WHAT THE ANALYSIS OF STYLE IN TRANSLATION CAN SAY
Disentangling styles
in Giovanni Giudici's translations of poetry[1]

MARCELLO GIUGLIANO
UNIVERSITÄT LEIPZIG

Abstract – The Italian poet Giovanni Giudici (1924-2011) translated and published an anthology of Robert Frost's poems titled *Conoscenza della notte* in 1965 and re-edited it in 1988. The contrasting critical opinions on the book prompt the initial research question on the main stylistic features of Giudici's translation of Frost and lead us to further reflections on the reasons behind the adoption of certain translation solutions and strategies. By relying on the theoretical discourse developed in the field of stylistics applied to literary translations, we focus on the contrastive linguistic analysis of source text (above all on Robert Frost's fictional orality) and target text to single out the recurrent stylistic patterns that can be attributed either to the translator or to the source text author. In order to understand better these stylistic patterns in the target text, interpreted as mainly conscious (but also partly unconscious) choices of the translator, we contextualize them by taking into account a diachronic perspective that stresses their genesis and development in Giudici's translation work. The results shed light on the stylistic features of Giudici's translation of Frost and on Giudici's style as a translator and as a poet in general. They also confirm that the analysis of style in translation can be an effective tool for the interpretation and criticism of literary translations and literary texts.

Keywords: translational stylistics; Giovanni Giudici; Robert Frost; contemporary Italian poetry; fictional orality.

1. Introduction

The present article is a reflection on the role of style in translation. More specifically, it focuses on the hermeneutic challenges that research on style in translated literary texts implies. It is prompted by Boase-Beier's (2006) concluding remarks in her well-known study on stylistic approaches to translation. According to Boase-Beier, the main difference between a non-translated text and a translated literary text lies in the fact that

> a translated text will multiply the voices in the text, will give more scope for the reader's engagement than did the original, and will make the reader's search for cognitive contexts in which to understand the text harder, more prolonged, and more rewarding. While a non-literary translation will be primarily a set of instructions, or a critical work, or a report, or an example of whatever text type it belongs to, a literary translation, especially if it is informed by stylistic awareness, will be a more literary text than an untranslated text. (Boase-Beier, 2006, p. 148)

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[1] This article draws on and updates chapter 4 of my doctoral thesis. It focuses above all on the interrelationship between Giudici's own work and his translations of Frost's poetry.

The starting point of my research is the translation into Italian of a selection of Robert Frost's poems that the poet Giovanni Giudici (1924-2011) published in 1965 with the title *Conoscenza della notte*. The anthology, which was revised and enlarged in 1988, is one of the first important translations of poetry carried out by the Italian poet. The mixed reviews that the translation received heightened my stylistic awareness of Giudici's translation work and motivated me to study it in more detail. In my study, I aim at describing the style of the translation and the style of the translator. With the first term, *the style of the translation*, I am referring to the style of a specific text (in our case, the Italian translation of an anthology of Frost's poems). In the text, I expect the styles of the source text's author and the translator to be intermingled. In order to separate them, I carry out a contrastive linguistic analysis of Source Text (ST) and Target Text (TT) and identify the main differences and similarities between the two texts. I assume that potential stylistic differences between ST and TT point to the peculiarities of the translator's style in the translation. With the term *translator's style,* conversely, I refer to potentially recurrent fundamental stylistic features that may also characterize the translation work that Giudici carried out before and after his translation of Frost. In this part of the study, reference is made to research already carried out on the subject. The hypothesis behind this stage of the research is that the adoption of a diachronic perspective on Giudici's translation work may lead to a description of his personal style as a translator. We may, in fact, identify features that are deeply rooted in his translation work as well as elements that change and develop over the course of his career as a translator. The comparison may also allow us to evaluate the influence that Giudici's close reading of Frost's poetic style during the translation process had on both his subsequent translations and his own work. Given the considerable number of literary translations that Giudici produced, I will focus especially on a selection of translations that are generally considered more relevant to the description of his style as a translator.

2. Stylistics and translational stylistics

Since style is a slippery notion, a working definition of the term needs to be developed. It may vary from a very general definition as "the way in which language is used in a given context, by a given person, for a given purpose" (Leech, Short 2007, p. 10) to more specific or traditional definitions that regard it as an exclusive feature of literary texts (Jakobson 1960). The first definition is broad but fuzzy. Even if it focuses on the actions undertaken by an individual in order to achieve a particular purpose through language, it does not say much about the uniqueness of these actions. Style seems to blur with other concepts such as the notion of register. Style as the sum of the literary habits of an individual agent has the advantage of highlighting in the wording of the definition the relevance attributed to the notion of *choice*. Boase-Beier (2006) and Munday (2008) stress the importance of choice (even if unconscious) in style, which "refers to those aspects of language assumed by the hearer, reader or translator, and indeed by the speaker, original writer, or writer of translations, to be the result of choice" (Boase-Beier 2006, p. 53). Style being the consequence of choices, and choices being optional, the analysis of style can reveal aspects of the person who writes the texts. This interpretation of style does not exclude the normative or conventional elements that contribute to the creation of one's style and are part of its structure, such as the notion of register, but has the advantage of underscoring the dynamic interaction that takes place between the conventional elements and the individual ones. A working definition of style adopted for this study could then be:

the combination of recurring meaningful language patterns in written literary texts, regarded as the consequence of choices (either conscious or unconscious) made by the authors of those texts.

The second theoretical issue is closely related to this definition and is basically methodological. In fact, how are we to identify the 'recurring meaningful language patterns' that form the style of an author? A framework is necessary for the research. The possibilities are numerous, and should adapt to the specific stylistic elements that are being investigated. However, since style is a matter of language, a fundamental part of any framework will have to be linguistic as well.[2] The approach at this stage is necessarily quantitative, formalistic and linguistic in nature. Eventually, it leads to a qualitative appraisal of the results. It can be applied to both ST and TT. However, it does not differentiate between the status of ST and the status of translation. The approach raises a third theoretical issue: what relationship can be established between the style of the ST and the style of the TT? The question introduces the issue of translational stylistics. The term Translational Stylistics was made popular by Kirsten Malmkjaer (2003, 2004), who found a label for a field of translation studies that could not, however, be considered new. What was new was the awareness with which Translation Studies scholars approached the phenomenon of style in translation. In the past, contrastive analysis of ST and TTs, which is the foundation of translational stylistics, was often used in order to single out specific stylistic elements of the TT that helped differentiate the style of the TT from that of the ST.[3] Stylistic analysis applied to translation was above all a hermeneutic instrument that shed new light on the style of certain authors. The stylistic study of the translation, however, remained subordinated to the ST.

