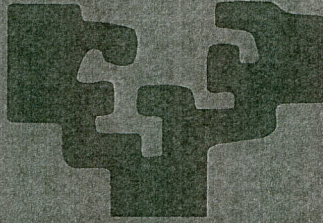


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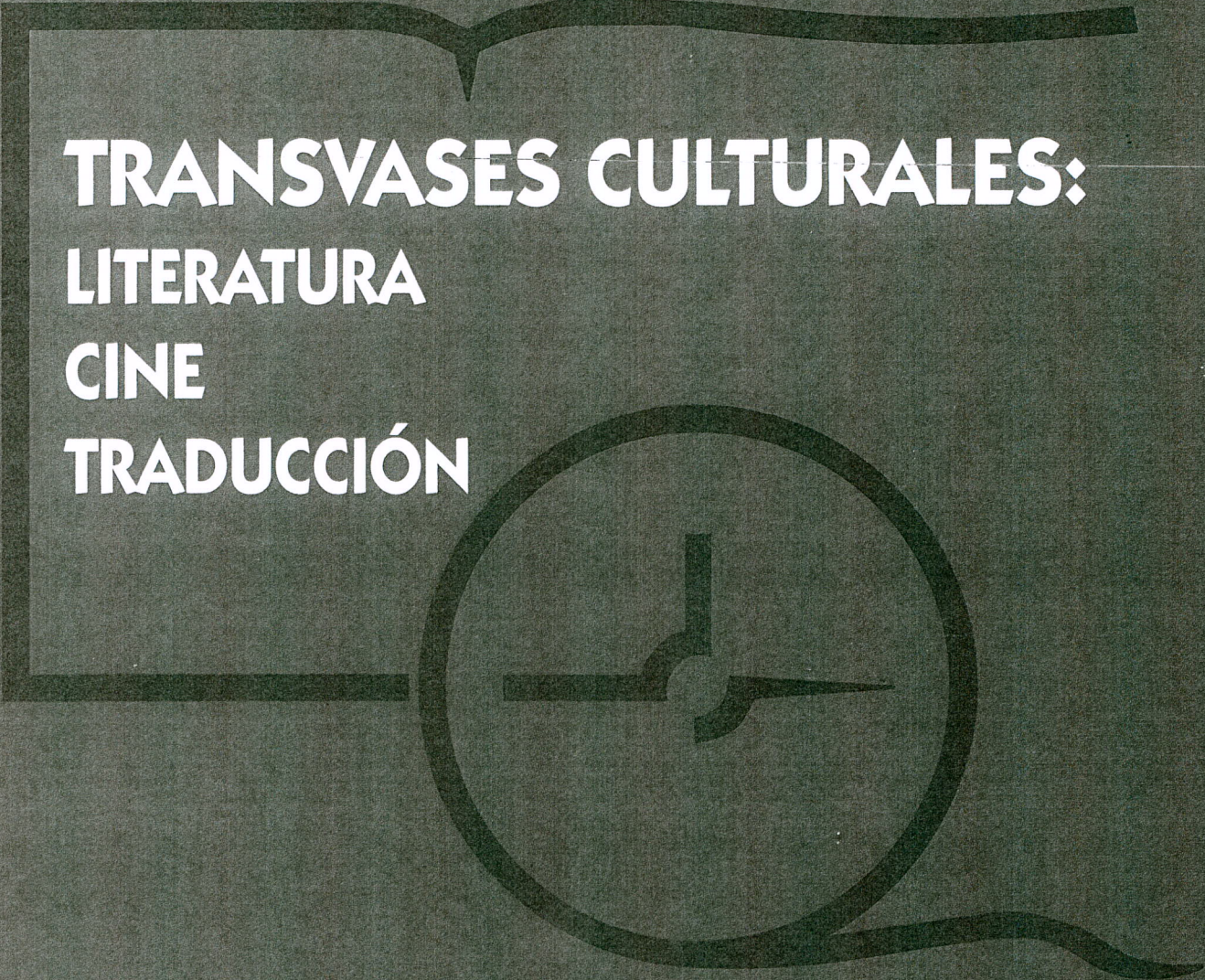


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**DEPARTAMENTO DE FILOLOGIA INGLESA Y ALEMANA
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**A PASSAGE TO INDIA:
FROM NOVEL TO FILM. SOME PROBLEMS OF 'TRANSLATION'**

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The term 'translation' might sound inappropriate for the transformation of a novel into a film, whereas 'transcodification' could better define the change from a monocodic text (verbal, written) to the multi-codic (verbo-visual, oral, acoustic) film text.

