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The Country Wife.
Between Pragmatic Analysis and Translation

Edited by Alba Graziano

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VALENTINA ROSSI – *The Function of Horner's Irony in Wycherley's The Country Wife*

FABIO CIAMBELLA – *Insulting (in) The Country Wife: a Pragmatic Analysis of Insults and Swearwords*

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ROSSANA SEBELLIN*

Two Country Wives, Forty Years Apart. Considerations on Retranslating Comedy in Italy

Abstract

English Restoration drama in general is a relatively neglected field of studies and, as a consequence, is not a particularly widely read literary genre in Italy, but Wycherley's *The Country Wife* is a notable exception: there are four translations published between 1961 and 2009, thus making it one of the most persistent presences in the literary market. It is interesting to compare the different editions, and the translations, as part of a disseminating process carrying English drama into the Italian editorial and cultural environment. This paper deals with the first of these translations (by Cesare Foligno, 1961) and the third one (by Stefano Bajma Griga, 2005). The choice of these two specific texts is based on paratextual similarities such as the fact that they are both part of a wider collection of texts as opposed to single volume editions, and there are no parallel texts. The first one is a pioneering translation and the third is, obviously, a retranslation: this difference is taken into account when tools from descriptive translation studies are employed to carry out the comparative analysis.

KEYWORDS: drama translation; retranslation; William Wycherley; *The Country Wife*; Cesare Foligno; Stefano Bajma Griga

1. Translation and Retranslation

The two translations considered here are the one by Cesare Foligno, published in 1961 in a three volume collection, *Teatro inglese*, edited by Alfredo Obertello, the first to appear in Italy for Nuova Accademia Editrice based in Milan, and the one by Stefano Bajma Griga in the collection *La commedia inglese della Restaurazione e del Settecento*, edited in 2005 by Paolo Bertinetti, for Liguori, based in Naples. This is the third translation of *The Country Wife* to be published in Italy. Both editions do not include the English text. But, as will be more widely explained below, the source text for Foligno's translation was edited by Ursula Todd-Naylor in 1931, while Bajma Griga's translation does not declare the source text.¹

¹ For a discussion of the second and fourth Italian translations of *The Country Wife* see Marroni 2023 in this volume.

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Translation and retranslation are two similar, connected, yet different phenomena, and are therefore to be approached in two different ways. In the 1970s “Itamar Even-Zohar and Gideon Toury . . . pursued the idea of the literary polysystem in which . . . different literatures and genres, including translated and nontranslated works, compete for dominance” (Munday 2008, 13). According to Munday, Even-Zohar “sees translated literature as part of the cultural, literary and historical system of the TL [Target Language]” (2008, 107). Even-Zohar writes that translated literature is

not only . . . an integral system within any literary polysystem, but . . . a most active system within it. But what is its position within the polysystem, and how is this position connected with the nature of its overall repertoire? One would be tempted to deduce from the peripheral position of translated literature in the study of literature that it also permanently occupies a peripheral position in the literary polysystem, but this is by no means the case. Whether translated literature becomes central or peripheral, and whether this position is connected with innovatory (“primary”) or conservatory (“secondary”) repertoires, depends on the specific constellation of the polysystem under study. (Even-Zohar 1990, 46)

A first translation, therefore, brings into a literary system a new text which, from that moment onward, will fight for recognition within the canon and for a place in the editorial market. And this is the case of the first translation of *The Country Wife* which reaches both the Italian literary system and its publishing environment. In the late 1950s and early 1960s, Italy was not yet an Anglophone context, not to the extent it is today. The *lingua franca* was still very much French, as it had been for centuries: it was studied as a second language at school, it was the language of diplomacy and international business. But after the Second World War things had started to change and English was gradually but steadily supplanting French in all fields. In Italy, English became more and more widespread as the language studied in schools. This is the reason why 1961 and 2005 represent two very different cultural *milieus* when it comes to translating English drama into Italian.

Both versions are academic, as they are clearly not aimed at the general public or intended for the stage, yet – to some extent – they are also disseminating enterprises as they make available for Italian readers a collection of dramatic texts less widely circulated in comparison to the ever-present Shakespeare: Restoration comedies, in particular, have been relatively neglected as a field of study in Italy. Alfredo Obertello’s is a three volume, hard cover, illustrated² edition, probably quite costly; Paolo

² There are three images in Foligno’s translation, between the pages 288 and 289, 320 and 321, and 336-7. The images are not specifically relevant to the text, but are

Bertinetti's is a 600 pages volume issued by an academic publisher, also quite costly. Obertello's collection of 1961 is very rich: the second volume, where the translation of *The Country Wife* appears, contains twelve texts from Jonson to Robertson. The volume edited by Bertinetti, issued in 2005, contains six texts (see notes 2 and 3 for details), spanning from Restoration Drama to Sheridan. They are both targeted at an educated public, possibly university students or scholars, yet with an obvious difference due to the forty years apart: in the first case a public with often no knowledge of English drama except – maybe – Shakespeare, and very little knowledge of the English language. In the second case, the absence of the parallel English text suggests a more varied audience ranging from a general readership motivated by cultural curiosity to students of foreign language courses with not enough competence of historical English.