Baker (2000), without using the label of translational stylistics, is one of the scholars who problematizes the approach and stresses its complexity. A translation of a literary text always presents elements of the translator's style, which are so intermingled with the translation that its identification is neither straightforward nor unproblematic. A quantitative approach is necessary in order to identify and differentiate the stylistic elements in a translation that can be attributed to the ST author as opposed to those belonging to the translator. Moreover, as Baker observes, the quantitative approach is worthwhile only if it sheds light on the translator's culture and ideological positioning behind certain translational behaviours (Baker 2000, p. 258).

Today these observations may seem to be almost self-evident; however, this hasn't always been the case. Since the publication of the articles by Malmkjaer, much has been written on translational style.[4] Boase-Beier's study (2006) points out that the label of translational stylistics cannot be regarded as identifying a single phenomenon. It needs to be broken down, since there exist numerous approaches to the analysis of style in

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[2] Leech and Short (2007, pp. 61-64), among others, provide a checklist of the linguistic elements that should be sought during the analysis of a literary prose text. Due to the colloquial features of Frost's poetic style, which I present later on, I have mainly drawn on the framework provided by German scholars Peter Koch and Wolf Oesterreicher (1990) for the study of orality. See also Giugliano (2012, pp. 75-90) for more details on the adaptation of the framework.

[3] An example of this kind of stylistic analysis applied to translation with mainly descriptive aims is the work by Tim Parks (2007). Through the comparison of fragments of a number of literary texts and their translations in Italian, Parks stresses the stylistic features of the ST and the shifts from it that occur in the TT. The contrastive analysis of stylistic features of both ST and TT is pivotal not only for the understanding of the main stylistic traits and accomplishments of the translations; it also helps to stress elements of the ST that have not been accounted for during the initial stylistic analysis of the ST, and which contribute to adding new shades of meaning to the interpretation of the ST.

[4] See also Marco (2004) and Boase-Beier (2004), among others.

translation. Depending on the point of view adopted, style in translation can be studied by focusing mainly on the linguistic or literary features of the text, or, moving beyond the text, by focusing on the context of the translation as a source of answers regarding the causes of the stylistic phenomena detected in the translation.

The notion of context (which may include sociological, historical, ideological, psychological and pragmatic aspects of the translation process as well as readers' responses to translation) focuses our attention back on the notion of choice, which is central to our definition of style and helps disentangle the stylistic elements in a translation that are the result of an approximation to the ST's style from those that derive from the TT culture and the translator's own style.

3. Voices in Frost's poems: the style of the source text author

It is not possible to give a full account of the features that characterize Robert Frost's style in just a few paragraphs, due to their great variety and the intricacy of implications at a thematic, poetic and symbolic level.[5] We can however concentrate on those stylistic features that gather around three fundamental aspects of his poetics: a) Frost's interest in the *dramatic mode*; b) his theory of the *sound of sense*; c) his use of metre in combination with the previous two aspects.

As for the first aspect, it refers to the fact that many of Frost's most famous poems are dramatically represented, either as a dialogue between two characters (as in *The death of the hired man*) or as a dramatic monologue (as in *A servant to servants*). As he observes, in his preface to his one-act play *A Way Out* (1929):

> A dramatic necessity goes deep into the nature of the sentence. Sentences are not different enough to hold the attention unless they are dramatic. […] All that can save them is the speaking tone of voice somehow entangled in the words and fastened to the page for the ear of the imagination. (Frost 1995, p. 713)

The terms *sound of sense*, or *sentence sound*, are often used by the poet to stress the importance that common speech has in his poetry. According to Frost, the music of poetry should not be achieved through "effects in assonation" (Frost 1995, p. 664), as Algernon Charles Swinburne or Alfred Tennyson used to do, but rather through "the abstract vitality of our speech" (p. 665). The *sound of sense* represents the meaning one can infer from the sound of the sentence even before having grasped the semantic value of its elements. In a poem, this effect can be achieved by conveying the right sentence intonation, which the reader should be able to interpret as unambiguously as possible. As Frost argues: "The reader must be at no loss to give his voice the posture proper to the sentence" (p. 665). The written text must be "heard" by the reader.[6]

The dramatic mode and the *sound of sense* are closely interwoven concepts. The dramatic mode, in fact, provides readers with the frame (a dialogue, a monologue, a soliloquy) that guides readers' interpretation of the right intonation of the sentence (the

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[5] For more details on the stylistic features of Frost's poetry see Giugliano (2012).

[6] Replogle (1978, p.140) clarifies the concept: "So to make strong vernacular intonations print must have confused messages, ambiguous messages, or none at all (ellipsis). But it must be constructed so that it makes sense when intonation carries the message. [...] Turned into an epigram the rule is: the strongest vernacular voice comes from a printed code that makes the least sense – if intonation can make sense out of it".

sound of sense). Both concepts are intuitively clear but need to be broken down into identifiable linguistic units (for example, phonetic, lexical and syntactical units, but also phraseology) in order to achieve a description of the poet's style. I will refer to these units as mimetic features or devices. These features are drawn from the common features that characterize spoken language (which I present schematically in Table 1, later on in the text). The different use of the devices depends on the communicative situations and the communicative strategies adopted by speakers. In literature, authors creatively use these features in order to evoke the different varieties of spoken language in the written text. The stress on the creative dimension of literary orality implies that the author makes a choice to evoke orality, rather than represent it *tout court*.[7] Frost mainly uses textual-pragmatic features of orality that are coherent with the dramatic frame of many of his poems.

Finally, sound of sense and the dramatic mode must be combined with the poems verse structure in order to achieve a tension that is charged with poetic and symbolic meaning.[8] In their dynamic relationship, sound of sense, dramatic mode and metric structure represent the main stylistic tools through which Frost achieves a symbolic representation of reality, starting from particular experiences.[9]

4. Giovanni Giudici's poetics of translation

Giovanni Giudici was a well-known Italian poet who also worked as a journalist for several Italian periodicals, and a literary editor. His prolific poetic production proceeded side by side with his equally prolific activity as a literary translator. A distinction should be made, however, between his poetic translations and his translations of essays and novels. This distinction underlines, in my opinion, the pivotal significance that translating Frost had for Giudici. Prior to 1965, the year which saw the publication of *Conoscenza della notte*, the only poetic text translated by Giudici was Ezra Pound's *Hugh Selwyn Mauberley*, a sequence of eighteen poems divided into two parts. The translation first appeared in *Il Verri* literary journal, vol. III, in June 1959, and it was also released in book form later in the same year by the publishing house All'Insegna Del Pesce D'Oro. A revised version was published in 1982 by Il Saggiatore.[10] The experience of translating poetry had started for Giudici as a way of achieving a more intimate knowledge of the authors and their poetic texts. Translation had also become a symbolic place of metareflection, since through his translation activity Giudici could reflect on the very nature of poetic language and its interaction with translation. The results of these reflections are collected, together with other literary essays, in four books: *La letteratura*

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[7] For further details on fictional orality and its translation see, among others, Brumme (2012), Freunek (2007) and Schellheymer (2016).

