cresciuta. Non sopraviverai con lui. È così stupido che non saprebbe distinguere la bocca dal buco del culo.

FONTANELLE Sei perfida, Lizbie Brown.

LIZBIE BROWN Fontanelle…. Tutto quello che ho fatto l'ho fatto per te…

Pausa

Fontanelle?

Lizbie Brown all'improvviso lancia un urlo agghiacciante e si scaglia contro Fontanelle. Fontanelle le spara. Lizbie Brown cade all'indietro e giace immobile.

Silenzio.

VERME …ma veramente era una strega?

FONTANELLE Sì.

Fontanelle fruga nei vestiti di Lizbie Brown e trova la sua mappa. La sventola trionfante ma vede Verme seduto in stato confusionale con la testa fra le mani.

Verme?

VERME Eh?

FONTANELLE Stai bene?

VERME Sì.

Pausa.

Pensi che….

FONTANELLE Cosa?

VERME Che stava dicendo la verità?

FONTANELLE Su cosa, Verme?

WOMR …su Clarke?

FONTANELLE No, ti stava tirando un tranello.

Fontanelle va a sedersi al suo fianco.

Va tutto bene. Ormai siamo fuori pericolo, stai tranquillo.

Fontanelle gli prende la mano e se la mette sui capelli. Lui inizia ad accarezzarli.

VERME Fontanelle?

FONTANELLE Hmmm?

VERME Come fai ad avere dei capelli così?

FONTANELLE Così come?

Pausa.

VERME Così soffici.

FONTANELLE Non lo so. Fortuna, credo.

Pausa.

VERME Non ci fai niente?

FONTANELLE No.

Pausa.

VERME È bellissimo accarezzarli.

FONTANELLE Davvero?

VERME Hai anche un buon profumo.

FONTANELLE Veramente?

Pausa.

VERME Non odori di corvo.

FONTANELLE Che odore ho?

Pausa.

VERME Odori di… di mare.

FONTANELLE Tu che ne sai?

VERME Non so. Lo so e basta.

Pausa.

FONTANELLE E che odore ha il mare?

VERME Di… sale.

Luci.

Appendix: Excerpts selected for the experiments

The texts included in this section are the ones the actors were provided with, prior to the revisions that took place during and after the workshop.

Experiment 1

Group A	Group B
RENANGHI You're a coward. *Pause.* It stinks in here. You know that? Why don't you clean this place up a bit? DUTTON What difference does it make? RENANGHI It's even worse than when we lived here. DUTTON It's just a place to sit and rest. It doesn't have to be clean. RENANGHI Where do you sleep? *Pause* Bill? DUTTON What's it to you? RENANGHI I want to know. DUTTON Not far. RENANGHI Not far. What does that mean? DUTTON It means not far from here RENANGHI Narrawong? DUTTON That's right. RENANGHI Narrawong eh? And what	RENANGHI Sei un vigliacco. *Pausa.* Che puzza qui dentro! Non la senti? Perché non pulisci un po' questo posto? DUTTON Chi se ne frega? RENANGHI È anche peggio di quando abitavamo qui. DUTTON È solo un posto dove sedersi e riposare. Non deve essere pulito RENANGHI Dove dormi? *Pausa* Bill? DUTTON Che t'importa? RENANGHI Voglio saperlo. DUTTON Non lontano. RENANGHI Cosa significa non lontano? DUTTON Significa non lontano da qui. RENANGHI Narrawong? DUTTON Esatto. RENANGHI Narrawong eh? E la tua donna?

about your missus?	DUTTON Cosa?
DUTTON What about her?	RENANGHI Dov'è?
RENANGHI Where's she at?	DUTTON Adesso?
DUTTON Right now?	RENANGHI Sì.
RENANGHI Yeah.	DUTTON A casa.
DUTTON She's at the house.	*Pausa.*
Pause.	Ci starà preparando la cena.
She's probably preparing some supper for us.	RENANGHI Allora è una brava donna?
RENANGHI So she's a good woman?	DUTTON Credo di sì.
DUTTON I suppose.	RENANGHI Si prende cura di te?
RENANGHI She looks after you?	DUTTON Ci prova.
DUTTON She tries to.	RENANGHI Non le piace che vieni quaggiù?
RENANGHI She don't like it when you come down here?	DUTTON Non proprio.
DUTTON Not really.	RENANGHI Ma non può impedirtelo.
RENANGHI But she can't stop you.	*Pausa.*
Pause.	Cosa fa?
What does she do?	DUTTON Tipo durante il giorno?
DUTTON Like during the day and that?	RENANGHI Sì.
RENANGHI Yeah.	DUTTON Per lo più sta a casa a leggere la bibbia. Svuota qualsiasi bottiglia trova per casa. Passa la maggior parte del tempo a cercare di farmi vedere le cose a modo suo.
DUTTON She sits around and reads the Bible mostly. Pours out any bottles of grog she finds lying around. A lot of her energy goes towards trying to get me to see things her way.	RENANGHI In che modo?
	DUTTON Quello Cristiano, credo.

