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Expressions of Carnal Love in Renaissance Literature
Orlando Furioso and Its Two English Translations

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ABSTRACT

Tässä pro-gradu-tutkielmassa lähtötekstinä on käytetty Ludovico Arioston (1532) runoteosta *Orlando Furioso* ja Sir John Haringtonin (1591) ja David R. Slavittin (2009) englanninkielisiä käännöksiä teoksesta. Tutkielmassa käsitellään lihallisen rakkauden ilmausten kääntämistä italiasta englantiin renesanssi- ja nykyaikana sekä miten renesanssiajan käännös eroaa nykykäännöksestä. Tutkittiin, onko Harington käyttänyt em. ilmauksia käännösratkaisuissaan enemmän kuin Slavitt ja ovatko nämä englantilaiset kääntäjät käyttäneet niitä enemmän kuin lähdetekstissä.

Tutkimusmateriaali koostui lähtötekstistä valikoiduista esimerkeistä, jotka oli jaettu analyyttisen kategorian mukaan kiertoilmauksiin, korvaamisiin ja sanaleikkeihin. Esimerkit on jaoteltu eri kategorioihin niiden piirteiden mukaan, joita ne edustavat Sir John Haringtonin ja David R. Slavittin tekemissä käännösratkaisuissa. Käännöksissä käytetyt ratkaisut kartoitettiin käyttämällä James S. Holmesin (1988) metodia, jonka mukaan esimerkit jaettiin uudelleen luotuihin ja vanhassa pitäytyneisiin käännöksiin. Analyyttisiä kategorioita olivat käännöksessä käytetyt tekniikat: kiertoilmaukset, korvaamiset, sanaleikit, poistot ja lisäykset. Oletettiin, että lihallisten ilmausten kääntämisessä käytettäisiin kiertoilmauksia liian rohkeiden ilmausten tai tabu-sanojen eliminoimiseen. Analyysin toisen vaiheen materiaali koostui niistä käännösratkaisuista, joissa lihallisen rakkauden ilmaukset tulivat esiin.

Tutkimuksesta kävi ilmi, ettei käännösrepresentaatioissa aina käytetty kiertoilmauksia tai poistoja käännösstrategiana, vaan käännös poikkesi lähtötekstistä käännöstieteellisten ratkaisujen perusteella usein muista syistä, joita olivat riimityksen yhteensovittaminen, sensuuri, käännettävän kappaleen soveltumattomuus kohderyhmälle tai käännösongelmat. Sekä käännöksen aikakausi että kääntäjä itse vaikuttivat myös oleellisesti ratkaisujen syntymiseen.

KEYWORDS: translation, carnal love, Renaissance, Italy, poetry, retention, recreation

1 INTRODUCTION

Translations have been made as long as different languages have existed on Earth, and many ideas for translators have come from Italian literature. Translation can be defined by the words of Germaine de Staël (cited in Delisle & Woodsworth 2012: vi) in the following way: "No higher service can be rendered to literature than to transport the masterpieces of the human mind from one language into another". During the Renaissance translating texts from one language to another, especially from Italian, was popular in England. According to Gary Waller (1986: 76), one of the most admired Italian poets in the sixteenth century was Francesco Petrarca (1304–74). He gave to Western discourse as well as to Renaissance poetry many interesting conceptual ideas of how to write love poems. According to Waller, he introduced ideas that caused discussion about sexual desire and its relationship with language, and Petrarca can be seen as an example of a writer of carnal thoughts that was followed by many in the Western Europe. (1986: 76) Several significant English poets of the Renaissance, such as Geoffrey Chaucer, William Shakespeare, Sir Thomas Wyatt, Philip Sidney and Sir John Harington, translated Petrarca's works.

Sir John Harington is a poet and translator of an Italian world-known epic, Ludovico Ariosto's *Orlando Furioso* (1532). Sir John Harington is read by the audience of the Renaissance England, as well as by the contemporary audience, and his translation style has fascinated the readers throughout time. As a translator of this romantic epic, *Orlando Furioso*, Harington is also one of the first English translators who have translated directly from Italian into English without any transmitting language in the time when most of the Italian writers still wrote in Latin instead of their own language. Therefore, I chose Sir John Harington as an example of an English translator of the Renaissance and David Slavitt as a contemporary one because Slavitt's translation (2009) is the latest complete one of *Orlando Furioso*.

As far as I know, since Geoffrey Chaucer, the first translator of Italian during the Renaissance, translation and imitation of Italian masters like Dante Alighieri, Giovanni Boccaccio or Francesco Petrarca became usual during the Renaissance in England, and love poetry was very fashionable. It is one of the reasons why I chose a love poem as

source material for this study.

In this thesis I will study how the translation of Italian phrases related to expressions of carnal love in Ludovico Ariosto's work *Orlando Furioso* (1532) has been made into English in the translations by Sir John Harington (1591) and David Slavitt (2009). In order to find out how the translations of carnal love have been made during the Renaissance in English literature, I chose Harington's Renaissance translation which I compared to Slavitt's contemporary one. Hornby (2010: 224) defines the word "carnal" in *Oxford Advanced Learners Dictionary* as something that is connected with body or sex, and there can be carnal desires or appetites. In this study special attention is paid to referings to carnal love in translations. I also wanted to find out, if there was need to disguise expressions which were seen to be too bold or vulgar to be translated in the old translation and the new one and whether Sir John Harington and David Slavitt have omitted, disguised or replaced expressions of carnal love in the translations of *Orlando Furioso* more often than Ludovico Ariosto in his original version, because of sexual taboos or other social or religious restrictions.

The purpose of this study is to find out how the contemporary translation differs from that of the Renaissance period by using examples of the two translations by Harington (1591) and Slavitt (2009). I wanted to compare how they have used carnal expressions. Therefore I picked examples of expressions of carnal love from Ariosto's (1532) poem and distinguished them according to their type as follows: explicit expressions, replacements, of which the last category includes euphemisms and wordplays. Some of the categories are quite near each other, but they have different definitions. That is why I have used all of these before mentioned categories in the analysis in the first phase. In the second phase they are categorized according to their function by using the theory of recreation and retention by James S. Holmes (1988).

According to Gideon Toury (1995: 53), the conception of translation can be seen as an activity that has cultural significance. Further on, 'translatorship' plays a social role, the setting of norms for defining suitable behaviour, manoeuvring and the rules constraining it. Being a translator means being it within certain cultural environment and its socially acceptable rules. (ibid: 53) Translation is also designed, in order to fulfill the needs of the target culture in question (ibid: 166). During the time of the Renaissance a particular

type of translation of an Italian romance was in fashion. Today the conceptions of translation are different from that time, and understanding the social norms and behaviour of that period can help us to understand the Renaissance literature. What makes translations of the Renaissance an interesting object of study is that social norms and values change in the course of time, particularly in sexual behaviour, and there were certain taboos in human relationships, for instance those connected to intimate parts of the body. As readers of the Renaissance literature we still have something to learn about expressions of carnal love from that period that can help us to understand the people of the Renaissance and their sexual behavior, and *Orlando Furioso* and its two translations enlighten a part of them.

The English language of the Renaissance used in *Orlando Furioso* is different from the Modern English. Both of the languages, Italian and English, have developed in the course of time during the centuries which complicates the comprehension of the original and the translation, as well as Latin words used in the material. For instance some letters have been omitted from the end, especially in Ariosto's (1532) original version, presumably in order to reach better adaptability with poetic rhyming. Besides a pass of time for the Renaissance ladies, translations have more serious functions as well, for instance as historical sources. *Orlando Furioso*, besides being an example of this kind of a pass of time, is an interesting object of study Renaissance translation as well, offering a historic point of view of this activity.

The material and method of the study are introduced in the following subchapters. Harington's and Slavitt's translation techniques are also presented separately, followed by English Renaissance literature. Expressions of carnal love are discussed in Chapter 2, translations of carnal love across borders and points in time in Chapter 3, concerning introduction to different translation techniques for disguising carnal expressions, including retention and recreation theories. The analysis with numbers and percentages of carnal expressions and relevant examples of them are presented in Chapter 4, followed by conclusions in Chapter 5. The study is provided by appendixes of the complete verses of the poems used as translating examples in the end of the thesis.

1.1 Material

As the primary material for this study I used the Italian writer Ludovico Ariosto's poem *Orlando Furioso* (1532) and its translations into English by Sir John Harington (1591) and David R. Slavitt (2009). I chose *Orlando Furioso* (1532) as my basic research material because I wanted to study historic translation of love poetry from Italian into English, and, especially, how expressions of carnal love have been translated during the Renaissance. This Ludovico Ariosto's poem represents typical romantic epic of chivalry of the Renaissance, and it includes wide descriptions of a love affair. I chose these two translations from different eras because I wanted to compare the old translation of the Renaissance to the contemporary one, in order to find out how the expressions of carnal love have changed during centuries. The first translations from Italian into English appeared during the Renaissance, and therefore, Sir John Harington's translation was one of the first ones of *Orlando Furioso* in England, and, therefore, interesting from the historical point of view. As theoretical source material I used James Holmes' (1988). *Translated!: Papers on Literary Translation and Translation Studies*. I use his theories of retention and recreation in the study.

Ludovico Ariosto's (1532) book *Orlando Furioso* includes 139 stanzas, consisting of two volumes about adventurous heroes in the Italian language, marked with "1532a" and "1532b" in the examples. According to Charles S. Ross (2013: 2), Ariosto's romantic epic takes place in Charlemagne's [king of Franks (742–814)] Paris where the Christians protect the city against the Saracen king. The stage of the story varies between Japan, Hebrides and the moon, including such imaginary figures as a hippogriff and a sea monster which is called the orc. Ross claims that *Orlando Furioso* is Dante's medieval universe in an upside down position in a comical sense. The story can be characterized as satire, parody, and irony, offering a new humanistic Renaissance conception of a man who is living in a fantasy world. (Ross 2013: 2)

Various different translations of *Orlando Furioso* have been made during the past centuries. Harington's (1591) translation of *Orlando Furioso* is its first known complete English one. David Daiches (1968: 529) claims that one of the translators, a Scottish poet and a craftman, John Stewart of Baldynis (ca. 1550–ca. 1605), wrote an abridged

version of *Orlando Furioso* which contains decasyllabic quatrains¹ and a large number of technically interesting verses (ibid: 529). William Rose Stewart made a translation of *Orlando Furioso* in 1823–32, Guido Waldman in 1973, Barbara Reynolds in 1975 and David Slavitt's version from the year 2009 is the latest one, representing a contemporary translation.

Barbara Reynolds, one of the translators of *Orlando Furioso* (1975), tells about her experiences of translating it from Italian into English in the work *The Translator's Art. Essay in Honour of Betty Radice* by William Radice and Barbara Reynolds. (Radice & Reynolds 1987: 129–142) Besides the poem, also an opera of *Orlando Furioso* has also been made by Vivaldi in 1727 (Dalya Alberge 2012), based on this epic. *Orlando Furioso* (Ariosto 1532) is a well-known work from which an Italian film group has made a mini TV series in 1975, directed by Luca Ronconi, produced by Rai-Trade. The mini series was followed by DVD:s in 2012 (La Feltrinelli 2013: 2).



Picture 1. An illustration of one of the earliest versions of *Orlando Furioso* (Canto 34) from the year 1565, made by Gustave Doré (Dover Publications 1980)

Some of the numerous versions of *Orlando Furioso* appear on the Internet site of *Bodleian Libraries* (2013). There are several revisions of Ariosto's epic, *Orlando Furioso* (also *Mad Orlando*), that were published between 1516 and 1532. The story tells of Orlando's love for the pagan princess Angelica. The scene of the poem is

1 **Decasyllabic quatrain** = a term used in a poetic form where every stanza consists of four lines which all have ten syllables, usually used with a rhyme scheme of AABB or ABAB (Miller, Frederic P. & Agnes F. Vandome 2010)

situated in places around the world and outside it. According to *Bodleian Libraries* (2013), this kind of setting can be derived from old romances of Charlemagne². The name Orlando is one of many versions of Roland, that is presented for example in *The Song of Roland* from the twelfth century. Ludovico Ariosto's work *Orlando Furioso* has remarkably influenced the English literature. (Bodleian Libraries 2013) In the following foto is shown an episode of the Italian mini TV series (Google search 2014) where Ruggiero sees Angelica:



Picture 2. A video of the mini TV series of *Orlando Furioso* (Google Search 2014)

1.2 Method

In this subsection I introduce the research method that I used for the study. I wanted to find out, how the English translators, Sir John Harington (1591) and David R. Slavitt (2009), have translated carnal expressions in their translations of *Orlando Furioso*. Firstly, I identified what is carnal love, secondly, I categorized carnal expressions used in this study, according their function, and, thirdly, I identified, which expressions could be understood as carnal in the ST by Ludovico Ariosto (1532). Carnal expressions are also analyzed according to the translation theory of *recreation* and *retention* by James S. Holmes (1988). I wanted to find out, whether the translations are or explicit or implicit, compared to the ST.

2 Charlemagne = a king of Franks and emperor of the Holy Roman Empire, 742–814 (Robin Chew 2014)

1.2.1 Expressions of Carnal Love

As carnal expressions are counted, according to Hornby (2010: 224), such expressions that are connected with the body or sex, and there can be carnal desires or appetites. In this study with carnal expressions are meant such expressions of love that describe physical acts or thoughts that can be explained as carnal. In them include carnal acts, made by carnal agents, or carnal images, towards what somebody has carnal thoughts. These functions of carnal love are discussed more specifically in Chapter 2. For this study these expressions are categorized into several different categories that are discussed in the following subchapter in more detail.

1.2.2 Categorizing Expressions of Carnal Love

In this subsection I introduce the categories, according to which I chose expressions of carnal love for the study from Ludovico Ariosto's (1532) source text and how I classify carnal expressions and apply them and Holmes' theory of recreation and retention in the analysis. I wanted to find out, whether these expressions discuss of carnal love or have sexual overtones. I also wanted to find out, whether they are implicit or explicit. I chose them according to the topics that could trigger sexual implications or carnal thoughts in a reader. I underlined and collected passages concerning expressions of carnal love from the original text of *Orlando Furioso*, written by Ludovico Ariosto (1532) from the old translation by Sir John Harington (1591) and the new by David R. Slavitt (2009) and compared them to the original version by Ariosto. Then I analyzed the passages that contained the expressions of carnal love that appear in the research material. I studied the old and new translations in order to find out to what extent and how the expressions of carnal love have changed during the centuries, which expressions have been used and was there need to disguise carnal expressions or taboo words. I picked up such passages from the two translations that could be explained as carnal or remind of carnal thoughts. I chose the categories according to the impressions that I had on their possible carnal nature. The impressions of what is carnal depends largely on the observer's mind. That is why I chose such expressions that would respond the image of carnal thoughts in the best way. Because the source material was too wide to be researched thoroughly, I decided to choose only those "cantos" where carnal expressions appeared the most

frequently. I use here the word "canto" for expressing the books, according to Ariosto's (1532) original version. This study include the cantos 1, 4-8, 10-12, 21, 24-28, 32, 34 and 46. The counted total number of carnal expressions is 190 in the ST. Secondly, the extracted passages are categorized into the following groups: 1) omissions and 2) replacements. Further, the replacements are divided into 3) wordplays and euphemisms. The passages are analyzed, depending on their function, into recreations and retentions in the translations. Those expressions that do not belong to any of the abovementioned category are presented in the subchapter 4) Other Features in the Translations.

Since there was no such classification for the expressions of carnal love that was needed in this study, I chose them according to the features that would in the best way respond to the research question: which expressions of carnal love have been used in the two translations of Orlando Furioso by Sir John Harington (1591) and David R. Slavitt (2009)? Such carnal expressions as disguised ones and euphemisms are particularly close to each other, but can be interpreted in a different way, and they have different definitions. However, they cover each other and are sometimes difficult to distinguish from each other, sometimes their definitions can even cover several categories. That is why I decided to put them into only one category: euphemisms. In the category of replacements belong such disguised expressions as euphemisms and wordplays.

As translation theory I used James Holmes' (1988). *Translated!: Papers on Literary Translation and Translation Studies*, in order to find out, have the translators used *recreation* or *retention* in their translations. Holmes (1988: 45) questions poetry's translatability because it is sometimes impossible to translate. He reminds that a major argument is that there are not numerous verse translations, either bad, indifferent or good. (ibid: 45-46) In this study the analysis is difficult because the old language is in a verse form, even though the translation itself would be good. Verse translation is especially challenging for a translator because she/he has to follow the rhyming, in addition to the appropriate inclusion, and it can cause extreme difficulties. Holmes gives options (1988: 45) what the translator should do with a difficult line, either going a step further or adjusting his/her text in order to accommodate the sonnet metre of the line. (ibid: 45-46) The theoretical approach concerns the translator's decision making in the translation process.

As back-translations I used my own word-for-word translations, instead of verse translations, in order to achieve as perfect understanding of the meaning of the phrases as possible. I used former studies of translation and translation experiences, for example Barbara Reynold's notes of translating *Orlando Furioso* (Radice & Reynolds 1987: 129–142). I could not find former research of carnal love in the English translations of *Orlando Furioso*, even though it has been studied as a love epic in general, for instance by Susan Basnett-McGuire (1991) and Goran Stanivukovic (2001).

In the analysis I compared 1a) Ariosto's (1532b: 3) poem with 1b) Sir John Harington's (1591: 20) and 1c) David R. Slavitt's (2009: 3) translations in the following way: Ariosto's original verses of *Orlando Furioso*, canto 1, verse 8 (are presented here in Italian and provided with my back-translations whenever necessary:

1a) "[...] d'amoroso disio l'animo caldo" (Ariosto 1532b: 3)

[BT³] loving desire, warm soul

1b) "[...] this Ladies love had made them both so thrall [...]"
(Harington 1591: 20)

1c) "[...] both their gallant hearts were fired"(Slavitt 2009: 3)

These examples show how I analyzed expressions of carnal love in this study. The verses used in the examples can be found as complete from the end of the thesis from the pages 101–114. I studied the compositions of the two translations of Ariosto's (1532) *Orlando Furioso* made by Harington (1591) and Slavitt (2009) and the strategies which the translators have used in order to find their reflection in the final product – a historical Renaissance and a contemporary translation of a Renaissance epic, in order to find out how they affect expressions of carnal love. I wanted to find out if there are such expressions in the original version and how are they translated. Additionally, I wanted to study, whether the translators have used more disguisings, replacements or omissions in their translations than Ariosto in the original version.

³ I use my own translation as back-translation

1.3 Translation of Italian Poetry into English during the Renaissance

This subchapter familiarize to the aspects of translation of Italian poetry that existed during the Renaissance. Translation from Italian into English during the Renaissance period differs from the modern translation to a certain extent, even though fidelity for the translation is important in both cases. The translators did not use computers, but quills, and the only sources were in literal or oral form. According to Gillespie and Hopkins (2009: 398), translating Italian classical masterpieces into couplets was the proper and daring creative decision making.

Susan Basnett-McGuire, who is well known as a translation theorist, writes about translating during the Renaissance. She (1980: xiii) notes that in Theo Herman's study of metaphors⁴ (2012), according to Willis Barnstore, who manipulates the meaning of Greek *metafora*, translation is the activity of creating metaphor" (1993: 16), and the best way to respond to the metaphorical poetry could be the creation of another layer of metaphor by translation (Basnett-McGuire 1980: xiii). Dutch, French and English translations used during the Renaissance have been a source for a vast range of ideas about translation, and metaphors were widely used in Renaissance literature. Basically, the translator is following in the footsteps of the original writer (ibid: xiii). He often remains relatively unknown in the translation process, even though the translation would be better than the source text.

Roger Ellis' ideas about translation, that enlighten the history of translation of Italian poetry during the Renaissance, are introduced in this chapter, as well as those by Gordon Braden et al. and Stuart Gillespie and David Hopkins. According to Ellis (2010: 390), for 150 years there were no known translations directly from Italian into English after Chaucer, while former translations very basically made from Latin or Greek. Gordon Braden et al. (2010: 89) claim that manifestos and theoretical discussions, concerning translation which are typical features for continental literature in general, are almost unknown in England. Further on, the scholars suspect that during the Renaissance there was no theory of "literary" translation in England. However, there is one comprehensive treatise on the theory and translation made by Laurence Humphrey

⁴ Hermans, Theo (ed.).(2012). Translating Others. Volume 1.

– *Interpretatio Linguarum* (1569). A noteworthy collection of theories which appeared in the twentieth century (Allen 1969) is written about reliable minutes of John Bois for one of the committees that were working on the Authorized Version (AV) of the New Testament. (Braden et al. 2010: 89) One can conclude that in those days translations were basically made without much theoretical framework. During the period between 1660–1790 the translation of Italian literature was at the beginning in the Anglophone area, and during that period the gloriosity of Italian poetry was understood by few (Gillespie & Hopkins 2009: 395).

There are specific facts which a translator of poetry must take into account in the rhyming of the translated language. She/he has to make a choice which is more important in the poetic form of the translated text, the inclusion or the rhyming. Reynolds (Radice & Reynolds 1987: 131) states that English is said to be a language which is poor in rhyme compared with Italian. It has such a consequence that any attempt to translate *terza rima* into 'triple rhyme' or *ottava rima* into 'rhymed octaves'⁵ must fail. In fact, according to Reynolds, English is a language that, generally, lacks in translation pure vowel sounds. The richness of diphthongs produces a larger range of impure rhymes and their variety in Italian. (ibid: 131) In this study I concentrate on the inclusion in translations, concerning carnal expressions, instead of rhyming, so it is the most important factor to be taken into account, concerning translation.

1.4 The Two Translations of *Orlando Furioso* into English

In this chapter I discuss the Renaissance translation by Sir John Harington (1591) and the contemporary one by David R. Slavitt (2009) of the Renaissance poem, *Orlando Furioso* (1532), by Ludovico Ariosto. I characterize the main features of these translations, what is typical for them in general. Both of the translations are verse translations, unlike some others, for example Reynolds' (1975) or Hogden's (1967) ones, which are both literary translations. Sir John Harington's translation represents the translation of the period of the Early Modern English, while Slavitt's is a contemporary translation, representing a Modern English version.

