

# De Filippo translates Shakespeare's *The Tempest* into Neapolitan of the 17th century. Analytical approach in morphological, lexicological and semantic perspective

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**Abstract:** This article aims to highlight the potential of the Neapolitan language in literature and, in particular, in theatre, to focus our attention on its expressive power, its communicative capability, especially in the transmission of feelings and emotions, and to underline the similarities or differences in the translation from the English text. I have tried to examine how the transition from Shakespearian English to the Neapolitan language used by Eduardo (Neapolitan of the 17<sup>th</sup> century) took place through the analysis of a few details of certain elements, essaying the transformation that occurred through the centuries and the contaminations due to the various foreign dominations. I constantly compared the English text with the Neapolitan one because I had not found any similar works to compare my research. The result is that the verse's rhythm and the words' meaning are preserved, as well as the inner meaning of the single, expertly translated words. Sometimes, this result is reinforced by the words' musicality and the sentence's rhythm, which are enriched by idiomatic expressions that add power to the thought in the Neapolitan dialect.

**Keywords:** theatre, Neapolitan language, some elements of grammar, evolution of the language.

«Nuje simmo fatte cu la stoffa de li suonne»  
(De Filippo, 1984: 145)<sup>1</sup>

## Introduction

A few years ago, by chance, I heard about Eduardo De Filippo's seventeenth-century Neapolitan translation of Shakespeare's *The Tempest*. I was very intrigued by this for two reasons: the first was that *The Tempest* was the first Shakespearean play I studied at university; the second was that as a Neapolitan I thought I knew all of Eduardo's plays,

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<sup>1</sup> (We are such stuff as dreams are made on) (Shakespeare, 1978: 234).

and finding out that I was unaware of this particular translation prompted me to do some research. Finding the playscript was not easy, furthermore, I was unable to find any other research from the point of view of linguistics, which I find particularly interesting and worthy of study.

In 1982, Giulio Einaudi asked Eduardo De Filippo to translate a play by William Shakespeare for his series *Scrittori tradotti da scrittori*<sup>1</sup>, and the Neapolitan playwright willingly accepted - he had always wanted to translate a work by the Bard or Molière (De Filippo, 1984: 185). Eduardo's choice fell on *The Tempest*, indeed it reminded him so much of the 17th-century *Féerie* revived by his half-brother Vincenzo Scarpetta in the 1920s, whose company he was acting at the time with. This choice was due not only to the fantastical setting it portrayed but, and this is the real reason, to:

“la tolleranza, la benevolenza che pervade tutta la storia: sebbene sia stato trattato in modo indegno da suo fratello, dal Re di Napoli e da Sebastiano, Prospero non cerca la vendetta bensì il loro pentimento. Quale insegnamento più attuale avrebbe potuto dare un artista all'uomo di oggi, che in nome di una religione o di un “ideale” ammazza e commette crudeltà inaudite, in una escalation che chissà dove lo porterà? E preciso che tra gli “ideali” ci metto anche il danaro, la ricchezza, che appunto come ideali vengono considerati in questa nostra squallida società dei consumi” (De Filippo, 1984: 186)<sup>2</sup>.

For both authors, *The Tempest* represents the last work, as Shakespeare for his next two and last plays employed the collaboration of John Fletcher, while De Filippo died shortly after the publication of the translation. Both playwrights address and treat the theme of forgiveness almost like the achievement of inner peace, first, and then with life. Claudio Meldolesi argues Eduardo created his own theatrical “assets” by copying several scripts for his father and creating this way his own plays. In this way he stores phrases, grammar structures, proverbs that represent different situations, in order to reuse them when he elaborates a new text (Meldolesi, 1987: 58). We can notice this also in this work, which turns out not to be a simple translation. Nevertheless, our author

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1 *Scrittori tradotti da scrittori* (*Writers translated by writers*) is a series of Einaudi Publishing House that was promoted and personally edited by Giulio Einaudi in 1983.

2 (the tolerance, the benevolence that pervades the whole story: although he has been treated unworthily by his brother, the King of Naples and Sebastian, Prospero does not seek revenge but their repentance. What more timely teaching could an artist have given to the man of today, who in the name of a religion or an 'ideal' kills and commits inconceivable cruelties, in an escalation that who knows where it will lead him? And I should point out that among the “ideals” I also include money, wealth, which precisely as ideals are considered in this our squalid consumer society.).

uses above all the reality that surrounds him, as he explains to the students during one of his dramaturgy lessons at “La Sapienza” University in Rome: «Quello che è necessario per voi è vivere di osservazione, stare a sentire i dialoghi nei negozi, sull'autobus, avere sempre l'orecchio al teatro...E prendere appunti, segnare, segnare.»<sup>1</sup> (De Filippo, 1986: 37). In this way he succeeds in making the Shakespearean work, already timeless on its own, also suitable for a timeless language.

