

Translating Non-standard Language Andrea Camilleri in Hungarian

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Abstract

Andrea Camilleri has gained significant success in the last decades with his works written in a special language: by creating a language similar to Sicilian dialect but understandable to other Italian speakers he heavily involved his Sicilian cultural heritage as well and brought it closer not only to an Italian, but a worldwide audience. How are this idiolect and the cultural elements translatable into other languages? There are various approaches, as shown in *Quaderni camilleriani* 3, and the techniques depend greatly on the target language. In Camilleri's novels, not only the aforementioned diatopic, but also diastratic and diaphasic variation are characteristic, which is another factor the translator has to take into consideration.

In this paper I would like to examine the translator's choices in Hungarian regarding this multilingualism. Currently there are seven volumes available in Hungary, four of them translated by Margit Lukácsi, one by Noémi Kovács and Kornél Zaránd, and the last two by Ádám András Kürthy. The paper is also a parallel work to Giulia Magazzù's, which aims to examine the translations in English of three novels, two of which are in common with this paper: *Il cane di terracotta* and *La forma dell'acqua*.

Keywords

Andrea Camilleri, Sicilian literature, dialectal literature, translation, translation studies

Andrea Camilleri has gained significant success in the last decades with his works written in a special language: by creating a language similar to the Sicilian dialect but understandable to other Italian speakers he heavily involved his Sicilian cultural heritage as well and brought it closer not only to an Italian but a worldwide audience. The author confirmed that this special

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language was used in his home, it was a sort of slang used by parents and kids, and that the dialectal part corresponded to the emotions, while the standard Italian was used for official discourse (Demontis, 2001). Some have seen his use of dialects “as a vulgar attempt to pander to his readership” (Russi 2018 citing Cotroneo 1998, Merlo 2000), while others have attributed functions to it.

In Camilleri’s novels, not only the diatopic but also diastratic and diaphasic variations are characteristic, which is another factor the translator must take into consideration. Camilleri’s special use of language has been analysed on numerous occasions (Storari 2004, Arcangeli 2004, Sottile 2019, Matt 2020), but Hungarian translations have not yet been at the centre of attention. This paper aims to fill this gap by examining aspects of the Hungarian translations of two Camilleri novels, *Il cane di terracotta* and *La forma dell’acqua*.

La forma dell’acqua is Camilleri’s first Montalbano-novel, published in 1994 by the small Sicilian publisher Sellerio. The novel introduces the key figures, like Montalbano himself, and establishes the location in Vigàta, Sicily. The second Montalbano novel is *Il cane di terracotta* (1996, Sellerio) and to date it remains Camilleri’s most translated novel; according to Caprara, it has been translated into 27 languages (Caprara, 2019). It is worth mentioning that *La forma dell’acqua* is second on this list with 26 languages. It is not difficult to see why this novel was so successful among the audiences: while Montalbano tries to deal with the arrest of one of the most-feared criminals, Tano the Greek, he stumbles upon a half-century-old mystery: two lovers are found in the closed-up part of a cave in a layout that resembles a ceremony or ritual.

Camilleri’s story in Hungary began with the publisher Bastei Budapest (since then dissolved): they published four of his novels in the years 2001–2002 in the translation of Margit Lukácsi. These novels were the following: *Il ladro di merendine* [The Snack Thief] (Az uzsonnatolvaj, 2001), *Il cane di terracotta* [The Terracotta Dog] (Az agyagkutya, 2001), *Il birraio di Preston* [The Brewer of Preston] (A prestoni serfőző, 2002), and *La voce del violino* [The Voice of the Violin] (A hegedű hangja, 2002). The series was discontinued; the next publication in Hungary was the novel *La forma dell’acqua* [The Shape of Water] (A víz alakja) in 2004 by another publisher, Mágus Design Kiadó as part of a series called Gyilkosság-sorozat [Murder Series] and was translated by Noémi Kovács and Kornél Zaránd. The latest chapter in Camilleri’s presence in Hungary opened in 2017 with the translation of *Un mese con Montalbano* (Montalbano. Egy hónap a felügyelővel) [Montalbano. A month with the detective] by Ádám András Kürthy, followed in 2020 by *Gli arancini di Montalbano* (Montalbano felügyelő. Karácsonyi ajándék) [Detective Montalbano. A Christmas gift] by the same translator. These last two books were

published by Európa Kiadó, one of Hungary's major publishing houses, which could potentially also guarantee the reach to a wider audience.

Seen that Camilleri in Hungary has more than one translator, it might be worth our while to compare the different translations, and how the translators chose to translate moments of linguistic interest. Vizmuller-Zocco (Vizmuller-Zocco 1999) identified three contexts of the Sicilian dialect: (1) speech of the lower social class characters and mafiosi, (2) proverbs and magic spells, and (3) synonyms. As assessed rightly in Russi (2018), though, she seems to have only considered *Il cane di terracotta*, and no other works were referenced. Santulli also thinks that Sicilian is linked to the mafia and lower-class characters, while Italian is the language of the law, of the government, which is “distant and detached from the local and everyday reality” (Santulli 2010 cited in Russi 2018: 202).

In a later study, Vizmuller-Zocco addressed the question of language again and considered it to be one of the six tests of (un)popularity. She also affirmed that dialects carry different functions which can typically be found in all literary texts that make use of these varieties. The three functions are “*ludica*” (playful), “*casuale*” (incidental), “*definitoria*” (defining). In the first one, the linguistic form is not linked to the plot and only serves the linguistic play; in the second, it is the case of a grammatically correct Italian that Camilleri wants to “flavour” with the Sicilian vocabulary; in the third, the language serves to identify the location (Sicily), a person (e.g. from different regions of Italy), or to “divide concepts from sentiments” (Vizmuller-Zocco 2001: 42), because the dialect is able to express emotions and feelings that the standard language cannot. In the following, I would like to examine the use of these functions in the two aforementioned novels.