RENANGHI What way is that? DUTTON The Christian way I guess. *Pause.* RENANGHI Does she know about me? DUTTON Everyone knows about you. *Pause.* RENANGHI What does she look like? DUTTON I don't know. Like anybody else I guess? RENANGHI You mean white? DUTTON Yeah. RENANGHI Is she pretty? DUTTON Not really. *Pause.* RENANGHI Sounds like she's pretty fucken boring. DUTTON She's alright.	*Pausa.* RENANGHI Sa di me? DUTTON Tutti sanno di te. *Pausa.* RENANGHI Fisicamente com'è? DUTTON Non saprei. Come tutti, credo. RENANGHI Cioè bianca? DUTTON Sì. RENANGHI È carina? DUTTON Non proprio. *Pausa.* RENANGHI Da quel che dici sembra proprio pallosa. DUTTON No, è brava.

Experiment 2

Group A	**Group B**
You see, Worm and me, we aren't a bad bunch. We might even be willing to cut youse a deal. It's been a long time since we've had any female company in the Gully. Come to think of it,	Vedete, io e Verme non siamo poi così cattivi. Potremmo anche arrivare a un accordo con voi. È da tanto che non abbiamo un po' di compagnia femminile qui nella gola.

	I can't remember the last time a lady graced us with her presence. Can you, Worm?		Adesso che ci penso non ricordo quando è stata l'ultima volta che una donna ci ha onorato della sua presenza. Tu ti ricordi, Verme?
WORM	Nuh.	VERME	No.
CLARKE	Well there you go! You hear that? And Worm's memory is in better nick than mine. But there's a hitch, see. Because the Celestial, he aint a gentleman like us. He aint a straight-shooter like us, if you know what I mean. He's going to want to kill youse both, I can tell you that now. So if you want to live, I recommend you think long and hard about what it is you're willing to put on the table.	CLARKE	Appunto! Avete sentito? E la memoria di Verme è messa meglio della mia. Ma c'è un inconveniente. Dovete sapere che il Celeste, beh, lui non è un gentiluomo come noi. Non è schietto come noi, non so se mi spiego. Di sicuro vorrà farvi fuori a tutte e due. Perciò se ci tenete a sopravvivere vi consiglio di pensare bene a cosa siete disposte a mettere sul tavolo delle trattative.
Lizbie Brown makes some muffled noises.		*Lizbie Brown emette dei suoni soffocati.*	
	What's that? I can't quite hear you love. You got something in your mouth.		Come? Non ti capisco, amore. Hai qualcosa in bocca.
She tries to speak again.		*Lizbie Brown prova ancora a parlare.*	
	How about this: how about I take out them gags and we have ourselves a little chat? I do like a bit of conversation. But let me put this upfront: I want the truth, the whole truth, and none of that yelling and screaming business. You got me?		Vi faccio una proposta: che ne dite se vi tolgo quei bavagli e ci facciamo una bella chiacchierata? Mi piace fare conversazione. Ma chiariamo subito una cosa: voglio la verità, tutta la verità, e niente grida e strilla. Capito?
		Annuiscono.	

They nod. Good. Worm. *Pause.* Worm? WORM What? CLARKE Ungag them. And while you're at it, open the smoke-slits. Just a mil on each mind. It's getting stuffy again. *Worm removes their gags. He opens the smoke-slits. Clarke looks at the women expectantly.* So? LIZBIE BROWN I told you, we are missionaries from Land's End! Our convoy was attacked by crows! Please, we fled into the wastes and… She fell! She fell and – CLARKE Hang on! Hang on! What'd you say your name was? LIZBIE BROWN Lizbie Brown. CLARKE Well is it Lizbie, or Brown? LIZBIE BROWN It's Lizbie Brown. CLARKE Alright then, have it your way. Lizbie Brown. (*To Fontanelle*) And what about you? LIZBIE BROWN She's mute. CLARKE What? LIZBIE BROWN She can't speak. CLARKE Why not?	Va bene. Verme. *Pausa.* Verme? VERME Cosa? CLARKE Leva quei bavagli E già che ci sei, apri le griglie per il fumo. Giusto un millimetro. L'aria sta tornando stantia. *Verme toglie loro il bavaglio. Apre le griglie per il fumo. Clarke guarda le due donne.* Allora? LIZBIE BROWN Ve l'ho detto, siamo missionarie di Fineterra! Il nostro convoglio è stato attaccato dai corvi! Siamo scappate nel deserto e... lei è caduta! È caduta e… CLARKE Aspetta, aspetta… Come hai detto che ti chiami? LIZBIE BROWN Lizbie Brown. CLARKE Ma è Lizbie o Brown? LIZBIE BROWN È Lizbie Brown. CLARKE Va bene, come vuoi. Lizbie Brown. (*A Fontanelle*) E tu? LIZBIE BROWN È muta. CLARKE Cioè? LIZBIE BROWN Non può parlare. CLARKE Perché no? LIZBIE BROWN È nata così.