## Methodology

In approaching this research study, the first question I asked myself was: why did Eduardo choose to use such an ancient dialect, specifically the Neapolitan of the 17<sup>th</sup> century? He himself provides the explanation in the endnote:

“Quanto al linguaggio, come ispirazione ho usato il napoletano seicentesco, ma come può scriverlo un uomo che vive oggi; sarebbe stato innaturale cercare una aderenza completa ad una lingua non usata oramai da secoli. Però... quanto è bello questo napoletano antico, così latino, con le sue parole piane, non tronche, con la sua musicalità, la sua dolcezza, l'eccezionale duttilità e con una possibilità di far vivere fatti e creature magici, misteriosi, che nessuna lingua moderna possiede più”<sup>2</sup> (De Filippo, 1984: 187).

Most probably the choice of the Neapolitan of the 17<sup>th</sup>-century was influenced by the original language of the play, which is not contemporary English, but modern English; nonetheless, the writings of Pompeo Sarnelli and Giovan Battista Basile will have had their credit in influencing this choice, which in my opinion is extremely fortunate, allowing us to experience the use of a language from the past and enjoy its unusual topicality. Unfortunately, I could not find any other work analysing this translation from a linguistic point of view.

From the very first pages we can realise the greatness of this drama. A careful comparative analysis of the two texts shows that De Filippo, in order to maintain the same use of archaic pronouns, as Shakespeare does with "thou", "thee" and "ye" instead of "you", or again with "thy" and

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1 (What is necessary for you is living by observation, listening to the dialogues in the shops, on the bus, having always your ear to the theatre... And taking notes, marking, writing.)

2 (Regarding the language, I used the Neapolitan of the 17th-century as inspiration, but as a man living today can write it; it would have been unnatural to seek a complete coherence to a language that has not been used for centuries. But... how beautiful is this ancient Neapolitan, so Latin, with its flat words, not truncated, with its musicality, its sweetness, its exceptional ductility and with a possibility of bringing to life magical, mysterious facts and creatures that no modern language possesses anymore.)

"thine" instead of "your" and "yours", all taken from the Bible in the King James Version, uses terms that are sometimes nonexistent or partially modified.

## Discussion

### 1. Analysis of some personal pronouns

Through this study, I would like to highlight how a deep analysis and knowledge of the language can enrich and not always deplete a translation. Eduardo gives a lot of attention to words from both a syntactic and semantic point of view, without forgetting the historical context of the language. Given the vastness of the work I had to face, I have restricted my research to a more in-depth analysis of the first act, with a few forays into the rest of the play where I encountered some particularly interesting passages. As I have found no research studies on this translation, nor anything similar, I thought it was appropriate to consult two writings in Neapolitan from the 17<sup>th</sup> and 18<sup>th</sup> centuries, respectively *Lu cunto de li cunti o Pentamerone* by Giovan Battista Basile and *Posilecheata* by Pompao Sarnelli.

I would start making some comparisons between the English and Neapolitan versions regarding the subject and complement pronouns. In the first scene of the Act I, we find in the English version «Merci on us »<sup>1</sup> (Shakespeare, 1978: 124) which Eduardo translates as «Pietade, pietade de mene» (DF 10). The first plural person used in English is transformed into the first singular person, which gives greater emphasis to the prayer and it may to highlight the fact that in the moment of despair everyone cares only about himself. Furthermore, the repetition of the word “pietade”, which is also a term from archaic Italian, is typically utilized in the Neapolitan dialect to emphasise the “pàthos” of the words. We find the pronoun “mene” translated “me” in Giuseppe Giacco's Schedario Napoletano dictionary (Giacco, 2003: 91) then in Basile and Sarnelli, with the same meaning. Sometimes we find the same word, but with the gemination, of the initial consonant “a mmene”(DF 15), “pe' mmene”(DF 34), because it is preceded by an evanescent vowel. We find the existence of this term in Vinciguerra's dictionary (Vinciguerra, 2013: 422) but not in Basile, nor in Sarnelli, nor even in Giacco; whereas in the original Shakespearian version we find that the personal pronoun is direct “that tended me” (SH 128) and, even, in the second case, the structure is built

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<sup>1</sup> For convenience, from now on, I will write the whole name of the author just once then I will refer to the Shakespearian text as SH, De Filippo's text as DF, Giuseppe Giacco's Neapolitan Schedario as GG, Antonio Vinciguerra's dictionary as AV, Capozzoli's Grammar as RC, Raffaele Bracale's blog as RB, Giovan Battista Basile's text as GB and Pompeo Sarnelli's text as PS.

with the subject “thou”(SH 140). Thus De Filippo almost totally transforms the two structures to better adapt them to the Neapolitan language.