[8] "Verse in which there is nothing but the beat of the metre furnished by the accents of the polysyllabic words we call doggerel. Verse is not that. Neither is it the sound of sense alone. It is a resultant from those two" (Frost 1995, p. 665).

[9] According to Langbaum, this tension between dramatic and poetic elements represents the central feature of modern poetry. He names it *poetry of experience*, and defines it as "a poetry constructed upon the deliberate disequilibrium between experience and idea, a poetry which makes its statement not as an idea but as an experience from which one or more ideas can be abstracted as problematical rationalizations" (Langbaum 1985, pp. 35-36).

[10] For a complete list of Giudici's translation work see Giudici (2000, pp. 1834-1835).

verso Hiroshima e altri scritti (1976), *La dama non cercata* (1985), *Andare in Cina a piedi* (1992), and *Per forza e per amore* (1996).

In the preface to Giudici's anthology of translated poems, *Addio, proibito piangere* (Giudici 1982, p. v-xv) and in his essay *Da una officina di traduzioni* (Giudici 1996, p. 20-33), we find the poet's early comments on translation. In the preface, significantly titled *Per amore e su commissione* ['For love and on commission'], the poet-translator describes his interest in poetical translation as the beginning of an adventure in which the translator of poetry turns into an explorer who embarks on a voyage, prompted by his thirst for knowledge and his passion and desire to discover new lands, a voyage that ultimately leads to unearthing new facets of the explorer's own self (Giudici 1982, p. 22).

Translation of poetry, however, is not always an act of love. The translation of Frost's poems, for example, began as a commission that eventually, and unexpectedly, turned for the translator into a new exciting exploration.[11]

In a number of essays, Giudici also explains why he prefers to avoid translation from languages closely related to Italian, such as Spanish or French. One fundamental condition for his translations is the *strong difference* or *distance* that must exist between the source and target texts, languages and cultures. The notion of difference is somewhat fuzzy and Giudici describes it by clarifying what it should not be. It should not be radical (as the dissimilarity between alphabetic and logographic languages), but should rather be a gap "that is significant enough to prompt an effort to fill it, [a gap] in which the ideological-motivational-operative *space* of translation is situated" (Giudici 1996, p. 22). While the notion of *gap*, like that of *strong difference* or *distance,* still remains questionable and rather slippery, it may contribute to shedding light on the reasons behind the choice of authors whom the Italian poet decided to translate over the course of his life, as well as his general conception of translation. Giudici first tried his hand at translating by getting to grips with T.S. Eliot's *Ash Wednesday*, although this translation was subsequently never published. At that time his knowledge of English was still basic, since the poet had started learning the language in the kitchens of the Royal Air Force in Rome, where he had worked as an auxiliary during the years 1944-45. He later had the possibility to refine his knowledge while working as an editorial clerk in the Roman bureau of the United States Information Service.[12] In the following years, he translated poems by John Donne, S.T. Coleridge, Emily Dickinson, Wallace Stevens, W.B. Yeats, Robert Lowell, Hart Crane, Richard Wilbur, and Karl Shapiro, among others, which were included in three anthologies (or *quaderni di traduzioni*): *Addio, proibito piangere* (1982), *A una casa non sua* (1997) and *Vaga lingua strana: dai versi tradotti* (2003).[13] These collections also included poems translated from Czech (e.g., Jiří Orten and František Halas), Russian

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[11] "So, with Frost (and also with Ransom, and, more recently, with Coleridge), the *commission* ended up turning once again into *passion*: which did not happen, and not through any fault of the Poet's, with my translations of Sylvia Plath […] either because I was annoyed by the journalistic clamour stirred up around her name and her painful personal history, or because I feel that that work has left no mark upon me" (Giudici 1982, p. ix). All translations of Italian quotations are mine.

[12] Giudici writes: "My knowledge of English was, I repeat, abominable; I still hadn't completed the six years and more of working as a translator (unfortunately of prose, of propagandistic prose!) in the American office where I learned English – rather well, admittedly, but still an English that was only written and read in silence… And we know, after all, how rich in phonic nuances that language is, especially in relation to rhyme, since we are dealing with poetry" (Giudici 1996, p.23).

[13] The last of these anthologies does not contain any new translations and is only a selection from the previous two books.

(Alexander Pushkin), Latin (Thomas Aquinas), French (Anon.) and Chinese (Po Chu-Ï and Mao Zedong), for example.[14]

The theoretical validity of the notion of gap is questionable, due to its degree of subjectivity, and can be applied with difficulty to a study of Giudici's translations like the present one. The metaphorical value of the notion has the advantage of making us intuitively grasp the poet's attitude towards translation. Conversely, it leaves us wondering whether it hides other occasional motives that may have partly influenced Giudici's selection of the poetic texts that he decided to translate. It should be stressed, however, that, for the Italian poet, the notion of distance is applicable to the very act of poetic creation and not just to translation. According to Giudici, any poetic language is already different and distant from the common language of communication, both written and oral. "Poetic language is a foreign language from a strange country, which is still ours" (Giudici 1985, p.31) because lexical and syntactical units in a poetic context acquire a special meaning, beyond the significance of the individual elements, through semantic associations and contaminations that the use of poetic devices enhances (Giudici 1985, p.28). Since the translation of poetry should also endeavour to be poetry itself, translating poetry eventually means translating from a language that is twice foreign (because it belongs to another culture *and* because it is poetic) into one's own poetic language, "language foreign by a further degree (or foreign language *tout court*)" (Giudici 1982, p. v).

5. The translation of Frost's poems

In 1961 Franco Fortini asked Giudici to prepare an anthology of poems by Robert Frost for Einaudi publishing house. At the time, as Giudici writes in his essay 'Da un ufficio di traduzioni', his knowledge of both the English language and Frost's poetry was limited, since he only knew Frost for his reputation as one of the best known contemporary North American poets. As for the poems to be translated, Giudici described his approach to the selection for the anthology as

> almost exclusively guided by the criterion of the easiest translatability, in addition to the need to translate a sufficient number of poems to be able to put together a book that, between the translation and facing original texts, would be reasonably thick. (Giudici 1996, p.27)[15]

The result was a volume titled *Conoscenza della notte*, published in 1965 (Frost 1965) comprising sixty-four translations with facing source text. In 1988 the six new poems were included in the anthology and the translation of the whole book was revised in cooperation with Massimo Bacigalupo and published with the same title by Mondadori (Frost 1988).