LIZBIE BROWN She was born that way. CLARKE Mute? LIZBIE BROWN Yes, God hath singled her out. It is her special affliction, I know not why. As in all things, His reasons remain obscure. CLARKE Can she hear? LIZIBIE BROWN She can hear just fine. CLARKE What's her name? LIZBIE BROWN Fontanelle. CLARKE Fontanelle. What a pretty name. *Pause.* She hasn't got the sickness, has she? She aint about to erupt into boils and sores and vomit all over the place? LIZBIE BROWN No, she is sound of body. CLARKE How do you know? LIZBIE BROWN She's my daughter. CLARKE She aint your daughter. LIZBIE BROWN Yes she is. CLARKE How come she looks nothing like you? LIZBIE BROWN She's adopted. My husband and I found her as a child, wandering in the wastes. CLARKE So she's healthy? She'll last a while? LIZBIE BROWN What do you mean?	CLARKE Muta? LIZBIE BROWN Sì, Iddio l'ha segnata. È la sua croce, non so perché. Come in tutte le cose, le Sue ragioni rimangono oscure. CLARKE Ci sente? LIZIBIE BROWN Ci sente benissimo. CLARKE Come si chiama? LIZBIE BROWN Fontanelle. CLARKE Fontanelle. Che bel nome. *Pausa.* Non ha la malattia, vero? Non è che le vengono bubboni, dolori e inizia a vomitare? LIZBIE BROWN No, è di costituzione robusta CLARKE Tu come lo sai? LIZBIE BROWN È mia figlia. CLARKE Non è vero. LIZBIE BROWN Sì che è vero. CLARKE Allora com'è che non ti somiglia per niente? LIZBIE BROWN È stata adottata. Io e mio marito l'abbiamo trovata che era bambina e si aggirava nel deserto. CLARKE Allora è sana? Sopravviverà per un po'? LIZBIE BROWN A cosa? CLARKE Al duro lavoro, agli abusi.

CLARKE Hard labour and all that. Abuse. LIZBIE BROWN She is too pure for this fallen world. She belongs at Land's End. She is a favourite of the Chaplain. He has said that God speaks through her, that she is the Lord's chosen instrument. CLARKE So the Lord's got nothing to say? LIZBIE BROWN Excuse me? CLARKE Well she's mute, right? *Pause.* LIZBIE BROWN Look, whatever it is you want – CLARKE You're getting ahead yourself, Lizbie Brown! That's twice now. And we aint even finished with the introductions. Don't worry, I'll tell you when to start pleading for your life. *Pause.* Now my name's Clarke. And this here's Worm. Fontanelle probably can't see you, Worm. Come over here where she can see you. *Pause.* Hurry up Worm!	LIZBIE BROWN È troppo pura per questo mondo corrotto. Dovrebbe stare a Fineterra. È la preferita del cappellano. Lui dice che Dio parla attraverso di lei, che lei è lo strumento prescelto dal Signore. CLARKE Allora il Signore non ha niente da dire. LIZBIE BROWN Come, scusi? CLARKE Beh, è muta, no? *Pausa.* LIZBIE BROWN Sentite, qualunque cosa vogliate - CLARKE Vai troppo di fretta Lizbie Brown! È già la seconda volta che tagli corto, e siamo ancora alle presentazioni. Non preoccuparti, ti avviso io quando devi iniziare a supplicare. *Pausa.* Io sono Clarke. E questo qui è Verme. Probabilmente Fontanelle non ti vede, Verme. Vieni qui così ti vede. *Pausa.* Sbrigati Verme! *Verme si mette in modo che Fontanelle possa vederlo. Le sorride timidamente. Lei contraccambia il sorriso.*

Worm goes over to where Fontanelle can see him. He smiles sheepishly at her. She smiles back.	
She's mute, Worm. You know that means?	
WORM She can't speak.	
CLARKE Right.	
WORM But when I found them –	
CLARKE Shut up Worm! Now get on your mat!	
Worm goes back to his mat.	
And stop muttering.	
Pause.	
Now, you said you were attacked by crows?	
LIZBIE BROWN Yes.	
CLARKE How many?	
LIZBIE BROWN Please… My throat… I need water.	
CLARKE You want a jawful do you?	
LIZBIE BROWN Yes.	
CLARKE From our trickle?	
LIZBIE BROWN Please…	
Pause.	
CLARKE Worm?	
WORM What?	
CLARKE Give them a squirt. Just one. And don't spill none, you hear? No point wasting good water if	È muta, Verme. Sai cosa significa?
	VERME Che non può parlare.
	CLARKE Esatto.
	VERME Ma quando le ho trovate….
	CLARKE Zitto Verme! Vai nella tua cuccia
	Verme torna nel suo giaciglio.
	E smettila di brontolare.
	Pausa.
	Allora, hai detto che siete state attaccate dai corvi?
	LIZBIE BROWN Sì.
	CLARKE Quanti?
	LIZBIE BROWN Vi prego…. La gola… datemi un po' d'acqua
	CLARKE Vuoi una mascellata eh?
	LIZBIE BROWN Sì.
	CLARKE Dalla nostro rigagnolo?
	LIZBIE BROWN Ve ne prego…
	Pausa.
	CLARKE Verme?
	VERME Eh?
	CLARKE Dagliene uno spruzzo. E non ne rovesciare, capito? Non ha senso sprecare dell'acqua se alla fine le mettiamo in giardino.

we're going to put them in the garden. *Worm gives Lizbie Brown a drink.* LIZBIE BROWN Thankyou… Oh… Oh solace… How thou anointest me Lord! *He does the same for Fontanelle. She licks her lips and smiles at him. He stands there ogling her. He goes to give her another squirt.* CLARKE Worm! WORM What? CLARKE Get on your mat you little shit! *Worm goes back to his corner.* How's that? LIZBIE BROWN Much better.	*Verme dà da bere a Lizbie Brown.* LIZBIE BROWN Grazie… Oh, chiare, fresche, dolci acque… Mi hai unto, oh Signore! *Dà da bere anche a Fontanelle. Lei si lecca le labbra e gli sorride. Lui la guarda lascivamente. Lui si avvicina per darle un altro spruzzo d'acqua.* CLARKE Verme! VERME Eh? CLARKE Vai nella tua cuccia, stronzetto! *Verme torna nel suo angolino.* Come va? LIZBIE BROWN Molto meglio.