Proceeding in this comparative work, I found the use of the complement pronoun “ttene” in several situations: firstly, in the second scene of Act I where Ariel, replying to Prospero about the king's vessel, says «ronne la notte, vaco a pigliare la rusada pe' ttene» (where I go at night to fetch dew for you) (DF 34). In the English version it has a totally different structure, namely: «Thou call'dst me up at midnight to fetch dew» (SH 140). As we can see in the original version there is a subject pronoun, while Eduardo constructs it using a structure where it is necessarily a complement. In Shakespeare's “Thou/you” you called me, so you obliged me to do something, there is a desire to highlight Prospero's superiority; in Neapolitan “pe'ttene/for you” I took it, I am the one who decided to go to a faraway place to get the dew “pe'ttene” (for you) and he adds «purzì pe'mmene» (also for me) (DF 34). We can suppose probably the will, on Eduardo's part, to determine an equal relationship between the magician and the little spirit. Venturing into the second scene of Act II, I found it again in Caliban's words «restarraggio cu ttene» (I will stay with you) (DF 101), which in English are “but follow thee” (SH 194). As it can be seen, in Eduardo's version the verb “restarraggio” is stronger than “follow”, the former is a decision of the subject, it is an action whereby “I flank you, I am your equal”, the latter, on the other hand, is a weak, resigned action, “I follow you, I can do no better, I protect myself behind you”. In the same scene and same act, Miranda says «Se va bene pe' ttene, purzì pe'mme va bene» (if it's fine for you, it's fine for me too) (DF 108) and also here Eduardo proceeds by deviating from the English structure «It would become me as well as it does you» (SH 200) but, strongly maintaining the meaning thanks to the inversion of the two personal pronouns. Finally, in the same scene of the same act, we find Miranda saying «Comme a cumpagne mòne, so' visto sulo a ttene» (As my companion I have only had you) (DF 110) to translate the English «Any companion in the world but you» (SH 202), and “ttene”, despite translating “you”, recalls both the verb “tenere” (to hold) and the verb “trattenere” (to withhold), almost to emphasize the desire for mutual possession.

In the form of the subject and object pronoun, I have encountered “tune” several times, the first time with Ariel's incisive line “Tune” (you) (DF 36) in response to Prospero's question about who freed him from the witch Sicorax's bondage «Chi fu ca te sceppaje da dint'a li turmiente?» (Who snatched you from torment?) (DF 36). In the original version Prospero's question is phrased totally differently: «Dost thou forget from what a torment I did free thee?» (SH 142) and presupposes only one type of answer, in this case negative “No” (SH 142). Eduardo transforms the structure of the question most probably in order to maintain the rhythm

of the verse, but there is, intentionally or not, a reinforcement of the content. Indeed, Prospero does not ask Ariel if he has forgotten who freed him from torment, but asks him directly to state who “snatched him” from torments and the answer is direct: “tune” (you). There is an exaltation of the figure of the good and powerful magician who defeats the bad witch. Let us make another foray into the second act, where in the first scene we find the word “tune” (you) used as a subject, when Sebastian answering to Antonio says: «Faccio, del resto, cumm'haje fatto tune: Milano tune 'e bello ' l'aducchiaste» (I do, after all, as you have done: Milan, you suddenly noticed) (DF 87). In the original version the structure is decidedly different: «Thy case, dear friend, shall be my precedent; as thou got'st Milan» (SH 182) Indeed, the first is the possessive “thy” which in Eduardo's translation is more incisive, as it tends to emphasize that Sebastian follows the example of Antonio who was the first to usurp his brother's throne. Sebastian uses the subject “tune” (you) to emphasize that “thou/Antonio” acted. This is very different from the “Thy” of the Shakespearian version, which seems more like a constatation, not an invitation to emulation, which in my opinion, is much more relevant in the Neapolitan form. The word “tune” (you) is present in Vinciguerra's dictionary (AV 1278) and several times in Sarnelli's text (Sarnelli, 1885: 33,74,82), whereas it is totally absent in the *Pentamerone*. In the first scene of Act III, Miranda speaking to Ferdinand uses the object pronoun «cumme si' ttune!» (as you are) (DF 110) which translates the bard's version of «Besides yourself». I did not find this term in Vinciguerra's dictionary as I did for “mmene” (me), nor in Sarnelli or Basile, so I deduced that the gemination of the initial consonant is only due to the evanescent vowel of the preceding word, as it is amply explained by Raffaele Capozzoli in *Grammatica del dialetto napoletano* (1889: 205).

