Cultural Adaptation in Italian of Shakespeare's Imagery of Food and Cooking

Federica Scarpa
SSLM, Trieste

Introduction
The translation into Italian of the food images in Shakespeare's plays provides an interesting example of the problems related to communication in a different time and with a different historical and cultural background. As with dramatic art in general, the translation of Shakespeare's language, both intra- and interlingually, can be approached either by considering the dramatic text as literature or by considering its production as a performing art. Even the production of Shakespeare's works for an English-speaking audience can be considered as a sort of translation because a modern audience can no longer be expected to understand all the details of the text that were readily comprehensible by the audience of his time. Therefore it could be said that the real hermeneutical problem in both intra- and interlingual translation is whether to interpret what the author actually intended to communicate, even though the spectators' experience would necessarily be different from that of the author ("historicism"), or whether to interpret what the audience's communication level really is, thus adapting the text to a performance in accordance with the experience of the audience ("actualization") (Link 1980: 25, 44).

In the specific case of Shakespeare's food imagery, which is part of his language of "things" and therefore stands most in danger of becoming "archaic" (Fink 1980: 71-72), the approach to interlingual translation (hence simply 'translation') can aim either at achieving accuracy at the linguistic level, or at a cultural transfer where functional equivalence is the target and the translator may have to adapt the ST (Lefevere and Bassnett 1990: 8). The first kind of approach is more suited to a literary work of art for scholars because it is more source-language oriented and therefore the necessary background information can be provided in footnotes or by the readers' own research. The second kind of translation approach is more suited to a play which has to "work" on the stage so that ideally the TL audience should have the same understanding and feeling of the play as the SL audience had in Shakespeare's time.

Given these two basic approaches, which ideally should coincide but in practice rarely do, the latter is often the more difficult to apply, as in Shakespeare's plays food images are often linked to the cultural specificity of Elizabethan cookery that may not be understood even by a modern English-speaking audience, and therefore even less by an Italian one. As a general guideline for the translator, the degree of adaptation of these images to the TL culture could be related to a scale having at its two extremes "Tragedy" and "Farce" respectively. Cultural objects (and therefore food) become more frequent and culture-specific as the dramatic style of "Farce" is approached; to achieve an equivalent effect in the TL, since farces are more socially oriented than tragedies, the translator is likely to be given much more leeway in adapting those images to the TL in farcical plays than in tragedies, which are more personal and thus more universal1. In Shakespeare's plays food images occur mostly in the dialogues which, on the one hand, are meant as comic "relief" in the tragedies and in the "Falstaff plays"; and on the other provide the very texture of the comedies. In

1 I am indebted for this idea to Peter Newmark, who suggested this relationship between different dramatic styles and degrees of adaptation by the translator in the opening session of the Conference "La Traduzione in Scena", Trieste, 17-19 November 1993.
the case of these comic exchanges, the main loyalty of the translator lies with his/her audience who must be made to laugh, often at the cost of sacrificing a literal translation of the text.

In this article, therefore, food images and their translations have been classified and analysed according to this principle of functional equivalence, by which textual details should be understood in the same way by the audiences of both countries. Such equivalence is of course "easier" to achieve (and therefore less interesting to comment upon) in the case of images which are readily understood by an Italian audience because of the common features between Shakespeare's and the translator's/ audience's universe of discourse. Such cultural overlapping is sometimes specifically provided by the Italian influence on Elizabethan cookery. The main emphasis of the article lies therefore on the references to food which are more typical of the gastronomic culture of Shakespeare's time and whose translation into Italian consequently requires a certain degree of adaptation by the translator. The translations of such images have accordingly been evaluated using the two parameters of the level of communication they offer an Italian audience and the extent to which they succeed in keeping the same semantic field of the original, i.e. food and cookery. The most successful translations, of course, are those that "work" both culturally and linguistically (i.e. remain in the same semantic field) in the TL.