Retranslation is a yet different specific case, and theoretically speaking, a very different matter. As Frank and Schultze state:

Retranslation may be addressed in terms of its internal and external history . . . The internal history of translation is defined as the analysis of textual-linguistic profiles of translated texts in terms of their successive reformulations through retranslation, and of the broad and specific contextual motivations behind such translation profiles. The external history of translation is defined as focusing on identifying the works that have been translated, and on establishing the frequency of retranslation, among other relevant contextual issues. The Göttingen project has stressed the importance of identifying source texts that have been made subject to multiple retranslation. They are called “comets” and their successive retranslations form the comet's “tail” . . . and such comet's tails or retranslation series are central for the purpose of analysing voice in retranslation. (qtd in Alvstad and Assis Rosa 2015, 8)

There are several different reasons for the practice of retranslation, among which the case of canonical texts which are constantly subjected to retranslations (e.g. the *Bible*, Shakespeare, and so on). There can be political reasons: a revival or a reissue of a certain author; aesthetic reasons, in case a translation is deemed obsolete; linguistic reasons when the language is outdated or considered old-fashioned, and historical reasons, when, for example, geopolitical issues make a certain language and its literature more appealing. According to Lawrence Venuti, the practice of retranslation, on the other hand, contributes to the creation of value. In particular, the main difference is in the area of the translator's agency: in the specific case of

about Restoration drama in general: the first one depicts the Duke's Theatre in Dorset Garden (1673), the second and the third show famous actresses of the time, Anne Bracegirdle (1663?-1743) and Margaret Hughes (1643-1719).

retranslation, the role of the translator is distinguished by a significant increase of self-consciousness. Moreover, since the case of retranslation creates a situation of competing translations, they tend to be more densely intertextual. Whether a translation is obviously linked to the moment when it is produced, “retranslations deliberately mark the passage of time by aiming to distinguish themselves from a previous version through differences in discursive strategies and interpretations” (Venuti 2004, 35).

Therefore, Bajma Griga’s is a case of retranslation where at least one previous translation has circulated widely (I mean Masolino d’Amico’s). The two translations have consequently a different target audience, with a remarkable difference in the familiarity and knowledge of the source language and culture: Foligno was the pioneer, as he brought Wycherley’s comedy to Italy for the first time, Bajma Griga could rely on at least two previous translations and a reader more familiar with the English-speaking world. Moreover, given the status of the translator and the widespread circulation of Rizzoli BUR editions, the 1993 translation by Masolino d’Amico had, since its appearance, become the established one everybody knows. As a consequence, the two translations have very different functions and different aims: the first one cannot take anything for granted, conveying the play into a context which has little or no knowledge of the Restoration drama. The second can more freely move into a cultural environment not completely devoid of notions regarding English literature and can therefore take many concepts for granted.

There is also the more general issue of theatre translation, a neglected field until quite recently according to Bassnett and many others, at least if we compare the amount of scholarly production in translation studies around prose and poetry. But in more recent years the topic has started to soar, and many studies have been published, with various approaches: performativity, theatre as text, style, and so on. Our comparison will be carried out according to descriptive translation studies, product-oriented and function-oriented (Toury 1995; Munday 2008).

2. Introducing Translators, Translations and Editions

The monumental edition by Obertello contains texts from the Middle Ages to Pinter and is divided in three volumes: the first volume, from the origins to Shakespeare, in which Foligno translated two miracle plays, *Secunda Pastorum* and *Erode il grande* (*Secunda Pastorum* and *Herod the Great*); three morality plays, *Il castello della perseveranza*, *La chiamata di Ogn’Omo* and *Fulgenzio e Lucrezia* by Henry Medwall (*The Castle of Perseverance*, *Everyman* and *Fulgence and Lucrece*); the second volume, from Ben Jonson

to Robertson, in which Foligno translated three texts, *Il cuore spezzato* by John Ford, *La moglie di campagna* by William Wycherley, and *Don Carlo* by Thomas Otway (*The Broken Heart*, *The Country Wife* and *Don Carlos*). The third volume, from Wilde to Pinter, contains no translations by Foligno.³ The shorter volume edited by Bertinetti has only one text translated by Bajma Griga.⁴ The position of the texts in the collection follows a chronological order in Obertello: Foligno's Wycherley comes in fourth after plays by Jonson, Ford and Shirley, and before Otway, Dryden and so on. Bertinetti's collection follows a chronological order of authors, too.

Cesare Foligno (1878-1963) was a scholar who worked in the United Kingdom first at the British Museum and later, from 1909, at the University of Oxford teaching Italian Literature. In the UK he is considered the founder of scientific Italian Studies. A convinced upholder of the Fascist regime and of Mussolini, he decided to move back to Italy days before Italy entered the Second World War and, from 1940, he was professor of English literature at the University of Naples, where he was particularly involved in teaching English drama. He was also a mediator and translator of literary texts from English into Italian.⁵ Stefano Bajma Griga (1942-2011), the second translator to be considered here, was a scholar in English drama which he taught at

³ Here is a full list of texts and translators in volume 2 of Obertello's collection: Ben Jonson, *L'Alchimista* (*The Alchemist*), by Antonio Alessio; John Ford, *Il cuore spezzato* (*The Broken Heart*), by Cesare Foligno; James Shirley, *La dama degli spassi* (*The Lady of Pleasure*), by Maria Bellotti; William Wycherley, *La moglie di campagna* (*The Country Wife*), by Cesare Foligno; Thomas Otway, *Don Carlo* (*Don Carlos*), by Cesare Foligno; John Dryden, *Tutto per l'amore* (*All for Love*), by Silvano Gerevini; Joseph Addison, *Catone* (*Cato*), by Spartaco Gamberini; Richard Steele, *Gli amanti coscienziosi* (*The Conscious Lovers*), by Angela Matricardi; Richard Brinsley Sheridan, *La scuola della maldicenza* (*The School for Scandal*), by Giorgio Spina; Percy Bysshe Shelley, *Beatrice Cenci* (*The Cenci*), by Pietro Spinucci; Edward Bulwer-Lytton, *Denaro* (*Money*), by Pietro Spinucci; Thomas William Robertson, *Casta* (*Caste*), by Pietro Spinucci.