5 Rhymes used in poetry, to achieve the same sound or end with another word (Hornby 2010: 1304)

1.4.1 Sir John Harington's Translation

According to *Encyclopedia of World Biography* (2004: 1), the first translator of *Orlando Furioso*, Sir John Harington, was an ambitious courtier in Elizabethan England who spent most of his life in expectancy of having Queen Elizabeth's favour. According to a traditional tale, Harington, who inherited well the verses in Italian language, translated an episode of the indiscreet and, at that time, bawdy story of Giocondo (canto⁶ 28 of Ariosto's work *Orlando Furioso*) in the 1580s. The story was favoured by the Queen's maids of honor, but after discovering that her godson was the translator, the Queen punished him of corrupting the minds of the royal maidens by ordering him to translate the whole inclusion of *Orlando Furioso*. (*Encyclopedia of World Biography* 2004: 1)



Picture 3: A cover of Sir John Harington's (1591) translation of *Orlando Furioso* by Rudolph Brand Gottfried (1963)

Jane Everson (2005: 2) states that the publishing world where Harington operated while translating *Orlando Furioso* differed from the modern society. In Elizabethan England Harington had a position in Queen's command, and he took care of religious and ecclesiastical matters and shift political alliances of his country, as well as ambivalent nature of the religious settlement in England. This position influenced and limited his translation which is shorter than Ariosto's (1532) original version, and one can assume that Harington approached the problem principally by omitting and passing on the problematic and unfamiliar content. (Everson 2005: 2) How much of it was because of taboo worlds or expressions, is an interesting question.

⁶ I have used the word "canto" = song, in the examples, according to the original version by Ariosto (1532)

Graham Hough (1962: x) states in his introduction for Sir John Harington's version of the poem, *Orlando Furioso in English Heroical Verse* (1591) that it is by far the liveliest and most readable translation of Ariosto in English. This story is bawdy and full of satirical reflections on women, and it was read among the Elizabethan court ladies, since Harington wrote it to their delight. Even though he was not a professional translator, he translated rapidly and easily and managed to complete his work [(Hough 1962) 1591: x], while some other translators translated only parts of Ariosto's poem.

Hough (1962: x) continues in the preface of Harington's translation (1591) with a description that Harington has used Ariosto's metre of the original *Orlando Furioso*, the *ottava rima* stanza, and he has achieved a very close approximation, compared to Ariosto's energetic and speedy work, but he has abbreviated and compressed the translation at the same time. In fact, Harington became skillful with the octave stanza which is considered difficult, enjoying freely of antitheses, alliterations and elaborate polysyllabic rhymes. Sometimes Ariosto's delicacy tends to disappear, and there are some hints of irony, instead. Hough considers it, actually, as a burlesque poem in which the narrative is easy and irresponsible. As a whole, the poem is enjoyable and close to the spirit of the original. (ibid: x)

An example of Sir John Harington's free translation technique gives an idea of his translation style, compared to Ariosto's original in the canto 32, verse 79: 2a) Ariosto (1532a: 242) and 2b) Harington (1591: 364):

2a) "La donna, cominciando a disarmarsi [...]"

[BT⁷] The lady, starting to disarm herself [...]

2b) "Now and then the Ladie did disarme her hed [...]"

The inclusion is quite close to Ariosto's (1532a: 242), but in the end of the verse Harington (1591: 383) has changed the meaning of the phrase by the description from undressing into taking off the helmet. Typical for Harington is also that he could shorten or lengthen the verses in the way that two or three Harington's verses actually respond

7 My own translation

one of Ariosto's (1532a: 242) as is the case in this example. The line between different acts is therefore sliding. One can wonder, to which category it belongs, to free translations, additions or replacements.

Another example of Harington's (1591: 352) free translation can be found from the book 10, verse 79, compared to Ariosto (1532b : 242). It is presented as follows:

- 3a) "Creduto avria che fosse statua finta,
o d'alabastro o d'altri marmi illustri
Ruggiero, e su scoglio così avinta
per artificio di scultori industri;
se non vedea la lacrima distinta
tra fresche rose o candidi ligustri
far rugiadose le crudetto pome,
e l'aura sventola l'aurate chiome." (Ariosto 1532b: 242)

[BT⁸] He had thought that she would be a solid statue,
either of alabaster or of other illustrated marble,
Roger, and his rock so entralled
by sculptors' industrial work;
if he wouldn't see the distinct tear
between fresh roses or candid privets
make the dewy apples rude,
and he would swing, would you swing crowns.

- 3b) "She was some image made of alabaster,
Or of white marble curiously wrought,
To show the skillful hand of some great master,
But viewing nearer he was quickly taught
She had some parts that were not made of plaster,
But that her eyes did shed such woefull tears,
And that the wind did wave her golden heares"
(Harington 1591: 352)

In this piece of work, Harington (1591: 352-353), according to Selene Scarsi (2010: 45), refers to Angelica's physical condition (her hair flowing in the wind, a tear on her cheek and breasts). Scarsi claims that he seems to ignore Ariosto's sensual seventh line and writes a stanza in a manner that is far away from Ariosto's original poem and tries to moralise the Italian poem by using stronger expressions than Ariosto. He reduces the sexuality at the same time (Scarsi 2010: 45), covered by disguised expressions.

8 Ibid

However, these disguisings could be caused by censure, realized by puritan contemporaries, not necessarily by Harrington himself.

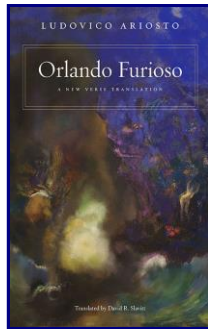
1.4.2 David R. Slavitt's Translation

In this section David R. Slavitt's (2009) translation is taken into more specific observation by Massimiliano Morini (2012: 107) and Charles S. Ross (2009: xiv). Morini (2012: 107) states that the most ambitious endeavour of *Orlando Furioso* is a new version by David Slavitt who has broadened the poem for Ariosto's Anglophone audience (ibid: 107). The English name for it is *Mad Orlando*, but Slavitt uses *Orlando Furioso* according to the original text. Morini claims that Slavitt has tried to recreate the sense of fun for the reader of Ariosto in a different way than the Renaissance poet, by modernizing the tone, for instance by adding new resonances for the original poem and making it more readable (Morini 2012: 107–108) by that way. As a matter of fact, the new modern version differs from Ariosto's (1532) original poem to a great extent, but, after all, the writing style has changed remarkably during centuries and it has been written three centuries after Ariosto's work.

Charles S. Ross (2009: xiv), instead, points out that Slavitt's verse form imitates the wry throughout the translation in order to capture the elusive voice of Ariosto's narrator, which is sophisticated and sometimes hilarious. Slavitt also knew *ottava rima* form in Italian poetry and followed it successfully. Ross continues that Slavitt has a bemused Byronic voice that recreated the image how was it like to be at the Ferrara court. The period when *Orlando Furioso* was written by Ariosto was the period of unprecedented cultural transition, followed by the explorations of Columbus. (ibid: xiv) Slavitt's task was to transfer the atmosphere of the Renaissance Italy into English in a poetic, but also a readable form for the contemporary audience.

According to Ross (2009: xiv), Slavitt's translation provides a poetry that is missing from the history of the English versions of *Orlando Furioso* (ibid: xiv) because of its modern style. It can be compared with the other translations of *Orlando Furioso*, discussed before. Ross (2009: xiv) notices that Slavitt has decided to translate an elastic version of iambic pentameter that suits modern readers. This more modern version

makes, according to Ross, his lines to dance and play, to fool around, even sing. (ibid: xiv). Slavitt's translations style is also easier to read than some Old English writings because of its Modern, better understandable English.



Picture 4 : A cover of David R. Slavitt's translation (2009)

Here are presented 3a) Ariosto's (1532a: 169) and 3b) Slavitt's (2009: 110) versions of *Orlando Furioso*, canto VII, verse 14:

- 4a) "Bianca neve è il bel collo e 'l petto latte;
il collo è tondo, il petto colmo e largo;
due pome acerbe, e pur d'avorio tatte".
vengono e van come onda al primo margo,
quando piacevole aura il mar combatte".
(Ariosto 1532: 169)

[BT⁹] White snow and a beautiful neck, a breast of milk.
The neck is round, the breast calm and large
Two unmaturo apples, and of pure tactful ivory
come and go like a wave in the first plant,
How enjoyable will be the sea that fights.

- 4b) "Her neck? Snow? Her cupcake breasts? Cream!
Argus with a hundred eyes would stare
at every part and all those eyes would dream
in delight, but then they close, imagining there
are otherplaces of which he can only dream [...]"
(Slavitt 2009: 119)

Slavitt's translation differs notably from that by Ariosto, since he compares a woman's breasts to a cupcake, while Ariosto describes breast like milk. Ariosto's (1532a: 169)

9 My own translation

version of the fighting see can also refer to making love, while Slavitt (2009:110) refers to other parts of the body, neglecting the act itself. In his version Slavitt stays considerably faithful to the original version by Ariosto, both in style and effect.

1.5 English Renaissance Literature

Basic facts about the English Renaissance literature are introduced in this subchapter, provided by citations by William J. Long (1919: 99) and Greenblatt (2013: 3). The situation in the English Renaissance literature differed from that of today to a certain extent. Its transforming into powerful expressive medium happened by 1600, employed by Shakespeare, Marlowe and also by the translators of the Bible, when the English remained peripheral on the continent. There were signs of the Renaissance in Britain that had appeared intellectually with orientation to humanism, instead of the flowering of visual arts and architecture which, in fact, happened in England a century later than in Italy. Renaissance was the time of the Protestant Reformation, with the emphasis on the authority of scripture (*sola scriptura*) and salvation by faith alone (*sola fide*), which came to England because of Henry VIII¹⁰ who wanted to divorce his wife, Catherine of Aragon. (Greenblatt 2013: 1) Since he divorced, England became independent from the Catholic Church and its religious restrictions, and, consequently, more free literary expressions could appear easier.

According to William J. Long (1919: 99), English literature was at the highest point of its development during the Elizabethan Age. The Queen inspired the people with unbounded patriotism. The comparative religious tolerance was the most characteristic for this period, mostly because of the Queen's influence. The Queen supported liberal literary atmosphere and court poets and courtiers were looking for the royal favor. (ibid : 99). Poetry could be one of the ways to seek for that. Queen Elizabeth (Greenblatt 2013: 3), a female monarch who ruled in the male world, added her authority by an extraordinary cult of love. During her time the whole court moved towards an atmosphere of romance, consisting of music, dancing, plays and masques (ibid: 3).

¹⁰ He separated from the Catholic Church and established the Anglican Church in order to get a divorce.

In the romantic atmosphere of the Elizabethan era (Greenblatt 2013:3) that made all kinds of artistic expressions possible, Renaissance literature was the product of a rhetorical culture of that time, filled with arts, and complex verbal signals were used in the process. Elizabethan literature expresses aesthetical delight, both in order and in pattern. These different aspects of aesthetical delight are, according to Greenblatt (2013: 3), conjoined together with a deep interest in the mind and heart. Sir Philip Sidney argued in his *Defense of Poesy* that poetry's magical power which was used in creating perfect words was moral in its nature. That kind of moral encouraged readers to be virtuous. To the major literary modes of the Elizabethan era belonged pastoral and heroic epics like *Orlando Furioso* (ibid: 3)

Greenblatt (2013: 3) enlightens further the position of the English literature and its forms during the Renaissance. Although this era helped many poets to become known as writers, around 1590 the English drama changed exceptionally, influenced by Marlowe's unrhymed form of iambic pentameter, or blank verse. The theaters had many enemies. Moralists warned about sedition, and illicit sexual desires, that could be either heterosexual or homosexual. They were charged by the Puritans, because of transvestism that flourished in theatres. (ibid: 3). In those days the attitudes towards sexuality were as a whole different from today.

One of the Renaissance poets, Rainer Maria Rilke (cited in Greenblatt 2012: 1000), describes the atmosphere of the Renaissance writers in the following way:

"No one can advise or help you – no one. There is only one thing you should do. Got into yourself. Find the reason that commands you to write; see whether it has spread its roots into the very depths of your heart; confess to yourself whether it has spread its roots if you were forbidden to write. This most of all: ask yourself in the most silent hour of your night: Must I write?" (Greenblatt 2012: 1000)

According to Greenblatt, because the poets attempted to create unique and individual works, they avoided such forms where marvellous traditions already existed: That is why Rilke warned the enthusiastic poets not to write love poems. However, Renaissance poets like Sir Philip Sidney actively used already established forms and favored love poems, (Ibid 2012: 1000) since he was one of those English writers of the Renaissance who wrote love poetry, followed by many others.

Additionally, Greenblatt (2012: 1000) states that the ability of writing poems was during the Renaissance a part of cultural competence. Both men and women were expected to create and recite verses – at least among the larger cohort¹¹. Such persons as Tudor monarchs, courtiers, bureaucrats, law students, fashionable ladies, country gentlemen made metaphors, counted syllables and shaped words into such forms that please the audience. (ibid: 1000) Still, most of the poets were men, not women.

Imitating Italian poetry had its most active years during the Renaissance, but according to Greenblatt (2012: 1000), the figure that most powerfully influenced Renaissance love poetry was the fourteenth-century Italian writer Petrarch (Francesco Petrarca, 1304–1374). He created a perfect model for poetry as virtuoso rhetorical play and as intensely personal expression at the same time. Greenblatt claims that there was no poet who could write love poetry better than Petrarch, compared to the way how he has expressed a suffering heart. His most famous love poem *Rime sparse* (Scattered rhymes), is a mixture of elements of classical Roman poetry, combined with medieval courtly traditions, and he created a representation of his unrequited passion for a young woman called Laura. (ibid: 1000) One can collide with Petrarch's poem of his love for Laura everywhere while reading about the poetry of the Renaissance. Its expressions of love have similarities with *Orlando Furioso* (Ariosto 1532).

Greenblatt (2012: 1001) notes that even though Petrarch was celebrated in his lifetime as a scholar and a Latin poet, his fame as a writer of his Italian love poems did not spread across Europe until his death in the sixteenth century. The translation of his works was made by Thomas Wyatt and other writers at the court of Henry VIII. In that way the *Rime sparse* began to be a model for English poetry (ibid: 1001), and many courtiers translated it into English. Greenblatt claims that the parody of the conventional descriptions of a sonneteer's mistress, written and illustrated by Charles Sorel¹² (1654), gives a literary form to many sonnets of the Renaissance as follows: the woman's breasts are described as globes, her lips are red coral, her teeth are pearls, her

11 A group of people that share a common feature or some aspect of behaviour, also the army (Hornby 2010: 288)

12 Refers to an illustration of Charles Sorel's (1654) work *the Extravagant Shepherd* (Greenblatt 2012: 1001)

cheeks are rose and lilies, her eyes are bows, and her hairnets are hearts. A cupid, a symbol of love, is sitting in her bow. (Greenblatt 2012: 1001) These carnal expressions, like the ones of Petrarch's, describe the general way how the poets presented them during the Renaissance.

2 EXPRESSIONS OF CARNAL LOVE

During the Renaissance carnal love was a popular subject in literature, in addition to religious themes. Due to social norms and regulations, as well as religious puritanism and censure, carnal expressions were often a forbidden subject. It is generally thought that expressions of carnal love have been disguised in Renaissance literature, but, in fact, they have often been replaced with such expressions that disguise these too bold and vulgar expressions.

In Italy the Renaissance was the time of flourishing literature, offering a wide selection of different works of arts, including carnal themes. Naked figures were painted at the same time with skillful sculptures, describing naked or half-naked figures, and double moralism existed at the same time with religious purification. The same tendency followed in literature, limiting the freedom of expression. Famous Italian writers of the Renaissance who have used carnal themes in their works are Dante Alighieri, Francesco Petrarca and Giovanni Boccaccio.

In this chapter carnal love in Renaissance literature, in general, and Italian Renaissance literature, in particular, are defined and discussed. The definition of carnal love, applied in the present thesis, comes from Douglas Harper (2010) and Julianne Davidow (2009). Different definitions of carnal love are also introduced. And, finally, they are divided into different categories, according to their form, reference and function, provided with relevant examples.

2.1 Definition of Carnal Love

Carnal love can generally be understood as love which is physical and linked with sexual activity. It does not involve sexuality instead of platonic love, which is seen to be unselfish. Douglas Harper (2010: 2) defines carnal love as an action that is pertaining to sexual pleasures or something referring to sensual passions and appetites. According to Harper, it can also be understood as an action that is not spiritual but human (2010: 2) How these features were understood and treated in the works of the Renaissance in Italian poetry, depended to a great extent on the writer.

Davidow (2009: 1–2) enlightens the knowledge of carnality with Eastern traditions and contradictions of the Renaissance. According to her, carnality, or sexuality, has in Eastern cultures a long tradition for making pleasure and procreating, showing also to the humans a way how to grow spiritually. In the time of the Renaissance in Italy many people were intrigued by this contradiction between sexuality and spirituality. The human body could be seen as a work of beauty and the pursuit of love in all known forms, as well as in the arts. (Davidow 2009: 1–2) This orientation can be seen in various works of art, exhibited during the Renaissance period, not only in paintings or sculptures, but also in verses of literature that were manifested in many different forms. At the same time with boldness in these forms of art, censure restricted the freedom in expressions of sexuality, by limiting the manifestations of sensual works, related to sex and body.

Marsilio Ficino, the translator of Plato, had, according to Davidow (2009: 2), individual ideas about love. He found similarities in the Platonic and Christian concepts of love. He had a vision that human love and friendship in its highest form, so called platonic love, could mirror the human soul's love for God. (ibid 2009: 2) Even some religious works could be presented in earthly forms, and in some verses of Ariosto (1532) such references to a girl's love affair with a god can be noticed.

In the contradictory atmosphere of the Renaissance different concepts of love between earthly and divine love existed side by side at the same time. Davidow (2009: 2) claims that educated men and women began talking and writing about sexual love in terms of spiritual bonds. For them sexual relationships, where true love also existed, meant a stepping stone to Divine love. Renaissance writers therefore spoke of two kinds of physical love, of which the first was driven by lust. In this kind of selfish physical love one person uses another for immediate satisfaction. One could satisfy the body's appetite but not the soul's desire to be united with another person. That kind of love brings the individual down to the level of animals, instead of the one of humans, and love can easily turn to hate. Another type of love, so called true love, exists wherever two people want to unite their souls and bodies together. When physical love never gives a lasting union for those souls, in this relationship sexual union cannot quell the burning flames of desire. This type of love was, besides limitless, also eternal. (Davidow 2009: 2) Burning flames exist also in some famous verses in Italian literature

for describing burning feelings, for example in Dante Alighieri's (1307–1308) *Purgatorio*. These philosophical thoughts of carnal love predominated in Italy during the Renaissance when *Orlando Furioso* (Ariosto 1532) was written, and they have strongly influenced the presentations of the human relationships, whether carnal or divine. Carnal love that appears in the works of Renaissance literature is discussed for the following in more detail.

2.2 Carnal Love in Renaissance Literature

The concept of carnality during the Renaissance differs from the concept of today, and is therefore chosen as one subject of study in this thesis. Familiarizing into this concept enables better understanding of the carnality in literature from that period. Several researches have been made in order to define it and to understand how it was presented. There have been attempts to avoid expressions of carnal love in different cultures in many ways because of religious taboos or other religious or social restrictions, that have depended on the culture or social habits. Many poets have used covering expressions and long verses in order to hide these, sometimes awkward and confusing, matters behind the words. During the Renaissance carnal love was based on idealizing women, and, despite of different concepts of carnal love, they were presented also in literature. These concepts, taboos or other restrictions, appearing in Renaissance literature, are introduced in this subchapter, according to C. S. Lewis (cited in Barth 2013), L. T. Topsfield (1978), D.W Robertson, JR (1968), Larry D. Benson (2006) and Joan Kelly-Gadol (1977).

During the Renaissance carnal love could have been so called "courtly love". One of its basic concepts is the allegory of love that C. S. Lewis (cited in Barth 2013: 138) and L.T. Topsfield (1978: 1) have studied from its flowing. According to Lewis (Barth 2013: 138), it began in the eleventh-century in Languedoc, France, until it was transformed into something else and diminished gradually at the end of the seventeenth century. The most important poem that represents this style is *The Faerie Queene* by Edmund Spenser (1590). Such poets as Chaucer, John Gower and Thomas Usk are the most important literal representants of this style during that century. Topsfield (1978: 11) claims in his book *Troubadours and Love* that the first known troubadour was

Guilhem IX Duke of Aquitaine, VII Count of Poitou (1071 – 1127). He fought in a war against the Moors during their inheritance in Spain. His poetry had reflections of hatred of convention, as well as of the theme of love of unexpected things. According to Lewis (Barth 2013: 138), it idealizes love and bawdy laughter. After Guilhem's death in 1127 there was a conflict in troubadour poetry, and a wider expression of it was in an opposition between the metaphysical poetry of troubadours who used gloomy words at the same time with the use of a clear, lighter writing style. (Barth 2013: 138)

Here is a quote of Lewis' (1978) writing where he explains the allegory of love (Barth 2001: 138):

"But there is another way of using the equivalence, which is almost the opposite of allegory, and which I could call sacramentalism or symbolism. If our passions, being immaterial, can be copied by material inventions, then it is possible that our material world in this turn is the copy of an invisible world. As the god Amor and his figurative garden are to the actual passions of men, so perhaps we ourselves and our 'real' world are to something else. The attempt to read that something else through its sensible imitations, to see the archetype in the copy, is what I mean by symbolism or sacramentalism. It is, in fine, 'the philosophy of Hermes that this visible is but a picture of the invisible, wherein, as a portrait, things are not truly but in equivocal shapes, as they counterfeit some real substance in that visible fabric'. The difference between the two can hardly be exaggerated. The allegorist leaves the given – his own passions – to talk of that which he confessedly less real, which is a fiction. The symbolist leaves the given to find that which is more real [...]". (Barth 2001: 138)

Robertson, Jr (1968) and Kelly-Gadol (1977) have researched the concept of courtly love and woman's position in the Renaissance literature. Robertson (1968) claims that the phenomenon "courtly lover" should be connected to love towards somebody else's wife. In medieval society adultery was a dangerous action for women, and it was condemned by such procedures as law and custom. The feature of "courtly love" could usually have considered as "pure" (Robertson 1968), which meant a perfectly innocent woman. According to Robertson (1968), the anticipated elation of the troubadour's (Barth 2013: 138) "joy" could have been considered as "the highest earthly good" by the modern scholars. The lover should have spend all his wealth, flatter and use hypocrisy in trying to convince the lady to an illegal affair. By being favourable for her lover she would have eternal youth. Some claim that "courtly love" is actually present

only in the songs of troubadours, and the pages of Andreas Capellanus or the Romances of Chretien de Troyes. Some have, on the contrary, considered it as a French invention, but there are different opinions about the true nature of "courtly love". Robertson adds, further, that in them include such concepts as the cult of the Blessed Virgin Mary. (1968) That refers to the reason of the presence of naked women in Renaissance literature as examples of virtue.