The term translation will be kept in this discussion, though, to be taken 'lato sensu', considering that every translating activity implies a complex set of operations aimed at relating different semantic and semiotic systems.

The special case we are facing here is made even more particular by the fact that this type of translating activity necessarily involves adaptation and reduction, that is highly personal, arbitrary, hazardous manipulations of the original text which largely defy theorization. The problems of the adaptation and reduction of a literary text for the cinema are as old as the cinema itself, and so is the dilemma of 'fidelity' or 'freedom' as to the original source. But in spite of the huge mass of studies in the various related fields of narratology, film theory and semiotics, no systematic study of adaptation and reduction is available yet. What seems to be an inevitable case by case approach has been effectively summarized by Alberto Moravia, a novelist whose works have been repeatedly raided by film makers:

Non ci sono regole generali. Succede questo: lo scrittore è un artista: il regista è un altro artista che si esprime con mezzi differenti: non puoi chiedergli fedeltà al romanzo. Se è un bravo artista sarà originale, e se è originale sarà infedele. Puoi soltanto dirti: speriamo che faccia un buon film..

(From an interview by L. Tornabuoni, in the Italian daily *La Stampa*, 14-12-1980, reported in Moscatelli, 1981, pp.157-8).

Is it as simple as this? What if the director (or the screenplay-writer) openly states his intention of fidelity to the writer and his novel, as is the case with Lean towards Forster?

The declared intention on the part of the film maker to carry out a respectful cinematic translation from a novel sounds hard to keep faith to, but deserves consideration. The linguist and the semiotician, or whoever is interested in comparing the two products, the original novel and the cinematic reduction, are faced with a number of questions. Are there some points of junction which may allow a comparison between sense-constituting practices which appear to be so

similar and so different at the same time? Is there a threshold of 'translatability' beyond which only re-moulding is possible? Is the final product to be evaluated in terms of equivalence or in terms of parallel meaning values to the original source, or inevitably 'per se'?

As an answer to the first question, I think that Chatman's semiotic grid (1978, 1981) drawn from structural linguistics and adapted to account for semiotic forms of narration, both literary and cinematic, may provide a theoretical point of junction between the two genres which allows a 'mapping' of the analytical territory, and an identification of the areas where, in the different cases, comparison or parallel analysis of the source text (T1) and of the target text (T2) may be more rewarding.

The following table has been adapted from Chatman, 1981, 23:

	Events	actions facts	Form of the content
STORY	Existents	characters settings	
Content, narrative materials	Persons, objects, etc. represented in accordance with the cultural codes of the author, after selecting operations		Substance of the content
	Structures of narration or <i>plot</i> , after organizing operations		Form of the expression
DISCOURSE			
Expression		verbal acoustic	
	Manifestation or <i>code</i>	visual kinetic	Substance of the expression
		gestural proxemic	

Let us briefly recall that, for the purpose of the analysis, the content plan mainly deals with the *what* of the narration, as a result of the selective activity of the author from amidst the materials made available by his cultural context, whereas the discourse plan has to do with the *how* of the narration and with the organizing intervention of the author. It may be useful to state clearly from the start that the above mentioned dichotomies are assumed as deconstructing tools having analytical relevance and by no means accounting for the original invention and construction, which presumably have a holistic nature as a result of what we could call an intuitive synthetic percourse.

In the case we are considering the grid provides a visualization of the possible areas for comparative analysis of the two texts. In particular analysis can be carried out between:

– the *forms of the content* in T2 with respect to T1: a survey of the eventual operations of selecting, discarding, compacting, adding or erasing events and/or existents to reassemble a new whole, in other words, the macro-operations of reduction;

– the *forms of the expression* in T1 and T2: a comparison of narrative sequences of actions and facts as they appear as plot on the plan of discourse; space- time location of events and existents; (an example from *Passage to India*: in the film, both the event of the death of Mrs Moore, and the news of it to her acquaintances in Chandrapore, occur at different points in the narrative chain, achieving a much more dramatic effect than in the book, in compliance with the conventions of the medium).