La forma dell'acqua, linguistically, contains much fewer dialectal characteristics than the other novel in consideration, the language used most of the time resembles the Italian neostandard. However, Camilleri consistently uses some words that lead us to the typical Sicilian language and show his intention of adapting his own narrational voice that is different from other writers. These words include *magari* [maybe] in the sense of *anche* [also], *nèsciri* [exit, walk out], *trasìri* [enter], *tanticchia* [a bit] and others. Russi, in her analysis of *Il ladro di merendine*, the third novel of the Montalbano series, distinguished three groups of the lexicon used by Camilleri: (1) authentic Sicilian items, (2) Sicilian items recognizable to non-Sicilian readers, and (3) “a ‘core’ Sicilian lexicon comprised of items that, basically, have acquired a fixed status in Camilleri’s work” (Russi 2018: 191). All of these groups are also present in the novels analysed in this paper; however, the narration and the standard

enunciations are translated into standard Hungarian language. On the other hand, there are some key moments in the novel in which the use of language becomes of significance, and which the translators (should have) translated accordingly.

Just by looking at the first pages of the original Italian text of *Il cane di terracotta* it really stands out how Camilleri's use of language has changed: the Sicilian or Sicilianized words are not sporadic anymore, they are now a continuous part of his own narrational voice. As confirmed by Pagano, "the language choices were not static because, just like the author with his novels, the director of the series decided to gradually, and more often, insert dialectisms that are typical and identifying" (Pagano 2021:193). Luigi Matt wrote the same concerning Camilleri's use of dialect:

If one looks at Camilleri's narrative output as a whole, one has the impression of discerning in it a progressive immersion into Sicilianism. Especially following the developments of the Montalbano cycle, we can say that after an all-too-cautious start, once readers (many of whom are known to be loyal) became familiar with moderate amounts of dialect, it was possible to increase the dose, up to the extreme outcomes of the recent books (Matt 2020: 49).

The Hungarian translator of the second book, Margit Lukácsi, chose to adapt the standard Hungarian language for most of the narration but used a differentiated language for the dialogues.

There are no examples of the playful function of the Sicilian language in the two novels, but there are still cases in which the translator has had to deal with wordplays and puns. Many of these are linked to the figure of Catarella, not present in the first novel and introduced in the second. Catarella is a character of low intelligence, only employed at the police station because of his family ties. He uses a language defined as *italiano maccheronico* [macaronic Italian], his enunciations are not coherent which apart from being funny, also causes confusion from time to time. I chose to highlight one of these Catarella-moments and two others not linked to him. In the first example, Montalbano and Catarella are talking about his "venereal sickness," which he understands as something that comes and goes, confusing the verb *venire* [to come] with the adjective *venerea* [venereal]. In her solution to this semantic problem, Margit Lukácsi chose to keep the image of the illness, as *vérbaj* [blood disease] is a synonym for syphilis, but she connected it with nosebleeds which come and go, thus conducted to the meaning that *vérbaj* is, in Catarella's mind, bleeding that comes at certain intervals and stops.

<p>«Specialista di cosa, Catarè?» «Di malattia venerea». Montalbano aveva spalancato la bocca per lo stupore. «Tu?! Una malattia venerea? E quando te la pigliasti?» «Io m'arricordo che questa malattia mi venne quando ero ancora nico, non avevo manco sei o sette anni». «Ma che minchia mi vai contando, Catarè? Sei sicuro che si tratta di una malattia venerea?» «Sicurissimo, dottori. Va e viene, va e viene. Venerea».</p> <p>(<i>Il cane</i>, 25–26)</p>	<p>– Milyen specialistát akarsz, Catarè? – Vérbajban specialistát. Montalbánónak tátva maradt a szája a megdöbbenéstől. – Noked? Vérbajod? Mikor szedted össze? – Ahogy így visszaemlékszek, ez a baj még csimotakoromba gyütt rám, hat-hét éves se vótam. – Miféle baromságot hordasz itt össze nekem, Catarè? Biztos vagy benne, hogy vérbaj? – Teljesen biztos, felügyelő úr. Az orrom: hun vérzik, hun meg eláll, vérzik meg eláll. Vérbajos.</p> <p>(<i>Az agyagkútya</i>, 25)</p>
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The second example is the comment made by secretary Ferdinand Biraghìn: the joke is possible because *tenore* in Italian means both *tenor* (singer) and *content*. Since in Hungarian there is no such polysemy, the translator used the word *veleje* (*velő*) which means *bone marrow*, but also *essence*, and so diverted the joke from the field of singing voices to the structure. This seems like a good solution to the problem albeit the result is a little less amusing. It would be interesting to look at the English translation, as the joke could probably work the same way as in Italian.

<p>«Mi perdoni, certamente lei ignora il tenore della telefonata». «Non solo non ignora il tenore, ma conosco anche il baritono, il basso e la soprano!». E rise. Quant'era spiritoso Ferdinando Biraghìn!</p> <p>(<i>Il cane</i>, 100)</p>	<p>– Bocsásson meg, bizonyára nincs tudomása a telefonbeszélgetés velejéről. – Nemcsak a velejéről van tudomásom, de az elejéről, sőt még a hátuljáról is! És felnevetett. Milyen szellemes ez a Ferdinando Biraghìn!</p> <p>(<i>Az agyagkútya</i>, 115)</p>
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The third example is Montalbano's slurred words when he wakes up from a nightmare in the hospital: he is scared that because the bullet compromised his intestines, he will have to eat mushy food. The doctors present try to guess his words, which, obviously, rhyme with the original word. In Hungarian, the words also rhyme, but while in Italian it is all substantives that end in the same morpheme (*-ine*), the Hungarian words also contain a verb (*lelövöm*) [I'll shoot (him)]. It is also interesting to note that the second set of words (*scarpine* [small shoes] and *mezőkön* [on fields]) could result absurd from the inspector's mouth, the third set (*rapine* [robbery] and *lelövöm*) is linked to his profession, which makes it more plausible.

«...pappine?» fece finalmente la voce di Montalbano, l'orrore di quella prospettiva gli aveva riattivato le corde vocali.
 «Che ha detto?» spiò il primario volgendosi ai suoi.
 «Mi pare abbia detto scarpine» disse uno.
 «No, no, ha detto rapine» intervenne un altro.