It should be noted that there are also many instances of translations of food and cooking images in which the translators deliberately ignore in the TL the semantic area of the SL, thus operating a "neutralization" of such images. These instances have not been taken into account here because they are not directly concerned with the aim of this article, viz. to analyse the translation procedure of adapting the SL culture to the TL one.

Finally it should be mentioned that this brief article is obviously far from providing an exhaustive account of the translation of Shakespeare's food images, but simply aims at offering an exemplification of the degree of cultural adaptation that can be achieved in the translation of such imagery and, at a more general level, in the translation of the highly culture-bound language of "things" in Shakespeare's plays.

Cultural Adaptation of the Images of Food

The instances presented in the following section provide both successful and less successful adaptations of the ST cultural items in the TT through the use of functional equivalents that have been drawn from the same semantic area of food and cooking as the ST. These instances usually do not involve any additional difficulty in the ST as far as sound-effects are concerned, though at the end of the section some attention will be devoted to three instances where puns and alliterations also come into play.

The first two instances refer to the culinary habit in sixteenth-century England of serving pungent sauces with roasted meats, which I have already dealt with in some detail elsewhere (Scarpa 1994):

2 An instance of the inevitable overlapping, in the gastronomic cultures of the two countries, of the connotations associated with certain types of food is provided by the following exchange between Sir Andrew Aguecheek and Fabian in Twelfth Night (III, 4, 159) where a literal translation of the lexical items "vinegar" and "pepper" is sufficient to render the contextual meaning of the original in such a way that both content and language are readily comprehensible to an Italian audience:

"Here's the challenge; read it: I warrant there's vinegar and pepper in't" / "te'so saucy?"
"Ecco il cartello di sfida: leggetelo. Non manca né il pepe né l'aceto, ve lo dico io." / "Condito a dovere, dunque."

(Lodovici)

3 On such influence, see Wilson 1973 (301, 306, 333, 336, 348, 360, 362) who mentions, for example, the Italian origin of marzipan, citrus confectionery and the art of sugar working, and some vegetables such as rhubarb, celery, red/white beet, artichokes, asparagus and cauliflower; see also Brears (1985: 6, 8) on the popularity in Elizabethan England of the Italian dishes of macaroni, vermicelli and tortellini, even though the main influence on Elizabethan cookery came from France.

4 An example of such "neutralization" is in Bassanio's passionate rejection of the deceptive appeal of appearances in The Merchant of Venice (III, 2, 74):

"The world is still deceiv'd with ornament./In law, what plea so tainted and corrupt/But, being season'd with a gracious voice,/Obscures the show of evil?"

"Il mondo sempre sarà abbagliato dall'ornamentale. Sul piano della legge, quale causa, quanto si voglia equivoca o temeraria, non riuscirà a nascondere il suo lato negativo, se la sostenga una voce affascinante?"

(Lodovici)

"Il mondo si fa sempre infinocchiare/dalle apparencie. Nei tribunali, quale/perorazione, falsa o corrotta che sia, se pronunciata con voce leggiadra/non riesce a mascherare il male?"

(Perosa)

where especially the first translation completely ignores the image of the seasoning of tainted meat to obscure its taste which the ST lines are hinged on.
“If it be so, as fast as she answers thee with frowning looks, I’ll sauce her with bitter words”.

(As You Like It III,5,67)

“Quand’è così, come lei ti risponde a muso duro, io te la condisco ben bene all’agro di limone”.

(Lodovici)

“You shout me forth/in acclamations hyperbolical; As if I lov’d my little should be dieted/in praises sauc’d with lies”.

(Coriolanus I,9,52)

“(...) voi mi esaltate con acclamazioni iberoliche, come se fosse un gusto per me sentirmi farcire di lodi quel po’ che ho fatto, e con contorno di imposture”.