During the Renaissance love was considered as sickness, instead of normal mental state. According to Benson (2006: 238–240), physicians gave treatment for love-sickness, that was regarded as a physical and a mental affliction, "the lovers maladye of heroes". "Courtly love" is actually used for labelling courtly adultery. Benson claims that courtly love existed in the twelfth, fourteenth and sixteenth century (2006: 238–240)

In addition to a malady, Robertson (1968) reveals idolatrous passion that can appear in carnal love. It is satirized in the works of "courtly love", but it is, in fact, not peculiarly medieval phenomenon. It can be found already in the Old Testament, in the stories of Amnon and Holofernes; it is condemned by Lucretius who asked to get rid of the visits and prostitutes. Ovid, as well, made the *Remedia amoris* that includes techniques made by such means that could be extricated oneself its snare. (Robertson 1968)

One cannot fully understand the concept of courtly love without familiarizing in women's position during the Renaissance. Kelly-Gadol (1977: 1) introduces her ideas about the relative contradiction of women and explains the powers of Renaissance women as follows: 1) the regulation of female sexuality, as compared with male sexuality, 2) women's economic and political roles, 3) the cultural roles of women when shaping the outlook of their society, 4) ideology about women, in particular the sex-role system displayed or advocated in the symbolic products of the society, art, literature and philosophy. Of those powers the literature, art and philosophy of a society were dominated by men. Women were dependent on male domination that established their role in a society. Kelly-Gadol (1977:2) claims that almost all similar works as the ones of Boccaccio or Aristotle, established chastity as a female norm and restructured the relation between sexes to be dependent on male domination. Such concepts as bourgeois writings on education, domestic life and society were facts about women's independence. However, the courtly Renaissance literature was more gracious than

women's domestic life actually was. (Kelly-Gadol (1977: 2)

According to Kelly Gadol (1977: 2), Dante Alighieri and Baldassare Castiglione wrote about courtly love in the 11th and 12th century Provence and transformed medieval conceptions of love and nobility, by forming the love ideal in that way. Renaissance noblewomen had inferior position, compared to their male counterparts. (Kelly-Gadol 1977: 2) In fact, women remained considerably invisible in Renaissance life, taking care of their husbands' needs, home and children, and their role in literature basically as targets of men's sexual desires, not as writers. Anyway, Topsfield (1978: 1) finds the theme of love in all aspects central for the many-sided poetry of troubadours. Instead of general concept of love, he has examined the works of the troubadours from the viewpoint of their attitudes to love. (ibid: 1) To these attitudes belong expressions of carnal love that were often presented by disguising them in some way. The disguisings are discussed further in Chapter 3., whereas the following subchapter familiarizes into expressions of carnal love that appear in the works of Italian Renaissance literature.

2.3 Expressions of Carnal Love in Italian Renaissance Literature

In this subsection basic conceptions of expressions of carnal love in Renaissance literature are introduced, according to the statements of Souvik Mukherjee (2009) and Richardson et al. (2007). C. S. Lewis (cited in Barth 2001: 138) also explains the allegory of love. Mukherjee (2009: 1–2) claims that the Renaissance was the time of the increasing humanism that became concerned with the self and the fashioning of the self. She suggests the count Baldassare's book *Il Cortegiano* (*The Courtier*), published in 1528, as a source of an ideal courtier. It expresses an ideal courtier whose education and self-fashioning of the courtier involves almost everything on earth, including the knowledge of how to love (Mukherjee 2009: 1–2).

During the Renaissance many theorists made attempts in order to define the concepts of carnal love, for instance Baldassare Castiglione and Pietro Bembo. According to Mukherjee (1996: 2), Castiglione's theory of well-bred love-making includes psychological observation. It describes, besides human nature in general, also ideal love and lyrical elevation of feeling. (ibid: 2) Anyway, the courtiers favoured love

poetry. One of the Italian Renaissance writers, Pietro Bembo (1470–1547), a cardinal who wrote the earliest Italian grammars and was establishing the Italian language (Encyclopedia Britannica 2016), was an important figure also in defining the basic concepts of the courtier. Mukherjee (2002: 2) argues that Pietro Bembo's *Discourse on Love*, inspired by Platonic exposition, is an attempt to rationalize the aspect of the courtier as a lover in the time of the Renaissance. When he talks of "Beauty", he means goodness, merely the beautiful woman. His beauty does not need any immediate source, except his wild imagination. The perception of universal beauty follows the recipe of human's contemplation and has a culmination point in the creation of the perfect angelic soul that can reveal universal goodness (Mukherjee 2002: 2). These kind of contradictions in the concepts of love existed in Italy during the Renaissance. In the inconsistent social atmosphere where the courtiers wrote poems earthly and divine love existed in the same contexts in their literal products.

Some of the contradictory figures of the Renaissance were more condemning than the others. One of them was Girolamo Savonarola who was a very important opinion leader in the religious purification. Carol M. Richardson et al. (2007: 1) claim that Savonarola who influenced Florence during the Renaissance (1452–1498) was a zealous Dominican preacher and reformer. His sermons against the sinfulness of his contemporaries and the secular forces were popular. Besides sins, he was against the excesses of vanity, luxury, the pagan-tinged views and the "modern" art of that time. (Richardson et al. 2007: 1) His conceptions of purification included the expression of carnal love, besides art, also poetry during the Renaissance Italy, and they effected remarkably the forming of a concept of a Renaissance woman.

Savonarola (cited in Richardson et al. 2007: 1) is famous of his speech that was humiliating in women's point of view and questioned carnal love in his sermon XXVII in 1494. He claimed that children and women respond like plants, by using their bodies, through physical stimulation, instead of human feelings. Because dishonest figures were not allowed in painting, they had to be removed. In the churches only good masters could paint honest art, and if they wanted to paint the Virgin, she had to be painted with all decency, naked, as she really was. (Richardson et al. 2007: 1) Partly for this reason the Virgin as a decent, untouched figure, appeared also in the literature of the Renaissance.

Besides referring women to plants, Savonarola (cited in Richardson et al. 2007: 1) also noted that love can be referred to a painter (who has painted a theme of love). The works of a good painter charm men so that sometimes they seem to be in an ecstasy and forget themselves. Savonarola reminded that this is the fact what the love of Jesus Christ does in his soul. According to Savonarola, love paints a man who is in love with a woman in the way that he is not interested in anything else, except her. If carnal love can produce such effects, spiritual love for Jesus Christ produces even more powerful ones. Richardson et al. 2007: 1) Therefore, the translators of the Renaissance Italy had to find a balance between two opposite forces in expressions of love: public popularity and religious fanaticism. Rich people hired painters to decorate their palaces and villas with naked figures, and that was followed by literary efforts of expressing carnal love. Those literary efforts appear in many different manifestation forms. Functions of carnal love are introduced more precisely in Chapter 2.4, followed by functions of carnal love in Chapter 2.5, whereas carnal love, appearing in Ariosto's (1532) *Orlando Furioso*, is introduced in Chapter 2.6, including relevant examples.

2.4 Functions of Carnal Love

During the Renaissance concepts of carnality differed from those of today, and introducing them serves the purpose of this study in identifying what is a carnal, in general, and how it can be avoided in literature. For better understanding of these events the carnal matters are divided further into acts, agents and images of carnal matters in their own sections. The carnal act means the sexual act or the attempt to it itself, while agents are the actors and performers of these physical events. With images are meant imaginary figures, the sexual object towards what the agents have carnal thoughts and of whom they dream. The images can be objects or products of imagination as well as real persons. Definitions of carnal acts, agents and images are introduced more specifically in the following subchapters.

2.4.1 Carnal Acts

In the category of carnal acts belong such acts that can be considered as carnal by their nature. They can include descriptions of sexual organs, caress or making love. Garn LeBaron Jr. (2013: 3) has researched sexual relations in Renaissance Europe. A carnal act can be a sexual intercourse between marital partners, but also between a prostitute and a client, as well as a violent act, made by rapists (LeBaron 2013: 3). The rapists could also be in a high position in the court, for instance as knights.

Benson has researched knight's acts. He (2006: 249–250) explains that by 1400 the phenomenon of “courtly love” had established its importance as a way of talking a way of feeling and acting. He claims that, according to Bradwardine, French knights labored strenuously in arms because they wanted to earn their ladies' love. Henry of Lancaster wanted to win the favors of the ladies that he had seduced. (Benson 2006: 249–250) These carnal acts flourished among the members of the court. Some parts of the body, for instance women's ankles, could be seen tempting, when they were revealed, and they were therefore covered by long dresses. On the contrary, in the court kings kept beautiful women as mistresses, despite of their marital status.

Tannahill (1980: 277) (cited in LeBaron 2013: 3) states that the development of the private bedroom in the fifteenth century made marital life flourishing. Sex was not a sin in marriage anymore, and such ideas as marital love, mutual pleasure and desire and enhancement of marriage were possible, or they were benefitted from the sexual intercourse, but sex outside of marriage was still forbidden, and prostitution was a widespread phenomenon during the Renaissance. Sex started to become important for appearing of romantic love and marriages started to be based on romances, instead of supporting family interests and wealth. (LeBaron 2013: 3) Romances, in turn, supported the flourishing of romantic literature.

An example of carnal acts from the poem by Sir Richard Ros, *La Belle Dame sans Mercy*, translated from French by Alain Chartier (mid 15th century) (cited in L.D. Benson 2006: 1):

5) ”I cast my clothes on, and went my way,

This foresayd charge having in rémembraunce,
 Til I cam to a lusty green valey
 Ful of floures, to see, a gret plesaunce [...]"
 (Benson 2006: 1)

Carnal acts are usually made by carnal agents. The last ones are discussed more precisely for the following.

2.4.2 Agents in Carnal Love

As the agents in carnal love can be considered actors that realize carnal acts, such as lovers, prostitutes or rapists. During the Renaissance carnal agents could be also dancers or actors of the theatre that were under suspicion by moralists. According to Leslie C. Dunn and Katherine R. Larson (2014: 79), in plays of the Early Modern England female music-makers, as well as dance, in general, could be associated to sexual transgression. The last one could be seen potentially dangerous and seducing, and challenging to young people's chastity. Some dance historians, such as Barbara Ravenhofer and Skilles Howard, found Neoplatonic significance in dance, while others believed in frivolity and carnality, inspired by dance, since for them dance was considered as Devil's work. Even theatre was greatly suspected by religious writers. Such figures as the polemist Philip Stubbes, were suspicious about theatre's influence. He was famous of his reference to the theatre as "Sathan's Sinagogue" and also Puritans believed in actor's promoting vice and immorality. (Dunn & Larson 2014: 79)

Many Italian writers have tried to define women's position as carnal actress and seducer. According to Dunn and Larson (2014: 8–9), the Italian writer Marcilio Ficino who presented Neoplatonism, considered women as philosophically uninspiring, instead of likeness between men and a matter of masculinity. Dunn and Larson (2014: 9) claim that for Ficino beauty was crucial and perilous. Even homosexuality was present in carnality. In this example, Ficino (Dunn & Larson 2014: 8–9), who had homosocial presumptions of women, writes of them as follows:

"Women truly easily capture men, and more easily those women who bear masculine character. So much more easily, men catch men, as they are more like men than are women". (Dunn & Larson 2014: 8–9)

Wherever courtly love existed, there were carnal actors, both male and female. Tannahil (cited in LeBaron 2013: 264–267) writes about courtly love and women. According to him, for women courtly love was the prime benefit during the Middle Ages. Their social position was inferior than men's, at the same time when wandering troubadours presented love songs to their beloved ladies, (LeBaron 2013: 2) by tempting them sometimes into illegal love affairs. Women were on the pedestal of virtue because of courtly love in the society. They were seen as virtuous, beautiful and pleasure seekers at the same time. (LeBaron 2013: 2)

Women could, thus, have power, both sexual and political, and political power often makes one sexually interesting. Castiglione (Benson 2006: 254), the writer of the *Book of Courtier*, had powerful impressions of women. He writes about them as follows:

"Many there be that hold the opinion that the victory of King Ferdinand and Isabella of Spain, against the King of Granada, was chiefly occasioned by women. For the most times when the army of Spain marched to encounter with the enemies, Queen Isabella set that were in love, who til they came within sight of their enemies, forth with all her damsels. And there were many noble gentleman always went communing with their ladies. Afterward, each one taking leave of his [lady], in their presence [they] marched on to encounter with the enemies, with that fierceness of courage that Love, and the desire to show their ladies that they were served with valiant men, gave them. Whereupon it befell many times that a very few gentlemen of Spain put to flight and slew an infinite number of Moors, thanks be to the courteous and beloved women."

(Benson 2006: 254)

In spite of women's role as desired sexual objects, they were physically weaker than men, and often victims of men's carnal desires, both in the lower and higher classes. According to Benson (2006: 253) Henry VIII's courtiers lived as courtly lovers at the beginning of the sixteenth century. They used Chaucer's *Troilus* as an example of love letters and guarded their secret loves carefully.

In this example (cited in Benson 2006: 253) the actor is a man, the writer of the passage, written by Niccoló Machiavelli:

- 6) “[...] and for a bit I enjoyed myself in them until the tender threads became hard and secured with knots beyond untying... And though I seem to have entered into great labor, I feel in it such sweetness...that, if I could free myself, I would not wish to do so for anything in the world, I have abandoned all thought and affairs that are grave and serious [...]”
(Benson 2006: 253)

Sometimes women were forced to sexual acts because of their position in the court. Men desired the joys of sex with women who were in a high position. Because there were secret affairs and men could not trust on their wives, chastity belts were used. Other women’s accessories that made carnal act more difficult for men, were corsets, buttons and ribbons, pieces of equipment that can be conceived as carnal. Carnal images, including women, are introduced in the following subchapter.

2.4.3 Carnal Images

Carnal images include sexual objects, towards which the carnal agents aim their sexual thoughts. The images can be either living persons or products of imagination: female figures of the fairytales, angels, gods or goddesses. Sometimes they can be the scents of perfumes, left by a woman, portraits of a woman or her underclothes, even shoes. Noam Flinker (2000: 116) claims that Spenser’s *Bower of Bliss* (Faerie Queene 2.12) gives the model for Giles Fletcher’s presentation of sexual temptation in “Christ’s Victorie on Earth”:

- 7) ”Whear whiter Ladies naked went
Melted in pleasure, and sort of languishment
And sunke in beds of roses, amorous glaunces self”.
(st 52, in English Spenserians 64) (Flinker 2000: 116)

Another example of carnal images is Niccoló Macchiavelli’s (Benson 2006: 253) admiring description of a woman in this letter that was typical for the Renaissance:

- 8) ”I have encountered a creature so gracious, so delicate, so noble that I cannot praise her so much

nor love her so much that she would not deserve
 more ... [love put out her] nets of gold, spread
 among flowers, women by Venus, so pleasant and
 easy that though a churlish heart might have broken
 them, I had no wish to do so [...]" (Benson 2006: 253)

As well as Spenser and Macchiavelli, Guido Cavalcanti was, according to Flinker (2000: 22), one of the writers of the Renaissance who have used the mystical and sensual appears in their works in the end of the thirteenth century. Cavalcanti begins his biblical poem in the *Vulgate* in such a manner that presents the woman as terrible and beautiful at the same time. In this poem (Flinker 2000: 22) she appears from the desert:

- 9) "Who is this that cometh out of the wilderness like pillars of smoke, perfumed with myrrh and frankincense, with all powders of the merchant?" (Flinker 2000: 22)

The second example of Cavalcanti's poem (Flinker 2000: 22) tells about the woman's connections with a man:

- 10) "Who is this that cometh up from the wilderness, leaning upon her beloved?" (Flinker 2000: 22)

Referring to these examples presented above, Flinker (2000: 22) claims that these biblical passages were a source of inspiration for later influenced western poets who were interested in woman as a spiritual force that has, however, clear erotic desirability. According to Flinker (2000: 22), a woman is the object of spiritual attraction and a devastating threat to the male consciousness. Additionally, this kind of aspect of love represents the core of a myth which has biblical roots, developed by the stilnovists in the forms of the 'donna angelicata'. Flinker claims that the echoes of this biblical passage refer to a tradition that moves back and forth between carnal and spiritual world. (Flinker 2000: 22) This type of action was typical for the Renaissance poetry, and a woman was often depicted as unreachable like a marble statue that was not made of flesh and blood, but of solid stone like in Harington's (1591: 352) translation of *Orlando Furioso* (see page 18). The following topic to be discussed is carnal love in Ludovico Ariosto's (1532) ST of *Orlando Furioso*.

2.5 Carnal Love in Ludovico Ariosto's *Orlando Furioso*

Orlando Furioso, Ludovico Ariosto's (1532) Renaissance epic, is full of expressions of love, and many of them can be considered as carnal. Where the society restricted explicit expressions, Ariosto, like some other poets, relied on covering expressions in his poetry. The appearance of carnal expressions in *Orlando Furioso* is discussed further in this subchapter, provided by relevant examples appearing in the poem.

The poem includes a wide range of protagonists, men and women, that are carnal agents or objects. According to suspicion of sex roles of carnal acts, men should be presented more often as agents and women, respectively, as their objects. Ita Mac Carthy (2007: xi) has researched women's role as an object of carnal love in *Orlando Furioso*. According to her, Angelica is the object of sexual desire of Medoro, one of the protagonists. Angelica's and Medoro's affair happens according to a familiar paradigm of desire, and instead of leaving Angelica languishing love that was never realized, he reciprocates her desire to the joined satisfaction between lovers. The event seems to be important to Ariosto because he repeats this joyful rendezvous even three times in the epic. (Mac Carthy 2007: xi)

An example of Medoro's praise to his love affair with Angelica:

- 11) "Liete piante, vendi erbe, limpide acque,
 spelunga epoca e di fredde ombre grata,
 dove la bella Angelica che nacque
 di Galafron, ma molto invano amata,
 spesse ne le mie braccia nuda giaicque;
 de la commodità che qui m'è data,
 in povero Medor ricompensarvi
 d'altro non posso, che d'ognor lodavi."
 (Ariosto 1532b: 784)

[BT] Gentle plants, folded grass, pure waters,
 profound epoch and the grating of cold shadows,
 where the beautiful Angelica was born
 from Galafron, but loved in vain by many
 often lies in my arms nude
 of the commodity that she has given me,
 to poor Medoro you compensate
 I can't do more than praise your honor.

Mac Carthy (2007: xi) claims that Ariosto's narrative voice tends to the extinction of the entire sex, and Orlando is searching for passion in the way that makes him fall into temporary madness. Mac Carthy compares Ariosto's resistance against the moralistic expression to his contemporaries who used Neoplatonic view. Ariosto did not adapt Neoplatonic system of values like *scala amoris* of hierarchy of love. Mac Carthy considers Angelica's love affair with Medoro in this case to be 'vulgar'. The island of Alcina is idyllic for love affairs, and even heterosexual love can be found from the story. (Mac Carthy 2007: xi) Unlike general suspicions of men being usually carnal agents, also women seduce men in *Orlando Furioso*. Love affairs with prostitutes are typical for the poem, for instance, sleeping in a bed with a lady is repeated regularly in the course of the plot. Despite of regularly occurring carnal events, the end of the epic is uneventful from the point of view of carnal events, and they are basically concentrated in the first volume of the poem.

An example of an explicit expression appears in the first canto in *Orlando Furioso* (Ariosto 1532a: 39):

12) "La donna amata fu da un cavalliero
che d'Africa passò col re Agramante,
che partori del seme di Ruggiero [...]"

[BT] The lady, loved by a cavalier,
who came from Africa with the king Agramante,
who was born from the seed of Ruggiero [...]

Typical for Ariosto in this long, twisting poem are euphemisms and wordplays that appear frequently in the poem, hiding carnal matters behind them. Here is an example of a wordplay of the canto 5 (Ariosto 1532a: 109):

13) "Io faceva il mio amator quivi montare;
e la scala di corde onde salia [...]"

[BT] I made my lover rise there;
and the scale of strings rised waves [...]

The words "montare" and "corde" in the last example have a double meaning in Italian: "Montare" means that somebody is rising to somewhere, for instance on horseback, but

also a lover who makes love. "Corde", consequently, can mean the string of a violin or lips that make a woman feel waves of passion. In these examples the English back-translation does not correspond exactly the double meaning of the expressions. In fact, there was a tradition of disguising carnal expressions in the Renaissance literature by using these procedures. More facts about the history of the translation of carnal love are discussed in more detail in Chapter 3, as well as different translation techniques applied in this thesis.

3 TRANSLATION OF CARNAL LOVE ACROSS BORDERS AND POINTS IN TIME

Love poems have a long tradition in the history of translations, and they sometimes include expressions of carnal love. In this chapter the history of translation of carnal love across borders and points in time is introduced from the point of view of Carl W. Ernst (2015: 1–2). This chapter includes also an introduction to application of functional theories that can be applicable in the analysis and translations. The theory of *recreation* and *retention* by James S. Holmes (1988) is used as basis of this study. According to Hornby (2010: 1265), recreate means making something existed already in the past to exist again, whereas retention means keeping something of losing or stopping it. In translation recreation means creating a new version of an existed work, while retention means retaining to the old version. It is also discussed, whether the English translations are more or less explicit than the source text, and what is the difference in the respect between the oldest and the latest translation. In order to answer to this question I use Holmes' theory of *recreation vs. retention*. I also wanted to find out if recreation is more explicit and retention less explicit in these two translations. Holmes' theory is discussed more specifically in Chapter 3.1.

According to Carl W. Ernst (2015: 1), the problem of love has existed as long as a human kind. One of the most sensual and beautiful love poems is written in the Old Testament in the *Bible*. This *Song of Songs* presents strong passionate longing of young lovers with strong seductive images. Ernst (2015: 1) gives an example of this poem that has been translated in the Bible:

- 14) "You have ravished my heart, my sister, my bride; you have ravished my heart with one of your glances, with one chain of your necklace. How fair is your love, my sister, my bride. How much better is your love than wine, and the smell of your orinment than all spices."
(Ernst 2015: 1)

This piece of work was presented, according to Ernst (2015: 1–2), in taverns in Palestine in the first century. The love poetry described in the text appealed to monks and nuns even in the Middle Ages. However, the erotic masterpiece of the Old Testament has received attraction, but not only sensual. Christian mystics, as well as monks, copied it during the Middle Ages. They used its language, in order to express

their longing for God, and also the Jew Christian tradition knows it. As a matter of fact, it is used even today in wedding ceremonies by quotations. As a whole, it has questioned the relation between physical and spiritual love and the role of eroticism in the *Bible*. The fact is that nobody knows its writer even though somebody has suspected that Solomon would be the writer because he is mentioned in the text. (Ernst 2015: 1–2) In addition to the *Song of Songs*, Ernst (2015: 1) claims, that the difficulty in separating the human being's nature from a rational soul and a machine like animal body can be traced to the earliest recorded stories, from the Garden of Eden to the Greek mythologies. Plato already introduced visions of the origin of love in his works *Symposium* and *Phaedrus*. According to Plato, the beginning of true eros can be traced to the love of the human body. That rises finally philosophical attraction towards that transcendent essence. This is also called "platonic love". (ibid: 1) After translation of biblical or technical texts, these kind of translations of poetry and plays started to flourish, and translations of Greek mythologies or Latin poems were made into English by English writers, such as Chaucer or Shakespeare. Modern translation theories did not exist during that time, and the translators relied basically on word-for-word translation.