(*Il cane*, 178)

– ... pempőkön... – jött ki végre hang Montalban torkán, ez a rettenetes kilátás újra működésbe hozta a hangszalagjait.
 – Mit mondott? – kérdezte a főorvos a munkatársaihoz fordulva.
 – Mintha mezőkönt mondott volna – felelte az egyik.
 – Nem, dehogy, azt mondta, lelövöm – szólt közbe a másik.

(*Az agyagkútja*, 208)

As for the incidental function, when the Sicilian serves to give “flavour” to the story, there are examples in both novels. The following one is about an activity, *tambasiàre*, which means going from room to room without a goal and thinking about other matters. The translator chose to translate this activity with the verb *keringeni* [to orbit], which is part of the standard Hungarian vocabulary. The translator could have opted for a less used, maybe even dialectal term to describe this action.

«Ora mi metto a tambasiàre» pensò appena arrivato a casa. Tambasiàre era un verbo che gli piaceva, significava mettersi a girellare di stanza in stanza senza uno scopo preciso, anzi occupandosi di cose futili. E così fece, dispose meglio i libri, mise in ordine la scrivania, raddrizzò un disegno alla parete, pulì i fornelli del gas. Tambasiàva. Non aveva appetito, non era andato al ristorante e non aveva manco aperto il frigorifero per vedere quello che Adelina gli aveva preparato.

(*La forma*, 151)

Na, nekiálllok keringeni egy kicsit – gondolta magában, ahogy hazaért. Keringeni – nagyon szerette ezt a szót, azt jelentette számára, amikor minden cél nélkül körbe-körbe járkált egyik szobából a másikba, és teljesen haszontalan dolgokkal foglalta el magát: szépen elrendezgette a könyveket, rendet rakott az íróasztalán, megigazított egy képet a falon, kipucolta a tűzhely sütőjét. Egyszóval keringett.

Nem volt éhes, se étterembe nem ment el, se a hűtőt nem nézte meg, hogy mit készített neki Adelina.

(*A víz alakja*, 132)

In the following section, there are two words that are used for this purpose: on the one hand, the *cangiu di la guardia* [change of guard] which is translated *őrsígváltás*, later repeated in its correct form *őrsékváltás* [change of guard]. The first variant contains a dialectal element, the use of /i:/, the close high front unrounded vowel instead of /e:/, the close-mid front unrounded vowel, a typical element in

northeastern Hungarian dialects. The other change, the disappearance of ‘l’ is not a dialectal element, just the simplification in the pronunciation (see *volt > vót, bolt > bót, váltás > vátás*).

Arrivò alla mannara alle cinque, ora che Gegè chiamava «cangiu di la guardia», il cambio della guardia consistendo nel fatto che le coppe non mercenarie e cioè amanti, adùlteri, ziti, se ne andavano dal posto, smontavano («in tutti i sensi» pensò Montalbano) per lasciare largo al gregge di Gegè [...]

(*Il cane*, 144–145)

Öt órákor ért ki a kocsisorra, abban az órában, amelyet Gegè “őrsígvátás”-nak hívott, az őrségváltás abból állt, hogy a nem üzleti forgalmat bonyolító párok, azaz a szeretők, a félredugók, a kanbaglyok levonultak a terepről, szedték a sátorfájukat (“mindenféle értelemben”, gondolta Montalbano), és átadták helyüket Gegè nyájának [...]

(*Az agyagkútya*, 169)

On the other hand, we have *la mannara*, a place just outside of Vigàta that Montalbano’s friend, Gegè, uses for business purposes as he is a pimp. The *mannara* gets bigger attention in *La forma dell’acqua* as part of the investigation is conducted there. The Sicilian word means *fenced-off territory for animals* (Camilleri INDEX) for which Zaránd and Kovács’s translation seems more accurate in terms of the meaning (*legelő* means *pasture* in Hungarian). On the other hand, the word used by Lukácsi *kocsisor* means not only *line/row/procession of cars*, but is also used to describe the place where prostitutes are to be found, so the two connotative meaning complement each other more. In the following examples from *La forma dell’acqua*, a foreigner, Ingrid puts the accent on the wrong syllable and gets corrected by Montalbano twice. The word *mannàra* exists in standard Italian as an adjective, it means *someone capable of taking on feral features* and is usually found in the term *lupo mannaro* [werewolf]. The difference in Italian is only in the length of the vowel. In Hungarian, on the contrary, ‘e’ and ‘é’ are two completely different sounds: ‘e’ /e/ is an open-mid unrounded vowel, ‘é’ /e:/ is a close-mid front unrounded vowel. Since in Italian it is a mere question of length, in Hungarian it would have sounded more natural by elongating the consonants ‘g’ or ‘l’ rather than by using two significantly different vowels, e.g. *legelő*.

<p>«Avevo curiosità di vedere questa mannàra...» «Mànnara» corresse Montalbano. (<i>La forma</i>, 125)</p>	<p>– Kíváncsi voltam arra a Légelőre... – A Legelőre – ismételte meg helyesen Montalbano. (<i>A víz alakja</i>, 108)</p>
<p>«[...] gli aveva suggerito la storia della mannàra». «Mànnara» corresse pazientemente Montalbano, quell'accento spostato gli dava fastidio. «Mànnara, mannàra» ripeté Ingrid. (<i>La forma</i>, 137)</p>	<p>[...] és ő a Légelőt javasolta. – Legelőt – helyesbített türelmesen Montalbano, akit idegesített ez a visszatérő hiba. – Legelő, Legelő – ismételte Ingrid. (<i>A víz alakja</i>, 120)</p>

In the conversation below, a dialectal word is used to describe the pieces of wood which Montalbano cannot remember the name of in Italian. In the Hungarian translation, Lukácsi utilized a Hungarian dialectal word, *celőke* [stick, cudgel], which is as distant to Hungarian readers as the original word, *farlacche*, is to the Italian ones.