Giudici's claim about his initial selection criteria is debatable and should probably not be taken literally but rather as a provocation to his detractors. I am not arguing that the

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[14] The majority of the translations were made in co-operation with mother-tongue speakers (as in the case of Czech) who produced a first word for word translation. As for the translations from Chinese, Giudici used English translations of the Chinese poets. For more details see Blakesley (2014, pp. 150-156).

[15] These words seem to justify some of the negative criticism directed at his translations. According to Loreto (1999, p.107), for example, Giudici missed the complexity of Frost's prosody but 'this should come as no surprise from a translator who has candidly avowed that he hardly knew Frost before being commissioned to translate his poems, and that he has never formally learned English (*Addio, proibito piangere* vi) – two details which can hardly be a recommendation of his work'.

translator is intentionally misleading, since his knowledge of English at the time of the translation was indeed defective as the number of semantic shifts detected in the first edition, which are often a consequence of calques or of plain misunderstanding of the source text, seem to indicate. However, the relatively long time Giudici spent working on the translation, which was completed in 1964, alongside with the respect that he pays to Frost as an established poet of North American literature and the renown of the publishing house invite us to see his words under a different perspective. In the *Premessa del traduttore*, the prologue to *Conoscenza della notte*, Giudici gives a better insight in the process of careful consulting, anthologizing and translation of the texts.[16]

5.1 Specific stylistic features: a contrastive analysis

As described in the introduction, this part of the research adopts a contrastive stylistic approach. Its aim is to identify, through the comparison of the ST and TT, recurring patterns in the TT that are either similar to those found in the ST or represent deviant stylistic structures. These elements are clues that should allow us to describe the style of the translation of Frost's poems and, eventually, Giudici's own translation style. For reasons of space, I will schematically present in table 1 the quantitative contrastive analysis that is behind the study and prefer to summarize and clarify these features by means of a number of examples. I refer to Giugliano (2012) for further details.

Common features of orality	Comparison	Source text occurrences	Target text occurrences
Pragmatic level			
Markers of discourse organization	Substantial decrease	21	14
Markers of turn-taking	Similar	1	0
Phatic markers	Similar	19	22
Hesitation phenomena	Similar	12	11
Reformulation mechanisms	Similar	6	4
Interjections	Similar	38	39
Modal mechanisms	Substantial increase	24	39
Oral narrative: *verba dicendi*	Substantial decrease	51	34

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[16] "I have got to know Frost by translating him. As a matter of fact, I am no specialist; and I must honestly say beforehand that, apart from some sporadic previous encounters, I have formed my knowledge of the original texts day by day, month by month, in the phases into which a task like this is usually divided: a first rapid reading of the *Complete Poems*, some trials, a selection made on the basis of my personal responses, but also based on more established critical opinions, the systematic translation of the chosen poems, the revision (and sometimes the re-writing) of each individual translated text" (Giudici 1965, p.5).

Oral reproduction of reported speech	Decrease	25	21
Syntactical level			
Lack of agreement and *constructio ad sensum*	Substantial increase	5	19
Contaminations, postpositions, funnel technique	Increase	4	7
Incomplete or holophrastic utterances	Decrease	181	171
Literary transpositions	Substantial increase	8	87
Oral transpositions	Substantial increase	12	33
Dislocations of theme-rheme order and inversions	Increase	4	8
Syntactical complexity: parataxis and hypotaxis	Not quantified		
Lexico-semantic level			
Low lexical variation and colloquial register	Not quantified		
Lexical iteration	Substantial decrease	115	84
Omnibus words	Substantial decrease	42	32
Presentatives	Substantial decrease	32	20
Personal deixis	Not quantified		
Spatial deixis	Decrease	120	109
Temporal deixis	Substantial decrease	37	22
Demonstrative deixis	Substantial decrease	99	80
Emotional implication and expressive-emotive processes	Increase	11	17
Phraseology	Similar	58	57
Phonic level	Decrease	19	11

Paralinguistic graphic elements	Substantial increase	47	71

Table 1
Comparison of the frequency of use between source text and target text.

We should bear in mind that the variations, similarities and deviations from the ST stylistic patterns based on the common features of orality refer to approximate values, since most of these features are multifunctional and may trigger different interpretations within the text. The shifts detected can also be partly attributed to the structural differences between Italian and English (e.g., the use of diminutives, as we shall see later on, or phonic devices such as word contractions). However, they can also be a consequence of choices made by the translator, and may be an indication of potential translational stylistic features.

The majority of the mimetic features characterizing Frost's language are, as said before, of a textual-pragmatic nature (e.g., markers of discourse organization and interjections). Giudici's translation shows approximately the same frequency of occurrences of textual-pragmatic devices as in the ST. The examples given below help us to understand the stylistic effects achieved by Frost in the ST and by Giudici in the corresponding TT.

From ' Una serva di servi'	From 'A Servant to Servants'
Tu…**ah** tu pensi che parlare sia tutto. Ma io devo fuggire (l. 112)	You—**oh** you think the talk is all. I must go— (l. 112)

Table 2
Example 1: translation of primary interjections.

Primary interjections do not seem to represent a translation problem, at least in Frost's poetry. They are, however, an important mimetic device. Both in the ST and in the TT interjections are effective devices for the evocation of spoken language. As for secondary interjections, Giudici translates them with interjections belonging to the same semantic field whenever possible (as in 'Cento colletti' ('A Hundred Collars'): 'God' - 'Dio,' ll. 69 and 90; or in 'Una serva di servi' ('A Servant to Servants'): 'Bless you' - 'Oh benedetto,' l. 170).

From 'Il telefono'	From 'The telephone'
ho ascoltato, ho creduto capire la parola… **Quale parola**? Mi chiamavi per nome? (ll. 14-15)	I listened and I thought I caught the word– **What was it**? Did you call me by my name? (ll. 14-15)

Table 3
Example 2: translation of reformulation phenomena.

Example 2 shows how, as a consequence of their polyfunctionality, the individual occurrences of the reformulation phenomenon in the target text may produce a different impression of spoken language. In the ST, the question 'What was it?,' in l. 15 expresses a reformulation strategy of the speaker, whereas in the TT the feature has been translated by repeating a word appearing in the previous line ('ho ascoltato, ho creduto capire la

parola… / **Quale parola**? Mi chiamavi per nome?,' ll. 14-15). The impression of hesitation in the TT prevails on the still perceivable reformulation intention.