– the *substance of the content*: complex cultural materials, stereotypes, accepted rituals of everyday life, routines of various nature may have been differently assumed and exploited in T1 and T2, since aspects which lend themselves to a verbal description may not be easily visualized and viceversa. This order of problems has to do with a possible criterion of (un)translatability except via invention of new significant forms. (Another example from *Passage*: there is a non-verbalized level in Forster's narration which slowly filters through and has to do with Mrs Moore 's obscure sense of impending death, with her Indian stay representing something of a respite).

Intimations is how we would explicitly define this diffused mood, and in the novel the interior monologue, the musing of the woman over her 'patience' card game can give account of them, even if in an indirect way. But how can one translate 'intimations' in the cinema? Yet intimations -or hints- are also very appropriate in the grammar of the cinema, where the viewer must be very early alerted to what is in store. The physical correlative objective may help, like the Parsee funeral procession amidst the crowd in the Indian marketplace in one of the early scenes of the film, with the two women watching from the ship deck.

An English card game, an Indian ceremony: different means to suggest the same meaning. Simplifying considerably, *the substance of the content* may be

identified as this huge cultural store room from which the artist draws his objects, gives them a *form*, places them at a special point in the discourse thus adding to their original meaning value. The original 'raw' item from indifferen-tiated experience has become an element of the *form of the expression*, a sign entrusted to a preferred code or codes and a function of the narration.

The analysis can also be carried on:

– the *substance of the expression*, where the different 'manifestations' occur and where, again, segments can be compared, different renderings from T1 into the various codes involved in T2, the preference for one manifestation over the others, the visual instead of the verbal (as exemplified above, and as commonly , but not necessarily, happens in the cinema). And this order of problems leads to the next level of possible comparative analysis that is

– the *form of the expression*, where the thread of discourse frays into the different codes, as does the enunciative principle. The enunciative responsibility may be transferred from the verbal to the visual code, thus becoming the ocular viewpoint, and shift differently from T1: the discursive function of the omniscient author may be transferred to the omni-scient/omni-viewing camera, or to the camera-subjective viewing of the various characters, or be temporarily entrusted to the actual empirical viewer who has been led to presume that 'he knows better' (a common technique in thrillers).

In the translation from T1 to T2 we may come across a number of recogni-zable phenomena. In the descriptive passage, for instance, the verbal material may be simply *entrusted* to the visual code, with an inevitable world determina-tion and closure as soon as the iconic codes set in, giving the final answer to some expectations and arousing others in the reader-viewer.

In the narrative passages of small events (e.g.dialogues, encounters) we can imagine that the verbal material may simply be *transferred* to the multi-codic new medium, again allowing for some inevitable enunciative and pragmatic shifts on the plan of discourse. In most cases, though, even the translation of the shortest 'plain' passage sets off a *semiotic interplay* of elements within and among the different codes which can be analyzed only in micro-phenomena.

The analysis which follows takes into account one such micro-phenome-non: a short passage from a dialogue and the changes it undergoes in the cine-matic translation, mainly as far as the 'verbal manifestation' is concerned .

The other phenomenon which will be examined is the translation of an 'existent' - Mrs Moore - by way of a number of transformations undergone in the phase of reduction and screen-play writing. The result has been to characteri-ze this figure by a particular verbal connotation, different from the original, but interestingly congruous.

The discourse level and the interest in the verbal manifestation are, instead, congruous with the analyst's traditional concerns.

* * *

A Passage to India, Forster's novel written in 1924, was made into a movie in 1985 by director David Lean who also took charge of the reduction and the screenplay. The film was extremely successful and won a number of awards. As a consequence we may infer, if we accept Moravia's words, that it was something new, only loosely related to the novel, which is largely the case.

On the one hand we can imagine the difficulties Lean must have met in reducing a widely known and well-loved book, although complex and for many aspects ungratifying. On the other side we must admit that there are hardly any traces of these difficulties in a movie which runs smoothly, with as many elements of suspense as are needed, beautifully acted and complete with those features which make of a film a 'romance'.

