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Translating sweetness: a comparative analysis of
Damiano Carrara's sweet recipes

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Alla mia famiglia, che mi supporta sempre;
a Riccardo, che è la mia casa;

e a me, che sono una guerriera.

"Never give up"

Contents

Abstract

It is well known that research on the translation of food related texts is sparse and focused primarily on the transference of cultural rather than linguistic aspects. The research on the translation of cookery books on pastry and desserts is virtually non-existent. The patisserie field can be extremely technical and, at the same time, involve many cultural elements that need to be dealt with when writing and translating a pastry-book. Italian chef and cookbook author Damiano Carrara had to take all of this into consideration when he wrote his books, in particular *A taste of Italy* (Sterling Epicure, 2017), addressed primarily to an American readership, and *Un po' più dolce* (Cairo, 2020), addressed to the Italian readership, as they were aimed at two different cultural contexts with inherently dissimilar approaches to pastry. In this dissertation, the introductory section will be followed by the translation of the section dedicated to desserts of Carrara's book *A taste of Italy* from English into Italian, and a comparative analysis of his cookbooks in English and Italian. In this specific case, reflecting on a text type and translating it are processes that intertwine, as do the techniques proper of both tasks. Through this research, which is based on Carrara's experience, I am uncovering such techniques, at exploring the differences between the American and Italian approaches to pastry and at demonstrating how worthy of investigation the field of pastry related translation is. After all, the art of pastry and the art of translating are very similar to one another: they both take patience, expertise, accuracy, and a pinch of salt.

Keywords: pastry, translation, cookbook, American and Italian approach, techniques, research

1. Food culture and translation in Italy and the United States

1.1. The importance of food

Food represents one of the most important constituents of our life, if not the most important. In ancient times, food was simply a necessity: human beings needed to eat in order to survive, therefore the daily focus of life was to find food. While surviving is no longer the only reason why we eat, food remains the daily focus for the majority of the world population. Eating has now become a pleasure, a passion, a hobby even. Moreover, according to Chiaro, "nowadays, food represents a series of complex and psychological factors" (Chiaro, 2008: 195). Food equals tradition in most countries, it evokes memories through the senses of smell and taste, and it has become something valuable to protect. It defines the kind of person we are, or we want to be and it connects us with people, making us feel like we are part of a group, psychologically separating us from the groups that are different from us. Concurrently, it makes us curious about what is different: we aim at learning more about other people's culture through their culinary traditions. According to Marc Charron and Renée Desjardins (2011), "sharing a table is the first sign of membership in a group" (Charron and Desjardins, 2011: 0). They underline that this does not mean that within that group everything is good and well, but solely that exchanges and relationships are happening. They also state that "food trade can act as a bridge for communication between groups" (Charron and Desjardins, 2011: 0), communication being the key to understanding and learning.

At the end of the 1980s, a movement called Slow Food originated in Italy. It acknowledged, maybe for the first time, "the strong connections between cuisine, people, culture, planet and politics" (Chiaro and Rossato, 2015: 241), reinforcing the idea that food and culture are strictly linked to one another. The association's fundamental values, in fact, are three: good, clean, and fair. While "clean" and "fair" are pretty self - explanatory adjectives, "good" is not, but it is surely very interesting. According to the Slow Food Mission Report 2013 (2013), the word "good" "defines a food that is distinguished for its sensory qualities, but also for its links to a local culture and the emotional values that it brings with it" (2013: 6)[1]. Food is good not only

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[1] https://www.slowfood.com/wp-content/uploads/2015/07/financialreport2013.pdf (last accessed 18/6/2023)

when it tastes good, but also when it defines who we are, when it describes a culture, and it becomes distinctive of that culture. Thanks to globalization, nowadays it is much easier to get to know different cultures through food and to get access to other's typical cuisine even in our own country. Consequently, a certain type of food mania has pervaded the post-modern world (Chiaro and Rossato, 2015). People are now much more interested in everything that concerns food, not only their food, but also the others'. This might lead us to wrongfully believe that "our eating habits have converged on a global scale" (Chiaro, 2008: 197), but, as Chiaro states, this is highly debatable. Even if a much wider access to different types of food is now possible, and the interest in other cultures has grown, human beings remain strongly attached to their own traditions and habits. In terms of food, it would probably be wiser not to talk about globalization, but about "lent culture". In the modern era, cultures get to connect without being incorporated into one another, they remain separate, but at the same time known and shared everywhere, in perpetual waves of lending and being lent.

1.2. Italian food and desserts abroad

What country in the world is better defined by food than Italy? The *Bel Paese* has a magnificent reputation for multiple things: its historical heritage, its landscapes, its environmental variety, its art, its literature and, last but not least, its food. Of course, as for every other national cuisine, the kind of Italian food that can be found in other countries is not proper Italian food. Nevertheless, even those who have never been to Italy and have never tried proper Italian food know about its deliciousness. Something that probably makes it so great is that having dinner at an Italian family's home in Italy provides a better culinary experience than eating at a restaurant in many countries outside of Italy. It is also thanks to many movies, podcasts, tv programmes and cookbooks that the idea of Italy being the country of good food has spread around the world. Just to mention one of many, British chef Jamie Oliver has been trying to teach British people how healthy and tasty Italian food can be through his cookbooks and TV programmes. I believe there are two characteristics that make Italian food special and different from any other, and they are the freshness of its ingredients and its connection to family. The world is more and more interested not only in food, but also in good food, the "good" food that Slow Food hints to. Food

that is healthy and, above all, local and fresh. Just like Chiaro and Rossato point out in their article "Food and translation, translation and food", "today the emphasis is on the naturalness, authenticity and freshness of what we eat" (Chiaro and Rossato, 2015: 241). The Italians' passion for having a vegetable garden and preserving their own produce by canning, bottling, or pickling, dates back to many years ago, and it is a practice kept up even by Italian immigrants in America (Levenstein, 1985). The connection of food and family is the second thing that makes it so great. In Italy, family is probably the other most important thing, together with food. Eating together is not only a tradition: it is a habit for Italians, who often meet up with their large families on Sundays and have a big lunch together. Eating is a way of sharing and caring, it is through food (local, fresh, and tasty food) that Italians show their love. Even if Italy is made up of many different realities because of its regional distribution, the food that can be found in Italian restaurants around the world tries to reflect the country in its totality: "spaghetti and meatballs", "lasagna", "fettuccini Alfredo" and the other dishes that can be found in menus abroad are considered Italian, not from Emilia Romagna, Veneto, or Sicily. Nevertheless, there is one thing of Italian cuisine that foreigners can't seem to create a satisfactory reproduction of, and it is desserts. Except for *cannoli', spumoni, tiramisù, gelato* and not many others, it is very hard to find a variety of Italian desserts in foreign countries, maybe precisely because every Italian dessert defines the culture of a single region or area of the country, and not the country in its entirety. *Spaghetti* is eaten throughout all Italy, as is *lasagna*, or *fettuccine. Cantucci*, on the other hand, are only typical of Tuscany; *Bonèt* is only typical of Piedmont, *Pastiera* is only typical of Campania and so on. Sure, they are known in the whole country and most Italian have tried all the most famous desserts of the peninsula at least once, but they are not normally eaten everywhere in Italy. Another reason why Italian desserts have rarely emigrated is the fact that they follow the seasons. As Michael Krondl tells his readers in his book *Sweet Invention: A history of dessert* (Krondl, 2011), he once asked an Italian old-school baker (Franco Colussi) for "Pevarini", an old regional specialty, and he was answered that Pevarini are only made during the Autumn season. Krondl states: "like many Italian bakers of the old school, Franco baked by the calendar" (Krondl, 2011: 120). One cannot find *frittelle* in Venice if it is not Carnevale, just as one cannot find *Panettone* or *Pandoro* if it is not Christmas time.

1.3. The translation of food related texts

An increased interest in food is also reflected in the rising number of food related texts and content published. I am not only referring to recipe books, articles, and journals, but also TV programmes, podcasts, blogs, forums and even content on social media. Social media, in fact, "serve as platforms for discussion and visual representations on the subject" (Chiaro and Rossato, 2015: 239). The advent of Instagram and, later on, Tik Tok, has created a completely new way of exchanging food and consequently, as we have seen, cultures. It is not necessary anymore to actually eat the food: it seems that seeing other people preparing it and eating it, has become enough to learn about it and share it with them. Furthermore, the attention span of the receiver has shortened a lot in recent times, which has led content creators to try to squeeze as much information as possible in a very short amount of time. On "#cooktok", the part of Tik Tok where users can find recipes of all kinds and countries, creators have learnt to post videos that last no longer than one minute, where they quite literally share their own culture through food with other users. Not to talk about the "What I eat in a day" trend, where youngsters share what they eat throughout the day with the community. Some believe that social media are just a waste of time, but they actually allow us to learn much more than we think, and by people who experience things first hand. The only closer it gets to a different culture is a trip there.

The field of pastry making has been producing quite a lot of content too. "The Great British Bake Off", the British TV baking competition aired for the first time in 2010, has become so famous internationally that many versions of the same show have been produced, including the Italian version "Bake Off Italia: Dolci in Forno". One of the judges of the Italian version is pastry chef Damiano Carrara, the author of the book taken into examination in this paper. He is only one of the many chefs around the world who have been writing pastry cookbooks in recent years. It has become nearly an obligation for a chef, nowadays, to have published at least one book with their most famous recipes and their face on the cover.

In spite of the necessity of translation of food related texts and content, this field remains not particularly covered by translation studies. As Chiaro and Rossato state in their article, "despite a rapidly expanding market for translation of food-related texts, the relationship between food, culture and translation remains under-researched" (Chiaro and Rossato, 2015: 237). In the same

article they depict the reasons why the act of translating and the act of cooking are actually not significantly different. As stated by Chiaro, "the actual act of emulating the food of others located elsewhere can be considered a translation in itself" (Chiaro, 2008: 196). Chiaro and Rossato construct a very interesting analogy: just as the translator starts with an alien text made of words, the cook starts with different ingredients that later become a whole dish. Laying the same concept down differently, they state that "the translator acts like a mother whose infant, the target reader, is incapable of chewing", and "breaks down the text and transforms it into a satisfactory and easily digestible form" (Chiaro and Rossato, 2015: 238). It is sad and at the same time curious that linguists and translation scholars tend to be nearly indifferent in front of the similarities between language and food. Not only would it be extremely interesting to look more thoroughly into this analogy, but it would also be very useful to many other fields of investigation, such as sociology and psychology. Translators of food related texts act more like trans-creators, applying changes in order to create a satisfactory target text for an audience that has a completely different background than the one of the source texts. According to Chiaro, they have to consider substitution, omission, simplification and compensation strategies, even self-censorship in the cases in which "a certain taste, or combination of foods, does not meet with the approval of recipients" (Chiaro, 2008: 197). In some cases, the translator might even take into consideration the possibility of re-writing the whole recipe, what Chiaro refers to as "the gastronomic equivalent of an intersemiotic translation" (Chiaro, 2008: 197). At the same time, these translators have to keep in mind that the readers of their translation are interested in learning about a different culture, and they enjoy finding foreign elements in what they are reading that make them feel connected to that culture. A complete distortion of the text is not, therefore, a viable option. The quality of the translation needs to be high, and "adapting" the text would not help produce a text that is, at least, fairly accurate to the source one.

If Translation Studies do not particularly focus on food, they focus even less on the particular branch of the culinary world that represents *patisserie*, or, more easily said, desserts. Just as culinary texts are worth of study from a translational point of view, so are texts related to desserts, if not even more. The practice of baking and producing sweet delights implies just as many skills as cooking savoury food (if not more), and so does the translation of the respective texts. The art of pastry-making can require extremely specialized and technical terminology and the translator

must be particularly skilled. Damiano Carrara has written a very interesting cookbook about Italian cuisine and has dedicated a chapter to desserts. He has written the book directly in English, as he has lived in the US for quite some time, but I have decided to translate it into Italian in order to demonstrate how worthy of study the translation of pastry related texts can be. Carrara's target reader is American, so, with the purpose of providing some background context, I will now lay out a short history of Italian, American and Italian-American cooking, focusing on pastry making, and offer a description of the history of cookbooks in these countries. I will later focus on a comparative analysis of the source text and some other books about pastry making that Carrara has written in Italian. I will translate some of his book's sweet recipes and I will analyse my translation.

1.4. Italy: cooking and baking

As already mentioned, Italians bake by the calendar. It is not only Italians who do so, as it is very common in many parts of the world to follow religious festivities when baking, but, according to Krondl, none of the others has a tradition of feast and fast comparable to the Roman Catholic Church tradition in Italy. During Christian times, in fact, bread was the symbol of the body of Christ and, consequently, of redemption and liberation of all humanity from sin. Bread was actually already important for religious traditions during ancient Rome, when, as Krondl states, "the symbolism was much less muted" (Krondl, 2011: 124). "Mulloi" was a Sicilian sweet shaped as female genitalia baked in honour of Demeter, goddess of fertility, and there are many other examples like this one. With the advent of Christianity, this symbolism remained, but in much more subtle forms and coherently with the more puritanical values of the religion. The first shift from "bread" to "cake" happened in the Middle Ages, when sugar, eggs and butter were added to the dough.

Starting from the Middle Ages, sugar used to be very rare, and Venice was one of the main importers of sugar at the time. Europeans had started to appreciate the use of sugar during the Crusades, when, due to the lack of food, people started to suck on sugar canes. Sugar was so expensive that it became a symbol of wealth in Italian courts, including Milan and Venice. Often, in fact, banquets were organized for VIP members of the society, in which sugar was the

protagonist (even plates and cutlery were made out of sugar sometimes). With the passing of time, the religiousness that stood behind sweet foods got lost, and started to be used more "as a matter of marketing than devoutness" (Krondl, 2011: 126).

Medieval Italian pastry making was then influenced by the Arab knowledge in the matter, who were using ingredients previously unknown to the Romans, as, according to Krondl, candied fruit, marzipan, and flower waters among others. The Arabs also brought the belief that sugar was good for the blood, giving this product medical approval. The fact that sugar was considered a symbol of prosperity is also proven by the fact that, during the Italian Renaissance, "[rich] Italians served sweet dishes throughout the meal" (Krondl, 2011: 147), probably trying to show off as much as possible. In this particular period opposite flavours were often combined together to create new and unique dishes. Today, luckily, this is happening in a much more considerable way, and sugar is used much less than it was, even if there are some reminiscences of this era in some typical regional dishes such as *Mostarda*, a sweet and sour fruit preserve, paired with meat and many more. Cookies and cakes, according to Krondl, have pretty much remained similar throughout the centuries, even the ancient Roman cheesecake is still very popular (Krondl, 2011). During the 17th and 18th centuries, Italian recipes reached the rest of Europe, including France, as Italy was an example of good living. Later on, in the 19th century, Italy was gradually replaced by France on the podium of European pastry. Even Italy started to be influenced by French *patisserie*, more strongly in those cities that were near the French border, like Turin, but also in farther cities such as Naples (the *Babà al rum* has French origins, by the way). France and Italy are today sharing and exchanging pastry ideas and recipes, just like two old friends who always fight for who has brought the best cake to the party.

1.5. United States: cooking and baking

While Italian cooking and baking traditions are more than 2000 years old, dating back to the Romans and the Greeks, in the United States traditions are much younger. Usually, when we speak of American cuisine, we refer to the cuisine that has developed during and after Colonialism, in what we now know as the United States of America. Moreover, the culinary traditions of this country reflect the patterns of its population, which is mainly made of

immigrants from all over Europe, Africa, and Asia, resulting in a multi-ethnic pot-pourri. On this note, it is important to remember that the American cuisine has drawn inspiration from many other cuisines, mainly from the Italian, French and German, so it is possible to find the influence of these cuisines throughout all American cooking history. The majority of the first immigrants were from Britain, but one thing the British and the Americans did not have in common was the availability of ingredients: according to Krondl, the United States was initially very rural. There were not many cities and, consequently, many grocery stores where to find ingredients. People used to grow their own food, so if they did not have an ingredient, they simply did not use it. Moreover, dessert used to be only for the special occasions, above all in the old country, and family mothers cooked and baked with what they had at their disposal (Krondl, 2011).

Anne Byrn tells the story of American baking in a very detailed book called *American Cake: From Colonial Gingerbread to Classic Layer, the Stories and Recipes Behind More Than 125 of Our Best-Loved Cakes*, where she writes that the first cakes baked in America were made with yeast brought by European colonists. It was only later, in the late 18th century, that pearlash was discovered, the purified form of potash, a leavening agent resulting from a procedure of burning and soaking ashes of wood (Byrn, 2016). While rich people could afford sugar, poor people used other ingredients to sweeten their cakes, such as honey, maple syrup and molasses. Still, it was only the beginning for this new country, so everybody tried to use local ingredients as much as possible. This is why, often, American ingredients were added to British recipes, and so the Pecan Pie was born.

As a result of the difficulty in finding many ingredients, baking in America was typically a homemade activity. Conversely, bakeries in Europe were famous thanks to their pastry chefs, who were real artisans of desserts. As Krondl writes, "what's missing [...] is the professional, artisanal pastry cook with his or her specialized repertoire" (Krondl, 2011: 309). When industrialization came, things changed in American kitchens too. According to Byrn, towards the end of the 1800s railroads started to spread in the United States, and shipping food across the country became possible (Byrn, 2016). In 1869 the East and the West of the country were connected by the Transcontinental Railroad. Not only was it now possible to ship food (which was, consequently, starting to be less expensive) all across the country, but people could now travel and get in contact with different people and ways of doing things. Byrn also writes about

the world's fares that were held in Philadelphia and Chicago, where many people tried banana and chocolate for the first time (Byrn, 2016). It is very interesting to note that at the beginning, chocolate was associated with France, and it started to be used as an ingredient in drinks and then, later on, in desserts. According to Krondl, in fact, the American production of chocolate (Hershey, to name one of the many famous brands), began by using the connection to France in order to boost the quality level of its chocolate (Krondl, 2011). Industrialization was also the time of great cooking innovations such as donuts (that came from the Germans), cake pans, new cookstoves, the use of electricity and cooking tools that used to be custom made and expensive but became industrialized and accessible by the majority of the population (Krondl, 2011). It was an age of science in all fields, pastry making included. The discovery of many chemicals was also very important in the development of American baking. Cornstarch was invented in the United States and quickly found its use in the kitchen, as did sodium bicarbonate, used to substitute yeast and eggs, which tended to be very expensive. The advent of chemical leavenings such as baking soda and baking powder changed the way of cooking. Then the World Wars came. Money was a problem, so women went back to baking with less expensive and rationed ingredients. For the same reasons, they also started working outside the house, and had much less time to spend in the kitchen (Krondl, 2011). They did not know it at the time, but this would be the beginning of the mass-producing machine we now know as the United States. Baking still meant femininity, but women did not have enough time to dedicate to it, so, cake mixes were launched, also thanks to the invention of television, and they became extremely popular by the end of the 1950s. According to Byrn, more or less at the same time, the American cuisine started to be influenced a lot by the French one, probably also thanks to Kennedy, who hired a French chef, and Julia Child, who wrote cookbooks about French cuisine (Byrn, 2016). Recipes started to be shared in a much faster and easier way thanks to the invention of the Internet, and here we are to the present times. The focus for America, today, has gone back to the importance of local, healthy, and sustainable food, like in the rest of the world, but the desserts that define American baking remain pretty much the same: apple pie, cookies, brownies, layered cakes, donuts and cupcakes, to name but a few.