<p>[...] Il pavimento è stato ricavato con una decina di farlacche inchiodate l'una all'altra e posate sulla terra nuda». «Cosa sono queste farlacche?» spiò il questore. «Non mi viene la parola italiana. Diciamo che sono assi di legno molto spesse». (<i>Il cane</i>, 93)</p>	<p>[...] A talajt vagy tíz egymáshoz szegelt celőkével fedték, közvetlenül a puszta földre rakták le őket. - Mik azok a celőkék? – kérdezte a rendőrkapitány. - Nem jut eszembe az olasz szó. Mondjuk, hogy jó széles deszkák. (<i>Az agyagkutya</i>, 106)</p>
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The most commonly found category is the third one, *definitoria* [defining], which is used to characterise a person or the ambient. The reason for it seems obvious, as the characters are more likely to speak in a certain way depending on their origins and education. Catarella, as mentioned, speaks a macaronic language, meanwhile, Montalbano changes his language and style based on the situation: for example, while talking to his elementary school friend, Gegè, he uses mostly dialect, which we can observe in both novels. This is also affirmed by Vizmuller-Zocco: Montalbano is capable of juggling between those who speak in dialect only (as he does, for example, with Adelina, his maid), or in dialect and Italian (for example with Tanu 'u grecu), or in a macaronic language (with Catarella), to those who try to express themselves in an Italian without any sign of origin" (Vizmuller-Zocco 1999).

In Kovács and Zaránd's translation, this passage from dialect to Italian is not marked at all, while Lukácsi is trying to imitate it by using Hungarian dialectal and

diastratic elements, such as *gyüssz* instead of *jössz* [you come], *vóna* instead of *volna* [would], which represents the pronunciation of people of lower social classes. It would seem like a good solution, as these distortions are translated almost exclusively in relation to people of lower social status.

<p>«Scendi Salvù» disse a Montalbano « godiamoci tanticchia di quest'aria buona» [...]</p>	<p>– Szállj ki! – mondta Montalbanónak. – Élvezzük ezt a jó levegőt. [...]</p>
<p>« Salvù, io lo so quello che vuoi spiarmi. E mi sono preparato bene, puoi interrogarmi magari a saltare. [...]</p>	<p>– Salvu, tudom, mit akarsz megtudni tőlem. És én jól felkészültem, kikérdezhetsz „ugratva” is. [...]</p>
<p>«Come sta tu soru?» spiò il commissario. «L'ho portata a Barcellona, che c'è una clinica specializzata pi l'occhi. Pare che fanno miracoli. M'hanno detto che almeno l'occhio destro ce la faranno a farglielo recuperare in parte» [...]</p>	<p>– Hogy van Marianna? – kérdezte a felügyelő. – Elvittem Barcelonába, egy szemészeti klinikára. Állítólag csodákra képesek. Azt mondják, hogy legalább a jobb szemét részben használni tudja majd. [...]</p>
<p>«Fatti trasferire alla buoncostume e lo vieni a scoprire. A me farebbe piacere, così aiuto un miserabile come a tia che campa di solo stipendio e se ne va in giro con le pezze al culo» (<i>La forma</i>, 46–47)</p>	<p>– Gyere át az erkölcsrendészethez, és megtudod. Én örülnék neki. Tudnék segíteni rajtad, nyomorulton, aki csak a béréből él, és akinek kilóg a segge a gatyájából. (<i>A víz alakja</i>, 37–38)</p>
<p>«Pronto, Salvo? Gegè sono. Lasciami parlare e nun m'interrumpiri dicendo minchiate. Haiu necessità di vidiriti, l'haiu a dire na cosa». «Va bene, Gegè, stanoti stissa, se vuoi». «Non mi trovo a Vigàta, a Trapani sono». «Allora quannu?» «Oggi che jurnu è?» «Jovedì», «Ti va beni sabatu a mezzanotti a u solitu posto?» «Senti, Gegè, sabatu a sira sono a mangiare con una pirsona, però pozzu vèniri lo stesso. Si ritardo tanticchia, aspettami». (<i>Il cane</i>, 126–127)</p>	<p>– Halló, Salvo? Én vagyok, Gegè. Hagyjá beszélni, és ne szakíts félbe mindenféle marhasággal. Találkoznunk kell, mondanom kell neked valamit. – Rendben, Gegè, akár máma éccaka, ha akarod. – Nem vagyok Vigátában, Trapaniban vagyok. – Akkor mikor? – Mára mi van? – Csütörtök. – Jó neked szombaton éjfélkor a szokott helyen? – Várjál, Gegè, szombat este vacsorálok valakivel, de attól még mehetek. Ha kicsikét késnék, várjál. (<i>Az agyagkútja</i>, 147–148)</p>

Other educated characters are also capable of changing the register which we can see in the next example. Saro, while talking to Montalbano, changes from dialect to standard Italian without missing a beat: *Che non l'avevo trovata* [That I hadn't found it] is correct standard Italian. However, in the translation, this passage is not visible at all, all of the dialogue is carried out in standard Hungarian.

<p>«Quando l'hai trovato?» «Lunidia a matinu prestu, alla mànnara. «L'hai detto a qualcuno?» «Nonsi, sulu a me muglieri». «E qualcuno è venuto a spiarti se avevi trovato una collana così e così?» «Sissi. Filippo di Cosmo, che è omu di Gegè Cullotta». «E tu che gli hai detto?» «Che non l'avevo trovata». «Ti cridi?» «Sissi, mi pare di sì. E lui ha detto che se per caso la trovavo, dovevo dargliela senza fare lo stronzo, perché la cosa era delicata assai».</p> <p><i>(La forma, 64–65)</i></p>	<p>– Mikor találtad meg? – Hétfőn, korán reggel a Legelőn. – Elmondta valakinek? – Senkinek, csak a feleségemnek. – És nem jött senki, aki érdeklődött volna nálad, hogy találtál-e egy ilyen nyakláncot? – De. Filippo di Cosmo, Gegè Cullotta egyik emberje. – És te mit mondtál neki? – Hogy nem találtam meg. – Hitt neked? – Igen. Azt hiszem, igen. Azt mondta, hogy ha megtalálom, át kell azonnal adnom neki, minden tréfát félretéve, ugyanis fontos dolgról van szó.</p> <p><i>(A víz alakja, 52–53)</i></p>
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In the following conversation, the inspector is talking to an immigrant woman called Fatma. She is using a language typically attributed to beginners: she uses infinitive instead of conjugated verbs (*tu aspettare – te várni*) [you wait], there are missing or wrongly used parts in verbal and adjectival structures (*io molta sfortuna* [I much bad luck] – *én nagyon szerencsétlen* [I very unlucky]; *detto* [said]). These characteristics are rendered very similarly in Hungarian: verbs in infinitive form, missing copula (*be*), and missing articles. However, the Hungarian translators felt the need to include a stronger phrase (*kapaszkodik hozzám* literally *he is hanging onto me* instead of just *fond of me*) and a wrong inflection (*emberje* instead of *embere* [his man]) to render the grammatically incorrect nature of Fatma's speech.