## 2. Analysis of some adverbs

In this research I have also dwelt on some particularly interesting adverbs such as “none” for the English “no”, which we always find in Act I, Scene II, when Ariel is defending himself against Prospero's accusations of ungratefulness because he has forgotten who freed him from the witch Sicorax. In the original version Ariel's reply is dry and decisive «I do not, sir» (SH 142), while in Eduardo's one we find «Signore, amato, none, nun la penzo accussìne» (My beloved sir, no, I do not think so) (DF 37). The English reply is direct, it leaves no doubt, Ariel has not forgotten. In the Neapolitan version the little spirit flatters the magician by adding “beloved” to “sir” and reinforces the concept with the next verse, which in the original English does not exist, where he states that he does not agree with his master and the adverb “accussìne” (so) serves to underline his idea. As it can be checked, both Vinciguerra's and

Giacco's dictionaries give the definition of “none” as an archaic form of the negation adverb “no” but, I have found no trace of it in either Sarnelli or Basile. The same happens in the case of the adverb of manner “accussìne”, which in Giacco's dictionary is found in its syncopated form “accussì”, from the Latin “eccum sic”, and it is not mentioned in the *Pentamerone* (GB) or *Posilecheata* (PS). Capozzoli in his *Grammatica del Dialecto Napoletano* explains how in the past the syllable “ne” was added to some monosyllables and also to some oxytone words, citing, indeed, “no”, “si” and “accossì” which become “none”, “sine” and “accossìne”, the only variation is in the last term with the “O” in place of the “U” as it can be seen in the example cited in the same grammar «Non accossìne lò cane arraggiato sbruffa» (not so the angry dog snorts) (RC 21). So, I moved on to the analysis of the adverb of affirmation “yes” which in Eduardo's *Tempest* becomes “sine”. Indeed, where the bard makes Miranda reply to Prospero with «Certainly, Sir, I can» (SH 128), regarding her memories before her arrival on the island, Eduardo uses a much more colloquial formula «E invece sine, pa', me l'allicordo» (And yes, dad, I remember it) (DF 15). The first thing that struck me was yes, the use of the adverb “invece” (instead) as a reinforcement of “sine” where in the English version we find “certainly”, but especially “pa” as a translation of “sir”. Eduardo translation makes Miranda's role as a daughter with all the tenderness that goes with it, something that is denied by the solemn English word “sir”, even though it was typical for the time for children to address their fathers in this way.

To the aforementioned adverbs, it is necessary to add the locative adverb “here”, which in Neapolitan translation becomes “cca”, from the Latin (ec)cu(m) hac. As it can be noticed, no diacritical sign appears, as it is a monosyllable that does not create confusion with its peers. The gemination of the initial consonant also appears to distinguish it from the pronoun and conjunction “ca” (that), which instead always appears with the initial single consonant even if preceded by an evanescent vowel (RC 21). In Eduardo's translation “cca” becomes “ccàne”, thus reconnecting with the previously examined adverbs of manner. It is interesting to note that Eduardo places the accent on the “a”, although this is not necessary. In Act I we find it for the first time in the dialogue between Prospero and Miranda about their escape from Milan «e' a pruverenzia nce mettètte ccàne» (providence put us here) (DF 18). It deviates somewhat from the Shakespearian version «but blessedly holp hither» (SH 130), where “holp” and “hither” are the archaic form of “help” and “here”, but at the same time retains the sense of the words, the musical time and also the chronological time. We find it again in the same scene in the same act, when Prospero tells of the abandonment of the witch Sycorax on the island: «was hither brought» (SH 144), which De Filippo translates as «la strascenajeno ccàne» (they dragged her here) (DF 38). Or again when the magician instructs Ariel on how making himself visible only to him and

where Shakespeare says «And hither come in 't» (SH 146), Eduardo translates «te ne tuorne ccàne» (you come back here) (DF 42), we find the two archaic locatives previously used. Again a few lines later where Ferdinand, carried away by the music produced by the little spirit, as speaking to himself says «m'ha purtato ccàne» (it brought me here) (DF 51), in the original version we do not find the locative and we have «it hath drawn me rather» (SH 152). We find “ccane”, without the accent, in Sarnelli (PS 90), while we find it with the accent in Basile (Basile, 2009: 103). It is however interesting to note that the verb “drawn” used by the bard, which means attracted, therefore a sort of lure, of seduction linked to the magical influence, is translated by the Neapolitan playwright as “purtato” (brought/conducted). In the verses immediately preceding we find that the music followed him «appriesso appriesso me veneva» (DF 51), accompanied him «m'accompagnava» (DF 51). So while in the first case the music is in front of Ferdinand and attracts him like Ulysses sirens' song, in the second case it accompanies him, leads him, like a lullaby that lulls and leads to sleep.

