A. Proposed Study

A – 1. Provide a Title

Creative component – *L’indovinello di Mr Scobie* (*a source-oriented translation into Italian of Elizabeth Jolley’s Mr Scobie’s Riddle*) (work-in-progress title)  

Dissertation component – *A Surprised Reader: Different Frames, Different Voices in Mr Scobie’s Riddle and L’indovinello di Mr Scobie a source-oriented translation into Italian*

A – 2. For PhD Rule 1.3.3.3 specifies that a PhD study must make a “substantial and original contribution to scholarship, for example through the discovery of knowledge, the formulation of theories or the innovative re-interpretation of known data and established ideas”. In what way is the proposed study expected to fulfil this requirement?

(a) Creative component – *L’indovinello di Mr Scobie* (*a source-oriented translation into Italian of Elizabeth Jolley’s Mr Scobie’s Riddle*) (work-in-progress title)

The creative component of my thesis will be a translation into Italian of the novel *Mr Scobie’s Riddle*, by Elizabeth Jolley. This novel, like the rest of Jolley’s literary work (excluding *The Well*), has never been translated into Italian. My proposed study will make a substantial and original contribution to scholarship in that not only will it make the novel available to Italian readers, but it will also pave the way for further studies on Jolley’s style since, to borrow Tim Parks’s words, “much can be learnt about a work of literature by considering the problems involved in its translation”.  

I have chosen this novel because of its formal properties, which I will discuss below and which will represent a challenge for me as a translator and as a scholar of translation. This novel, in fact, because of its highly revolutionary features, will put to test both my translating skills and existing theories and approaches to Translation Studies.

The translator’s task is never an easy one, having to be faithful both to the meaning and the style of a work of literature. This is especially true of non-linear textual features such as those we can find in Elizabeth Jolley as well as in other Australian writers like Tim Winton, Peter Carey or David Malouf, for instance. On top of that, many national publishing systems unwittingly or unwittingly demand what Kundera describes as a “tendency that many translators have to sacrifice on the altar of fine writing the author’s stylistic features”, and the Italian publishing system is no exception. Let us take Tim Winton’s *Cloudstreet* and *The Riders* as an example. After a thorough analysis of the Italian translations, backed by Formica’s extensive research into the Australian Contemporary Fiction in Italian translation, it emerged that the translator successfully mirrored the mixture of informality and almost photographic lyricism typical of Winton’s narrative. However, they channelled little effort into keeping the sharpness of the brisk sentences both novels are studded with, which they often rendered instead with longer sentences. Although longer sentences better suit both the nature of the Italian written language and what is recognized as ‘fine writing’ within the Italian publishing system, they also cause repercussions on the rhythm, which is completely altered in the two translations. Another Australian contemporary author whose writing technique failed to be faithfully represented in Italian is Peter Carey. In the Italian translation of

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1 This title is only a work-in-progress title I use here in order to refer to my source-oriented translation of *Mr Scobie’s Riddle*. In no way, I am sure that this will be the definitive title I will give to my translation at the end of the translating process.


Mr Scobie’s Riddle is a text that describes “the asymmetrical and hierarchical relationship between the two poles of any opposition”.

When applied to Translation Studies, the term “markedness” refers to the “characteristic of a text that makes a part of this text stand out from the context or the co-text, differentiate itself from the utterance in a way we could easily expect. It may be lexical (for example a shift of register), syntactical (dislocations, cleft sentences), graphic etc.”. The term “marked” can be applied to different levels and parts of a text: an author can mark the syntax, the lexis, the grammar, or the graphic layout of a text by deliberately going against the rules prescribed by what is considered conventional syntax, lexis, grammar or graphic layout in the source literature. A “marked” structure is a structure which does not follow the norms existing in a given culture and literature. For example, the author of an original novel written in English can choose to have a first person narrator whose grammar is incorrect in order to show a lower level of education. The narration will accordingly present what are usually perceived as grammar errors, but really represent the author’s choice to mark the narrator’s voice. The kind of grammar errors that show a lower level of education in the target language will need to find their place in the target text, if we wish for the original markedness to be mirrored in the target text.