⁴ Here is a full list of texts and translators in Bertinetti's volume: George Etherege, *L'uomo alla moda* (*The Man of Mode*), by Toni Cerutti; William Wycherley, *La moglie di campagna* (*The Country Wife*), by Stefano Bajma Griga; William Congreve, *Amore per amore* (*Love for Love*), by Paolo Bertinetti; George Farquhar, *Lo stratagemma dei bellimbusti* (*The Beaux' Stratagem*), by Anna Anzi; Oliver Goldsmith, *Si finge umile per conquistarlo* (*She Stoops to Conquer*), by Mirella Billi; Richard Brinsley Sheridan, *La scuola della maldicenza* (*The School for Scandal*), by Mirella Billi.

⁵ "Foligno, considered the founder of scholarly Italian studies by British Italianists, is perceived in Italy as a founding father of English studies (the Chair of English Literature in Rome, held between the end of the nineteenth and the beginning of the twentieth century by Garlanda, had been restored by Giovanni Gentile only a decade before, in 1932, and given to the younger Mario Praz) or at least one of the scholars who contributed to the renovation of English studies in Italy to the utmost degree". (Di Girolamo 2016, translation mine). For other details, see Piscopo 1997.

the University of Turin (DAMS, *Discipline delle arti, della musica e dello spettacolo*, a degree in Arts, Music and Drama Studies): a man of the theatre, he also collaborated with the Teatro Stabile in Turin. His publications deal with English and American drama, Beckett, Shakespeare, and the political theatre of the 1960s. Both translators are therefore scholars who had a vast teaching experience and who approached the dramatic texts as researchers as well as translators. Both collections are also edited by two scholars, Alfredo Obertello,⁶ a collaborator of the more renowned Mario Praz, and Paolo Bertinetti, Emeritus at the University of Turin, and one of the few Italian experts of Restoration comedy.

The two translations were published more than forty years apart. As said, the one by Foligno appeared in 1961, but possibly it had been carried out earlier, as Cesare Foligno was eighty-three when the volume was issued, and died two years later. It is difficult to imagine him embarking in the effort of translating so many texts when he was so advanced in years. It is possible he had already translated some texts and gave them to Obertello when the occasion of this collection arose. This first translation of *The Country Wife* to appear in Italy had the chosen title of *La moglie di campagna*. The one by Bajma Griga was published in 2005, so the translator could have seen the first translation by Foligno as well as the one by Masolino d'Amico, mentioned above.

Both the translations compared here have common paratextual elements: as already hinted, there are no parallel texts, so no source text on the left page, making it more difficult to establish which one of the many available was employed unless stated in the paratext of the translation. The source text is mentioned, for example, in the brief introduction to the play translated by Foligno (this introduction is not attributed nor signed, so its author is a mere hypothesis; as a rule, I will therefore attribute the introductions to the editor of the collection, therefore Obertello), where it is stated that “l’edizione curata da U. Todd-Naylor (Northampton, Massachussets, 1931) . . . ha fornito il testo base alla presente edizione” (Obertello 1961, 284); “the volume edited by U. Todd-Naylor [Northampton, Massachussets, 1931] . . . is the source text employed in this edition”.⁷ For what concerns the source text employed by Bajma Griga, it is entirely a matter of speculation: the translator died in 2011, so it has not been possible to obtain direct information. The editor, Paolo Bertinetti, refers to have proposed the New Mermaids edition as possible source: a 1973 New Mermaids had in fact been issued, edited by James Ogden, even though many

⁶ A translator in his own right, as well as a scholar, Obertello (1904-1997) edited and translated several works in his long career, which had begun as a lecturer in Cardiff between 1933 and 1940 (see Colacicco 2016, 4).

⁷ All translations into English, unless stated otherwise, are mine.

more editions were available between 1973 and 2005.⁸ The use of this text as a source may be confirmed by the fact that explanatory notes in Ogden's edition seem to have guided Bajma Griga in some of his lexical choices, as will be shown hereafter.

Both editors and translators opt for *La moglie di campagna* as a title. This same title is chosen by Innocenti in her 2009 edition, whereas d'Amico, in 1993, decided to translate it as *La sposa di campagna*, with an evident shift in meaning. This is a rather important element as the well-known version by d'Amico had become canonical when Bajma Griga worked on *The Country Wife* and its title was the most readily available model. Bajma Griga's decision to part with this authoritative translation and to either pursue his own path or go back to Foligno's text – a fact that cannot be proven nor disproven at this stage – is in any case a very significant detail. When Bajma Griga translated the play, the Italian titles were equally distributed between the use of *moglie* or *sposa*, even though d'Amico's version was by far the more widely circulated. After Bajma Griga's and Innocenti's translations, the more common title is firmly established as the one employing *moglie*.

