

Filumena trans-lated from the backstreets of Naples to the world stage



*Jocelyne
Vincent*

*Traduttrici-
voci femminili da una
lingua all'altra*



Naples,
“L’ Orientale”
19th October 2009

Some Methodological aims

- **To address the hypothesis that there is a gender/ translation approach/quality correlation**
- **To briefly raise the (thorny) question of quality assessment**
- **To solve the first would need to find systematic differences between men and women's translated works- statistically significant ones- would need extensive, and comparative-controlled data**
- **What's specific to gender? There are always differences among people of any sex/ gender, across time, across cultures, according to their specific backgrounds/histories, linguistic/cultural knowledge and/or sensibility, ideologies...**
- **Difficult to abstract out only the one variable (though tempting)**
- **On what dimensions? Differences in what?**
 - **Stylistic regularities, translation strategies/approach?**
 - **Translation quality?**
- **Obviously will only be able to touch on these issues briefly, and demonstrate little, in a short talk. But hope to raise some doubts, and methodological caution because of the complexity (confusion) of the issues. I am also only that₂ beginning of my 'quest' - very much a questioning- no answers.**

How measure/assess Translation quality? of a theatrical text...

- **Who measures? What is the measure of quality?**
- **Stage effectiveness / box-office success / critical acclaim?**
- **Which is more relevant for a theatrical ‘version’ – for the stage playability, dialogue credibility, effectiveness? or a ‘good’ (referentially close) translation ? (different criteria for reading/ acting texts?)**
- **The stage production of a text is multimodal /multimedia- involving not only the verbal text, but also the set, and actresses and actors’ body language, gestures, stances, rhythms, voices, accents, timing, etc.**
- **Critical reception of a theatrical translation/ ‘version’ is inextricably (and often confusedly) based on all these (as reviews show)**
- **Assessors/evaluators/critics of quality (translation scholars, theatre critics, audiences) are also people with (presumably) similar range of characteristics as translators/adaptors , and with their consequent preferences**
- **impossibility of totally objective evaluation- (barring outright errors)**



-Filumena Marturano- **(1946) by Eduardo de Filippo (1900-1984)**

- **His most widely performed play, in Italy, and abroad (+/- 30 different languages -many with various versions)**
- **His only play with a Female lead** (written for his actress sister Titina, who also fought with him and won, to interpret it her way and to modify it- thus ensuring its stage success in Italy)
- **His “dearest creature” a “social comedy” with various themes and sub-themes:**
 - **Dignity of the struggling lower classes; hypocrisy of the bourgeoisie; dignity of prostitutes (by necessity), recognition of illegitimate children (as Eduardo and his brother and sister were); male/female power relationship, the importance of family/ affective ties, the sentimental ‘education’ of the hypocritical, domineering male, the non-negativity of deception in the struggle for justice and moral rights, etc.**

and interpretations (according to reviewers’ and others’ comments)

-ranging from seeing it as a farce to a serious social comedy, some indeed diminishing it to a light comedy on the male mid-life crisis, uncertainty of paternity, and the wily female, etc.

Filumena- features of the text

- in Neapolitan (and Italian; code-switching/mixing)
- **Complex sociolinguistic situation in Naples (various degrees of diglossia, strongly socially and emotionally correlated)**
- **‘High Context’ (implicit) ‘code’ (allusions, idioms, metaphors)**
- **Characteristics fully exploited by Eduardo to characterise his ‘people’ and to generate the humour/comedy and pathos**
- **Considerable challenge to translators, with consequent possibility of great variety of translation approaches and outcomes (at micro- and macro- levels) (and mixing) (not to mention errors of interpretation).**
- **micro: e.g. deletion/avoidance/ re-writing/substitution/ equation/ colloquialism/ levelling/ free/near literal attempts (or not) to catch referential meanings, etc..**
- **macro: from domestication to exoticism (and in between).**

Four English Filumenas



• *Billie Whitelaw*
(*Carlo Ardito's*
1976 version) (1988-

BBC Radio4)

Maria Tucci

- In *Mari Tucci's 1996 version*

- *dir. James Naughton*

- Williamstown New York,)



Joan Plowright
Keith Waterhouse
& Willis Hall's
1977/78- version-

dir. Franco Zeffirelli- Lyric Theatre, London)

[http://
www.youtube.com](http://www.youtube.com/watch?v=YPstNkthjOQ)

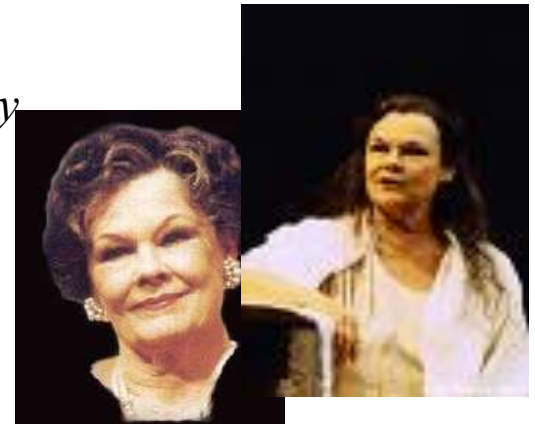
[/watch?](http://www.youtube.com/watch?v=YPstNkthjOQ)

[v=YPstNkthjOQ](http://www.youtube.com/watch?v=YPstNkthjOQ)

Judi Dench

- *Timberlake Wertenbaker's 1998 version.*

- *dir. Peter Hall- London- Picadilly*



Earlier: In the 1970's by *male playwrights*

1976

By Carlo Ardito

British playwright
(Italian descent)

helped by Isabella Quarantotti)

*Liverpool Unity Theatre, 1977,
Octagon Teatre Bolton 1982 (no
reviews found)*

(my text version Methuen Drama
1998)-

*first performed in 1988 **BBC Radio**
4, with Billie Whitelaw as
Filumena*



1977/78

by Keith Waterhouse & Willis Hall

British (Northern) established
playwrights)

*director : Franco Zeffirelli
Lyric Theatre London Nov. 1977
(Plowright & Colin Blakely)
1979- Plowright & Frank Finla
also on Broadway 1980 less
succesful in US)*



*Text used: Filumena a play.
Eduardo de Filippo. English version
by Keith Waterhouse & Willis
Hall . Samuel French 1978.*

More recent: In the 1990' s *by women: an actress; a playwright*

1996

Maria Tucci
(for the American
stage)



Actress.