Of course, there is no such thing as a binary opposition between marked and unmarked structures, but rather a whole range of nuances of markedness. When translating we should try and find the equivalent nuance of “markedness” in the target language. On the contrary, “unmarked” in translation comes to mean conventional, accepted as the standard, the norm in a particular language and culture. In other words, we can find unmarked structures (syntax, lexis, graphics, grammar) in a novel in those points where the syntax, lexis, graphics or grammar are perfectly correct according to the norms of the language in which the novel is written, or they reflect the conventions of the genre the novel belongs to. In this case, when translating, we would try and stick to the conventional syntax, lexis, graphic or grammar of the language we are translating into.

Mr Scobie’s Riddle is marked graphically, syntactically and lexically. The numerous different frames which appear in the novel are exemplified by the graphic markedness of the text. The continuous shift from a private to a public dimension and vice versa (from direct speech to thoughts, flights of the mind and memories expressed through a third-person narrator and through free indirect speech) results in a marked syntax. Finally, we have lexical markedness stemming from the various linguistic registers belonging to different characters appearing in the novel.

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6 Peter Carey, Mario Biondi trans., La ballata di Ned Kelly (Milano: Frassinelli, 2002).
8 Bruno Osimi, Traduzione e qualità. La valutazione in ambito accademico e professionale (Milano: Hoepli, 2004), 153. [Caratteristica che fa sì che una parte del testo risulti in confronto al contesto o al co-testo, si differenzi dall’enunciato nella forma in cui ce lo si potrebbe facilmente aspettare. Può essere lessicale, (per esempio un salto di registro), sintattica (dislocazioni, frasi scisse), grafica ecc.]
In order to maintain the graphic, syntactical and lexical markedness of the original, I endeavour to adopt a method which is known within the field of Translation Studies as adequate or source-oriented. As we shall see in the B – 2 (a) section of this proposal, this method stems from the adequacy/acceptability dichotomy theorized by Itamar Even-Zohar and further broadened by Gideon Toury9, which aims to realize “in the target language the textual relationships of a source text with no breach of its own [basic] linguistic system”.10 In other words, I will focus on the experimental features of the source text, so that they won’t get lost in translation. I will not prioritize the norms originating in the target culture (the culture of the target text), and belittle the highly experimental aspects of Elizabeth Jolley’s writing technique.

The same cannot be said of Il pozzo11, the only Jolley novel available to Italian readers. In this translation we mainly find a target-oriented or acceptable approach, in which the translator wishes to make the text compatible with the dominant norms of the receiving culture, with the current taste of his own target system rather than adhere closely to those of the source text12. Il pozzo, in fact, presents a tendency to opt for translating choices that either domesticate or generalize the realia of the source text, which are the ‘real things’, words and expressions proper to a given culture, in this case the source culture. For instance, the shift from private to public dimension and vice versa is, though present, less direct, less sudden than the one in the original. The reason for this is the use of longer and more explanatory sentences, possibly in order to wittingly or unwittingly clarify the source text and make it easier for the Italian reader to comprehend. Realia in Il pozzo move away from the source culture from which they come from and either come closer to the target cultural system (domestication) or to a western common knowledge (standardization). Examples are the title “Miss”, always rendered with “signorina”13, or “sherry trifle”14, which becomes an unspecified “dolce allo sherry”15 (sherry sweet) in the Italian.

(b) Dissertation component – “A Surprised Reader: Different Frames, Different Voices in ‘Mr Scobie’s Riddle’ and ‘L’indovinello di Mr Scobie’ a source-oriented translation into Italian”

In my dissertation component I will conduct three types of analysis, which I will thoroughly illustrate in the B.2. section of this proposal:

i. A narratological analysis of the novel, which is an analysis of the novel’s component: narrator, point of view, focalization, internal and external time, analepsis and prolepsis, setting and space, themes, plot and characters. Marchese’s L’officina del racconto16 and Bernardelli and Ceserani’s Il testo narrativo17 will provide guidance in this;

ii. A preliminary translational analysis of the source text, which draws on concepts theorized by Torop18, Eco19 and Osimo20 and in which I will start by identifying my model reader. I will then pinpoint the dominant and subdominant aspects of the novel, and the key words we can find in it. I will consider how to render these in the target text, evaluate the chance for any of them, or other important features of the source text, to get lost in translation, and come up with a strategy to compensate for this translational loss;