3. Comparing the Two Italian Country Wives

On a paratextual level, in both editions the play is preceded by a short introduction, of about two-three pages. Bertinetti, who signs his "Introduzione" (Bertinetti 2005, 105-7), briefly presents the life and works of William Wycherley and then proceeds to illustrate the sources, the themes and the characters in the play. In Obertello's edition, there is no indication of the author of the prefatory material. The tone is openly moralistic: there is a clear invitation to judge characters which are defined as "[s]facciati . . . sboccati, luridi" (Obertello 1961, 282; "impudent, foul-mouthed, filthy"), and their behaviours: "Si gode di vedere, s'impara a riprovare. La lezione morale nasce dalla stessa esemplata impudenza" (281; "One can enjoy watching and learn reproaching. The lesson arises from the same exemplary impudence") and later "[l]o specchio rimanda fin troppo chiara l'immagine d'uomini affondati nella melma. Guai a cascarvi!" (282; "the mirror reflects all too clearly the image of men sunk in the mud. Woe betide the one who falls!").

For what concerns the text, the quote from Horace visible in the first page of the 1675 edition (reproduced in the New Mermaids edition in 2014) is positioned before the prologue in Foligno, where the editor/translator also specifies the source of the quotation: "Orazio, *Epistole II*, 1, 76-8" (Obertello

⁸ See Wycherley 1975; 1978; 1979; 1981; 1986; 1996; 1998. There is also one more text edited by James Ogden (Wycherley 1991). This last one was used by Loretta Innocenti in Wycherley 2009.

1961, 285).⁹ This piece of information is omitted in the original, where the only indication is “*Hor.*” to mention the source. Foligno does not translate this quote but leaves it in the original Latin. The quotation does not appear in Bajma Griga’s version: part of the paratext is therefore omitted in his translation.

The Prologue is present in both versions, but with some differences. In the first place, Foligno does not mention Mr Hart, the first actor who in the Restoration staging played Mr Horner, and who is mentioned as the one who delivers it in front of the audience. In Bajma Griga he is there as Mr Hart, with a note specifying that “Charles Hart era l’attore che impersonò Horner” (Bajma Griga 2005, 215; “Charles Hart was the actor who played Horner”). Bajma Griga introduces two more notes in the prologue to clarify two names: *Castril* and *Bayes*. The same names appear as such also in Foligno but are neither explained nor disambiguated. The main difference in the two Prologues is that the one by Foligno is entirely transformed from verse to prose, is slightly abridged and simplified (“our Bayeses’ battles”, Wycherley 2014, 5, becomes “*le nostre battaglie*”, Foligno 1961, 285). Bajma Griga preserves the verse layout but not the metric nor the rhyme. There are a couple of lexical inconsistencies, too: the term “bully” (London Street ruffians, according to the editors of the *New Mermaids* edition) is translated as “*prepotenti*” by Foligno (285) and as “*bravacci*” by Bajma Griga (111), thus preferring the modern meaning of “bully” to a more philologically correct one. “Bruised knuckles” (line 12 of the Prologue) is rendered as “*polsi contusi*” by Bajma Griga, and “*nocche contuse*”, more appropriately, by Foligno. The general tone is quite old-fashioned and elevated in Foligno, for obvious reasons, and more colloquial and informal in Bajma Griga. Here are a few examples for comparison from the Prologue (the first quote is always from Foligno, the second from Bajma Griga): “*menar colpi*” vs “*picchiare*” (“laying on”, line 4); “*vi danno la smentita*” vs “*vi mandano al diavolo*” (“give the lie”, line 10); “*né mai temuto d’affrontar nemici in condizione d’inferiorità sul palcoscenico*” vs “[*n*]é mai abbia temuto circostanze avverse sulla scena” (“never yet feared odds upon the stage”, line 13); “*vano e temerario zerbinotto*” vs “*vanesio bellimbusto*” (“vain rash fop”) and so on.

The Epilogue is present only in Foligno and is again in prose. It is absent in Bajma Griga. There is a limited use of endnotes in Bajma Griga (eleven all in all); only one in Foligno: “*sir Martino Guastatutto*” has a footnote which says “*Martin Mar-all*” (293) without any other reference. Bajma Griga has also a note on the same name, which he keeps in the original; the note explains that *Sir Martin Mar-all* is the name of the main character in Dryden’s comedy by the same title.

⁹ From now on, the translations will be quoted by the names of the translators, followed by page number. As there is no indication regarding the notes, they will be attributed to the translators.

The main difference in the two translations is to be found in the attitude of the two translators: somewhat more domesticating in Foligno, more foreignising in Bajma Griga, even taking into consideration the context and when the translations were written. This difference is immediately perceptible in the list of *dramatis personae*, which are kept as in the original in Bajma Griga (he translates only in case the character has a specific function, such as servants and the like: the “Quack” is rendered as “medicastro”). The situation in Foligno is more complicated. The list of *dramatis personae* is in English, but a translation is provided in brackets as follows (286):

Mr Henry Horner (messer Enrico Cornificio)
 Mr John Pinchwife (messer Giovanni Pizzicamoglie)
 Mr Sparkish (messer Favilla)
 Sir Jasper Fidget (don Gaspare Nervi)
 A boy (Un ragazzo)
 A barker (Un ciarlatano)
 Mrs Margery Pinchwife (signora Margherita Pizzicamoglie), Giovanni’s wife
 (moglie di Giovanni)
 Miss Alithea (signorina Alithea), Pizzicamoglie’s sister (sorella di Pizzicamoglie)
 Lady Fidget (donna Nervi), don Gaspare’s wife (moglie di don Gaspare)
 Miss Dainty Fidget (signorina Delicata Nervi), don Gaspare’s sister (sorella di
 don Gaspare)
 Miss Biddy Squeamish (signorina Brigida Smorfie)
 Lady Squeamish (donna Smorfie), Brigida’s grandmother (nonna di Brigida)
 Lucia, Alithea’s maid (cameriera di Alithea)