(Lodovici)

Both in the first quotation, in Rosalind’s words to Silvio in referring to Phoebe’s unwillingness to be loved by him, and in the second, in Caius Martius’ modest reply to Cominius’ congratulations on his military valour during the capture of Corioli, the verb sauce conveys a culinary image hinged on the complementary effect of sour sauces on food. In Italian cuisine, until very recently (cf. the growing popularity of tomato ketchup among young people in the last decade or so), sauces were not as popular as in English cookery and condiments such as olive oil and wine vinegar were used instead². Consequently, the translation of the verb sauce by the more general “condire” (‘to flavour, season or add a sauce to a dish’) chosen by the translator in the first instance appears to be very appropriate. The same can be said for the adaptation in the same instance of bitter into the culture-specific “all’agro di limone” which indicates the very Italian custom of accompanying vegetables (both cooked and raw) with lemon juice⁶.

In the second instance, the culinary image conveyed by the items dieted (in the sense of ‘fed’) and sauc’d is taken up and expanded by the translator through the choice of a locution containing the noun “gusto” (in the sense of ‘taste’ and, figuratively, ’pleasure’) to translate lov’d. Here sauc’d becomes “con contorno di” (‘with a side dish of’) which again, as “farcire” (‘to stuff’) for dieted, is very familiar to the TL audience both literally and figuratively.

The four quotations that follow are instances of food and cookery images being used as terms of abuse in “realistic language” exchanges. In particular, in the case of the “Falstaff plays” the high number of terms of abuse is explained by the violence and aggressiveness of the characters involved (Salmon 1986: 243); of course, owing to Falstaff’s size and appetite, many of these terms are drawn from the realm of food and drinking. The first two instances are, however, taken from plays in which Falstaff does not appear:

“Truly, thou art damned like an ill-roasted egg, all on one side”. (As You Like It III,2,39)

“Sicuro, che sei dannato: perché tu sei un uovo mezzo sodo e mezzo no”. (Lodovici)

Here the simile made by Touchstone refers to the Elizabethan (and earlier) custom of preparing eggs by rare-roasting them in their shells to be eaten in the mornings with a little salt and sugar. This well-established method of preparation, however, was difficult to achieve successfully because eggs soon dried up and hardened in the hot ash (Wilson 1973: 141,144). Hence the image of the half-cooked egg, which must have sounded very natural to Elizabethan ears. The translation of ill-roasted egg by “uovo mezzo sodo e mezzo no” adapts the original to the international modern custom of boiling eggs, thus making the TL image more familiar to the TL audience than the original is to a modern SL audience⁷.

Shakespeare’s creative use of everyday words is also shown in the term of abuse cobloaf used by Ajax to insult Thersites:

“Cobloaf” (Troilus and Cressida II,1,41)

“Baccalà” (Lodovici)

“Mezzapagnotta” (Squarzina)

In this quotation, the term of abuse is uttered by a classical hero, and not by a servant as in the previous example, which might suggest that

5 Of course a distinction should be made here between Central-South-Insular Italy and the North, as in the latter region of the country sauces and condiments such as butter are an integral part of the traditional diet.

6 cf. a different translation of the same lines where the nominal group bitter sauce has been translated literally without any adaptation to Italian eating habits:

“Se è così, quando lei ti risponderà con sguardi sdegnosi, io te la condirò con parole amare” (Calenda and Nediani).

7 cf. the translation:

“Dannato come un uovo cotto solo da una parte” (Calenda and Nediani)

where the more general “cotto” (‘cooked’) for roasted does not even attempt any cultural adaptation.
colourful language was characteristic of the Elizabethans of all social classes (Salmon 1986: 254-5). The abusive term *cobloaf*, which means literally a small loaf shaped with a round head, is translated in one instance with the functional equivalent "baccalà" (literally 'stock-fish') and in the other with the new coinage "mezzapagnotta" (literally 'half a loaf') which, though not having in Italian the abusive connotations of "baccalà" (figuratively 'stupid person'), is reminiscent of the abusive colloquial word "mezzacalzetta" (literally 'half a sock') meaning figuratively 'not good at doing something, unsuccessful'. Whilst both translations are therefore successful in finding Italian equivalents drawn from the semantic area of food, the coinage "mezzapagnotta" has the additional merits of providing both a closer equivalent to the literal meaning of *cobloaf* and an instance of a creative use of the TL language matching the creativity of the Shakespearean term.

