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A STUDY OF ANTHONY BURGESS'S ITALIAN
VERSION OF *FINNEGANS WAKE*'S INCIPIT.

Le devoir et la tâche d'un écrivain sont ceux d'un traducteur.

Marcel Proust

"When *I* use a word", Humpty Dumpty said in rather a scornful tone, "it means just what I choose it to mean—neither more nor less".

"The question is", said Alice, "whether you CAN make words mean so many different things".

"The question is", said Humpty Dumpty, "which is to be master—that's all".

Lewis Carroll,

Through the Looking-Glass

A translator attempting to render *Finnegans Wake* (from now on: *FW*) must be aware he is undertaking a "babelian adventure" (1984, 153), to quote Derrida. Joyce's revolutionary use of language makes *FW* an atypical source text (ST). Its polysemy, multilingualism, syntactical dislocations, puns and distortions bend the language to an endlessly dynamic recreation of sense and meaning. Stephen Heath defined *FW* as a "permanent interplication", the open text par excellence, asking the reader to take an active role in it, "to become its actor" (1984, 32).

Reading *FW* is therefore a matter of re-encoding the text by means of one's cultural and linguistic possibilities. It could be said, in other words, that an attentive reading of Joyce's last work implicitly demands a translational act on the reader's part: "Joyce is involving himself and us in a stupendous act of retrospective translation, whereby the distinctions and differences between words and languages are collapsed into a basic, originary speech native to the subconscious, not the conscious, mind" (2004, 65).

Schenoni's version has been the only systematic approach to a complete Italian translation of *FW* so far, while Wilcock, Celati, Diacono, Sanesi have provided their version of only some fragments of the book. So did Anthony Burgess, who published his translation of *FW*'s incipit in an article for the Times Literary Supplement, dated 1975 (1975, 1296). The purpose of this paper is to offer a close study of some of Burgess's translational strategies, an undertaking that can be better accomplished by making constant reference to his thorough study of Joyce's language, Joysprick (1973). Burgess's deep and keen commitment to the study of Joyce's works needs not to be further detailed here, while a possibly daring parallel may be drawn between his treatment of *Finnegans Wake*, and Joyce's self-translational strategies, as employed for the Italian version of Anna Livia Plurabelle, on which Risset, Eco and Bosinelli have provided the most complete studies so far (1979 & 1996).

Following Senn's suggestion that everything Joyce wrote is related to translation, Bosinelli commented on Joyce's Italian version of the Anna Livia Plurabelle chapter putting forth the hypothesis that the ST stands out simultaneously as an example of writing as translation, and of reading as translation (1996, 41); such a statement is based on Steiner's idea that "inside or between languages, human communication equals translation" (1975, 49). According to Eco, translating *FW* means accepting Joyce's challenge, that of re-inventing the language the text is being translated into. Joyce's translation, or rather "(re)creative self-translation" (2001, 23)—as Michael Oustinoff would define it—works in this precise direction. A (re)creative self-translation allows the author a greater degree of freedom since it entails a radical manipulation of the original. The target text becomes something different, because the self-translator can intervene on the narrative structure of the text, the status of the characters etc, ending up with a final draft so distant from the original that it may be hard to distinguish from the source text (2001, 34).

As a self-translator, Joyce does not remain faithful to his own text at all. On the contrary, he reworks syntactic and morphological patterns of the target language to convey the same "effect" as the original. The nominal morphology, for example, is disrupted through the creation of polysyllabic neologisms which replace syncopated, monosyllabic sentences and allow for linguistic condensation and economy of expression, thus enriching both the metaphorical power and the connotational range of words. This may be the reason why Luigi Schenoni did not show much enthusiasm for Joyce's version: "I think I am the only existing person who does not like it at all. It is a re-making, with its pros and cons" (1983, 143).