3.1 Translation Theory by James S. Holmes

In his translation theory Holmes (1988: 23) divides translating into different forms. By dealing with the first translating form the practitioner can solve the major interpretative problems inside linguistic system which the poem draws. The second form, instead, includes the critical essay that is written in another language. It shares the fact that it is essential to indeterminate the length in subject matter, also when the poem is translated into another linguistic system and a critical interpretation is provided with that. The third form, the prose translation, includes a number of sub-forms that can vary between the *verbatim* (interlinear, "literal" or "word-for-word"), and also the *rank-bound* translation. The fourth form, the verse translation, is intended to be interpretative, as well by the length as by the subject matter. Forms five, six or seven, the *imitation*, means drawing the poem from the original directly, inspired by the original. As a summary of these forms, Holmes considers all translation as act of critical interpretation. However, there are translations of poetry that differ from other interpretative forms in such a way that they are aimed to be acts of poetry (Holmes 1988: 24). Holmes' theory, concerning

factors in the translation of a poem, is presented in the Appendix 4 (page 115) where he has illustrated different aspects of a poem. Of all of these alternative forms of translation this study concentrates on verse translation. Holmes' theories, recreation and retention, are presented in the following subsections, along with additions, omissions, euphemisms, replacements, taboo words, wordplays and borderline cases appearing in the translations.

3.1.1 Recreation

Recreation means making something that existed in the past to exist again, for instance a writer attempts to recreate of the sight and sound of his childhood (Hornby 2010: 1265). In this subsection the first translation technique, defined by James S. Holmes (1988: 24–25), recreation, is introduced, provided by Brigit Maher's (2011: 161) notes of humorous writing and relevant examples of recreations and Rosalie Littel Colie's (1970: 154) remarks of Andrew Marvell's (1681) recreation of the universe as garden. Holmes (1988: 24) explains translation as an act of critical interpretation. According to him, some poetry translations differ from other interpretative forms. The translators have to choose the approach of the problem, and recreation is one of those approaches. Recreation, as well as retention, is sometimes important for a translator. During the Renaissance using verse form was usual in literature, and it could need recreation because of suitable rhyming. According to Holmes (1988: 37), the translators may need to seek "equivalents" as well, in order to "re-create" a contemporary relevance or "re-creative translation", (ibid : 37) according to the function of the poem. The translators make often additions of new words to the translated poems, by recreating new verses.

According to Brigit Maher (2011: 161), recreation can be important for the translation when it should be entertaining. Translators that translate humorous texts can have a possibility to delight their readers in the distinction and provocation of the writing in question. The translation is closely related to source text, from which it is distinguished. The translator has to equilibrate between catering background and needs, and creativity of new expressions can not be compared to freedom. (Maher 2011: 161). If whole expressions are misunderstood, the meaning of the text can change completely. As an example of recreation of the Renaissance encyclopedia (Colie 1970: 154) can be

regarded Andrew Marvell's (1681) recreation of the universe as a garden, a product of writer's wild imagination of Benedictus Curtius' *Hortorum libri triginta* (1560), the seventeenth-century document, concerning the garden-past of civilization. Marvell (Colie 1970: 154) writes about the garden as follows:

- 15) "How vainly men themselves amaze
To win the Palm, the Oke, or Bayes;
And their incessant Labours see
Grown'd from some single Herb or Tree."

A reverse theory for recreation in translation is retention. More about retention is discussed in the following subchapter.

3.1.2 Retention

Retention means, according to Hornby (2010: 1297), keeping something, instead of looking or stopping it. In translation it means keeping into the original version as accurately as possible, without modifying it. The definition of retention is made according to the theory of James S. Holmes (1988: 37). He argues that a translator must make a choice what to do with the translation. This individual act may be to retain the specific aspect of the original poem, no matter if the aspect is experienced as historical merely or directly relevant today. This kind of approach might be called "historizing translation" or "retentive translation". (ibid: 37) This is often the case when translating old masterpieces, if a translator wants to maintain the original idea of the source text.

Holmes (1988: 25) points out that the first traditional approach to poetry is usually described as retaining the form of the original. Because a verse form cannot exist anywhere else than in language, there is no form that can be "retained" by the translator when he moves from a source language to the target language. Therefore it is preferable to avoid using the term "identical form". In fact, Holmes considers no verse form in any existing language that could be totally identical with a verse form in any other language. (ibid: 25)

An example of retention that Shakespeare himself is thinking in the play *Twelfth Night*

(cited in Elizabeth Wilke 2008):

- 16) "There is no woman's sides
 Can bide the beating of so strong a passion
 As love doth give my heart; no woman's heart
 So big, to hold so much. They lack retention...
 But mine is all as hungry as the sea,
 And can digest as much. Make no compare
 Between that love a woman can bear
 And that I owe Olivia." (II.iv.91-101)

Besides recreation and retention, translations of carnal love often concern other translation decisions. Manifestation forms of carnal love in literature are discussed for the following.

3.2 Manifestations of Carnal Love

Carnal love could have many different manifestation forms in Renaissance literature. There could be explicit expressions or such disguised expressions that were used in order to avoid too bold or embarrassing expressions in different ways. During the Renaissance such translation procedures as disguisings were in common use, and replacements or omissions could be considered as an art in literature. For instance, referings to intimate parts of the body or carnal matters were avoided, and could be replaced with more convenient expressions. They could be replaced with symbolic expressions or referings to the matters behind the curtains, as well as with omissions, and there were taboo words that could be avoided because of religious or social reasons.

Typical expressions of carnal love during the Renaissance were, for instance, descriptions that were connected somehow to nature, for example substitution of breasts with the expression "valley". Intimate parts of the body could as well be substituted by "those parts that are pink", that were taboos in Renaissance literature. Carnal acts could be avoided by using, instead, the descriptions "sleeping with a woman", "leaving the bed" or "a weapon". Whole chapters or works could be censured by the Catholic Church. The explicit expressions and different techniques for disguising carnal expressions are discussed more specifically in the following chapters.

3.3 Explicit Expressions

The explicit expressions used during the Renaissance can be described in different ways. They include such ones that describe sexual acts directly as they appear, without any disguisings or replacements. The Renaissance way of thinking of carnal matters differs from that of today. Carnal expressions appearing in the lyrics from the late Medieval and early Renaissance period, concerning emotions, are defined in this subchapter according to humanists from that period: Marcilio Ficino, Giovanni Pico della Mirandola, Niccolò Macchiavelli and Juan Luis Vives (C. C. Barfoot 2006: x, 6 & Amy M. Schmitter 2010: 11). Additionally, concepts of sex and erotics of the Renaissance period are discussed by Barfoot (2006: 6, 8).

Barfoot (2006: x, 6) claims that Early English lyrics already contain erotic or sexual material. He has divided the late Medieval and early Renaissance lyric into two types: the popular carol and the courtly love lyric. Both of those text types are basically anonymous, written in the first person. The carols have been in oral circulation, while courtly lyric is more literary and formal. Of those two types carols are more explicit and respond better erotic expression, while the courtly love is less explicit. (Barfoot 2006: x, 6) Even though this research concerns English poetry, the same basic concepts are characterized generally for all literature in Europe during that period. The tradition of troubadours, love poems and lyrics was followed also in other parts of Europe, and the songs of the troubadours were imitated all over Europe.

Despite of most of the writers during the Renaissance being men, good examples of carnality in the Renaissance literature can be found from the survived Middle Age woman-voiced lyrics. Barfoot (2006: 6) sees them particularly challenging, while decoding erotic identities, as those texts are especially intriguing. Many of the texts of carol tradition, penned by men, include ironic sexual relations. Barfoot (2006: 6) gives an example of this kind of explicit lyric: maiden's holiday tryst by Gonville and Caius MS 383, in a mid-fifteenth century Cleric's manuscript:

- 17) ”Sone he wolle take me ke the hond,
 And he wolle legge me on the lond.
 That al my buttocus ben of sond
 Opon this hye holyday

On he pult, and out he drow.
 And over ye lay on lym y-low.
 ”By Godus dethm you dest me wow
 Ypon this hey holyday!” (Barfoot 2006: 6)

Actually, this bawdy poem is written by a woman (Barfoot 2006: 6). According to Barfoot (2006 :8), the Wife of Bath¹³ shows that even medieval women could use sexual themes on female eroticism in front of social structure. Tradition concerning courtly love can, therefore, be linked with concepts of medieval sexuality, and they elaborate metaphors of emotion. According to Barfoot (2006: 8), the language of love covers physical sexuality. An idea of ridded sexual desire is presented in the sixteenth-century lyrics as follows:

18) ”The knyght knokett at the castell gate;
 The lady mervelyd who was therat.

 She asked hym what was his name;
 He said: ”Desyre, your man, madame¹⁴.” (Barfoot 2006: 8)

Barfoot (2006: 8) claims that this kind of eroticism, presented in courtly love, can be found from the lyrics of the fourteenth, fifteenth and sixteenth centuries. Social parlour of this kind of lyric held then inside it powerful erotic undertones (ibid :8).

The general understanding of emotions was not always consistent, since, according to Schmitter (2010: 11), the Florentine writers considered the emotions unsystematically from the humanistic point of view. Such writers as Marcilio Ficino and Pico della Mirandola wanted to revitalize non-Platonic approaches, concerning emotions, and the most important discussions were made about ”Platonic love”. In the work *Prince and Discourses* Niccoló Machiavelli characterized humans in geographically specific groups, according to their motional dispositions and behavior. He gave a role to something what he called ”glory”. It was not as an emotion, but an achievement, actually a desire for something like glory. (Schmitter 2010: 11) For a modern reader these classifications seem odd and challenging and show the idea in the background of erotic lyrics of the Renaissance period.

13 A Tale in Geoffrey Chaucer’s *Canterbury Tales* (1475)

14 John Stevens: *Music and Poetry in the Early Tudor Court* (1961: 402)

One of Renaissance philosophies, concerning emotions is, according to Schmitter (2010: 11), tome *De Anima et Vita* (1538), by a humanist and writer, Juan Luis Vives, who discusses psychology and education, including seminal discussion. Vives claims that uncontrolled emotions are morally and cognitively disruptive. He has published such vocabulary that includes distinguishing of emotions that are not disruptive from violent passions. By that way his use of 'affectus' or 'affectiones' became popular. He gave for an emotion a narrower, generally more gentle modification. (Schmitter 2010: 11) The writers of the Renaissance had to find a balance between emotions and violent passions. There were opposite forces between the divine and evil, that are actually close to each other in Renaissance works, describing angelic women tempting men into carnal acts that were considered, in this case, as evil.

Some Italian writers of the Renaissance express carnal love considerably liberately, from the point of view of a modern reader, like Ariosto in his epic *Orlando Furioso* (1532). Certain norms and manners of the society restricted the expressions to some extent, and taboo words were avoided in literature, for instance the names of the intimate parts of the body, despite of otherwisely liberated expression and functions. Different functions of carnal love, including additions, omissions, replacements and taboo words are discussed more specifically for the following.

3.4 Additions

With additions are meant generally such expressions that have been added to the translation although they would not exist in the original text. Sometimes the translator may add some words or phrases, in order to achieve correct rhyming, to replace taboo words or other too bold or delicate expressions. In this subsection additions are introduced according to Marouane Zakhir (2014), Gillian Greenberg (2002) and William Empson (1994).

According to Zakhir (2014: 5), additions are used in order to add information to a culturally-bound word/expression, or a technical term related to a certain domain. They can appear in more than one place within the text, and may be used inside the text. In that case they can be in round and square brackets, unless the brackets are used as parts

of the SLT. In addition to the other functions, they can also be used as notes in the end of the page or at the end of the chapter. (ibid: 5) Greenberg (2002: 32) divides additions into three types, firstly, to the ones which increase clarity and precision, secondly, into additional epithets, and thirdly, into those which give additional information. According to Zakhir (2014: 5), the translator may be restricted to only one procedure, or exceed to only few procedures in his/her translation (ibid: 5). These kind of translation habits may have restricted also the translators of the Renaissance and made such inconvenient translating decisions as additions unavoidable.

William Empson has written about additions in *Essays on Renaissance* (1994: 29). He claims in this example that Johnson has added this poem to *The Spanish Tragedy*¹⁵ in this R. Dodsley's play in the Elizabethan manner:

- 19) "Confusion, mischief, torment death and hell,
Drop now is stiff with horror: kill me quickly:
Be gracious to me, thou infective night,
And drop this dead of murder down on me:
Gird in my waste of grief with thy lunge darkness,
May put me in the mind I had a son."

[Empson 1994: 29 (First edition, 45–52)]

Like other translation decisions, additions can sometimes be confused with other translations techniques, for instance with replacements or euphemisms, and they can be difficult to establish from the translation. Translation interpretations depend on the translator in question, and carnal expressions can sometimes be completely omitted, as is the case in the following Chapter 3.5.

3.5 Omissions

Omissions can be caused because something has been left from translation, either a word or a longer expression that exists in the ST. Sexual expressions are often omitted because of taboo words or restrictive norms of the Church or society, but sometimes the translator makes a decision to omit something because of unsuitable language form,

¹⁵ *Troublesome Reign and Lamentable Death of Edward II. The Spanish Tragedy or, Hieronimo is Mad Again*. Volume 1 (R. Dodsley 1744: 195 – 284)

rhyiming, abridged version or other uncountable personal reasons. In this section omissions that can appear in translation are defined, according to the theories by Susan Basnett-McGuire (1991) and Gideon Toury (1995).

Basnett-McGuire (1991: 30) states that in the translation process sameness cannot exist between two languages. Because of that, there is *loss and gain* of words, a fact that indicates in particular difficulties for the translator, when there are terms or concepts in the SL that do not exist in the TL. (ibid: 30) In this context these *losses and gains* can refer to the facts mentioned in the previous chapter. These two terms can refer to omission and addition techniques.

Gideon Toyry (1995: 59) reminds that omissions often entail changes of segmentation, especially when the omitted words or phrases have no clear boundaries, or textual-linguistic standing. However, since the omission can often result an addition somewhere else (ibid: 59), this action can cause difficulties in locating the omitted expression from the text. Characteristic for the Renaissance epics is that descriptions of sexual intercourses are usually missing from them.

An omission can be found from Shakespeare's *King Lear* (Königsberg 1879), where it has been questioned whether Shakespeare has omitted the mock trial in the play, as he has not been satisfied with it, and has succeeded to get a better impressions by omitting passages in the quarto (Lukas Erne 2013: 210). Anyway, all kind of omissions have interested people because of their secret, hidden nature, as well as replacements, that is the following translation technique discussed for disguising carnal expressions.

3.6 Replacements

Replacement means that the writer replaces a word or a phrase with another. In that way some forbidden or delicate words may be replaced by more convenient expressions. Replacement, presented in this subchapter, is introduced by Basnett-McGuire's (1991), Roger T. Bell's (1991) and Michèle C. Cone's (2013) ideas. According to Basnett-McGuire (1991: 23), replacements can appear in literature in places where the writer has used a wider description in order to avoid too bold carnal expressions. When

translating these expressions, the translator must handle the SL text so that the TL version corresponds to the SL version (Basnett-McGuire 1991: 23). Even though this technique can be laborious, there can be a plenty of replacements in translations, especially in poetry, since the poetic rhyming sometimes needs to disguise something in order to keep the same verse form of the context as in the SL text.

Bell gives another point of view to the translation of replacements than Basnett-McGuire. He (1991: 6) defines translation as the replacement of a representation of an equivalent text that is written in a second language. The TTs can be word-for-word, phrase-for-phrase or sentence-for-sentence ones (Bell 1991: 6). A translator of a poetic epic of the Renaissance had to find a balance between word-for-word translation and sentence-for-sentence one, in order to be able to maintain the original meaning and word phrasing of the ST. One can wonder, to what extent the translator has replaced the text. Is it because of a different way to translate the phrase into another language or because of a replacement of too embarrassing expression?

When comparing English and Italian together, there are, according to Basnett-McGuire, corresponding idiomatic expressions in both of the languages. They have an idea of prevarication that means substituting one idiom for another in the interlingual translation. (1991: 24) Translation of bold carnal expressions could cause some difficulties during the Renaissance, and they had to be replaced with other, more convenient expressions. These replacements make defining expressions of carnal love far more difficult from the poetry translation than from the prose translation. According to Basnett-McGuire, in the translation of Italian idiom stylistic equivalence results in the substitution of the SL idiom by an idiom where the function is equivalent (Basnett-McGuire 1991: 25). Sexual relations could appear in a particularly different way among the elite than among the lower classes, since the court was the place of intriguing and flattery, in order to achieve a better social position.

Cone (2013: 1) discusses how love influenced literature among the elite of Renaissance Italy. She points out that it was far cruder and sexual relations between the members of the elite appeared more immediately than it is usually believed. The Renaissance artist used the double-speak of allegorical meaning in order to indulge in scabrous metaphors whenever they were needed. The celebration of love required flattering that could

include both high and low tastes of the patrons. (ibid: 1) This kind of double-speak exists also in literature in the form of replacements.

An example of a replacement can be found from Mark Musa's (2000, 287) translation of Dante Alighieri's (1320) *Purgatorio*. Alighieri's (ibid: 102) version is presented as 20a) and Musa's (2000: 287) TT as 20b):

20a) "[...] sí come luce luce in ciel seconda [...]" (Alighieri 1320: 102)

[BT] [...] yes how the light, light in the second heaven [...]

20b) "[...] as group of stars will replace other stars [...]" (Musa 2000: 287)

In this case Musa (2000: 287) has replaced the expression "the second heaven" with another, "replace other stars". Even though I discuss of euphemism and wordplays separately, they can actually be categorized as some kind of replacements. That is why they are placed in the subcategory of replacements.

3.6.1 Euphemisms

Euphemism is one of the translation techniques that is used for avoiding carnal expressions. They are used in situations where carnal love is presented in another way than in the original text, usually due to sexual taboos, poetic rhyming, restrictive social atmosphere or other more specific reasons. In this subsection they are introduced by L. Kip Wheeler (2014: 17) and Benson (2006: 243–244). According to Wheeler, by euphemisms translators can avoid embarrassing carnal expressions in the translated text, in this case in Sir John Harington's (1591) or David Slavitt's (2009) translations of *Orlando Furioso*. (Wheeler 2014: 17) During the Renaissance referring to, for instance, certain intimate parts of the body or relationships between sexes could be embarrassing, and therefore avoided in literature. Painters and poets used subjects that were drawn from the natural world and daily life in their works that sometimes included carnal themes, criticized by many puritan figures.

According to Wheeler (2014: 17), euphemism is a mild or gentle phrase instead of a

blunt, embarrassing or painful one. For instance, instead of the expression "Grandfather has died" has been used an euphemism "Grandfather has gone to a better place". By using an euphemism, something bad, disturbing or embarrassing is put in an inoffensive or neutral light. Such words that refer directly to death, unpopular politics, blasphemy, crime and sexual or environmental activities, are replaced by suitable euphemisms (ibid: 17), instead of explicit sexual expressions.

Benson has researched euphemisms during the later Middle Ages. According to him (2006: 243), it was the period, when the difference between polite speech and too vulgar, shocking words was noticed, and one can talk about the jolly bawdiness of that period. Ribaldry, a term used for these expressions in Chaucer's *Canterbury Tales*, was considered, together with frank vocabulary, as offensive in the fourteenth and even in the nineteenth century, like for instance the word "foutre" in the *Romance of Rose*. Chaucer called the words "cherles termes". Such words that were used by churls, *foutre* in French and *swyven* in English are not used in a polite company vocabulary anymore, not for religious reasons, but because of polite, courtly speech, replaced by more elegant periphrases. (Benson 2006: 243) The total appearance of euphemisms is often difficult to estimate in the TTs because of their disguised meanings.

Benson (2006: 243–244) gives an example of inappropriate words used by Chaucer in *Manciple* (lines IX 221–22; 217–20):

- 21) "[...]the gentile, in estaat above,
She shal be cleped his lady, as in love;
for that oother is a povre womman,
shal be cleped his wenche¹⁶ or his lemman¹⁷". (Benson 2006: 243–244)

Such words as "wenche" or "lemman" were considered completely inappropriate and misrepresenting. The relationship was defined exactly by "his lady, as in love. In fact, courtly speech involved proper use of certain other words like "lady, "servant" or the

16 The word originates from the late 13c. *Wenche* means "girl, young woman," especially when unmarried, but also "female infant," appears also in Middle English in the form "girl, maiden," from Old English *wencel*. In Middle English it appears sometimes with disparaging suggestion. In the secondary sense of "concubine, strumpet" it is attested by mid-14century. (OED 2016)

17 The word can be written as leman, lem(m)on, (ate), lemmande & leímon, (early lefman) etc. It means a loved one of the opposite sex. (Hans Kurath & Robert E. Lewis 1989)

word "love" itself, when offensive words were avoided. (Benson 2006: 244)

Wheeler (2014: 17) gives interesting examples of medieval translation of French of an euphemism "a wound in the thigh" that describes a wound in a knight's genitals. There are also examples from the Elizabethan era, including the exclamation *zounds!* as an euphemism for the curse, "God's wounds!" In the same way, an euphemism like Gosh darn" is used instead of "God damn!", or "Gee whiz!" instead of "Jesus!" (ibid: 17) All in all, euphemisms were in fashion during the Renaissance in many literary forms, as much as the following translation technique, wordplays.

3.6.2 Wordplays

Wordplays can be used for disguising expressions, so that the reader can understand the carnal message between the lines. As well as euphemisms, wordplays exist in places where some too delicate or bold expressions have been avoided in translation. They are replaced with such wordplays that refer to totally different, more convenient expressions, instead of carnal. Such expressions can be avoided, for instance, by using words that have two meanings. By these kind of jokes one can imagine the courtiers were playing during the Renaissance. Wordplays is one of the categories into which the expressions of carnal love are divided in this study. In this subsection this technique for using replacements, in order to avoid carnal expressions in the translations, is defined according to Jeroen Vandaele (2014) and Wheeler (2014).