«Non ti spaventare » disse il commissario.
 «Io non spavento. Io molta sfortuna».
 «E perché?»
 «Perché si tu aspettare qualche giorno, io non era più qua».
 «E dove volevi andare?»
 «C'è signore di Fela, me affezionato, a lui io piacere, domenica detto me sposare. Io credo lui».
 «Quello che ti viene a trovare ogni sabato e domenica?»
 Fatma sgranò gli occhi.
 «Come tu sapere?»
 Ripigliò a piangere.
 «Ma ora tutto finito».
 «Dimmi una cosa. Gegè ti lascia andare con questo signore di Fela?»
 «Signore parlato con signor Gegè, signore paga».
 [...]

 «Oh sì! Venuto signor Filippo, che lui uomo signor Gegè, detto a tutti noi se troviamo collana d'oro con cuore di brillanti dare subito a lui. Se non trovata, cercare».
 «E sai se è stata ritrovata?»
 «No. Anche stanotte tutte cercare».
 (*La forma*, 59)

– Ne félj – mondta a felügyelő.
 – Én nem fél. Én nagyon szerencsétlen.
 – És miért?
 – Mert ha te várni néhány nap, én nem lenni többé itt.
 – Hova akartál menni?
 – Van Felából egy kliensem, kapaszkodik hozzám, én tetszeni neki, vasárnap mondta, engem elvesz. Hiszek neki.
 – Aki meglátogat téged minden szombaton és vasárnap?
 Fatma nagyra meresztette a szemét.
 – Te honnan tud?
 Újra elkezdett sírni.
 – De most minden vége...
 – Mondd, Gegè hagyja, hogy elmenj ezzel a felai úrral?
 – Úr beszélt Gegè úrral, úr fizet.
 [...]

 – Ó, igen! Jött Filippo úr, aki Gegè úr emberje, mondta mind a lányoknak. aki találni arany láncot nagyköves szív rajta, rögtön neki adni. Ha nem talált, keresni.
 – Az tudod, hogy megtalálták-e?
 – Nem, ma este is minden lány keresni.
 (*A víz alakja*, 47–48)

The following three sections are all related: the Cardamone family tends to employ foreigners as maids who speak similarly to Fatma in the previous example. Although they speak more correct Italian, their speech is still marked by some strong elements, such as wrong consonant use. The use of the /g/ instead of the /k/ in the first example could be an indication of the Genovese dialect, but in the story, Montalbano is unable to distinguish where the servant is from, so it is probably not the case. The verb *guardare* [to watch] is also conjugated incorrectly

(*io guarda*), while the last verb, *tu aspetta* [you wait] is used incorrectly because it contains the personal pronoun, which should be left out in the imperative. In Hungarian, the same mechanism was used by the translators: they changed the /k/ sounds into /g/ and rendered the wrong imperative with a missing closing consonant, which, with the help of the narration, could lead to the same assumption as in Italian.

«Ghi è tu ghe palla?»	– Gi bezél?
«Sono Giovanni, c'è Ingrid?»	– Giovanni vagyok, Ingrid ott van?
«Ga ora io guarda, tu aspetta».	– Aggó most én megnézni, te várja!
(<i>La forma</i> , 100)	(<i>A víz alakja</i> , 85)

The second example is almost identical to the previous one: the maid uses voiced consonants instead of the voiceless ones (/b/ instead of /p/, /dz/ instead of /s/) and incorrect verbal structures. In Hungarian, this incorrectness is only indicated by the wrong inflection of the verbs (e.g. *Ki beszélsz?* [Who (you) talk?] instead of *Ki beszél?* [Who's talking?]) and *vársz* instead of *várj* [(you) wait]), so Lukácsi chose not to imitate the consonant changes and limit the incorrectness to the verbal structures.

«Bronto? Chi balli? Chi balli tu?».	– Halló! Ki beszélsz? Ki beszél ott?
«Ma dove le vanno a raccattare le camerier in casa Cardamone?» si domandò Montalbano.	– Honnan verbuválják a házvezetőnőket Cardamonééknál? – tette föl magában a kérdést Montalbano.
«C'è la signora Ingrid?».	– Ingrid asszony otthon van?
«Zi, ma chi balli?».	– Van, de ki beszélsz?
«Sono Salvo Montalbano».	– Salvo Montalbano vagyok.
«Tu speta».	– Te vársz.
(<i>Il cane</i> , 66)	(<i>Az agyagkútya</i> , 74–75)

In the third example, still a case of a maid of the Cardamone family, the pattern repeats: the maid, a foreigner, does not know how to conjugate verbs, in some cases, they are completely missing (e.g. *Non casa signora* [Not home lady]). The use of the title of a painting by Gauguin indicates the erudition of the inspector, although it does not get him any closer to being understood. At the end of the conversation, Montalbano, a bit mockingly, imitates the speech of the maid. The Hungarian translation, in this case as well, was mostly limited to the wrong inflection of verbs: Lukácsi chose to use these instead of the infinitives.

«C'è la signora Ingrid? Lo so che è tardi, ma devo parlarle».

«Non casa signora. Tu dire, io scribare».

I Cardamone pativano la specialità d'andarsi a cercare le cammarere in posti dove manco Tristan da Cunha aveva avuto il coraggio di mettere piede.

«Manau tupapau» fece il commissario.

«Niente capire».

Aveva citato il titolo di un quadro di Gauguin, era da escludere che la cammarera fosse polinesiana o di quei paraggi.

«Tu essere pronta scribare? Signora Ingrid telefonare signor Montalbano quando lei tornare casa».

(*Il cane*, 245–246)

– Ingrid asszony otthon van? Tudom, hogy késő van, de beszélnem kell vele.

– Nincs házban asszonyom. Te mondasz, én írsz.