Italo-American (B. NY, relations in
Florence)

(Title: Filumena: Marriage Italian Style)
Williamstown, 1996, New York 1997/98)

1998

Timberlake Wertenbaker
(for the British Stage)

Feminist playwright.

Born Basque country, British, lived
around the world, polyglot

*1998/1999- London Piccadilly- dir. Sir
Peter Hall, Judi Dench with Michael
Pennington*



Plan to:

- first compare a few extracts from the four versions- very briefly – illustrating various aspects together (to save time)(a small selection among many significant differences and important/favourite exchanges found throughout the play's three Acts).
- then, if time, also glance at some of the critical reviews

Methodological issues- memo

- Is it possible to discern gendered translations or systematic differences between mens' and womens' translation strategies or approaches?
- Differences which can *only* be attributed to gender?
- And, anyway, what do we look at to assess?
- The period
- Translational 'zeitgeist' ?
- The (cross)cultural background/ empathy
- The specific knowledge of Italian/Neapolitan, etc.
- The ideological stance
- Must *also* be involved in influencing broad translation approaches and specific choices.

Domenico: Quann' aggio fatto sapé **chi si' stata tu**, e 'a copp' a **qua' casa te venette a piglià**, m'hann' 'a da' ragione afforza! E te distruggo, Filume', te *distruggo*!

(difficult to see systematic polarised diffs.)

CARLO ARDITO (1976)	KEITH WATERHOUSE & WILLIS HALL (1978)	MARIA TUCCI (1996)	TIMBERLAKE WERTENBAKER (1998)
When I tell everybody the sort of place I picked you up in <i>they'll all be on my side</i> . I'm going to break you, Filume', so help me I'll finish you .	When I tell them who you were- what you were- the whore house I found you in <i>—do you think they'll listen then to you?</i> You thought you'd destroyed me-but watch me, Filumena. I'm going to <i>destroy</i> you. Prostitute!	When I tell them what you were — the kind of house I took you out of — <i>you won't stand a chance, I'll destroy you, Filume'. Destroy you!</i>	When <i>I let it be known</i> who are you , what kind of a place I found you in , everybody will rally to my side. I'm going to <i>destroy</i> you, Filumena, I'm going to <i>pulverise</i> you!
RESPECTS ALLUSIVENESS ALMOST LIT. NATURAL BRIT. COLL. PREF. FOR SYNONYMS	<u>ADDED EXPLICITNESS,</u> <u>AND REPIT. INSISTENT</u> <u>VULG.</u> <u>RE-ELAB. (OBJ. SWAP: I/</u> <u>YOU)</u> <u>REPIT. destroy</u>	RESPECTS ALLUSIVENESS ALMOST LIT / ALMOST LIT. SUBSTITUTION. REPIT. <u>DISTRUGGO/</u> <u>DESTROY</u>	LIT- STILTED/FORMAL LIT. / ALMOST LIT. RESPECTS ALLUSIVENESS ALMOST LIT. STILTED/ FORMAL 11 PREF. FOR SYNONYMS

FILUMENA ...e avev' 'a chiagnere pe' te? Era troppo bello 'o mobile.

(that would have been the last straw (il colmo) (you-the mobile- were **not** worthwhile..).....

DOMENICO *Lassa sta 'o mobile.* Un'anima in pena, senza pace, maie. Una donna che non piange, non mangia, non dorme. T'avesse visto maie 'e durmì. *N'ànema dannata, chesto sì*
(TRICKY METAPHORICAL EXPRESSION)

CARLO ARDITO (1976)	KEITH WATERHOUSE & WILLIS HALL (1978)	MARIA TUCCI (1996)	TIMBERLAKE WERTENBAKER (1998)
Now why should I cry over you?	Did you expect me to cry because of you?	Why would I cry? For you?	Why should I cry over you'? You think you're some precious pearl or something?
There's something peculiar about you, you know, I've never seen you shed a tear. You might as well be a woman who never eats or drinks or sleeps. Now that I think of it I've never seen you sleep, either. <i>You're some kind of creature from another planet</i>	Because of anything. All women cry sometimes. Not you. <i>There's something wrong with you. You are not human.</i> It's normal to cry. It's as normal for a woman to cry as it is for her to eat or drink or sleep. Come to that, I've never even seen you sleep .	A woman who doesn't cry, doesn't eat, doesn't sleep! I've never seen you sleep — you're <i>like a creature from hell</i>	<i>Leave jewellery out of this.</i> You're like some wandering soul, restless, never at peace. A woman who never cries, never eats, never sleeps, you're <i>a soul from hell that's what you are</i>
AVOIDANCE / SOME COMPENSATION RE-ELAB.	AVOIDANCE / SOME COMPENSATION ? RE-ELAB.	AVOIDANCE / SOME COMPENSATION NEAR LIT.	SUBST.METAPHOR. MOST LIT.

FILUMENA ... E se **nzallanisce appriesso a chella..**

DOMENICO {come colto in fallo reagisce, furente) A chella chi?... A chella chi?

FILUMENA {niente affatto intimidita, con maggiore violenza di Domenico)

Appriesso a chella **schifosa!**

(**ERRORS/ INSULTS**)

CARLO ARDITO (1976)	KEITH WATERHOUSE & WILLIS HALL (1978)	MARIA TUCCI (1996)	TIMBERLAKE WERTENBAKER (1998)
<p>...and goes on lusting after that ... whatsher-name!</p> <p>Domenico (<i>as if caught out, angrily</i>) What do you mean?</p> <p>Filumena (<i>not at all put out and matching Domenico's tone</i>)</p> <p>Lusting after that bitch</p>	<p>But him—he has every right—even the right to carry on, in front of me, with that—that...</p> <p>Domenico That what? That what?</p> <p>Filumena That slut. That cow. Carrying on with that little bitch.</p>	<p>and he's slobbering after that...</p> <p>DOMENICO: That. . . that. . . what? . . . that. . . who?</p> <p>FILUMENA: That cow</p>	<p>And so he runs around salivating after her Domenico Who? What are you talking about? Filumena {<i>unimpressed by Domenico's violence</i>}</p> <p>That fluff head!</p>
<p>ERROR /SUBST.</p> <p>VULGAR? BUT OK SUBST.</p>	<p>ERROR /SUBST.</p> <p>VULGAR? – INSISTENCE.</p>	<p>ERROR/SUBST. (ONOMATOPEIC INF.?)</p> <p>VULGAR? BUT OK SUBST.</p>	<p>ERROR/SUBST. (ONOMATOPEIC INF.?)</p> <p>ATTENUATED SUBST. (SEE LATER WITH 'MORTA ALLERTA' - 'HAIRDO')</p>