At a syntactical level, the contrastive analysis reveals that the translator used a number of devices belonging to this category, such as constructions with lack of agreement, which are almost absent in the ST. An example of this phenomenon is the occurrence of the *che polivalente,* or polyvalent connector *che*, as shown in the example 1 from the poem 'The Fear'-'La paura':

*L'ho visto dal modo **che** avete frustrato il cavallo*
    (l. 73) [I have seen by the way **that** you have whipped the horse]
	I saw by the way you whipped up the horse.
	    (l. 73)

Table 4
Example 3.

It is significant that the use of these devices is more frequent in the translation of dramatic poems, especially in those belonging to the collection *North of Boston*, since through these devices spoken colloquial language is easily evoked. Other devices, such as elliptical expressions and holophrastic utterances are used very often in both ST and TT and with approximately the same frequency. These similarities point to the fact that, within the limits imposed by the language, Giudici reproduces the structure of the ST. As we will see later on, this regularity of translation is consistent with the translator's self-imposed constraint, his decision to translate the poems keeping the same number of lines and adopting the line in the ST as a semantic unit.

Probably the most conspicuous deviation from the ST stylistic patterns is the increase in the number of syntactical inversions or transpositions. This device is often used by Frost in order to foreground an element of the sentence and to achieve oral effects (as in the first line of the poem 'Stopping by woods on a snowy evening': 'Whose woods these are I think I know', l.1). Giudici adopts this device in the translation with a similar foregrounding purpose since it highlights a specific element of the clause by inverting the neutral sequence of its elements. However, in Italian, the effect is often not oral at all. Let us consider the following examples from the poem 'The Subverted Flower'-'Il fiore sconvolto':

Lei si chinó per schermirsi, *Ma un piede muovere, no,* *Non osando per non destare* *Il demone assalitore* (ll. 30-33) [she bent to shield herself But a foot to move, no Not daring in order not to arouse The assaulting demon]	She had to lean away. She dared not stir a foot, Lest movement should provoke The demon of pursuit (ll. 30-34)

Table 5
Example 4.

_L_ ingue e
_L_ inguaggi

| *Ed ella azzardò di terrore*
Lo sguardo a spiare se lui
Avesse sentito e volesse
(ll. 37-39)
[And she dared of terror
the glance to peek if he
had heard and wanted] | Made her steal a look of fear
To see if he could hear
And would pounce to end it all
(ll. 37-39) |

Table 6
Example 5.

Example 4 presents the hyperbaton 'Ma **un piede muovere,** no, / Non osando per non destare' [but **a foot to move**, no, / not daring in order not to arouse] (inversion of verb and object). Example 5 shows an inversion of noun / noun phrase 'di terrore / Lo sguardo' [of terror the glance]. In the TT the conversational tone of the narrator's voice is less homogeneous and farther away from the oral immediacy of the ST. The inversion evokes in Italian a literary register or produces simply marked, unusual effects that are neither colloquial nor literary.[17]

Also, at a lexico-semantic level, devices aimed at evoking orality (such as repetitions and deictic elements) are used with less frequency. Conversely, features implying emotional or expressive implications (such as non-lexicalized diminutives) appear more frequently in the Italian translation than in the ST. Here are some examples:

(1) The title of the poem 'A Minor Bird' – 'Un uccelletto minore' [a minor little bird].

(2) The title of the poem 'The Oven Bird' – 'L'uccellino del forno' [the little bird of the oven].

(3) In the poem 'The Runaway' – 'Il fuggitivo': 'A little Morgan' (l. 3) – 'Un cavallino' [a little horse] (l. 3).

The different use of these features between ST and TT is not just quantitative. Both in Italian and in English, the use of diminutive forms has informal connotations, if compared to equivalent forms obtained through an adjectival modification of the noun.[18] In Italian, however, their use is more frequent. In English, conversely, the use of diminutives formed through suffixes is less frequent and evokes a more informal, intimate context (often reminiscent of nursery language) than in Italian. These remarks help us to understand why, in the poem "The Runaway" ('Il fuggitivo'), Giudici can use diminutives like 'Un cavallino', l. 3 ('A little Morgan,' l. 3), 'poverino', l. 11 ('the little fellow,' l. 11), and 'sciocchino,' l. 13 (translating the interjection 'Sakes,' l. 12) and still convey the impression of an intimate conversation between two adults, probably a couple. There is, however, no easy formula for the interpretation of the connotations evoked by diminutives

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[17] Loreto (1999, p.110) observes that "the way inversion is used by many Italian translators of Frost gives a superficial sense of formality compromising any chance of suggesting a colloquial tone".

[18] The observation made by Chamanikolasová and Rambousek (2007, p.39), though belonging to a comparative study of English and Czech, seems applicable here: 'diminutives display two basic semantic features: they denote referents of small size and suggest the speaker's emotional attitude to the referent. The emotional load is what distinguishes diminutives from noun phrases with size adjectives. The word 'puppy,' as opposed to 'small pup' for instance, is emotionally marked and its use has certain pragmatic consequences [...]. The emotional load of diminutives can thus be viewed as a semantic-pragmatic feature'. In the translation, a subtler interpretation of the effects produced by this device cannot rely on general observations regarding the correspondence (or lack thereof) between the use of diminutives in the two languages, and it calls for a contextualization of each occurrence.

in the TT. A contextualization of each occurrence is necessary. For example, in the translation of the title of the poem 'A Minor Bird' ('Un uccelletto minore'), the impression of orality in Italian is heightened by the use of the diminutive. Conversely, in 'Fermandosi nel bosco in una sera di neve' ('Stopping by Woods on a Snowy Evening'), the translation of the source expression 'my little horse' (l. 5) with the Italian diminutive 'il mio cavallino,' triggers associations with nursery language or with Giovanni Pascoli's 'cavallina storna' from his well-know poem 'Cavalla storna'.[19]

Table 1 also indicates a decrease in the TT in the frequency of phonic features of orality. This result does not include the shortening of subject-verb or verb-negation that can be found in English. In Italian, this kind of phonic modification is not accepted as a standard and neutrally connoted spoken form (as it is in English). On the whole, the frequency of phonic features for the evocation of orality is low in both ST and TT.

Finally, the use of idiomatic expressions in the translations seems to be similar to the ST, even though the quantitative analysis here is approximate for several reasons. In the case of Frost's poetry, phraseology contributes to the evocation of different spoken registers, and to the psychological characterization of both the narrating voice and the characters. Giudici at times translates idioms with semantic equivalents without colloquial overtones (as in 'The Runaway': 'he isn't winter-broken,' l. 10 – '*Lui non conosce l'inverno*', l. 10 [he doesn't know winter]). On other occasions, fixed expressions in the ST are translated with Italian fixed expressions that do not necessarily belong to the same semantic field. At other times, the translator introduces compensatory phraseological turns in the TT that were absent in the ST. According to Colson (2008, p. 200), the translation of idioms represents 'a meeting point of conflicting theories about form, meaning and culture in language'.[20] This comment explains in part the difficulty we met in the evaluation of the mimetic efficacy of the fixed expressions in the TT and the different shades of informality and colloquialism that they evoke in a text.