Experiment 3

For this experiment I prepared two different versions for Group B. The excerpt of this selection

Group A	Group B version 1
Enter Lizbie Brown. LIZBIE BROWN I see you've been having a nice relaxing time, Fontanelle. You got some meat for our dinner. I see you caught a kangaroo too? FONTANELLE Yes. LIZBIE BROWN But why haven't you done what I asked you? *Pause.* Fontanelle? *Pause.* You know what I've been doing? I've been hobbling through the wastes on me bare, bloody feet, waiting for that old pus-sack to shut his mouth so I could cut him. And I'm fucken thirsty, Fontanelle. You know how much water he took for us? Fourth fifths of five eighths of fuck all. While you been sitting here on your pretty little arse playing tootsies with the retard. How's he	*Entra Lizbie Brown.* LIZBIE BROWN Vedo che ve la state spassando, Fontanelle. Carne per cena? Vedo che hai anche catturato un canguro. FONTANELLE Sì. LIZBIE BROWN Perché non hai fatto quello che ti ho detto di fare? *Pausa.* Fontanelle? *Pausa.* *Tu* lo sai cosa ho fatto *io* non frattempo? Ho zoppicato attraverso il deserto in attesa che quel vecchio stronzo chiudesse la bocca così potevo farlo a pezzi. E ho una sete porca, Fontanelle. Sai quanta acqua aveva portato per noi? Quattro quinti di cinque ottavi di un cazzo. Intanto *tu* te ne stavi qui seduta su quelle *tue* belle chiappe a fare la gatta morta con quel ritardato.

looking? You got him all trained? You snap your fingers at him, Fontanelle?	Come va? L'hai istruito bene? Lo comandi a bacchetta?
FONTANELLE I thought we could use him.	FONTANELLE Penso che ci può tornare utile.
LIZBIE BROWN Yeah well that weren't part of the fucken plan.	LIZBIE BROWN Utile un cazzo! Non era nei piani.
Pause.	*Pausa.*
Get me a drink, Fontanelle. I'm thirsty.	Dammi da bere, Fontanelle. Ho sete.
FONTANELLE We've run out.	FONTANELLE L'abbiamo finita.
LIZBIE BROWN You've run out?	LIZBIE BROWN L'aveta finita?
FONTANELLE Yes.	FONTANELLE Sì.
LIZBIE BROWN Well you'd better go and get some.	LIZBIE BROWN Beh, allora vammene a prendere un po'.
Fontanelle goes to leave.	*Fontanelle fa per uscire.*
Wait.	Aspetta.
Lizbie Brown picks up the rifle and looks in the magazine.	*Lizbie Brown prende il fucile e guarda nel caricature.*
Where are the bullets?	Dove sono i proiettili?
FONTANELLE There's only one.	FONTANELLE Ce n'è solo uno.
LIZBIE BROWN Just one?	LIZBIE BROWN Solo uno?
FONTANELLE Yes.	FONTANELLE Sì
LIZBIE BROWN Where is it?	LIZBIE BROWN E dov'è?
FONTANELLE It's in his pocket.	FONTANELLE Ce l'ha lui in tasca.
LIZBIE BROWN Why didn't you get it off him?	LIZBIE BROWN Perché non glie l'hai preso?
She leans the rifle against the wall.	*Appoggia il fucile al muro.*
FONTANELLE He saw I didn't have the mark.	

LIZBIE BROWN When? FONTANELLE Yesterday, when I was dancing. LIZBIE BROWN How? FONTANELLE I don't know. *Pause.* LIZBIE BROWN You'd better not be lying to me, Fontanelle. FONTANELLE I'm not. LIZBIE BROWN You sure? *Pause.* So he's not as stupid as he looks. FONTANELLE Oh no, he is, he's more stupid than you think.	FONTANELLE Si è accorto che non ho il marchio. LIZBIE BROWN Quando? FONTANELLE Ieri, quando ballavo. LIZBIE BROWN Come? FONTANELLE Non lo so. *Pausa.* LIZBIE BROWN Meglio che non mi racconti palle, Fontanelle. FONTANELLE Non sto raccontando palle. LIZBIE BROWN Sicura? *Pausa.* Allora non è stupido come sembra. FONTANELLE Oh no, è più stupido di quanto pensi.
	Version 2 Nel frattempo sai cosa ho fatto? Ho zoppicato attraverso il deserto in attesa che quel vecchio stronzo chiudesse la bocca così potevo farlo a pezzi. E ho una sete porca, Fontanelle. Sai quanta acqua aveva portato per noi? Quattro quinti di cinque ottavi di un cazzo. Intanto te ne stavi qui seduta su quelle belle chiappe a fare la gatta morta con quel ritardato. Come va? L'hai istruito bene? Lo comandi a bacchetta?