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13 Examples can be found throughout the text. See Elizabeth Jolley, The Well (Ringwood, Vic: Penguin, 1987), 5 and the corresponding Elizabeth Jolley, Il pozzo, 15, for instance, where the source text’s “Miss” is rendered with the target text’s “signorina” six times.
14 Elizabeth Jolley, The Well, 3.
15 Elizabeth Jolley, Il pozzo, 12.
16 Angelo Marchese, L’officina del racconto: semiotica della narratività (Milano: Mondadori, 1990)
17 Andrea Bernardelli; Remo Ceserani, Il testo narrativo (Bologna: Il Mulino, 2005)
20 Bruno Osimo, Traduzione e Qualità.
iii. A translational analysis of the target text, which I will conduct after completing my own translation and closely following the mixed method suggested by Bruno Osimo21.

In preparation to carry out these analyses I will study and expand previous work on Jolley’s style by Martin Gray22, Joan Kirkby23, Brenda Walker24, Paul Salzman25, Andrew Riemer26 and Gerald Manning27. All of these works will provide both a starting point for my narratological and translational analyses, as well as a reminder to keep these stylistic aspects when translating the novel. In turn, my analyses of the novel, together with the translation itself, will shed more light on Jolley’s narrative technique and pave the way for further research. As we have seen before, in fact, considering the problems stemming from the translation of a novel, allows a deeper understanding of the novel itself.

One work in particular - Martin Gray’s essay on the effect of surprise in the novels of Elizabeth Jolley - will be of great help. Gray writes about “abruptness”, a “vertiginous dash through different narrative possibilities”, and how Jolley “lurches and darts from one discourse, one mode of perceiving, to another, but the reader is never allowed to rest secure in any single, indivisible way of viewing events”. This effect of surprise is brought about in *Mr Scobie’s Riddle* through different frames and different voices28 and it is so vital in the novel that it represents what Roman Jakobson calls the “dominant”, which is “the focusing component of a work of art: it rules, determines, and transforms the remaining components. It is the dominant which guarantees the integrity of the structure”.29 My dissertation component will be devoted to analyze how this dominant and other subdominants are expressed throughout the original (narratological analysis and preliminary translational analysis of the source text), and to analyze how these have been successfully or unsuccessfully portrayed in my own translation of *Mr Scobie’s Riddle* (translational analysis of the target text).

*Mr Scobie’s Riddle* is a complex novel in which the dominant, this feeling of surprise, positive confusion, even puzzlement in the reader surfaces through different frames and different voices. This combination of different frames and voices will prove difficult to analyze both from a narratological and from a translational point of view. Let us now have a look at these frames and voices in detail. Surprise seems to affect the reader of *Mr Scobie’s Riddle* from the very beginning of the novel. The reader is quite surprised as they encounter a multitude of different narrative possibilities, different frames. The novel, in fact, opens with Miss Hailey’s signed epigraph, that consists of a quote from Horace, a comment on it and a quote from the Bible. It moves on to “A Guide to the Perplexed”, a confusing “series of snippets, either quoting or describing highlights of the narrative that follows, numbered in a not entirely consecutive manner”.30 After this, we find Matron Price’s and Night Sister Shady’s entries in the report-book of the nursing home where the novel is set. The reader does not find a conventional third-person narrative until page 10. The ensemble originating from these different frames, which epitomizes the graphic markedness we previously spoke about, cannot but convey an effect of surprise and leave the reader positively confused. Some of the characters are also confused: Matron Price is confused when reading

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21 Bruno Osimo, *Traduzione e Qualità*, 89-105.
28 I define the term “voice” as referring to both the different linguistic registers belonging to the different characters who appear on the page – which mainly generate lexical markedness – and the continuous and often ambiguous shift from the plot of the novel to the thoughts of the characters, which creates two kinds of voices: the external voice of the narrator and the internal voice of the characters. As we will see, this second aspect mainly generates syntactical markedness.
30 Andrew Riemer, “Between Two Worlds”, 248.
Night Sister Shady’s reports, as are the patients at St Christopher and St Jude. They are “perplexed, confused, trapped between two worlds; they long for their habitual way of life, yet they are incapable of pursuing it either ‘outside’ or in this world”.