FILUMENA: Cinquantadue anne, e se permette 'e se mettere cu **na figliola** 'e vintidue! **Nun se ne mette scuorno!** E mm' 'a mette dint' 'a casa, dicenno ca era l'infermiera... Pecche **isso** se credeva overo ca **io stevo murenno**

<i>CARLO ARDITO</i> (1976)	<i>KEITH WATERHOUSE & WILLIS HALL (1978)</i>	<i>MARIA TUCCI</i> (1996)	<i>TIMBERLAKE WERTENBAKER</i> (1998)
You're fifty-two years of age and you want to shack up with a girl of twenty-two! Aren't you ashamed of yourself? You even brought her into the house, passing her off as a nurse—of course you thought I was going to kick the bucket any minute , didn't you ..	You are fifty-two years old and you have no more brains than to run around with a twenty-two-year-old cow . And you have no shame that you can bring her inside this house. A nurse! Does she look like a nurse. No, she looks what she is—she looks like a cow . A nurse! Did you really think I would believe that ? After I had taken one look at her? Yes—yes, you thought I would believe it, because you thought I was dying	Fifty-two years old and you're running around with a girl of twenty-two and you're not even ashamed! Then you try to sneak her into my house saying she's the nurse! Can you believe it! Only an hour ago, I'm dying	You're fifty-two years old and you're running after a girl of twenty-two. Don't you have any shame? And you even bring her into this house telling me she's a nurse. Because you really did believe I was dying .
BRITISH COLLOQUIALISMS you? OTHERWISE, REFERENTIALLY CLOSE	ADDED VULGARITY/ STRENGTH STILTED / you? RE-ELABOR. ADDED ELEMENTS	CONDENSED (TAKING IN LATER ELEMENTS)	MAINLY VERY CLOSE/ LITERAL -a bit STILTED You?

...vicin' 'o lietto mio s'abbracciavano e se vasavano! *{Con irrefrenabile senso di nausea}* **Madonna...** **quanto me faie schifo!** E se io stevo murenno overamente, tu chesto avisse fatto? **Già, io murevo, e 'a tavola apparicchiata (la indica) pe' isso e chella morta allerta...** (DIAL/
COLL: 'woken dead'-nonenity-frivolous)

CARLO ARDITO (1976)	KEITH WATERHOUSE & WILLIS HALL (1978)	MARIA TUCCI (1996)	TIMBERLAKE WERTENBAKER (1998)
...you were cuddling and kissing at the foot of my bed! (Disgusted) God, what filth! And if I'd really died what would you have done next? There— <i>(Points to the table)</i> the table is laid for two. For you and that ... that Angel of Death! Sure, you'd have had dinner the moment I was dead.	You stood next to my bed and put your hands all over that cow , and touched her—and kissed her. <i>(Nauseated)</i> Madonna! You really make me want to vomit. And supposing I really had been dying? What then? What if I'd died today? What would you have done? <i>(She indicates the table laid for two)</i> Look! Look at it! The table is laid. For two. You would have sat down here while I was dead in that room and you would have eaten dinner with— that blood-sucking cow!	...I'm dying and they're hugging and kissing at the edge of my bed as if I was so far gone I couldn't see them! You make me sick. What if I'd really been dying, would you have done that? I was dying and you had the table all set for you and that plucked chickenthere you both were, right next to the bed, hugging and kissing. <i>(With disgust.)</i> My God. You really disgust me! And if I'd really been dying, what would you have done? The table was already laid for yourself and that — hairdo!
NAT. SUBST.EXCLAM. Unnec. explicit? MISUNDERSTANDING- BUT ATTEMPT AT RELEVANCE	ADDED VULGARITY ITALIAN FLAVOUR UNNEC. EXAGG.? ADDED VULGARITY- NON- EQUIV. METAPHOR	LITERAL LITERAL GOOD SUBSTIT.?	NATURAL SUBST.EXCLAMATION LITERAL (FLUFF-HEAD ELSEWHERE) SUBSTIT. METAPHOR/WITH REL. METONYM

FILUMENA: Ma Filumena Marturano ha fatto **correre** essa a te! E **currive** senza ca te n'addunave... E ancora he 'a **correre**, ancora he 'a iettà 'o sango **a capi comme se campa e se prucedde 'a galantomo!** O miédeco nun sapeva niente. Ce ha creduto pur 'isso, e ce avev' 'a credere! Qualunque femmena, doppo vintincinc'anne che ha passato vicino a te, **se mette in agonia**. T'aggio fatto 'a serva! {} 'A serva ll'aggio fatta pe'

CARLO ARDITO (1976)	KEITH WATERHOUSE & WILLIS HALL (1978)	MARIA TUCCI (1996)	TIMBERLAKE WERTENBAKER (1998)
Why, you ran my kind of race without realising it. And you'll go on doing so, you've still got a long way to go!	now it's my turn in the saddle . I hold the reins in my hand and I'm going to make you gallop . And, believe me, you have some galloping to do!	Filumena Marturano <i>made you run</i> , and you've been running without even knowing it and now you'll have to go on running until you learn how to live and behave.	Only you didn't even notice you were running . And you're going to keep on running. I haven't finished with you yet, you're going to run until you learn what it is to be and to behave like a true gentleman!
The doctor didn't know a thing. He fell for it too—and why shouldn't he! Any woman after twenty-five years at your side is entitled to be at death's door . I've been a slave to you, that's what I've been.	Twenty-five years I have been a servant to you—a slave almost Of course that doctor believed I was in agony . After twenty-five years of you any woman would be in agony ...	I didn't bribe the doctor, he believed me, why not? Any woman after twenty-five years with you <i>would be dying in agony</i> . For twenty-five years I was his servant, isn't that true?	The doctor didn't know anything. He believed what he saw. Any woman after spending twenty-five years with you would be on her deathbed by now . I was your servant...
LOSS OF 'RUN' (IMP. LATER) LOSS OF SIGNIF.PNT BRITISH COLL. Good ref. T.	LOSS OF 'RUN' (IMPortant LATER) (IN CLOSING SCENE) LOSS OF SIGNIF.PNT ERROR- FALSE FRIEND	PARTIAL? ERROR	ALL 'RESPECTED' 16

FILUMENA: [...] **Avvoca'**, 'e ssapite chilli **vascie**... (Marca la parola) I **bassi**... **A San Giovanniello, a 'e Virgene, a Furcella, 'e Tribunale, 'o Pallunetto!**[...] Nire, affummecate..! addo 'a stagione nun se respira p' 'o calore pecche 'a gente è assaie, e 'a vvierno 'o friddo fa sbattere 'e diente... **Addo nun ce sta luce manco a mieziuonno... Io parlo napoletano, scusate... dove non c'è luce nemmeno a mezzogiorno.** Chin' 'e ggente! Addo è meglio; 'o friddo e' 'o calore... (WHAT TO DO WITH CULTURE-BOUND TITLES, NAMES, CODE-SWITCHING?)