Experiment 4

Group A		Group B	
DUTTON	There was a whale. Washed up on the shore. The black mob got to it first. They were getting ready for a feast, the way they always did, you know. I would have let them have it, but Henty was there in his boat, he told them to piss off. He said it was his whale and tried to pull the harpoon from its neck. Now Cold Morning, he was finding this kind of funny, and he took up a chunk of whale meat and slapped it into Henty's hand. Go ahead and eat it, it's good, he says, like making a motion with his hand. Henty turned to all them gathered whalers and said, Give them a bit of a scare, boys. Next thing there was gunfire and smoke and spears like rain and one of Henty's men got it through the neck. We barely made it to our boats and back to the	DUTTON	C'era una balena spiaggiata. Gli aborigeni ci sono arrivati per primi. Si stavano preparando alla festa, come facevano sempre, sai. Io glie la lasciavo anche, ma Henty era lì nella sua barca, che gli diceva di andarsene. Diceva che era la sua balena mentre cercava di toglierle l'arpione dal collo. Mattino Freddo, che trovava la cosa abbastanza divertente, ha preso un tocco di carne di balena e l'ha sbattuta nelle mani di Henty. Dai, mangiala, è buona, dice, facendo tipo un gesto con la mano. Henty si è girato verso tutti i balenieri radunati e ha detto, Fateli spaventare un po', ragazzi. Subito dopo c'erano spari e fumo e lance come se piovessero e uno degli uomini di Henty è stato trafitto al collo. Siamo a malapena riusciti ad arrivare alle nostre barche e all'insediamento. Henty

settlement. Henty was furious, he knocked on every door and summoned every man and child old enough to carry a gun. We're going back to get that whale, he said, and if we have to convince them crows by force, then by God, we will. I swear, I never fired a shot. I couldn't. Half of them were mates of ours and harpooners over the years. But afterwards, I knew something had to be done, else we were going to hang like what happened to those Myall Creek killers. I knew a way to hide the bodies. So I told Henty I'd take care of it. All night long we fired up the trypots and when the oil was done we put it in a special cask and stacked it up with all the others to be shipped to Simeon Lord in Sydney and on to London and all the world. And when I came back, the following morning, you were gone. *She cannot look at him.*	era furioso, ha bussato a tutte le porte e ha radunato tutti gli uomini e i ragazzi abbastanza grandi da usare una pistola. Torniamo da quella balena, ha detto, e se dobbiamo convincere quei corvi con la forza, allora, in nome di Dio, lo faremo. Giuro, non avevo mai sparato un colpo. Non ne ero capace. La metá di loro erano nostri amici e avevano lavorato con noi come ramponieri per anni. Ma dopo, sapevo che bisognava fare qualcosa, altrimenti ci avrebbero impiccati come è successo agli assassini di Myall Creek. Conoscevo un sistema per nascondere i corpi. Così ho detto a Henty che me ne occupavo io. Abbiamo tenuto accesi i calderoni per tutta la notte, e quando l'olio era pronto lo abbiamo messo in una botte speciale e l'abbiamo impilata con tutte le altre da spedire a Simeon Lord a Sydney, poi a Londra e nel resto del mondo. E quando sono tornato, il mattino dopo, tu non c'eri più.

RENANGHI You're a coward, Bill Dutton, you always were.	*Renanghi non riesce a guardarlo.* RENANGHI Sei un vigliacco, Bill Dutton, lo sei sempre stato.

Experiment 5

Group A	Group B
CLARKE Worm, you just got to remember what I told you. If anybody even tries to set foot inside the Gully: what are we going to do? WORM Kill them. CLARKE That's right. Just remember that, Worm. Repeat it in your head. Doesn't matter who they are, doesn't matter what they want, doesn't matter if they're a king, a queen or a three-legged dog. *Worm is silently repeating it to himself.* But you see, this is where your analysis falls down, Worm. Because when it comes to defending the Gully, none of us is more qualified than the Celestial. WORM You reckon?	CLARKE Ricordati quello che ti ho detto, Verme. Se qualcuno cerca di mettere piede qui nella gola cosa devi fare? VERME Ucciderlo. CLARKE Esatto. Ricordatelo, Verme. Continua a ripetertelo. Non importa chi siano, cosa vogliano, che sia un re, una regina o un cane a tre zampe. *Verme se lo ripete fra sé e sé.* Vedi, Verme, è qui che cade la tua ipotesi. Perché quando si tratta di difendere la gola, nessuno di noi è più qualificato del Celeste. VERME Dici? CLARKE Non mi viene in mente nessuno che possa competere con lui. VERME Io!

CLARKE	Can't think of anyone that could match him.	CLARKE	Ha! Con quei coltellacci che si ritrova?
WORM	I could!	VERME	Gli darei un po' del mio sinistro-destro sinistro-destro, come mi hai insegnato tu Clarke, e lo metterei al tappeto.
CLARKE	Ha! With them great big bloody knives of his?	*Clarke ride.*	
WORM	I'd just give him a bit of the old one-two one-two, the way you showed me Clarke, and down he'd go.	CLARKE	Certo Verme, certo. Ma il punto è che abbiamo bisogno di lui quanto lui ha bisogno di noi. E finché riesce a raccattare qualcosa per noi e a tenere quei ficcanaso dei corvi fuori dalla gola, credo faresti meglio a tenere la bocca chiusa e a lasciar stare i guantoni da boxe.
Clarke laughs.		*Pausa.*	
CLARKE	I'm sure he would Worm, I'm sure he would. But the point is, we need him just as much as he needs us. And as long as he's doing a good job scunging for us and keeping nosy crows out the Gully, I reckon you'd best keep your trap shut and your boxing gloves to yourself.	VERME	Comunque resta sempre un Celeste del cavolo, no?
Pause.		CLARKE	Sì.
WORM	He's still a dirty Celestial though, aint he?	*Lunga pausa.*	
CLARKE	Yes he is.	VERME	Clarke?
Long pause.		CLARKE	Eh
WORM	Clarke?	VERME	Posso chiederti una cosa?
CLARKE	What?	CLARKE	Dipende da cosa.
WORM	Can I ask you something?	VERME	Non è che poi ti arrabbi con me?
CLARKE	Depends what it is.	CLARKE	Sarà dura.