Another instance of a radical cultural adaptation of the ST to Italian culinary habits is provided by the translation of *cakes and ale* and *ginger* in the following exchange between anti-Puritan Sir Toby and the Clown in *Twelfth Night* (II,3,124):

"Dost thou think because thou art virtuous, there shall be no more cakes and ale?"
"Yes, by Saint Anne, and ginger shall be hot i' th' mouth too."
"E perché sei virtuoso tu, speri che spariscano pizze e birra?"
"Sicuro, per Sant'Anna e spezie e peperoncino". (Giovangigili)

As already mentioned elsewhere (Scarpa 1994), the *cakes* referred to here might well be "Shrewsbury cakes" that were spiced with ginger, a spice very popular in Elizabethan, and indeed contemporary British, cookery. As ginger is virtually unknown to Italian cookery, the literary translation "zenzero" would have evoked exotic images in the TL audience (ginger having acquired some popularity in Italy only in recent times as an ingredient of Chinese cuisine) that would have therefore clashed with the familiarity of Shrewsbury cakes (with ginger) and ale to the ST audience, whether Elizabethan or contemporary. Moreover, the link between "zenzero" and the translation of *cakes* as "focaccia" or "ciambelle" would have been obscure in Italian. The translator has therefore adapted the ST *cakes* to the very Italian "pizze" and, accordingly, *ginger* has become the hot Mediterranean spice of "chilli" ("peperoncino") which can indeed be used to give more flavour to pizza sauce. Moreover, the collocation "pizze e birra" (‘pizzas and beer’) works very well in the TL culture owing to the relatively recent trend, especially among young people, of drinking beer, rather than the more traditional wine, with their pizza.

In the following two instances drawn from the "Falstaff plays", the main translation difficulty is provided by the Elizabethan culinary habit of stuffing the intestine of a sucking pig, and indeed of any animal to be roasted whole, with a "pudding", a forcemeat made of meat, spices, blood, onions, fat and breadcrumbs (cf. Scarpa 1994), which nowadays is simply called "stuffing" and survives in the "black pudding":

"Why dost thou converse with (...) that stuffed cloak-bag of guts, that roasted Manningtree ox with the pudding in his belly (...)?" (Henry IV I,1,442)
"Perch'è dai confidenza a (...) quella valigia imbottita di budella, quel bue da sagra arrostito intero e con la pancia infarcita (...)?" (Dallagiaccoma and Gorlier)
"How shall I be revenged on him? for revenged I will be, as sure as his guts are made of puddings".(Merry Wives of Windsor II,1,27)
"Come potrò vendicarmi? Giacché di vendicarmi non mancherò, quant'è vero che le sue budella son salsiccia". (Giovangigili)

In the two quotations, which both refer to Falstaff's considerable bulk, the Italian translation of the ST *pudding* has been successfully dealt with by careful avoidance of both the inaccurate

---

8 The more literal translations "focaccia" or "ciambelle" for *cakes* and "zenzero" for *ginger* have, in fact, been chosen in the following less successful instances:

"Credi proprio (...) che non ci debba essere al mondo nè focaccia né birra?"
"Si per la faccia di Giuda, e anche zenzero da soffiarsi in bocca". (Lodovici)
"Credi forse che (...) non ci debbano più essere al mondo né birra né ciambelle?"
"Sì, per Sant'Anna, e per sopraggiunta lo zenzero ci scoterà il labbro!" (Bandini)
"budino" and the defeatist "pudding" in the Italian version; though strictly speaking existing in Italian, the latter would in fact not be readily understood by an Italian audience. In the first instance, Henry Prince of Wales describes Falstaff as having a pudding in his belly, a common-place collocation in the cookery books of Shakespeare's time (Wilson 1973: 310-1), which the translators have chosen to generalise in "con la pancia infarcita" ("with his belly stuffed"), where the verb "infarcire" is used in its sense of 'making sausages and salami by filling the pig's intestines with mince pork'. Such reference to the widespread Italian custom of sausage-making is used even more explicitly in the second instance, where Mistress Page's abusive his guts are made of puddings becomes "le sue budella son salsiccia" (his guts are made of sausages). An additional difficulty in the translation of the first quotation is provided by the nominal group roasted Mannington ox, where "Mannington" is explained by Humphreys (Shakespeare 1960b) as the name of a village in East Anglia famous for fat oxen. The literal translation "quel bue di Mannington arrosto" (cf. the translation in footnote 10), though supplied with an explanatory footnote, would be incomprehensible to a live Italian audience in a theatre (as indeed is the original to a modern British one). Both the cultural adaptation "quel bue da sagra arrostito intero" (that ox to be roasted whole in a village feast) and the more general "bue gravido arrostito" (roasted overfed ox) (cf. the translations in footnote 9) - "gravido" having the additional meaning, comic in this context, of 'pregnant' - are therefore much more effective.