<http://www.youtube.com/watch?v=ThAONU3Ko9A>

CARLO ARDITO (1976)	KEITH WATERHOUSE & WILLIS HALL (1978)	MARIA TUCCI (1996)	TIMBERLAKE WERTENBAKER (1998)
<u>Mr Nocella</u> , do you know about <u>slums?</u> <u>The ones at San Giovanni, at Vergini, at Forcella, Tribunale or Pallunetto?</u>	<u>Signor Nocella</u> , do you know <u>the slums at San Giovanni, at Vergini, at Forcella, at Atribunale, at San Liborio?</u>	<u>Signor Nocella</u> , do you know those <u>alleys where people live in cellars</u> — caves, really, under the houses —	<u>Mr. Lawyer</u> , I don't suppose you know much about those <u>hovels ...in San Giovanniello, in Virgene, in Forcella, Tribunale, Pallonetto!</u>
Black, Black, smoky hovels ... there's so many people to a room that in summer it's so hot you can't stand it, and so cold in winter that your teeth chatter.	Filth and smoke and the awful stink of too many people living in one room? What do you think it was like in the summers, when the heat was so bad you could hardly breathe? Or in the winter, in the middle of the night, when you are twelve years old and your belly is empty and there are no bedclothes? How do you think a girl of thirteen feels when she has to share a bed with three brothers and a sister? Or to be fourteen and growing and growing up and not even a pair of shoes?	stifling, dark, no windows, no air, no light even in the middle of the day — packed full of people — In the summer you can't breathe from the heat and the sweat, in the winter your body never stops shivering.	Black holes, full of smoke ... in the summer you can't breathe it's so hot with all the people inside, and in the winter the cold makes your teeth chatter ... those hovels, no light 'til noon . . . excuse me . . . I'm not telling it right, where no light is ever seen to shine, even at midday . . . where it's better to be cold than too hot. ..

RICCARDO: Quella poi, la vita, è tutta una combinazione. Io, per esempio, comme me trovo '0 negozio a Chiaia? Perché **facevo l' amore** con una **camiciaia**! **DOMENICO:** *(cogliendo a volo)* He fatt' 'ammore con molte ragazze tu?

CARLO ARDITO (1976)	KEITH WATERHOUSE & WILLIS HALL (1978)	MARIA TUCCI (1996)	TIMBERLAKE WERTENBAKER (1998)
How do you think I got my shop in the Via Chiaia? It all began when I started making love to a pretty shirtmaker .	I never intended to go into the retail clothing business . When I was at school I didn't see myself measuring men for shirts. Shall I tell you how it happened? <i>I was crazy about a girl who worked a sewing-machine</i> . So I got myself a job in the same factory as her. I became a shirt-maker because I was having that girl .	It's all chance. Why do I have this store in Via Chiaia? Because I was making love to a girl who made shirts .	life is a matter of chance. Do you know why I have my shop in Chiaia? Because I fell in love with a seamstress .
DOMENICO <i>(on the scent)</i> Have you made love to lots of girls then?	DOMENICO Oh? You've had a lot of girls, eh?	DOMENICO: <i>(Catches this one on the fly.)</i> Do you make love to a lot of girls?	DOMENICO <i>(seizing on this)</i> You like women, eh?
LIT. AMBIGUITY.	FREE ADAPT.- WRONG REFERENTIALLY & SOCIAL IMPLICATION (FACTORY) + UNNEC. EXPLICIT VULGARITY	AE LIT. AMBIG.	CLOSEST TO INTENDED MEANING

THE THREE SONS SING: «Munastero 'e Santa Chiara –tengo' o core scuro scuro -ma peccché peccché ogni sera -penzo a Napule comm'era.....**No nun é overo...no nun ce crero...**

<i>CARLO ARDITO (1976)</i>	<i>KEITH WATERHOUSE & WILLIS HALL (1978)</i>	<i>MARIA TUCCI (1996)</i>	<i>TIMBERLAKE WERTENBAKER (1998)</i>
Core, Core 'ngrato—t'hai pigliato 'a vita mia—tutto e' passato—io non ce pienzo cchiu' ...	On a Sunday in <u>September</u> There's a girl that I <u>remember</u>, Took a walk beside a <u>mountain</u> To a convent with a <u>fountain</u> Made a vow and broke my heart. I can't believe it- it can't be true.	Munastero a Santa Chiara, tengo 'o core scuro scuro, ma pecche'pecche' ogni sera penso a Napule comm'era No nun e' overo, no nun ce crero"	'On the hills of Santa Chiara .. . my heart is filled with sorrow ... every night I dream of Naples ... as she was when she was. . . .'
SUBST. WHY THE COMPLETE CHANGE OF SONG? BUT LEFT IN ITALIAN? (Italian flavour-but free)	SUBST. A NEW SONG IN ENGLISH, BUT WITH THE LAST LINES TRANSLATED (Total? domestication?)	Equation. SAME SONG-LEFT IN ITALIAN (definite Italian flavour)	SAME SONG BUT TRANSLATED (PARTIALLY) (Partial foreignisation)

(The priest's arrived...) **MICHELE: Mammà!... ..DOMENICO: {si alza dal tavolo e guarda tutti lungamente. Poi co me una decisione immediata) Lasciammo sta ' 'e ccose comme stanno, e ognuno va p' 'a strada soia... (Ai ragazzi) Io vi devo parlare...(Tutti attendono sospesi). Sono un galantuomo e non mi sento d'ingannarvi. Stateme a senti...**

I TRE : Si, papa! DOMENICO (commosso guarda Filumena e decide) Grazie. Quanto m'avite fatto piacere...