WORM	You won't get all fiery on me though will you?	*Pausa.*	
CLARKE	I'll try not to, Worm.		Dai, spara.
Pause.		VERME	Okay. Allora. Umm… sai quando eri a Fineterra…
	Come on then, spit it out.	CLARKE	Mmm.
WORM	Okay. Yeah. Umm…you know when you was at Land's End…	VERME	…hai mai visto una donna, tipo, senza vestiti?
CLARKE	Mmm.	*Clarke ride.*	
WORM	…did you ever see a woman, like, with no clothes on?	CLARKE	Perché me lo chiedi?
Clarke laughs.		VERME	Non lo so.
CLARKE	Why do you ask?	CLARKE	Vuoi sapere com'è una donna nuda?
WORM	I don't know.	VERME	Sì.
CLARKE	You want to know what a naked woman's like?	CLARKE	Va beh, ci provo, Verme, ma… dovrò arrivarci in maniera un po' ellittica.
WORM	Yeah.	*Verme sembra confuso.*	
CLARKE	Worm, I mean, I'll try but…I might have to come at it a bit elliptically.		Vedi, molte donne indossano indumenti intimi. Non tutte, probabilmente. Ma la maggior parte sì. E quando le porti fino a un certo punto che sono disposte a toglierseli – a quel punto gli hai già tolto il cappotto e camicia e camicetta e gonna e calze, anche se le calze danno una bella sensazione se glie le lasci addosso – poi spesso è meglio fare una pausa di qualche minuto e
Worm looks confused.			
	You see, most women wear undergarments. Not all of them probably. But most of them. And when you get them far enough down the road that they're willing to take their undergarments off– you already got them out		

	of their coats and shirts and blouses and skirts and stockings, although the stockings can feel pretty nice if you leave them on– then it's often best to pause for a few minutes and take stock. Because a woman in her undergarments is one of the finest things a bloke is allowed to see in his short, miserable life. At least, I think. And once you get past that, well, there's nowhere left to go, is there? It's just an arse and a fanny and a set of ping-pongs.		fermarsi ad ammirarla. Perché una donna in indumenti intimi è una delle cose più belle che un uomo vedrà mai nella sua breve e misera vita. O almeno credo. E dopo quello, beh, non c'è molto altro da fare, no? Rimane un sedere, una passera e due bocce.
WORM	That's when you jam your willy-billy in, right?	VERME	E' in quel momento che infili il tuo pistolino dentro, giusto?
CLARKE	You do, Worm, no doubt about it. But what I'm trying to describe to you is a little bit more complicated.	CLARKE	Sì, Verme. Ma quello che sto cercando di dirti è un po' più complesso.
WORM	But that's the best bit, right? When you jam it in?	VERME	Ma quella è la parte migliore, no? Quando lo infili dentro?
CLARKE	You're not hearing me, Worm. What I'm trying to tell you is that the best bit is the bit before.	CLARKE	Non mi stai ascoltando, Verme. Sto cercando di dirti che la parte migliore è l'attimo prima.
WORM	Hey?	VERME	Cioè?
		CLARKE	Devi essere paziente. Vedi, quello che una donna vuole è un uomo che faccia l'amore con lei. Puoi trattarle come un pezzo di carne quando sei giovane. Ma con gli anni impari ad apprezzare il fatto che quel

CLARKE	You got to hold your horses back. You see, what a woman wants is a bloke who's going to make love to her. You can treat them like a bloody piston when you're young. But as you get older, you come to appreciate the fact that it's the idea that counts. And the idea is that you got to love them.		che conta è l'idea. E l'idea è che devi amarle.
WORM	Why?	VERME	Perché?
CLARKE	Why?	CLARKE	Perché?!
Pause.		*Pausa.*	
	What sort of a bloody question is that? You just do alright. You ought to be out mixing with girls your own age. Not sharing a hut with an old bloke like me and a cheeky bloody Celestial.		Che razza di domanda è? Perché è così che si fa. Dovresti essere là fuori a socializzare con le ragazze della tua età, non qui a condividere la capanna con un vecchio come me e un cazzo di Celeste.
WORM	But you and me got to guard the trickle.	VERME	Ma io e te dobbiamo fare la guardia al rigagnolo
CLARKE	Yes we do, Worm. But let's not beat around the bush here: if either of us had a choice between sitting in this manky, lice-infested hut or dining with the fine ladies at Land's End–if we had a procreation permit	CLARKE	Sì, Verme. Ma non prendiamoci in giro: se uno di noi avesse la possibilità di scegliere fra stare in questa capanna lercia e infestata di pidocchi o cenare con una bella donna a Fineterra – ovviamente con il permesso di procreare – beh, sappiamo entrambi dove saremmo.
		VERME	…a Fineterra?
		CLARKE	Eh già.
		Clarke sputa per terra.	
			So che ti sei esercitato. Al buio. Da solo.
		VERME	Non è vero.