As mentioned earlier, the last three culinary instances of this article provide the additional difficulty of containing sound-effects and puns. The first instance is an exchange of creative terms of abuse between Thersites and Achilles in Troilus and Cressida (V,1,9):

"(...) here's a letter for thee."
"From whence, fragment?"
"Why, thou full dish of fool, from Troy."
"(...) una lettera per te."
"Da chi, mezza porzione?"
"Eh, da Troia, porzione abbondante di gnocco." (Lodovici)

First of all it is important to note that Thersites' scourilous language has the central function in the play of unveiling the element of self-deception inherent in the empty rhetoric of war and love (Troisi 1992) and, in particular, that the item fool is extensively used by Thersites in the play both in reference to the Greek "heroes" and to himself (cf. II.3,63-6). Here the translation difficulties are provided by the pun on fool ("dish'/stupid'), by the assonance full/fool and by the alliterative initial /f/ first occurring in fragment, the latter being one of the many disgusted references in the play to scraps of leftover food (Spurgeon 1982: 320; Scarpa 1994). In the Tudor and Stuart period, fools were creamy dishes widely consumed at all levels of society; they could also be based on the pulp of cooked fruits beaten together with cream and sugar (Wilson 1973: 168; 348; 352). The fact that this dessert, still popular in British cookery, has no equivalent in Italian cuisine, together with the difficulty of translating the sound-effects mentioned above, must rule out a literal translation of the item full dish of fool, and consequently of fragment, into Italian. The translator has accordingly replaced the alien culinary item fool with the popular dish of "gnocchi" ("flour or potato dumplings") which in the singular ("gnocco") has the figurative meaning of 'stupid', and compensated the inevitable loss of sound effects through the use of the cohesive devices of repetition and antonymy (fragment/full dish of fool, "mezza porzione/porzione abbondante")11.

Similar translation problems are also presented in the following quotation, an excerpt from a

9 In fact the Italian "budino" indicates a dessert made with semolina, milk, eggs and sugar, cooked in the oven or in a bain-marie and removed from its mould when cold. Cf. the less successful translation of pudding in with the pudding in his belly in:
"Perché poi tu commeri con quel (...) sacco di budellame: bue gravido arrostito farcitio di budino?" (Lodovici),
and of pudding in his guts are made of puddings in:
"Come posso dargli una lezione? Ché una lezione glielo do dare: quanto è vero che la sua trippa è un sacco di budino?" (Lodovici)
10 cf. the transfer of pudding talis qualsin in:
"Come mai tolleri d'aver a che fare con (...) quel valigione stipato di budella, quel bue di Mannington arrosto con il suo bravu pudding nella pancia?" (Bandini)

11 cf. the more literal, and therefore less successful, translation of fragment and fool in:
"(...)"
"Da dove viene, detrito?"
"Da Troia, doppia porzione di crema rancida." (Squarzina)

105
dialogue between Pandarus and Cressida in *Troilus and Cressida* (1.2.272), where the latter replies by wittily taking Pandarus' list of qualities in a man as the ingredients for a mince-pie:

"Do you know what a man is? Is not birth, beauty, good shape, discourse, manhood, learning, gentleness, virtue, youth, liberality, and so forth, the spice and salt that season a man?"