According to Delabastita [(1996: 128) cited in Vandaele 2014: 180], definition of a wordplay is, besides dense, comprehensive:

"Wordplay is the general name for the various textual phenomena in which structural features of language(s) are exploited in order to bring about a communicatively significant confrontation of two (or more) linguistic structures with more or less similar forms and more or less different meanings" [(Delabastita 1996: 128) Vandaele 2014: 180].

Another definition for a wordplay is, according to Wheeler (2013: 34), pun (also called **paranomasia**) which means a play of two words that sound similar but are different in

their meaning, for instance in Mathew 16:18, Christ puns in *Koine* Greek: "Thou art Pater [*Petros*] and upon this rock [*Petra*] I will build my church". Shakespeare was famous because of using puns often in his poems. He uses them in his play *Romeo and Juliet* where upon Romeo is *vile death* (*vile=vial*, the vial of poison consumed by Romeo). Shakespeare's poetic speaker puns upon his first name (Will) and his lover's desire (her will) in his sonnets. (Wheeler 2013: 34)

Further, Wheeler (2013: 34) introduces typical puns for the Renaissance. He states that one of the explications of pun is the **astheismus**, in which the first speaker uses a phrase "one day". Another speaker responds that he uses the phrase in different meaning. One example is from *Cymbeline*¹⁸ where Cloten explains: (II, i): "Would he had been one of my rank! A lord retorts, "To have smell'd like a fool, "twisting the meaning of rank from a noun which refers to "noble status" to something else. In this case it can refer to an adjective connoting "a foul smell." According to Wheeler, one of the forms of pun is the **paragram**, in which the wordplay involves altering one of the letters inside the word. This is also considered a low form of humor like in various knock-knock jokes or puns. Example of such a pun is: "What is homicidal and lives in the sea?" The answer is: "Jack the Kipper!". (Wheeler 2013: 34)

As a matter of fact, according to Wheeler (2013: 34), puns were originally a common literary trope in serious literature, but after the eighteenth century they have been primarily considered as low form of humor. In spite of the pun's current low reputation, some of the best writers in the English literature have liked to use puns like Shakespeare and Chaucer. (Wheeler 2013: 34). Jeroen Vandaele (2014: 180) claims that a pun can be either "horizontal" or "vertical". According to him wordplay is not any subcategory of humor, but meant seriously. Wordplay often creates amusement, a smile or laughter, and can, therefore, be understood to be humorous. (Vandaele 2014: 180)

The last examples show that puns were characteristic for the Renaissance literature. Actually, because puns are one type of a wordplay, and they have the same meaning as it, they are placed in the same category with wordplays in this study. Wordplays can sometimes be confused with other translation techniques. As well as wordplays, taboo

¹⁸ William Shakespeare's comedy (1609-1610) (Jeremy Hylton 2014)

words are used for disguising too bold or embarrassing carnal expressions, and they can sometimes be substituted by wordplays.

3.7 Taboo Words

Omissions in the text can be caused because of taboo words. In this category with taboo words are mentioned here words that are either forbidden, embarrassing or too bold to be translated. Some words that are in general use today were taboos during the time of the Renaissance, and not allowed to use in poetry, partly because of existed strict social norms, partly because of religious reasons. Taboo words are introduced, according to the definitions by Keith Allan and Kate Burridge (2006: 1) and Benson (2006: 269).

Allan and Burridge explain taboos as follows: 1. They are bodies and effluvia, either sweet, snot or fasses, menstrual fluid etc., 2. Sexual organs and acts, mixturation and defecation, 3. Diseases, death and killing in which include hunting and fishing, 4. Naming, addressing, touching and viewing persons and sacred beings, objects and places or 5. Food gathering, preparation and consumption (Allan & Burridge 2006: 1).

Taboos can be sexual, as well as cultural or religious, concerning carnal love like in *Orlando Furioso*. In addition to these concepts, Allan and Burridge (2006: 1) claim that taboos are something that arise out of social constraints of the individual behaviour. They can cause discomfort, harm or injury while appearing in a social context. Despite of harmful effects, people also take a metaphysical risk when they are dealing with sacred persons, objects or places. (Allan & Burridge 2006: 1) According to Larry D. Benson (2006: 243), the most obviously characteristic for the noble conversation for the sixteenth century were verbal taboos. (ibid: 243) An example of taboo words is "adamare"¹⁹ that has been left from use from the Romance languages because it has been considered as inconvenient. Even in English the expression "making love" is in use instead of the more explicit expression. Sometimes taboo words are replaced with other expressions, and different translation techniques can be confused with each other. So called borderline cases are discussed for the following in more detail.

¹⁹ Latin *adamare* "to love passionately" (OED 2016)

3.8 Borderline Cases

Sometimes different carnal expressions are difficult to distinguish from each other, because of their manifestation that can cover more than one category at the same time. If the translation differs from the original text remarkably, it is difficult to say whether it is an euphemism or an omission. In some cases the translation depends to a great extent on the translator's interpretation. Where one translator interpretes the passage as a wordplay, another considers it as an euphemism. Some additions can be analyzed as replacements, since the structure of the poem needs something with what to replace the missing phrase, and translation of these phrases is often difficult. The poetic structure needs phrasing that suits to the context. Some omissions can be caused because of additions in other places. *Smart words* (2016) and Arthur Quinn and Lyon Rathburn (cited in Theresa Enos 2009: 270) have researched such translation strategies.

According to *Smart Words* (2016), it is frequent in English that different words represent the same ideas, and their distinction from each other can be vague, for instance a pun means a form of wordplay, exploiting more than only one meaning of words, or similar-sounding ones, that have either humorous or rhetorical effect. *Smart Words* (2016) gives an example of such a pun:

22) "A fool with a tool is still a fool."

The procedures that are based for spelling words can be divided, according to Arthur Quinn and Lyon Rathburn (Enos 2009: 270), into four different ways of spelling words: addition, omission, substitution and rearrangement of letters. So called metaplasm can be, in turn, divided into four different types themselves, as well as the other figures. Substitution and rearrangement can be counted into combinations of omission and addition. When something is omitted and something else added in the same place, it is called substitution, while rearrangement is a combination of omission and addition. (ibid: 270) In the analysis of the poem a researcher needs to find out the placing and rearrangement of the phrase from the context of the poem, whether it is removed, replaced, substituted by an euphemism, or completely omitted.

An example of a vague case of carnal expression, is from the text *De Amore* (1184 -86),

A Treatise on Courtly Love by Andreas Capellanus (Benson 2006: 2):

- 23) "Those who after deep thoughts of thier lady or even having enjoyed the fruits of love, when they see another immediately desire her embraces, forgetting the services received from their former lover and revealing thier ingratitude."

Some parts of the text seem particularly carnal, for instance, "desire by embraces", but some appear wordplays. Another example of such an unclear expression concerns the question that Criseyde has made to Pandarus in *Troilus* (Benson 2006: 244):

- 24) "Kan he speke wel of love?"

For a reader it is difficult to define, whether this example is a direct quotation or a wordplay. Of these before introduced translation techniques euphemisms, replacements and wordplays are analyzed more specifically in the three version of *Orlando Furioso* in the following chapter, together with recreation and retention.

4 ANALYSIS

The purpose of this study was to research how the translations of expressions of carnal love in Ludovico Ariosto's work *Orlando Furioso* (1532) have been made by the English translators Sir John Harington (1591) and David R. Slavitt (2009), and how much the contemporary translation differs from that of the Renaissance period. Was there need to disguise expressions which were seen to be too vulgar to be translated in the old translation, compared to the new one? It was questioned, whether Sir John Harington and David R. Slavitt have used more omissions, disguisings or replacements in expressions of carnal love than the Italian writer Ariosto (1532), because of sexual taboos, cultural or religious restrictions.

As basic research material in this study I used Ludovico Ariosto's poem *Orlando Furioso* (1532) and its English translation of the Renaissance by Sir John Harington (1591) and the contemporary one by David R. Slavitt (2009). As relevant translation theory I used Holmes' theory of *retention* and *recreation* (1988: 25, 37).

The source material include Ariosto's original version of *Orlando Furioso* (1532a, 1532b), consisting of 673 pages, Harington's translation (1591), consisting of 577 pages, and Slavitt's translation (2009), consisting of 672 pages as a whole. Because of the large wideness of the research material, I picked up only those cantos where carnal expressions appear in Tts the most usually, even though the ST was full of carnal expressions. They appeared frequently in the ST throughout the poem, except the last cantos, but in both of the TTs they appeared basically in the first part of the epic.

I included the tables 1 and 2 explicit expressions, euphemisms, replacements and wordplays, since other translation techniques, additions, omissions or taboo words do not usually contain carnal expressions, but are particularly made because of other reasons than disguising them. Sometimes whole chapters have been omitted, but I have found only one carnal expression that includes in them, and it seems irrelevant for the analysis. Besides that, the only taboo words that could be found from the research material concerned Ariosto's ST, and they are therefore not counted in the study.

The frequencies of different expressions of carnal love in Ariosto's (1532a, 1532b) ST

of *Orlando Furioso* and Harington's (1591) and Slavitt's (2009) TTs are presented in the tables, firstly, according to the numbers of the expressions, and, secondly, according to their percentages:

Table 1. Number of carnal expressions in *Orlando Furioso* and the two translations

Carnal expressions	Ariosto's ST (1532a, 1532b)	Harington's TT (1591)	Slavitt's TT (2009)
Explicit expressions	67	23	20
Euphemisms	71	48	24
Replacements	0	5	1
Wordplays	52	13	21
Total number of carnal expressions	190	89	66

In order to have an idea of the frequencies, compared to the source text, I have counted the total number of carnal expressions, also the explicit ones in the table. The study shows that there are 67 explicit carnal expressions in Ariosto's ST (1532a, 1532b), 23 in Harington's TT (1591) and 20 in Slavitt's version (2009). The amount of euphemisms is 71 in Ariosto's ST, 48 in Harington's TT and 24 in Slavitt's one. There are not any replacements in the ST, but 5 in Harington's TT and 1 in Slavitt's one. The number of wordplays is following: 42 in the ST, 13 in Harington's and 22 in Slavitt's TT. All in all, the total number of carnal expressions is the largest in the source text, by 190 expressions, 89 in Harington's and 66 in Slavitt's TT. One can conclude that euphemism was the most frequent technique by avoiding expressions of carnal love in the translations of *Orlando Furioso* during the Renaissance, and more frequent compared to the contemporary TT, followed by wordplays, while replacements were the less used technique. Some of the carnal expressions could have been displaced into several categories, since the division between different expressions is not clear in every case. Some expressions, could have belonged to either euphemisms or replacements. In the following table carnal expressions are described in percentages.

Table 2: Percentages of carnal expressions in *Orlando Furioso* and the two translations

Carnal expressions	Ariosto's ST (1532a,b)	Harington's TT (1591)	Slavitt's TT (2009)
Explicit expressions	35,26%	12,11%	10,53%

Euphemisms	37,37%	25,26%	12,63%
Replacements	0,00%	2,63%	0,53%
Wordplays	27,37%	6,84%	11,05%
Total percentage of carnal expressions	100,00%	46,84%	34,94%

The results show that Ariosto's percentage of explicit expressions of *Orlando Furioso* (1532a, 1532b) is 32,26 % , Harington's (1591) 12,11 % and Slavitt's (2009) 10,53 % . In other words, Ariosto has used explicit expressions the most often of the three writers. The percentage of euphemisms is 37,37 % in Ariosto's ST, 25,26 % in Harington's TT and 12,63 % in Slavitt's version. The study shows that Ariosto has used euphemisms the most frequently of all of these three writers, but the percentage of replacements is minor. Ariosto has not used them at all, while Harington's percentage is 2,63 % and Slavitt's only 0,53 % . The percentage of wordplays is, however, larger than replacements with the percentage of 27,37 % in ST, 6,84 % in Harington's TT and 11,05 % in Slavitt's TT. The total percentage of Ariosto's carnal expressions (100 %) is in Harington's TT 46, 84 and in Slavitt's TT only 34,94. As a result, both of the translators have somehow disguised carnal expressions from the translation. These peculiarities are discussed further in the subchapter 4.2.4. The three already introduced translation techniques, replacements, including euphemisms and wordplays, are also analyzed in the following subchapters, as well as recreation v/s retention.

In order to find answers to the research question: how has the translation of Italian expressions of carnal love been made in the translations by Sir John Harington (1591) and David R. Slavitt (2009), concerning Ludovico Ariosto's work *Orlando Furioso* (1532a,b), different expressions of carnal love have been divided into subchapters according to the translation techniques as follows: 1) Euphemisms in the translations, 2) Replacements in the Translations, 3) Wordplays in the Translations, and those expressions that do not belong to any of the before mentioned category are discussed in Chapter 4.2.4. In order to have an idea how the translators have used recreation and retention with different translation techniques, they are analyzed separately in every subchapter.

In addition to the translation techniques used for disguising carnal expressions, the

Renaissance translation of *Orlando Furioso*, made by Harington (1591) and the contemporary one by Slavitt (2009), are compared to each other, in order to find differences in the expressions of carnal love in the translations from different eras. They are also compared to the original version by Ludovico Ariosto (1532a, 1532b), in order to find differences in expressions of carnal love between the TTs and the ST.

I collected passages concerning expressions of carnal love, and analyzed them by distinguishing different expressions from each other. I wanted to study old and new translation, in order to find out the above mentioned expressions of carnal love in the translations. Therefore the report is structured by dividing these expressions into subheadings for each type of carnal expressions presented in a list. In order to make it reader-friendly, I have used my own translations as back-translations in translating examples and carnal expressions are underlined. The examples consist usually of only few verses, but the whole phrases are presented in the appendixes in the end of the thesis (pages 101--114) by Ariosto (1532a, 1532b), Harington (1591) and Slavitt (2009).

The image of an English Renaissance court poet who had difficulties in expressing carnal love in poetry and admired unachievable women only secretly because of existed sexual taboos or narrow-minded religious ambience does not correspond the image of a humanistic view of love. During the Renaissance painting nudes or writing about them by using carnal expressions was in fashion. Harington's translation is in some verses even bolder than Ariosto's original poem, although Cone (2013: 3) claims that Renaissance men in Italy could have more than one private life, and had a wife in one city while a mistress was expecting in another. There were also many women who were available for powerful men with whom to cavort. The artists of the Renaissance painted married women fully clothed, while the "other" woman was described nearly nude. (Ibid 2013: 3) It is imaginable that also writers did the same: wrote about the "other" women without clothes. Cone continues that Raphael's mistress, *La Fornarina*, who could have been a courtesan, a mistress or a bride, is touching one of her plumping breasts in one of Rafael's works (ibid: 3). In this atmosphere Ariosto's work does not seem to be very bold, merely admiring an unreachable, decent woman.

Reynolds (Radice & Reynolds 1987: 129) claims that enjoyment is very important for a translation of a work of art with such a poem as *Orlando Furioso*. The poem is written,

after all, for pleasure. Reynolds reminds that there are two ways by which a reader's soul can find peace. One is interpretative criticism, another way is translation. (ibid: 129) Expressions of Carnal Love, appearing in the versions of the three writers, are discussed in the following subsections.

4.1 Expressions of Carnal Love in Ludovico Ariosto's *Orlando Furioso*

In this subchapter expressions of carnal love in *Orlando Furioso* (Ariosto 1532) are discussed. This Ariosto's poem is known as a love poem, including 190 expressions, which can be considered as carnal. I picked the expressions of carnal love from the source material according to, for instance, expressions of sexual affairs, sexual desire or descriptions of naked people that can cause carnal thoughts in a reader.

In Ariosto's (1532b: 334) epic such expressions as a man accompanying a prostitute can create carnal thoughts, for instance, in the canto 12, verse 39, where Orlando talks to Circasso, even though Ariosto never revealed what happened between them:

25) "Né in amar, né in seguir la donna mia [...] per le più vili e timide puttane [...]" (Ariosto 1532b: 334)

[BT²⁰] Not in love, not accompanying my dame [...] with dirtier, timid prostitutes [...]

Another example (Ariosto 1532b: 285) describes how Ruggiero found a naked Angelica binded to a rock. Ruggiero already started to undress himself, while Angelica escaped, and nothing sexual actually happened between them. He was only looking at her:

26) "[...] e nel passar vide, mirando a basso. Angelica legata al nudo sasso." (Ariosto 1532b: 285)

[BT²¹] [...] and when stepping farther, looking down, Angelica was lying naked on a rock.

20 My own translation

21 Ibid

Goran Stanivukovic (2001: 113) and Michael Hattaway (2010) have researched the composition of the poem. The study shows that the appearance of expressions of carnal love in Ariosto's poem is not frequent, since in this long, twisting poem only few phrases can be regarded purely as carnal. Nevertheless, according to Basnett-McGuire, a description of a love affair (or affairs) can be found inside this poem (1991: 34–35), since there is not only one love affair, but many in the same epic.

Typical features for Ariosto's (1532) *Orlando Furioso* are covered descriptions that make a reader to imagine what happens behind the curtains. Even though the decision of the happening has been left to the reader, it concerns the translator who has to make a choice how to translate it, as well. Despite of plenty of carnal expressions, some of them are difficult to establish in the translations of *Orlando Furioso*. One of the reasons for these difficulties is the difference in linguistic expression between the Italian and English languages. Basnett-McGuire (1991: 34) claims that since they are close to each other in their approximate pattern of sentence organization of component parts and word order that make sentences translatable (ibid: 34–35), one must bear in mind that *Orlando Furioso* is a poem where rhyming is extremely important for the structure. Italian is a vocal language, while English includes more consonant endings. Adapting English language into such similar rhyming poetic form as Italian involves more changes of words and inclusion than literal translation in general. Basnett-McGuire claims that sometimes there are not any equivalents for some expressions, and the translator must, despite of the difficulties caused, replace them with other, more convenient ones (Basnett-McGuire 1991: 34).

Goran V. Stanivukovic (2001:113) has more radical ideas about the character of *Orlando Furioso* (Ariosto 1532), compared to Basnett-McGuire. He claims that sexual passion in *Orlando Furioso* is seen, besides chaotic, also as socially disruptive. This kind of Ovidian eroticism celebrates *raptus*. It means a violent and unpredictable encounter between human and divine, and that can lead to unforeseen transformation. (Stanivukovic 2001:113) As a matter of fact, features of relationships between human and divine can be established throughout the poem.

Michael Hattaway (2010) sees the poem in a more devastating way than Stanivukovic. According to him, the Ovidian narrative poems form a specific group of erotic writings

in the Renaissance England. They end to death and metamorphosis and tell of male or female wooers that intend to have physical love. They have sexual, passionate or violent encounters with mythological deities and humans and have features that come from Ovid. (ibid) According to Stanivukovic (2001: 113), these Ovidian transformations can sometimes raise the human to the divine level. They give a voice to sexual desire, help to release from pain and failure, and enjoy of sexual joys. Social order can be disrupted when sisters lust after brothers, patriarchs rape their wives' sisters, children betray their parents. A caused erotic conflict is crucial to this kind of vision, as eroticism is not a manifestation of cosmic unifying forces, but an eruption of chaos and madness. In *Orlando Furioso* the fury is the madness of frustrated sexual passion. (Stanivukovic 2001: 113) Love for Angelica makes Orlando mad. Carnal expressions appear frequently in the poem in direct or disguised forms, and more of them can be found from the following subchapters. Expressions of carnal love are discussed separately in Sir John Harington's (1591) and David R. Slavitt's (2009) translations in the following subchapters.

4.1.1 Expressions of Carnal Love in Sir John Harington's Translation

This subchapter concentrates on typical features in Sir John Harington's expressions of carnal love in his translation of Ludovico Ariosto's *Orlando Furioso* (Harington 1591) by introducing his translation technique, according to Judith Lee (1983) and Radice and Reynolds (1987). Harington has used carnal expressions frequently, and they appear usually in the same places with the original, but sometimes he has used them in such places where they do not appear in the ST. Lee claims (1983) that instead of a word-for-word translation, Sir John Harington has used unusual freedom in his translation of Ariosto's poem, imitation rather than duplication of the original (Lee 1983: 277). Typical for this period are wordplays or other disguised expressions that can lead a reader to guess what really happens behind those words. As Harington has used a great number of those above mentioned techniques, including a great liberty in expression, one must read through several verses in order to establish them from the text. In Harington's case [(Hough 1962; x) in Harington 1591] he wanted to delight the maidens of the Queen with his translations.

As Harington (1591) has used apparently free translation technique while translating this poetic masterpiece, the reader must often read through two or three verses in order to locate the same description as in Ariosto's (1532a) original version, due to Harington's additions and spreading the information in many places (1591). The verses may not necessarily appear in the same places as in the original epic, but before or after. One of the reasons for using this kind of technique is often the question of perfect rhyming. If the rhymes do not go together, the translator has to do something, either omit, add or replace an expression with another that suits better to the poetic context.

An example of the canto 32, verse 80 (Ariosto 1532a: 243) represents well Harington's particular (1591: 764) translation technique where he has changed the inclusion to a great extent, compared to Ariosto's original version so that the equivalents of the poem are constructed differently from the original. In fact, Harington has created a completely new verse:

27a) "Mostrò la donna aprisse il paradiso" (Ariosto 1532a: 243).
[BT²²] It looked like she would open the paradise.

In Harington's (1591: 364) translation the same event seems to begin from the verse 75:

27b) "[...] When curtains be remoov'd
that all did hide [...]"

Where Ariosto (1532a: 243) opens the paradise, Harington (2009: 364) hides all behind the curtains. Typical for Ariosto's poem are also relatively explicit descriptions of sexual relationships between partners, for instance, in an example on the page 145, canto 28, verse 69 (Ariosto 1532a):

28a) "[...]Chi tutta la notte fu quel sì gagliardo,
Che ti godè senza far parte altrui?[...]"

[BT²³] Who was so brave the whole night,
who enjoyed the night without belonging to others? [...]

22 My own translation

23 Ibid

Harington (1591: 320) has translated the same verses as follows:

- 28b) “[...] Which of us two it was, that all night
So gallantlie performed all his due [...]”

In Harington’s (1591: 320) translation carnal expressions do not appear in these verses. In that case, he has replaced the carnal expression with a more convenient one. Characteristic for his translation is, according to Scarsi (cited in Morini 2012: 113–114), Harington’s misogynistic alterations and comments that make his translation ”less correct and less acceptable”; some of his stanzas are also ”deceiving”; and this English version of *Furioso* does not show a certain ”fidelity of spirit”. According to Scarsi, Harington disliked women warriors and wanted to transform them into meeker which is in this case a more acceptable figure. An interesting point is that Ariosto was writing as a local representative of the Este family in Garfagnana (Morini: 113–114). How much of it refers to real life of the Renaissance in Italy could be discussed, but in many cases Ariosto has used real persons and events as a background for his poem.