1.6. Italian American culture: cooking and baking

For as much as we try to fuse with other cultures, foreign remains foreign. Generally speaking, even in the cases where Culture A fuses with Culture B, a Culture C is created that has just as many common points and differences with the source cultures. One great example is the result of the immigration in America of Italian people. According to Harvey Levenstein[2] the arrival of Italian food in America was troubled (Levenstein, 1985). Italians arrived in the 1890s finding an America of Anglo-Saxon tastes and ambiguous food habits. Around the same time, French food and chefs started to rise in popularity among Americans. It is important to remember that the immigrants who fled Italy and moved to America were part of a poor working class and came from the centre and south of Italy, therefore they did not bring with them an idea of Italy as an elegant country. According to Levenstein, "there is little indication of any growth in interest or appreciation of Italian cookery in the twenty-five years to follow" (Levenstein, 1985). On the contrary, some convictions about nutrition worsened the opinion the Americans had of Italians and their food. Many of the ingredients used by Italian immigrants were considered to be empty of nutrients, as vitamins had yet to be discovered. Spicing was considered harmful just as much as alcohol, eating foods mixed together was thought to create digestive problems. An attempt was even made by social workers to try to change the habits of immigrants in general, Italians included, by "Americanizing" them. Clearly, Italians did not change their ways: they were already very invested in growing their own food and they were, and still are, masters at food preservation. Time went by and, as Levenstein states, "by 1920 a revisionist tide was in full flow" (Levenstein, 1985: 84). The smell of garlic that had always been linked to Italian food was not considered disgusting anymore, and the general opinion on Italian food started to improve, also thanks to the fact that Italy and America became allies during the First World War. Some scientific discoveries helped as well, such as the discovery of vitamins. The interest people had in changing the habits of Italians got lost and Italians opened restaurants that served Italian food, with "macaroni and cheese" becoming a symbol of Italian food in America. Levenstein writes something very interesting, that supports the idea that a whole new culture was being born: "no matter that 'spaghetti and meatballs' in its American form was practically unknown on the Italian

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[2] "The American Response to Italian Food, 1880-1930", (1985).

peninsula. To millions of Americans, including Italo-Americans, it had come to connote something of which Italians could be proud" (Levenstein, 1985: 88). For what concerns pastry-making, its history follows the same pattern as the one of savoury food. According to Janice Mancuso, author of the culinary novel *Con Amore*, during the 50s and 60s *spumone* was a popular dessert, but the 70s and 80s were the years of *cannoli*, *pizzelle*, *zeppole*, *torrone*, *gianduja* and *espresso* and in the 90s *biscotti*, *granita* and mainly *gelato* reached the shores of America (Mancuso, 2010). Then came the era of television superstar chefs. How can we talk about Italian American desserts without mentioning the Cake Boss, Buddy Valastro? He became famous in the whole world thanks to his TV programme that follows the work he and his family do at their Italian American bakery, Carlo's Bakery, situated in Hoboken, New Jersey. His creations are mainly very big cakes destined to parties and weddings, but the bakery also sells small Italian pastries. As Mancuso writes, "Italian food has influenced the way Americans eat and has been assimilated into America's culture as no other food" (Mancuso, 2010). [3]

1.7. Cookbooks

The earliest examples of cookbooks that were discovered date back to the Mesopotamian times, around the 1700 B.C. Meanwhile, in Europe, the oldest book of recipes that has survived is the Latin Apicius, which dates back to the 5th century A.D. and is a collection of ancient Greek and Roman recipes. According to Krondl, one of the first books that is about food, and that we have evidence of, is the Deipnosophists, *The learned banqueters,* written around 200 A.D. In this book, the protagonists talk about desserts in detail, but without mentioning any recipes (Krondl, 2011). Up until the 13th century, there was a disappearance of cookbooks. It was only in Medieval times that they made a comeback, and today we have evidence of around a hundred of medieval cuisine cookbooks. The majority of cookbooks from Medieval times are of German origin, but there are also French and English collections that have become famous. From the 14th century some Spanish manuscripts have been found and many Italian collections. In the 16th and 17th century the printing press was born and finally cookbooks became something normal and

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[3] https://www.lagazzettaitaliana.com/food-and-wine/7627-a-brief-history-of-italian-food-in-america (last accessed 18/6/2023)

part of the daily life of people.

The first cookbooks actually included tips on how to manage the household, apart from how to prepare food. Many cooks from rich families in Europe published their own books. In 1796 the first known American cookbook was published: American Cookery written by Amelia Simmons. Before this, colonists relied on British cookbooks (Byrn, 2016). Later on, new American authors emerged with books on how to manage the home and they also included recipes. At the end of the 19th century, recipes reached every home in America thanks to the improvement of the means of transportation and the development of paper technologies (Krondl, 2011). In 1879 the Boston cooking school opened, and recipes, also thanks to the use of scales, started to be written with standardized measurements. It was a very important step, as ingredients, before this moment, were measured using cups, which were always available in every kitchen. Cups are still the fundamental measurement unit used by Americans today as a legacy of the old times. In Europe, cookbooks were used by cooks in order to promote themselves to the public, or by rich families to show off their lifestyle. In America, on the contrary, the target was not made of professional cooks and the gap between the rich and the poor was much smaller than in Europe. Recipes, therefore, had to be easy to understand and "as foolproof as possible" (Krondl, 2011: 335).

Italian immigrants' cookbooks are completely different: they are not many, and they are written by and for immigrants, with recipes of Italian origin. Their goal was passing the recipes that they brought from Italy to America in their head on to the future generations. According to Donna Gabaccia, in her article "Food, Recipes, Cookbooks and Italian-American life" (Gabaccia, 1998), the first three books that can be considered Italian American cookbooks are Maria Gentile's *The Italian Cookbook* (New York, 1919), *Italian Cookbook*, the adaptation of Pellegrino Artusi's *La Scienza in Cucina e l'Arte di mangiar bene* (New York, 1940), and Ettore Grati's *Il Cuoco di Tutti* (Florence, 1923). Second generation Italian immigrants were taught the American way of cooking because of the Americanizing process that was going on in public education, and that had a fundamental role in the creation of the Italian American community. After the second World War, many cookbooks written by Americans started to incorporate the real Italian cuisine, and not the immigrants' Italian cuisine, even concentrating on the food of a particular region of Italy (Gabaccia, 1998).

There are many different types of cookbooks, which differ according to their focus. Apart from,

we could say, more "traditional" cookbooks, there are many other types, such as, for example, international cookbooks, that sometimes simply translate the recipes from one language to the other; while some other times, they adapt the language, techniques, and ingredients of a culture to the new target culture. Professional cookbooks are much more precise than other cookbooks and they also include parts on how to work in the culinary world, as they are destined to junior chefs or people who want to start a career in the catering industry. Some cookbooks are single subject, in that they focus on one single ingredient, technique or target group. Some are called community books, as they tell the story of a whole group of people through stories of food and recipes. Very popular nowadays is the cookbook that focuses on a single chef, bought by readers due to the trust they put on this cook.

2. *A taste of Italy* and *Un po' più dolce*: a comparative analysis

2.1. Damiano Carrara: his story

Damiano Carrara was born in Lucca, a beautiful city located in Tuscany, on September 22nd, 1985. He has a younger brother, Massimiliano, who shares his passion for pastry making. Actually, his brother is the one who became baker in the first place, and he is the one Carrara learnt the art of bakery from (Mancini, 2022)[4]. In his book *Nella vita tutto è possibile*, published in 2018, he describes his story and himself, opening the doors of his heart to his readers. Carrara is a brave and ambitious man, always full of surprises. He follows his dreams, and once he has reached them, he finds new ones to follow. He is always hungry for something bigger, something better, something that can make the difference not only for him and his family, but for others too. Carrara's story starts in a completely different way than one would imagine: he was 17 years old when he started working at Perini S.p.A., a big and famous engineering company located in Lucca. He liked it there, and he did the best he could when working, but he made some mistakes that cost him the open-ended contract he was hoping for. When, eventually, he got it, he realized that it was not what he wanted to do with his life. He started studying bartending and working at a bar during the weekends and studying English. He moved to Ireland, for what should have been a month, but became much more. He found a job at an Italian restaurant in Dublin, the Town Bar & Grill, and he worked there as a waiter and barman until summer 2006, when he decided to go back to Italy. He spent some time working around Tuscany and at Don Chisciotte, a club in Lucca. He had attended many bartending courses at the Italian Barman Association, and he had become a professional, so, while working at Don Chisciotte, he also started teaching flair bartending in Pontedera. When Don Chisciotte closed, he started working as the bar manager of

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[4] https://magazine.misya.info/chef/damiano-carrara/ (last accessed 18/6/2023)

Bagno Italia, a beach club in Marina di Pisa. He also participated in many flair-bartending competitions around Europe, but never in the United States. The first time he went there was with a friend of his, and he spent one month in New York, one in Los Angeles and one in Las Vegas. He did not like New York at all: it was too crowded and there was too much steel for his liking. On the contrary, he really liked Los Angeles: it was much wider and much warmer. In Las Vegas he participated in many bartending contests. After all, Las Vegas is the land of barmen. Nevertheless, he and his friends were not able to find a job as bartenders. They went back to Los Angeles; they had a big fight and his friend decided to leave for New York. Carrara, on the other hand, wanted to stay, but he had no money to pay for the rent of his apartment. Therefore, he went back to Italy for three months and then back to Los Angeles to stay. He found a job at Café Firenze in Moorpark (LA), where he started working as a runner, but soon became bartender and, eventually, manager. His English was getting better, and everything seemed to be going great, so he decided to call his brother Massimiliano and convince him to go to California. His idea was filling the gap he had noticed in the market by opening an Italian bakery with his brother, since his brother was and still is a pastry chef. Initially he wanted to ask the owners of Café Firenze to be his associates, but they refused. So, the two brothers decided to do it by themselves. They found the perfect place: an old Mexican bakery in Moorpark, just in front of Café Firenze. Carrara Pastries opened on December 11th, 2011.

In spite of all the efforts, the business had a hard time taking off, up until March 2012 when the brothers decided to bake *frittelle con crema diplomatica* (fritters with diplomat custard[5]), a typical Italian dessert baked on St. Joseph's Day. In the afternoon of that day the bakery started filling up with people. Everybody loved the fritters and two days later magazines around Los

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[5] My translation. If not otherwise stated the translation is always my own.

Angeles started referring to them as "little balls of heaven" (Carrara, 2018: 70). Hence, only six months after the opening, Carrara and his brother rented the place next to their bakery to expand their business. Carrara had been spending time in the kitchen with his brother and he had been learning the art of pastry making, discovering that he really loved it. Soon enough, he was offered to open another Carrara Pastries in the shopping mall in Agoura Hills, a very rich city in the Los Angeles County. He signed the deal in August 2012 and, this time, the bakery was also going to have tables for clients to sit and enjoy a sweet break. The new bakery opened in May 2013, and it was a success. Things from then on went very well for Carrara Pastries and in 2015 Carrara made his first appearance in television, participating as a contestant in the *Spring Baking Championship*. He did not win, but he understood that pastry making was his future, so he went back to Italy for a while and spent some time studying *haute patisserie*. In the following years, he participated in many other American television food programmes, not only as a contestant, but also as a special guest or judge. Among these, he participated as a contestant in the episode *Cuthroat Kitchen: Chocotage XXL* and *Food Network Star Season 12*, and as a judge in *Guy's Grocery Games* and *Bakers vs Fakers*. In 2016 he was invited to the Daytime Emmy Awards, but he was not done dreaming. One of the most important things for him, as he writes in his biography, is:

"voglio che quando la gente entra da Carrara Pastries abbia la certezza di mangiare italiano al cento per cento, voglio che viva un'esperienza autenticamente italiana" (Carrara, 2018: 103).

which translates to:

"I want people to enter Carrara Pastries and be certain of eating a hundred percent Italian food, I want them to live an authentic Italian experience"

And as so clearly and proudly written in the website of Carrara Pastries:

"Our mission is for our guests to be transported to Italy the moment they walk through our doors, to taste and feel our passion for the highest quality products and services every time they visit."

And just in order to do this, he and his brother decided to open an import company with a warehouse for the storage of goods. Not long after, Carrara was invited to join the judges of his first Italian television programme: the fifth season of *Bake Off Italia: Dolci in forno!,* of which he has become a permanent judge since. In 2018 he started another project, conducting the Italian television programme *Cake Star - Pasticcerie in sfida*, and he is still the main host together with Katia Follesa. In the last few years, he has also been conducting other Italian TV programmes on Food Network. Apart from working in television, Carrara has also written many books during the years. He started in 2016 with a book written in English, called *Dolce Italia: Authentic Italian Baking*, followed, in 2017, by the book that I am taking into examination in this thesis, called *A Taste of Italy: 100 Traditional, Homestyle Recipes*. In 2018 he wrote his first book in Italian, an autobiography that includes some of his recipes, called *Nella vita tutto è possibile*. In 2020 he published *Un po' più dolce. Viaggio nella mia pasticceria*, which is the book I am going to comparatively analyse, and in 2021 he published a follow up of the latest, called *Ancora più dolce. Le ricette della tradizione e le mie creazioni*. Carrara now lives in between Italy and Los Angeles, but his home remains in Lucca, where, in 2021, he opened Atelier Damiano Carrara, the place where technique, attention to detail and a lot of commitment meet to create the essence of his work.

2.2. *A Taste of Italy* vs *Un po' più dolce*

A Taste of Italy: 100 Traditional, Homestyle Recipes was first published in the USA in 2017 by Sterling Epicure New York. The book is 241 pages long and it includes both savoury and sweet recipes. *Un po' più dolce. Viaggio nella mia pasticceri*a, on the other hand, was published in

Italy in 2020 by Cairo (RCS MediaGroup S.p.A.), Milan. The book is 224 pages long and it only includes sweet recipes. Even though they were written by the same author, the two books are extremely different from one another. Maybe it is because they have two very different goals. *A Taste of Italy*'s target reader, in fact, is American, and someone who does not know much about Italian cuisine or about cooking in general. *Un po' più dolce*'s target reader, conversely, is Italian, and someone who knows quite a lot about cooking, or at least about how to approach Italian cuisine. Both books seem to be based on a very detailed study of their target reader, in fact I would dare say they are both target oriented books. For both books, which could be considered didactic books, the most important thing is that, when reading it, the reader learns something. Nevertheless, the lessons taught are different, and they are taught in a very different way from one another. This happens because Carrara is well aware of the fact that his American readers are very different from his Italian readers. As we have previously seen in chapter 1, America has a very wide and disomogeneous food culture, since it was influenced by many other cultures. Americans too have a strong food tradition, of course, but food for them is not as fundamental in their daily life as it is in the Italian culture, where food cooking and eating also bear important local identity and family values. Generally speaking, Italians know much more about food than Americans; they are much more used to making something from scratch, even on a daily basis. Carrara knows this very well and that is why his goals with these two books differ so much. The goal of *A Taste of Italy* is to teach the readers about Italian food culture through the use of recipes that have been important to him throughout his life. In the introduction to the book, in fact, he does not actually talk about the book. He does not present it or explain how the book is going to be structured. He only talks about his family and his Italian childhood: he writes about spending summer months at the beach with his grandmother, about rejecting vegetables that his father had just handpicked from his garden, and about his home in Tuscany. He knows that the recipes that

he is going to present are just as important for the reader as the Italian atmosphere they evoke, the stories that are behind them. The goal of *Un po' più dolce*, on the other hand, is slightly different. Carrara wrote this book three years later, after taking other pastry classes and further adding up to his professional training. When he wrote this book, he was much more experienced and he had actually become a pastry chef; what is more, his readers are Italian: they do not need to be taught about Italian childhood, as theirs was probably similar to Carrara's. The atmosphere that a recipe produces loses a bit of importance, while the expertise of the pastry chef who presents it, gains it. In the introduction of this book, Carrara explains the structure of the book itself, introducing it as a journey for the reader, and encourages the readers to try the recipes as much as possible, even adding their personal touch to them. According to him, this is exactly what is going to make a recipe great, apart from curiosity, training and passion. There is even a page with a drawing of a layered cake made by Carrara, titled "Come creare un dolce tutto tuo" (How to create your own cake), where every layer of the cake is connected by an arrow to a handwritten advice on how to approach that layer.

These differences are to be found even in between the lines of the titles of the books. Let us analyse them.

"A Taste of Italy: 100 Traditional, Homestyle Recipes"

The first thing that the eye catches is the word "Italy", which describes the type of cuisine the reader is going to learn about when purchasing this book. This title also includes adjectives such as "traditional" and "homestyle", which, again, underline the fact that it is through these recipes that one can really get to know a country like Italy. If one thinks about it, it actually makes a lot of sense that Carrara wrote this book first. After all, he opened Carrara Pastry for the same exact

reason: teaching Americans how Italians live and eat. This is more a community cookbook, as explained in chapter 1.7, where the writer describes a whole culture through recipes.

"Un po' più dolce. Viaggio nella mia pasticceria"

Carrara is now an actual pastry chef. He is ready to write a whole book about sweet recipes which are what he is best at. He is presenting a "Viaggio", a journey through his pastry shop, but also through his way of cooking, his techniques, his secrets and his kitchen. Given the fact that he is now a worldwide famous pastry chef, he relies on his popularity to get people to buy his book, which is about him and his recipes, not about Italy in general.

2.3. The structure of the books

Even if, at first glance, the two books seem to have a very different structure, when one analyses them, one realizes that they are not that different. On a macro level, thus analysing the books in their entirety, the main difference is that one covers both savoury and sweet recipes while the other focuses only on desserts. We have already analysed the reasons behind this decision, discovering that it is probably because, when writing the second book, Carrara was a much more experienced pastry chef. Another reason might be hiding behind the goal of the books, as in *Un po' più dolce* the author decides to go much deeper into the analysis of his desserts and become much more technical, in order to be coherent with his ideal target reader. Reading *Un po' più dolce* is like participating in a pastry course of 10 lessons, held by a professional pastry chef in a professional kitchen. Reading *A Taste of Italy*, on the other hand, is like participating in a cooking course of 10 lessons, where 6 are dedicated to savoury recipes and 4 are dedicated to

sweet recipes, held by your Italian neighbour at his home, in his kitchen. The recipes might not be that different, but the vibes sure are.

It is precisely for this reason, as far as the objective of this analysis is concerned, that I proceed to change the unit of measurement with which I analyse the macro structure of the two books. In fact, if we compare the totality of *Un po' più dolce* with the section dedicated to desserts of *A Taste of Italy,* rather than with its totality, the result will be a much more coherent analysis.

The sweet section of *A Taste of Italy* is made up of two chapters: one dedicated to desserts and the other dedicated to the art of Gelato. The chapter dedicated to the art of Gelato is made up of 9 recipes, while the chapter dedicated to desserts includes 33 recipes and it is the subject of the translation analysed in this paper. Even if Carrara does not explain it or does not openly divide the chapter dedicated to desserts into the bases of pastry making and actual desserts, the recipes follow an order that does exactly this. The first 12 recipes are, in fact, the fundamentals of Italian pastry making, those preparations that allow one to prepare a large number of actual desserts (Sponge Cake, Basic Shortbread, Basic Sponge Cake, Chocolate Sponge Cake, Basic Cream Puff Pastry, Gluten Free Chocolate Sponge Cake, Chocolate Biscotti, Sandies, Vanilla Custard, Chantilly Cream, Diplomat Custard and Chocolate Custard), whereas the other 21 recipes are actual cakes or bitesize pastries (for example Chocolate and Pear Pie, Apple Pie and Rosita's Pie). These 21 recipes are all pretty easy and standard cakes: there are not modern tarts or modern cakes, they are what one would consider normal cakes that you can find in a restaurant in Italy.

Similarly, but much more methodically, in *Un po' più dolce*, Carrara divides his book into 4 big chapters: the basis of pastry making, which is made up of 7 smaller chapters (basic doughs, creams, whipped masses, fruit, mousses, glazes and dairy-free); simple cakes; creative cakes; amazing cakes. In this book, similarly to what he did in the previous book, he started from the

basics to instruct his readers on how to make the most fundamental preparations of pastry making, in order to teach them how to make the more complex cakes only once they have mastered the basics. He does the same thing, yes, but in a much more detailed way. Amongst the fundamentals, he teaches his readers how to make *Pâte à choux*, but also how to make *Craquelin bignè* (a different and more complex type of *bignè*, that you can make with *pâte à choux*). He also teaches how to make *sfoglia*, puff pastry, from scratch, which is one of the hardest things to learn when learning pastry making. He does not stop at Custard Cream, he goes on teaching how to make Citrus Curd, Custard sauce and Namelaka. He teaches how to make *Marquise* and *Gelèe*, *Pâte à bombe*, Bavarian cream and three different types of glazes.

The recipes for the actual cakes in this book are not easier or simpler. The ones one can find in the chapter called "simple cakes" are the most similar to the 21 cake recipes of *A Taste of Italy*. They are normal and traditional cakes, such as American Pie, Blueberry Cheesecake, Tiramisù and Crème Brûlée. Even so, these cakes are revisited, but we will see this in a more detailed way later on. What gives away the fact that the cakes are a revisited version of the original recipes, are the names: Tiramisù is actually called *"Passione Tiramisù",* Crème Brûlée is called *"Crème Brûlée, s'il-vous-plaît!".* This pattern can be found throughout the whole book: the recipes that are more complex and that are in the chapters called "creative cakes" and "amazing cakes" are not a revisitation of anything, they are simply Carrara's inventions, so he gives them interesting and unique names, such as *"Intreccio"[6], "Vento d'estate"[7]*, *"Profumo di bosco"[8]*, *"La mela, la sfoglia e l'olio evo. Quando il burro francese incontra l'olio toscano D.O.P."[9]*, *"Flic and Flac".*

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[6] My translation: Twist
[7] My translation: Summer wind
[8] My translation: Scent of the forest
[9] My translation: The apple, the puff pastry and the evo oil. When French butter meets Tuscan PDO oil

Proceeding into the analysis of the microstructure of the books, it is very interesting to look into how every recipe is organized in both books. In *A Taste of Italy*, right below the title of the recipe, the reader is welcomed by a small, introductory paragraph. This paragraph includes either a bit of history of the recipe, a description of its characteristics or some of Carrara's personal information related to the recipe. Sometimes, even an anecdote about his childhood. After this small paragraph comes some necessary information, which are the preparation time, the cooking time and the serves. Below this information, with the title "Ingredients", Carrara places the list of ingredients necessary for the recipe, in order of use. Then, with the title "Instructions", he lists the procedures that need to be followed in order to create the dessert, in a bullet point, numbered list and following chronological order. Often, when the dessert is more complex, one of the bullet points will start with the word "Assembly", and describe the procedure to follow to build up the dessert. This is because the author wants to differentiate it from the instructions that require actual cooking. To this, he always adds a picture of the dessert, for his readers to see what it should look like. In *Un po' più dolce*, the structure of the recipe is a little bit different. In the case of the chapters dedicated to simple, creative, and amazing cakes, after the recipe name does not come an anecdote about Carrara's life (which can be found at the end of the recipe). Instead, one sentence describes the elements that make up the cake. These are not the ingredients; they are the names of the various preparations that compose the dessert. This choice is due to the fact that, often, the name of the recipe is the result of the chef's creativity, and it does not give away the type of dessert that it refers to. For example, the recipe at page 101 is called *"Sempreverde"*, which translates to "Evergreen". This name does not give any information about the kind of cake that is going to be described. For this reason, under the name is the sentence "*Crostata di frolla al pistacchio, ripiena di frangipane al pistacchio e uno strato di caramello morbido al pistacchio e arancia, ricoperta di pistacchi*", which translates to "Pistachio flavoured shortbread tart, filled

with pistachio flavoured frangipane and a layer of soft pistachio and orange flavoured caramel, completely covered by pistachio nuts". The ingredients are listed on the left-hand side of the page, grouped according to the preparation they are necessary for, but not following the order of use. The instructions take up the majority of the page, and they are not bullet listed. Instead, they are grouped according to the preparation and consist of a discursive explanation of the procedures to follow. In the case of *Un po' più dolce*, the instructions that do not need actual cooking, but that give information on how to construct the cake have a dedicated paragraph of the recipe, titled "*Assemblaggio*". Instead of giving his readers information about the preparation, cooking times and the serves, in this book Carrara decides to add a paragraph titled "*Attrezzature*" (Equipment), where he lists the equipment necessary in order to make the dessert. This little detail is actually very interesting from the perspective of this analysis. Amongst the equipment he lists, he only chooses to include elements that he believes his readers do not own but are willing to purchase in order to reproduce his desserts, for example micro perforated tart rings, blowtorch and silicone moulds of different shapes and sizes. This indicates that this book is not for everybody, as *A Taste of Italy*, but only for those who would like to take on the challenges of Carrara's *haute patisserie*. Clearly, even in the case of *Un po' più dolce* every recipe is paired up with a beautiful picture.