Jacqueline Risset remarks on Joyce's use of spoken Italian to make the language of the washerwomen even more idiomatic, especially by means of proverbs, popular sentences and regional dialects, such as Tuscan, Roman and Venetian (1979, 201). From a historical perspective, Joyce's betrayal of his original text can be interpreted as an act of cultural subversion against Mussolini's linguistic politics of "italianizzazione", which most gravely affected diglossic regions like Friuli¹. It must not be forgotten that Joyce's self-translation was published in "Prospettive" on Feb 2nd, 1940, and that its appearance was seen/interpreted by some critics as a fierce attack on the Italian cultural system. The fact that such radical experimentations on the language were being proposed by an English-speaking writer in cooperation with an intellectual Jew, Nino Frank, was seen as the proof of a literary "revolt", and Italian newspapers lamented Joyce's "Literary Jewishness" (1939), which would serve as a means to remove "Roma Universa" from its cultural altar, and to substitute it with the "golden idol of Jewish internationalism" (1934, 18-19). Joyce's self-translation acquires, thus, the shades of a political protest against the regime (1996, 60), a linguistic and aesthetic earthquake conjured up to shake the foundations of the cultural system which was receiving it.

Burgess's and Joyce's translational processes show a high degree of affinity, even though it cannot be taken for granted that Burgess had read Anna Livia Plurabelle in Italian. He sticks to the reading of *FW* he gave in Joysprick, re-writing the text in Italian so as to unveil much of its "culturally loaded" words. He writes: "The real problems of *Finnegans Wake* are not semantic but referential. [...] Our understanding of Joyce [...] depends, as may now be dimly apparent, on other factors than a linguistic ingenuity that matches the author's own. There has to be curious learning - encyclopaedic rather than mere lexicographical knowledge" (1973, 138-143). Before proposing his translation, Burgess claims: "An Englishman will, notoriously, do things with a foreign language a native speaker would be shocked to dream of doing, and I have no shame of twisting the language of Dante into the first Italian oneiroglott" (1975), advocating for himself the same freedom Joyce allowed himself when it came to re-write in Italian Anna Livia Plurabelle: "May Father Dante forgive me, but I have proceeded from this technique of deformation to reach a kind of harmony able to win our intelligence, like music" (1955, 30).

¹ It is of extreme interest, in this respect, that Joyce referred to San Dorligo Della Valle, one of the many Slovenian toponyms which had been "Italianized" by the regime, as "San Oradorico Della Valle di Lacrime" in his 1924 letter to Svevo, while at the same time defining the character of Anna Livia Plurabelle as the "Pirra irlandese" (1974, 422).

Burgess presents his Italian version of *FW*'s incipit after a long introduction in which he recounts his experience as a foreign writer based in Rome, as a foreign reader of contemporary Italian literature, and finally as a translator from Roman vernacular into English. Burgess's idea is that "the weakness of a great deal of contemporary Italian writing has to do with its being ideologically engaged" to political parties. He observes that Italian authors tend to use their standard variety for political purposes, underestimating the aesthetic possibilities offered by regional dialects, which sound "diminishing and parochial" to native speakers. Burgess, then, credits the eighteenth century Roman vernacular poet, Gioacchino Belli, whom he was translating into English, for having written "richly obscene and blasphemous" sonnets, as part of his protest against "cant, hypocrisy and oppression in a very personal and non partisan manner". He then traces a parallel between Belli and Joyce, adding that, to unleash itself from its political paralysis, the Italian literary scene may need the same kind of "aesthetic shock that once came from Pavese's translation of Joyce", the same kind of aesthetic shock, I would add, Joyce himself pursued in writing and self-translating *FW*.

Burgess calls his paragraph *pHorbiCetta*, as a metatextual homage to the protean character of *FW*, HCE, and at the same time as a possible translation for the character's surname, Earwicker, which is widely known as a reference to the earwig, an insect, in Italian forbicetta. In Burgess's words, "(*pHorbiC-Etta*) has HCE addressing the same world as His Holiness but still ending up as a forbicetta or earwig" (all preceding quotations are from Burgess, 1975).