	that is–well, we both know where we'd be.	CLARKE	Dai Verme! Come se non ti sentissimo tutti! Fai più casino di un prete con un serpente nel letto. Non mi stupisce che il povero Celeste non riesca a farsi una notte di sonno.
WORM	…at Land's End?		*Verme arrossisce leggermente.*
CLARKE	That's right.		Il minimo che tu possa fare è fare certe cose fuori. Portare avanti le tue... abluzioni sotto la coltre dell'oscurità.
	Clarke spits on the ground.	VERME	Non sapevo che eravate svegli.
	I know you been practicing. In the dark. By yourself.	CLARKE	Siamo tutti svegli.
WORM	No I haven't.	VERME	Ma perché non me lo hai detto? Perché non mi hai detto che eravate svegli?
CLARKE	Come on Worm! As if the whole bloody hut can't hear you at it! You're louder than a clergyman with a blacksnake in his bed. It's no wonder the poor Celestial can't get a good night's sleep.		*Pausa.*
	Worm blushes a little.	CLARKE	Sai cosa sei, Verme?
	The least you could do is take your business outside. Conduct your…ablutions under the cover of darkness.	VERME	Cosa?
WORM	I didn't know youse was awake.	CLARKE	Sei un verme. Ecco cosa.
CLARKE	Well we are.		*Pausa.*
WORM	Why didn't you tell me Clarke? Why didn't you tell me youse was awake?		Vai a prendere quella mascellata dal rigagnolo. E sbrigati. Ho sete.
	Pause.	VERME	(*Mortificato*) Scusa Clarke.
		CLARKE	Fa niente.

CLARKE	You know what you are, Worm?	
WORM	No.	
CLARKE	You're a worm. That's what you are.	
Pause.		
	Go and get us that jawful from the trickle. And hurry up about it. I'm thirsty.	
WORM	(*Small*) Sorry Clarke.	
CLARKE	It's alright.	

Experiment 6

Group A		Group B	
THE CELESTIAL	(*From without*) Clarke! Clarke! Do you hear me? I know you're in there. I can see the smoke pouring out. Come out here and let's finish this.	IL CELESTE	(*da fuori*) Clarke! Clarke! Mi senti? So che sei lì dentro. Si vede la nuvola di fumo. Vieni fuori e facciamola finita.
WORM	(*Whispered*) That's the Celestial! Quick! Hide Fontanelle!	VERME	(*Sussurrando*) È il Celeste! Presto, nasconditi, Fontanelle!
FONTANELLE	Where?	FONTANELLE	Dove?
WORM	Find somewhere! Find somewhere!	VERME	Non lo so! Da qualche parte! *Verme e Fontanelle si guardano intorno alla ricerca di un nascondiglio ma non trovano nulla.*

Worm and Fontanelle look around for a place to hide but there is nowhere. THE CELESTIAL I know you've only got two bullets, Clarke. So you better make them count. Because if you don't, if you don't kill me with those two bullets, I'm going to come in there and I'm going to skin you alive. You and your little boy. I'm going to count to ten, and if you're not out here on ten, I'm coming to get you. One… Two… FONTANELLE There's nowhere to hide, Worm! THE CELESTIAL Three… Four… FONTANELLE You hide! Take the gun! I'll distract him! THE CELESTIAL Five… Six… WORM You going to get your ping-pongs out? FONTANELLE Yes! THE CELESTIAL Seven… Eight… FONTANELLE And when he goes for them – WORM I'll shoot him in the face! THE CELESTIAL Nine… Ten!	IL CELESTE Lo so che hai solo due proiettili. Ti conviene usarli bene. Perché se non mi uccidi con quei due proiettili, vengo dentro e vi spello vivi, a te e al tuo ragazzino. Conto fino a dieci, e se al dieci non sei fuori vengo a prenderti. Uno.... Due... FONTANELLE Non c'è modo di nascondersi qui, Verme. IL CELESTE Tre… Quattro… FONTANELLE Nasconditi tu! Prendi il fucile! Io lo distraggo! IL CELESTE Cinque… Sei… VERME Tiri fuori le bocce? FONTANELLE Sì! IL CELESTE Sette… Otto… FONTANELLE E quando lui ci si avvicina... VERME Gli sparo in fronte! IL CELESTE Nove… Dieci! FONTANELLE Verme! Accendi la macchinetta della musica! VERME Non preoccuparti, Fontanelle! Hodgie ci proteggerà! *Verme va verso il registratore e schiaccia "play". Esce una versione logora di "Beat it" di Michael Jackson. Verme afferra il fucile e si*