"Ay, a minced man; and then to be baked with no date in the pie, for then the man's date's out."

"Sai cos'è un uomo? (...)"

"Si, un uomo fatto a spicchi e da mettere al forno, ma senza pistacchio sopra, perché l'uomo il pistacchio ce l'ha sotto." (Squarzina)

The culinary imagery is first introduced by Pandarus himself, who refers metaphorically to his list of qualities as "the spice and salt that season a man", thus hinting at the popularity of strong and aromatic flavours, and consequently at the abundant use of spice, in Medieval and Elizabethan times (cf. Scarpa 1994). Cressida's witty reply, which in turn hints at the custom of dates being added to pies to give them more flavour (Wilson 1973: 330; 333; 349-50), boils down to the fact that, by the time a man has acquired all the qualities listed by Pandarus, he may well be past his best (from the sexual point of view). The main translation problems of this exchange are represented by the culture-specific item *mince-pie* which the reply is hinged on (minced man/pie) and the punning on the item *date* ('fruit' / 'age' / 'penis'). The translator has partially solved these problems by generalising the image *minced man/pie* into "fatto a spicchi" ('divided into segments'), which usually refers to the way citrus fruit and apples are cut, and by freely translating *date* with "pistacchio" ('pistachio'), which conveys the two implied meanings of 'fruit' and 'penis. Pistachios may in fact be used in pies as flavouring agents; moreover, the Italian "pistacchio" in this context is reminiscent by assonance of the slang word "cacchio", euphemistic for 'penis'. However, what is completely missing from this translation is of course the basic notion that age plays an important role in the sexual potency of a man. The last quotation that will be discussed in this article is Mercutio's obscene reply to Romeo at the expense of Juliet's old Nurse (*Romeo and Juliet* II,4.130):

"What hast thou found?"

"No hare, sir, unless a hare, sir, in a lenten pie, that is something stale and hoar ere it be spent. [Sings] 'An old hare hoar,/And an old hare hoar;/Its very good meat in Lent./But a hare that is hoar/Is too much of a score/When it hoars ere it be spent."

"Che hai levato, capocaccia?"

"Non una lepre, signoria, se non è una lepre, signoria, da pasticcio di quaresima, che già puzza di stantio prima di essere consumata. Questa vecchia lepre puzza;/Se una vecchia lepre puzza/Puoi ficcarla in una pizza di quaresima./Ma se puzza da gran pezza;/Vecchia lepre puzza e puzza/Puoi buttarla in una poza dell'inferno". (Lodovici)

Given that the function of Mercutio's crude discourse in the tragedy is to provide a contrast with the "pure poetry" of the two protagonists' language (McCullogh and Holderness 1986: 274), in his reply to Romeo's jocular hint (*What hast thou found?*) alliteration and punning play an important role. Indeed, it has been suggested that puns in *Romeo and Juliet* have the function of accustoming the reader to enquire beyond the apparent meaning of words (Thomas 1986: 207). Here, in fact, in the case of both stale ('mouldy'/prostitute') and hoar ('old'/whore') in reference to the Nurse, these items hint in advance at the woman's totally negative nature, which will be completely unveiled before the end of the play. From the translation point of view, the collocation hare/Lenten pie represents an interpretative difficulty. Lenten

12 The double meaning 'fruit'/'age' of *date* is not unusual in Shakespeare's plays. Cf. *All's Well That Ends Well* I,1,174: "Your date is better in your pie and your porridge than in your cheek" "Meglio un dattero nella torta che una data sulla guancia" (Lodovici)

"Le frutta sono buone mature, ma non così le guance di una donna" (Melchiori), where both the translators felt the need of adding a footnote to explain to the reader the untranslatable pun of the ST.