The phrase "same world as His Holiness" refers to the Latin morpheme —orbi- in the word. This is surely an ironic twist, since the name *pHorbiC-Etta* embodies simultaneously the earthly qualities of Everybody/Earwicker, the acronym for High Church of England, and the Latin solemnity of the Papal institution and Rome, the principal city of the Catholic world. I will now proceed to the analysis by highlighting significative elements in each paragraph, while activating an intertextual exchange with Schenoni's translation —held as a tertium comparationis.

JOYCE	BURGESS	SCHENONI
riverrun, past Eve and Adam's, from sw erve of sh ore to b end of b ay, brings us by a commodi- us vicus of recirculation back to Howth Castle and Environs.	filafume, dopo da Eva ed Adamo, da g iro di r iva a cur va di b aia, ci ricondu- ci per un vico giambatti- stamente comodo di ri- circolazione al Chestello di Howth e dintorni.	fluidofume, passato Eva ed Adamo, da spiaggia sinuosa a baia biancheg- giante, ci conduce con un più commodus vicus di ricircolo di nuovo a Howth Castle Edintorni.

Burgess begins his translation by playing with the alliteration in the first lines: he preserves the prevalence of the fricative sound, abandoning the repetition of the alveolar —s- (which Schenoni maintains), replacing it with the labiodentals —v-. He then ignores the repetition of the bilabial plosive —b-, and concentrates on the rhotic sound, stressing the Italian “rolled” —r- (vibrant alveolar) in contrast with the retroflex approximant in “swerve of shore” - if read with an Irish accent. Burgess insists on the reference to Vico, “Italianizing” the philosopher’s Latin name and adding a neologism, the adjective “giambattistamente”, possibly to compensate the loss of the reference to the Emperor Commodus, whose name Schenoni leaves almost untranslated. He keeps the initials HCE, inverted in the name Chestello, and transforms the Italian language into a fertile soil for punning, evoking the backside of the human body in his “ricircolazione”.

JOYCE	BURGESS	SCHENONI
Sir Tristram, violer d’amores, fr’over the short sea, had <u>passencore rearived</u> from North Armorica on this side the scraggy isthmus of Europe Minor to <u>wielderfight</u> his penisolate war:	Signore Tristano, violatore d’amori, d’attraverso il mare corto, <u>non aveva ancora ancora gettato</u> dell’Amorica del Nord sul cisistmo scosceso dell’Europa Minore per <u>rimuovere la sua guerra</u> penisolata:	Sir Tristram, violista d’amores, da sopra il mar d’Irlanda <u>aveva passencore riraggiunto dall’Armorica</u> del Nord su questa sponda l’istmo scosceso d’Europa Minore per <u>wielderbatere</u> la sua guerra peni solata:

Another interesting pun Burgess conjures up is the translation of the term “rearived”, a semantically complex creation, for it evokes the act of arriving again, but it can also be considered as a compound between the words rear - back - and the past participle of the verb “to rive”, a synonym for “to fracture”. Burgess links the verb to “fr’over the short sea”, “d’attraverso il mare corto”, and translates it with “aveva ancora àncora gettato”. He plays with the two possible accentuations of the Italian word ancora, using the time adverb àncora to hold to “rearived” as “arrived again”, and the phrase àncora gettato to indicate the act of riving the sea and seabed by casting an anchor, possibly from the stern - the rear - of the ship. The anaphora, moreover, recalls the “passencore” of the original,

which has in itself the French word for the Italian *ancòra*. The term “wield-erfight”, which Schenoni leaves almost untranslated, in Burgess’s Italian becomes “rimuovere [...] guerra”. “To wield”, according to the Webster online, means “to hold something (such as a tool or weapon)”, and the verb collocates quite often with the noun “war”; “to wield war” can be translated in Italian with “muovere guerra”, a one-to-one equivalence. Moreover, Burgess adds another layer of meaning to his rendering of the word simply by adding the affix —ri-, which recalls the central —r- in “wielderfight”, and may also suggest the simultaneity of wielding and fighting a war implied in Joyce’s compound.