The reader is surprised when facing not only different frames, but also different voices. *Mr Scobie’s Riddle* is, in fact, “full of competing sounds and voices” 32, which need to be analyzed in detail in order to be maintained in my own translation. First of all, in the narration is present a continuous shift from a public dimension (what is being said, or what really happens) to a private one (what is only thought by the characters). The public dimension is portrayed through the voice of the narrator, whereas the memories and flights of the minds of the characters are mainly narrated through the voice of the characters themselves, though the two voices are often mingled, and so the boundaries between one and the other blur. As a consequence, the reader finds himself/herself asking where the narrator’s narration finishes and the insight in the mind of a character begins. This happens as the thoughts of the characters are reported in the third person and entailed in the narration through a technique called free indirect discourse. According to Anna Snaith, we have free indirect discourse when “a character’s thoughts or words are interwoven with the voice of the narrator [which] enters the mind of the characters and reports his or her thoughts verbatim, but using the past tense of narration and the third person, such that the first- and second-person pronouns of direct interior monologue are absent”. 33 This technique affects the syntax of the novel, creating a narration composed of both long-winded sentences broken here and there by a “he/she thought” or “he/she felt”, and short sharp ones which the reader does not quite know whether to attribute to the narrator or the character.

Different voices can also be found in *Mr Scobie’s Riddle* in the sense that as readers we encounter very different linguistic registers: Matron Price’s authoritative and precise language; Night Sister Shady’s inaccurate entries in the report-book, full of misspelled words and malapropisms; Miss Hailey’s highly refined artistic language; and finally Mr Scobie’s language, which is full of biblical and musical references. On top of that, sometimes the language a character uses in the public dimension, thus to communicate with others or to write reports, is quite different from the language of their thoughts. This happens to Matron Price towards the end of the novel 34 when we have a long free indirect discourse interrupted here and there by the narrator’s description of Miss Hailey’s actions or by Matron Price herself thinking aloud. In the free indirect discourse, Matron Price loses that layer of self-control that we find in her report-book entries and she lets herself go to some more direct and slightly crude thoughts which are mirrored in her more straightforward, more sincere, language. 35 It is mainly because of different lexical choices that Matron Price sounds different to her previous persona in this passage, and, by and large, it is mainly because of the different lexis that the reader can identify different voices throughout the novel. That is why this feature of Jolley’s style is inscribed in the lexical markedness of *Mr Scobie’s Riddle*.

To sum up, surprise stems – deliberately – from both different frames and different voices used in the novel. It is brought about through graphic markedness (different frames), syntactical markedness (free indirect discourse technique) and lexical markedness (different registers). The syntactical and lexical markedness are strongly linked together, as they both create different voices. Because of these multiple frames and registers, the reader cannot but feel (confused), surprised and challenged by this heterogeneous ensemble. My dissertation component will be entirely devoted to permit me an in-depth analysis of the novel that I will translate. The challenge I will be facing in the dissertation component of my thesis will be to get to the core of this highly experimental text so that I will be able to render it in Italian maintaining its peculiarities.

4. If the proposed study includes a creative component, describe the creative component and show in what way the thesis and creative component may be linked.

31 Andrew Riemer, “Between Two Worlds”, 248.
32 Paul Salzman, *Elizabeth Jolley’s Fictions: Helplessly Tangled in Female Arms and Legs*, 47.
35 “Her own friend, a thief of the worst kind. Her own husband, a thief of the ordinary kind; a liar too. Wanted in several countries and hidden again in the caravan in his own wife’s garden. But married a second time to her own friend, or one-time friend. School friend. There was a punishment for bigamy if it was discovered. There were possibilities of reward if she disclosed Mr Rawlings’ ‘hide-out’. To keep Felicity in constant fear and dread and to work her almost to death, gave, in some measure, satisfaction.” Elizabeth Jolley, *Mr Scobie’s Riddle*, 153.
The creative component of my project is a source-oriented translation into Italian of Elizabeth Jolley’s novel *Mr Scobie’s Riddle*. As described before, the novel presents a variety of narrative frames and an ensemble of different voices. We have seen that the novel is marked graphically, syntactically and lexically. The combination of these markers results in an effect of surprise which the reader can constantly find on the page and which plays a pivotal role in the original. It is the dominant aspect of the source text and one that needs to play as pivotal a role in the target text too. In order to convey this effect in *L’indovinello di Mr Scobie*, I will need to analyze the novel in detail, first narratologically and then translationally. I will also analyze my own translation of the novel. The dissertation component will thus be linked to the creative component in that it will function as both a preliminary analysis of the text that I will translate, and then as an exegetical comment on my own translating choices in *L’indovinello di Mr Scobie*.