The translation of the *dramatis personae* involves both speaking names and first names. The speech prefixes, however, are in English throughout the text, whereas the characters address each other with the translated names in the dramatic dialogue, thus generating a somewhat confusing situation. Here is the first occurrence of the issue:

Wycherley	Foligno	Bajma Griga
QUACK . . . they will frighten their children with your name, especially their females.	IL CIARLATANO . . . e col vostro nome spaventeranno la loro figliolanza, specialmente le femmine.	MEDICASTRO . . . spaventeranno i loro marmocchi con il vostro nome, soprattutto le femminucce.
HORNER And cry ‘Horner’s here to carry you away!’ (8)	HORNER Grideranno, ecco vien Cornificio a portarvi via; (287)	HORNER Gridando: ‘Ecco che viene Horner e ti porta via.’ (113)

The same happens with all speaking names: speech prefix in English, translation throughout the dialogue. This peculiar occurrence can be found in two more texts in the second volume of Obertello's collection, the ones translated by Maria Bellotti and Giorgio Spina. A possible explanation is that the translators provided the translated names as in the dialogue, but the general editor preferred to indicate them in the original both in the list of characters and as speech prefixes.

Appellatives are generally translated by Foligno (*mastro, messere, signore, don, madonna, donna* and so on); to a certain extent also in Bajma Griga (*messere, signore, signora*); "Sir" is retained as an appellative when it is near a name (Sir Jasper is not translated in the 2005 edition), but it becomes *signore* when used as a vocative, as in Sir Jasper's first speech: "My coach breaking just now before your door sir, I look upon as an occasional reprimand to me sir, for not kissing your hand sir, since your coming out of France sir" (Wycherley 2014, 9). In this linguistic area, the issue of repetitions is also an interesting one to be addressed: the obsessive and comical use of "sir" in Sir Jasper's first speech, parodically echoed by Horner, is slightly amended in Foligno, almost entirely preserved in Bajma Griga. The total amount of occurrences of the term "sir" in the exchange between lines 52 and 70 of Act 1 is twenty-five in the original (9-10), twenty in Foligno (288-9) and twenty-three in Bajma Griga (115). Stylistic considerations may have induced Foligno to omit some of the recurrences of the same words in close proximity: this was and is still considered a bad writing habit in Italian, to be avoided as much as possible. Bajma Griga's effort to retain the repetitions as a stylistic feature of the text, on the contrary, is evident and it is clearly a way to make the most of the comic effect of the original text.

For what concerns toponyms and *realia* the attitude of the two translators is generally similar: place names are kept in the original, but there are exceptions when a toponym is also expressive of a more general concept. In this case Foligno tends to translate the name with an explanatory term, Bajma Griga keeps the original: Whitehall is translated as "a Corte" by Foligno (domesticating attitude), not translated by Bajma Griga (foreignising attitude). The New Exchange again remains unaltered in Bajma Griga; it becomes "la Banca Nuova" in Foligno (300) and "la Borsa" (318), thus acquiring different names in different parts of the text. In the following example, it clearly appears that Bajma Griga is not interested in translating place names, nor in explaining them, while Foligno opts for a more reader-oriented, explicative mode: "Thou art as shy of my kindness as a Lombard Street alderman of a courtier's civility at Locket's" (109) is rendered as "Ti schernisci della mia bontà come un notabile di Lombard Street dalle proposte di un cortigiano incontrato da Locket" by Bajma Griga (184), and as "Via, siete ombroso per le mie gentilezze come un assessore

del quartiere della Banca per quelle d'un cortigiano al ristorante" by Foligno (352). Foligno explains, disambiguates and translates; Bajma Griga does not. Restaurants or taverns are all translated when the name has a meaning by both translators: Chateline remains as such in both, the "Cock" and the "Dog and Partridge" are translated as "Gallo" and "Cane e Pernice" in both cases. Fashionable venues for the ladies, mentioned by Alithea in Act 2, such as Mulberry Garden, St James's Park, the already mentioned New Exchange, and Whitehall are not translated by Bajma Griga at all. Foligno, instead, translates some of them, at least partially: "il parco di Saint James", and, as before, "la Banca Nuova", "Corte" again mentioning the functions explicitly (300, 301); Mulberry-Garden is hyphenated, but otherwise unchanged. In Act 4, several fashionable residential districts are mentioned: Lincoln's Inn Fields, St James's Fields, and Pall Mall. Bajma Griga does not translate but mentions only the first and the third place ("Lincoln's Inn Fields o a Pall Mall", 167), omitting the second one. Foligno mentions them all, hyphenating all the names: Lincoln's-Inn-Fields, Saint James's-Fields, and Pall-Mall (337). When Margery Pinchwife goes to the New Exchange and asks for out of fashion texts to read, *Covent Garden Drollery* (a collection of songs and excerpts from various plays published in 1672 and edited by Alexander Brome), *Tarugo's Wiles* (Thomas St Serfe's comedy, 1668) and *The Slighted Maiden* (Robert Stapleton, 1672), the three titles are treated differently by the translators: Bajma Griga does not translate the title of the collection by Brome but translates the titles of the two other texts, which do not appear to have ever been published in Italian. The titles are therefore invented by him: *Le furberie di Tarugo* (clearly modelled on *Les Fourberies de Scapin* by Molière) and *La vergine oltraggiata*. Foligno, instead, decides to translate all the three titles as *Versi burleschi, Le astuzie di Tarugo, La ragazza piantata* (323).