Cardamonééknak megvolt az a gyengéjük, hogy olyan helyekről hoztak maguknak házvezetőnőt, ahová még Trisztán de Cunha se mertte volna betenni a lábát.

– Manau tupapau – mondta a felügyelő.

– Semmit nem értesz.

Egy Gauguin-kép címét mondta be, vagyis ki van zárva, hogy a házvezetőnő Polinéziából vagy valahonnan arról a tájról származna.

– Tudsz írsz? Ingrid asszony hazajön telefonál Montalbano úrnak.

(*Az agyakatya*, 291)

In the next example, Montalbano is talking to Saro's neighbours. There are obvious errors in the translation: in the sentence *Turiddru! Turiddru!* the old woman calling to her husband named Turiddru to go quickly to her, she is not inviting the inspector in like in the Hungarian text. Another error of translation is towards the middle: the old lady is saying “You see that they have fled as to not finish in jail?” not, as the Hungarian translation says: “If they hadn't fled, they would have gone to jail for sure!”.

Also, Saro's child is referred to as *picciliddro* simply meaning *child*, but in Hungarian the translators used the words *rascal*, *little thief*: this might be a result of the wrongfully assumed etymology of the word from *piccino* [small] and *ladro* [thief]. In reality, *-iddro* is just a diminutive ending, also observable in other words like *ciriveddro* [brain]. Those who have read the novel know that the child is very sick, therefore the Hungarian words *tolvajfióka*, *csibész* lead out of the actual context, as he is not capable of being a rascal. According to the CamillerINDEX, the word appears seven times in the novel, and it was translated as follows: *tolvajfióka* [little thief] (8), *kisgyerek* [small child] (26), *kislegény* [little guy] (51), *kisgyerek* (51), *gyerkőc* [kid] (52), *kisci* [little one] (77), *tolvajfióka* (130) and *csibész* [rascal] (130), so we can conclude that the translator knew the real meaning of the word. In contrast, in *Il cane di terracotta*, Lukácsi consistently uses the word *csimota* for *picciliddro*, a dialectal noun meaning *child*.

«Mi perdoni, signora, cercavo i signori Montaperto».

«Signuri Montaperto? Ca quali signuri! Chiddri munnizzari vastasi sunnu!»

Non doveva correre buon sangue fra le due famiglie.

«Lei cu è?».

«Sono un commissario di pubblica sicurezza».

La donna s'illumino in volto, pigliò a fare voci con note acute di contentezza.

«Turiddru! Turiddru! Veni di cursa ccà!».

«Chi fu?» spiò apparendo un vecchio magrissimo.

«Chistu signuri un commissariu è! Vidi ch'aviva raggiuni!? Vidi ca i guardii i cercanu? U vidi ca eranu genti tinta? U vidi ca sinni scapparu pi nun finiri in galera?».

«Quando se ne sono scappati, signora?».

«Mancu mezz'ura, havi. Cu u picciliddu. Si ci curri appressu, capaci ca li trova strata strata».

«Grazie, signora. Corro all'inseguimento».

Saro, sua moglie e il picciliddu ce l'avevano fatta.

(*La forma*, 148)

– Bocsásson meg, asszonyom, Montaperto urat és családját keresem.

– Montaperto urat és családját? Méghogy urat! Szemtes [sic] az, nem úr!

Bizonyára nem volt túl jóban a két család.

– Maga kicsoda?

– Felügyelő vagyok a rendőrségtől.

Az asszony arca felragyogott és éles, örömteli hangokat hallatott.

– Ejha! Jöjjön be gyorsan!

– Mi történt? – jelent meg a színen egy csontsovány öregember.

– Ez az úr itt egy felügyelő! Látod, mégiscsak igazam volt! Mondtam én, hogy keresi a rendőrség. Megmondtam, hogy rossz emberek ezek. Ha nem menekültek volna el, biztosan dutyiban végzik!

– Mikor mentek el, asszonyom?

– Nincs egy fél órája. Vitték a kis tolvajfiókat is. Ha utánuk szalad, még lehet, hogy elcsípi őket az úton.

– Köszönöm, asszonyom! Már indulok is! Ezek szerint Sarónak, feleségének és a kis csibésznek sikerült lelépnie.

(*A víz alakja*, 130)

Agent Balassone is the only character in the two novels who speaks a different dialect, Milanese. Lukácsi chose to translate the first segment, but not the second one: seen that the first enunciation is easier to understand because it is more similar to the standard language, Italian readers and as well as Montalbano can understand it without any complications. The second one, on the other hand, is not so clear, and the translator chose to conserve its alienness in the context.

<p>L'agente Balassone, malgrado il cognome piemontese, parlava milanese [...]. «De là del mur, c'è» disse sibillinamente Balassone che oltre ad essere malinconico era magari mutànghero. «Mi vuoi dire per cortesia, se non ti è troppo di peso, che c'è oltre la parete?» spiò Montalbano diventando di una pericolosa gentilezza. «On sit voeuìj». «Vuoi usarmi la cortesia di parlare italiano?»</p> <p>(<i>Il cane</i>, 107)</p>	<p>Balassone hadnagy piemonti vezetékneve ellenére milánói dialektust beszélt [...]. – A falon túl van valami – mondta szibillai hangon Balassone, aki azon kívül, hogy mélabús, talán látnok is volt. – Volnál szíves megmondani, ha nem esik túlságosan nehezedre, hogy mi van a falon túl? – kérdezte Montalbano fenyegető udvariassággal. – On sit voeuìj. – Megtennéd, hogy olaszul beszélsz velem?</p> <p>(<i>Az agyagkútya</i>, 123–124)</p>
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The next example is a written note by Adelina, Montalbano's maid. The written text presents characteristics of the Sicilian and is very similar to the spoken language, so we can conclude that she is not very well-educated. The Hungarian translation reflects this: wrong consonants, dialectal words (e.g. *máma* [today]), and contracted phrases (e.g. *nemehet* [cannot eat]).