This brief summary of the quantitative contrastive analysis presents the main linguistic devices that characterize Frost's language. They represent the recurring linguistic patterns of his style. As for Giudici's translation, we focussed on the differences in the use of such recurring stylistic patterns. Some changes in frequency are unsurprising as they refer to language-specific features of English and Italian (e.g., the increase in frequency of diminutives with emotional implication in the TT). Other phenomena, such as the numerous symmetrical inversions, have no immediate explanation and have raised further questions that require a widening of the perspective of the stylistic analysis by making further reference to Giudici's metadiscourse on style in translation and by taking into account the diachrony of his translation activity.

5.2 Giudici's use of metre in translation

As I have stressed in Section 2, the third fundamental feature of Frost's poetic style is his use of metre and verse structures that he combines with the irregular rhythms of the spoken language. His choice of using different but clearly identifiable metric forms also

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[19] Loreto (1999, pp. 110-111) writes a similar comment on this example.

[20] Baker (2007, p.14), however, stresses that "idioms (in the broad sense of fixed stretches of language) enhance naturalness and create an impression of fluency". They also contribute to enriching language with informal overtones, above all when they are not immediately clear (Baker 2007, p.15). They are key elements in the recreation of spoken language in a written text.

symbolises the poet's stance towards new poetic trends like the use of free verse, which was becoming more and more popular during the first decades of the twentieth century.

In the prologue to *Conoscenza della notte*, Giudici describes to his readers the criteria that he follows for the translation of the poems' verse form. One of his fundamental priorities (apart from the lexical precision and recreation of the oral register) is the preservation of the same number of lines as in the ST. The line becomes a central unit of translation. Giudici was, in fact, convinced that the visual layout of a poem is as fundamental a part of its poetic language as is, for example, its syntactic structure and its lexical choice. Later on, the Italian translator would find an *a posteriori* justification of his claim in Jurij Tynyanov's essay *The Problem of poetic language,* which he translated from Russian together with L. Kortikova in 1968 (*Il problema del linguaggio poetico*). In the book Tynyanov defines the line as the basic unit and the constructive principle of a poem.

Furthermore, the respect of the line as a unit of translation is also dictated by the fact that the translated poems were accompanied by the ST on the opposite page. In order to allow his readers the parallel reading of the poems in English and in Italian, it was necessary to reproduce as far as possible the same amount of lines as in the ST, making sure, however, that the poetic value of the TT was also preserved and that the translation could be read as an independent text.

However, priorities generate constraints (Zabalbeascoa 2006). The adoption of the ST's line as formal and semantic unit of translation poses the problem of compressing the meaning of the ST's line into the TT's one. This operation is particularly difficult when the translation is from a language richer in monosyllables and disyllables with lexical meanings like English into a less concise language like Italian. Giudici's solution consists in expanding the number of syllables in each line by combining two shorter line measures into one. Thus, instead of translating the iambic pentameter with its formal equivalent in the Italian poetic tradition (the canonical hendecasyllable), he combines a heptasyllable and a pentasyllable, or a nine-syllable line and a pentasyllable. The advantage of this translation solution is that it allows Giudici to avoid the free verse and offers him more space of manoeuvre to reproduce the semantic and mimetic content of the source line. However, despite the combination of metrical forms, the anisosyllabism of the lines, which range up to seventeen syllables, runs the risk of diluting the rhythmic effect that the combination of verse and oral language produced in the ST. In order to avoid this risk, Giudici prefers to concentrate on the prosodic duration of the line rather than on its syllabic duration. As Folena argues (1983, p. x), this solution evokes the notion of sprung rhythm,[21] which, however, is alien to the Italian poetic tradition. As a consequence, the rhythmic tension achieved in the ST by superimposing the rhythmic patterns of the spoken language to the regular rhythm of the meter shifts, in the TT, towards the irregular rhythms of plain colloquial language. An evaluation of the poetic effects achieved by Giudici is beyond the scope of the study. We should rather focus on what this particular translation strategy can tell us on Giudici's interpretation of Frost's style, on the poet-translator's own style and, potentially, on the ideological stances behind certain translation choices. In several essays, Giudici stresses that he was aware of the consequences of his choices on the style of his translation and, possibly, on the style of his own works. Here is one example:

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[21] As Hobsbaum (1996, p.54) remarks, *sprung rhythm* (whose term was created by the British poet Gerard Manley Hopkins (1844-1889)) is very close to the tradition of English verse.

> It is probably banal and ingenuous to confess this, but it was actually in translating Frost, while meticulously endeavouring to adhere to the same number of lines as the original, that I happened to free myself from the (I don't know how else to phrase it) curse of the *pre-packaged*[22] hendecasyllable (that is, automated, predictable) into which one would, at first glance, think of translating blank verse. It is fine to respect the number of syllables and the position of the accents: but the rest? How to resolve the superior semantic density of the English language into that formal measure? No matter how beautiful or ugly they may be, I am grateful to certain irregular lines to which I was happily forced, and in which I rediscovered the meaning of a prosodic duration which could have the same value in an eleven-syllable line as in a thirteen-, sixteen-, or seventeen-syllable line. Something was also changing, therefore, in my making of poetry, understood in the sense of craftsmanship.[23] (Giudici 1982, p. ix)

Almost unexpectedly, therefore, by attempting to answer the questions prompted by the translation of Frost's style, Giudici discarded the conventional solutions offered by the Italian poetic tradition and managed to free his very poetic language from the weight of that tradition.

5.3 Giudici's translations after Conoscenza della notte

The contrastive analysis of ST and TT has allowed us to describe the distinguishing stylistic features of Giudici's translation of Frost. In order to understand the relevance that his stylistic decisions had on Giudici as a translator of poetry in general, the diachronic perspective must be introduced. Even if this perspective is partial, since it is intentionally confined to only a selection of relevant translations carried out by the Italian poet after 1965, it still provides us with important contextual information and allows us to understand better in hindsight the translation criteria adopted by Giudici for Frost. We will focus especially on a number of translations that were started soon after the completion of the Frost anthology: the translation of an anthology of translated Czech poets, *Omaggio a Praga*[24] (1968)*,* a selection of poems by the Czech poet Jíří Orten, *La cosa chiamata poesia* (1969), and the translation of the verse novel *Eugene Onegin* by the Russian poet Alexander Pushkin. Our choice has fallen on these translations for several reasons. *Omaggio a Praga* and *La cosa chiamata poesia* introduced Orten and other contemporary Czech poets to the Italian literary scene. Moreover, together with the translation of *Onegin*, they represent Giudici's first attempt at translation from languages that he had not mastered and that were felt to be much more foreign and distant than English. Finally, they are considered fundamental for the light they shed on the maturation of Giudici's poetics and ideology of translation.