JOYCE	BURGESS	SCHENONI
nor had topsawyer’s rocks by the stream Oconee exaggerated themselfe to Laurens County’s gorgios while they went doublin their mumper all the time:	neppure i sassoni tomsawyereschi huckfinneschi sul ruscello Oconee ci erano esagerati al gorghi gorgoglianti di Laurens County (Gorgia) quando sempre dubitavano il loro proprio Dublino:	né le topsawyer’s rocks presso il fiume Oconee s’altrerano ingrandite fino ai gorgi della Laurens County mentre continuavano a raddublinare per tutto il tempo il loro mùmpero:

Another translational key-phrase is the Italian for “topsawyer’s rocks”, “sassoni tomsawyereschi huckfinneschi”. Such a choice may of course recall Joyce’s Italian polysyllabic creations, but it also stands as an appropriation of the text by Burgess as a man of letters and Joycean scholar. The intertextual game Joyce activates with Twain was something Burgess himself had been investigating, arriving at the conclusion that, even though Joyce was well acquainted with Twain’s works, his interest in them was “mainly verbal” (1995, 32). What is relevant from a translational point of view, is that Burgess goes beyond Joyce’s fleeting hint of Twain by creating and adding the adjective “huckfinneschi”, which of course is constructed upon the name of Twain’s novel, but at the same time serves as a metatextual device to go back to Finn Mac Cool, the giant of the legend on whose name the title of the book is constructed. Finn is the heroic Celtic fighter who fought back the “rocks” from Ireland, in Joyce’s text; “i sassoni”, in Burgess’s version.

JOYCE	BURGESS	SCHENONI
nor avoice from afire bellowed mishe mishe to tauftauf <u>thuartpeatrick</u> :	neppure una voce di fuoco fuori aveva soffittato mishe mishe a tauftauf <u>tu es Pietrorbiera</u> ;	né ‘navoce da ‘nfoco aveva soffiorato mishe mishe al tauftauf <u>tuseipeatrizio</u> :

The final paragraph has significant and interesting solutions to some of the complex portmanteau words Joyce employs, and of course Burgess’s inventive solutions testify to his considerable erudition both regarding Joyce and the Bible. The phrase “thuartpeatrick”, for example, at once a verbal syntagm comprising the old English for “you are” and the noun “peatrick”, could be a compound formed by “pea” and “trick”, or by “peat” and “rick”, and at the same time a paronomastic rendering of Patrick, Ireland’s patron saint. Interestingly, Burgess proposes a similar structure for his translation, “tuesPietrorbiera” but, while sticking to the original by choosing a Latin vulgar/regional form for “tu sei” —the equivalent for the old English “thuart”, he attempts a cultural transposition of the Saint’s name, directing his attention to the receiving culture with a more familiar reference, St. Peter. Considering that Italian is a flectional language, and as such it is less prone to phonetic blends and shifts, Burgess tries to convey a similar paronomastic effect by matching St. Peter’s name, Pietro, with the —r- in the center recalling the disjunctive conjunction —or-, and with the noun “biera”, at once evoking “peat”, the French for “beer” as well as a Finnish variation of the name Peter, Biera.

JOYCE	BURGESS	SCHENONI
not yet, though <u>venissoon</u> after, had a <u>kidscad buttended</u> a <u>bland old isaac</u> : not yet, though all’s fair in <u>vanessy</u> , were sosie <u>sestheris wroth</u> with twone nathandjoe.	neppure ancora, comunque caccagionamente, poco dopdoppio, aveva (alla pari! Alla pari!) cozza <u>Buttato</u> un <u>cadecapretto</u> il <u>cieco vecchio Isaaco</u> ; neppure, benché (<i>sic!</i>)(ah, Giuda Macabetto) <u>una stella</u> possa essere vanesia, gemelle <u>rutesternavano stizza</u> a joenathan binuno (Presto furioso).	non ancora, benché venisson dopo, una cada-glia aveva butte stato un blando vecchio Isacco: non ancora, benché tutto sia lecito in vanessità, le sosie sesterelle s’erano adirate con un duun nathanti.