2.4. Register

As he states in his biography *Nella vita tutto è possibile*,

"Per me il customer service non è tanto un'esigenza commerciale, quanto piuttosto una passione, o forse ancora di più: è un'etica professionale" (Carrara, 2018: 41).

which translates to:

"In my opinion, customer service is not only a business necessity, but also a passion, or maybe even more: it is professional ethics"

When he writes this, Carrara is referring to his job, but he is able to transmit the same care he has for his customers to the readers of his books, and he does that through the only linguistic tool he has: register. As explained in *La linguistica. Un corso introduttivo* by Gaetano Berruto and Massimo Cerruti (UTET Università, 2017), registers are diaphasic varieties, so they are all those variations that occur due to a change in communicative situations. These varieties depend on the level of formality of the communicative interaction and on the reciprocal role of the interlocutors. This concept is strictly linked to the concept of diamesic variations, that are those variations that occur because of a change in the medium or channel of communication, with the fundamental opposition between oral and written. Diaphasic variation has many features in common with diamesic variation, in that typically spoken language tends to coincide with the informal register, and typically written language with the formal register. (Berruto and Cerruti, 2017). On the basis of this information, it would be easy to define the two books taken into consideration in this analysis as characterized by a formal register. Nevertheless, a more accurate and deeper investigation between the pages of these books brings us to the conclusion that the level of formality used by Damiano Carrara has many shades and levels, according to the different sections of the books. Generally speaking, the books can be both considered formal, simply because they are written forms of communication, instead of oral forms of communication. For the purpose of this analysis, though, it is much more effective to talk about plural levels of formality within the formal register. The two books are both characterized by some elements that are proper of an informal register, within their formality.

Let us start analysing the introductions of the books. We should find that the introduction to *Un po' più dolce* is less formal than the introduction to *A Taste of Italy*. Apart from the content, in fact, the introductions differ also in the fact that Carrara addresses his Italian readers directly, while he does not do the same with his American ones. In the last paragraph of the introduction to *Un po' più dolce*, Carrara uses the second person plural to catch the attention of the readers. He gives suggestions and reassures them that it is by making mistakes that they can learn to be as good as he is. He writes:

"[...] e non preoccupatevi se i dolci che creerete non saranno sempre identici ai miei. Avranno certamente il vostro tocco, e va bene così perché parleranno un po' di voi" (Carrara, 2020: 13).

Which translates to:

"[...] and don't you worry if the desserts you make will not always be identical to mine. They will carry your personal touch, and this is good because they will tell something about yourselves".

Except for being catchy, the use of the second person plural is very helpful when the goal is to create an atmosphere that makes the readers feel like they are standing in a room with the author, listening to his advice. This vision is coherent to the idea that this book is written as a pastry course, and this is the speech the teacher gives at the beginning of the first class. The following sentence of this introduction includes another element that gives off informal vibes, which is the use of vocabulary that has regional influences:

"Questi, per me, sono gli ingredienti che non possono mancare nella ricetta più importante, quella che ci permette di realizzare - oltre a torte belline belline - i nostri sogni più grandi." (Carrara, 2020: 13).

Which translates to:

"These, for me, are the ingredients that cannot be missing in the most important recipe, the one that allows us to create- in addition to beautiful cakes - our biggest dreams."

We translate concepts, not words, so I had no other option than translating "*belline*" with the meaning of the word, which is "beautiful". Nevertheless, the use of the term "*belline*" withholds much more non-semantic, but linguistic information. As already said, Carrara was born in Tuscany, and his way of speaking gives this away quite a lot, as he has a lot of accent and as he uses this variety of the Italian language. In this region, it is very common to add the Italian suffix *-ino*, which indicates smallness and affectionateness, to adjectives. It is also very common to repeat the adjective twice, in order to reinforce the concept. Moreover, Carrara knows that his way of speaking is something that he gets recognized for in Italy, and *"bellino, bellino"* has become quite a distinctive phrase of his.

In the introduction to *A Taste of Italy*, the author never addresses the readers directly. He tells a bit of his story and talks about his family, but he never uses the second person plural or peculiarly expressed adjectives. Even his signature at the end of the text is quite formal. It recites:

"Damiano Carrara, CEO President Carrara Pastries, Inc." (Carrara, 2017: 10).

On the contrary, at the end of the introduction to *Un po' più dolce*, Carrara inserts his handwritten digital signature, which sits much closer to the reader. The only part of the introduction to *A Taste of Italy* that can be considered less formal is the final phrase:

"Buon appetito!" (Carrara, 2017: 10).

"Enjoy your meal!"

He writes this in Italian, to remind his readers of his origins once again. This phrase, which is proper of the Italian spoken language, can be found even at the end of the introduction to *Un po' più dolce*, but with a different wish:

"Buon divertimento e…buon viaggio!!" (Carrara, 2020: 13).

"Have fun and…have a good trip!!"

So, to sum up, analysing the levels of formality of the introductions to the two books, we find that the one to *A Taste of Italy* is slightly more formal than the introduction to *Un po' più dolce*. For what concerns the rest of the books, the level of formality is pretty similar. The sections dedicated to the list of necessary ingredients and the explanation of the procedures are pretty formal, as they do not include particular distinctive elements of informality.

Nevertheless, Carrara has decided to add in both books some paragraphs where he tells his readers something about the recipe. It is usually some anecdote about an ingredient, a bit of history of the dessert, some technical advice or some suggestions on how to enjoy the dessert he is proposing. In *Un po' più dolce* these small paragraphs are very short, written in blue, red and brown, and they are to be found at the end of all the recipes of the chapters dedicated to simple, creative, and amazing cakes. In *A Taste of Italy* these paragraphs are at the beginning of the sweet recipes; they are written in bold type and are generally longer. In both cases Carrara gets very personal, and he shares with his readers information about his and his family's taste. He often addresses the readers and invites them to experiment and try his recipes as much as possible, convincing them that they will not be disappointed. These are only some examples, but they are very representative:

"[...]Serve this sweet and simple custard in a coffee mug and enjoy it on a terrace, ideally with a view of mountains and fields." (Carrara, 2017: 217)

"[...] The delicacy of the pears, combined with dark chocolate and the buttery, nutty flavour of almonds, makes this pie one of the best I've ever eaten. Try it and see for yourself" (Carrara, 2017: 228)

"La meringa non piace a tutti, ma sono certo che questo dolce possa far ricredere anche i più scettici…provare per credere!" (Carrara, 2020: 194) (Not everyone likes meringue, but I'm sure this cake will make even the most sceptical reconsider...try it to believe it!)

"[...] Un paesaggio di montagna che crea un saliscendi bellino sliced!" (Carrara, 2020: 188) (A beautiful up and down mountain landscape)

2.5. Illustrations

It is undeniable that pictures constitute at least half the reason why people buy a cookbook. Cookbooks, in fact, are one of the few cases in which it is less wrong and more natural to "judge a book by its cover". Not only by its cover, but also by the other pictures that are chosen to describe the recipes. Pictures, in fact, can be useless for other types of books, such as novels or poetry books, but are extremely important for books such as guidebooks and cookbooks. When people buy a guidebook, for example, they are naturally more attracted to books that are filled with pictures of the places they describe, and between two books with the same number of pictures, they will probably be attracted by the most colourful and vivid ones. The same thing happens with cookbooks. In culinary literature, more than in any other literature genre, a picture can make the difference between failure and success. An article called "Eating with our eyes: from visual hunger to digital satiation", published in 2016 by authors Charles Spence, Katsunori

Okajima, Adrian Daviv Cheok, Olivia Petit and Charles Michel sustains that vision has a potentially fundamental role in humans' behaviour. They talk about "visual hunger" defining it as "the natural desire, or urge, to see food images and the subsequent array of neural, physiological, and behavioural responses that result from an individual's exposure to food images - typically implying unisensory (visual) stimulation in the absence of any actual food". In less and easier words, seeing images of food makes us hungry. In a world where we are continuously stimulated by images of food, this notion has become a weapon used to influence people's choices and desires. This is why it is important to analyse also the visual part of these two books, because it tells a lot about the strategies hidden behind the publications.

The goal of *A Taste of Italy*, like we said, is that of sharing Italian culture through recipes that identify it. The pictures that accompany the introduction, therefore, are pictures of Damiano Carrara and his family and pictures of natural and fresh ingredients. The first picture, in fact, shows Carrara and his brother making pasta with their grandmother. The second picture shows the inside of a fruit and vegetable shop where different types of vegetables are on sale. The third picture shows Carrara and his brother wearing the pastry chef uniform and standing close to a tree. The fifth picture shows Carrara when he was a baby, held in his father's arms, while the last one shows Carrara taking a Margherita pizza out of the oven, with a big smile on his face. Each and every one of the recipes is preceded or followed by a picture, even if not very big, that always shows the result of the recipe. For example, for the recipe of pâte à choux, the picture selected shows some empty cream puffs, the recipe of the chocolate and pear pie shows the finished pie and so on. The goal of *Un po' più dolce*, on the other hand, is that of teaching technical and, sometimes, more difficult recipes. The recipe is not a means, but the goal itself. Therefore, the pictures are much bigger (they take up a whole page), and sometimes even show Carrara preparing that recipe, like in the case of puff pastry, where a collage of eight numbered pictures

shows the hands of Carrara rolling and folding the dough in the right way. Technical precision is, in the case of this book, the key element. What is more, the colours of the picture of *Un po' più dolce* are much brighter than the ones of *A Taste of Italy*, and, therefore, much more appealing.

It is also very interesting to analyse the difference between the two front pages of the books. They both show Damiano Carrara, but the cover of *A Taste of Italy* shows him on a black background wearing his pastry chef uniform (as indicated by the name on the shirt) and carrying a wooden box full of fresh vegetables. He is smiling and he looks quite innocent. The cover of *Un po' più dolce*, on the other hand, shows a very different Carrara, on a white background. He is not holding greens, but a finished, fresh cake with strawberries and cream on top. He is not wearing his pastry chef uniform, but a striped white and blue shirt with the first buttons undone, his chest showing, and he is cheekily looking at the camera. The picture is not vulgar, but it is definitely less innocent than the other one, maybe even a little bit provocative.

3. Translation of some of the sweet recipes of *A Taste of Italy*

Pan di Spagna (SPONGE CAKE)	Pan di Spagna
From the moment of its creation by an Italian chef, Pan di Spagna has become a fixture in everyday baking in Italy. Its appearance, fragrance, and texture—gold-colored, delicately perfumed, and softly spongy—are as distinctive as its taste.	Il Pan di Spagna costituisce un caposaldo della pasticceria italiana fin dalla sua invenzione da parte di uno chef italiano. Il colore dorato, il profumo delicato e la consistenza morbida e spugnosa gli conferiscono un tocco inconfondibile così come inconfondibile è il suo sapore.
PREP TIME: 20 minutes | COOKING TIME: 35 minutes | SERVES: 6	Tempo di preparazione: 20 minuti | Tempo di cottura: 35 minuti | Porzioni: 6
1 vanilla bean, seeds scraped out	I semi di un baccello di vaniglia
5 eggs	5 uova
Pinch of salt	Un pizzico di sale
¾ cup (150g) sugar	150 g di zucchero semolato
Zest of 1 orange (optional)	La scorza di 1 arancia (opzionale)
½ cup (75g) cake flour	75 g di farina multiuso
½ cup (75g) potato starch	75 g di fecola di patate
INSTRUCTIONS	PROCEDIMENTO
1.Preheat the oven to 350°F (180°C).	1. Preriscaldate il forno a 180°.
2.Cut the vanilla bean and remove the seeds.	2. Incidete il baccello di vaniglia ed estraete i semi.
3. Combine the eggs, salt, sugar, vanilla bean seeds, and orange zest, if using. In the bowl of an electric stand mixer, fitted with a whisk attachment, beat the mixture for at least 10 minutes at medium speed until it is light and fluffy.	3. Mescolate le uova con il sale, lo zucchero, la vaniglia e, se la utilizzate, la scorza grattugiata d'arancia. Traferite il tutto in una planetaria con l'accessorio frusta e montate per almeno 10 minuti a velocità media, finché il composto non risulterà chiaro e spumoso.

4.Sift the flour and potato starch over the egg mixture before folding it in very carefully with a rubber spatula from the bottom to the top, being careful not to beat the air out of the mixture.	4. Setacciate la farina e la fecola di patate unendola al composto di uova e mescolate delicatamente dal basso verso l'alto con una spatola di gomma, facendo attenzione a non smontare l'impasto.
5.Grease and flour a 9-inch (23cm) round baking pan, if you want a tall sponge cake (otherwise use a 10-inch [25cm] round pan for a larger, slightly flatter cake) and pour in the mixture. Gently even out the batter with an offset spatula. Bake the cake until the top is golden brown, 30–35 minutes.	5. Ungete e infarinate una teglia da forno rotonda del diametro di 23cm, se desiderate un Pan di Spagna più alto. Se, invece, desiderate un Pan di Spagna più largo e leggermente più basso, utilizzatene una del diametro di 25cm. Versate l'impasto nella teglia e uniformatelo leggermente con una spatola a gomito. Cuocete in forno per 30-35 minuti, finché la superficie non sarà dorata.
6.Once the sponge cake is done, remove it from the oven and let it cool. Remove the cake from the pan and serve it, as is, or stuff it with one of your favorite filling.	6. Una volta cotta, sfornatela e lasciatela raffreddare. Rimuovete il Pan di Spagna dalla teglia e servitelo così com'è o farcitelo con un ripieno a scelta.
Pasta Frolla (BASIC SHORTBREAD DOUGH)	**Pasta Frolla**
Shortbread is a versatile base for any number of excellent desserts. It is the cornerstone of pastry making and very simple to learn. Once you've mastered the simple steps below, you'll be ready to make—and enjoy—many delicious desserts.	La pasta frolla, caposaldo della pasticceria, è una base versatile per un gran numero di dessert golosi ed è molto semplice da imparare a preparare. Una volta che avrete imparato a padroneggiare i semplici passi elencati qui di seguito, sarete in grado di preparare e gustare moltissimi dolci buonissimi.
PREP TIME: 10 minutes | COOKING TIME: 15 minutes | SERVES: 4	Tempo di preparazione: 10 minuti | Tempo di cottura: 15 minuti | Porzioni: 4
8½ ounces (240g) butter	240 g di burro

1 cup (150g) powdered sugar	150 g di zucchero a velo
2 egg yolks	2 tuorli
2¾ cups (360g) flour	360 g di farina
Zest of ½ lemon	La scorza di mezzo limone
1 vanilla bean, seeds scraped out	I semi di un baccello di vaniglia
INSTRUCTIONS	PROCEDIMENTO
1.With a beater attachment on an electric stand mixer, combine the butter and powdered sugar, mixing at the lowest speed.	1. In planetaria con la foglia, unite il burro e lo zucchero a velo, mescolando alla minima velocità.
2.Once the butter and sugar are fully combined, add the egg yolks. Incorporate the flour all at once and mix it in the bowl of the mixer until the batter is smooth. Flavor the pastry with the lemon zest and vanilla bean seeds.	2. Quando il burro e lo zucchero risulteranno completamente amalgamati, aggiungete i tuorli. Incorporate la farina tutta in una volta e continuate a mescolare finché il composto non risulterà liscio e omogeneo. Aromatizzate ora con la scorza grattugiata di limone e la vaniglia.
3.Turn out the dough onto a work surface and knead it quickly to make sure all the ingredients are combined. Form the dough into two equal-sized disks, wrap them in wax paper, and put them in the fridge to chill. It takes 30 minutes to 1 hour for the shortbread to chill, but overnight is preferable.	3. Trasferite l'impasto su una superficie di lavoro e impastate velocemente per assicurarvi che tutti gli ingredienti siano ben incorporati. Dividete l'impasto a metà e formate due dischi uguali. Avvolgeteli con carta da forno e fateli riposare in frigorifero per minimo 30 minuti o 1 h, meglio se per tutta la notte.
Genoise (BASIC SPONGE CAKE)	**Genoise (Pasta Genovese)**
With this basic recipe, you can create a thin layer of sponge cake for countless applications. The thinness of the sponge	La Genoise è una sorta di Pan di Spagna molto sottile ed estremamente versatile. Il suo poco spessore fa in modo che possiate scegliere se

gives you the option of filling and rolling the cake or using it to build a layered cake.	farcirlo, arrotolarlo o utilizzarlo per una torta multistrato.
PREP TIME: 15 minutes | COOKING TIME: 5 minutes | SERVES: 6	Tempo di preparazione: 15 minuti | Tempo di cottura: 5 minuti | Porzione: 6
Vegetable oil for greasing the pan	Olio vegetale per ungere la teglia
5 eggs at room temperature	5 uova a temperatura ambiente
¾ cup (175g) sugar	175 g di zucchero
1 vanilla bean, seeds scraped out	I semi di un baccello di vaniglia
Pinch of salt	Un pizzico di sale
¾ cup (100g) all-purpose flour	100 g di farina multiuso
¼ cup (80g) butter, melted	80 g di burro fuso
INSTRUCTIONS	PROCEDIMENTO
1.Preheat the oven to 450°F (230°C). Oil a baking sheet pan and line it with parchment paper.	1. Preriscaldate il forno a 230°C. Oliate una placca da forno e ricopritela con carta da forno.
2.Crack the eggs into the bowl of an electric stand mixer fitted with a whisk attachment. Add the sugar, vanilla bean seeds, and salt. Mix at medium to high speed for at least 8 minutes, while gently warming the outside of the bowl with a kitchen blowtorch (like the kind you'd use to caramelize sugar when you're making crème brûlée), being very careful not to overheat or burn the batter or expose the torch to the heat or open flames. (Another approach is to use the eggs at room temperature.) The warmth will allow the	2. Rompete le uova nella ciotola della planetaria. Aggiungete lo zucchero, la vaniglia e il sale. Mescolate con l'accessorio frusta a massima velocità per almeno 8 minuti. Nel frattempo, scaldate delicatamente l'esterno della ciotola con un cannello (uno di quelli che si usano per caramellare lo zucchero della Crème Brûlée), facendo molta attenzione a non esagerare e a non bruciare l'impasto (in alternativa, potete utilizzare uova a temperatura ambiente). Il calore permetterà agli ingredienti nella ciotola di montare e incorporare aria. La torta, così, risulterà leggera e ariosa.

ingredients in the bowl to rise and incorporate air, which is the most important part of creating a light, airy sponge.	
3. Sift the flour into the egg mixture, gently folding it in. Place about 10 percent of the batter in a separate bowl and combine it with the melted butter (the butter should be liquefied, but not hot). Once the butter is thoroughly mixed in, fold it back into the bowl with the rest of the batter.	3. Setacciate la farina nell'impasto e amalgamate gli ingredienti delicatamente. Versate circa il 10% dell'impasto in una ciotola a parte e mescolatelo con il burro fuso (che dev'essere liquido, ma non troppo caldo). Una volta incorporato il burro, unite i due impasti.
4. Pour the batter onto the prepared baking sheet. Using an offset spatula, spread the sponge batter into a thin layer and bake for 4– 5 minutes or until golden brown.	4. Versate l'impasto nella placca da forno precedentemente preparata. Utilizzate una spatola a gomito per stendere l'impasto e creare uno strato sottile. Cuocete in forno per 4-5 minuti, o fino a doratura.
Pâte à Choux (BASIC CREAM PUFF PASTRY)	**Pâte à choux (Pasta choux)**
This is one of my favorite recipes because it makes the perfect base for profiteroles (page 215) and many other delicious desserts. All the credit goes to the light and delicate choux pastry, a basic preparation—and a neutral form—that can be filled with delicious creams, both sweet and savory. choux pastry gets its name from the French word for "cabbages," because, as the pastry puffs up in the oven,	Questa è una delle mie ricette preferite perché è la base perfetta dei profiteroles (pagina 215) e di molti altri golosissimi dessert. Il merito è tutto della pasta Choux, preparazione di base leggera e delicata e base neutra da farcire con fantastiche creme, sia dolci che salate. La pasta Choux prende il suo nome dalla versione francese della parola "cavolo". Questo perché, quando la pasta Choux si gonfia in forno, la sua forma somiglia molto a quella dei cavoletti di Bruxelles.