<p>«Il prigattere Fassio mà dito chi ogghi vossia sini torna a la casa. Pighlio parti e cunsolazione. Il prigattere mà dito chi lo deve tiniri leggio. Adellina».</p> <p>(<i>Il cane</i>, 187)</p>	<p>“Fassio törőrmester aszonta hogy máma az úr hazagyün. Örülök neki. A törőrmester aszonta hogy nemehet nehezett. Adellina”</p> <p>(<i>Az agyagkútya</i>, 220)</p>
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Apart from the dialectal elements, there are also other linguistic moments worth of attention. In *La forma dell'acqua*, Giorgio is described as an angel-like creature, which is in total uniformity with the Stilnovo thought of the dame being an angel, a mediator between God and the poet. The small section cited below reflects the Stilnovo language, not only in the choice of words but also in the melody of the phrase, a component missing in the Hungarian translation. The words used in the Hungarian translation are not particularly poetic, thus are not able to carry the style of Stilnovo poetry.

accanto alla donna con eleganza s'inginocchiò
(*La forma*, 111)

elegánsan az asszony mellé térdelt
(*A víz alakja*, 95)

Since Montalbano is a police officer, he has to be able to carry out official conversations with his superiors. In the first example, Montalbano is talking to the prefect in Montelusa, using the typical language of bureaucracy. As we can observe here, the Hungarian translation does not render the legal language which differs from normal speech on more than one level (e.g. vocabulary or syntax): the complicated syntax of the Italian sentence is divided into two separate sentences; the words highlighted (*acclarare, ribadire, trasparenza*) are not ones that the prefect “uses often” but which “are part of the prefect’s vocabulary” as a member of the legal system and should thus be translated with lexemes from the legal language.

La mia richiesta, signor prefetto, come ho già detto al dottor Lo Bianco e ribadisco a lei, è dettata da una volontà di trasparenza, allo scopo di troncane sul nascere ogni malevola illazione su una possibile intenzione della polizia di non acclarare i risvolti del fatto e archiviare senza i dovuti accertamenti. Tutto qui.
Il prefetto si dichiarò soddisfatto della risposta, e del resto Montalbano aveva accurato scelto due verbi (*acclarare* e *ribadire*) e un sostantivo (*trasparenza*) che da sempre rientravano nel vocabolario del prefetto.
(*La forma*, 40)

A kérésemet, prefektus úr, ahogy már mondtam Lo Biancónak, de most önnek is elmondom, átlátszó szándék vezérelte. Az a cél, hogy gátat vessünk minden rossz szándékú vádaskodásnak, miszerint a rendőrség nem akarja megvizsgálni a körülményeket, és a szükséges vizsgálatok nélkül akarja szőnyeg alá söpörni az ügyet. Ennyi az egész.
Úgy tűnt, a prefektus elégedett volt a válasszal. Montalbano szándékosan választott két olyan szót (*megvizsgálni* és *átlátszó*), melyeket beszélgetőtársa is sűrűn használt.
(*A víz alakja*, 33)

The same thing happens when Montalbano gives a certificate to Saro: it is considered a legal document, and the language needs to reflect that. The language is the same as in the previous example, but this time the sequence is not divided into different sentences and with few exceptions, even the legal language is rendered faithfully. On the other hand, it is missing the closing formula *In fede* [Yours faithfully], a must-have element of these documents.

Apart from the linguistic consideration, in the original, the quoted part is also distinguished typographically (smaller and separated with space above and below), meanwhile in the Hungarian translation it is inserted seamlessly into the rest of the chapter.

Io sottoscritto Montalbano Salvo, Commissario presso l'ufficio di Pubblica Sicurezza di Vigàta (provincia di Montelusa) dichiaro di ricevere in data odierna dalle mani del signor Montaperto Baldassare detto Saro, una collana di oro massiccio, con pendaglio a forma di cuore, pur esso d'oro massiccio ma tempestato di diamanti, da lui stesso rinvenuto nei pressi della contrada detta «la mànnara» nel corso del suo lavoro di operatore ecologico. In fede.

(*La forma*, 66)

Alulírott Salvo Montalbano, a Montelusához tartozó Vigàta város közbiztonsági részlegének vezetője kijelentem, hogy a mai napon Baldassare Montaperto úr, azaz Saro kezeiből átvettem egy tömör arany nyakláncot szív alakú medállal, mely szintén színarany és gyémántokkal van kirakva, és amelyet ő maga talált a Legelőnek nevezett területen, ökológiai munkálatai során.

(*A víz alakja*, 53)

As we have seen, both novels contain linguistic variations which are worth the attention of translation criticism. Lukácsi, in her translation of the novel *Il cane di terracotta*, tried to render the linguistic variety present in Camilleri's novels by making use of dialectal words such as *csimota* [child], *éccaka* [night], *máma* [today], *gyíissz* [(you) come] and *vóna* [would], and also utilizing dialectal-sounding suffixes like *-büil*. In contrast, Kovács and Zaránd, in their translation of *La forma dell'acqua*, did not attempt to do this, but it is also worth noting that the novel translated by them contains not many significant moments of linguistic interest, as it was Camilleri's first Montalbano-novel and he was probably trying not to "overuse" the Sicilian elements in his book, but make readers get used to it. From Russi's analysis (Russi 2018) emerges that the phonological features have a higher incidence than morphological, morphosyntactic, or lexical ones, which contradicts claims that "the lexical level is the most used by Camilleri" (Santulli 2010: 97 cited in Russi 2018) or that Camilleri's operations "concern only the lexical level and it leaves intact the grammatical and syntactic structures" (Pistelli 2003: 22 cited in Russi 2018). Similar changes in phonology can be (and have been) made in Hungarian: the use of /i/ instead of /' / or /e/ (e.g. *békében* > *békiben* [in peace], *nyelvén* > *nyelvin* [in his/her language]) or even the closing of /o/ in /u/ (e.g. *bonnan* > *hunnan* [from where]) can be observed in Lukácsi's translation. However, these changes appear mostly in dialogues, so it is limited to the portrayal of characters and does not appear in the narrator's voice.