**B. Research Direction**

**B –1. The specific aims of the project – the problem(s) it hopes to solve; or particular question(s) it will answer; issues it will explore; and the new knowledge it will create.**

My thesis will create new knowledge in that not only will it make Elizabeth Jolley’s *Mr Scobie’s Riddle* available to Italian readers and Italian scholars in their native language, but, departing from existing studies on Jolley’s narrative technique and providing thorough narratological and translational analyses of *Mr Scobie’s Riddle*, it will also pave the way for further research on both Jolley’s writing style and on the translation into Italian of other Jolley’s novels. Most importantly, as far as the discipline of Translation Studies is concerned, my thesis will enable me to put theories and methods to the test against a highly challenging novel, provide a critical reflection on these theories and methods, and achieve a final understanding of the discipline of Translation Studies which will be more solid and in-depth than the one achieved at undergraduate and MA level.

My research questions are:

i. Can a non-linear experimental text like *Mr Scobie’s Riddle* be translated into an equally non-linear experimental *L’indovinello di Mr Scobie*?

ii. Can we take this extremely challenging novel from one language into another without diminishing the revolutionary aspects of Elizabeth Jolley’s writing?

iii. Can we have the same graphic, syntactical and lexical markedness of the original?

iv. Can we have surprise as the dominant in *L’indovinello di Mr Scobie* as it is in *Mr Scobie’s Riddle*?

The specific aims of my project are:

i. To extensively analyze *Mr Scobie’s Riddle*, first narratologically and then translationally.

ii. To make *Mr Scobie’s Riddle* available to Italian readers in their own language by translating it into Italian.

iii. To translate *Mr Scobie’s Riddle* adopting a source-oriented approach.

iv. To mirror the graphic, syntactical and lexical markedness of the original in my translation. Not only do I want to translate the book from English into Italian, in fact, but I also wish to maintain the stylistic markedness typical of Elizabeth Jolley’s writing technique in *L’indovinello di Mr Scobie*.

v. To translationally analyze *L’indovinello di Mr Scobie*, making sure that surprise is the dominant and that the graphic, syntactical and lexical markedness of the source text are mirrored in the target text.

**B – 2. The methods to be used or the approach to be taken. What similar projects have been undertaken here or elsewhere; have similar methods been used before?**

(a) Creative component
According to Gideon Toury, when translating a novel a translator makes a fundamental initial choice to “subject him-/herself either to the original text, with the norms it has realized, or to the norms active in the target culture”. In the first case, adherence to source norms determines a translation’s adequacy, its source-orientedness. In the second case, subscription to norms originating in the target culture determines a translation’s acceptability, its target-orientedness. The initial norm, however, should not be overinterpreted: first of all, there is no such thing as a strict binary opposition between source- and target-orientedness, but rather a whole range of nuances lies in between; and secondly even if an overall choice towards one pole or the other has been made, it is not necessary, and not necessarily true, that every single lower-level decision be made in full accord with it. My initial norm will be adherence and I will adopt a source-oriented approach. Therefore, I will translate advocating for my text to “subscribe to the norms of the source text, and through them also to the norms of the source language and culture”. I will make sure that the previously described features of Jolley’s writing technique are rendered in my Italian translation, and that they won’t be standardized in the name of acceptability in the target language. This does not mean that the Italian of my translation will not make any sense, but rather that wherever there is a marked structure in the source text, where the author pushes out the boundaries of the English language, there will be a marked structure in the target text, and not an unmarked standard one. On the contrary, a target-oriented or acceptable approach has its focus on the production of a text which follows the literary norms of the target system, reads fluently and does not always reflect the stylistic peculiarities of the original.