The macro-structural decisions on the plan of the content or *story* (erased or added episodes) and of discourse (for what concerns the sequence of events or *plot*, and so, again, ellipses and interpolations) have resulted in a shift of the original narrative focus: from the novel's carefully balanced attention to the two worlds, the English and the Indian, to the film's prevailing concern with the British Raj, its British setting, rituals, gossips, narrow-mindedness and petty self-sufficiency but also, in some characters, intelligence and wisdom, in a very simple black and white representation, very much deprived of the original's ideological abrasiveness.

But there are other intractable aspects in Forster's work. There is certainly a story, since "Yes -oh dear yes- the novel tells a story", as Forster himself says in *Aspects of the Novel*, but its unravelling is quizzical at a number of points:

– there is a central mystery, never fully revealed, about what happened in the Marabar caves where, according to Adela's first account, Aziz attempted to assault her;

– a legal process ensues which ends up in a non-trial as the indictment falls on Adela's retraction;

– there is the issue of true friendship between English and Indians, epitomized in Fielding's friendship with Aziz, badly bruised by the external circumstances, interrupted and resumed only to be indefinitely postponed;

– minor events do not end any more happily; chapter 5 opens with the words: *The bridge party was not a success*, and we know that it was a party specially designed to bridge the gap between English and Indians;

– the visit to the Marabar caves changes from a *slightly tedious expedition* into near tragedy with Adela rushing back by herself and Aziz being arrested on his arrival back in Chandrapore;

– the very character of Mrs Moore, as far as events are concerned, is much more an absence than a presence. The woman is sure of Aziz' innocence but refuses to testify in his favour choosing to go back to England. This same return will be a non-return as Mrs Moore dies before reaching Aden and will be buried at sea.

The novel was to be Forster's last one. It had taken him fourteen years to complete it and, according to J. Middleton Murray, he had spent that long time "not in writing this very fine novel, but in wondering whether there was indeed anything on earth, or in the heavens above, or in the waters under the earth, worth writing about".⁽¹⁾

What is the center of the novel, its inner necessitating reason or its 'secret heart', as some put it, which should be kept in the cinematic translation? In Forster's own words:

The book is not really about politics, though it is the political aspect of it that caught the general public and made it sell. It is about something wider than politics, about the search of the human race for a more lasting home, about the universe as embodied in the Indian earth and the Indian sky, about the horror lurking in the Marabar caves and the release symbolized by the birth of Krishna. It is -or rather desires to be- philosophic and poetic.⁽²⁾

Or, even more succinctly the author says:

I tried to indicate the human predicament in a universe which is not, so far, comprehensible to our minds.⁽³⁾

Before such mind-boggling purposes, Lean does not falter: he proceeds to prune the novel bringing reasonable certainties where the tale seems to be too elusive or inconclusive, with a steady hand and admirable self-assurance. The sentimental story of Adela gains prominence and is treated very much after the stereotypes of traditional novels set in colonial surroundings, with all the complications of communing with the natives.

Lean is pretty sure that his intervention is bound to 'improve' the uncertain traits of Forster's characters, and the result is that "virtually everything associated with the British Raj is larger, handsomer, younger and /or more highly polished than in the original, in a way grandified".⁽⁴⁾

Predictably, the critics of strict literary persuasion felt outraged at Lean's reduction which had been meant as a tribute to Forster, and had ended as a parody of his work, reversing it exactly into that stock production he despised and had set out to subvert.

Yet, in my opinion, such harsh criticism is unfair to a translation where, despite the heavy manipulation, something of the original inspiration has been kept, and this is also due to the rendering of a key character - Mrs Moore - which was not specially focused on by the critics.

In the novel, the woman is visiting India with her young companion, Adela Quested. The official reason is to visit Mrs Moore's son, Ronnie Heaslop who serves as a Magistrate in the Anglo-Indian district of Chandrapore; the unofficial reason is Ronnie and Adela's engagement and projected marriage; even the girl's has an unsaid intention, that is to test out her uncertain feelings.

The old lady is initially represented through other people's eyes and words.

In her son's view she is a purely instrumental presence and a function of his future marriage:

She doesn't signify. She is just a globe-trotter and a temporary escort, who could retire to England with what impressions she chose.

(*A Passage to India*, 1959, 32)

'A globe trotter and a temporary escort', that is a stereotype from the substance of the content, pre-existing in the culture *and* in the literary tradition of the culture. In the economy of the novel this character who 'does not signify' is at a certain moment called upon to signify. Mrs Moore is in fact going to fulfil a function of juncture between the two worlds, and differently from the rest, she will be able to accomplish, at a high price, her own passage to India.