it takes on the shape of a brussels sprout.	
prep time: 30 minutes | cooking time: 15 minutes | serves: 10–12 (makes approximately 20 cream puffs)	Tempo di preparazione: 30 minuti | Tempo di cottura: 15 minuti | Porzioni: 10-12 (all'incirca 20 bignè)
Vegetable oil, for greasing the pan	Olio vegetale, per ungere la teglia
1 cup (240ml) water	240 ml di acqua
8 tablespoons (110g) unsalted butter, cubed	110 g di burro a cubetti
Pinch of salt	Un pizzico di sale
¾ cup (90g) all-purpose flour	90 g di farina multiuso
4 large eggs	4 uova grandi
INSTRUCTIONS	PROCEDIMENTO
1.Preheat the oven to 350°F (200°C). With a brush, lightly grease a baking sheet with oil.	1. Preriscaldate il forno a 200°C. Con un pennello, ungete leggermente di olio una teglia da forno.
2.Bring the water, butter, and salt to a boil in a medium saucepan. Add the flour all at once. Cook the mixture over low heat, stirring briskly for 1–2 minutes, or until the mixture forms a ball and begins to pull away from the sides of the saucepan.	2. Fate bollire insieme l'acqua, il burro e il sale in una pentola media. Aggiungete la farina tutta in una volta. Cuocete l'impasto a fuoco basso, mescolando energicamente per 1-2 minuti, o fino a che l'impasto non inizia a staccarsi dalle pareti della pentola.
3. Transfer the mixture to the bowl of an electric stand mixer, fitted with the paddle attachment. Beating the mixture on low, incorporate the eggs slowly, one at a time, until the mixture is well combined.	3. Trasferite l'impasto nella ciotola di una planetaria, con l'accessorio foglia. Sbattete il composto a bassa velocità incorporando lentamente le uova, una alla volta, finché il tutto non risulti ben amalgamato.
4. While it's still warm (but not hot), spoon the choux paste into a pastry bag	4. Finché è ancora tiepida, ma non calda, trasferite la pasta Choux in una sac à poche con bocchetta

fitted with a ½-inch (12mm) plain tip. Pipe the pastry into circles about 1 inch (3cm) high and a little over 1 inch tall, onto the baking sheet. Bake the puffs for 30 minutes, or until they are golden brown and feel hollow. Transfer the baking sheet to a cooling rack and allow the puffs to cool to room temperature. Now your pâte à choux are ready to make éclairs, cream puffs, and so many other delicious desserts!	liscia a foro tondo da 12 mm. Su una teglia da forno formate con la sac à poche dei bignè dal diametro e altezza di circa 3cm. Cuocete in forno per circa 30 minuti, o fino a che non risultino dorati e sembrino vuoti all'interno. Trasferite la teglia da forno su una griglia di raffreddamento e lasciate che i bignè si raffreddino a temperatura ambiente. Ora la vostra pasta Choux è pronta per trasformarsi in éclair, bignè e molto altro ancora!
Biscotti al Cioccolato (CHOCOLATE BISCOTTI)	**Cantucci al cioccolato**
This is one of the most renowned cookies in Italy. Because there are so many recipes for biscotti, this variation keeps it simple and delicious with a combination of chocolate and pistachios.	I Cantucci sono tra i biscotti più famosi in Italia. Ci sono moltissime ricette diverse per i biscotti, ma questa versione è semplice e deliziosa grazie alla combinazione di cioccolato e pistacchi.
PREP TIME: 30 minutes | COOKING TIME: 35 minutes | SERVES: 6–8 (Makes approximately 30 biscotti)	Tempo di preparazione: 30 minuti | Tempo di cottura: 35 minuti | Porzioni: 6-8 (circa 30 biscotti)
FOR THE BISCOTTI	PER I BISCOTTI
1 cup (120g) pistachios, shelled	120 g di pistacchi sgusciati
8 tablespoons (110g) unsalted butter	110 g di burro
1 cup (200g) sugar	200 g di zucchero
2 eggs	2 uova
½ cup (60g) cocoa powder	60 g di cacao amaro in polvere
1 teaspoon (5ml) honey	1 cucchiaino (5 ml) di miele

Pinch of salt	1 pizzico di sale
1 teaspoon (2.5g) baking powder	1 cucchiaino di lievito
2 cups (250g) all-purpose flour	250 g di farina multiuso
¾ cup (100g) dark chocolate chips	100 g di gocce di cioccolato fondente
FOR THE TOPPING	PER LA GUARNIZIONE
1 whole egg, beaten	1 uovo sbattuto
Sugar for sprinkling	Zucchero per decorare
INSTRUCTIONS	PROCEDIMENTO
1.Preheat the oven to 350°F (180°C).	1. Preriscaldate il forno a 180°C
2.Rinse the pistachios and then scatter them over a baking sheet. Bake the nuts for 8–10 minutes at 350°F (180°C) until they're nicely toasted and aromatic. Remove the baking sheet from the oven and let the pistachios cool.	2. Sciacquate i pistacchi e spargeteli su una teglia da forno. Cuoceteli in forno per 8-10 minuti a 180°C, finché non risultino tostati e profumati. Rimuovete la teglia dal forno e lasciate raffreddare i pistacchi.
3. In a bowl, place the butter, sugar, eggs, cocoa powder, honey, salt, baking powder, and flour. Slowly mix together all the ingredients, incorporating them into a batter. Once they are thoroughly blended, add the chocolate chips and pistachio nuts.	3. Mettete il burro, lo zucchero, le uova, il cacao amaro, il miele, il sale, il lievito e la farina in una ciotola. Mescolate lentamente tutti gli ingredienti formando un impasto. Una volta amalgamato del tutto, aggiungete le gocce di cioccolato e i pistacchi.
4.Now comes the fun part. Take a piece of the dough, and, on a lightly floured surface, create a long sausage. Transfer the dough to a clean baking sheet and flatten the dough evenly to create a long loaf shape. With a pastry brush, brush the top of the dough with the beaten egg and	4. Ed ora arriva la parte più divertente. Infarinate leggermente la superficie di lavoro. Prendete un pezzo dell'impasto e formate un lungo salsicciotto. Trasferitelo su una teglia da forno pulita e appiattitelo fino ad ottenere la forma di una pagnotta. Utilizzando un pennello per dolci, spennellate la superficie dell'impasto con l'uovo

sprinkle it with a little granulated sugar. Bake the loaf for about 15 minutes. When it's golden, remove it from the oven and let it cool on a wire rack for 15 minutes or so.	sbattuto e cospargetela di zucchero semolato. Lasciate cuocere in forno per circa 15 minuti. Una volta dorato, rimuovete dal forno e lasciate raffreddare su una griglia di raffreddamento per circa un quarto d'ora.
5.When the dough is cool, place it on a cutting board and cut it into ¾-inch (2cm) thick slices at a 30-degree angle. Transfer the slices to the baking sheet, with one of the cut sides facing up. Put the baking sheet back in the oven and bake the biscotti again for no more than 5 minutes (I like my chocolate biscotti a bit soft, so I bake them for only 2 more minutes). When they're cool, store the biscotti in an airtight container at room temperature for up to a month.	5. Una volta raffreddato l'impasto, posizionatelo su un tagliere e tagliate delle fette di circa 2 cm di larghezza ad un'angolatura di 30 gradi. Trasferite le fette sulla teglia da forno con uno dei due lati tagliati posizionato verso l'alto. Infornate nuovamente e cucinate i biscotti per non più di 5 minuti (a me piacciono un po' morbidi, quindi li cucino solo per altri 2 minuti). Una volta freddi, i biscotti si possono conservare fino a un mese in un contenitore a chiusura ermetica.
Sablés (SANDIES)	**Biscotti Sablé**
These shortbread cookies are delicious. They are made of a mixture of butter (which must be of excellent quality), sugar, and flour—and no eggs—which makes for a cookie with a crumbly texture, as the name suggests (sable means "sand" in French). These cookies can be flavored with cinnamon and other spices, or prepared simply with salted butter to create a contrast of sweet and salty. Truly unique!	Questi biscotti di pasta frolla sono deliziosi. Il loro impasto è formato da burro (che dev'essere di ottima qualità), zucchero e farina. Non hanno uova, quindi la loro consistenza è estremamente friabile, come indica il loro nome ("sable" significa "sabbia" in francese). Questi biscotti possono essere aromatizzati alla cannella o altre spezie o preparati con del burro salato per creare un contrasto di sapori. Sono veramente unici!

PREP TIME: 15 minutes | COOKING TIME: 20 minutes | SERVES: 6–8.	Tempo di preparazione: 15 minuti | Tempo di cottura: 20 minuti | Porzioni: 6–8.
FOR THE COOKIES	PER I BISCOTTI
8 tablespoons (110g) unsalted butter	110 g di burro
1⅓ cups (160g) all-purpose flour	160 g di farina multiuso
1 vanilla bean, seeds scraped out	I semi di un baccello di vaniglia
Zest of ½ lemon	La scorza di mezzo limone
Zest of ½ orange	La scorza di mezza arancia
Pinch of salt	Un pizzico di sale
2egg yolks	2 tuorli
½ cup (80g) granulated sugar, plus extra for sprinkling	80 g di zucchero semolato, più quello per decorare
INSTRUCTIONS	PROCEDIMENTO
1.Preheat the oven to 350°F (180°C). Line a baking sheet with parchment paper.	1. Preriscaldate il forno a 180°C e ricoprite di carta da forno una teglia da forno.
2.In the bowl of a stand mixer, fitted with a beater attachment, combine the butter, flour, vanilla bean seeds, lemon zest, orange zest, and salt. Then add the egg yolks. Finish by adding the granulated sugar. Once the mixture is well combined, wrap it in plastic wrap and refrigerate for about 2 hours.	2. Nella ciotola della planetaria con la foglia, mescolate il burro, la farina, i semi del baccello di vaniglia, le scorze grattugiate di limone e d'arancia e il sale. Poi aggiungete i tuorli e, come ultima cosa, lo zucchero semolato. Non appena ottenete un composto uniforme, avvolgetelo con pellicola trasparente e riponetelo in frigo per circa 2 ore.
3. After the dough has chilled for 30 minutes–1 hour, roll it out on a clean work surface and form it into a long sausage shape about 3 inches (8cm) in diameter. Next, cut the dough into round slices.	3. Una volta trascorso il tempo di riposo, stendete l'impasto su una superficie di lavoro pulita e formate un lungo salsicciotto di circa 8 cm di diametro. Tagliate l'impasto in fette rotonde. Posizionate i biscotti sulla teglia da forno.

Place the slices on the baking sheet. Sprinkle them lightly with granulated sugar.	Cospargeteli leggermente con dello zucchero semolato.
4. Bake the cookies for 20 minutes, until they are pale gold.	4. Cucinate i biscotti per 20 minuti, o fino a che non risultino lievemente dorati.
Crema Pasticcera (VANILLA CUSTARD)	**Crema Pasticcera**
When my brother and I were little kids, my mom made fresh vanilla custard—with milk and eggs from our neighbor's farm—just for us. Serve this sweet and simple custard in a coffee mug and enjoy it on a terrace, ideally with a view of mountains and fields.	Quando io e mio fratello eravamo bambini, nostra mamma ci preparava la crema pasticcera con il latte e le uova della fattoria dei vicini. Immaginatevi di godervi questa crema servita in una tazza da caffè, magari in terrazza, con una splendida vista sulle montagne e la campagna.
PREP TIME: 15 minutes | COOKING TIME: 10 minutes | SERVES: 8	Tempo di preparazione: 15 minuti | Tempo di cottura: 10 minuti | Porzioni: 8
INGREDIENTS	INGREDIENTI
3¾ cups (900 ml) milk	900 ml di latte
½ cup (100ml) heavy whipping cream	100 ml di panna liquida
1 vanilla bean, seeds scraped out	I semi di un baccello di vaniglia
1¼ cups (250g) sugar	250 g di zucchero
10 (240g) egg yolks	240 g di tuorli (circa 10)
½ cup (100g) sugar	100 g di zucchero
¾ cup (100g) all-purpose flour	100 g di farina multiuso
INSTRUCTIONS	PROCEDIMENTO
1.Pour the milk and heavy whipping cream into a large saucepan. Add the	1. Versate il latte e la panna in una pentola antiaderente e capiente. Aggiungete i semi del

vanilla bean seeds and 1¼ cups (250g) sugar to the saucepan, and bring the mixture to a boil. Then reduce the heat and stir until the sugar has dissolved.	baccello di vaniglia e 250 g di zucchero. Portate a bollore. Abbassate il fuoco e mescolate finché lo zucchero non sia completamente sciolto.
2Whisk together the egg yolks and 1/2 cup (100g) sugar in a medium bowl until the mixture is light and fluffy.	2. In una ciotola di dimensioni medie, sbattete le uova insieme a 100 g di zucchero, finché il composto non risulti chiaro e spumoso.
3. Add the flour to the egg-yolk mixture, a little bit at a time, along with about 1/4 cup (60ml) of the boiling cream and milk mixture, whisking them together to combine. Once all the flour is fully incorporated, pour this mixture into the saucepan with the remainder of the boiling milk/cream. Without taking the pan off the stove, carefully stir the mixture until it has thickened and boiled again, after about 30 seconds over high heat. Remove the pan from the heat. Allow the custard to cool before using.	3. Aggiungete un po' alla volta la farina al composto di uova e zucchero e aggiungete anche 60 ml del composto di panna e latte, mescolando con la frusta per amalgamare gli ingredienti. Una volta che la farina è incorporata del tutto, versate la crema nella pentola con la panna e il latte rimasti. Senza togliere la pentola dal fuoco, mescolate delicatamente finché la crema non si addensa e raggiunge nuovamente il bollore. Ci vorranno circa 30 secondi a fuoco alto. Rimuovete la pentola dal fuoco e lasciate raffreddare la crema prima di utilizzarla.
Crema Chantilly (CHANTILLY CREAM)	**Crema Chantilly**
This is a classic, simple recipe used to fill cream puffs and cakes, or to lighten custards.	Questa è una ricetta classica e semplice, utilizzata per farcire bignè, torte o per alleggerire la crema pasticcera.
PREP TIME: 10 minutes | SERVES: 8	Preparazione: 10 minuti | Porzioni: 8
INGREDIENTS	INGREDIENTI
2 cups (500g) heavy whipping cream, chilled	500 g di panna liquida, fredda da frigorifero

¼ cup (50g) sugar	50 g di zucchero
½ vanilla bean, seeds scraped out	I semi di un baccello di vaniglia
INSTRUCTIONS	PROCEDIMENTO
1. In a mixing bowl, using a handheld mixer or an electric stand mixer with a beater attachment, whip the chilled cream with the sugar and vanilla seeds until the mixture forms firm peaks. Use it right away or store it in the fridge for later use.	1. Nella ciotola di una planetaria con la foglia o in una ciotola capiente utilizzando lo sbattitore elettrico, montate la panna fredda da frigorifero insieme allo zucchero e ai semi di vaniglia, finché il composto non risulti sodo. Utilizzate la crema subito o conservatela in frigorifero per utilizzarla in seguito.
Torta della Nonna (GRANDMA'S PIE)	**Torta della Nonna**
This is one of the easiest, but most amazing desserts you will ever make. To me, it represents the very best of Italian cooking: the perfect combination of simple ingredients and farm-fresh products.	Questa è uno tra i dessert più facili, ma allo stesso tempo migliori che preparerete. Per me rappresenta il meglio della cucina Italiana: la combinazione perfetta di ingredienti semplici, freschi e genuini.
PREP TIME: 30 minutes	COOKING TIME: 30 minutes	SERVES: 10	Tempo di preparazione: 30 minuti	Tempo di cottura: 30 minuti	Porzioni: 10
INGREDIENTS	INGREDIENTI
Pasta Frolla (Basic Shortbread) (see recipe on page 153)	Pasta frolla (vedi ricetta a pagina 153)
Crema Pasticcera (Vanilla Custard) (see recipe on page 166)	Crema Pasticcera (vedi ricetta a pagina 166)
FOR THE TOPPING	PER LA GUARNIZIONE
1–2 tablespoons pine nuts	1-2 cucchiai di pinoli
1–2 tablespoons sliced almonds	1-2 cucchiai di mandorle in scaglie
Powdered sugar, as a garnish	Zucchero a velo per decorare

INSTRUCTIONS	PROCEDIMENTO
1.Make the Pasta Frolla shortbread dough.	1. Preparate l'impasto della pasta frolla.
2.Prepare the Vanilla Custard.	2. Preparate la crema pasticcera.
3. Preheat the oven to 350°F (180°C).	3. Preriscaldate il forno a 180° C.
4.Assembly: Using a rolling pin, roll out one of the Pasta Frolla shortbread disks to form a thin circle about ⅛ inch (3mm) thick, and roughly 12 inches (30cm) in diameter. This is for the bottom crust. Roll out the other shortbread disk, about ⅛ inch (3mm) thick, to form a circle, roughly ½ inch (12mm) thick and 10 inches (25cm) in diameter, for the top crust. Make sure the pastry dough is cold, as that will make it much easier to form the crust.	4. Assemblaggio: Utilizzando un matterello, stendete uno dei due dischi di pasta frolla e formate un cerchio spesso circa 3 mm e del diametro di circa 30 cm. Questo cerchio formerà la base della torta. Stendete l'altro disco di pasta frolla e formate un altro cerchio spesso circa 3 mm e del diametro di circa 25 cm. Accertatevi che la frolla sia fredda: sarà molto più semplice da maneggiare.
5.Carefully line a 9-inch (23cm) aluminum tart pan with the round (bottom) shortbread crust.	5. Posizionate, con attenzione, il cerchio più grande su uno stampo da crostata del diametro di circa 23 cm.
6.Bake the shortbread crust for 10 minutes at 350°F (180°C).	6. Cucinate la base in forno per 10 minuti a 180°C.
7.When the crust is cool, spoon the cool Vanilla Custard (see recipe below) into a pastry bag fitted with a ½-inch (12mm) plain tip and pipe the custard into the crust, filling it completely. Set the tart pan aside while you make the lattice for the top of the pie.	7. Una volta che la frolla e la crema pasticcera sono fredde, versate la crema pasticcera in una sac à poche con bocchetta liscia a foro tondo da 12 mm. Distribuite la crema sulla frolla, riempiendola completamente, e mettete da parte. Ora preparate la griglia per la parte superiore della torta.
8.Using a small knife, cut a few strips	8. Utilizzando un coltellino, tagliate delle strisce

from the square piece of pastry and place them on top of the pie, spacing them ¼ inch (6mm) apart. Repeat this step in the opposite direction to create a beautiful lattice top for the pie.	dal disco di frolla più piccolo e posizionatele sulla torta ad una distanza di 6 mm l'una dall'altra. Ripetete l'operazione nella direzione opposta per creare una bellissima griglia decorativa sulla torta.
9.Put the pie back into the oven and bake for 8 minutes or so (at 350°F [180°C]). Then sprinkle a handful of pine nuts and sliced almonds on top and continue to bake the pie for about 30 more minutes, or until the top is golden brown.	9. Rimettete la torta in forno e cucinate per altri 8 minuti circa, sempre a 180°C. Passati questi 8 minuti, spargete una manciata di pinoli e di scaglie di mandorle sulla torta e continuate a cuocere per altri 30 minuti, o finché non risulti dorata.
10.Once the pie is done, let it cool down a bit and then remove it from the tart pan. Transfer it to a large serving plate and sprinkle some powdered sugar on top. Enjoy the pie while it is still warm. Buon appetito!	10. Una volta cotta, lasciatela raffreddare un po' e rimuovetela dallo stampo. Trasferitela su un piatto da portata e cospargetela di zucchero a velo. Gustatevi questa torta bellina bellina quand'è ancora tiepida.
Torta di Pere (CHOCOLATE AND PEAR PIE)	**Torta pere e cioccolato**
This is my brother Massimiliano's great recipe. The delicacy of the pears, combined with dark chocolate and the buttery, nutty flavor of almonds, makes this pie one of the best I've ever eaten. Try it and see for yourself. It comes together quickly if you've prepared the pasta frolla (basic shortbread) for the crust (page 153) beforehand.	Questa è la famosa ricetta di mio fratello Massimiliano. La delicatezza delle pere, mescolata al cioccolato fondente e al gusto burroso e pungente delle mandorle, rendono questa torta una delle migliori che io abbia mai mangiato. Provatela e vedrete. In più, se preparate la pasta frolla in anticipo, si assembla molto velocemente.
PREP TIME: 25 minutes	COOKING	Tempo di preparazione: 25 minuti	Tempo di

