

Quaderni d'Italianistica

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Translation guide for authors submitting articles in English

- All quoted material in any language other than English must include an English translation.
- The original material should appear first with the English translation following. Both original language quote and its English translation should appear in the main body of the text, *not* the footnotes.
 - If the quotation is included in the running text, the English translation immediately follows in quotation marks in parentheses. The citation appears within the same parentheses, separated from the translation by a semicolon. (See examples 1 and 2 below.)
 - If the quotation is formatted as a block quote, leave a single line space between the original text and the English translation. Do not place the English translation in square brackets. The citation for the original text is placed in parentheses immediately following the original text. (See examples 3 and 4 below.) If a citation is also needed for the translation (i.e., the English translation is not the author's own), it is placed in parentheses following the English translation. (See example 4 below.)
- If all or most translations are the author's own, this should be indicated in a footnote following the first translation (e.g., "All translations are my own" or "All translations are my own unless otherwise indicated").
- *MLA Handbook* (9th ed.) sections 6.69–76 provide further guidance.

Examples

(1) *Quoted material in running text when the translation is the author's own:*

This passage follows his suggestive presentation of isolated peaks in the unlit region of the lunar globe: "Hinc inde quasi pullulantes, intra tenebrosam partem accenduntur, augentur, ac demum eidem luminosae superficiei, magis adhuc extensae, copulantur" ("hatching like chicks in the dark, they are inflamed, grow, and finally are coupled with that brilliant surface, now much extended in length"; Galilei, *Sidereus Nuncius* 64).

Works Cited:

Galilei, Galileo. *Sidereus Nuncius*. Venice, 1610.

(2) *Quoted material in running text when the translation comes from another work listed on the Works Cited page:*

This insuperable yet unavoidable obstacle that an ageing woman embodies makes her abject, in Julia Kristeva's words: "Frontière sans doute, l'abjection est surtout ambiguïté. Parce que, tout en démarquant, elle ne détache pas radicalement le sujet de ce qui le menace—au contraire, elle

l'avoue en perpétuel danger" ("Abjection is without doubt a frontier, but it is above all ambiguity. Because, although it demarcates, it does not radically detach the subject from what menaces it—on the contrary, it shows it to be in perpetual danger"; *Pouvoirs de l'horreur* 17; Lechte 132).

Works Cited:

- Kristeva, Julia. "Approaching Abjection." Translated by John Lechte, *Oxford Literary Review*, vol. 5, 1982, pp. 125–49, <https://dx.doi.org/10.3366/olr.1982.009>.
 Kristeva, Julia. *Pouvoir de l'horreur. Essai sur l'abjection*. Éditions du Seuil, 1980.

(3) *Quoted material in block quote when the translation is the author's own:*

The duo was so familiar that Gabriello Chiabrera needed only an indolent gesture to it in his *Scherzi* of 1603:

In quel terso cristal profondo, e largo,
 Trovo io per ogni mal Lete, e letargo.
 Se de l'aureo trebbiano
 I toschi fiaschi ò Geloepa son voti,
 Versa del grande Ispano;
 Mà fà, che d'Appenin gielo vi noti;
 E mentre il core allatterone, scuoti
 Le piume ò Filli, che fur occhi d'Argo. (Chiabrera 14)

In that deep, dark, and wide glass,
 For every evil I find the lotus and oblivion.
 And if, oh Geloepa, the glinting Trebbiano
 Lingers no longer in those Tuscan flasks,
 Serve me something from the big Spanish one.
 But do let in a little Apennine chill,
 Such that while I suckle here,
 You wave those feathers, Phyllis:
 For they once were Argus' eyes.

Works Cited:

- Chiabrera, Gabriello. *Alcuni scherzi*. Henrietto de Rossi, 1603.

(4) *Quoted material in block quote when the translation comes from another work listed on the Works Cited page:*

Food imagery suits the macaronic mechanism, as Folengo himself insists on the fluency of pasta and his own language:

Squarzantes aliae pastam, cinquanta lavezzos
 pampardis videas, grassisque implere lasagnis.

Atque altrae, nimio dum brontolat igne padella,
stizzones dabanda tirant, sofiantque dedentrum,
namque fogo multo saltat brodus extra pignattam. (*Baldus* 1.54–58)

You can see some of the Muses cutting pasta
and filling fifty vats with pappardelle and thick lasagne.
Still others, when the kettle groans from excess flames,
pull brands away and blow into it,
because too much heat will make the broth jump out of the pot. (Mullaney 1: 55)

Works Cited:

Folengo, Teofilo. *Baldo*. Translated by A. E. Mullaney. Harvard UP, 2007. 2 vols.
Folengo, Teofilo. *Baldus*. Paganini, 1517.