Some of the flavour attached to this character filters through in the filmic translation, even thanks to the sensitive and intelligent acting of Peggy Ashcroft, in turn duly awarded.

Both the excerpts which have been chosen for comparative analysis concentrate on the character of Mrs Moore, and both are proof of the close attention and fine treatment she received *also* on the part of the translator.

The first segment is drawn from an initial episode 'faithfully' -even if concisely- translated from novel into film: Dr Aziz and Mrs Moore's long conversation after their casual nocturnal encounter in the Mosque.

Some easily recognized adaptations have been made: from simple transpositions with effects of quasi-similarity, to omissions, dislocations, compacting or syncretisms, and just a few additions.

The dialogue (*Passage*, pp.21-24) runs parallel in T1 and T2 for about twenty moves then some adaptations are made in T2:

– a *dislocation* and *addition*, as the short exchange about the mystery and the terror of the river Gange belongs, in T1, to a different dialogue (Mrs Moore and son,p.32);

– a lengthy *omission*: the long complaint of Aziz about his superior Mj Callendar (pp.23-24), is missing;

– the dialogue is shortened in the end through some operations of condensation, or *syncretisms*, by which I mean the synthesis of different communicative functions from T1 in one expressive unit in T2 ; *syncretism* - in this type of analysis - is made possible by the convergence of different messages from the different codes within the film context.

Given the enhanced expressive possibilities of cinema in certain forms of communication (we are here concerned with a two-people face-to-face dialogue) it is possible to have a shorter T2 characterized by a particular semantic and pragmatic density.

The following table gives a synoptic reading of the two verbal texts for the final part of the dialogue in question. Some occasional references to the

visual have been made in the right hand column to allow the comprehension of T2:

A Passage to India, T1 (p.24)

T2

(1) She listened: he was excited partly by his wrongs, but much more by the knowledge that someone sympathized with them (...) She had proved her sympathy by criticizing her fellow-countrywoman to him, but even earlier he had known. The flame that not even beauty can nourish was springing up, and though his words were querulous his heart began to glow secretly. Presently it burst into speech.

(2) "You understand me, you know what others feel. Oh, if others resembled you!"

(A) (Aziz) You have the most kind face of an English lady I have met

(3) Rather surprised she replied: "I don't think I understand people very well: I only know whether I like or dislike them"

(4) "Then you are an Oriental"

(5) She accepted his escort back to the Club, and said at the gate that she wished she was a member so that she could have asked him in.

(B) (Moore) I'd better go back now
(Aziz takes Mrs Moore back to the Club. At the at the gate she turns towards him and speaks)

(C) (Moore) I wish I were a member, I could have asked you in

(6) "Indians are not allowed into the Chandrapore Club even as guests" he said simply. He did not expatiate on his wrongs now. being happy.

(Aziz) Indians are not allowed here

(Moore) Oh, good night

(Aziz) Good night

(With his right hand Aziz touches his lips and forehead in the Muslim greeting)

Unable to see the film scene, the word of the analyst must suffice, and what we can say is that much of the impression of the page is conveyed by the film fragment together with something new.

In particular, it can be said that the passages I and 2 have been rendered in a synthetic syncretic translation in A, pragmatically definable as an act of homage from Aziz to Mrs Moore.

To support this opinion we will analyze and define the functions traceable in I and 2, T1, where the omniscient author records, as if from inside the character, the following feelings and reactions:

- emotion and gratitude at somebody's sympathy
(*he was excited, someone sympathized, her sympathy*)
- foreboding of some mysterious affinity to the English lady
(*even earlier he had known*)
- sudden sense of elation and gratitude
(*the flame...was springing up, his heart began to glow*)
- sudden spontaneous expression of feeling
(*it burst into speech*)

Much of the above material, which is not *said* in T2, is to a large extent *seen*, that is, it is entrusted to the visual code, the interplay of facial expressions, looks and gestures, the proxemic code (the two get closer as the conversation goes on) and Even the brighter lights on the actors' close up shots seem in some way connected to the metaphors of *flame* and *glow*.⁽⁵⁾

But let's go back to the suggestion that Aziz' homage -*You have the most kind face of an English lady I have met*- might be a syncretic translation of T1, 1 and 2. It is an exclamation which does not appear in T1, and in no way may it be considered a paraphrase of it. There is a shift of focus (supported by the visual) from Aziz to the lady, but some of the essential semantic cells have been kept:

- the concept of *sympathy* is traceable in the epithet *kind*;
- the uniqueness of Mrs Moore's attitude to Indians is traceable in the superlative form *the most kind*;
- the reference to the woman's looks (*the most kind face*) verbally confirms the shift of focus above mentioned and, as a new element, it has to do with this peculiar feature of the cinema, the 'epiphany' of the actor's face, in Barthes' terms.