In the examples of this study Harington has dropped away some carnal expressions that could have possibly been too bold, either by omitting them or replacing them with something else. Hough (1962: x) argues in the preface of Harington’s (1591) translation that sometimes Harington has omitted the whole passages and, as a consequence, his cantos are shorter than in the original. For instance, on the page 556, Canto 46, verses 124-140 (1591), Harington has omitted the whole chapter, or somebody else has made it. In fact, according to Kilroy (2009: 112 – 113), Harington blames the Earl of Essex because of that:

- 29) ”To the Earl of Essex of an envious
Censurel of Ariosto Translated
My noble Lord, some men haue though me proud
because my Furioso is so spredd
and that your Lordship hath yt scene and redd
And haue my vayne and payn therein allowd,
no sure I say, and long time since haue vowd,
my fancy shall no with such bayts be fed,
nor am I framd so light in foote or head.
Theet I should daunce at sounde of Prayses Crowde.
Yet Ile confess this pleass me when I heard yt,
how one that euer carps at others wytings,

with much a doo gaue vp/his hungrie verdit
 I was well he sayd, but twas but a translation.
 Ist not some ramme that butts of such a fashion?"(Kilroy: 112-113)

In 1618 Budge published *The Most Elegant and Witty Epigrams of Sir John Harington*, containing 346 epigrams as a whole, that form four books, of which three had never been published before. Because of many theological decades, several of his too bawdy poems were omitted, and, as a matter of fact, none of his four books resemble those 'books' that Harington himself had planned carefully. (Kilroy 2009: 77) It is noticeable that also some parts of *Orlando Furioso* have been omitted, and verses missing from the context may have included carnal expressions. Without those omissions the total number of carnal expressions could be higher in his translation.

4.1.2 Expressions of Carnal Love in David R. Slavitt's Translation

Characteristic features for expressions of carnal love in David Slavitt's (2009) translation of *Orlando Furioso* are introduced in this subchapter. Slavitt's translation as a contemporary one represents another era than Harington's (1591) Renaissance version. Slavitt has used less carnal expressions in *Orlando Furioso* than Ariosto in general (see the Table 1, p. 62), but in some cases he has added them in places where they do not appear in Ariosto's (1532a, 1532b) ST. In that way he has created his own individual translation interpretation. As a consequence, Morini reminds that Slavitt's narrative voice is different from that of Ariosto, and sometimes a reader gets an impression from Slavitt of having the events in the original poem that the translator-as-interloping-narrator has told (2012: 109–110). As much as Harington, Slavitt has also changed the inclusion of the verses in a significant way. In the verse 39 Ariosto (1532a: 18) writes about a burning straw:

30a) "[...] Che l'foco arde la paglia facilmente".
 [BT²⁴]: [...] that fire burns the straw easily.

Slavitt's translation (2009: 11) tells about a hot volcano instead of a burning straw :

24 My own translation

- 30b) [...]”No fire burned so hot in any volcano
as in his breast .”

According to Morini (2012: 110), the comparison between Ariosto, the original writer, and Slavitt, the translator, highlights the translator’s practice how to use the Furioso as a source book, concerning chivalric adventures, to be commented on by a contemporary writer who knows something about modern psychology and boxing. Slavitt attempts to create fun, and evidently he does it in a different way from the Renaissance poet, by modernizing the tone that may mislead to something unfamiliar in the original. Morini (2012: 10) continues that it is as well noteworthy that in certain tongue-in-cheek passages the translator seems to lose the ironic undertones²⁵.

Because Slavitt (2009: 11) writes about a ”hot volcano”, the first expression differs completely from that of Ariosto’s (1532a: 18). In Slavitt’s translation the expressions of carnal love also appear a verse later than in Ariosto’s ST. It is one of the exceptions to his translation style, since usually he retains to the original version to a large extent.

Another example of a carnal expression of Ariosto’s canto 11, verse 67 (1532b: 316), describes women’s breasts:

- 31a) ”[...]ma discendendo giù da le mammelle,
le parti che solea coprir la stola
fur di tanta eccellenza, ch’anteporse
a quante n’avea il mondo potean forse”.
(Ariosto 1532b: 316)

[BT²⁶]: Since rising up the breasts
that used to cover the stola [...] did with great excellency, that before offering such ones that the world perhaps do not have.

- 31b) ”And her breasts! Oh, there was such perfection there that all other women would envy and be sad that theirs were not like hers. Beyond compare! Snowy white, like cheeses on display, with that cleavage in between them ...Look away!” [...]

25 Undertone = feeling, quality or meaning expressed indirectly; ironic undertone means ironic shade in the expression where the thing what one says is the opposite for what one means (Hornby 2010: 821, 1667)

26 Ibid

(Slavitt 2009: 219)

In this verse Slavitt (2009: 219) has used apparently free translation technique in this phrase like is often the case with Harington (1591). He does not refer to anything about the stola that covers the breasts, but points attention to the cleavage between them. Even though Slavitt (2009) has used less carnal expressions in his contemporary translation of *Orlando Furioso* than Ariosto (1532a, 1532b) or Harington (1591), only few of the missing expressions are caused because of omitted chapters. They are disguised by other reasons than because of carnal expressions. Translation techniques for avoiding such expressions in different ways are discussed for the following.

4.2 Translation Techniques Used for Disguising Expressions of Carnal Love

Different translation techniques for disguising expressions of carnal love, which Sir John Harington (1591) and David R. Slavitt (2009) have used in their translations of Ludovico Ariosto's *Orlando Furioso* (1532) are analyzed in this subchapter. They are divided into replacements, including euphemisms and wordplays, recreation vs/retention and other features in the translations. They are presented here by using a) the original version by Ariosto (1532a, b), followed by b) Sir John Harington's translation (1591) and c) David R. Slavitt's one (2009). Back-translations are used whenever they are necessary. Recreation v/s retention is analyzed separately in every subchapter.

4.2.1 Euphemisms in the Translations

This subchapter familiarizes to euphemisms used in the translations of *Orlando Furioso*, made by Sir John Harington (1591) and David R. Slavitt (2009). They are the most usual translation technique for avoiding carnal expressions in this study. These carnal expressions are often presented in the translations, by using disguising descriptions instead of explicit expressions of the sexual desire itself.

For Harington using euphemisms is one of his typical ways to translate *Orlando*

Furioso. By using his particular translation technique, he turns off the plot to another direction and writes something else than in the original version, in fact by creating a completely new version of the poem, compared to the ST (Ariosto 1532a, b). Actually, he is a creator of new euphemisms, as is the case in this example, presented in the verse 13, canto 32 in the following way :

32a) "Di qua, di là va le noiose piume
Tutte premendo, e mai non si riposa." (Ariosto 1532a: 226)

[BT²⁷] Here and there go the noisy pillows,
All pushing and no resting ever.

Harington's (1591: 358) translation of the verse 13, the *Thirty-second booke of Orlando Furioso*, reveals the maiden's carnal desire and wish that the lover would come back again in the following night:

32b) "But turnes and tosses in her restlesse bed,
(Alas no turning turnes her cares away)
[...] She wishes for the night againe so fast [...]" (Harington 1591: 358)

Slavitt (2009: 601) has omitted the cantos 31-33 from his own translation. Instead of a verse translation, there appears only the text, referring to the omission: "[Cantos XXXI, XXXII, and XXXIII omitted (Slavitt 2009: 60)]" in the place of rhymes, without any explanations for this act. The following text written under can give a possible explanation for this awkward omission:

32c) *"Doralice having decided the quarrel between Mandricardo and Rodomonte, Ruggiero and Mandricardo meet in the lists in a fearful battle. Both fall to the ground, and it is supposed that Mandricardo is the victor. But when the crowd rushes to the lists they find he is dead and Ruggiero is only wounded. The cheers of the crowd give littel plaesure to the hero, however, who must lie on a sick-bed instead of seeking Bradamante, according to his promise."*
(Slavitt 2009: 601)

A reader gets impression that there is no sexual affair between the protagonists during Ruggiero's sickness. The back-translation covers what is going on in the bed. The noisy

27 My own translation

pillows can remind of sexual desire. The fact about true carnal love in these phrases is not clearly expressed. A reader gets an idea that something is happening in the maiden's bed, but it is unclear, whether it is a love affair or only a restless dream of a desired lover. Slavitt (2009: 601) has omitted the chapters that tell of the war and, as he writes, Ruggiero who lies on a sick-bed and cannot seek Bradamante.

There is another example of an euphemism appearing in the same verse:

33a) "Per veder s'anco di Titon la sposa
sparge dinanzi al mattutino lume
il bianco giglio e la vermiglia rosa [...]" (Ariosto 1532b: 226):

[BT²⁸] To see the Titon's anchor the pride
spreads in front of the morning light
the white lily and the purple rose [...]

33b) "And the during all the time
the stay doth last [...]" (Harington 1591: 378)

In this example an expression of the "anchor of Titon" can mean a dream of a real lover or a maiden's dream of him. The "anchor" can refer to a sexual organ, or a place to stay. It could also be explained as an event where the bride wants to see again Titon's shuttle, but it can mean that the bride spreads her legs to her lover, as well. "White lily" can refer to herself and "purple rose" to her feminine sexual organs. The innocence of the bride can also be described with the "purity of the lily" and lost innocence with "the purple of the rose", but it can also refer to the maiden's intimate parts of the body. The lover disappears as soon as the day was born. Still, this verse can be only a wordplay without any carnal meaning. In fact, the reader has been left to guess what actually happens in this verse.

Further, in this verse the inclusion can refer to a carnal love affair with a man who is entering the room through the window. *Titon* himself can be a god, living man or a product of imagination, a carnal agent. In Harington's translation (1591: 378) the phrase: "[...] And the during all the time the stay doth last [...]" refers to a love affair and sleeping together, but there is nothing about the sexual act itself. As Harington's

28 Ibid

translation is even bolder than Ariosto's (1532b: 226) ST, Ariosto has described the event in the way that it can happen in imagination, but Harington leaves no doubts to the reader of its sexual character. However, in these verses the reasons for Slavitt's omission were probably not because of the boldness of Ariosto's original epic, but for other reasons. On the other hand, one can presume that Slavitt has omitted the chapters 31-31 (2009: 601) because he may have considered the act where a maiden is lying on a sick-bed, too boring to be translated, and all the events, including the Titon's pride, are only hallucinations, created by high fever.

Despite of Slavitt's disguisings, concerning carnal expressions in *Orlando Furioso*, Laurance Wieder (2010:3) claims that Slavitt who has studied in Yale, has written pornographic novels under a pseudonym. When thinking of his daring past, Slavitt seems to follow a more puritan way in translation than Harington. Wieder compares Harington's and Slavitt's translations to the original one (2010: 3). Here are examples of a) Ariosto's (1532b: 1), b) Harington's (1591: 19) and c) Slavitt's (2009: 1) versions:

34a) "[...] Che per amor venne in furore e matto" (Ariosto 1532b: 1)

[BT²⁹]: [...] Who because of love gets angry and mad

The back-translation shows Ariosto's (1532b: 1) accuracy of the expression that is missing from the other translations by Harington (1591: 19) and Slavitt (2009: 1):

34b) "[...] Who fell bestraught with love [...]" (Harington 1591: 19)

34c) "[...] how love drove him insane [...]" (Slavitt 2009: 1)

Harington (1591: 19) has translated this phrase more obviously carnal than it appears in Ariosto's (1532b: 1) original text, but it seems that Slavitt has failed in trying to compose the rhymes in *ottava rima*, and he has given up with a difficult text because he continues the phrase: "Who had been known before as wise and prudent like me, God knows [...]" (Slavitt 2009: 1). Anyway, in Harington's case disguising does not appear particularly in his translation that is otherwise revealing. On the contrary, in this subsection Harington has used free translating technique and *recreated* a new version of *Orlando Furioso*, while Slavitt has used *retention* by omitting verses. Slavitt has often

29 Ibid

used euphemisms in expressions of carnal love in such a way that they do not seem carnal at all, in spite of the fact that he has *retained* into the original version more than Harington, instead of *recreating*. While Harington has revealed, he has hid.

4.2.2 Replacements in the Translations

In this subsection replacements used instead of carnal expressions in the translations of *Orlando Furioso*, made by Sir John Harington (1591) and David R. Slavitt (2009), are discussed. Replacement appear significantly less frequently than other translation techniques in all of the three versions. When the division between recreation and retention is concerned, according to Holmes's translation theories of *recreation* (1988: 25) and *retention* (1988:37), it seems, that Harington has *recreated* a new translation by using new ideas in the place of carnal expressions. In fact, they do not usually replace such expressions, but recreate new versions from the basically harmless expressions of Ariosto's original, and transform them into carnal ones even though they would not appear as such ones. Here is Ariosto's original version, Canto 4, verse 40 (1532b: 94):

35a) ”[...]Al fin trovò la bella Bradamante
quivi il desiderato suo Ruggiero [...]”

[BT³⁰]: Finally, found the beautiful Bradamante
so her desired Ruggiero [...]

Harington (1591: 42) has presented the phrase in the following way, by describing knight's adventures:

35b) ”[...]By Knights that dwelt there neare or far asunder,
And many a man hath here bene quite undone [...]
At the same wood Renaldo from his fleet
Well mounted in this Bayards backe did part.”
(Harington 1591: 53)

In Harington's (1591: 42) text Rodomonte finds Ruggiero, but Slavitt's (2009: 55-56) translation differs in this example from Harington's (1591: 42) notably, because he writes about knights, instead of lover's reunion. Slavitt's translation of the verses 40–41

30 My own translation

with passionate words he has retained nearer the original ST:

- 35c) "[...]Bradamante sees Ruggiero. Her eyes feast on him, and in return his delighted stare is altogether welcome to her. At least he is alive – and she can feel that his heart still burns with a great passion [...]" (Slavitt 2009: 55–56)

Slavitt (2009: 55–56) has changed the expression of "the desired Ruggiero" to the passionate description "she can feel that his heart still burns with a great passion" two lines later. As the examples presented before show, Slavitt *retains* to the original version, while Harington has *recreated* a completely new aspect of the poem, a religious one that does not occur in the original version by Ariosto (1532b). The only connection with the original are the knights.

In this phrase, Ariosto's (1532b: 94) text is full of expressions of carnal love. Bradamante and Ruggiero meet, since Ruggiero has loved her from the first sight, and finally they lie side by side happily. Slavitt (2009: 55–56) has followed this idea, even though his text is not a direct translation of Ariosto's (1532b: 94) poem, and can therefore be considered as a replacement of a carnal expression.

In these examples I cited the whole phrases, because I wanted to show, how the inclusion of these verses has been changed to a such extent that it is impossible to recognize the original event from the translation. In Harington's case any carnal expression do not exist in his (1591: 42) translation, since he has replaced it with a more convenient expression.

Another example of a replacement appears again in Harington's (1591: 42 and Slavitt's (2009: 56) TT two lines later, compared to Ariosto's ST (1532b: 94-95):

- 36a) "[...] l'ippogrifo trovano anco, ch'avea lo scudo, ma coperto, al fianco." (Ariosto 1532b: 94-95)

[BT³¹] The hippogryph found the anchor, who had a shield, but covered by the loins.

31 Ibid

In this verse Ariosto, himself, seems to refer to a disguised expression, since the anchor could refer to a sexual organ. Harington's (1591: 42) has chosen a more liberated translation, because he has, besides changing the inclusion, changed the names of the protagonists by using Renaldo in the place of Ruggiero:

36b) "[...] What feates of armes had there bene late fulfilled,
And where a man by valiant acts may show
If his exploits deserve dispraise or no."

The last two lines refer to carnal love, instead of arms. However, any word-for-word translation for this description cannot be found from Harington's (1591: 42) TT. A description of a hippogryph [ove fu la donna vincitrice, edore l'ippogrifo trovano anco (Ariosto 1532b: 94-95)] who finds an anchor with the lady has been left out from his version. Instead of the description about Bradamante and Ruggiero lying side by side, he (Harington 1591: 42) writes about a stairway to heaven that could be interpreted as a wordplay. Harington, on the contrary, does not refer to Bradamante or love at all. There is no explanation, neither reason, why Harington did not translate this part. However, the boldest version in this example was the one by Ariosto (1532b: 94). In the place of the hippogryph, Harington (1591: 42) writes about "arms" and "exploits". Actually, "exploits" could refer to a sexual act that is covered by a military one. Ariosto (1532b: 95) himself has described, how the protagonist has "covered a shield by the loins". Here is Slavitt's (2009: 56) translation of the same verses:

36c) "[...] and a hippogryph that we
heard her claim as prizes [...]"

This is actually Slavitt's (2009: 56) only replacement in his translation of *Orlando Furioso* that can be found from the research material. He retains to the original text, but in this phrase he has replaced the description of the "shield that is covered by the loins" with "the hippogryph" that claims her as prizes". In Slavitt's translation "she" could mean a "hippogryph", food or a sexual target, depending on the reader's point of view.

In general, Harington (1591) has used carnal expressions more often than Slavitt, (2009) who has replaced them with some other expressions. Thus Slavitt is living in the

modern era, he seems to follow a more puritan way of translating than his Italian colleague, who wrote his original text during the Renaissance. In any case, it is a strange observation of a former writer of pornographic texts and can refer to faithfulness to the original text. Nevertheless, many carnal expressions appear sooner or later in Harington's translation and can be misunderstood as replacements, due to his translation technique. The following translation technique, wordplays, is more frequent in Harington's translation than replacements.

4.2.3 Wordplays in the Translations

Different wordplays, used in the two translations of *Orlando Furioso* by Sir John Harington (1591) and David R. Slavitt (2009), are discussed in this subsection. Wordplays are the second frequent translation technique used in the three analyzed texts as a whole. In some translations it can be difficult to distinguish which expressions are physical carnal love, which only romanticism of myths, temptation of divine gods or goddesses or wordplays without specific carnal meaning.

An example of these difficulties in distinguishing the carnal expressions can be found, for instance, in the translations of Ariosto's (1432b: 313) work of the canto 11, verse 59. The three versions, a) Ariosto's (1432b: 313), b) Harington's (1591: 129) and Slavitt's (2009: 217) are presented as follows:

37a) "[...] che, quanto può, nasconde il petto e l'ventre,
più liberal dei fianchi e de le rene." (Ariosto 1432b: 313)

[BT³²] [...] who, whenever she can, covers the breast and the belly,
more liberated are the loins and the hips.

Harington (1591: 129) seems to have translated the expression by changing the inclusion by a wordplay, but actually the translation that appears to be the nearest to Ariosto's (1532b: 313) expression comes a verse later in his translation:

37b) "Where many a worthie Ladie to renowne

32 My own translation

That had bene naked tyde unto the shore
 And many a tender virgin and unsoiled [...]" (Harington 1591: 129)

Even though Harington (1972: 129) writes about naked bodies, there is no reference to carnal love itself. He has replaced it with a wordplay instead of a carnal action, while Slavitt (2009: 217) covers some intimate parts of the body like in the original version:

37c) "Her hands cover her bosom, her loins, again
 her bosom, but whatever part of her she conseals
 there is another one that she reveals."

Another example of a wordplay can be found from the canto 1 that Ariosto has used by himself:

38a) "[...] "Se non ne tocca a me frutto né fiore [...]" (Ariosto 1532b: 14)
 [BT³³] If no fruit neither flower touches me [...]

Harington (1591: 24) refers to sexual organs by "fruits" or "flowers". His translation is presented as follows in a form that appears quite near the original:

38b) "[...] If neither frute nor floure come to my part [...]"
 (Harington 1591: 24)

On the contrary, Slavitt's (2009: 11) translation differs from the original to a certain extent:

38c) "[...] Another man has come along to pluck her delicate flower."

In Slavitt's (2009: 1) translation another man, who, instead of loins and hips, has picked her delicate flower, referring to carnal love, while the man in Ariosto's (1532b: 14) and Harington's versions is only thinking of it. Where Harington's (1591: 24) translation has retained to the original version, Slavitt (2009: 11) has changed it by recreating another wordplay. This wordplay that Slavitt has used in the canto 1 in the end of the verse 41 is typical for his translation, but, what is characteristic for him, he has changed the meaning from the indefinite state of heart into a love affair with another man.

33 Ibid

One example of a wordplay is in the canto 5, verse 64, presented in a) Ariosto's (1532b: 127), b) Harington's (1591: 57) and c) Slavitt's (2009: 79) versions as follows:

39a) "[...] altrui vide salire,
salir su l'arbol riserbato, e tutto
essergli tolto il disiato frutto," (Ariosto 1532b: 127)

[BT³⁴]:[...] the others are seen to
climb to a riserved tree, and all
that was taken was a desired fruit.

Here is Harington's (1591: 65) Renaissance translation of Ariosto's (1532b: 127) two lovers, where he has changed the inclusion into another lover's act:

39b) "[...] Behold he saw another climbe the tree,
And in the midst of all his hope and sute,
Another tooke the pleasure and the frute." (Harington 1591: 65)

According to Miranda Jahnon-Haddad (cited in Scarsi 2010: 45), Harington (1591) has modified Ariosto's text in such places, where the sexual action becomes explicit. He has also added such details to some racy episodes that cannot be found from the original, like is the case in "taking pleasure" (Scarsi 2010: 45). Slavitt's (2009: 79) translation of the same event presents the same translation decision: climbing up a tree:

39c) "[...] he saw a man climb
up the forbidden tree to taste that fruit
he hoped himself to gather."

A typical event for this time, a lover climbing up a tree like in *Cyrano de Bergerac*³⁵, occurs in Ariosto's (1532b: 127) poem. Slavitt's (2009: 79) ST is near the original, while Harington (1591: 54) has taken a liberty to go to another direction and uses his own words considerably freely. However, he uses the same wordplay as the other writers in this traditional, a bit religious description that can be compared to the story of Adam, Eve, a snake and the forbidden fruit. Ariosto (1532b: 127) has used the word "others" (altrui) that have climbed up a tree, while Harington (1591: 65) and Slavitt

34 Ibid

35 A play written by Edmund Rostand (1897)

(2009: 79) both point to another man. In that case in Ariosto's ST there are more than only one lover, unlike in the other translations. It seems that Slavitt has read Harington's version before translating the event. In all of these three versions the writers have used a wordplay in this description.

Despite of frequent use of wordplays for hiding carnal matters, some of the wordplays used in translations of *Orlando Furioso* can be daring, for instance in Harington's TT on the page 86 in canto 8, verse 44 (1591), even though the only word that could refer to a carnal expression in Ariosto's (1532b: 206) version is "pear", describing the form of a woman's body. All of these three versions are presented as follows:

40a) "D'ogni martir che sia, pur ch'io ne pera [...]" (Ariosto 1532b: 206)

[BT] Of the only martyr who will be, only I, not the pear [...]