### 3. Analysis of some particular terms and locutions

In the last part of this research, actually limited because it would be impossible to contain everything in a single scientific article, I devoted myself to the study of particular terms and locutions. I would start with the Boatswain's first line in the first scene of Act I «Mal'aria e bà» (Bad air and go) (DF 5), an exclamation uttered by someone who knows that things are going badly, but nevertheless proceeds with his intention (GG 85). Where does this expression, decidedly little used in current Neapolitan, come from? The expression “Mal'aria e bà” is the incorrect form, born from popular mispronunciation, of “Mal'aria a Bbaja” (Bad weather in Baia). Both are indicative of situations heralding bad developments and are used precisely to indicate that complicated and unpleasant situations are on the way. The expression originated among seafarers, because it was well known that if the sky was stormy over the city of Baia, a tempest would soon break over Naples as well (Bracale 10/30/20211). It should be noted that the translation of the Neapolitan playwright also fits the use of a language suitable to the social/working status of the characters. In the original English text we do not find anything similar, first of all there is no exclamation, but a question «what cheer?» (SH 120), a rather generic question that the Boatswain addresses to the Captain who calls him to encourage the sailors to do their best to face the storm. In the same scene, again in the Boatswain's words, we

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1 As this is a blog, for each quotation the dates of publication will be given after the initials RB.

find two interesting expressions: «titò» and «lìzeto e sprìzeto» (DF 6-7). The first, as the author himself explains in the footnote, is ironically taken from the French “dit donc” and then deformed by the common people into “titò”, but this term deserves a more in-depth explanation. History reveals that most of the battalions of the regiments stationed in Naples at the beginning of the 18<sup>th</sup> century in the retinue of Charles of Borbone, were from the French-speaking Swiss cantons. When they wandered around the city, whatever phrase they used to ask for information began with “dit donc”, which the ears of the common people perceived as “Didò/Titò”. As a result, the common people, who did not speak French but recognised the emblems on the uniforms, began to address the soldiers using that very nickname, “Titó”, which is still used today to address someone we do not know and is wandering around looking for something (RB 12/14/2019). We find the term in Vinciguerra's dictionary (1235), but, of course, it is mentioned neither in Sarnelli nor Basile because they predate the 18<sup>th</sup> century. Eduardo's use of this term is most eloquent, regarding the Boatswain's mate who uses it to refer to Gonzalo, who loiters around the deck, hindering the work of the sailors, and who demands, faced with the possibility of death, to be considered and treated for his noble title. The English version does not have this nice introductory expression of the Boatswain. Regarding the second expression “lìzeto e sprìzeto” (literally licit and explicit), which Eduardo explains in a footnote as “very quickly”, it must be added that in Giacco's dictionary it is translated as “open and clear” (GG 83), while I only found “lìzeto” with its literal sense of licit in a note by Capozzoli (RC 60). In the original version, Shakespeare makes his Boatswain say the expression “of the presence” (SH 122) to highlight the concept of immediacy.

In Gonzalo's reply we find three Neapolitan expressions that impeccably and hilariously interpret the British playwright's thought. Gonzalo begins with «Chist'è nu chiapp' 'e mpiso'» (This is a gallows pendant) (DF 17) to translate «I have great comfort from this fellow» (SH 122). The Neapolitan expression, meaning gallows-pendant, gallows-deserving delinquent, or even cunning person, deserves a deeper etymological explanation: literally “chiappo”, (noose), that in Italian is “cappio”, comes from the low Latin “cap'lum” meaning precisely noose, while “mpiso”, meaning hung, hanged or, also, cunning, comes from the verb “mpennere”, from the Latin *in + pendere*, with the consonantal mutation from “nd” to “nn”, very common in the various mispronunciations of common people (Bracale 05/11/2020). We find “chiappo e 'mpiso” in Giacco (GG 46), we also find it in Basile with the wording “chiappo de 'mpiso”(GB 12), while in Sarnelli we only find “nu chiappo”(PS 78) in its literal sense of noose. At first glance, it seems that Eduardo interprets very freely the words of the bard that speak only of the comfort aroused in Gonzalo by the presence of a man who knows his