We can conclude by stating that Aziz' exclamation is film speech, inextricable from its multicodic context: the result of an operation of *syncretism with a verbal outcome*.

Passage 3 is omitted, and so is, apparently, passage 4.

Sections 5 and 6 are translated into a direct slightly shortened dialogue in B and C. In the final move, Aziz' Muslim greeting addressed to Mrs Moore is, in my opinion, the filmic equivalent of the apparently deleted passage 4 of T1, as it visually translates the sense of agnition, the sudden revelation of a mysterious kinship underlying that sudden exclamation:

Then you are an Oriental!

In the same way, in fact, as the sentence expresses the acknowledgement of a deep-seated affinity, so does the Oriental greeting, a highly loaded sign in Eastern cultures as it stands for giving the gift of peace to someone who is deemed capable of receiving it. By this symbolic gesture a complex set of meanings is conveyed by way of pure visual impact: this time an operation of *syncretism with a visual outcome*.

A proof of the value attributed to this Muslim greeting is the symmetry with another Oriental greeting addressed by Godbole, the Brahmin, to Mrs Moore when she gets on the train to leave Chandrapore for ever: unexpectedly, the woman sees this silent turbaned figure against a dark background, slowly raising his clasped hands over his head, bidding good-bye. With some fine intuition the translator has thus encircled Mrs Moore's Indian stay by two symbolic gestures, to imply a relationship and a mutual recognition, and this in accordance with the spirit of the novel.

* * *

From another point of view the translation of the character of Mrs Moore from novel into film is also successful: special psychological traits have been stressed and made explicit at discourse level following some suggestions of the original text. Again, a careful synoptic reading of parallel segments from T1 and T2 may provide some insight into the translator's intentions and practices, and the quality of the final outcome. But before starting this second section of the discussion it may be worth recalling briefly some elements of the theory of characterization by 'traits' both in literary and cinematic narrations.

Psychological traits, the identifiable and reasonably steady ways of being at the root of what we call 'individual personality' are expressed, in fiction, by those *narrative attributes* which are applied to characters, as distinct from *narrative predicates* which articulate facts and events (Chatman, 1978,125).

Classic and formalist theorists advocate congruous consistent character traits outlining comprehensible and plausible figures, functional to the story and traceable in the text. The same rationale underlies the structural linguistic paradigm where the different units (words, morphemes, phonemes) tend to appear *in absentia*, that is, in opposition to all the other units which could fill the same slot at the same level of syntagmatic organization.

Conversely, modern criticism claims that the linguistic paradigm is not applicable to the literary one where the expressive units tend to operate *in presentia*, through addition and agglomeration. Even character traits, therefore, may appear in a cumulative non-congruous way, they may clash with each other or grow upon each other.

Characters are thus made somewhat independent from the story; the traces they leave in the text can outline unpredicted figures mainly retrievable at a discourse level.

The distinction which Forster makes between *flat* and *round* characters (*Aspects of the Novel*, 1990, 73-81), simplistic as it seems, has been repeatedly referred to in literary criticism.

Chatman himself takes it up suggesting that flat characters are endowed with a teleological or pre-determined nature (in *Passage*, Heaslop and to a large

extent Adela seem to have been built in this way) whereas round characters are liable to the unexpected and capable of revelations.

All this sounds rather naïve nowadays: in the light of text and discourse theory, the idea of extrapolating characters from story or plot (or simply text), measuring distances, applying psychological common sense seems inapplicable. All the same, the interest of going back to Forster's critical views lies in the fact that it allows us a glimpse into his own writing practices. In *Passage*, for instance, Mrs Moore is certain to have been meant as a round character, whose features are mainly retrievable at discourse level. If this is true for Forster, what has the translator done about it?