TIME: 35 minutes | SERVES: 8–10	cottura: 35 minuti | Porzioni: 8–10
INGREDIENTS	INGREDIENTI
Pasta Frolla (Basic Shortbread) (for the bottom of the pie) (page 153)	Pasta frolla per la base della torta (pagina 153)
FOR THE FILLING	PER IL RIPIENO
2½ ounces (70g) dark chocolate (at least 70% cocoa), broken into pieces.	70 g di cioccolato fondente (almeno 70% cacao), a pezzi.
5 cups (1L) milk	1 l di latte
1 vanilla bean, seeds scraped out	I semi di un baccello di vaniglia
3 pears, peeled and halved	3 pere, lavate e tagliate a metà
FOR THE SBRISOLONA, CRUNCHY TART CRUST (TOP OF THE PIE)	PER LA SBRISOLONA, LA CROSTA CROCCANTE DELLA TORTA
8tablespoons (110g) unsalted butter, softened to room temperature	110 g di burro morbido a temperatura ambiente
½ cup (100g) sugar	100 g di zucchero
½ cup (60g) almond flour	60 g di farina di mandorle
½ cup (60g) all-purpose flour	60 g di farina multiuso
Powdered sugar, to sprinkle on top	Zucchero a velo, per decorare
Cocoa powder, to sprinkle on top	Cacao amaro in polvere, per decorare
INSTRUCTIONS	PROCEDIMENTO
1.Preheat the oven to 350°C (180°C).	1. Preriscaldate il forno a 180°C.
2.Make the Pasta Frolla (Basic Shortbread) (page 153), and roll it out into a circle, roughly ¼ inch (6mm) thick and 12 inches (30cm) in diameter. Lightly press the dough into the bottom of a 9-inch (23cm) tart pan. Bake the crust for no	2. Preparate la pasta frolla (pagina 153), e stendetela formando un cerchio alto circa 6 mm e dal diametro di circa 30 cm. Posizionate l'impasto su una teglia da crostata dal diametro di 23 cm e premete leggermente con le dita. Cucinate la torta per non più di 10 minuti e fate raffreddare su una

more than 10 minutes and then set it aside to cool on a wire rack.	griglia di raffreddamento.
3. To make the filling: In a heavy-bottomed saucepan, melt the dark chocolate. Once it is melted, pour the chocolate over the prepared bottom crust, spreading it evenly with a silicone (heat-resistant) spatula. (This chocolate layer will keep the crust from getting soggy when the pears are added to the tart shell.) Allow the chocolate to cool and harden.	3. Per preparare la farcitura: in una pentola dal fondo spesso, fate sciogliere il cioccolato fondente. Una volta sciolto, versate il cioccolato nel guscio di frolla già pronto, uniformandolo con una spatola in silicone (termo resistente). Questo strato di cioccolato eviterà che la base si inzuppi quando verranno aggiunte le pere. Lasciate raffreddare e solidificare il cioccolato.
4.Pour the milk into a saucepan and add the vanilla seeds and pears. Cook the pears for 5–10 minutes on medium heat until caramelized (they are soft). Remove the pears from the pan and transfer them to a cutting board. Discard the milk-and-vanilla mixture. When the pears are cool enough to handle, slice and layer them on top of the chocolate crust.	4. Versate il latte in una padella e aggiungete i semi di vaniglia e le pere. Cucinate le pere a fuoco medio per 5-10 minuti, finché non risultino morbide e caramellate. Rimuovete le pere dalla padella e trasferitele su un tagliere. Gettate il composto di latte e vaniglia rimanente. Quando le pere saranno abbastanza fredde da poter essere maneggiate, tagliatele a fette e disponetele sullo strato di cioccolato nel guscio di frolla.
5.To make the sbrisolona, crunchy tart crust (top of the pie): In the bowl of an electric stand mixer, fitted with a paddle attachment, or using a handheld mixer, combine the butter, sugar, almond flour, and all-purpose flour, just until you get a crumblike mixture for the crumbly "topping." If you overmix the ingredients, you will make a cookie dough that will not	5. Per preparare la sbrisolona, la crosta croccante della torta: nella ciotola di una planetaria con la foglia, o utilizzando uno sbattitore elettrico, unite il burro, lo zucchero, la farina di mandorle e la farina multiuso, mescolando solamente fino a che non ottenete un composto friabile e sabbioso. Mescolando troppo gli ingredienti, infatti, si otterrebbe un impasto simile a quello dei biscotti, dalla consistenza non adeguata a questa torta.

have the consistency needed for the top crust.	
6.Assembly: Preheat the oven to 350°F (180°C).	6. Assemblaggio: preriscaldate il forno a 180°C.
7.Scatter the crumbly sbrisolona crust mixture over the pears, covering them completely. Bake the pie for 25–30 minutes. Let the pie cool before removing it from the tart pan. Sprinkle powdered sugar and cocoa powder on top before serving.	7. Sbriciolate la sbrisolona sulle pere nel guscio di frolla, coprendole completamente. Cuocete la torta in forno per 25-30 minuti. Lasciate raffreddare la torta prima di rimuoverla dallo stampo, e poi spolverizzatela con dello zucchero a velo e del cacao amaro prima di servirla.
Torta Paradiso (PARADISE PIE)	**Torta Paradiso**
After much testing, this cake was developed in Pavia, Italy, in 1878, in the pastry shop of Enrico Vigoni. Legend has it that a local noblewoman who tasted the sweet pastry gave the following verdict: "This cake is paradise." It soon became a symbol of Pavia and a classic of Italian pastry—a mix of simple ingredients that are reminiscent of sponge cake, but, with the addition of butter and baking powder, the result is an extremely lightweight, lofty, heavenly cake that is as soft as a cloud.	Frutto di vari tentativi, questa torta è nata a Pavia nel 1878 nella pasticceria di Enrico Vigoni. Secondo la leggenda, una nobildonna del luogo dopo averla assaggiata sentenziò: "Questa torta è il paradiso". Divenne ben presto un simbolo della città di Pavia e della pasticceria classica italiana. Il mix di ingredienti semplici ricorda un Pan di Spagna, ma, grazie all'aggiunta del burro e del lievito, la torta risulta estremamente leggera, sublime, celestiale: soffice come una nuvola.
PREP TIME: 20 minutes | COOKING TIME: 30 minutes | SERVES: 8–10	Tempo di preparazione: 20 minuti | Tempo di cottura: 30 minuti | Porzioni: 8–10
INGREDIENTS	INGREDIENTI
8 tablespoons (110g) unsalted butter, plus	110 g di burro, più quello per imburrare la teglia

more for buttering the pan	
¾ cup (100g) powdered sugar	100 g di zucchero a velo
1 vanilla bean, seeds scraped out	I semi di un baccello di vaniglia
Zest of 1 lemon	La scorza di mezzo limone
Pinch of salt	Un pizzico di sale
1 whole egg	1 uovo intero
6 egg yolks	6 tuorli
⅓ cup (50g) all-purpose flour	50 g di farina multiuso
⅓ cup (50g) potato starch	50 g di fecola di patate
1 teaspoon (2.5g) baking powder	Un cucchiaino (2.5 g) di lievito
INSTRUCTIONS	PROCEDIMENTO
1.Preheat the oven to 350°F (180°C).	1. Preriscaldate il forno a 180°C.
2.In the bowl of an electric stand mixer fitted with a whisk (or using a handheld mixer), beat the butter with the powdered sugar, vanilla seeds, lemon zest, and salt for about 5 minutes until creamy. Mix in the whole egg without slowing the mixing speed. Continue to mix, while incorporating all the egg yolks. Once this is done, you should have an airy, soft mixture.	2. Nella ciotola di una planetaria con la frusta (o utilizzando uno sbattitore elettrico), montate per 5 minuti il burro con lo zucchero a velo, i semi di vaniglia, la scorza di limone grattugiata e il sale, finché non risulti cremoso. Unite l'uovo intero senza ridurre la velocità della planetaria. Continuate a mescolare, incorporando anche i tuorli. Il composto, a questo punto, dovrebbe risultare arioso e soffice.
3. In a separate bowl sift together the flour, potato starch, and baking powder. Slowly fold these dry ingredients into the mixing bowl with the butter-egg mixture, scraping from the bottom of the bowl to the top. Overmixing will result in a very	3. In un'altra ciotola, setacciate insieme la farina, la fecola di patate e il lievito. Aggiungete lentamente le polveri ai liquidi, mescolando dal basso verso l'alto. Fate attenzione a non mescolare troppo, altrimenti la torta risulterà troppo densa.

dense pie.	
4. Butter a 9-inch (23cm) pie pan and fill it ¾ full with the batter. Bake the pie for at least 30 minutes. Poke the middle of the pie with a toothpick, and if it comes out clean, the pie is done.	4. Imburrate una tortiera dal diametro di 23 cm e riempitela per i 3/4 con l'impasto. Cucinate la torta per almeno 30 minuti. Per controllare se è pronta, infilate uno stuzzicadenti nel centro della torta: se, quando lo estraete, lo stuzzicadenti è pulito, significa che la torta è pronta.
Torta di Mele (APPLE PIE)	**Torta di mele**
Apple pie is a classic dessert that is beloved all over the world. Over time, it has taken on the special characteristics of the places in which it is prepared. The use of apples in desserts has spread almost everywhere, so you can find most of the ingredients in American apple pie in the nearest strudel or apple cake, like this classic Italian version. It is simple and quick to prepare, and the result is a delightfully soft and creamy cake.	La torta di mele è un dessert classico e adorato in tutto il mondo che, con il tempo, ha assorbito le caratteristiche del luogo in cui viene preparato. L'uso delle mele nei dolci si è diffuso praticamente ovunque, quindi gli ingredienti della Apple Pie americana sono quasi gli stessi dello Strudel o della torta di mele italiana. Quest'ultima è veloce e facile da preparare, e il risultato è una torta allo stesso tempo soffice e cremosa.
PREP TIME: 20 minutes | COOKING TIME: 60 minutes | SERVES: 8	Tempo di preparazione: 20 minuti | Tempo di cottura: 60 minuti | Porzioni: 8
INGREDIENTS	INGREDIENTI
4–5 (700g) apples*	700 g di mele (4-5)
Juice of 1 lemon	Il succo di un limone
2 eggs	2 uova
1 cup (200g) sugar	200 g di zucchero
8 tablespoons (110g) unsalted butter, melted, plus more to grease the pan	110 g di burro fuso, più quello per ungere la teglia

Zest of 1 lemon	La scorza di un limone
1 teaspoon (2.5g) cinnamon	1 cucchiaino di cannella
1 cup (240ml) milk	240 g di latte
1 teaspoon (2.5g) baking powder	1 cucchiaino di lievito
1 vanilla bean, seeds scraped out	I semi di un baccello di vaniglia
Pinch of salt	Un pizzico di sale
1¼ cups (150g) all-purpose flour, plus more to flour the pan	150 g di farina multiuso, più quella per infarinare la teglia
Powdered sugar and cinnamon, for sprinkling on top of the cake	Zucchero a velo e cannella da spolverizzare sulla torta
INSTRUCTIONS	PROCEDIMENTO
1.Preheat the oven to 350°F (180°C).	1. Preriscaldate il forno a 180°C.
2.Peel and slice the apples. Place the slices in a container with a mixture of water and lemon juice; this will prevent the apples from turning brown.	2. Sbucciate le mele e tagliatele a fettine. Mettete le mele in un contenitore con acqua e succo di limone, per fare in modo che non si anneriscano.
3. In a large bowl, use a whisk to mix the eggs with the sugar. When they are completely combined, add the melted butter. Gradually mix in the lemon zest, cinnamon, milk, baking powder, vanilla seeds, and salt. Add the flour to the bowl and stir it in very well to get a smooth mixture that is not too liquidy. Remove the apple slices from the lemon-and-water mixture and drain them well. Gently stir them into the batter.	3. In una ciotola capiente, mescolate con una frusta le uova con lo zucchero. Una volta completamente incorporati, aggiungete il burro fuso. Aggiungete un po' alla volta la scorza di limone grattugiata, la cannella, il latte, il lievito, i semi di vaniglia e il sale. Aggiungete anche la farina e mescolate molto bene fino ad ottenere un composto liscio, omogeneo e non troppo liquido. Rimuovete le mele dall'acqua e limone e scolatele bene. Aggiungetele all'impasto e mescolate delicatamente.
4.Butter and flour a 9-inch (23cm) cake	4. Imburrate e infarinate una tortiera del diametro

pan and pour in the batter. Lightly sprinkle the surface with a mixture of powdered sugar and cinnamon. Bake the cake for 50–60 minutes, until it is golden brown.	di 23 cm e versateci il composto. Spolverizzate leggermente la superficie della torta con un misto di zucchero a velo e cannella. Cucinate in forno per 50-60 minuti, finché la superficie non sarà dorata.
5.Take the cake out of the oven, then out of the pan, and place it on a wire rack to cool slightly before serving. To serve, sprinkle the surface again with a mix of powdered sugar and cinnamon.	5. Sfornate la torta e toglietela dalla tortiera. Riponetela su una griglia di raffreddamento e lasciatela intiepidire. Prima di servirla, spolverizzate nuovamente la torta con un misto di zucchero a velo e cannella.
*NOTE: Typically, I use any one (or a combination) of these sweet apples in Torta di Mele: Golden Delicious, Fuji, and Royal Gala.	*NOTA: A me piace utilizzare delle mele dolci, di solito una delle seguenti tipologie o una loro combinazione: Golden, Fuji e Royal Gala.
Cannoli di Ricotta (RICOTTA-FILLED CANNOLIS)	**Cannoli Siciliani**
This is a classic dessert born in Sicily, a large island (the largest in the Mediterranean Sea), located south of the Italian peninsula. Cannoli di ricotta were originally made during the region's carnival, and later became an everyday dessert that continues to be enjoyed throughout the year. Cannolis are well-known and beloved fixtures in pastry shops all over the world. This recipe calls for cannoli molds, so if you love cannolis, and want to make them, you'll need to invest in some metal cannoli molds to	I cannoli alla ricotta sono un dolce classico siciliano, ormai noto e preparato nelle pasticcerie di tutto il mondo. Venivano originariamente preparati durante il Carnevale, ma sono poi diventati un dolce preparato tutto l'anno. Questa ricetta prevede l'uso di stampi per cannoli, quindi, se amate i cannoli e volete realizzarli, dovrete acquistare degli stampi per cannoli in metallo per creare i gusci.

make the shells.	
PREP TIME: 60 minutes | COOKING TIME: 50 minutes | MAKES: 24 cannoli	Tempo di preparazione: 60 minuti | Tempo di cottura: 50 minuti | Rende: 24 cannoli
FOR THE CANNOLI SHELLS	PER I GUSCI DEI CANNOLI
1½ cups (190g) all-purpose flour	190 g di farina multiuso
Pinch of salt	Un pizzico di sale
Pinch of cinnamon	Un pizzico di cannella
Pinch of instant coffee	Un pizzico di caffè solubile
1 teaspoon (2g) cocoa powder	2 g di cacao amaro in polvere
1 teaspoon (2.5g) powdered sugar	2.5 g di zucchero a velo
1 teaspoon (5g) unsalted butter or lard	5 g di burro o strutto
1 egg	1 uovo
1 teaspoon (5ml) white wine vinegar	5 ml di aceto di vino bianco
1 teaspoon (5ml) dry Marsala wine	5 ml di Marsala dry
2 egg whites	2 albumi d'uovo
Vegetable oil (enough to make 2–3 inches [5–8cm] in the frying pot	Olio vegetale (abbastanza per averne 5-8cm nella pentola per friggere)
FOR THE FILLING	PER IL RIPIENO
1 cup (250g) ricotta cheese	250 g di ricotta
¾ cup (150g) sugar	150 g di zucchero
1cup (240g) heavy cream	240 g di panna liquida
¼ cup (40g) mini dark chocolate chips	40 g di gocce di cioccolato fondente
¼ cup (35g) candied orange	35 g di arance candite
FOR THE GARNISH	PER LA GUARNIZIONE
Pistachio nuts, chopped	Pistacchi tritati
Chocolate chips	Gocce di cioccolato

Powdered sugar	Zucchero a velo
INSTRUCTIONS	PROCEDIMENTO
1.Spoon the ricotta cheese into a colander, and place it over a bowl to drain. Put the bowl in the fridge.	1. Versate la ricotta in un colino e mettetela a sgocciolare in una ciotola in frigorifero.
2.To make the cannoli shells: In a large bowl, sift together the flour, salt, cinnamon, instant coffee, cocoa powder, and powdered sugar. Add the butter (or lard), and the egg and use a pastry cutter to combine the mixture until it is crumbly (the butter and egg yolks should be thoroughly mixed into the dry ingredients). In small bowl mix the vinegar with the Marsala wine and add it very slowly to the flour mixture. You may not need to use all the liquid, depending on how much the flour absorbs. The dough should be soft and flexible but firm, a bit tougher than bread dough.	2. Per preparare i gusci dei Cannoli: in una ciotola capiente, setacciate insieme la farina, il sale, la cannella, il caffè solubile, il cacao amaro in polvere e lo zucchero a velo. Aggiungete il burro (o lo strutto) e l'uovo ed utilizzate un tagliapasta per impastare il composto fino a renderlo friabile (il burro e i tuorli d'uovo devono essere amalgamati completamente alle polveri). In una ciotolina mescolate l'aceto con il marsala e aggiungetelo molto lentamente al composto di farina. Potrebbe non essere necessario utilizzare tutto il liquido, a seconda di quanto assorbe la farina. L'impasto deve risultare morbido e flessibile, ma allo stesso tempo compatto, un po' più duro di quello del pane.
3. Knead the mixture for 5 minutes on a work surface until it is elastic, smooth, and homogeneous. Form it into a ball and wrap it in plastic wrap. Let it rest for at least 1 hour in the fridge.	3. Impastate il composto per 5 minuti su una superficie di lavoro, fino ad ottenere un impasto elastico, liscio e omogeneo. Formate una palla e avvolgetela nella pellicola trasparente. Lasciate riposare per almeno 1 ora in frigorifero.
4.To make the ricotta filling: Place the well-drained ricotta cheese in a bowl and add the sugar. Mix to blend, without overmixing.	4. Per preparare il ripieno di ricotta: mettete la ricotta ben sgocciolata in una ciotola e aggiungete lo zucchero. Mescolate per amalgamare, ma non troppo.