40b) "[...]His weapon looked like a broken lance [...]" (Harington 1591: 95)

40c) "When at last my mangled corpse is sprawled
on these black rocks, I shall at least be free [...]" (Slavitt 2009: 138)

There seems to be no connection with the "martyr" and the "pear", nor between Ariosto's epic and the two translations. On the other hand, "pera" could also mean somebody who has fallen down to the ground like a mature pear. Harington ((1591: 95) writes about a "weapon" that could refer to a sexual organ, while Slavitt (2009: 138) describes a corpse that is sprawled on the rocks.

In these last two examples Harington (1591: 54) uses *recreation* in the wordplays and refers to bolder things than in the ST, Slavitt (2009: 79) has used *retention* in his translation, since there is nothing that could refer to carnal expression. In the last example Slavitt (2009: 138) has retained more to the original meaning of "martyr" than Harington by using the word "corpse". However, in Slavitt's translation nothing refers to carnal love. As can be noticed in the examples, wordplays were a usual translation technique for disguising carnal expressions in this study in both translations. Despite of the carnal expressions discussed and analyzed in this chapter, there are some expressions in Ariosto's ST that do not appear in either of the translations. They are

analyzed in the following subchapter in more detail.

4.2.4 Other Features in the Translations

In this subsection other features that appeared, when analyzing carnal expressions in the translations of *Orlando Furioso* by Sir John Harington (1591) and David R. Slavitt (2009), that do not belong to the above analyzed translation techniques (euphemisms, replacements or wordplays) are discussed. In Ariosto's ST (1532a, 1532b) there are 190 carnal expressions, but only 89 in Harington's and 66 in Slavitt's TTs. Since the rest of the expressions could not be identified from the TTs, they have disappeared somewhere.

Disappearings of carnal expressions from the translations can happen for various reasons. In them belong such ones as omissions, additions, taboo words, shortenings or recreations of new verses. One of the reasons for these features is transforming the poem into an almost unidentifiable form. There can be carnal expressions in translation which cannot be considered as translations.

Characteristic for the translations of *Orlando Furioso* is that it is a poem, after all, and poetic translations must follow the rhyming of verses. Holmes (1988: 24–25) argues that translations of poetry differ from all other interpretative forms in the way that they have the aim of being acts of poetry. The so called metapoem is linked, in its language, to a poetic tradition of that language (in this study Italian), and from the poetic tradition of the target language (English). The metapoem should have some kind of a measure meet, in order to be successful as poetry. (ibid: 24–25) In poetry translations the translators have to make a decision how to approach the problem between the inclusion and rhyming. Sometimes he/she must add something, sometimes omit, even shorten the words, in order to reach perfect rhyming. Different structures between languages can cause difficulties, as much as accentuating. Typical other features for the two translations are the omissions that the translators have made, in order to avoid carnal expressions for other reasons than disguising them, and sometimes whole chapters have been omitted.

Harington's (1591) particular translation technique has sometimes been transformed

into a relatively individual presentation. Harington has, according to Hough [(1962: x) cited in Harington 1591)], made omissions and, in return, additions by expanding some passages, both in moral and devotion. Some of Harington's additions tell about vain pleasures (ibid: x). Harington has added some parts that refer to a love affair between the protagonists of *Orlando Furioso* which do not belong to the original version by Ariosto (1532), for example *The arguments* at the beginning of the chapters, for instance on the page 248 (Harington 1591) offering a reference to Orlando's mistress:

- 41) "*[...] Orlando falls starke mad, with sorrow taken,
To heare his mistres hath him quite forsaken.*"

Another addition can be found from the page 273 (Harington 1591) where the descriptions of the chapter 24 give an idea of a love affair between Od'rik and Gabrina, a "gracelesse paire", and another relationship of Rodomont:

- 42) "*[...] Fierce Rodomont with sundrie passions sturd,
Doth fight with cruell Agricanes haire,
But them in their chief rage their mistress parted,
From whence to aid their Prince they both departed.*"

However, Harington's referings to a mistress do not actually describe a carnal act, only point to it. That is why this kind of referings are not counted in the table as carnal expressions, but the translation decision can explain the disappearings of some carnal expressions. In fact, these kind of referings to a mistress can be found everywhere in Harington's translation. On the contrary, Slavitt (2009) has not added descriptions to the beginning of the chapters. As a matter of fact, he is stuck more to the original version than Harington and has even left the names of the cantos untranslated, by using *retention* technique also in this case.

Harington (1591) has avoided carnal expressions by omitting them from his TT by shortening the verses. In his TT, shown in the subchapter 1.4.1 (1591: 364) (see the complete verses in Appendix 2, page 107) he has shortened the text, originally consisting of two verses, (Ariosto 1532b: 242) into one verse. By that way he has disguised, together with shortenings, expressions that refer to carnal expressions. Hough, the editor (1962: x), notes in the preface of Harington's (1591) TT that it is not literal, since he has used the metre of the original, so called, already mentioned *ottava*

rima, but he has omitted whole passages and shortened battles and genealogies, which he found boring. [(Hough 1962: x) Harington 1591] These omissions have been caused basically because of shortening the whole verses in general, not because of avoiding carnal expressions. As a matter of fact, almost all of his cantos are shorter than the originals. In this case, he has used recreation technique continuously.

Despite of Harington's disguisings, in some cases he has added carnal expressions in places where they do not appear in the original ST, but they cannot be seen from the tables, since the carnal expressions in each version were counted separately. Anyway, the number of such expressions is minor in Harington's TT, including only few cases. In the original version of *Orlando Furioso* explicit expressions of carnal love have been disguised, for instance, by using a description of the environment where the love affair occurs like is the case in the example of the canto 25, verse 45, that happens in bed (Ariosto 1532a: 48):

43a) "[...] Poi che 'l dì venne, e che lasciaro il letto [...]"

[BT³⁶]: And the one who came from her, and who left the bed,

My back-translation reveals the meaning of the verse in English. Harington (1591: 292) does not describe great desire, even though his description is more sensual than Ariosto's (1532a: 48) one and refers to an intimate moment between lovers:

43b) "[...] And tooke me fast about the necke and kissed me
And told me how in this my little stay." (Harington (1591: 292)

The carnal nature of this event is even more obvious in Harington's translation than in the original version by Ariosto (1532a: 48). Harington lets a reader to understand that the protagonist has been in bed with a lady and there has been a carnal event between them. In Ariosto's version the protagonist is leaving the bed, unlike Harington (1591: 292), who retents to staying there. Additionally, in the same verse he writes about the lady assisting the man a couple of lines later:

36 My own translation

44a) "[...] Che riccamente ha sua man contesta." (Ariosto 1532a: 48)

[BT³⁷]: [...] Who has richly disputed with her hand.

44b) "Then she did cause me alter mine array
in wich her owne hands she doth assist me.[...]" (Harington 1591: 292)

According to this example, in Ariosto's (1532a: 48) text seems to exist no carnal events, on the contrary, the back-translation reveals that Ariosto (1532a: 48) describes leaving the bed and sexual desire, but Harington's (1591: 292) translation reveals a particularly explicit carnal expression.

Slavitt (2009: 576–577) has omitted also the canto 25 for an unknown reason. Whatsoever, the verses in the former chapter (88–115) can give an idea why he has omitted this particular chapter (ibid: 576–577):

43–44c) "*The hermit loads Zerbino on his horse and leads Isabella to a convent in Provence. They avoid inhabited places because war is everywhere, and indeed a knight blocks their way. Ariosto promises to return to them later. Mandricardo, meanwhile, is resting from his fight when a knight rides up whom Doralice recognizes as Rodomonte. He is coming to avenge himself upon Mandricardo for having taken Doralice away from him. They challenge and insult each other, and then fight, but the combat is interrupted by a messenger from King Agramant summoning them to help him in his moment of need, besieged as he is by Charlemagne. Mandricardo's horse has been killed in the fight, but Brigliadoro happens to wander by.*" (ibid: 576–577)

In Slavitt's version (2009: 576–577) there is a war and combatting seems to be the most important event in this omitted chapter, not a love affair. The omission shows that his *retention* to the original is not complete, but partial.

Actually, in Ariosto's ST (1532a: 48) Fiordispina disliked Orlando's leaving the bed. This could refer to a love affair, but nothing is pointing to this kind of action, where the decision has been left to the reader. Harington (1591: 293) avoids carnal expressions by changing them to kissing. However, he lets a reader to understand that Fiordispina and Orlando have a love affair, even more obviously than Ariosto himself. Slavitt (2009:

37 Ibid

577) has omitted the whole chapter, but in the former chapter (ibid: 576-577) he writes that Orlando had been wounded in a fight and has been lying in the bed because of that unlucky event (Slavitt: 576-577). Still, a love affair between Fiordispina and Orlando seems particularly obvious. In this case, the uneventfulness of the chapter seems to be a better explanation for the omission than too bold carnal expressions. Slavitt, who is more faithful to the ST and has retained to the original version, has not used additions in his translation.

In addition to omissions, Slavitt has also changed the inclusion in some places to an almost unidentifiable form, as is the case in the canto 14, stanza 63 (2009: 284), compared with Ariosto's (1532b: 402–403) and Harington's translation decisions (1591: 156):

- 45a) ”Quel che fosse dipoi fatto all’oscuro
tra Doralice e il figlio d’Africane,
a punto racontar non m’assicuro;
sì ch’al giudicio di ciascun rimane [...].
Creder si può che ben d’accordo furo;
che si levar più allegri la rimane,
e Doralice ringraziò il pastore,
che nel suo albergo le avea fatto onore.”
(Ariosto 1532b: 402–403)

[BT]³⁸ ”Something can have happened then in the darkness
between Doralice and Africane’s son
in a point of telling that does not confirm me
if some kind of justification remains [...]
believe that they will well agree;
that she has been left happier
And Doralice thanks the priest
that in his hotel he has made honor to her.

- 45b) ”Thus prayd the Prince most sorrowfull and sad,
With humblenesse of heart and great contribution,
And to his prayr he then a vow doth ad,
Well suting to his state and high condition.
Nor small effect these voves and prayers had,
For presently without all intermission,
His Angell good up to our Saviour mounted,
And there his woves and prayers all recounted.”
(Harington 1591: 157)

- 45c) ”And what do you think happened that night between Doralice and Agrican’s son? Do you Think...? (Wink, wink! Nudge, nudge! Know what I mean?) I’ll let you imagine what you like. But it’s true that in the morning both of them were seen to be somewhat more cheerful And calmer, too. She tanked the shepherd for putting them up, and he said that they were welcome, responding most courteously.”
(Slavitt 2009: 284)

The translations differ from each other to such a great extent that it seems almost impossible to discover that all of the writers have written the same verse. In Slavitt’s (2009: 284) translation there is no doubt about the carnal nature of this event, even though it is not an explicit carnal expression, but a quite direct translation of Ariosto’s (1532b: 402–405) epic, except the line on the page 284 (Slavitt: 2009) : ”wink, wink. Nudge, nudge. Know what I mean”. However, Slavitt’s academic presenter, Charles Ross (Wieder 2010: 6) who is a professor of English at Purdue, claims that Slavitt’s translation of *Orlando Furioso stanza* form is ”an elastic version of iambic pentameter³⁹, but suiting modern reading habits” of having fun while reading poetry.

Harington’s (1591: 156) translation differs almost completely from the one of Ariosto’s (1532b: 402-405) and Slavitt’s (2009: 284), not having any connection with the original. He has transformed this earthly event into a religious one and writes about an angel that recounts all his prayers. Otherwise it could be interpreted as a disguised expression that covers the real carnal event between those two partners. One can wonder if it was too daring to be translated in the way as it was in the Elizabethan England.

A question proposed at the introduction chapter was: are there taboo words used in translations in order to avoid carnal expressions? Such expressions cannot be found directly from these translations, since they appear only in a form of omitting the whole chapter where these carnal expressions appear. Therefore, it is difficult to explain whether they are made because of taboo words or other, sometimes unknown reasons. On the contrary, during the Renaissance, the representation of expressions of carnal love

39 **Pentameter can be defined as** a line of verse consisting of five metrical feet, and **iambic pentameter** as a line of verse consisting of five metrical feet. Each foot consists of an unstressed and a stressed syllable. (FreeDictionary.com 2015)

is often bolder than in the modern version. As a matter of fact, the modern version loses in the number of carnal expressions also to the Ariosto's (1532) original. They seem to have disappeared somewhere from the translations, and one can wonder, where they exist. The translators have not necessarily always avoided carnal expressions, but have replaced them with some other expressions because of suitable rhyming or other reasons.

The poetic context requires maintaining the verse form in the translations, and most of the disappeared expressions cannot actually be interpreted as disguised expressions. When translating the back-translation, I noticed that some English expressions needed more space than the Italian ones. Even though Italian is a vocalic language where most of the words end to a vocal, Ariosto had cutted some vocals from the word endings, probably in order to achieve a perfect rhyming, and many articles were missing from his ST, as well. The back-translation is a word- for-word translation where the rhyming is not important, but Ariosto's rhyming has challenged the translators. One of the reasons for the difficulties is that in Italian the articles "il", "la" or "lo" are combined with the substantives beginning with vocals, but the English "the" article needs more space both in writing and pronouncing than the Italian ones.

The style of expressions of these delicate forms of love seems to have been even bolder during the Renaissance than today. In any case, the only taboo words that could be distinguished appear in Ariosto's (1532a, 1532b) original version. Still, when the carnal expressions are counted together and compared the three versions to each other, one can find out that the largest number of them is in Ariosto's original one, while both of the translators have replaced or omitted them in some way. While there are 27 expressions in Ariosto's (1532a, 1532b) *Orlando Furioso* as a whole, in Harington's (1591) TT there are 23 and in Slavitt's (2009) TT 20 ones. Despite of disguisings, the translations have not lost their effect of the whole work. The translators have maintained the carnal effect of the ST. More about this analysis is discussed in the summary of this study.

5 CONCLUSIONS

The aim of the study was to examine how the translations of Italian poetry have been made in the two translations of Ludovico Ariosto's poem, *Orlando Furioso* (1532), into English during the Renaissance by Sir John Harington (1591) and in the contemporary version by David R. Slavitt (2009). I wanted to study how the Renaissance translation of carnal expressions differs from the contemporary one and which translation techniques have been used in the expressions of carnal love and what differences there are when they are compared to each other. I also wanted to find out whether there are more disguised expressions, omissions or taboo words in the Renaissance version than in the contemporary one and if there are differences between the original version and the translation. Ariosto's epic is a typical love poem of the chivalry of the Renaissance, full of different expressions of love. The expressions of carnal love were separated for the study and divided in Chapter 4 into different sections as follows: 1) Euphemisms in the Translations, 2) Replacements in the Translations, 3) Wordplays in the Translations and 4) Other Features in the Translation. Because of the wideness of the source material, the examples are picked from the chapters where carnal expressions occur the most frequently. The chapters included in the study are 1, 4–8, 10–12, 21, 24–28, 32, 34 and 46.

In the second phase of the analysis these expressions of carnal love were analyzed by using Holmes' (1988: 25, 27) translation theories concerning *recreation* and *retention*. One question proposed in the study was whether there are sexual overtones in expressions of carnal love and whether *recreation* is more explicit and *retention* less explicit in the two translations.

According to the research, the most usual translation technique for avoiding carnal expressions in the translations of *Orlando Furioso*, used by Harington (1591) and Slavitt (2009), is euphemism. The study showed that they were often used, not necessarily because of avoiding carnal expressions, but in order to achieve perfect rhyming or convenient translation. Harington has used them more frequently than Slavitt. The second translation technique, wordplay, was with the euphemism one of the most difficult techniques to discover from the two translations. The study shows that Harington, who has used it more widely, has used it 13 times, but Slavitt's result, 21

times, is more frequent. Harington (1591) has used them frequently in his translation, but Slavitt (2009), on the contrary, has used them rarely. When all the results were counted together, the study showed that Harington has used replacing 5 times, compared to Slavitt's 1 time. Even though it was rarely used, replacement was more usual in Harington's (1591) translation, whereas Slavitt (2009) had retained more to the original text. As a whole, Harington has used more recreation by creating new euphemisms and wordplays, despite of his tendency to use these carnal expressions more explicitly than Slavitt in some verses. Slavitt, on his turn, has used less recreation, but more historizing in his translations, and in that way more retaining to the old epic by Ariosto (1532). Harington's translation is, therefore, more explicit than Slavitt's.

A typical other feature of carnal love for the two translations of *Orlando Furioso* is avoiding these expressions for other reasons than disguising them. Omission was the most usual translation technique in avoiding them, but basically because of other reasons than disguising these expressions. That is why they are not counted in the study. In Harington's (1591) translation whole chapters are sometimes omitted. Slavitt (2009) had also omitted so many chapters, that omissions cannot therefore be distinguished from them. He has omitted, for instance, an uneventful chapter where the hero lies on a sickbed (see ex. 26–27, verse 63) (Slavitt 2009: 576–577). The total number of Harington's (1591) omissions is 89 and Slavitt's (2009) 66. Still, also some carnal expressions have been omitted by Slavitt. Additions are used in places where they are needed because of omissions caused somewhere else, not because of disguising carnal events. Sir John Harington inherited the addition technique. However, additions appear basically in Harington's (1591) translation in the descriptions of the cantos and do not include carnal expressions, and they are therefore not included in the study.

One of the research questions concerned the use of taboo words. Such carnal expressions, actually disguising, did not appear in translations, and the only taboo words could have been distinguished in the original version by Ariosto (1532). That is the reason why such words have not been counted in the results of the study. Even though Harington (1591) and Slavitt (2009) have used bolder expressions than Ariosto (1532) himself in some places in the translations, they have avoided them in other places. However, the most usual reason for the omissions have been caused because of rhyming verses, not necessarily because of avoiding carnal expressions. As can be seen

from the tables, many carnal expressions have disappeared from the translations because of these translation procedures.

The results of the analysis show that besides euphemisms, also wordplays were usual in translation during the English Renaissance translation. However, the analysis of disguising expressions of carnal love in the study showed that they have been used in both translations, either for achieving a correct framing of phrases, or because of avoiding carnal expressions. The social or religious atmosphere of the Renaissance seems to have influenced the presentation, since Harington (1591) has transformed some carnal expressions into religious ones. One can wonder, if this is due to the social or religious norms, sensure or because he had a religious mind. The fact is that Harington (1591) has *recreated* more new verse forms than Slavitt, while Slavitt, (2009) has *retained* more to the original text. Harington (1591) has *recreated* new expressions of carnal love in places where they do not exist in Ariosto's (1532) original version. Slavitt (2009), instead, has *retained* to a more sophisticated version by omitting many cantos. However, many of his omissions have been caused because of other reasons than carnal ones, and he has explained the plot of the omitted chapters in the additional ones, but these additions do not include particularly carnal expressions.

Despite of Harington's (1591) and Slavitt's (2009) numerous carnal expressions, the number of explicit carnal ones is still larger in Ariosto's (1532) original poem than in either of the two translations. One can make a conclusion that both of the translators have disguised carnal expressions for some reason, but they cannot be noticed in the final products because they have been made apparently delicately. They have been omitted in Harington's translation from such chapters which Ariosto has provided with numerous carnal expressions. Nevertheless, the carnal expressions have been either omitted, replaced or transformed into carnal expressions in such places where the translators have not omitted the whole chapters.

In the course of the study the results raised many questions about the spirit in which the translators of the Renaissance made their work. The spirit was apparently high, and conceptions of both angelic and divine love were close to each other. Therefore it is sometimes difficult to separate divine love from carnal, according to their true nature in literature. The poem has caught such a theme of a Renaissance lover and his ladies that

still attracts readers. The story of *Orlando Furioso* has lived from generation to generation, and new topics for the research could be derived from this Renaissance epic.

I could continue my research either by familiarizing carnal or other expressions of love in another era. This study could be used by researchers of historic translation, both literary and poetic, but also by researchers of sexuality and their general attitudes towards it during the Renaissance. The researchers who study the translation techniques used in past times could get advantage of this study. I could also continue the study of carnal expressions in the modernized versions like opera and DVD.

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APPENDIX 1

Orlando Furioso by Ariosto (1532a,b):

Canto 1, verse 8 (1532b: 3):

- 1a) "Nata pochi di inanzi era una gara
tra il conte Orlando e il suo cugin Rinaldo,
che entrambi avean per la bellezza rara
D'amoroso disio, l'animo caldo,
Carlo, che non avea tal lite cara,
che gli rendea l'aiuto lor men saldo,
questa donzella, che la causa n'era,
tolse, e diè in mano al duca di Bavera"[...] (ibid: 3)

Canto 32, verse 79 (1532a: 242–243):

- 2a, 22a) "La donna, comiciando a disarmarsi,
S'avea lo scudo e di poi l'elmo tratto;
Quando una cuffia d'oro, in che celarsi
Soleano i capei lunghi e star di piatto,
Uscì con l'elmo; onde caderon sparsi
Giù per le spalle, e la scopriro a un tratto,
E la feron conoscer per donzella,
Non men che fiera in arme, in viso bella." (ibid: 242–243)

Canto 10 , verse 79 (1532b : 242)

- 3a) "Creduto avria che fosse statua finta,
o d'alabastro o d'altri marmi illustri
Ruggiero, e su scoglio così avinta
per artificio di scultori industri;
se non vedea la lacrima distinta
tra fresche rose o candidi ligustri
far rugiadoso le crudetto pome,
e l'aura sventola l'aurate chiome." (ibid: 242)

Canto 7, verse 14 (1532b: 169)

- 4a) "Bianca nieve è il bel collo e 'l petto latte,
Il collo è tondo, il petto colmo e largo;
Due pome acerbe, e pur d'avorio fatte,
Vengono e van come onda al primo margo,
Quando piacevole aura il mar combatte.
Non potria l'altre parti veder Argo:
ben si può giudicar che corrisponde
a quel ch'appar di fuor quel che s'asconde." (ibid: 169)

Canto 23, verse 108 (1532b: 783–784)

- 11) "Liete piante, vendi erbe, limpide acque,
 spelunga epoca e di fredde ombre grata,
 dove la bella Angelica che nacque
 di Galafron, ma molto invano amata,
 spesse ne le mie braccia nuda giaicque;
 de la commodità che qui m'è data,
 in povero Medor ricompensarvi
 d'altro non posso, che d'ognor lodavi."
 (ibid: 783–784)

Canto 1, verse 32 (1532b: 39)

- 12) "La donna amata fu da un cavalliero
 che d'Africa passò col re Agramante,
 che partori del seme di Ruggiero
 la disperata figlia di Agolante:
 e costei, che né d'orso né di fiero
 leone uscì, non sdegnò tal amante;
 ben che concesso, fuor che vedersi una
 volta e parlarsi, non ha lor Fortuna." (ibid: 39)

Canto 5, verse 9 (1532b: 109)

- 13) "dove tenea le sue cose più care,
 e dove le più volte ella dormia.
 Si può di quella in s'un verrone entrare,
 che fuor del muro al discoperto uscìa.
 Io facea il mio amator quivi montare;
 e la scala di corde onde salia
 io stessa dal meco aver lo desiai." (ibid: 197)

Canto 12, verse 39 (1532b 334–335)

- 25) "Tornate a dietro, o pigliate altra via,
 se non volete rimaner qui morti:
 né in amar né in seguir la donna mia
 si creada alcun, che compagnia comporti. –
 Disse Orlando al Circasso: – Che potria
 più dir costui, s'ambi ci avesse scorti
 per le più vili e timide puttane
 che da conocchie mai traesser lane?" (ibid: 334–335)

Canto 10, verse 92 (1532b 285)

- 26) "E vide Ibernica fabulosa, dove
 il santo vecchiar el fece la cava,
 in che tanta mercé par che si truove,
 che l'uom vi purga ogni sua colpa prava.