The usual synoptic reading may help answer this question. In the novel Mrs Moore's traits often emerge through other people's words, as has been mentioned above. Talking to Adela about her, for instance, her son Ronnie sketches the image of an elderly impatient irritable woman, largely unpredictable in her behaviour:

"Of course she is old. One mustn't forget that old people never take things as one expects, in my opinion(...) You'll find her irritable. We are an irritable family". (p.193)

And again, as if talking to himself, Ronnie reflects on his relationship with his mother:

He had never felt at ease with her. She was by no means the dear old lady outsiders supposed, and India had brought her into the open. (p.196)

Mrs Moore's impatience and unpredictability also come out as distinctive traits, in the novel, through her own words, for example the questions she keeps asking. Pointed, apparently non-pertinent, the lady's words may sound socially embarrassing, as in this exchange with an English nurse working in India for a long time:

Nurse: (...)I really do know the truth about Indians(...) I was a nurse in a Native State. One's only hope was to hold sternly aloof.

Moore: Even from one's patients?

Nurse: Why, the kindest thing one can do to a native is to let him die.

Moore: What if he went to Heaven? (pp.27-28)

A hidden trait paradigm - Mrs Moore's true personality and her attitude to Indians- filters through her irritable-sounding questioning, as appears from another exchange with Ronnie at the end of the unfortunate Bridge Party:

Ronnie: Adela doesn't think the Anglo-Indians behave pleasantly to Indians. How like a woman to worry over a side issue!

Moore: A side issue? A side issue? How can it be that?

Ronnie: We are not here for the purpose of behaving pleasantly to Indians.

Moore: What do you mean? What do you mean? (p.49)

Mrs Moore's questioning, a way to express utter disagreement with her neighbours' mentality, becomes on other occasions, priggish assertiveness. Again some verbal traces of a paradigm of psychological traits, clashing with another opposite paradigm :

I'm going to argue, and indeed to dictate - she said clinking her rings - the English are out here to be pleasant. (pp.50-51)

I've never heard of these caves. I don't know what or where they are - said Mrs Moore - but I really can't have - she tapped the cushion beside her - so much quarreling and tiresomeness! (p.81)

In both excerpts the commanding tone is underlined by a peevish gesture, in turn described in short parenthetical clauses which cut across the main sentence, as if to suggest iconically at discourse level the sharp incisive mood of the speaker.

Translating such a peremptory character may have been problematic. Mrs Moore on screen would certainly maintain her idiosyncratic traits but not to the point of becoming unpleasant. Once more Lean decides to 'improve' Forster's character, resolving to stress a different verbal trait (which is also in the novel), that is, *incoherence*. On a certain occasion, in fact, Adela speaks to Ronnie about his mother, saying:

She gets very incoherent. (p.198)

With different means the translator heads towards the same goal as the novelist, that is to build an open-structure character -or a round one- disquieting and unpredictable.

We can surmise that Lean was well acquainted with Forster's theorization about characters and character-building in fiction; in particular with his ideas about the greatest characters in Western fiction, such as Dostoyevsky's, and their being strangely 'illogical', 'inadequate', 'intermittent', becoming real more through what they imply than through what they do or say (*Aspects of the Novel*, pp.122-3).

'Intermittent' and 'incoherent' is also the verbal behaviour which the translator chooses to attribute as a trait to Mrs Moore, characterized by non- consistent exchanges or sudden topic shifts. This just occurs on some narrative occasions, but still often enough to surround this female character with a certain aura as of a person who is inwardly absorbed, can hear voices and perceive presences, or answer the unasked questions.

This verbal behaviour, in fact, is based on carefully built pieces of conversation, made by dislocating and reassembling materials which do exist in the novel but elsewhere: usually Mrs Moore's own speech from a different point in the narration, or her interior monologue, or the author's reflections as well.

Only some of the most conspicuous cases where this trait comes to the fore in T2 will be reported.

In one of the early scenes of the film, Mrs Moore and Adela are shown as sitting at the Club of the Anglo-Indian District, a small corner of all-British life in a remote continent. The girl picks a fruit from the dish and says a word, in a blank colourless voice:

Adela: Cucumber...

Moore: My dear, life never gives us what we want at the moment we consider appropriate. Adventures do occur, but not punctually.