business, but two lines later he himself used something similar with «his complexion is perfect gallows» (SH 122). At this point, the Neapolitan playwright, having already exploited the idea of the gallows, improves the concept translating the aforementioned phrase as «È na carnetta» (DF 12), which literally means “hard meat”, but also cruel man (GG 41)<sup>1</sup>. Unfortunately, we find no trace of this in Basile or Sarnelli. Finally, Gonzalo's original final sentence «If he is not born to be hanged, our case is miserable» (SH 122) is translated as «Ma si chisto p' 'a forza nun è nato, nuje restammo curnute e mazziàte!» (If he is not born for the gallows we remain cuckolded and beaten) (DF 7), an effective way of defining the concept of “add insult to injury”. In Giacco we find both “curnuto” (GG 58) and “mazziato” (90), but in Basile (GB 170) and Sarnelli (PS 223) we find “cornuto/a”, so there must have been a vocalic change over three centuries, which Eduardo probably did not record.

In the second scene of the Act I, we find many imaginative expressions cleverly used for translation, but, for the sake of space and time, I have only dwelt on few in particular. The first, «Nun c'è stato dammaggio pe' nisciuno» (there was no harm to anyone) (DF 12), which in the original version turns out to be «No harm» (SH 126), shows an interesting construction with the term “dammaggio”, literally damage, as a translation for “harm”, literally to hurt. The word “dammaggio” found in Giacco (GG 59) and in Basile (GB 490, 672, 792), but not in Sarnelli, turns out to be very interesting from an etymological point of view because it has been superficially assumed to come from the French *dommage* (damage), a consequence of Joachim Murat's presence as king of Naples (1806-1815). But the term was already present in Basile (1583-1632), so we must consider the word as deriving from the Latin “*damnum*” to which the suffix “*ajjo*” was added, of clear rustic matrix, as a mispronunciation of the classic “*aeus*”, to get to “*damnajjum*”. Then, in “*damnajjum*”, it occurred the regressive assimilation of the “N” with the “M” preceding, and eventually we have reached “dammaggio”. As I continued my research, I was struck by the Neapolitan version of a few structures, two in particular, from the conversation between Prospero and Miranda, concerning the father's explanation to his daughter about their residence on the island: Miranda «(...) What foul play had we (...)?» and Prospero «(...) By foul play (...)» (SH 130). For the first sentence,

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<sup>1</sup> Etymologically, the term comes from the Latin “*caro-carnis*” with the addition of the suffix “*ittus/itta*”, this suffix in Neapolitan has been transformed into “*etto/etta*” and usually performs the function of diminutive/endearment, with the elision of the last vowel, such as “*ventaglio/ventaglietto*”, “*lòggia/loggétta*”. In this case it is used with the value of diminutive of the quality of the noun to which it refers, so it is not a matter of small meat, but of poor quality meat; it is also used by Cicero “*caro putida*” with the meaning of “*carriion*”. ([https://it.wikisource.org/wiki/Dizionario\\_Latino-Italiano\\_\(Georges,\\_Calonghi\)/CA.](https://it.wikisource.org/wiki/Dizionario_Latino-Italiano_(Georges,_Calonghi)/CA.)).

Eduardo uses «Fuje (It was) nu ruciello(...)» (DF 17), where the term ruciello/rociello (GG 137) has a double morphology, but only one meaning: gathering in a circle of vociferous people. Maybe because it comes from the Latin “rōta” (wheel) with its diminutive of “rōtula”, which took the form of “rotiello” and hence the consequent consonantal mutation of “T” into “C” (RB 02/18/2020). The second is translated as “Fuje nun ntrico buono cumbinato” (It was a well arranged cheat) (DF 17) where the word “ntrico” (GG 108) means intrigue, probably coming from the Latin *in + tricae-tricarum* (cheat). The interesting thing to point out is that the Neapolitan playwright, in translating “foul play” (SH 130), used in both structures, uses two different terms, where the latter turns out to be a sort of extension, simultaneously increasing and pejorative, of the former. Indeed, while “ruciello” can be used with the meaning of gossip, “ntrico” represents the expression for plot, conspiracy, something done to do harm. It should be added that while we find “ntrico” in Sarnelli (PS 84) and in Basile (GB 60,118,150,490,564), “ruciello/rociello” is not present in either. Further on, we find «(...) my grandmother (...)» (SH 132), which in the Neapolitan version is translated as «(...) vavella mia (...)» (DF 22). “Vavella” means grandmother/granny (GG 182) and the term is probably a correlative diminutive of “ava” (RB 04/09/2019), but it could also be a popular mispronunciation of the Spanish term “abuela”, pronounced “avuela”, meaning grandmother, umpteenth term inherited from Borbone domination.