CARLO ARDITO (1976)	KEITH WATERHOUSE & WILLIS HALL (1978)	MARIA TUCCI (1996)	TIMBERLAKE WERTENBAKER (1998)
MICHELE: Mum! ... DOMENICO (rises and looks at everyone present. Then, as though he has just made a decision) ... Let's leave things as they are and go our own separate ways. (To the boys) I've got something to say to you. (They wait in some suspense) I am a gentleman and I've no intention of deceiving you. Now listen ... ALL THREE: Yes, dad	MICHELE Mother! DOMENICO rises. He has arrived at a decision Let us finish now and go our separate ways. (To the Three Sons) I have something to say to you. I have always been proud to call myself an honest man and I cannot live a lie. Listen to me, please. UMBERTO/MICHELE/ RICCARDO: Yes, Father? <i>(Speaking together)</i>	DOMENICO (A long look and then a sudden clear decision.) All right, Filumena, let's go our separate ways . . . Boys! (They enter from the study.) I need to talk to you. I am a gentleman and I want to be honest with you. MICHELE: Yes, Papa? RICCARDO: Yes, Papa? UMBERTO: Yes, Papa?	MICHELE Mum! DOMENICO gets up from the table and looks at everyone for a long time, as if coming to a decision Let's leave things as they are, we'll all go our separate ways :.. (To the boys) I have something to say to you.They all three wait, surprised.I am a gentleman and I wouldn't want to deceive you ... I want you to listen to me now. THE THREE Yes, Dad. Domenico, moved, looks at Filumena.
INTERESTING VARIETY OF CHOICES BETWEEN MUM, MOTHER / DAD, FATHER, PAPA – THE EARLIEST AND LATEST OPT FOR THE SAME (MOST ‘DOMESTICATED’)- LATER W&H ATTEMPT AT SONS’ SEPARATE CHARACTERISATION and Italian flavour: RICCARDO:...mammà se vò arepusà. Stàteve bbona mammà. MICHELE: buonasera ed auguri... buonanptte Papà			
Till tomorrow then, All continue to use Mum/ Dad	RICCARDO : Mother's tired... Be happy Mother MICHELE: good night Mama see you tomorrow	Take care / All use Mama/ Papa	All still USE MUM/DAD Sleep well, Mum

FILUMENA {felice) **Dummi'**, sto chiagnenno... Quant'è bello a chiàgnere...
DOMENICO {stringendola teneramente a sé) È niente... è niente. He **cùrruto**... he
curruto... te si mmisa appaura... si' caduta... te si' alzata... te si' arranfecata... He pensato,
e 'o ppenzà stanca... Mo nun he 'a correre cchiu, non he 'a penzà cchiù... Riposate!...
'E figlie so' ffiglie... E so' tutte eguale... Hai ragione, Filume', hai ragione tu!...

CARLO ARDITO (1976)	KEITH WATERHOUSE & WILLIS HALL (1978)	MARIA TUCCI (1996)	TIMBERLAKE WERTENBAKER (1998)
<p>(happily) I'm crying, Dummi' ... God how wonderful it is to cry!</p> <p>D O M E N I C O (hugs her fondly) There, there, it's all right. You've been running... running. Then you had a fright and fell. But you got up, you picked yourself up again. You've had a lot on your mind and now you're tired. You've no more running to do. Stop worrying. Have a good rest. (..)</p> <p>Our children are our children ... and they've all got to be treated the same. You're right, Filume', you're so right! so right!</p>	<p>I'm crying, Dummi'—I'm crying. I'm crying.</p>	<p>(Happily.) Domine', I'm crying. Oh, it feels so good ... so good ...</p> <p>DOMENICO: (Holding her close to him, he embraces her tenderly.) It's all right. . . its all right. You ran . . you ran . . . you got frightened . . . you fell . . , you got back up ... you pulled yourself up ... you thought and you worried, and thinking is tiring. But now you don't have to run anymore, you don't have to think anymore. Rest.</p> <p>A child is a child — and they're all equal. You were right, Filume'. You were right.</p>	<p>{happily) Dummi, I think I'm crying . . . It's such a wonderful feeling. I'm crying!</p> <p>DOMENICO takes her in his arms tenderly. It's nothing ... you were running... you got frightened ... you fell down .. .picked yourself up ... you had many things on your mind and you got very tired ... but you don't have to run any more, Filumena, you can rest now...</p> <p>Children are children . . . you're right, Filumena, you were always right.</p>
<p>RUNNING METAPHOR SEEMS STRANGE- SINCE NO PRECEDENT IN TEXT</p>	<p>TOTAL DELETION! WHY? MORE EFFECTIVE ENDING?</p>	<p>NAME CHANGE ('DUMMY' SOUNDS RIDIC. M.T. says) RUNNING- METAPHOR NOW MAKES SENSE</p>	<p>EQ. NAME (prob. Pronounced alla napolet.) RUNNING- METAPHOR NOW MAKES SENSE</p>

what have we seen, so far?

- *Carlo Ardito*: free-ish (but less than W&H)- often colloquial British domestication- (a few errors)
- *Waterhouse & Hall* : longer adaptation- free- **much vulgarity added (thought to be more Italian? or because they are 1970's men...?)**- additions/intrusions / omissions- stilted bits- least respectful of Eduardo's original (several errors)
- *Maria Tucci*: shorter (adaptation?) often Lit. and referentially close, but with some omissions (a few errors)
- *Timberlake Wertenbaker*: often close (as lit. as possible)- mostly natural- most respectful of Eduardo's original- attempts to respect most elements (tho' adapts colloquialisms) (no real errors)
- *Tempting to see: Free-er, looser men, more respectful (ancillary? submissive? 'faithful'?) women. But also mixed approaches and strategies, no really neat divisions to be simply²² attributed to gender alone?*

Now for a quick glance at some **reviews** where we see non-textual elements coming in and influencing evaluation

- (found none of Carlo Ardito's Radio or N. England theatre stagings)
- *Mixed reviews* mainly of **Waterhouse & Hall**/ Joan Plowright / Blakeley/ Finlay / Zeffirelli
- of Maria **Tucci**/ James Naughton
- But also of **Wertenbaker**/Judi Dench/ Michael Pennington /Peter Hall
- Often evaluating in opposite ways the same perceived characteristics (e.g. accent, tone, gesture)
- And suggesting a distinction between American /British critics for preferences for plainness or flamboyance, domestic flavour or Italianateness or lack of it, or their combination... and some stereotypes.
- Some, but not many, references to the actual 'translations' / texts

Vitriolic review of Waterhouse & Hall/Plowright

(by John Simon- U.S. NewYork Magazine)

(against Eduardo, basically, and all things Italian, and Italianate- (and unimpressed by British 'filter') Can see how Italianate (in accent, gestures) the Zeffirelli production was- and not appreciated) (Hideously authentic set)

Adapted by the competent playwrights Keith Waterhouse and Willis Hall...(same for *Saturday, Sunday, Monday*, and what a flop that was)...