The proposed title of my Italian translation, *L’indovinello di Mr Scobie*, includes an example of a source-oriented translation choice. Keeping the English title “Mr.” means acknowledging that the reader of the target text knows perfectly that they are facing a foreign text which has undergone the process of translation. It means recognizing and accepting the foreignness of the text. On the contrary, if we rendered “Mr.” with the Italian equivalent “Signor”, we would adopt a target-oriented approach. We would domesticate Scobie as an Italian character, possibly with the conscious or unconscious aim of facilitating the reading task for the Italian reader, and create some confusion as to where this hypothetical “Signor Scobie” really comes from, having an Italian title, but a foreign surname. In other words, in a target-oriented approach, the translator makes the text come closer to the reader, for instance familiarizing all *realia*; whereas in a source-oriented approach the effort of getting closer to the text is made by the reader, who “travels” towards the source-text and culture, and is enriched by this foreign read.

The reason why I propose to adopt a source-oriented approach is twofold and based on my own personal experience as a student of translation and aspiring translator. First of all, I think that it is only through such an approach that we can mirror Jolley’s highly experimental stylistic devices. Secondly, given Jolley’s passion for challenging the reader and constantly comparing the role of the reader to that of the writer, testified by the high number of readers and writers swapping roles on the page in her novels, I do not feel adopting a method which facilitates the reader would be something Jolley herself advocated for. If we adopted a target-oriented approach, the target text, language and culture would be our main concern; we could not thoroughly adhere to the original; and we would domesticate and familiarize marked structures and *realia*, making the novel easier to read for the Italian reader.

Adopting a source-oriented approach will not be a completely new experience for me. While at Università degli Studi di Milano, Italy, I used this method when I translated a ten-page passage of Virginia Woolf’s *Mrs Dalloway* into Italian in my MA dissertation thesis entitled *Granite and Rainbow. The Italian Translation of a Modernist Work: Virginia Woolf’s Mrs Dalloway (Feltrinelli 1993)*. Despite the fact that, because of thesis length restrictions, I could only translate a ten-page passage of the novel and not the whole of it, this past experience gives me the confidence that I can fulfill my aim. In fact, I thoroughly studied and used a source-oriented approach and I proved to be able to translate an author, Virginia Woolf, whose writing style and narrative technique is extremely similar to Elizabeth Jolley’s.

Ph.D., D.A, and M.A theses which, like my proposed study on the translation of *Mr Scobie’s Riddle*, comprise a translation from or into English have been undertaken by scholars belonging to different institutions and translating from and into different languages. Here are some of the examples found on ProQuest Dissertation and Thesis database.

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36 Gideon Toury, *Descriptive Translation Studies and Beyond*, 56.
37 See Paul Salzman, “Narrative Entangling”, in *Elizabeth Jolley’s Fictions*, 44. Salzman thoroughly discusses how Jolley’s fiction “involves a multiple splitting of writing and reading positions” which never leaves the reader in peace, but rather challenges them in their role.
38 *Granite and Rainbow. La traduzione di un’opera modernista: Mrs Dalloway di Virginia Woolf nell’edizione Feltrinelli del 1993.*


Habib, Canan, “A hypertext translation of the Israeli author Benny Ziffer’s novel Turkish March: Analysis of the text from the point of view of literature, culture, hypertext theory, and marketing” (Ph.D. diss., The Pennsylvania State University, 2002).

Huang, Quiang, “Simone Lazaroo’s The World Waiting to Be Made” (D.A. diss., The University of Western Australia, 2007).

Liang, Fen, “Brian Castro’s After China - A Translation into Mandarin and a Study of the Novel’s Linguistic and Social Contexts in Australia and China” (Ph.D. diss., The University of Western Australia, 1997).

Lubonja, Edna, “A novel on Albanian emigration to Italy: They were seeking happiness. A translation of Ata kerkonin lumnurine by Viktor Canosinaj” (M.A., Florida Atlantic University, 2010).

Matthias, Susan, “Six Nights on the Acropolis, a novel by George Seferis: An English translation from the Greek, with introduction and notes” (Ph.D. diss., New York University, 2006).