But do these changes affect the reception of the works? A simple way of checking readers' opinions of a book is consulting the website *Moly.hu*, the best-known Hungarian place to get advice on specific books. Readers can rate books, leave comments, have conversations, and cite their favourite quotes similarly to *Goodreads.com*. As of August 2022, the website has more than 320.000 members, over 10 million reads, 4 million ratings, and 14.5 million comments on the over 500.000

books listed (Moly.hu). All of Camilleri's books have their own page, including the two taken into consideration in this paper. *Il cane di terracotta* has only one comment regarding the translations, and it says "I love the style, you can't put the book down, the situations are good and life-like, the jokes are good – (and they work even in Hungarian thanks to the translator)." (Moly.hu – *Az agyagkutyá*). When looking at the pages of the other three books translated by Lukácsi, among the comments are several ones that are general statements. Some of them, for example, express opinions about the names translated,² but there are some interesting opinions regarding the use of dialectal words.

Many comments touch on the use of *csimota* [child]: "[The language is] very old style, it didn't capture me. Plus the translator uses interesting words. The "*csomita*" [sic] was just the icing on the cake. I guessed what it was, but I still had to look it up. Well, it hasn't been used here in Hungary in the last 20-30 years (or ever?); "For a light summer read it's flawless, but I wish they would not keep repeating the word *csimota* all the time.. I think I'll move over to the film". One person on the other hand wrote: "I don't know what the other readers' problem with the word *csimota* is, we still use it today" (Moly.hu – *A hegedű hangja*). As *csimota* is a dialectal word not much in use, it's easy to recognize why the majority of the readers would find it harder to understand. There was one comment regarding the language of Catarella: "The Italian names were a bit of a mind-bender, I couldn't easily remember who was who, which made it difficult to read, and also how interestingly it was translated. The characters communicate in dialect, especially my favourite policeman, who is a bit of an idiot and is only trusted to take phone messages at the station. Well, I died at his first utterance: 'Hello, boss? Is that you, boss, personally in person on the phone?'" (Moly.hu – *A hegedű hangja*).

While these remarks on the translation are enclosed in general comments, there is a much longer one that deals in more detail with the language use and the translation:

[...] Because the translation... well, I'm increasingly sure that the odd use of words (which will really peak in the fourth novel) is meant to represent the Sicilian dialect, but it's not clear why it needs to be used in the non-dialogue parts, for example? [...] nowhere does [the translator] add any explanation, although perhaps a good translator's footnote would have been in order, if only because [s] he is trying to recreate this Italian dialect using mostly old or vernacular words

² "I just noticed the names of the cops: Capon, Rooster, Dove and then one of the secret service guys: Pear" (Moly.hu – *Az uszonnatolva*); "There was only one thing disturbing me in this volume, namely that many characters had Hungarian names, e.g. Rooster, Capon, Dove. I couldn't really identify them [based on the tv series]" (Moly.hu – *A hegedű hangja*).

which I'm not sure all Hungarian readers will understand... but otherwise, the characters speak in a completely average "Hungarian", only occasionally appear some little-known, old-fashioned words... In particular because among the characters Catarella, a character in the series (but sometimes other minor characters) speaks like an uneducated jerk. It's strange because in Hungarian it's so non-existent that it grates me to see it in writing, when he's using the suffix *-sük/sük*³, uses *naccsága*,⁴ bites off suffixes, which we don't associate it with a plain dialect, but with someone who can't express themselves at all, that he's so uneducated that he speaks so INCORRECTLY (not being a grammar nazi, just an impression). And then the fact that she translated the names (Rooster, Capon, Dove) is also weird. These three because they are such birdy names that I was constantly thinking if they are speaking names, or maybe nicknames, or does it have a sense and importance why they are birds. It does not. And the fact that the man who appears at the end of the episode is called Pear is just ridiculous. I understand that it may have been like that in Italian, but I don't know how it sounds in Italian, whether it sounds more natural. If not, then it's the writer's fault, of course, for giving it a surname like that but does not confirm for a moment that it's for a joke [...] If it does sound more natural, then it's about as bad to translate it as it is to translate the bird flock, because it doesn't make any sense, it's just confusing (the translator of the first part didn't do it, by the way!) [...]

Overall, I would say that the second part is the best: the story is great, the translation is by this translator but it's not too distracting yet. And then the first one is not bad either, which was translated by someone else, and you can see what the translated names were in the original (because he didn't translate them, as he left the Sicilian dialect to our imagination). The story of the third and fourth part is a tie, but these two have the most annoying translation (but since the fourth one even has the word *kamara* [chamber] instead of *szoba* [room], I vote it the worst of the four) [...] (Moly.hu – *Az üzsonnatolvaj*).

As we can see, readers are not especially content with the use of dialectal words for various reasons: they either cannot understand them or think they are distracting or old-style. Still, the translation is overall considered good.

³ A phenomenon usually considered to be a grammatical error. It refers to when the positive of the definite verbal conjugation ending in -t is formed with the forms corresponding to the imperative mode in the same way as verbs not ending in -t, e.g. *meglátjuk > meglássuk* [we will see].

⁴The uneducated greeting form for someone of higher ranking (correct form: *nagysága* [madam]).

The translation of *La forma dell'acqua* also motivated readers to express their opinions: “Why I gave fewer stars is the terrible sloppy/unconcentrated work of the editor or proofreader... I was glad to see the new names in the translation, maybe it was necessary(?) to include the language of everyday life(?) and to reflect it well and faithfully(?) – and maybe I would have expected more because of that(?) I can't tell because I don't know whose fault is the many errors in the novel” (Moly.hu – *A víz alakja*). Another comment also reflects on the typos, errors, and editing in the book: “Unfortunately, the translation also detracts from the value of the book. Spelling mistakes abound, and on page 74 it says that Montalbano's body has been found. It is very disturbing that the paragraphs are not as they should be. The rules of word-processing say that the first lines of paragraphs should be indented, but unfortunately, this has not been done here” (Moly.hu – *A víz alakja*), but it's worth noting that this person was already biased because they saw the films first and read the novel later. What could be considered positive feedback on the translation is this: “[Montalbano] always chooses his words and his manner of speaking according to his current interlocutor” (Moly.hu – *A víz alakja*), so even in translation the use of register is perceptible. In conclusion, one person expresses what many readers must be thinking about reading Camilleri in translation: “Even if the translation is good, Camilleri is not the same as in Italian” (Moly.hu – *Az uszonnatolvaj*).

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