It is a humdrum plot and De Filippo squeezes some **humdrum humour** out of **it...yet only in a country like Italy where theatre had to play second fiddle to opera and then third fiddle to opera and cinema could De Filippo** pass for a major playwright. No doubt his great charm as an actor helped. But *Filumena* 35 years later in twofold translation. Yes..because this production first staged by Zeffirelli and now restaged by Olivier is basically a London one and the two principals**filter its Italianness through their Britishness into our American ears and eyes.** (I include eyes because unlike some other languages, Italian is spoken as much with the hands as with the eyes). And it doesn't work. Well Finlay, an outstanding character actor, almost works as Domenico. The **accent is thick** and except for rare slips, convincing.... the **gestures** are elegantly **preposterous** and therefore absolutely apt. The **appearance and expressions as Neapolitan** as drying your laundry in public. The only trouble and its not unserious is Tempo. Finlay is Neapolitan... in slow motion...much less successful is the *Filumena* of Miss Plowright. who tries feebly to be Italian, but remains defiantly, doggedly, even bull-doggedly British. And whatever else this accomplished actress may have, sensuality and sex appeal are definitely not it. Sofia Loren gave a vastly more convincing performance... De Sica improved on the play...

The rest of the cast ranges from passable to impossible. **The scenery and costumes by Raimonda Gaetani are hideously, magisterially authentic, down to the last tasteless and pathetic detail.....**

NEG. NY.Times review.. of Timberlake Wertenbaker/Dench/Peter Hall)
comparing it (UNFAVOURABLY) with Waterhouse& Hall
(prefers Italianateness of W&H and Plowright to Wertenbaker & Dench)

- Finally, at the Piccadilly in the West End beats the warm Italian heart of Peter Hall's expert and enchanting staging of "Filumena," where a **bizarre and uncharacteristic example of major miscasting threatens the whole enterprise: not, of course, Dame Judi Dench** in the title role of the aging former prostitute who tricks her wealthy love of 25 years (Michael Pennington in **equally expert form**) into marriage by feigning imminent death, **but** the commissioning of a **new translation by Timberlake Wertenbaker**.
- Whatever Wertenbaker's considerable Anglo-American skills as a dramatist, a knowledge of postwar Naples and its complex social patterns is evidently not one. The original translation — used in the first London staging in 1977— **was by Keith Waterhouse and Willis Hall, who perfectly understood the importance of a regional dialect**.
- Wertenbaker has cut the play back to a **brisk couple of vaguely Italianate hours**, fatally losing the depth and breadth of detail and the smell of home cooking and reducing a great local classic to a kind of Euro-even "Art."
- As a result, we might as well have a marital farce by Feydeau or Ben Travers; **Dench** is infinitely touching, though she, too, **lacks the specifically glowing and heartwarming and gloriously Italian qualities of Joan Plowright in Zeffirelli's original London staging**. Nevertheless, the moment when, now safely married, she finds within seconds of the final curtain that she can at last cry real tears is alone worth the price of admission.
- **Pennington**, too, has his great moments, but **de Filippo's masterpiece has lost more than something in this translation**.

Sheridan Morley (Oct 21 1998)

Tepid Review of play : Maria Tucci/ James Naughton (but

POS of actress) (U.S. female reviewer) (*prefers 'sensual, sizzle' - compares to Loren/Mastroianni*) (*doubts universality- neg. Naples/Eduardo*) (*set gives*

• Undoubtedly the 1946 Naples premiere raised some eyebrows at DeFilippo's comedic take on this unconventional and socially mismatched pair. However, the play has long stopped being daring and *its endurance is based more on its Neapolitan flavor than any justifiable claim as a classic*. The comedy's two Broadway runs [Herbert; W&H-Plowright/Olivier]..... have been eclipsed by the 1964 hit movie, *Marriage Italian Style*, and the character of Filumena has become almost irretrievably linked with the on screen mega star, Sophia Loren.

Thus for a live *Filumena* to *sizzle* once again, (*at least in this country where DiFillipo is not as revered as in Italy*), calls for a high wattage actress to give the part her own stamp. Happily the Blue Light Theater Company's just opened revival at its 1997-98 home on West 55th Street boasts just such a *star in Maria Tucci*.

She *inhabits Filumena* ..completely she is the *feisty, angry* Filumena who has *never cried*, at least not before Domenico, and at the same time a *loving and vulnerable* woman. Even as she *seethes with disdain for all men*, and Domenico in particular, we sense the *underlying attraction* that has kept her his chatelaine all those years.

As soon as Ms. Tucci in a *smashing black satin slip and red robe*, ... steps onto the balcony of the *gorgeous sun drenched villa*, ... we know we are in the presence of a woman whose every look and gesture say she could be a *queen as easily as a prostitute*. Before she utters a word, we sense her power and her hurt and we know that as she will emerge triumphant -- both in the story and as its star. And so Sophia Loren fades away. Tony Amendola as Filumen's lover *struts and preens with flair* but never quite obliterates visions of Marcelo Mastroianni who played the willing lover but unwilling husband in the movie. His frustration with his fiery mistress-housekeeper is *convincing* However, he *fails to give* us the *sense of the sexual and emotional pull underneath the anger and macho*. Thus the inevitable turnaround comes off as more manufactured than real.