Most of these projects are composed of three chapters: an introductory section on the author and the novel, the translation, and a final comment on the problems stemming from the translation. My project will instead be divided into two sections: the creative component section and the dissertation component section. The first component will comprise my translation of Mr Scobie’s Riddle. In the second component I will analyze the original novel narratologically (Chapter I) and translationally (Chapter II), and finally analyze my own translation (Chapter III). The introduction of my thesis will be about the author and the novel, whereas reflections on translation theories and methods will be present both in the conclusion, and throughout the whole body of the thesis. In some of above projects current theories on Translation Studies are very briefly touched upon. They are simply outlined in either the introduction or in the final paragraphs. The two Ph.D. theses undertaken at The University of Western Australia and supervised by Prof Dennis Haskell, on the other hand, feature a thorough reflection on both the history of and current theories on Translation Studies in the target culture, which is the Chinese culture in both cases. Similarly to what happens in these two theses, my analysis of current theories on Translation Studies will be extensive. Furthermore, translation theories and methods will not only be outlined, but also tested against Jolley’s highly experimental novel. This will give me the chance to provide critical reflection on these theories and to consolidate and deepen my previously shown knowledge of Translation Studies.

(b) Dissertation component

In the dissertation component of my thesis I will carry out a narratological analysis and a translational analysis of the original as well as a translational analysis of my translation.

The narratological analysis will be based on Marchese’s work and Berardelli and Ceserani’s works. Marchese’s work is very ambitious, as it not only examines the main formalist, structuralist and post-structuralist theories on narratology, but it also shows how there is no such thing as one unique method of analysis of a novel. On the contrary, every novel requires a different set of concepts according to its nature in order to be analyzed in depth. For instance, when analyzing Mrs Dalloway in my MA thesis, because of the structured and sequenced nature of that novel, I mainly made use of concepts drawn from structuralists, like Genette and Chatman; whereas in Mr Scobie’s Riddle’s case, it seems as though post-structuralist approaches, such as Barthes’ and Eco’s, will be more handy. These theorists stress the importance of the role of the reader in shaping a novel. Now, we have already seen how pivotal a role the reader plays in Mr Scobie’s Riddle. The fact that the answer to the riddle itself (which is so central that it is referred to in the

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39 Angelo Marchese, L’officina del racconto: semiotica della narratività.
40 Andrea Berardelli; Remo Ceserani, Il testo narrativo.
In conclusion, studying the existing literature on Jolley’s writing technique, thoroughly analyzing Mr Scobie’s Riddle both narratologically and translationally, together with paying attention not to commit any of the twelve translation tendencies, and keeping in mind Parks’s examples when translating the novel, should result in an extremely accurate source-oriented translation of Mr Scobie’s Riddle.

B – 3. What efforts have been made to ensure that the project does not duplicate work already done?

42 Peeter Torop, La traduzione totale.
45 Tim Parks, Translating Style, vii.
As a guard against possible duplication, I made sure that *Mr Scobie’s Riddle* had not been translated into Italian. To do so, I checked Unesco’s *Index Translationum*⁴⁶, the most reliable and updated world bibliography of translation. I also contacted Brian Dibble and Barbara Milech, authors of an impressive number of works on Jolley, including the biography *Doing Life*⁴⁷. They confirmed that there is no existing Italian translation for this novel. Contact with my former supervisor at Università degli Studi di Milano Franca Cavagnoli, who writes and translates into Italian, and lectures on translation, as well as with Bruno Osimo, a well-known translator, lecturer and theorist of translation, proved that the only Jolley novel available for Italian readers in Italian is “The Well”, translated by Sara Caraffini and published by Marcos y Marcos in 1995.

Extensive searches through databases such as ProQuest Dissertation and Theses, MLA International Bibliography, Literature Online, Google scholar, as well as consultation with my supervisors John Kinder and Tanya Dalziell showed that no research on the translation of *Mr Scobie’s Riddle* has been undertaken before.

**B – 4. Students should show familiarity with the research topic by including a bibliography giving publication details for the most relevant literature in the field.**

**Elizabeth Jolley**


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⁴⁶ [http://www.unesco.org/xtrans/](http://www.unesco.org/xtrans/)

⁴⁷ Brian Dibble, *Doing Life: A Biography of Elizabeth Jolley*, (Crawley, WA: The University of Western Australia Press, 2008)
Literature Theory


Translation Studies Theory


Applied Translation Studies