Modernisation or use of old-fashioned lexicon is of course inherent to the moment the translation was carried out, to the speaking and writing habits of the translator and to the general attitude towards an early modern text. Some translators purposely use old-fashioned language to archaize the final result giving it a patina of time. Some wish to modernise the translation though avoiding anachronism (Agostino Lombardo, for example, was an upholder of this stance). In their own ways, it is possible to see a tendency towards modernisation in both translators of Wycherley, even though Foligno's solutions in many cases do sound nowadays very obsolete, for obvious reasons. Probably not so in 1961, as reading the translation of Pinter's play at the end of the third volume of the collection (*The Birthday Party*, translated as *Il compleanno*), one can feel the same sort of estranging effect as when the language is the same and yet not the same anymore. There are exceptions: for example, as a way to refer to men and women, Bajma Griga often employs "dame" and "gentiluomini" (archaising tendency), whether

Foligno uses the more frequent and domesticating “signore” and “signori” (modernising tendency). This is more reader-oriented on the cultural level, and more modern in the use but, as it is to be expected, Foligno is generally more old-fashioned in his lexicon: “stolido contegnoso” (Foligno, 288) vs “pomposo imbecille” (Bajma Griga, 114) for “formal fool” (9); “surgeon’s” (16) is translated as “cerusico” in Foligno (293), as “chirurgo” in Bajma Griga (119). “Children” is rendered with the now obsolete “figliolanza” in Foligno (287), “marmocchi”, more colloquial and modern, in Bajma Griga. The insulting repartee by Dorilant at the beginning of Act 3.2, says “Yet he must be buzzing amongst ’em still, like other old headed, lickerish drones” (Wycherley 2014, 59). Foligno translates as “Eppure deve ancora andar ronzando tra loro, come altri disutilacci zucconi e beoni” (319), whereas Bajma Griga translates as “Eppure continua a ronzare fra loro, come certi vecchi fuchi avvinazzati e rimbecilliti” (147).

Puns on speaking names are integrated in the dialogue with very different results as a consequence of the translation/zero translation procedure as far as names are concerned. When Sparkish appears in Act 1, he plays on his own surname and frequently employs the term “spark”, used at the time as a depreciatory way of referring to “A young man of an elegant or foppish character; one who affects smartness or display in dress and manners. Chiefly in more or less depreciatory use” (*OED* n. 2, 2a), thence the character’s name. Here is what the character says: “How is’t, sparks, how is’t?” (Wycherley 2014, 18) and then “But, sparks, pray hear me” (20). Foligno, who translates Sparkish’s name as Favilla, employs the same term to preserve the pun: “come va? faville! come va?” (Foligno, 294) and later “Ma, faville, per favore, ascoltatemi!” (295). Bajma Griga in the first case interestingly integrates the pun in the dialogue with an expansion: “Come va, brillanti amici, come va?” (121), but later opts for a generalisation and employs “Su, giovanotti, ascoltatemi, vi prego” (122). It is to be conceded that the repetition of “brillanti amici” in the second stance would not have worked and a different solution was necessary.

There are also other examples of disambiguating stance, which sometimes are in contradiction with the general attitude of the translators: Foligno tends to remain very close to the original whenever possible, whereas Bajma Griga sometimes disambiguates expressions. For example, when Dorilant mentions “drunken vizard masks”, the note in Ogden’s edition states that the meaning is “(here) prostitute” (14), Foligno translates with “maschera ubriaca” (292), Bajma Griga with “prostituta ubriaca dietro la sua maschera” (118), thus incorporating the explanatory note into the text. In this case, the proximity of Foligno’s translation to the English words obscures the true meaning of the utterance. Later on, while talking about women, love, wine, vinegar and oil, the so called “wits” (the libertines) in Act 1 discuss about

what is best and Harcourt, the young libertine who will turn to lover and marry the virtuous Alithea, says: “I grant it; love will still be uppermost” (16), where the underlying metaphor is oil and vinegar, with love (oil) floating on the surface. Foligno keeps the metaphor and translates “[c]oncesso, e l’amore rimarrà al di sopra lo stesso” (293), Bajma Griga disambiguates the metaphor and translates “Secondo me l’amore prevarrà sempre” (119), thus losing the metaphorical element.

Forms of address pose a notoriously debatable problem, as the alternating use of you/thou is typical of early modern texts. Both translators decided to translate the formal “you” as *voi*, and not with the use of the more modern but certainly anachronistic *Lei*. Shifts in use of “you/thou” occur very often in the original and Foligno follows the text very closely, as can be seen in this example, where the alternating pronouns occur within the same sentence. The original runs:

I am obliged to you indeed, dear friend. I would be well with her, only to be well with thee still; for these ties to wives usually dissolve all ties to friends. I would be contented she should enjoy you a-nights, but I would have you to myself a-days, as I have, dear friend. (Wycherley 2014, 65)

Foligno translates:

Vi sono proprio tenuto, caro amico; desidero d’essere in buona con lei per rimanere ancora in buona con te; perché questi vincoli con le mogli di solito sciolgono tutti i vincoli con gli amici. Mi rassegnerei che vi godesse la notte, purché vi avessi per me il giorno, come vi ho avuto fin qui, caro amico. (323)

Bajma Griga normalises and opts for the informal mode of address:

Ti sono davvero obbligato, caro amico. Se voglio essere in buoni rapporti con lei è solo per continuare a esserlo con te; poiché questi legami con le mogli di solito sciolgono tutti i legami con gli amici. Mi contenterò che lei si diletti la notte con te, caro amico, ma ti voglio per me tutto il giorno, così come ti ho avuto finora. (152)