In Joysprick, Burgess reads this sentence as a complex ordeal of Biblical, Shakespearean and Irish cultural and literary references. Both “venissoon” and “vanessy” may suggest Inverness which, with the “sesther’s”, may call up the image of Macbeth and Banquo meeting the witches. “Venissoon” though, if linked to “kidscad” and “bland old Isaac” may conjure up a fairly well-known biblical image which naturally activates another onomastic layer within the “sesther’s”, evoking the name Esther. Other Biblical and literary characters lay inside “wroth”, recalling Ruth and Lady Mary Wroth and in the name “nathandjoe”, the anagram for Jonathan, which of course is Swift’s name too. In the Italian version, Burgess reveals the Biblical name game in round brackets (“Giuda Macabetto”) —also a cross-reference to Macbeth; choosing to leave aside Esther for a moment in favour of a more culturally acceptable “stella... gemelle”, while loosening “wroth” into “rutesternavano” and “stizza”, recovering at once both Ruth and Esther in rut- ester- navano, and “wrath” in “stizza”. Meanwhile “bland old Isaac” becomes, in Italian, “cieco vecchio Isaaco”; the English double vowel in Isaaco is not lost, to match the name with “Buttato”, a past participle evidently preserving the capital letter to recall the surname Butt, of Isaac Butt, the Irish politician and patriot.

JOYCE	BURGESS	SCHENONI
Rot a peck of pa’s malt had Jhem or Shen brewed by arclight and rory end to the regginbrow was to be seen ringsome on the aquafaccia.	Niente (no, no , Noe) malto di babbo avevano ancora birrato Jhem neanche Shen sotto lampade ad arcobaleno , ed il reggimbogenmento ettartico non ancora girava sull’acquafaccia.	Rutta un poco del malto di pa’ Jhem o Shen avevano fatto fermentare con luce d’arco e una rorida fine al regginbaleno si doveva ancora vedere ringsull’acquafaccia.

The following paragraph opens with a reference to Noah in an amplifying parenthesis which is totally absent in the ST. Burgess’s “no, no, Noe” is to be interpreted as an addition to “malto di babbo”, the translation for the original’s “pa’s malt”. In the original, Joyce plays with the linguistic ambiguity evoked by “pa”, which is the colloquial Italian abbreviation for “papa”, and the English abbreviation for “grandpa”. This “pa”, then, is at once a father and a grandfather, and in Burgess’s reading and translation this ambiguity is clarified in round brackets: the anaphora “no, no”, if read aloud in

Italian, sounds exactly like “nonno”, and Noah, the grandfather of humanity, is a winegod, the first to have learned how to brew after the flood and who passed on the secret to his sons, our fathers, which in the text are “Jhem” and “Shen”, a linguistic ‘impressionistic’ assonance with Shem and Ham. The Biblical semantic field is reinforced in Joyce’s original by the many references to the rainbow in “arclight”, meaning of course “arc lamp”, containing the same phoneme as “ark” and evoking, to the Italian reader, the image of a rainbow, which can be later on read in the “regginbrow ... seen ringsome on the aqua-face”. Burgess attempts to recreate *FW*’s phonetic ambiguity and punning by creating polysyllabic words and by means of periphrasis: “arclight” becomes “lampade ad arcobaleno”, while “regginbrow” is “reggimbogenmento ettartico”. Regginbrow is a joycian compound built upon the German for rainbow, Regenbogen, and the anatomical part of the human face. Burgess builds upon the same structure his Italian equivalent “regginbogenmento”, while “ettartico”, the invented adjective qualifying in turn the invented name, refers to the alternative English word for rainbow, “heptharch”.

Short and fragmentary as they may be, these findings are just a general snapshot of what could emerge from an attentive study of *FW*’s Italian translations. Similarities between the translational approaches adopted by Burgess and Joyce have been briefly outlined, particularly in terms of their cultural awareness towards the receiving system, but also as far as the manipulation and distortion of the target language is concerned. Burgess’s version thus certainly signifies an interesting example of a very personal, target-oriented re-writing as translation.

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