5.In a separate bowl, or in the bowl of an electric stand mixer, fitted with a whisk attachment, whip the cream until it forms stiff peaks. Gently fold the cream into the ricotta mixture and stir in the chocolate chips and bits of candied orange. Cover the bowl with plastic wrap and refrigerate for at least 1 hour.	5. In una ciotola a parte, o nella ciotola di una planetaria munita di un accessorio frusta, montate la panna finché non risulti ferma. Incorporatela delicatamente al composto di ricotta e unite le gocce di cioccolato e i pezzetti di arancia candita. Coprite la ciotola con pellicola trasparente e mettetela in frigorifero per almeno 1 ora.
6.To make and fry the cannoli shells: In a medium-size saucepan with a heavy bottom, heat the oil (or lard) to 350°F–375°F (180°C–190°C).	6. Per preparare e friggere i gusci dei cannoli: in una pentola media con fondo spesso, scaldate l'olio a 180°C-190°C.
7. Meanwhile, on a floured work surface roll out the cannoli shell dough (or use a pasta machine) until it is very thin, about ⅛ inch (3mm) thick. Using round pastry rings (or a small water glass) with a diameter of 3–4 inches (8–10cm), cut out 24 circles. Using your hands, gently reshape the dough circles into ovals. Wrap each dough oval around a cannoli mold, taking care to brush the ends with egg white to help seal them. Gently press the dough around the molds to make sure the cannoli dough won't fall off the molds during frying.	7. Nel frattempo, su una superficie di lavoro infarinata, stendete l'impasto dei gusci dei cannoli (o usate una macchina per la pasta) fino a ottenere uno spessore di circa 3 mm. Utilizzando degli anelli da pasticceria (o un piccolo bicchiere) dal diametro di 8-10 cm, ritagliate 24 cerchi. Con le mani, modellate delicatamente i cerchi di impasto fino a renderli di forma ovale. Avvolgete ogni ovale di impasto attorno a un cilindro in acciaio per cannoli, avendo cura di spennellare le estremità con dell'albume d'uovo per sigillarle. Premete delicatamente l'impasto intorno agli stampi, per assicurarvi che l'impasto non si stacchi dagli stampi durante la frittura.
8.To fry the dough, use tongs to hold the edge of each mold as you submerge it in the hot oil (or lard). Fry the shells for 2–3	8. Per friggere l'impasto, utilizzate delle pinze per reggere il bordo di ogni stampo mentre lo immergete nell'olio caldo. Friggete i gusci per 2-3

minutes, or until they're crispy and golden brown. Place the cannolis in their molds on a pile of paper towels to drain and cool completely before removing the shells from the molds.	minuti, o finché non risultino croccanti e dorati. Appoggiate i cannoli ancora negli stampi su della carta assorbente per farli scolare e raffreddare completamente, prima di toglierli dagli stampi.
9.Filling and Assembly: Once the shells are cool, fill a pastry bag —with a plain, wide nozzle—with the ricotta-cheese mixture and pipe it into both ends of each cannoli shell. Garnish the cannolis with pistachio nuts on one end and chocolate chips on the other. To serve, sprinkle the cannolis with a little powdered sugar.	9. Ripieno e assemblaggio: una volta che i gusci si sono raffreddati, riempite una sac à poche (con una bocchetta liscia e larga) con il composto di ricotta e distribuitelo all'interno delle due estremità di ogni cannolo. Guarnite i cannoli con i pistacchi su un'estremità e con le gocce di cioccolato sull'altra. Servite i cannoli spolverizzati con un po' di zucchero a velo.
Occhio di Bue (BULL'S-EYE SHORTBREAD COOKIES)	**Occhi di Bue**
Named for their bull's-eye shape, these cookies are delicious pastries with a soft jam or cream filling. They're simple to prepare, but look impressive. The cookies can be made in various shapes—circles, flowers, hearts—in short, anything that can be filled with jam, chocolate, or chocolate hazelnut cream, which is particularly popular in Italy.	Chiamati così per la loro forma a occhio di bue, questi biscotti sono deliziosi pasticcini con un morbido ripieno di marmellata o crema. Sono semplici da preparare, ma di grande effetto. I biscotti possono essere di varie forme (cerchio, fiore, cuore): insomma, tutto ciò che può essere riempito con marmellata, cioccolato o crema alle nocciole e cioccolato.
PREP TIME: 10 minutes | COOKING TIME: 25 minutes | SERVES: 4	Tempo di preparazione: 10 minuti | Tempo di cottura: 25 minuti | Porzioni: 4
Pasta Frolla (Basic Shortbread) (page 153)	Pasta frolla (pagina 153)
Chocolate Hazelnut spread (any good-quality brand will do), to fill cookies	Crema spalmabile alle nocciole e cioccolato (va bene qualsiasi marca di buona qualità) per il

	ripieno dei biscotti
Powdered sugar, for dusting the cookies	Zucchero a velo, per spolverizzare i biscotti
INSTRUCTIONS	PROCEDIMENTO
1.To make the cookies: Prepare the Pasta Frolla (Basic Shortbread) (page 153), chill it, and then roll it out, to a thickness of about ⅛ inch (3mm), between 2 sheets of wax paper. If the dough becomes too soft to roll out, rewrap it in plastic and chill it until it's firm.	1. Per i biscotti: preparate la pasta frolla (pagina 153), lasciatela riposare in frigorifero e poi stendetela a uno spessore di circa 3 mm tra 2 fogli di carta da forno. Se l'impasto diventa troppo morbido per essere steso, avvolgetelo di nuovo nella pellicola e riponetelo in frigo finché non si rassoda.
2.Preheat the oven to 350°F (180°C).	2. Preriscaldate il forno a 180°C.
3. Cut out as many cookies as possible from the dough with a large cookie cutter, roughly 1½ inches (4cm) in diameter and place the cookies on 2 large, ungreased baking sheets, arranging the cookies about 1 inch (3cm) apart.	3. Ricavate il maggior numero possibile di biscotti dall'impasto utilizzando un coppapasta grande, del diametro di circa 4 cm, e posizionate i biscotti su due grandi teglie da forno non unte, disponendoli a circa 3 cm l'uno dall'altro.
4.Using a smaller ½-inch (12mm) diameter cookie cutter, cut out centers from half the cookies, reserving the dough centers and rerolling them, along with the rest of the dough.	4. Utilizzando un coppapasta più piccolo, del diametro di 12 mm, tagliate e rimuovete il centro da metà dei biscotti. L'impasto che vi resta potete unirlo al resto della frolla e utilizzarlo per fare altri biscotti.
5.Bake the cookies for about 15 minutes, switching the position of the baking sheets halfway through baking, until the edges are lightly golden.	5. Cuocete i biscotti in forno per circa 15 minuti, scambiando di posizione le due teglie da forno a metà cottura, finché i bordi non saranno leggermente dorati.
6.Let the cookies cool down completely on a wire rack.	6. Lasciateli raffreddare completamente su una griglia di raffreddamento.

7.Filling and assembly: Fill a pastry bag with chocolate hazelnut spread.	7. Ripieno e assemblaggio: riempite una sac à poche con la crema spalmabile alle nocciole e cioccolato.
8. Pipe some of the spread onto the flat side of each cookie, and then place a cookie with a hole in the middle on top, making a sandwich. (You may also use jam or chocolate, if you like.) Dust the cookie rings (the cookies with a hole in the middle) with powdered sugar.	8. Distribuite della crema spalmabile sui biscotti senza buco, quindi posate sopra ad ognuno un biscotto bucato formando una sorta di panino. (Se volete, potete usare anche marmellata o cioccolato). Spolverizzate i biscotti con lo zucchero a velo.
Baci di Dama (LADY'S KISSES—ALMOND COOKIES SANDWICHED WITH DARK CHOCOLATE)	**Baci di Dama**
These fragrant cookies, sandwiched with dark chocolate, look like two lips kissing, and pair perfectly with a cup of cappuccino.	Questi biscotti fragranti farciti con cioccolato fondente somigliano a due labbra che si baciano e si abbinano perfettamente a un cappuccino.
PREP TIME: 60 minutes | COOKING TIME: 30 minutes | SERVES: 8 (Makes approximately 16 cookie sandwiches)	Tempo di preparazione: 60 minuti | Tempo di cottura: 30 minuti | Porzioni 8 (circa 16 biscotti)
FOR THE COOKIES	PER I BISCOTTI
8 tablespoons (110g) unsalted butter	110 g di burro
⅔ cup (80g) all-purpose flour	80 g di farina multiuso
½ cup (100g) sugar	100 g di zucchero
¾ cup (90g) almond flour	90 g di farina di mandorle
FOR THE CHOCOLATE GANACHE	PER LA GANACHE AL CIOCCOLATO
⅓ cup (80ml) heavy whipping cream	80 ml di panna da montare
1½ tablespoons (20g) unsalted butter	20 g di burro

Pinch of salt	Un pizzico di sale
2 ounces (65g) roughly chopped dark chocolate (at least 70% cocoa)	65 g di cioccolato fondente tritato grossolanamente (almeno 70% cacao)
INSTRUCTIONS	PROCEDIMENTO
1.To make the cookies: In a mixing bowl, combine the butter, all- purpose flour, sugar, and almond flour with a wooden spoon or your fingers until the mixture is completely combined. Refrigerate the dough for 30 minutes or so.	1. Per i biscotti: In una ciotola, mescolate il burro, la farina multiuso, lo zucchero e la farina di mandorle. Utilizzate un cucchiaio di legno o le dita e mescolate finché il composto non è completamente amalgamato. Riponete l'impasto in frigorifero per circa 30 minuti.
2.Preheat the oven to 350°F (180°C).	2. Preriscaldate il forno a 180°C.
3. Once the dough is chilled, remove it from the fridge and form the dough into small round balls (about 1 inch [3cm] for small cookies, but they can be made larger if desired). Place them on parchment paper or a pan liner on an ungreased baking sheet. Bake the cookies until golden brown, about 20 minutes.	3. Una volta che l'impasto ha riposato, toglietelo dal frigorifero e formate delle piccole palline rotonde (di circa 3 cm per biscotti più piccoli, ma, se preferite, si possono fare anche più grandi). Posizionatele su della carta da forno, o su di un tappetino da forno, su una teglia da forno non unta. Cuocete i biscotti fino a doratura, quindi per circa 20 minuti.
4.Let the cookies cool completely on a wire rack.	4. Lasciate raffreddare completamente i biscotti su una griglia di raffreddamento.
5.To make the chocolate ganache: In a small heavy saucepan, bring the whipping cream and butter almost to a boil over medium-high heat and add the salt. Add the chocolate to the pan and let it melt into the almost boiling cream-and-butter mixture.	5. Per preparare la ganache al cioccolato: in una pentola piccola dal fondo spesso, portate la panna da montare e il burro quasi a ebollizione a fuoco medio-alto e aggiungete il sale. Aggiungete il cioccolato al burro e alla panna e fatelo sciogliere.

6. Remove the chocolate mixture from the stove and let it cool for about 10 minutes. Then stir the mixture with a whisk until it is smooth and glossy.	6. Rimuovete la ganache dal fuoco e lasciatela raffreddare per circa 10 minuti. Mescolatela, quindi, con una frusta fino a renderla liscia e lucida.
7. Transfer the ganache to a pastry bag fitted with a star tip.	7. Trasferite la ganache in una sac à poche con bocchetta a stella.
8.Filling and assembly: Pipe the chocolate ganache on the flat side of each cookie, and then place another cookie on top, making a sandwich.	8. Ripieno e assemblaggio: distribuite la ganache al cioccolato sul lato piatto di ogni biscotto, quindi posizionateci sopra un altro biscotto, per formare una sorta di panino.
Tiramisù	**Tiramisù**
My mom, Laura, loves coffee and chocolate. This recipe for tiramisú has been in my family from before i was born. The creaminess of the cake, with its pure, strong coffee taste, makes tiramisú one of the most popular cakes ever created in Italy. This recipe gives you the option of making one large genoise sponge cake to use in the tiramisú or you can pipe genoise (basic sponge cake) batter to make lady fingers. Either way, the result is a wonderfully decadent dessert.	Mia mamma Laura ama il caffè e il cioccolato, quindi ama questa torta. Questa ricetta del Tiramisù fa parte della mia famiglia fin da prima che io nascessi. La sua cremosità e il suo gusto puro e forte di caffè rendono il Tiramisú uno dei dolci italiani più famosi. Con questa ricetta potrete scegliere se preparare un'unica Genoise con cui fare il Tiramisú, oppure se, con lo stesso impasto della Genoise, preparare i savoiardi. In ogni caso, il risultato sarà un dessert golosissimo.
PREP TIME: 40 minutes | COOKING TIME: 5 minutes | SERVES: 8	Tempo di preparazione: 40 minuti | Tempo di cottura: 5 minuti | Porzioni 8
FOR THE FILLING	PER LA FARCITURA
6 eggs, separated	6 uova, tuorli e albumi separati
½ cup + 2 tablespoons (120g) sugar,	120 g di zucchero (divisi per le due preparazioni)

divided	
2 cups (300g) mascarpone	300 g di mascarpone
3½ ounces (100g) dark chocolate (at least 70% cocoa)	100 g di cioccolato fondente (almeno 70% cacao)
Genoise (Basic Sponge Cake) (page 154)	Genoise (pagina 154)
FOR SOAKING THE CAKE	PER BAGNARE LA TORTA
Espresso coffee Sugar, to taste	Caffè espresso, zucchero a piacere
Cocoa powder, for sprinkling	Cacao amaro in polvere, per spolverizzare
INSTRUCTIONS	PROCEDIMENTO
1.To make the filling: Whip the egg yolks with half the sugar until smooth and creamy.	1. Per la farcitura: montate i tuorli d'uovo con metà dello zucchero fino ad ottenere un composto liscio e cremoso.
2.In a separate bowl, using a whisk or a handheld electric mixer, whip the egg whites with the other half of the sugar until stiff peaks form, approximately 5 minutes.	2. In una ciotola a parte, utilizzando una frusta o uno sbattitore elettrico, montate a neve gli albumi d'uovo con l'altra metà dello zucchero per circa 5 minuti.
3.In the bowl of an electric stand mixer, fitted with a whisk attachment (or using a handheld mixer), whip the mascarpone and slowly incorporate the egg-yolk mixture. By hand, gently fold in the egg whites.	3. Nella ciotola di una planetaria dotata dell'accessorio frusta (o con uno sbattitore elettrico), montate il mascarpone e incorporate lentamente il composto di tuorli d'uovo. Poi, a mano, unite gli albumi mescolando dall'alto verso il basso.
4.Chop the dark chocolate and add it to the mascarpone mixture. Cover it with plastic wrap and let it cool in the fridge for at least 30 minutes.	4. Tritate il cioccolato fondente e aggiungetelo alla crema al mascarpone. Coprite con pellicola e lasciate raffreddare in frigorifero per almeno 30 minuti.
5.Make the Genoise (Basic Sponge Cake)	5. Preparate la Genoise (pagina 154).

(page 154).	
6.When the cake is done (it will turn golden brown) remove it from the pan immediately and transfer it to a cooling rack.	6. Quando la Genoise è pronta (diventerà dorata), toglietela immediatamente dalla teglia e trasferitela su una griglia di raffreddamento.
7.When the cake is cool, cut it into 3 layers.	7. Quando la torta è fredda, tagliatela in 3 strati.
8.Assembly: Brew the coffee and add a little bit of sugar to taste.	8. Assemblaggio: preparate il caffè e aggiungete un po' di zucchero a piacere.
9.Use a soaking bottle or pastry brush to soak the Genoise with the sweetened coffee.	9. Utilizzate una bottiglia per bagne o un pennello per dolci per bagnare la Genoise con il caffè zuccherato.
10.Place the first layer of coffee-soaked Genoise in the bottom of a glass dish and pour over some of the tiramisù mixture. Repeat layering with the Genoise and tiramisù mixture 2 more times. To finish, top with a sprinkling of cocoa powder.	10. Disponete il primo strato di Genoise inzuppata di caffè sul fondo di una teglia di vetro e versateci sopra una parte di crema al mascarpone. Ripetete l'operazione per altre 2 volte. Per finire, spolverizzate con il cacao amaro.
11.Cover with plastic wrap and refrigerate for at least 30 minutes before serving.	11. Coprite con pellicola e conservate in frigorifero per almeno 30 minuti prima di servire.
THE ORIGINS OF TIRAMISÙ	LE ORIGINI DEL TIRAMISÙ
There are many stories about the origin of tiramisù. For example, according to one legend, dating back to the 1600s, a group of pastry chefs in Siena, Tuscany, decided to make a cake for the Grand Duke Cosimo III de' Medici. The chefs wanted it to reflect the qualities of the Grand	Ci sono molte storie sulle origini del Tiramisù. Ad esempio, secondo una leggenda risalente al 1600, un gruppo di pasticceri di Siena, decise di preparare una torta per il Granduca Cosimo III de' Medici. Gli chef volevano che riflettesse le qualità del Granduca, quindi cercarono di preparare un dolce importante e delizioso ma con ingredienti

Duke, so they needed to make an important, delicious dessert, made with simple ingredients. That tiramisù was called the "Soup of the Duke." Noble people at the time liked the dessert and thought it had aphrodisiac qualities.	semplici. Il Tiramisù che ne risultò fu chiamato "Zuppa del Duca", e venne apprezzato dai nobili dell'epoca che ritenevano avesse qualità afrodisiache.
Pan di Spagna Rum e Crema (RUM-SOAKED SPONGE CAKE WITH CREAM AND FRUIT)	**Pan di Spagna rum e crem**
This is my father Ivan's favorite dessert. His birthday cake always has to have fresh cream, some good old rum, fruit—and chocolate. My dad is my biggest inspiration and the person who always taught me to try as hard as possible, never to stop, and if I make a mistake, put my head down and start again. Perseverance is the key to success! This recipe takes a little planning. Start by making a perfect sponge cake (it's easy) and let it cool down. Then make the crema diplomatica (diplomat custard) (page 169), a combination of crema pasticcera (vanilla custard) and crema Chantilly (Chantilly cream). After that, it's all fun—just add the custard, chocolate, and fresh mixed berries—and you have a sublimely decadent dessert.	Questo è il dolce preferito di mio padre Ivan. Nella sua torta di compleanno non devono mai mancare della crema fresca, del buon vecchio rum, frutta e cioccolato. Mio padre è la mia più grande ispirazione e la persona che mi ha sempre insegnato a impegnarmi al massimo, a non fermarmi mai e, in caso di errore, ad abbassare la testa e ricominciare. La perseveranza è la chiave del successo! Questa ricetta richiede un po' di organizzazione. Iniziate preparando un Pan di Spagna perfetto (è facile) e lasciatelo raffreddare. Quindi, preparate la crema diplomatica (pagina 169), una combinazione di crema pasticcera e crema Chantilly. Dopodiché sarà tutto in discesa: basterà assemblare la torta con la crema pasticcera, il cioccolato e i frutti di bosco freschi e per ottenere un dessert sublime e prelibato.
PREP TIME: 40 minutes | COOKING	Tempo di preparazione: 40 minuti | Tempo di

TIME: 55 minutes	SERVES: 8-10	cottura: 55 minuti	Porzioni: 8-10
Pan di Spagna (Sponge Cake) (page 150)	Pan di Spagna (pagina 150)
2¼ cups (530ml) water	530 ml di acqua
1 cup (250g) sugar	250 g di zucchero
3¼ cups (750ml) rum	750 ml di rum
Crema Diplomatica (Diplomat Custard) (page 169)	Crema Diplomatica (pagina 169)
6 strawberries, thinly sliced, plus more for garnish	6 fragole tagliate fini e altre per decorare
1 cup (125g) raspberries	125 g di lamponi
1 cup (125g) blueberries	125 g di mirtilli
1 cup (125g) strawberries	125 g di fragole
4 ounces (110g) white chocolate, roughly chopped	110 g di cioccolato bianco tritato grossolanamente
Edible flowers (optional)	Fiori edibili (opzionali)
INSTRUCTIONS	PROCEDIMENTO
1.Preheat the oven to 350°F (180°C). Make the Pan di Spagna (Sponge Cake) (page 150). Let it cool on a wire rack.	1. Preriscaldate il forno a 180°C. Preparate il Pan di Spagna (pagina 150). Lasciate raffreddare su una griglia di raffreddamento.
2.Assembly: Bring the water and sugar to a boil in a saucepan. Let the mixture cool, and then add the rum. Place a baking sheet in the freezer to chill.	2. Assemblaggio: Portate a ebollizione l'acqua e lo zucchero in una pentola. Lasciate raffreddare il composto e poi aggiungete il rum. Mettete una teglia da forno vuota in freezer per farla raffreddare.
3. Cut the sponge cake in half horizontally. Brush the bottom half of the cake with the rum mixture, using a pastry	3. Tagliate il Pan di Spagna a metà in senso orizzontale. Con un pennello per dolci, spennellate la metà inferiore della torta con la

brush.	bagna al rum.
4. Make the Crema Diplomatica (Diplomat Custard) (page 169). Using a pastry bag with a ½ inch (12mm) nozzle, pipe the Diplomat Custard over the surface, covering it up to ¼ inch (6mm) from the edges. Then scatter the sliced strawberries, half of the raspberries, and half of the blueberries over the Diplomat Custard. Place the other half of the cake on top of the fruit/cream layer. Pipe the top of the cake with an even layer of the Diplomat Custard and smooth it out with a small offset spatula.	4. Preparate la Crema Diplomatica (pagina 169). Con una sac à poche con bocchetta da 12 mm, distribuite la crema diplomatica sulla superficie della torta, fermandovi a circa 6 mm dai bordi. Distribuite le fragole a fette, metà dei lamponi e metà dei mirtilli sulla crema diplomatica. Ora appoggiate l'altra metà della torta sullo strato di frutta e crema. Ricoprite la superficie della torta con uno strato uniforme di crema diplomatica, lisciandola con una piccola spatola a gomito.
5.Microwave the white chocolate at 15- to 20-second intervals, stirring between each interval, until the chocolate is almost completely melted. Remove it from the microwave when you can still see pieces of the chocolate. Continue to stir until the chocolate is completely smooth.	5. Sciogliete il cioccolato bianco al microonde a intervalli di 15-20 secondi, mescolando tra un intervallo e l'altro, fino a quando il cioccolato è quasi completamente sciolto. Toglietelo dal microonde quando alcuni dei pezzi di cioccolato non sono del tutto sciolti, e continuate a mescolare finché non risulti completamente liscio e omogeneo.
6.Remove the baking sheet from the freezer, and pour 2 thin strips of chocolate, each about 1⁄16 inch (1mm) thick, 3 inches (8cm) wide, and 15 inches (38cm) long (they can be slightly tapered at either end) onto the cold baking sheet. Put the baking sheet back in the freezer for just 1	6. Togliete ora la teglia dal freezer e versateci 2 strisce sottili di cioccolato, ciascuna spessa circa 1 mm, larga 8 cm e lunga 38 cm (possono essere leggermente affusolate alle due estremità). Rimettete la teglia in freezer per 1 o 2 minuti, fino a quando il cioccolato bianco non sarà solidificato, ma flessibile. Una volta che il

or 2 minutes, until the white chocolate is set but still pliable. Once the chocolate is set, start at one end of a strip and use the edge of an offset spatula to lift and ease it off the baking sheet in one piece. Wrap the chocolate strip around the cake. Repeat with the second strip so that the ends overlap.	cioccolato si è rappreso, iniziate da un'estremità di una striscia e, usando il bordo di una spatola a gomito, sollevatela e staccatela dalla teglia in un unico pezzo. Avvolgete la striscia di cioccolato intorno alla torta e ripetete l'operazione con la seconda striscia, in modo che le estremità si sovrappongano.
7.Cut the additional strawberries in half. Garnish the top of the cake with the remaining raspberries and blueberries, the halved strawberries, and edible flowers, if using.	7. Tagliate a metà le fragole per la guarnizione. Decorate la parte superiore della torta con i lamponi e i mirtilli rimasti, le fragole tagliate a metà e i fiori commestibili, se avete deciso di usarli.
Torta Rosita (ROSITA'S PIE)	**Torta Rosita**
My little grandma Rosita is the kindest person I know. She loves life—and she loves to make this pie. When I was a kid, she prepared it without the alcohol, but once I grew up, I finally got to try the real torta rosita: chocolate, cream, and liqueur in beautiful harmony! Rosita's pie has several components, which require a little planning. Before you bake the cake, prepare the crema al cioccolato (chocolate custard) (page 170) and crema pasticcera (vanilla custard) (page 166). After that, it's a piece of pie.	La mia nonnina Rosita è la persona più gentile che io conosca. Adora la vita e adora fare questa torta. Quando ero bambino la preparava senza alcol, ma una volta cresciuto ho finalmente potuto provare la vera torta Rosita, in cui cioccolato, crema e liquore si uniscono perfettamente. La torta Rosita è fatta di più preparazioni, che richiedono un po' di organizzazione. Prima di preparare la torta, preparate la crema al cioccolato (pagina 170) e la crema pasticcera (pagina 166). Tutto il resto sarà semplice come bere un bicchier d'acqua.
PREP TIME: 40 minutes | COOKING TIME: 10 minutes | SERVES: 8-10	Tempo di preparazione: 40 minuti | Tempo di cottura: 10 minuti | Porzioni: 8–10

FOR THE SPONGE CAKE	PER IL PAN DI SPAGNA
Pan di Spagna (Sponge Cake) (page 150)	Pan di Spagna (pagina 150)
FOR THE ALKERMES SOLUTION	PER LA MISCELA DI ALKERMES
7 tablespoons (100ml) water	100 ml di acqua
5 tablespoons (60g) sugar	60 g di zucchero
⅓ cup (240ml) Alkermes liqueur	240 ml di liquore Alchermes
1 cup (300g) Crema al Cioccolato (Chocolate Custard) (page 170)	300 g di crema al cioccolato (pagina 170)
1 cup (300g) Crema Pasticcera (Vanilla Custard) (page 166)	300 g di crema pasticceria (pagina 166)
1 batch Crema Chantilly (Chantilly Cream) (page 168)	Una dose di Crema Chantilly (pagina 168)
2½ ounces dark chocolate (at least 70% cocoa), finely chopped for garnish	70 g di cioccolato fondente (almeno 70% di cacao) per guarnire, tritato finemente
INSTRUCTIONS	PROCEDIMENTO
1.Make the Pan di Spagna (Sponge Cake) (page 202). Once the sponge cake is done, remove it from the oven and let it cool on a wire rack.	1. Preparate il Pan di Spagna (pagina 202). Una volta preparato il Pan di Spagna, estraetelo dal forno e lasciatelo raffreddare su una griglia.
2.To make the Alkermes solution: Bring the water and sugar to a boil. Take it off the heat and allow it to cool. Add the Alkermes liqueur.	2. Per preparare la bagna all'Alkermes: Portate a bollore l'acqua con lo zucchero. Togliete dal fuoco e lasciate raffreddare. Aggiungete il liquore Alkermes.
3. Assembly: Cut the sponge cake into horizontal pieces and soak it with the Alkermes solution using a soaking bottle or a pastry brush to soak.	3. Assemblare: Tagliate il Pan di Spagna orizzontalmente e bagnatelo con la bagna all'Alkermes utilizzando una bottiglia per bagne o un pennello per dolci.