13 Cf. another equally good translation of Cressida's reply: "Si, un uomo faceto, pronto per essere informato e senza datteri nel ripieno, che il suo dattero l'uomo l'ha di fuori." (Lodovici) where the translator has added a footnote to signal the double meaning of *date* as 'fruit' and 'penis' (though not as 'age').
food, and indeed the food of other fasting days, was strictly meatless during Elizabeth I’s reign, not only for religious reasons, as hitherto, but also for economic and political considerations. In fact, whilst meat animals in Britain had become scarce, the political reason why also Saturday and Wednesday were made statutory fish days in 1548 and 1563 respectively was that more fishermen in peace time meant more reserves to be called into service in the navy should there be a Spanish attack by sea. Further proclamations against eating meat in Lent and other fasting days were issued during the reign of James I, whilst under the Commonwealth fish days were abolished as a Popish institution (Wilson 1973: 46). Going back to Mercutio’s witty reply, as suggested by Gibbons (Shakespeare 1980b) hare in a Lenten pie probably means a hare pie eaten bit by bit surreptitiously during the forty days of Lent and therefore mouldy (stale/hoar) before finished (spent). As already mentioned, stale stands also for ‘prostitute’ and hoar is a homophone of ‘whore’ and therefore spent could also mean ‘[prostitute] worn out by too much work’. Lastly, in Mercutio’s nonsense rhyme, also hare has the figurative meaning of ‘prostitute’, probably derived from the fact of hares being the least accounted game in Shakespeare’s time and therefore not appearing on festive menus (Wilson 1973: 82-3; 94); consequently in this instance there is probably an allusion to the ban on having sexual intercourse during Lent. In the Italian translation, which in a footnote the translator himself has defined as “free” and emphasising more the rhythm rather than the literal (non)sense of the rhyming lines, nearly all the references to the Nurse as a ‘prostitute’ are inevitably lost (stale/hoar/hare: “puzza di stantio”/“leppe”), maybe with the exception of “consumata” (spent) which here could have the same meaning ‘worn out by too much work’ as the ST. However, the translator has dealt very well with the culture-bound culinary item Lenten pie, translating it as “pizza di quaresima”. Strictly speaking, “pizza” is not the lexical item that translates best the SL pie, as it has the meaning of ‘kind of rustic flat loaf cooked in the oven with no filling in it’ (whilst the item “pasticcio” used for the first occurrence of Lenten pie is certainly more appropriate as it also provides the Italian cultural equivalent of “hare pie” in “pasticcio di lepre”); however “pizza” fits perfectly into the rhythmic and rhyming alliteration of “puzza/pizza/pezza/pozza”, a cohesive device that the translator has brilliantly created in substitution for the ST alliterative and rhyming lines and their double meanings.

Conclusion

This brief review of the cultural adaptation of Shakespeare’s images of food and cooking into Italian is based on the assumption that, at least as far as Shakespeare’s language of “things” is concerned, the main loyalty of the translator lies with the TL audience. In particular, functional equivalents in the TL must be found for culture-bound items such as the imagery of food and cooking in the scenes that were meant as comic relief. Such items, therefore, not only should acquire in the TL a communicative value in their own right in interlingual translation, but should also be “actualized” for the contemporary SL audience. As the language used in the Italian translations of Shakespeare’s plays is inevitably modern, if there were not a certain degree of intralingual translation in contemporary SL productions of Shakespeare’s work, paradoxically the TL audience would understand the play better than the SL audience.

Such a paradoxical situation can be, and indeed is, reconciled through a number of audience aids provided in modern productions: by way of example, I would like to mention the very successful production of A Midsummer Night’s Dream directed by Joe Dowling at the Dublin Gate Theatre in 1993 where Nick Bottom’s jokes in the original text were radically adapted to contemporary humour and certain parts of the play were effectively performed in the style of a musical, i.e. they were danced and sung. Given the great success obtained by this performance, all that can be said is that, as in love and war, in a production for the theatre all is fair... to achieve a positive response from the audience!