Going on in Prospero’s tale we find the phrase «(...) a treacherous army levied (...)» (SH 134) which Eduardo translates, with some enrichment, as «(...) tutto n’esercito, na vranca ‘e traditure, ggente pavàta a sciòsciole (...)» (DF 23). Eduardo himself, with footnotes, explains “vranca” as “handful” and “ggente pavàta a sciòsciole” (DF 23) as “people paid by the dried fruit”, i.e. people of little value. Let us begin with the first, “vranca”, which means handful and comes from “branca”, which in the harvesting of hemp was the amount of it that could be clutched between the arms and the chest, it was therefore also considered as a unit of measurement (GG 61). The consonantal shift from “B” to “V” was typical of Neapolitan at the time (RC 7-13); we also find it in Sarnelli (PS 21,98) and in Basile (GB 16,132,342). As regards the term “ggente”, it is easy to understand the Italian reference of “gente”(people). It is interesting the issue of initial gemination, typical not only of many southern dialects, but also of the Italian oral language when the word is preceded by a vowel, but its writing is always simple. Usually, in Neapolitan language, words preceded by a neutral article, such as “o ppane” (bread), or by non-evanescent vowels, such as “stamme a ssentere” (listen to me), are usually geminated, but the initial consonants “B” and palatal “G” are always geminated (RB 11/26/2011), such as “ggente”. We find the term in question only once in Sarnelli (PS 231) and

in Basile (GB 554), moreover in a note referring to Valentino Biagio's work *La Fuorfece*. The term “pavàte”, the infinitive of which is “pavà” (GG 117), means precisely to pay and comes from the Latin “pacare” with the meaning of pacifying, catching up. It should be emphasised that the muted velar occlusive consonant “C” of the Latin word turns into the sonorous velar occlusive consonant “G” in Italian, and then turns into the sonorous spirant labiodental consonant “V” in Neapolitan (RB 12/30/2011). Unfortunately, we find no examples of all this in Sarnelli or Basile. The last word in this sentence is “sciòsciole”, which Giacco translates as *seccumi* (GG 24) with the meaning of dried fruit, but on its etymology it is necessary to give some further clarification. The term “sciòsciole”, or “sciòcele”, or even “sciòcccele” seems to derive from the Latin “flaces” meaning peels, waste, precisely because they leave a lot of peels on the table. This conclusion was also reached in view of the fact that the Latin group “fl” in Neapolitan becomes “sci”, as we see in *flos-floris* which becomes “sciòre” (RB 07/15/2009). Regretfully, we find no trace of this either in Basile or Sarnelli.

Afterwards, Prospero says «thy crying self» (SH 134) which Eduardo translates as «le parpètòle nfose» (the wet eyelids) (DF 24), to emphasise not the weeping of a little girl, but above all the consequences of that weeping. The “parpètola” or also “parpètula” is the eyelid (GG 115), the term comes from the late Latin “palpēbra” which in turn derives from “palpēre” meaning to blink, in this case referring to the eyelids (RB 10/27/2009). We find the word “parpetole” five times in the *Pentamerone* (GB 16,200,618,716,802) and only once in the *Posilecheata* (PS 68). Nearby we find as an adjective “nfose” (“nfus” in the singular masculine) meaning wet. This term comes from the Latin *infundere*, which has, precisely, the meaning of infusing, sprinkling, wetting. In this case the term comes from the supine of the Latin paradigm, *infusum*, with the subsequent loss of the initial vowel and the final suffix. In the feminine form “nfosa”, the vowel “U” changes to “O” and the final vowel “A” is added, which, however, being single is not pronounced. The Neapolitan version, undoubtedly used to better arranging form and rhyme, succeeds in giving us the image of a frightened child's despair, whereby these wet eyes empathise with the reader and create a special bond with him. We find in the *Pentamerone* the masculine “nfus” only once (GB 98) and twice the feminine “nfosa” (GB 724,744), while in the *Polsilecheata* we find only the feminine version (PS 26,69,163).