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[22] In Italian the ironic connotation of the words is stronger: "maledizione di quell'endecasillabo *sardina sott'olio*" [back translation: curse of that *marinated sardine* hendecasyllable].

[23] Another example can be found in the essay on the translation of poetry in the book *Andare in Cina a piedi.* There Giudici writes: "The poetic translation that has influenced my experience more than any other, except perhaps *Oneghin*, was the Frost translation. [...] From this task I learned, almost without realizing it, several things: one is that a poem in translation must have the same number of lines as in the original, even if this requires longer lines. But measure and the poetic sense of a line do not depend exclusively on the number of syllables" (Giudici 1992, pp.82-83).

[24] The book also contains a number of Giudici's own poems and is not strictly an anthology but a *Satura,* a collection of both translations and one's own poetry (Zucco, cited in Blakesley 2014, p.148).

Giudici first conceived the idea of translating *Eugene Onegin* into Italian after a business trip to Russia in 1966.[25] The project, however, had to be temporarily suspended as the Italian poet had just started studying Russian. Moreover, a trip to Prague in 1967 prompted Giudici to shift his attention on the translation of a Czech poet, Jiří Orten, who had died in 1941 at the age of twenty-two. The experience of the trip lead first to the publication of a short anthology of translations of Czech poets under the title *Omaggio a Praga* (1968). The project was carried out with the help of Giudici's friend, writer Vladimír Mikeš, who produced a word for word translation of the poems and gave indications of potential connotations of words or fragments of text and other poetic features. The translation was also intended as a protest against the Soviet invasion of Czechoslovakia that very year. For the first time, Giudici had to work with a language that felt "like a black stone, so hard and polished as not to allow any grip" (Giudici 1996, p. 30). In his attempt to penetrate the mysteries of Czech, the poet spent many hours discussing the translation work with Mikeš and other Czech writers. The result of these conversations heightened his awareness of the physicality of the poetic language, as a projection of the poet's body, and its foreignness, to which we have alluded previously. As Giudici observes (1985, p. 170), Orten writes himself into his poetry, he becomes his own text. One task of the translator is, therefore, to focus the attention of the target readership on the very foreignness of the poetic text by highlighting a number of its constitutive features.

After 1969, Giudici resumed his project of translating *Onegin*[26] and, after five years of work, the book was finally published in 1975. A second revised edition was published in 1983. The formal intricacy of the verse novel represented a challenge that the translator decided to face by establishing two basic objectives. First, he aimed at creating an "Italian Onegin", that is, at reproducing the ST's "freer, more spontaneous, more nobly ingenuous relationship between author and text" (Giudici 1996, p. 32). This broad objective was accompanied by a second one, more specific and complementary to the first, that consisted in proposing an Italian line form which, despite its foreignness in Italian, managed to evoke the rhythmic patterns of Pushkin's iambic tetrameter and the rhymed structure of the ST, composed of 389 fourteen-line stanzas with the rhyming pattern AbAbCCddEffEgg with alternating feminine and masculine rhymes.[27] For the translation of the iambic tetrameter, Giudici decided to discard once again the *hendecasyllable*, which had been previously used by Lo Gatto for his 1950 translation of the same work, and to make use of the Italian *novenario,* a nine-syllable line with three strong accents. The novenario also belonged to the Italian poetic tradition but Giudici made use of a flexible nine-syllable line (which could, in fact, range from seven to eleven syllables). Prete (2001, p. 907) observes that Giudici's modifications of the original form, by introducing anisosyllabism, by relinquishing the alternation of feminine and masculine rhymes and by preferring assonances, "is a way of conversing, on a formal and exegetical level, with the poet who is being translated", rather than submitting to the prosodic and metrical systems of the ST. What Giudici achieves, as Folena says in his introduction to the translation, is

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[25] "An ill-defined, and above all utopian, project had crept into my mind, namely getting to know my own Pushkin, a first-hand Pushkin, by translating his masterpiece *Eugene Onegin* by myself and for only myself" (Giudici 1996, p.30).

[26] Giudici used recordings of the novel in the source language by the Russian actor Vsevolod Aksënov in order to grasp the rhythm of the ST. Subsequently, he used the prose and verse translations by Ettore Lo Gatto.

[27] Conventionally, the uppercase and the lowercase letters identify feminine and masculine rhymes respectively.

not "an Italianized Pushkin, but, if we may, a Pushkinized Italian (at least the poetic language)" (1983, p. xii).

This translation divided the critics and sparked polemics. Some of the critics, such as Gianfranco Folena, Gianfranco Contini and, later, Giovanni Raboni (1999) hailed Giudici's innovative translation, others (see, e.g., Cavaion 1981) criticized the poet for the disruptive effect of his verse, his limited knowledge of the source language and its literary culture in general and, above all, for his choice of the nine-syllable line as an equivalent to Pushkin's iambic tetrameter. As Blakesley (2014, 142) observes,

> Giudici's metrical translation of *Eugene Onegin* was enthusiastically received by Italian poets and critics (from Giovanni Raboni, Maurizio Cucchi, and Fernando Bandini to Gianfranco Contini and Gianfranco Folena), while it was generally disparaged by Italian scholars of Russian literature.

A similar critical division, though less harsh, can be found among the reviewers of Giudici's translation of Frost. This parallel between the critical reception of the Frost and Pushkin translations is not accidental, and justifies my reconsidering the relationship between them.