FONTANELLE Worm! Turn the music machine on! WORM Don't worry, Fontanelle! Hodgie will protect us! *Worm runs over to the tape deck and presses play. It plays a deteriorated version of 'Beat It' by Michael Jackson. Worm grabs the gun and hides behind the Luke Hodge cut-out. Fontanelle unbuttons herself and lets her breasts show. She arranges herself on a chair like a siren of old. She utters some words under her breath and makes some strange hand postures before sitting perfectly still. The Celestial enters, knives drawn. He is limping on one leg. He has cut out the bullet and cauterised the wound as best he can.* *He sees Fontanelle and laughs. He says 'Your pathetic flesh charms won't work on me!' in Mandarin.* THE CELESTIAL Are they for me, are they? You want me to cut them off? *Fontanelle buttons herself up. The Celestial presses stop on the tape deck.* Where's Clarke? *Pause.* I know you can speak.	*nasconde dietro la sagoma di Luke Hodge. Fontanelle si sbottona la camicetta in modo che si veda il seno. Borbotta qualcosa fra sé e sé, fa degli strani gesti con le mani e poi si siede perfettamente immobile. Il Celeste entra impugnando un coltello. Zoppica. Ha estratto il proiettile dalla gamba e ha cauterizzato la ferita alla meglio.* *Vede Fontanelle e ride. Dice "Il tuo patetico tentativo di sedurmi con me non funziona!" in mandarino.* IL CELESTE Quelle sono per me? (*indicando il seno*) Vuoi che te le tagli? *Fontanelle si abbottona la camicetta. Il Celeste ferma il registratore.* Dov'è Clarke? *Pausa.* Lo so che non sei muta. *La minaccia col coltello.* FONTANELLE Se n'è andato! IL CELESTE Dove? *Pausa.* Ti ho chiesto dove è andato? FONTANELLE Fineterra. IL CELESTE Aha! Aha ha ha… Veramente? FONTANELLE Sì.

He threatens her with the knife. FONTANELLE He's gone! THE CELESTIAL Where? *Pause.* I said where! FONTANELLE Land's End. THE CELESTIAL Aha! Aha ha ha… Are you serious? FONTANELLE Yes. THE CELESTIAL That old man wont survive in the wastes. *The Celestial manages to accidently position himself in such a way that Fontanelle is caught between him and the Hodge cut-out. Worm pops up a couple of times but cannot get a clean shot.* Where's the boy? FONTANELLE He went with them. THE CELESTIAL And left you alone? I don't think so. *He threatens her again.* Where is he! FONTANELLE He's out, looking for you. THE CELESTIAL Looking for me? FONTANELLE Yes. THE CELESTIAL The rat thinks he's going to shoot me, does he? FONTANELLE He is going to shoot you.	IL CELESTE Quel vecchiaccio non sopravviverà nel deserto. *Il Celeste per puro caso si mette in modo tale che Fontanelle sia fra lui e la sagoma di Hodge. Verme fa capolino un paio di volte ma non riesce a prendere la mira.* Dov'è il ragazzo? FONTANELLE È andato con loro. IL CELESTE E ti hanno lasciata sola? Non ci credo. *La minaccia nuovamente.* Dov'è? FONTANELLE Fuori che ti cerca. IL CELESTE Che cerca me? FONTANELLE Sì. IL CELESTE Quella carogna pensa di spararmi, eh? FONTANELLE Ti sparerà. *Pausa.* IL CELESTE Non credere che non sappia chi sei. Ho sentito parlare di voi due: le streghe del deserto. Catturate i corvi e li cucinate. Ho sentito dire che mangiate prima l'intestino. Vi piacciono quelle schifezze, eh? *Pausa.* (*Grida per spaventarla*) Rispondimi!

Pause. THE CELESTIAL Don't think I don't know who you are. I've heard about you two: the witches of the wastes. Catching crows and cooking them up. I heard you eat the intestines first. You like all that muck. Is that true? *Pause.* (*Terrifying*) Answer me! FONTANELLE No. THE CELESTIAL I know you do. Well, it doesn't matter now. I don't know how you found us. But let me tell you something. You shouldn't have brought your filth in here. Because the Gully has its own way of dealing with things. There's no through trail, you understand? And when she gets back, she'll find that too. *Fontanelle spits on him and hisses slightly.* I was going to wait. But no, I'm going to cut you now. Don't worry, I'll do it slow. You won't miss a thing…	FONTANELLE No. IL CELESTE So che tu sai. Beh, non ha più importanza. Non so come ci avete trovato, ma ti dico una cosa. Non dovevate portare qui il vostro lerciume. Perché la gola ha un modo tutto suo di gestire le cose. Non c'è via d'uscita, capisci? E quando torna se ne accorgerà anche Lizbie Brown. *Fontanelle gli sputa addosso e gli soffia.* Volevo aspettare. Ma ho cambiato idea, ti faccio a pezzi subito. Non preoccuparti, lo faccio lentamente, così senti tutto… *Si avvicina abbastanza per affondare il colpo. Verme salta fuori da dietro la sagoma di Hodge e gli spara in mezzo agli occhi. Il Celeste cade a terra.* VERME È morto? FONTANELLE Penso di sì. *Verme lo pungola con il fucile.* VERME Ha! Gli ho sparato in fronte! Che ne dici, eh? Che ne dici, Celeste del cazzo? Lurido cagnaccio! Lurido, stupido

He moves into a position close enough to cut her. Worm springs up from behind the Hodge cut-out and shoots him right between the eyes. The Celestial falls to the ground. WORM Is he dead? FONTANELLE I think so. *Worm pokes him with the rifle.* WORM Ha! I shot him in the face! You like that? You like that you dirty Celestial? Who's the rat now? You dog! You dirty, stupid dog! Woof woof! Woof woof! FONTANELLE That was a good shot. WORM I told you I'm good! I told you it'd work! Your ping-pongs and my gun! Can I touch them again? FONTANELLE Not now, Worm.	cagnaccio! Bau bau! Bau bau! FONTANELLE Bel colpo! VERME Te l'avevo detto che ero bravo! Te l'avevo detto che funzionava! Le tue bocce e il mio fucile! Posso toccarle ancora? FONTANELLE Non ora, Verme.

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