Moreover, generally speaking, Bajma Griga decides to have all the witty men address each other with the informal mode of address (*tu*) among themselves: a choice probably determined by the fact that they often address each other by the first name, Dick, Frank, Jack. This poses yet another kind of cultural problem in translation: in English the use of first names generally implies a certain degree of intimacy, as we see in the text when the group of young friends interact among themselves; they call each other by name and often use “thou” as a pronoun. In Italian, informality and intimacy correspond to the use of *tu* and generally speaking it goes with the use of first names as well. But there is another mixed, intermediate form of address between

formal *Lei* or *voi* + use of surnames (usually with titles), and the informal one. And this is the case of first name + formal *Lei/voi*. This may sound condescending or patronising, but it can also be used in formal contexts to lighten up the situation, for example in working environments. The fact that Foligno sometimes employs the formal *voi* among friends who call each other Riccardo, Franco and Gianni (294, 296) adds a distancing effect that is not present in the original.

According to the fashion of the time, foreignism, in particular the use of French words and expressions, was very frequent. One occurs at the very beginning, when Horner declares he will gain entrance to all the ladies' chambers and employs the French *passe-partout* (13). Even though the expression is very common in Italian as well, Foligno chooses to render it with "chiave maestra" (291); Bajma Griga keeps the original "passe-partout" (118). Later there is the phrase "old beaux garçons" (15), unaltered in both translations by Foligno (292) and Bajma Griga (118). The famous erotic French book *L'École des filles*, mentioned by Horner, is not translated in either case.

A very important concept for female characters, constantly mentioned in this as well as in other texts of the Restoration era, is that of "quality", a term that is difficult to translate properly as the English refers to social level and is therefore a term for aristocratic, high-born people (now archaic, see *OED*, 5). Foligno translates with the term "condizione", which partially conveys the meaning, but falls short of the task. Bajma Griga employs the word "qualità", which apparently remains very near the original, but suggests a very different idea in Italian, more linked with moral qualities than rank: the opposite of the original meaning. In my opinion, in the course of the play in translation, the use of the term *qualità* in a context where it clearly refers to social class rather than to personal virtues produces a shift in the semantics of the Italian term: *qualità* ends up meaning "quality" in the Restoration sense. The effect is quite estranging at the beginning, but by the end of the play Italian readers are quite able to understand what *qualità* in that context refers to.

The issue of sexual censorship is very important when dealing with a Restoration comedy, and especially in *The Country Wife*, where there is an extensive use of openly sexual references, language related to sexual transmitted diseases and obscene puns. For example, there is a wide use of the terms "smallpox", "big one" or "great one" and "pox", which are repeated throughout the text as expletives as well as references to widespread sexually transmitted diseases common at the time, syphilis in particular. "Pox" is a very common invective or swearword, widely used in this text: it is translated as *malanno* in Foligno ("il malanno a lui!", 321), thus losing the sexual reference, diluted in a more generic health-related semantic area. The same expression is rendered in various ways according to the function in conversation in Bajma Griga, as *peste* (here referring very indirectly to a frightening infective

disease, see 136 where “A pox on you all” is translated as “La peste vi colga tutti quanti!”), as *al diavolo, perbacco*, and so on. The reference to syphilis is completely erased in Foligno, but rendered explicit in Bajma Griga, as in the following example:

Wycherley	Foligno	Bajma Griga
QUACK . . .you’ll be as odious to the handsome young women as–	IL CIARLATANO . . . e diverrete odioso alle belle signore giovani, come...	MEDICASTRO . . . e per le belle fanciulle diventerete tanto odioso quanto...
HORNER As the smallpox. Well–	HORNER Come il vaiuolo. Bene...	HORNER Quanto il vaiolo. Bene...
QUACK And to the married women of this end of the town as–	IL CIARLATANO E alle maritate di questa parte della città come...	MEDICASTRO E per le donne maritate dei dintorni quanto...
HORNER As the great ones . . . (7)	HORNER Come il demonio . . . (287)	HORNER Quanto la sifilide. (113)

At a later stage in the text, the sentence closing Act 1, “’tis hard to find an old whoremaster without jealousy and the gout, as a young one without fear or the pox”, is translated by Foligno as “è altrettanto difficile di trovare un donnaiuolo vecchio senza gelosia e senza la gotta, quanto uno giovane senza paura e senza peste” (299). The same is rendered as “è più difficile trovare un vecchio puttaniere senza la gelosia o la gotta che trovarne uno giovane senza la paura o la sifilide” by Bajma Griga (126). If the use of *peste*, which means “plague”, as a swear word to translate the original “pox” can be acceptable, the full meaning of the term in Italian is a serious alteration of the source text. The choice may have been suggested by the use of *appettato* (“infected with the plague”, but with a general meaning of “infected”) to indicate someone who has been infected by contagion in general. In this case by syphilis. *Peste*, in any case, seems the most frequent word employed by Foligno to replace syphilis, with an evident attenuation of the original by employing a euphemism. This is not the only shift in use detectable in Foligno: when women mention the syphilis, he recurs to an even more mitigating term, as when Mrs Pinchwife says that her husband “won’t let me go abroad for fear of catching the pox”, and Alithea, quite shocked, retorts “Fie, the smallpox you should say” (Wycherley 2014, 30), Foligno writes “non vuole lasciarmi andare in giro per paura che prenda le bolle”, and the answer is “Brr! Il vaiuolo dovrete dire” (301). Bajma Griga translates “non vuole che vada fuori per paura che mi prenda la sifilide” and Alithea answers “Ma no! Il vaiolo vorrai dire!” (128).