• Director James Naughton smoothly directs the creditable ensemble who support the two main players.but in the final analysis, the evening's biggest plus is Maria Tucci and the *disappointments stem from the play itself*. The *villa,and garden are appealing* enough to make anyone yearn for a sojourn in Naples and in just such a house. *The play, even with Ms. Tucci's lively translation, simply doesn't have the pizzazz and freshness to warrant another go-round.*

• *Elyse Sommer* (Curtain UP)

POS. Review of Tucci (male U-S. reviewer)

(*some ref to Translation- but again mainly on oral and non-verbal performance, and the set*)

- Eduardo De Filippo's **witty and wise comedy on life, love and marriage alla Napolitana.**
- In a production that has been moved virtually intact from a successful staging at the Williamstown Theater Festival in Massachusetts 15 months ago, **Ms. Tucci captures the heart and soul of Italian womanhood in her own deft translation and interpretation of the wily bella di notte with singularly Neapolitan ideas of family values.**
- The play is known mostly in America through its film version, "Marriage, Italian Style," which paired Sophia Loren and Marcello Mastroianni and is the subtitle of this translation.
- James Naughton, the director, sets the tone even before the lights come up. The angry voice of Domenico is heard shouting in the darkness, then he enters the stage ranting in full fury, "For three lire, Filumena, I would kill you!" **Ms. Tucci strolls in languidly, leans against the shutters and watches the tirade with the weary detachment of a critic who has seen the same melodrama a hundred times.**
- Ms. Tucci delivers a **gem of a performance, more in the fiery spirit of Anna Magnani than with the pouting sultriness of Sophia Loren.** Every **gesture and inflection** is calibrated to a character who has never let her lover see her cry, and who for 25 years has saved every handkerchief he brought home with another woman's lipstick on it just so that someday she could throw them in his face.
- Tony Amendola provides a fine, spirited foil as Domenico, a man so perturbed by Filumena that he can't think straight, whose **strutting, preening veneer** cracks at the very thought that he might finally be called "Papa."
- Lenny Venito, Greg Naughton and Matt Saldivar are amusing as the three sons, especially in one scene in which Domenico quizzes them in an attempt to find out which is his. Joe Grifasi adds a nice turn as Alfredo, Domenico's factotum, although some of the other supporting roles are uneven. **Curiously, cuts have been made in the text for the New York staging, and they have left small gaps in the story and sacrificed some of the biting humor between Filumena and Domenico, whose presence at center stage is what gives the play its fizz.**
- Every effort has been made to transplant the handsome Williamstown production to the smaller confines of Theater Four. Hugh Landwehr's **lush set, a balconied villa covered with climbing vines and a terrazzo full of potted plants, is inviting, while Rui Rita's lighting is as soft and warm as the Mediterranean sun.**

Vitriolic review (again by John Simon) of Maria Tucci / Eduardo

(No wonder E. De Filippo didn't get the Nobel instead of Dario Fo...)

...granted the 1964 movie version of the play Marriage Italian Style, was good fun but what wouldn't be with Sofia Loren and Marcello Mastroianni directed by De Sica?..the **set has a pleasant Neapolitan look**, but that's where the pleasantness and enjoyment end. At the pace ...and the brio the cast can muster, the place might as well be Alaska, and the actors hibernating. Miss Tucci is about as credible as a reformed whore turned signora as Rosie Perez would be as an Eskimo....

(J.S. just doesn't like Eduardo, or anything much)

NEG/Tepid review of Wertenbaker/ Dench (by Matt Wolf
(*VARIETY mag.*: U.S., correspondent in UK):

*Focuses more on acting qualities?: Would prefer more Italianate accents?
Exoticism? Critical of Dench's age? Seems contradictory about
'exaggeration'*

- “Timberlake Wertenbaker's **peculiar if vigorous** new version of it” “the outline of the play instead of the play itself: The evening, tellingly, **begins in medias res** and more or less proceeds that way throughout. By the end, one yearns to dramatize the ellipses between the scenes, since **what's on view seems either unearned or emotionally opaque.**” *Filumena* gives us the **sketch** of a provocative and moving work that, at least in 1998, would seem to defy any company to flesh it out “*Filumena's whorish past*, for instance, **sits oddly with the humorless scold** on view in the first two scenes, an illiterate trickster who rises from her apparent deathbed to force the hand in marriage of her money-minded consort of 25 years” “an unflatteringly wigged **Dench is so bossy and crisp** that **one wonders how this Filumena ever saw the light of day as a lady of the night.** Although we're meant to believe that she's a long-suffering near-saint, both the character --- and, unusually, the performer --- come across as **shrill**” “**cliches** --- a **hooker**, albeit **aging** on this occasion, with a heart of gold. “whatever steps Dench's definably husky-voiced robustness makes **toward Continental inflections** --- she **suggests the region by dint of volatility, not vowels** --- are not equaled by an **exaggerated** Pennington, who **drops any attempt at a regional accent** after about his third sentence” “a **cartoonishly** contrasted trio of sons”,

Conversely to earlier review comparing them:

POS. Reviews of **Wertenbaker/ Hall/ Dench** (implied **Neg** of **W&H**) (by British (male) reviewers) (preference for plain, emotionally non-fussy (non-Italianate))

"The Peter Hall Company at the Piccadilly has done many **fine things** but none finer than this **loving revival** of one of the great Neapolitan comedies of Eduardo de Filippo. The 1946 text is newly translated by **Timberlake Wertenbaker**, whose name, methinks, is an approximate anagram of our old friends **Keith Waterhouse and Willis Hall**, who did the last West End version, 20 years ago, starring Joan Plowright and Frank Finlay. **That came with a touch of Franco Zeffirelli in the night, and lots of Italianate fussiness.** Sir Peter, directing, **lays it straight, and emotionally unadorned.** So do his **matchless lead performers**, Judi Dench and Michael Pennington." "Dame Judi has many weapons in her armoury. Anger is one of the most formidable. If **looks could kill**, poor old Domenico, not to mention the nurse, were obliterated on their way from the dressing rooms. "....three grown-up sons, One is a shirt-maker, one a budding writer, one a plumber. They are **splendidly played** by John Gordon Sinclair, Laurence Mitchell and Jason Watkins. Apparently, they represent aspects of the struggling post-war Italy, and their reconciliation a blueprint for the new social order". **"Mr Pennington has done nothing better, or more delicate, than his slow thawing from rigid paterfamilias to loving Dad. ..."** *Michael Coveney, The Daily Mail*

So, what else determines evaluation?

A text or the actors' oral and non-verbal performance?

See strongly in another **POS**. Review of Wertenbaker/

Dench (*much emphasis on stance, gesture, accents/voice qual.- prefers*

some Italian flavour)

- Judi Dench brings ... strange and compelling quality of moral force. her **strange voice lyrically hoarse, gutturally mellifluous** brings astounding authority to the big tirades or revelations she deliversthis moral force - is there in the **way she stands**, When she **turns her head or tilts a shoulder**, it matters - often long before you can tell why ...she stands - rooted to the spot - on one side of the stage, with her back diagonally to the audience. The **stance is striking, and enigmatic**. She stands there quite a long while - not still, for she is busy listening, but inscrutable, tense, both guarded and defiant. Twice later in the play, she stands again on the same spot at the same angle. She is in very different situations on these two later occasions, and **her shoulderline** in particular shows the difference between the ways she reacts to anger and to appreciation But she is still taking in what she sees and hears in the room, still unfathomable, still powerfully **statuesque**.