14 Cf. another excellent translation of these lines:

“Non una lepre, caro; a meno che non sia una di quelle che si mettono nei pasticci di quaresima, piuttosto stantia e ammuffita prima che si mangi. ‘Una vecchia lepre strutta/un lepre sfatta e brutta, di quaresima e andrà bene./Se però ti sa di muffa/messa in conto sa di truffa/e pagarla non conviene.’

(Meo)

where Mercutio’s nonsense rhyme is translated with lines that are equally alliterative and rhyming as the ST through the successful selection of the items “strutta/sfatta/brutta”, “bene/conviene” and “muffa/truffa”.

107
References


Le Statut des noms propres dans la traduction*

Michèle Fourment-Berni Canani
"La Sapienza", Roma

- Les noms propres sont intraduisibles - (leur intraduisibilité étant souvent présentée comme un de leurs traits caractéristiques) et encore:
- Les noms propres ne doivent pas être traduits, sauf s'il existe déjà une traduction.

Telles sont les deux assertions, apparemment contradictoires qui synthétisent les positions concernant les rapports entre noms propres et traduction.

Le but de notre étude est d'essayer d'établir des critères descriptifs et/ou normatifs pour déclarer l'intraduisibilité ou la traduisibilité d'un nom propre.

La spécificité des noms propres

On définit couramment les noms propres comme des expressions, des signes linguistiques qui servent à désigner des particuliers, des entités ou processus individuels (Paul, Paris, le plan Orsec, Operazione Tempesta ...). Je ne m'arrêterai pas sur la différence entre les noms propres et d'autres expressions (démonstratifs, descriptions définies) qui peuvent aussi remplir cette fonction, mais plutôt sur la condition d'unicité qui est souvent ajoutée à la définition: avec un nom propre, dit-on, on désigne un particulier unique.

Or, cette caractéristique est à première vue ambiguë: en effet, il y a des millions de Paul, comme il y a des millions de chiens.

Il faut donc distinguer entre l'unicité inhérente au particulier (chaque individu est, par définition, unique en tant qu'individu, même s'il n'est pas nécessairement l'unique exemplaire de son espèce) et l'unicité du référent dans l'acte de référence.

Pour qu'un nom propre, qui peut référer virtuellement à plusieurs individus et qui ne peut fournir en soi que des informations minimes et parfois incertaines sur le référent (espèce, sexe, etc.)¹, permette l'accomplissement d'un acte de référence visant un individu précis, il faut nécessairement faire appel à des données extra-linguistiques, et cela à différents niveaux d'analyse. Dans une optique pragmatique on distinguerait, entre autres, la position du locuteur et celle de l'interlocuteur.

Sans devoir adhérer à certaines conclusions (par exemple, que le nom propre est vide de sens) des théories dites "causalistes" (cf. Kripke 1980 et Devitt 1974), on doit reconnaître que la vie d'un nom propre commence avec un baptême, un acte de nomination - acte performatif selon la terminologie d'Austin - qui a lieu à l'intérieur d'une communauté qui attribue un nom à un individu. Le nom sera par la suite employé par les participants au baptême pour référer à cet individu et la transmission à d'autres s'effectuera à travers une chaîne d'informations jusqu'au locuteur qui, peut-être des siècles plus tard, se référera à ce même individu. L'acte de nomination, donc, sert à référer à l'individu visé qui, en tant qu'individu, est unique, mais le deuxième aspect de l'unicité, à savoir la possibilité de référer à ce seul individu, n'est pas inscrite dans le nom propre: en effet, on peut donner le même nom à d'autres individus, ce qui peut perturber les actes de référence.

On sait, à ce propos, que l'anthroponymie latine avait trois désignations: le prénom, la gentilice (nom de la "gens"), et le surnom ("cognomen" devenu nom de famille que l'italien, d'ailleurs, désigne par "cognome"). Avec l'affirmation du christianisme, le système latin disparaît: on ne

* Ce texte a fait l'objet d'une communication au 2e Convegno internazionale di analisi comparativa francese/italiano: Lingue e culture a confronto, Milano, 7-8-9 ottobre 1991.

¹ En effet, Coco peut désigner un humain ou un singe, Dominique un homme ou une femme etc.