Where T1 had a more complex but less elliptical segment running :

'(...)'We aren't even seeing the other side of the world, that's our complaint" said Adela. Mrs Moore agreed, she too was disappointed at the dullness of their new life(...)But she did not take the disappointment as seriously as Miss Quested for the reason that she was forty years older and had learnt that Life never gives us what we want at the moment we consider appropriate. Adventures do occur, but not punctually. She said again that she hoped that something interesting would be arranged for next Tuesday'. (pp.25-26)

Mrs Moore's course of reflections and indirectly referred exchange with Adela follow a straight line in T1, whereas the dialogue in T2 has a bold elliptical slant which is very effective as initial character sketching.

Other exchanges bear clearer marks of Mrs Moore's 'incoherence, such as the one which takes place between mother and son after the episode of Fielding's party at the College, where Ronnie's behaviour had been particularly rude and disagreeable. Ronnie apologizes:

Ronnie: Mother, I know I made myself rather ridiculous this afternoon. The problem is I did not feel quite sure of myself, and I am awfully sorry.

Moore: Very nicely said, thank you, dear.

Ronnie: Of course I have no earthly right to tell you what you can or cannot do. See India if you like and as you like.

Moore: Sometimes I think too much fuss has been made about marriage. Centuries after centuries of carnal embracement, and we are no nearer to understanding one another.

The outlandish final remark of Mrs Moore comes from textual material located elsewhere in T1. It is from Mrs Moore's musings about the more and more unlikely marriage between her son and Adela: "Why all this marriage, marriage?(...) The human race would have become a single person centuries ago, if marriage was any use(...)". (p.197)

In spite of the apparent pillage of the original source, the translator has been 'true' to the character. Even if dislodged from its original collocation- Mrs Moore's discourse sound hers, she *could have* pronounced it .

Let's give a final example where, instead, the translator dares give the character words of his invention, freely elaborating from the novel. The episode is

the visit to the Marabar caves: Mrs Moore emerges from the first cave utterly upset. The image is of a staggering woman, dazzled by the sun, slumping into a chair. Adela sees her deranged state and offers her help:

Adela: Are you all right? (Yes, yes) Are you sure?

Moore: Godbole never mentioned the echo

Adela: No, and far too many people. Would you like something to drink?

Moore: I suppose... like many old people...I sometimes think we are merely passing figures
in a godless universe

In Forster's words Mrs Moore's state is described as follows:

'The crush and the smell she could forget, but the echo began, in some indescribable way, to undermine her hold on life. Coming at a moment when she chanced to be fatigued, it had managed to murmur: Pathos, piety, courage, they exist but they are identical and so is filth. Everything exists, nothing has value'.
(p.145)

Mrs Moore's final utterance in the filmic dialogue -once more incoherent with what had been said before, but strangely plausible in the context- is from the translator's invention and it is only loosely related to Mrs Moore's cosmic reflections in T1. They are reflections which are usually indirectly reported by the omniscient narrator, and to which much of the metaphysical dimension of the novel is entrusted. They are Forster's ideas about the deeply upsetting effects the East may have on Western neat mental constructions and well established traditional beliefs, as epitomized in the English lady's experience of emotional and mental disruption after the visit to the Marabar caves.

A loose relation is still a relation, and Lean's careful invention or re-invention of Mrs Moore, basically at a discourse level, contributes much to conveying in the film, some of the spirit which animates the novel, if not on the plan of equi-valence, certainly on the plan of parallel comparable meanings.

NOTES

(1) In *Adelphi*, July 1924, reported in *Editor's Introduction* (by O.Stallybrass) to the 1978 Edition of *Passage to India*, Penguin Classics.

(2) In "Three countries", in O.Stallybrass, *ibid.*, p.25.

(3) In *Appendix III, Programme Note*, *ibid.*, p.27.

(4) "And Miss Quested, well, she's a bit of a prig and a bore, in the book, you know (...) Forster was not always very good with women", David Lean, from an interview, *The Guardian*, Jan. 23, 1984, cited in P.Levine, "Passage to the Odeon. Too Lean", in *Film and Literature Quarterly*, 14, 3, 1986, pp.138-150.

(5) Making the figurative 'literal' and therefore visible is a common practice in cinema and TV language. I have analysed this and other practices in *L'arte bastarda*, Bologna, Patron, 1988.

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