4.Next, prepare the Crema al Cioccolato (Chocolate Custard) (page 170) and the Crema Pasticerra (Vanilla Custard) (page 166). (You can also prepare the custards ahead of time.)	4. Preparate ora la crema al cioccolato (pagina 170) e la crema pasticcera (pagina 166). Le creme si possono anche preparare anticipatamente.
5.Place the first layer of Alkermes-soaked sponge cake in the bottom of a large glass dish. Using a pastry bag, pipe the Chocolate Custard and Vanilla Custard, lightened with whipped cream, over the first layer to cover it. Place a layer of sponge cake over the Vanilla Custard and pipe Chocolate Custard over that layer. Repeat this layering process a couple of times.	5. Posizionate il primo strato di Pan di Spagna bagnato all'Alkermes su un piatto da portata. Con una sac à poche spunzonate la crema al cioccolato e la crema pasticceria, alleggerite dalla panna montata, sul primo strato, fino a coprirlo. Posizionate uno strato di Pan di Spagna sulla crema pasticcera e versate con la sac à poche uno strato di crema al cioccolato. Ripetete questo procedimento per un paio di volte.
6.Finish with a sprinkle of finely chopped dark chocolate on top.	6. Completate con una spolverizzata di cioccolato fondente tritato finemente.
Torta del Nonno (GRANDFATHER'S PIE)	**Torta del Nonno**
This is my grandpa's favorite pie, as its Italian name suggests (nonno is "grandfather" in Italian). Enjoying this pie, warm out of the oven, with a cup of coffee and the newspaper, is how my grandpa always liked to start his day.	Questa è la torta preferita di mio nonno, come suggerisce il nome. A lui è sempre piaciuto iniziare la sua giornata con una fetta di questa torta appena sfornata, un giornale e una tazza di caffè.
PREP TIME: 30 minutes | COOKING TIME: 15 minutes | SERVES: 10	Tempo di preparazione: 30 minuti | Tempo di cottura: 15 minuti | Porzioni: 10
FOR THE PIE	PER LA TORTA
Pasta Frolla (Basic Shortbread) (page 153)	Pasta frolla (vedi ricetta a pagina 153)

Crema al Cioccolato (Chocolate Custard) (page 170)	Crema al cioccolato (pagina 170)
FOR THE TOPPING	PER LA GUARNIZIONE
Handful slivered almonds	Una manciata di mandorle a scaglie
Handful dark chocolate chips (70% cocoa)	Una manciata di gocce di cioccolato (70% cacao).
Powdered sugar	Zucchero a velo
Cocoa powder	Cacao amaro in polvere
INSTRUCTIONS	PROCEDIMENTO
1.Make the Pasta Frolla (Basic Shortbread) (page 153) and refrigerate it in wax paper. Let it cool in the refrigerator.	1. Preparate la pasta frolla (pagina 153) e riponetela in frigorifero ricoperta di carta da forno. Lasciatela raffreddare.
2.Prepare the Crema al Cioccolato (Chocolate Custard) (page 170) and refrigerate until it is thoroughly chilled.	2. Preparate la crema al cioccolato (pagina 170) e riponetela in frigorifero finché non sia completamente fredda.
3. On a lightly floured work surface, using a rolling pin, roll out the shortbread into a thin (about ⅛ inch [3mm]) round shape, about 12 inches (30cm) in diameter. Reserve some of the dough to make the lattice—the dough strips—for the top of the tart. Make sure the shortbread dough is cold, which will make it easier to roll out.	3. Su una superficie leggermente infarinata, stendete la frolla con un matterello e ricavate una forma rotonda spessa circa 3mm e di circa 30 cm di diametro. Tenete da parte un po' di frolla per formare la griglia sopra alla torta. Assicuratevi che la frolla sia fredda, il che renderà più semplice la stesura.
4.Carefully line a 9-inch (23cm) pie pan with the shortbread round. Use a pastry bag to pipe the chocolate custard into the pie crust. Fill it completely.	4. Foderate con cura una tortiera da 23 cm con il rotolo di pasta frolla. Usate una sac à poche per distribuire la crema al cioccolato nel guscio di frolla. Riempitelo completamente.
5.Make the lattice for the top of the tart:	5. Realizzate la griglia per la parte superiore della

English	Italian
Roll out the reserved dough into a 10 × 10-inch (25cm x 25cm) square, about ⅛ inch (3mm) thick. Using a paring knife, cut small strips of dough and put them on top of the pie, spacing them ¼ inch (6mm) apart. Repeat this step in the opposite direction to create a beautiful lattice for the top of the tart.	crostata: Stendete l'impasto avanzato in un quadrato di 25 cm x 25 cm, con uno spessore di circa 3 mm. Con un coltello, tagliate delle piccole strisce di impasto e mettetele sopra la torta, distanziandole di 6 mm l'una dall'altra. Ripetete questo passaggio nella direzione opposta per creare una bella griglia per la parte superiore della crostata.
6.Put the pie pan in the oven; the pan should be directly on the oven rack to make sure the bottom of the tart will be fully cooked. After 7–8 minutes, scatter a handful of slivered almonds and chocolate chips on top of the tart. Bake the pie until the top is golden brown. If the pie is baking too fast (that is, it's browning on the edges but not fully cooked on the inside), decrease the temperature to 325°F (160°C).	6. Mettete la tortiera in forno posizionandola direttamente sulla griglia, per assicurarvi che la base della crostata sia completamente cotta. Dopo 7-8 minuti, spargete sulla crostata una manciata di mandorle e gocce di cioccolato. Cuocete la torta fino a quando la parte superiore non risulti dorata. Se la torta cuoce troppo velocemente (cioè si sta dorando sui bordi ma non è completamente cotta all'interno), diminuite la temperatura a 160°C.
7.When it's done, let the tart cool down a bit and remove it from the pan. Sprinkle some powdered sugar and cocoa powder on top and enjoy while it is still warm. Buon appetito!	7. Una volta cotta, lasciate raffreddare un po' la crostata e toglietela dalla tortiera. Spolverizzate con zucchero a velo e cacao amaro in polvere e gustate quando è ancora calda e bellina bellina!
Panna Cotta (COOKED CREAM)	**Panna cotta**
Panna Cotta is a very delicate dessert that originated in northern Italy. It is appreciated everywhere in the world for its simplicity, exquisite texture, and the	La Panna cotta è un dessert molto delicato, originario dell'Italia settentrionale. È apprezzato in tutto il mondo per la sua semplicità, la sua squisita consistenza e le infinite varianti che lo

seemingly endless variations that can transform it into something unique every time it is prepared, whether it is topped with fresh, seasonal fruit, chocolate shavings, or even a reduction of balsamic vinegar!	rendono sempre unico, sia che venga accompagnato da frutta fresca di stagione, scaglie di cioccolato o persino da una riduzione di aceto balsamico!
PREP TIME: 5 minutes | SERVINGS: 4	Tempo di preparazione: 5 minuti | Porzioni: 4
INGREDIENTS	INGREDIENTI
3 sheets of gelatin (bronze) (available online) or 1 envelope (6g) of unflavored gelatin	3 fogli di gelatina (bronzo) (disponibile online) o 1 busta (6 g) di gelatina in polvere
2 tablespoons (30ml) cold water	30 ml di acqua fredda
2 cups (480g) heavy cream	480 g di panna liquida
½ cup (100g) sugar	100 g di zucchero
½ vanilla bean, seeds scraped out	I semi di mezzo baccello di vaniglia
Zest of 1 orange	La scorza di un'arancia
Pinch of salt	Un pizzico di sale
Fresh, seasonal berries, as garnish	Frutti di bosco freschi di stagione per guarnire
INSTRUCTIONS	PROCEDIMENTO
1.In a very small bowl, break the gelatin sheets into small pieces and submerge them in the cold water until the gelatin absorbs all the water.	1. In una ciotola molto piccola, rompete i fogli di gelatina in piccoli pezzi e immergeteli in acqua fredda finché la gelatina non assorbe tutta l'acqua.
2.In a large saucepan, combine the cream with the sugar, vanilla seeds, orange zest, and salt and bring to a boil. Remove the pan from the heat and stir in the gelatin.	2. In una pentola capiente, unite la panna con lo zucchero, i semi di vaniglia, la scorza d'arancia grattugiata e il sale e portate a ebollizione. Togliete la pentola dal fuoco e incorporate la gelatina.

3. Strain the cream mixture into a bowl and divide it among four ½ cup (120ml) ramekins and let it cool to room temperature. Cover the ramekins with plastic wrap and refrigerate them for at least 3 hours.	3. Filtrate la crema in una ciotola e dividetela in quattro stampini da 120 ml l'uno. Lasciate raffreddare a temperatura ambiente. Coprite con pellicola e lasciate riposare in frigorifero per almeno 3 ore.
4.Serve the panna cotta cold, straight from the fridge, with freshly sliced strawberries or mixed berries on top.	4. Servite la panna cotta fredda da frigorifero, guarnita con fragole fresche a fettine o frutti di bosco.
Crème Brûlée (CARAMELIZED CREAM)	**Crème Brûlée**
The origin of crēme brūlée, French for "burned cream," goes back to the late seventeenth century, when it was formalized as a simple, but divine recipe that combines cream, egg yolks, vanilla, and sugar. The "burned" (caramelized) top not only gives the dessert its name, it accounts for its popularity.	La Crème Brûlée, in francese "crema bruciata", è un dessert che risale alla fine del XVII secolo. È da sempre una ricetta semplice ma squisita che unisce panna, tuorli d'uovo, vaniglia e zucchero. La parte superiore "bruciata", o per meglio dire caramellata, non solo le conferisce il suo nome, ma anche la sua popolarità.
PREP TIME: 10 minutes | COOKING TIME: 30 minutes | SERVES: 4	Tempo di preparazione: 10 minuti | Tempo di cottura: 30 minuti | Porzioni: 4
INGREDIENTS	INGREDIENTI
2 cups (480g) heavy cream	480 g di panna liquida
½ vanilla bean, seeds scraped out	I semi di mezzo baccello di vaniglia
6 egg yolks	6 tuorli d'uovo
½ cup (100g) granulated sugar	100 g di zucchero semolato
Pinch of salt	1 pizzico di sale
Light brown sugar to caramelize on top	Zucchero di canna per caramellare la parte

	superiore.
INSTRUCTIONS	PROCEDIMENTO
1.Preheat the oven to 350°F (180°C).	1. Preriscaldate il forno a 180°C.
2.In a small saucepan over medium-high heat, bring the cream and the vanilla bean seeds almost to a boil. In a bowl, whisk together the egg yolks, sugar, and salt. Once the cream almost comes to a boil, add the whisked egg yolks, sugar, and salt, and mix everything together well.	2. In una pentola piccola a fuoco medio-alto, portate quasi a ebollizione la panna e i semi del baccello di vaniglia. In una ciotola, sbattete insieme i tuorli d'uovo, lo zucchero e il sale. Quando la crema arriva quasi a ebollizione, aggiungete i tuorli d'uovo sbattuti, lo zucchero e il sale e mescolate bene il tutto.
3. Pour the cream mixture into four ½-cup (120ml) ramekins. Put the ramekins into a large roasting pan filled with boiling water, about halfway up the sides of the ramekins. Then put the pan into the oven. Bake for about 20–30 minutes, or until the cream mixture starts to set. Remove the ramekins from the oven.	3. Versate il composto di crema in quattro stampini da 120 ml (che possano andare in forno). Posizionate gli stampini in una teglia capiente riempita di acqua bollente fino a circa la metà dell'altezza degli stampini. Ora infornate e cuocete per circa 20-30 minuti, o fino a quando la crema non inizia a rapprendersi, e sfornate.
4.Allow the cream to cool. Before serving, sprinkle some brown sugar (about a tablespoon [10g]) on top of each ramekin and flambé the sugar with a kitchen torch, passing the flame in a circular motion a couple of inches (cm) over the top of each ramekin until the sugar turns golden brown and caramelizes into a smooth, hard disk. Serve the crème brûlée right away.	4. Lasciate raffreddare la crema. Prima di servire, spargete un po' di zucchero di canna (circa un cucchiaio, quindi 10 g) su ogni stampino e bruciatelo con un cannello da cucina, passando la fiamma con un movimento circolare a un paio di cm dalla superficie di ogni stampino, finché lo zucchero non diventa marrone dorato e si caramella, trasformandosi in un disco liscio e duro. Servite subito la Crème Brûlée.

4. Translation comment

4.1. Translation issues

As far as it goes, this dissertation has been a journey through pastry making, texts related to pastry making and their translation. In chapter 1, in fact, we have seen the context of Italian and American cooking history and pastry traditions and talked about cookbooks in general and, more precisely, belonging to these two countries. In chapter 2 we have seen the story of pastry chef Damiano Carrara and we have looked at the many similarities and differences between two of his books *A Taste of Italy* and *Un po' più dolce*. In chapter 3 we have translated some of the sweet recipes of *A Taste of Italy* from English into Italian, but I believe it is now time to further analyse this translation, in order to highlight the problems found and the techniques used to solve them. Of course, this is only an example of how a text related to pastry making can be translated, as there are many other ways and resources that can be used, but this analysis will hopefully provide a useful starting point for all who will take on the challenge.

When comparatively analysing the two books by Damiano Carrara, I also pointed out some of the main characteristics of *A Taste of Italy*, like its level of formality and its structure. Clearly, these features are to be taken into consideration when the moment of translating comes, as it is only by deeply analysing the source text that the translator can communicate the concepts in a way that is as similar as possible to the one of the author. The information can be played with, dressed or undressed, but, somehow, it needs to reach the receiver. The problems that every translator is faced with are many and are classifiable into different types. Amparo Hurtado Albir - Spanish scholar, translator and researcher - has given a possible classification in her book *Traducción y Traductología, Introducción a la traductología*, published in 2001, where she divides the problems into four categories: linguistic issues, extra linguistic issues, instrumental

issues and pragmatic issues. Linguistic issues have a normative nature, and they are those problems that reflect differences between the two languages at all the different levels, i.e., lexical, morphosyntactic, stylistical and textual. So, basically, all the translation issues that are involved in transferring a text from one language to another due to the language-combination intrinsic characteristics. According to Hurtado Albir, extra linguistic issues are all those problems that refer to thematic, cultural and encyclopaedic issues. These problems are, often, the ones that reveal whether a translator is a skilled and experienced one or not, as solving them requires a lot of understanding of the world around the language, and not only of the language itself. Instrumental issues are those related to difficulties in finding the information needed for documentation. Luckily, these problems are decreasing in number, thanks to technological improvements and innovations such as the availability of online resources. Lastly, pragmatic issues are problems related to the fact that, often, speech equals action, or related to the author's intentionality, presuppositions and implicatures as well as those arising from the translation assignment, the characteristics of the receiver of the translation and the context in which the translation takes place (Hurtado Albir, 2001). All of these issues present themselves in different forms according to the kind of translation that is being carried out, but in order to solve them, all translators apply translation techniques, whether they do it knowingly or, most times, unknowingly. Hurtado Albir also writes about some of the most used translation techniques, some of which are *adaptación, amplificación, descripción, generalización, particularización* and *sustitución* (in English adaptation, amplification, description, generalization, particularization and substitution) (Hurtado Albir, 2001: 269-271). By going into a deeper and more detailed analysis of the translation in question, we will also name the translation techniques that have been used and explain how they have been helpful in solving the problems that have come out along the way.

It is very important to remember that, even if every recipe translated has its own features and elements that had to be taken into consideration, they are all pretty similar to each other. Cookbooks, in fact, tend to be quite repetitive books. In other genres, repetitiveness can be seen as a sign of weakness, but in the case of cookbooks it is a necessary feature, as the main goal of a cookbook is clarity. The recipes need not leave anything in doubt, as the text leads to actions that can't be explained in other ways by the author if the readers do not understand. Every procedure needs to be clear, and often these procedures repeat themselves and are the same for many recipes. It would not result in an efficient communication if, for the same procedure, the author changed the way of explaining it. The examples that are going to be taken into consideration, therefore, are to be considered symbolic of a multitude of cases in which the same phenomenon happens.

Let us now further analyse these problems and the different cases found while translating the section dedicated to desserts of *A Taste of Italy*. I am going to divide this analysis into three paragraphs, each dedicated to one type of problems as identified by Hurtado Albir. In fact, I am not going to address instrumental problems because they were not particularly relevant for my translation as I did not encounter any problems in finding the documentation needed for my translation.

4.2. Linguistic issues

This text, which is better to be considered a collection of smaller texts, has the features of an instructional, specialized, technical text. As a consequence, on the lexical level, many linguistic problems are to be found. Even if the goal of Carrara was not that of going too much into technical details, but that of instructing his readers in a simple and effective way, he could not avoid the use of a lot of technical terminology, as he simply had no other choice. The following

are some of the most frequent and interesting cases I found and how I decided to deal with them. In many cases I helped myself with Luca Montersino's *Glossario di pasticceria. Dalla A alla Z, tutti i segreti dell'arte dolce*, published in 2020, where he lists a great number of terms that are connected to pastry making. Carrara's other books *Un po' più dolce* and *Ancora più dolce* were also very helpful, as they worked as parallel sources of reliable information. Clearly, the goal and target reader of these two books are different, but they allow Carrara's way of explaining himself in Italian emerge, and that is a great source for a translator. Carrara's page on Facebook and his channel on YouTube are two more sources I used, as well as Google images and every other website that could help me identify the element I was translating. Let us, now, see some practical examples.