Much critical attention has been paid to Giudici's translation of *Onegin*, which has been considered pivotal in his career as a poet and a translator (see, e.g., Blakesley 2014). Other critics, however, have pointed out that a number of translational stylistic choices (his inversions, his use of mixed registers and his rhythmical adaptation of the ST meter) made in Giudici's translation of *Onegin* can be traced back to his translation of Frost's poems in *Conoscenza della notte*, which seems to be equally pivotal for the development of his translational and poetic style. This claim must be clarified and the influence that the translation of Frost exercised on Giudici as a translator and as a poet needs to be assessed in more detail. First, we observe that by the time Giudici had completed the translation of Frost's anthology, in 1965, he had already achieved poetical maturity. In fact, in that very year, he also published the collection of poems *La vita in versi*, which received positive critical reviews and made him well known among the readers of poetry in Italy. Literary critics such as Zucco (1997), Colella (2006), Bertoni (2001) and Testa (1999) have described how the book represents the poet's attempt to create a poetic language that draws on the spoken Italian and rejects or reinterprets the traditional poetic conventions. Giudici's new poetic language makes use of a variety of features of orality such as a wide range of register, from common to low, theme-rheme dislocations and the use of polyfunctional elements[28]. However, his language is not colloquial *tout court* since other stylistic structures more typical of the communicative distance are intertwined with the mimetic elements. Giudici's style has been studied in details by Enrico Testa (1999) who observes that the alternation of low and high registers is a trade mark of the Italian poet's language. Giudici often introduces in his poetry a variety of spoken registers and intermingles them with other linguistic materials such as archaic or literary words, specialized lexis, foreign words, calques of foreign structures, and neologisms (Testa 1999, p. 112-124). A significant example is Giudici's use of three nominal forms of the verb (the nominalized infinitive, the present participle, and the gerund) that also characterise syntactical inversions like anastrophe and hyperbaton. These devices, which we have often observed in the translation of Frost's poems, produce a disruption of the usual word order in a clause (Testa 1999, pp. 124-128). The heterogeneity of patterns in

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[28] See Colella (2006, pp. 13-18) for more details on the elements of orality in Giudici's poems.

Giudici's poem does not cause however dissonance. It produces rather a polyphony of voices (the colloquial, the literary, the archaic, the marked features of language) whose effect is stylistic rather than mimetic. It aims at symbolically representing the plural character of reality and at questioning the monologic character of the traditional language of poetry (Testa 1999, p. 133).

In the light of these comments, Giudici's stylistic choices in the translation of Frost's poems can also be interpreted as a way of testing and confirming his own stylistic intuitions. However, any attempt to separate Giudici's style as a translator from his style as a poet remains a simplification for the sake of the study. The Italian poet himself addresses the issue in his essay 'Da un'officina di traduzioni' but his words offer us no clear answers, since they both deny and, immediately afterwards, admit a certain mutual influence:

> As for me, I would say that I hope to have been rather exempt from both; but I would immediately add that, without a doubt, my 'way of translating' other people's poetry has influenced my writing, and my translations probably reflect the 'way of translating' I adopted as the less unlikely way of transmitting the poetic meaning of the originals to myself and to readers in my language. (Giudici 1996, pp. 28-29)

Finally, Giudici's stylistic innovations can be better understood if they are observed against the backdrop of a general regeneration of the Italian poetic language started at the end of the nineteen-fifties. A common denominator of this movement, to which belonged poets like Attilio Bertolucci, Giorgio Caproni, Mario Luzi, Vittorio Sereni, and Andrea Zanzotto, is a criticism of both the poetic tradition of the past and of the preceding hermetic school. We also observe a moving away from the monolithic position of the lyrical subject interpreted as an expression of the poet's self towards a wider range of voices, characters and points of view that question the supposed unity of reality, like Frost's poems have also done.

6. Conclusions

The focus on translational stylistics in our study has led us to a number of concluding remarks that shed light on the style of Giudici's translation in *Conoscenza della notte*. The distinguishing features of the style of the translation underline the heteroglossia that seems to characterize a translated literary text even more than a non-translated literary one, as Millán-Varela (2004, p. 38) remarks, and point to the creative contribution of the translator.[29] These features, however, are not sufficient to describe the style of the translator. During the study, it has become apparent that, in order to achieve a satisfying description of the translator's style, several other pieces of information need to be gathered. First, a diachronic approach seems to be recommendable, that is, the study of the style of the translator throughout his translation activity. I am not denying the validity of a

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[29] Malmkjaer (2004, p.15) observes that a study focussing on translational stylistics should take into account the translator's "willing suspension of freedom to invent". However, literary translation, and especially the translation of poetry, seems to require in translators the opposite attitude, that is, a particular intention to invent, if by the term invent we mean finding creative solutions to problems of style in translation. See also Boase-Beier (2006, p. 65).

synchronic approach to the translator's style. However, as the case study has shown us, by taking into account the stylistic features of a number of translations carried out during a certain temporal segment, we are more likely to achieve a better understanding of those elements of the translator's style that remain relatively stable despite stylistic developments. As for Giudici's translation of Frost, the linguistic contrastive analysis of ST and TT has made it possible to describe the main distinguishing features of the style of the translation. These features correspond above all to those recurring patterns in the TT that seem to deviate from their use in the ST. The style of the translation, however, consists of the combination of these deviating structures with other elements whose use follows the ST more closely. Giudici's interest in the use of common language, the dialogic and polyphonic dimension of his poetry, and the ironic questioning of the centrality of the lyrical subject by presenting a plurality of fully sketched characters are elements of fundamental importance in the translation of Frost's poems. These elements point to a certain poetic affinity between Frost and Giudici. By taking into account successive fundamental translations carried out by Giudici, such as Pushkin's *Onegin* or his anthology *Omaggio a Praga*, we have described the specific stylistic features of these texts that can possibly be attributed to the influence of the Frost translation and its intertextual relationship with Giudici's own poetic production. The intensification of these linguistic features in Giudici's poetry and in his translations after 1965 made it possible to describe how and why the translation of Frost's poems plays a central role in Giudici's development of his translational poetics and style.

A satisfying analysis in translational stylistics requires the broadening of the research to a contextual analysis. The complexity of this approach exceeds, however, the limits of the present study. In my research I could only hint at elements that referred to the translator's literary context, that is, the Italian literary system in the 1960s and Giudici's commitment to renewing part of its tradition, more specifically, poetic diction. Other aspects of the translator's style could be analysed by taking into account other factors (e.g., psychological, ideological, cognitive and social) generally condensed under the fuzzy label of translator's taste. Each factor represents a strand of further research in the field of studies that focuses on style in translation of literary texts.

Bionote: Marcello Giugliano is currently working as an adjunct lecturer at the Department of Applied Linguistics and Translatology of the Leipzig University, Germany. He has worked as an adjunct lecturer at the Pompeu Fabra University, Barcelona (2012-2013), and at the Ruhr Universität Bochum, Germany (2013-2015). He holds a PhD (2012) in "Multilingual Communication: Translation, Linguistics and Literature" from the Pompeu Fabra University, with a doctoral thesis entitled Translating mimesis of orality: Robert Frost's poetry in Catalan and Italian. His current research interests lie in the interconnection between Translation Studies and Imagology. He is working on a post doctoral research project on the creation, consolidation and diffusion of the hetero-image of the United States in Catalonia and Spain through translation.

Author's address: marcello.giugliano@uni-leipzig.de

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