In Foligno there is also a general restraint in the use of coarse language pertaining to the sexual semantic area. When in Act 1 Pinchwife complains he could never “keep a whore to myself” and Horner replies that “you only married to keep a whore for yourself” (Wycherley 2014, 26), he translates as “non mi riusciva di tenermi una femmina per me” and the reply is rendered equally as “vi siete sposato soltanto per tenere una femmina per voi” (298). Bajma Griga does not censor the vulgarity and translates “non sono mai riuscito a tenermi una puttana tutta per me” and later “ti sei sposato per avere una puttana tutta per te” (125). Also, the term “wench”, here often used in the sense of prostitute or mistress (*OED*, 2) is translated as “maschietta” in Foligno (320), “puttanella” in Bajma Griga (148).

The super famous china scene (4.3) is a masterpiece of comic and obscene double entendre which has to be conveyed so that the comic effect and the sexual innuendos are recognisable in translation. Both translations are functionally apt and run smooth, but Bajma Griga’s sounds more natural to contemporary ears. Here are a few examples from the three texts.

Wycherley	Foligno	Bajma Griga
SIR JASPAR . . . I thought you had been at the china house.	SIR JASPAR . . . Credevo foste andata dal chincagliere.	SIR JASPAR . . . Credevo foste andata al negozio per comprarla.
HORNER (<i>Aside</i>) China house! That’s my cue, I must take it. (101)	HORNER (<i>a parte</i>) Chincagliere! È lo spunto per me, devo seguirlo. (347)	HORNER (<i>a parte</i>) Il negozio di porcellana! Ora tocca a me, devo afferrare la battuta al volo. (178)

The metatheatrical use of the term “cue” in Horner’s line is better preserved in Bajma Griga, man of theatre, than in Foligno. “Spunto” is a more generic word, “tocca a me” and “devo afferrare la battuta” are both more densely connected with the idea of a performance.

Funnily enough, the obscenest exchange between Horner, Sir Jaspas and Lady Fidget sounds slightly more vulgar in Foligno than in Bajma Griga, as in the following excerpt:

Wycherley	Foligno	Bajma Griga
HORNER Now she is throwing my things about, and rifling all I have, but I'll get into her the back way, and so rifle her for it.	HORNER Adesso starà buttando all'aria le cose mie e saccheggiando tutto quanto ho; ma le capiterò addosso per la porta di dietro e saccheggerò lei per rivalsa.	HORNER Mi sta buttando all'aria tutta la mia roba, e rovista tra le mie cose! Ma adesso arrivo a lei dalla porta di dietro e ci penso io a frugarla per bene.
...
SIR JASPAR Wife! My Lady Fidget! Wife! He is coming into you the back way!	SIR JASPAR Moglie! Donna Nervi! Vi vien dentro per la porta dietro.	SIR JASPAR Moglie! Lady Fidget! Moglie, sta venendo a prenderti da dietro.
...
LADY FIDGET Let him come, and welcome, which way he will. (103)	LADY FIDGET Venga pure, benvenuto per qualunque via gli piaccia. (348)	LADY FIDGET Che venga pure da dove vuole, sarà il benvenuto.

Both versions convey the double entendre completely and effectively, even later in the scene when Mrs Squeamish arrives and requires her part of Horner's china. The long metaphor is sustained and works effortlessly in translation.

4. Conclusive Remarks

To conclude, the two translations are both academic and disseminative projects, and they perform both functions. The disseminative aim explains much of Foligno's type of choices. If we employ Schleiermacher's dichotomy, later resumed by Venuti as "domesticating" and "foreignising" attitudes (Venuti 1995, 20), we can see in Foligno's translation a more domesticating stance ("an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home", Venuti 1995, 20). Bajma Griga, who translates at least forty years later, can project an implied reader with some knowledge of English drama and language. His translation is consequently not so much in need of explaining everything and his attitude can be identified as relatively speaking more foreignising ("an ethnoveviant pressure on those values to register the linguistic and cultural differences of the foreign text, sending the reader abroad", Venuti 1995, 20).

As a consequence, we find many more terms that are not disambiguated or translated and are left in the original. On the other hand, Bajma Griga uses expansive translation techniques which include explanations in the translation, and he also inserts a few endnotes: his translation is reader-oriented and tries to reach out to his readers. Foligno, instead, either leaves some names completely untranslated and unexplained (Castril and Bayes in the Prologue, for example) or he normalises the translation to make it sound natural to Italian readers, translating speaking names, in some cases place names or institutions. On the whole, both translations are a valid effort to carry a less known author to Italian readers; Foligno's nowadays sounds outdated and antiquated, Bajma Griga is more modern and sometimes colloquial as a consequence. Bajma Griga, as Venuti points out, being a re-translator could be more free to experiment and could certainly avail himself of critical editions of the text which helped him in lexical choices which may sound arbitrary until one reads the notes and finds out that he often incorporates them in his translation, as when he translates "chemist" with "alchimista" (117) instead of "farmacista" (as Foligno had done, 291) or "chimico": Ogden's note says "alchemist. In Jonson's *The Alchemist* the client's incredulity and impatience are supposed to harm the alchemical process" (Wycherley 2014, 13). As a consequence, his translation can be more fully intertextual.

The layering of translations gives the text a tail of the comet: not too long so far, yet already leaving a mark in the Italian literary canon.

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