Quindi poi sopra il mare il destrier muove
 là dove la minor Bretagna lava:
 e nel passar vide, mirando a basso,
 Angelica legata al nudo sasso.” (ibid: 285)

Canto 32, verse 80 (ibid 1532a 2439)

27a) ”Quale al cader delle cortine suole
 Parer fra mille lampade la scena,
 D’archi, e di più d’una superba mole,
 D’oro e di statue e di pitture piena;
 O come suol fuor della nube il sole
 Scoprir la faccia limpida e serena:
 Così, l’elmo levandosi dal viso,
 Mostrò la donna aprisse il paradiso.” (ibid: 2439)

Canto 28, verse 69 (ibid 1532a 145)

28a) ”Dimmi, le disse il re con fiero sguardo,
 E non temer di me nè di costui;
 Chi tutta la notte fue si gagliardo,
 Che ti godè senza far parte altrui?
 Credendo l’un provar l’altro bugiardo,
 La risposta a’ piedi lor si gittò incerta
 Di viver più, vedendosi scoperta.” (ibid: 145)

Canto 24, verse 39–40 (Ibid 1532a: 18)

30a, 31a) ”Amore ha vòlto sottosopra spesso
 Senno più saldo che non ha costui;
 Ed ha condotto a via maggiore eccesso
 Di questo, ch’otraggiato ha tutti nui.
 Ad Odorico debbe esser rimesso:
 Punito esser debb’io, che cieco fui;
 Cieco a dargline impresa, e non por mente
 Che l’foco arde la paglia facilmente

Poi mirando Odorico: Io vo’ che sia,
 Gli misse, del tuo error la penitenza,
 Che la vecchia abbi un anno in compagnia,
 Nè di lasciarla mai ti sia licenza;
 Ma notte e giorno, ove tu vada o stia,
 Un’ora mai non te ne trovi senza;
 e fin a morte sia da te defesa
 Contra ciascun che voglia farle offesa.” (ibid: 18)

Canto 11, verse 11 (ibid 1532b: 316)

31) Le bellezze d’Olimpia eran di quelle
 che son più rare: e non la fronte sola,

gli occhi e le guance e le chiome avea belle,
 la bocca, il naso, gli omeri e la gola;
 ma discendendo giù da le mammelle,
 le parti che solea coprir la stola
 fur di tanta eccellenza, ch'anteporse
 a quante n'avea il mondo potean forse". (ibid: 316)

Canto 32, verse 13 (Ibid 1532a: 226)

32a, 33"Di qua, di là va le noiose piume
 Tutte premendo, e mai non si riposa.
 Spesso aprir la finestra ha per costume,
 per veder s'anco di Titon la sposa
 Sparge dinanzi al matutino lume
 Il bianco giglio e la vermiglia rosa;
 Non meno ancor, poi che nasciuto é il giorno,
 Brama vedere il ciel di stelle adorno." (ibid: 226)

Canto 24, verse 34 (Ibid1532a: 18):

34a) "Fêrsi le nozze sotto all'umil tetto
 le più solenni che vi potean farsi;
 e più d'un mese poi stéro a diletto
 i duo tranquilli amanti a ricrearsi.
 Più lunge non vedea del giovinetto
 la donna, né di lui potea saziare;
 né per mai sempre pendergli dal collo,
 il suo disir sentia di lui satollo." (ibid: 18)

Canto1, verse 2 (ibid 1532b: 1)

34a, 14a) "Dirò d'Orlando in un medesimo tratto
 cosa non detta in prosa mai, né in rima:
 che per amor venne in furore e matto,
 d'uom che sì saggio era stimato prima;
 se da colei che tal quasi m'ha fatto,
 che 'l poco ingegno ad or mi lima,
 me ne sarà però tanto concesso,
 che mi basti a finir quanto ho promesso." (ibid: 1)

Canto 4, verses 40–42 (1532b: 94–95)

35a, 36a, 16a)

"Quivi è Gradasso, quivi è Sacripante,
 quivi è Prasildo, il nobil cavalliero
 che con Rinaldo venne di Levante,
 e seco Iroldo, il par d'amici vero.
 Al fin trovò la bella Bradamante
 quivi il desiderato suo Ruggiero,

che, poi che n'ebbe certa conoscenza,
le fe' buona e gratissima accoglienza;

come a colei che più che gli occhi sui,
più che 'l suo cor, più che la propria vita
Ruggiero amò dal dì ch'essa per lui
si trasse l'elmo, onde ne fu ferita.
Lungo sarebbe a dir come, e da cui,
e quanto ne la selva aspra e romita
si cercar poi la notte e il giorno chiaro;
né, se non qui, mai più si ritrovarò.

Or che quivi la vede, e sa ben ch'ella
è stata sola la sua redentrice,
di tanto gaudio ha pieno il cor, che appella
sé fortunato ed unico felice.
Scesero il monte, e dismantaro in quella
valle, ove fu la donna vincitrice,
ed ore l'ippogrifo trovano anco,
ch'avea lo scudo, ma coperto, al fianco.”(ibid 1532b: 94)

Canto 11, verse 59 (1532b: 313)

37a) [...]” che, quanto può, nasconde il petto e l'ventre,
più liberal dei fianchi e de le rene.
Brama Orlando ch'in porto el suo legno entre;
che lei, che sciolta avea da le catene,
vorria coprir d'alcuna veste. Or mentre
ch'a questo è intento, Oberto sopravviene,
Oberto il re d'Ibernia, ch'avea inteso
che 'l marin mostro era sul lito steso ”[...] (ibid: 313)

Canto 1, verse 41 (1532b: 14)

38a) ”-- Pensier (dicea) che 'l cor m'agghiacci ed ardi,
e causi el duol che sempre il rode e lima,
che debbo far, poi ch'io son giunto tardi,
e ch'altri a corre il frutto è andato prima?
A pena avuto io n'ho parole e sguardi,
ed altri n'ha tutta la spoglia opima.
Se non ne tocca a me frutto né fiore,
perché affligger per lei mi vuo' più il core?” (ibid: 14)

Canto 5, verse 64 (1532b: 127)

39a) ”Erane amante, e perché le sue voglie
disoneste non fur, nol vo' coprire:
per virtù meritarla aver per moglie
da te sperava e per fedel servire;
ma mentre il lasso ad odorar le foglie

stava lontano, altrui vide salire,
salir su l'arbor riserbato, e tutto
essergli tolto il desiato frutto." (ibid: 127)

Canto 8, verse 44 (1532b: 206)

40a) "Se l'affogarmi in mar morte non era
a tuo senno crudel, pur ch'io ti sazi,
non recuso che mandi alcuna fera
che mi divori, e non mi tenga in strazi.
D'ogni martir che sia, pur ch'io ne pera,
esser non può ch'assai non ti ringrazi. -
Così dicea la donna con gran pianto,
quando le apparve l'eremita accanto." (ibid: 206)

Canto 25, verse 45 (1532a: 48)

43a, 44a) "Poi che 'l dì venne, e che lasciaro il letto,
A Fiordispina s'augmenta doglia;
Chè Bradamante ha del partir già detto,
Ch'uchir di questo impaccio avea gran voglia
La gentil donna un ottimo ginetto
In don da lei vuol che partendo toglia,
Cuernito d'oro, ed una sopravvesta
Che riccamente ha di sua man contesta." (ibid: 48)

Canto 14, verse 63 (1532b: 402–403)

45a) "Quel che fosse dipoi fatto all'oscuro
tra Doralice e il figlio d'Africane,
a punto racontar non m'assicuro;
sì ch'al giudizio di ciascun rimane.
Creder si può che ben d'accordo furo;
che si levar più allegri la rimane,
e Doralice ringraziò il pastore,
che nel suo albergo le avea fatto onore." (ibid: 402–403)

APPENDIX 2

Sir John Harington's translation (ed.) (1591)

Book 1, verse 8 (Harington 1591: 20)

- 1b) "Betweene Orlando and Renaldo late
There fell about Angelica some brall,
And each of them began the tother hate,
This Ladies love had made them both so thrall,
But Charls, who much mislikes that such debate
Betweene such friends should rise on cause so small,
To Namus of Bavier in keeping gave her
And suffred neither of them both to have her." (ibid: 20)

Book 32, verse 74 (ibid: 364)

- 2b) "Now when the Ladie did disarme her hed,
Off with her helmet came her little caul,
And all her haire her shoulders overspread,
And both her sex and name was knowne withed,
And wonder great and admiration bred
In them that saw her make three Princes fall
For why she should to be in all their sight,
As faire in face as she was fierce in fight." (ibid: 364)

Book 10, verse 79 (ibid: 352)

- 3b) "She was some image made of alabaster,
Or of white marble curiously wrought,
To show the skillful hand of some great master,
But viewing nearer he was quickly taught
She had some parts that were not made of plaster,
But that her eyes did shed such woefull tears,
And that the wind did wave her golden heares." (ibid: 352)

Book 32, verse 75 (ibid: 364)

- 27b) "Ev'n as a stage set forth with pompe and bride
Where rich men cost and cunning art bestow
When curtaines be remoov'd that all did hide
Doth make by light of torch a glittering showm
Or as the Sunne that in a cloud seeme to growe,
So *Bradamant* when as her head was barest
Her culler and her bewtie seemed rarest." (ibid: 364)

Book 28, verse 69 (ibid: 320):

- 28b) "Tell (quoth the King) with grim and angrie sight

Nor feare not him nor me but tell us true
 Which of us two it was, that all night
 So gallantlie performed all his due
 Thus either deeming he did hold this right
 They looked both to when should be found untrue.
Fiammetta lowlie laid her selfe on ground,
 Doubting to dye because her fault was found." (ibid: 320)

Book 32, verse 13 (ibid: 358):

32b–33b) "But turnes and tosses in her restlesse bed,
 (Alas no turning turnes her cares away)
 Oft at the window she puts forth her bed,
 To see how neare it waxeth unto day;
 When by the dawning, darkesome night in fled,
 She notwithstanding stands at the same stay:
 And during all the time the day doth last,
 She wishes for the night againe the fast." (ibid: 358)

Book 1, verse 2 (ibid: 19)

34b) "I will no lesse Orlandos acts declare,
 (A tale in prose ne verse yet sung or said)
 Who fell bestraught with love, hap most rare,
 To one that erst was counted wise and stayd:
 if my sweet Saint that causeth my like care,
 My slender muse afford some gracious ayd,
 I make no dought but I shall have to kill.
 As I have promist to fulfill." (ibid: 19)

Book 4, verse 40–41 (ibid: 53)

35b) "Here have those famous Knights great honour won,
 At whose rare worth the world it selfe did wonder,
 Here were most valiant acts atchievd and done,
 By Knights that dwelt there neare or far asunder,
 And many a man hath here bene quite undone,
 Whose feeble force his enemy was under,
 Here were, as proved is by ancient charter,
 The famous Tristram, Lancelot and sir Arther.

At the same wood Renaldo from his fleet,
 Well mounted on his Bayards backe did part,
 he points his men at Barwicke him to meet,
 The while himselfe alone with valiant heart,
 Sometime on horsebacke, sometime on his feete,
 Doth march in mind to do some worthy part.
 But seeing now the night came on so fast,
 Unto an Abbey he repaires at last." (ibid: 53)

Book 4, verse 42 (ibid: 54)

- 36b) "The Abbot and his Monks with comely grace,
As holy men of humane manners skilled,
Did welcome him, and in a little space,
With costly fare his emptie stomacke filled.
Renaldo straight enquired of the place,
What feates of armes had there bene late fulfilled,
And where a man by valiant acts may show,
If his exploits deserve dispraise or no." (ibid: 54)

Book 11, verse 59 (ibid: 129)

- 37b) "They need not travell farre to find a gowne,
For why immediatly they found good store,
By sending to the next adjoyning towne,
The which his men of warre had spoild before,
Where many a worthy Ladie of renowne,
That had bene naked tyde unto the shore,
And many a tender virgin and unsoiled,
Were of their raiment and their lives despoiled." (ibid: 129)

Book 1, verse 41 (ibid: 24)

- 38b) "Alas (said he) what meanes this divers passion?
I burne as fire, and yet as frost I freese,
I still lament, and yet I move compassion,
I come too late, and all my labour leese.
I had but words and looks for shew and fashion,
But others get the game, and gainful fees:
If neither frute nor floure come to my part,
Why should her love consume my carefull hart?" (ibid: 24)

Book 5, verse 64 (ibid: 65)

- 39b) "What should I seeke to hinde his good intent?
His love was such a greater none could be.
He hopte to have your highnesse free assent
When you his value and his worth should see,
But while a plaine and honest way he went,
Behold he saw another climbe the tree,
And in the midst of all his hope and sute,
Another tooke the pleasure and the frute." (ibid: 65)

Book 8, verse 44 (ibid: 95)

- 40b) "The dulled jade still hangeth downe his hed,
Sturring or spurring could not make him prounce,
The sundrier wayes he sayd the worse he sped,

His youthful days were done, he could not daunce,
 His strenght was gone, his courage all was dead,
 His weapon looked like a broken launce
 And while him selfe in vaine he thus doth cumber,
 He falleth downe by her into a slumber" [...] (ibid: 95)

Book 23, argument (ibid: 248)

- 41) *"Astolfo on the Griffith horse doth mount:
 To Zerbin Pinnabellos death is laid;
 Orlando saveth him: fierce Rodomount
 Frontyno takes from Bradamantes maid:
 The Paladyn and Mandricard confront;
 They part by chance, and each from other straid:
 Orlando falls starke mad, with sorrow taken,
 To heare his mistres hath him quite forsaken."* (ibid: 248)

Book 24, argument (ibid: 273)

- 42) *"The noble Zerbin pardon doth afford
 To Odrik and Gabrina, gracelesse paire;
 A Turke with him fights for Orlandos sword,
 He dies, in armes of Isabella faire.
 Fierce Rodomont with sundrie passions sturd,
 Doth fight with cruell Agricanes heire,
 But them in their chief rage their mistresse parted,
 From whence to aid their Prince they both departed."* (ibid: 273)

Book 25, verse 45 (ibid: 292)

- 43b, 44b) *"Straight out she came and met me half the way,
 And tooke me fast about the necke and kissed me
 And told me how in this my little stay
 In anguish great and sorrow she had missed me;
 Then she did cause me alter mine array
 In which with her own hands she doth assist me."* (ibid: 292)

Book 14, verse 63 (ibid: 157)

- 45b) *"Thus prayd the Prince most sorrowful and sad,
 With humblenesse of heart and great contribution,
 And to his prayr he then a vow doth ad,
 Well suting to his state and high condition.
 Nor small effect these voves and prayers had,
 For presently without all intermission,
 His Angell good up to our Savior mounted,
 And there his woves and prayers all recounted."*(ibid: 157)

APPENDIX 3

David R. Slavitt's translation (2009)

Canto 1, verse 8 (Slavitt 2009: 3)

- 1c) "Some days before that, a dispute had arisen between the two men, both of whom desired Angelica —Count of Orlando and his cousin Rinaldo. Both their gallant hearts were fired. Charlemagne thought such a quarrel wasn't helpful at all, and the emperor was inspired to put her at least the moment in the care of the Duke of Bavaria. She would be quite safe there." (ibid: 3)

Canto 7, verse 14 (ibid: 110):

- 4b) "Her neck? Snow? Her cupcake breasts? Cream! Argus with a hundred eyes would stare, at every part and all those eyes would gleam in delight, but then they close, imagining there are other places of which he can only dream, for clearly she is perfect everywhere. And when she moves, it is as if a cloud were floating across the sky, indolent, proud" [...] (ibid: 110)

Canto I, verses 40–41 (ibid: 11):

- 30b) "In utter dejection he stood there for nearly an hour, or so, my Lord, it seemed, and then in a sad voice he began a rock's heart or tame a mad and cruel tiger. From his eyes a shower of tears poured down his cheeks in grief. He had never before experienced such dismay. No fire burned so hot in any volcano

as in his breast. " My mind destroys my own heart, burning it, freezing, and abusing, and I am helpless, except to weep and moan in grief and rage. The maiden of my choosing has been despoiled. The tender bud is blown, and yet I cannot cease my tender musing. Another man has come along to pluck her delicate flower. And I am out of luck." (ibid: 11)

Canto 11, verse 67 (ibid: 219):

- 31c) " I ought to mention here that Olympia had in her forehead, her eyes, her nose, her cheeks, her hair,

her shoulders, and throat such beauty as drives one mad.
 And her breasts! Oh, there was such perfection there
 that all other women would envy and be sad
 that theirs were not like hers. Beyond compare!
 Snowy white, like cheeses on display.
 with that cleavage in between them...(Look away!"[...] (ibid: 219)

Cantos 31, 32 and 33, verse 13 (omitted), argument (ibid: 601)

32c) *"Doralice having decided the quarrel between Mandricardo and Rodomonte, Ruggiero and Mandricardo meet in the lists in a faithful battle. Both fall to the ground, and it is supposed that Mandricardo is the victor. But when the crowd rushes to the lists they find he is dead and Ruggiero is only wounded. The cheers of the crowd give little pleasure to the hero, however, who must lie on a sick-bed instead of seeking Bradamante, according to his promise."* (ibid: 601)

Canto 1, verse 2 (ibid: 1)

34c) *"Orlando, as well, I'll celebrate, setting down what has not yet been told in verse or prose— how love drove him insane, who had been known before as wise and prudent (like me, God knows, until I, too, went half mad with my own love-folly that makes it so hard to compose in ottava rima. I pray the strength to write this story in detail and at length)." (ibid: 1)*

Canto 4, verse 40 – 41 (ibid: 55):

35c, *"There the Gradasso and Sacripant, and there is Prasildo, who came with Rinaldo from the East, and also Iroldo, another friend, and the fair Bradamante sees Ruggiero. Her eyes feast on him, and in return his delighted stare is altogether welcome to her. At least he is alive – and she can feel that his heart still burns with a great passion, which, on her part she reciprocates. He has loved her from the time she took her helmet off for him, and as a result was wounded. (How and by whom, it would take far too long to tell.) To the dim recesses of the forests they would come seeking each other, but through a cruel whim of fate, missing each other again and again until now. He is the happiest of men" [...]* (ibid: 55)

Canto 4, verse 42 (ibid: 55–56)

- 36c) "for she has saved him, she alone, and he is full of love and gratitude. They all descend the stairway in the cliff and see the place where she fought Atlas – and you will recall there was a shield and a hippogryph that we heard her claim as prizes. The animal and shield are still there, the latter with its red cover on. She approaches the horse's head" [...] (ibid: 55–56)

Canto 11, verse 58 (ibid 2009: 217)

- 37c) "She tells him how her husband left her alone on the island where they were sleeping and how, then, the pirates seized her. She maintains a steady tone but writhes and turns as Diana is doing when the painters show her with Actaeon looking on. Her hands cover her bosom, her loins, again her bosom, but whatever part of her she conceals, there is another one that she reveals." (ibid: 2009: 217)

Canto 1, verse 41 (ibid: 11)

- 38c) "As in his breast. "My mind destroys my own heart, burning it, freezing, and abusing, and I am helpless, except to weep and moan in grief and rage. The maiden of my choosing has been despoiled. The tender bud is blown, and yet I cannot cease my tender musing. Another man has come along to pluck her delicate flower. And I am out of luck." (ibid: 11)

Canto 5, verse 64 (ibid: 79):

- 39c) "His love for her was honorable. In time he hoped by service to you to further his suit, but while he was hidden one night, he saw a man climb up the forbidden tree to taste that fruit. He hoped himself to gather. It was a crime, for Guinevere came on the balcony, dissolute and eager. And to help him ascend, she had a ladder. I can't imagine a thing so bad." (ibid: 79)

Canto 8, verse 44 (ibid: 138)

- 40c) "You could have drowned me in that turbulent sea,

but you saved me, if only so that i could be mauled
 by some ravenous beast that you have reserved for me.
 when at last my mangled corpse is sprawled
 on these black rocks, i shall at least be free
 from further hurt and will thank you.” Thus she called
 into the empty night when the hermit made
 his entrance, or let us say his ambushade.” (ibid: 138)

Canto 25, verses 88–115 (ibid: 576–577)

43c–44c) *”The hermit loads Zerbino on his horse and leads Isabella to a convent in Provence. They avoid inhabited places because war is everywhere, and indeed a knight blocks their way. Ariosto promises to return to them later. Mandricardo, meanwhile, is resting from his fight when a knight rides up whom Doralice recognizes as Rodomonte. He is coming to avenge himself upon Mandricardo for having taken Doralice away from him. They challenge and insult each other, and then fight, but they combat is interrupted by a messenger from King Agramant summoning them to help him in his moment of need, besigned as he is by a Charlemagne. Mandricardo’s horse has been killed in the fight, but Brigliadoro happens to wander by.”* (ibid: 576 –577)

Canto14, verse 63 (ibid: 284)

45c) *”And what do you think happened that night between Doralice and Agrican’s son? Do you Think...? (Wink, wink! Nudge, nudge! Know what I mean?) I’ll let you imagine what you like. But it’s true that in the morning both of them were seen to be somewhat more cheerful [...] .And calmer, too. She tanked the shepherd for putting them up, and he said that they were welcome, responding most courteously.”* (ibid: 284)

APPENDIX 4.

James S. Holmes' Map of Translation