Another expression that deserves our attention is uttered by Ariel when he tells Prospero about the shipwreck: «With hair up-staring - then like reeds, not hair» (SH 140), where the bard masterfully describes Ferdinand's fright which is revealed through his hair. De Filippo, no less skilfully, translates it as «cu 'e capille ngrifate» (hair up-staring, standing upright) (DF 32), where the adjective comes from the Spanish “engrifar” which means precisely to curl, to ripple (GG 105). The term occurs only

once in Basile (GB 98). A few pages later Prospero uses a very harsh form of appeal addressed to Ariel «To do me business in the veins o' th' earth when it is baked with frost» (SH 142). Eduardo makes some changes in the translation, perhaps due to the scientific discoveries made after Shakespeare, so the frozen interior of the earth in the English version becomes «scènnere mmiez' 'e fiamme senz'abbrusciarte niente» (to go down in the flames without burning) (DF 37). In this sentence there are two words that deserve our attention, the first “mmiez”, which means in the middle, between (GG 94), is particularly interesting because, in this case, the gemination of the initial consonant depends on the regressive assimilation of *in* + *mezzo*, where the “I” falls and the “N” mutates into “M” (RB 10/16/2012)<sup>1</sup>. The word is present many times in Basile, but with the single consonant (GB 14,16,22,36,44, etc.), while in Sarnelli, where it is also present many times (PS 25,32,56,78,79,96 etc.) it is always in its geminated form. The second word to be analysed is “abbrusciarte”, which comes from “abbruscià” and means to burn, to blaze (GG 7) and comes from the Latin *ad* + *brusciare*, later the “D” of the preposition changed to “B”, with a subsequent assimilation to the next word, becoming *abbrusciare*. Then the palatisation of “SI” into “SCI” brings us to the present *abbrusciare*. In Basile we find it twice in the past participle “abbrusciato/a” (GB 346,944) and once in Sarnelli in the simple past “abbrusciaje” (PS 68).

I would like to conclude this brief overview with the verb “ji”, to go (GG 77), which we find four times at the Act I at the first plural person. This verb, which comes from the Latin *ire*, sometimes replaces the “J” in “GH” (RB 09/14/2009) for convenience of expression. In the conjugation of the indicative present, the first singular and third plural follow the low Latin verb “vadicare”, so we have *vaco*, *vaje*, *va* and *vanno*, while the first two plurals follow the verb “ire”, so we have *jammo* and *jate* (RC 174-175). In this Act we find the first time “jamme” (DF 9) with exhortative value, as a translation of «let's assist them» (SH 124). We find it again a little later «nce ne jammo a l'auto munno» (we're off to the other world/the afterlife) (DF 10), as a translation of «Let's all sink» (SH 124). The third time it serves to emphasise how Prospero had been snatched from his kingdom «'Jammo', e me strascenaveno» ('Let's go', and they dragged me away) (DF 23), which could be a rather fanciful translation of «for th' purpose hurried thence» (SH 134). Finally, the imperative «Jammo, viene cu me» (Let's go, come with me) (DF 63) which sticks to the original «Come, follow» (SH 160). It is interesting to note that we find “iammo” several times in *Pentamerone* with “I” instead

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<sup>1</sup> This rule is confirmed in the Grammar of the Neapolitan dialect, which considers incorrect to separate the “N” and refers to it with an apostrophe as a sign of elision. Therefore, it is wrong to write “n miezo”, but the “N” must be replaced with the “M” to reach the final product “mmiezo”.

of “J” (GB 222, 226, 232, 544, 572, etc.), whereas in *Posilecheata* we find it with “J” (PS 97,178), perhaps because the *Pentamerone* was written about a century before the *Posilecheata*, although published posthumously, and the vocalic change had not yet been recorded.

## Conclusion

My purpose through this brief and limited linguistic analysis is to prove that the translation has managed to maintain concepts and feelings that go beyond time, indeed some sections, with Eduardo's ironic as well as witty additions or variations, seem enriched and almost more alive. Moreover, the Neapolitan version also maintains the rhythm and rhyme, without neglecting the ironic spirit that links the two playwrights despite the four centuries of distance.

*The Tempest*, as I stated at the beginning, turns out to be the last work for both playwrights and for Shakespeare it represents the conclusion of the romance comedies, the so-called “romanzes”. The play, in both languages, tends to represent itself as a sort of celebratory conclusion, because it brings into play the great English master's skill in staging a mixture of reality and fantasy, movement and stillness, as in other plays. Furthermore, it shows his great ability to exalt forgiveness as a feeling of reconciliation with life. Eduardo, in his dialect translation, reinforces the concept of forgiveness through the so-called “Neapolitan philosophy”, that symbolizes a society where resentment is not contemplated, because man is too busy dealing with everyday problems and surviving them. Both authors probably considered this play, in my opinion immense, as a sort of spiritual will, an ideal legacy to leave to posterity: the will to forgive. Therefore, I would like to continue my research, analysing the other acts and details of the two plays.

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