- Yet the beauty of de Filippo's play - here performed in a new translation by Timberlake Wertenbaker - is that it is **both brisk and funny**. Not as funny or brisk as it could be, however, in **Peter Hall's coolly deliberate production**. Despite the convincingly Neapolitan designs by John Gunter, there is an **awkward distance between activities onstage and de Filippo's Naples**. Dench bridges the gap best. When **she hurls a gesture or says an Italian name, she does so with a verismo of her own**. Michael Pennington, as Domenico, **works harder** - well, sometimes - **to look and sound more authentically Italian; but his calculation makes him seem only the more English**. Each of the actors in supporting roles seems to belong to a different place, **all somewhere between Turin and Leeds**. But the staging is never dull, It is thoroughly serious about the moral 31 dilemmas and ironies at the play's heart. And the impression left by Dench is beautifully disturbing." *Alastair Macaulay The Financial Times*

VERY POS. Review of Dench/Hall

(no mention of translation) (emphasis on acting /non-verbal aspects-
preference for non-exaggerated Italianness (*merger of Italianness and
Britishness*) (*set*)

"Something extraordinary happened on the London stage. I cannot remember ever being **so overwhelmed, so amused or elated** by a traditional and **apparently sentimental comedy of sexual manners** as I was by Eduardo de Filippo's 52-year-old Neapolitan play *Filumena*. It was due to more than the fact that Dame Judi Dench in the unlikely role of a super-annuated prostitute scheming to achieve respectability and late marriage to Michael Pennington's exquisitely comic, self-pitying businessman, gave one of the most **tremendous performances** of her brilliant career. It was **not just that Peter Hall's** production is a **triumph of invention and casting**, which **rejects the cheap option of farce or caricaturing Italian accents and all that hand-waving volatility: instead Hall sets the play in a no man's land, persuasively discovering connections between reticent Anglo-Saxons and extrovert Italians**. No. This revival **enchants** because it offers **such a seductive and convincing** idea of how Dame Judi's put-upon outsider, *Filumena*, manages late in life to achieve her heart's desire and abandon iron self-control. Our hopeful wish for happy endings is beautifully satisfied in *Filumena* **without the crutch of romantic sentimentality**. Dame Judi's *Filumena* first appears on John Gunter's **picturesque Italian set with its pink sunset terrace,** **Dame Judi's *Filumena* is a fusion of England and Italy: a rich, ripe, hip-swaying sensuality runs in train with a grim English introversion**

Nicholas de Jongh, London Evening Standard

Another VERY POS. Review of Dench/Hall/Eduardo *(no mention of translation)*

(emphasis on acting /non-verbal aspects) *(perceives: How Un-English she seems... (would also prefer 'Italian' accents?))*

...Most dramatists would have given us that wedding in all its jokiness. Not the **great** Neopolitan playwright, Eduardo de Filippo. His Filumena is often funny, but **he shuns easy hilarity for serious, sometimes sombre comedy**. The play comes from a city and a time, 1946, where and when the matters it involves had a significance half-lost in 1998 Britain. Here marriage, paternity, love are mountains with peaks and chasms, ...One of the young men is his - but which? John Gordon-Sinclair's confident, snooty shirtmaker? Jason Watkins's matey plumber? Or Laurence Mitchell's earnest, artistically inclined clerk? Filumena isn't telling. Even by Neopolitan standards the stakes are high; and **though it refuses to replace the performers' English accents**, Peter Hall's production never lets you forget this. ... Pennington catches the baffled pain, the resignation and finally the warmth demanded of him; and Dench is superb. **How unEnglish she seems, with her sandpaper voice, her wariness and slum defiance**. When she tells Pennington she refused to abort her children, "but stole from you to bring them up", it is **not a plea for understanding, but a ferocious boast**; and when she promises to kill him if he reveals her secrets to them, her **blunt, quiet tones** leave him and us **convinced she means it**. When such a one softens and sobs, as eventually she does, it is no small matter. It is a gut-wrenching, throat-twisting denouement to a wonderfully wise play."

Benedict Nightingale, The Times

Conclusions: Might seem to discern general difference

- *Earlier* versions by *men*
- Perhaps less respectful of original; freer adaptations?
- More ‘target oriented’ ?
- Though *not* necessarily (both) **domesticating** (interesting methodological/terminology implications)
- *Ardito* more domesticating
- *Waterhouse & Hall* more foreignising (free-er and also most ‘vulgar’ ...)
- *Later* versions by *women*
- Perhaps more generally respectful of original text
- More ‘source oriented’ ?
- Though *not* necessarily more ‘**exotic**’ (interesting methodological/terminology implications)
- *Wertenbaker*’s text is ‘plain’ not ‘exotic’
- *Tucci*’s text is referentially close but adapted and condensed

*and certainly the **multimodal** aspects of the productions are also very much part of the ‘feel’ of the new ‘versions’.*

- From the **reviews** we’ve had insights from the reviews of *how* they were performed (espec. W&H/ Plowright, and TW /Dench)
- And how this is central to the evaluation of the play in general and even of the translation
 - Accent, gesture, stance, expressions, the set, the costumes
- And with varying preferences for/perceptions of Italianateness (exotocism)

So...finally

- Apart from the **difficulty** in **neatly distinguishing** the **translation approaches**, and the **danger of simply/facilely equating source language orientation with exoticism (at least)**, and target language/audience orientation with domestication,
- We also have the **non-neat divide between the translators' genders**, and **since they are also embedded in their times**, (before and after) the (theoretical) cultural turn in translation (practice?), how to also abstract out gender from perhaps some influence by the **translation 'zeitgeist' too?**
- And what about the theatre critics' /reviewers' varying opinions of the different productions/translations?
- **Opinions seem to be more culturally connected** (American /British) than gendered? (Though, of course, most critics are men) And/or perhaps led by their **preferences or prejudices / stereotypes** of what an originally foreign (Neapolitan) culturally bound theatrical text should be/do abroad?
- And eventually of whether Eduardo's **Filumena** is **'universal'** material, or simply to be **relegated to be a colourful, culturally 'other' experience**.
- *I hope I've raised some meaningful questions, and insinuated a little methodological caution into our quest for an easy answer to the gender and translation relationship at least. Hasty, skewed conclusions would do more harm than good to any cause.*