- Mixers

    a. Electric stand mixer → *Planetaria* **vs** Handheld mixer → *Sbattitore elettrico*
    b. Whisk attachment → *Accessorio frusta*
    c. Beater attachment/Paddle attachment → *Foglia*

This is probably the first problem I encountered. These terms are found in nearly every single recipe I translated, so finding a good solution was very important. Unfortunately for us translators, the world of kitchen appliances is getting bigger and richer every day, making our job hard and strenuous. The first thing I did was checking the English definition of "stand mixer" in the online Merriam-Webster Dictionary, which defines it as "a free-standing electric mixer that has a large removable bowl, one or two removable beaters (see BEATER sense 1b), and often other removable attachments (such as whisks and grinders)"[10]. Subsequently, I hypothesized a translation, which was "impastatrice". I looked for "impastatrice" in

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[10] https://www.merriam-webster.com/dictionary/stand%20mixer (last accessed 18/6/2023)

Montersino's glossary, and I found something very interesting. He describes it as a "macchina per la pasticceria e per la panificazione utilizzata per impastare", so as a machine used in pastry making and bakery to knead. He also affirms that there are various types of "impastatrici", which have different uses according to what they are used for. One of the types he lists is the "impastatrice planetaria", which he describes as a multifunctional machine also used to knead, but also to beat, mix, incorporate air and, in the newest versions, to cook. He says that there are professional and non-professional ones and that "È dotata principalmente di tre accessori: il gancio (per impastare pane e paste pesanti in genere), la frusta (per montare panna, impasti, uova e creme), la foglia o frusta K o paletta (per mescolare creme e farce)." In this last sentence he talks about the different attachments, listing them and making it much easier for me to understand what Carrara meant in the recipes. Knowing about the subject of the translation is always very helpful, and, being quite passionate about cooking and pastry making, I immediately knew where to look. Kenwood is one of the most famous kitchen appliances brands, so I accessed their website in the English and Italian versions[11], discovering that this particular type of machine is listed under the name "stand mixers" in English, and "impastatrici planetarie" in Italian. By accurately studying Carrara's habits of cooking and speaking, I realized he uses the term "planetaria" a lot. The Kenwood website was also very useful in order to make sure that I was using the right terminology when referring to the various attachments that the stand mixer can have and which ones are used for which procedure.

- Kitchen tools

    a. Pastry bag → *Sac à poche* + Tip or Nozzle → *Bocchetta*

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[11] https://www.kenwoodworld.com/it-it / https://www.kenwoodworld.com/en (Last accessed 18/6/2023)

b. Offset spatula → *Spatola a gomito*

c. Ramekins → *stampini*

d. Wax paper or Parchment paper → *Carta da forno*

As far as case a. is concerned, the Online Merriam-Webster dictionary defines "pastry bag" as "a funnel-shaped container for holding soft food mixtures (as mashed potatoes, icing, or whipped cream) from which the foods are forced through a pastry tube at the tip in making ornamental spreads or decorations"[12]. This item is listed by Montersino, curiously enough, under the French terminology "sac à poche", with the clarification that, sometimes, it is also referred to as "tasca da pasticcere". Montersino also writes that it is through "bocchette" (tips or nozzles), that the mixture is squeezed out. I believe this explains my choices.

In case b., "offset spatula", Google Images was particularly useful. My first hypothesis was "spatola angolare", but a quick search on Google Images made me realize that this term refers to spatulas used in carpentry, which is definitely not what I intended to mean. Montersino gave me the final solution with the definition of "spatola a gomito".

"Ramekin" is another very interesting case, as the Merriam-Webster dictionary does not define it very precisely, only referring to it as "an individual baking dish"[13]. The Oxford Online English Dictionary, though, defines it as "a small mould or dish, traditionally round with a fluted exterior, in which ramekins or other individual portions of food, such as soufflés or mousses, are baked and served; (also) a small container for an individual serving of sauce"[14]. The key element that distinguishes a ramekin from a normal mould is that it can go in the oven and it can be used to

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[12] https://www.merriam-webster.com/dictionary/pastry%20bag (last accessed 18/6/2023)
[13] https://www.merriam-webster.com/dictionary/ramekin (last accessed 18/6/2023)
[14] https://www.oed.com/view/Entry/157780?redirectedFrom=ramekin#eid (last accessed 18/6/2023)

cook and serve desserts such as creams or souffles. In this case, it is used in the recipes of Panna Cotta and Crème Brûlée. Here, it is not a matter of a translation that perfectly fits the meaning of the word, but of a translation that identifies an object that is as similar as possible to the one Carrara had in mind when he wrote the recipe. So, I checked if Carrara's Italian books feature the recipe of one of these two desserts: the only one I found was the recipe of Crème Brûlée, but in the shape of a cake, so no ramekins are used and I did not find a word to do a comparison. I found a video on YouTube in which Damiano Carrara prepares Panna Cotta[15], but he puts it into a small glass jar. I eventually decided to use the technique of generalization (Hurtado Albir, 2001: 270), which consists in using a term that is more general than the one used in the source text, and translate with "stampino". In the case of Crème Brûlée, that needs to be cooked in the oven, I used the technique of amplification (Hurtado Albir, 2001: 269) and I decided to add "che possano andare in forno" between brackets, in order to make it clear for the readers that the moulds need to be oven proof.

Case d. of "wax paper" and "parchment paper" is quite tricky too. Wax paper and parchment paper are not exactly the same thing, and they are not always interchangeable. In Italian "parchment paper" translates with "carta da forno", also according to the information found in Montersino's Glossary (Montersino, 2020), but there is no sign of "carta cerata", which is the literal translation of "wax paper". The Merriam-Webster Online Dictionary defines "waxed paper" as "paper coated or treated with wax to make it resistant to water and grease and used especially as a wrapping"[16], while "parchment paper" redirects to "vegetable parchment" and is defined as "a highly grease-resistant and water-resistant paper resembling parchment, often used as a food wrapper". This is proof that the two types of paper are very similar, even if wax paper

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[15] https://www.youtube.com/watch?v=L4U5QTXQvdk (last accessed 18/6/2023)
[16] https://www.merriam-webster.com/dictionary/waxed%20paper (last accessed 18/6/2023)

cannot go in the oven (Cericola, 2023)[17]. In order to make sure of using a term that Carrara would use, I checked in his books in Italian and in some of his videos on YouTube to find out that he uses the term "carta da forno" even when making recipes for which he used the term "wax paper" in *A Taste of Italy*[18]. Therefore, I decided to translate both "wax paper" and "parchment paper" with "carta da forno".

- <u>Solutions and zests</u>

  a. Rum mixture + Alkermes solution → *bagna al rum + bagna all'Alkermes*

  b.   Lemon or Orange Zest → *Scorza di limone / arancia*

Why did "mixture" and "solution" become "bagna" and not "soluzione"? When making layered or stuffed cakes, sponge cakes are often soaked in a solution of sugar and, most times, alcohol, in order to wet the sponge that would otherwise be too dry. This solution is called "bagna" in Italian, but the English language seems to not have a word that defines this particular solution. I decided to use the technical term in Italian because I believe that, if he could, Carrara would have used the technical term in English.

In the case of "lemon zest" and "orange zest", I decided to use the technique that Hurtado Albir describes as "amplificación" (Hurtado Albir, 2001: 269), which we could refer to as addition. In fact, even if the author never specifies that the zest needs to be grated, I found proof that he means it in the video he published on his YouTube channel of how to prepare Panna Cotta[19]. In this video, he is preparing the dessert and he grates the zest of the orange. In English, it is probably implied in the word "zest" that it needs to be grated, but in Italian it is a specification

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[17] https://www.southernliving.com/food/kitchen-assistant/parchment-paper-vs-wax-paper#:~:text=But%20wax%20paper%20is%20not,it%20in%20a%20hot%20oven (Last accessed 18/6/2023)
[18] https://www.youtube.com/watch?v=53z8UnFl7gA (Last accessed 18/6/2023)
[19] See note n. 15

that I believe to be necessary. Moreover, in *Un po' più dolce*, Carrara often specifies that the zest needs to be grated. It is for this reason that I decided to maintain the form "scorza di limone" or "scorza d'arancia" in the ingredient sections of the recipes, but to add the adjective "grattugiata" in the instruction sections of the recipes.

- Peaks

    a. "Whip the chilled cream with the sugar and vanilla seeds until the mixture forms firm peaks" → *Montate la panna fredda da frigorifero insieme allo zucchero e ai semi di vaniglia, finché il composto non risulti sodo*

    b. Whip the cream until it forms stiff peaks → *Montate la panna finché non risulti ferma*

    c. Whip the egg whites with the other half of the sugar until stiff peaks form → *Montate a neve gli albumi d'uovo con l'altra metà dello zucchero*

The case that I like to refer to as the "peaks" case is quite interesting. When searching "peaks" in the Merriam-Webster dictionary, one finds that it can refer to "something resembling a mountain peak"[20], with the example sentence being "beat the cream until it forms stiff peaks". In Italian, there is a similar way of saying this, which is "a neve", but it can only be used when referring to egg whites, that can be beaten until they form stiff peaks and, therefore, look like "neve", snow. It is for this reason that, even if the parallel terminology exists in Italian, I could only use it in one of the three cases mentioned above.

4.3. Extra-linguistic issues

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[20] https://www.merriam-webster.com/dictionary/peak (last accessed 18/6/2023)

As already said, according to Hurtado Albir extra linguistic problems are the ones that have to do with thematic, cultural and encyclopaedic issues. This is the category of problems that I found to be the richest in my experience of this translation. Moving information from one language into another always implies dealing with issues related with the different cultures of the two languages in question. I would dare say that these are non-avoidable problems for every translator. The fact that, in this case, these problems constitute the majority should not come as a surprise: after all, more than being a book about cooking, this is a book about Italian culture and eating habits. Usually, one of the things translators focus on when they try to produce a satisfactory translation is to fulfil the same goal as the author. For example, when translating a technical text that contains the instructions on how to use a juice extractor, the goal of the author and of the translator has to be the same, regardless of the languages of the source and the target text: to deliver the information as clearly and as efficiently as possible. If we were to translate *A Taste of Italy* into a language different from Italian, then the goal we (as translators) would try to fulfil would be the same as Carrara's. On the contrary, we are translating this book into Italian, so our goal automatically changes. Clearly, we need to be as clear as possible in delivering the instructions in the recipes, but our focus is not, as it is for Carrara, to teach a whole country about another country's cooking culture, because our target readers already know about it. Amongst the many goals that the source text wants to reach, that of teaching about Italian culture is not shared by the target text, and this results in some issues for the translator. I am going to list them and analyse them in this paragraph, as I have decided to list them as extra linguistic problems due to their cultural nature.

- Recipe names
    a. Pan di Spagna (Sponge cake) → *Pan di Spagna*
    b. Genoise (Basic sponge cake) → *Genoise (Pasta Genovese)*

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    c.   Pâte à Choux (BASIC CREAM PUFF PASTRY) → *Pâte à choux (Pasta choux)*

    d.   Sablés (Sandies) → *Biscotti sablé*

    e.   Cannoli di Ricotta (Ricotta filled cannolis) → *Cannoli Siciliani*

    f.   Biscotti al Cioccolato (CHOCOLATE BISCOTTI) → *Cantucci al cioccolato*

One of the first decisions I had to make has to do with the titles given to the recipes. *A Taste of Italy* is a book about Italian cooking explained to Americans, so Carrara named the recipes with the Italian version of the name, but, like in example a., he always added the translation in English or the description of the dessert between brackets: sponge cake, in the case of Pan di Spagna. In the majority of cases, the description between brackets does not add any information, but simply serves the purpose of making the recipe titles comprehensible by his target readers. Therefore, I decided to apply the technique that Hurtado Albir refers to as "elisión" (in English elision) and cut off this information, without reporting it in my translation. Nevertheless, there are some exceptions.

In the case of example b., in fact, the Online Merriam-Webster Dictionary defines "Genoise" as "a sponge cake containing butter and leavened by stiffly beaten eggs"[21], precising in the etymology that it comes from "French *génoise*, from feminine of *génois* of Genoa, Italy". This dessert, in fact, was born in Genoa, and, according to numerous websites, its Italian name is "pasta genovese". Therefore, I decided to add this information into my translation. Example c. shows nearly the same thing. "Pâte à choux" is French, but it is called "Pasta Choux" in Italian. Case d. is a little different. The Sandie is a type of shortbread cookie, and sometimes it is called "sablés". The word "Sandies", however, does not ring any bells for Italians, who would not know that the word refers to a type of biscuit. In fact, in Montersino's glossary, this type of dessert can

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[21] https://www.merriam-webster.com/dictionary/genoise (last accessed 18/6/2023)

be found only under the term "sablé breton", described as "pasta frolla sabbiata tipica della Bretagna, nata per la biscotteria ma usata per crostate e basi di pasticceria fredda", which translates as "type of shortbread typical of Brittany, originally meant to be used to make biscuits, but now used for tarts and cold pastry bases". So, in Italy, "sablé" is a type of shortbread, not a type of biscuit. This justifies my decision of applying the technique of amplification (Hurtado Albir, 2001: 269) and translating "Sablés (Sandies)" with "Biscotti sablé".

Example e. perfectly shows the kind of cultural problems related to the languages of the translation I referred to at the beginning of paragraph 4.3. If I were to translate this text into another language, I could easily leave the name as it is in the source text. On the contrary, this translation is into Italian, so the official Italian name of the dessert is necessary. Curiously, Cannoli are listed by the Italian Ministry of Agricultural, Food and Forestry Policies as one of the Sicilian Traditional Italian agricultural and food products under two names: "Cannoli alla ricotta" and "Cannoli Siciliani"[22]. The second option also tells the origins of the dessert, which I believe to be very important for Carrara, who is very patriotic. Therefore, "Cannoli Siciliani" is the option I chose.

Example f. shows how important it is for the translator to be willing to make big changes, when properly justified, even when, at first glance, there does not seem to be a translation issue. "Biscotti al Cioccolato", in fact, is not wrong in Italian, and it could have been left simply like that in the translation. The picture Carrara chose for this recipe in *A Taste of Italy*, though, does not match with the Italians' prototype of a chocolate biscuit. In the picture, in fact, the biscuits displayed have a peculiar shape: they are in the shape of long, 2 cm think slices, cut at a 30-degree angle. An Italian would never mistake them for normal biscuits, but would know that they are, in fact, Cantucci. Cantucci are a traditional biscuit from Prato, Tuscany, the region Carrara

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[22] https://www.politicheagricole.it/flex/cm/pages/ServeBLOB.php/L/IT/IDPagina/19693 (last accessed 18/6/2023).

was born in, so it is only logical to assume that the recipe for "Biscotti al Cioccolato" is, actually, the recipe for Cantucci. A quick search in the web confirms this: Carrara has brought his recipe for Cantucci to an episode of "Bake Off Italia: Dolci in forno", and the recipe matches the one in *A Taste of Italy*. Cantucci it is, then.

- <u>Cups, inches and spoons</u>
  a. ¾ cup (150g) sugar → *150 gr di zucchero semolato*
  b. Grease and flour a 9-inch (23cm) round baking pan → *Ungete e infarinate una teglia da forno rotonda del diametro di 23cm*
  c. 1 teaspoon (5ml) honey → *1 cucchiaino (5 ml) di miele*

In the case of recipes, translators also have to deal with units of measurements. Luckily, in this case it was very easy to do so, as I simply applied Hurtado Albir's coined equivalent and elision techniques. In fact, I did not report the measurements in cups or inches, which are only used in the United States and not in Italy, and I only reported them in grams, litres and centimetres, which are used both in the United States and in Italy. Thanks to the advent of social media and globalization, it is now possible for Italians to get a hold on the internet of tools that allow measuring through cups. Nevertheless, cups are not the Italian standard unit of measurements, which, I believe, explains my decision. The case of spoons brought me to a different conclusion instead. Spoons are used as a unit of measurement in Italy too, especially in home-style recipes. High rank chefs and pastry chefs, in fact, tend to be as precise as possible when indicating measurements, maybe also because they have the equipment to measure even very small quantities (such as 0.5 grams). At home cooks, on the other hand, usually do not own such equipment, so spoons are used as a unit of measurements. In her online blog, Anna Cimmarusti provides a chart with some ingredients measured both in tablespoons and teaspoons: one

tablespoon can hold from 8 to 25 grams, while a tablespoon from 2 to 13, always according to the type of ingredient measured (Cimmarusti, 2019)[23]. In *A Taste of Italy*, sometimes Carrara shows the measurement both in spoons and grams or litres, like in example c. In these cases, because of all the reasons explained, I did not apply the elision technique, but I decided to maintain both measurements in Italian too.

- Flour, Butter, Cocoa powder and Gelatin
    a. ¾ cup (90 g) all-purpose flour → *90 g di farina multiuso*
    b. 8 tablespoons (110 g) unsalted butter, cubed → *110 g di burro a cubetti* vs These cookies can be flavoured with cinnamon and other spices, or prepared simply with salted butter to create a contrast of sweet and salty. → *Questi biscotti possono essere aromatizzati alla cannella o altre spezie o preparati con del burro salato per creare un contrasto di sapori.*
    c. Cocoa powder → *Cacao amaro in polvere*

Let's talk about flour with example a. In his glossary, Montersino gives a thorough analysis of what flour is and what types of flour exist. He goes especially into detail when he writes about the differences among the various types of wheat flour, describing "00", "0", "1", "2" and whole wheat flours and what it is that makes them different from one another, specifying what they are usually used for. The problem, here, does not come simply with the fact that flours are different in the United States and in Italy, but also with the fact that they have different names, and it is really hard to find the right equivalence. An article published for the Panasonic Experience Fresh product line titled "Types of Flour: Naming Conventions in Different Countries" provides a table that helps compare the naming conventions in different countries. According to this chart,

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[23] https://blog.giallozafferano.it/unoduetresimangia/quanti-grammi-sono-un-cucchiaio/ (last accessed 18/6/2023)

American "all-purpose flour" would be Italian "0" flour[24]. In order to double check, I compared the ingredient list of some of the recipes Carrara put in both his books *A Taste of Italy* and *Un po' più dolce*, but I was left disappointed. In the recipe for shortbread (pasta frolla) and for Pâte à Choux, Carrara uses "all-purpose flour" and "farina debole 00", not "farina 0". This confusion in the definition of the type of flour to use convinced me to apply the technique of generalization, and use a term that would identify the general item described by the author. Therefore, I chose to translate "all-purpose flour" with "farina multiuso", which refers to the most general and classical flour the readers can find at the supermarket. If they don't find "multiuso" written on the box, they will probably buy "00" anyway, as every Italian with a little cooking knowledge knows it is the one used for baking. Another reason that brought me to this final conclusion is that, while *Un po' più dolce* wants to be a *high patisserie* recipe book, *A Taste of Italy* is much simpler, and wants to provide home-style recipes, as the title says.

Cases b. and c. are, somehow, contrary to one another, which shows that there are not right and wrong techniques, it always depends on the context in which they are applied. In case b. "unsalted butter" has been translated with "burro", applying the generalization technique and cancelling the adjective "unsalted". At the same time, "salted butter" has been translated with "burro salato" thus not applying any elision. This is because the two contexts are different. In the United States, it is normal to have access in supermarkets to both salted and unsalted butter, as salted butter is often bought to be spread on toast. In Italy, on the contrary, salted butter exists, but it is not very common, and butter is used in cooking preparations rather than to be spread on its own. For this reason, there is no need in Italian to precise that the butter needs to be unsalted. On the contrary, it is necessary to precise it when it needs to be salted, like in the second case.

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[24] https://experience-fresh.panasonic.eu/how_to/types-of-flour-naming-conventions-in-different-countries/ (last accessed 18/6/2023)

Case c. works the other way round, as a particularization technique was applied and "cocoa powder" was translated with "cacao amaro in polvere". In Italy, in fact, cocoa powder is sold both sweetened and unsweetened, and the one used in pastry making is, generally, the unsweetened one. In order to double check, I went through Carrara's recipes in *Un po' più dolce* and found that he always precises that the cocoa needs to be unsweetened.

- Heavy cream → *Panna liquida*

The case of heavy cream is the only one that might be categorized under what we defined as instrumental problems, as it was very hard to find the right information on the matter. Ingredients are, obviously, very different in every country, but it is necessary to find a way to remain as loyal as possible to the source text, without creating confusion or difficulties for the readers in finding the products. According to Montersino's glossary, "panna" is a sort of milk cream used a lot in pastry making. There are many different types of creams, and what makes them different is their use and the percentage of butterfat content. In an article published in the website "What's Cooking America" called "Cream Types and Definitions", all the cream types used in the United States are listed in a chart. According to this article, "heavy cream" and "heavy whipping cream" have a percentage of butterfat of 36 to 38%[25]. Analysing Carrara's *Un po' più dolce*, I noticed that he always refers to heavy cream with the generic term "panna liquida" (liquid cream), only adding the percentage of butterfat needed in exceptional cases. It is for this reason that I chose to use a generalization technique (Hurtado Albir, 2001: 270) and translate "heavy cream" with "panna liquida", instead of trying to find the perfect equivalent in Italian.

- References to Italian culture

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[25] https://whatscookingamerica.net/sauces_condiments/creamdefinitions.htm (last accessed 18/6/2023)

a. This is one of the most renowned cookies in Italy. → *I Cantucci sono tra i biscotti più famosi in Italia.*

b. It soon became a symbol of Pavia and a classic of Italian pastry → *Divenne ben presto un simbolo della città di Pavia e della pasticceria classica italiana.*

c. [...] makes tiramisú one of the most popular cakes ever created in Italy. → *[...] rendono il Tiramisú uno dei dolci italiani più famosi.*

d. Panna Cotta is a very delicate dessert that originated in northern Italy. → *La panna cotta è un dessert molto delicato, originario dell'Italia settentrionale.*

e. This is a classic dessert born in Sicily, a large island (the largest in the Mediterranean Sea), located south of the Italian peninsula. → *I cannoli alla ricotta sono un dolce classico siciliano, ormai noto e preparato nelle pasticcerie di tutto il mondo.*

f. This is my grandpa's favourite pie, as its Italian name suggests (nonno is "grandfather" in Italian). → *Questa è la torta preferita di mio nonno, come suggerisce il nome.*

As already said, this is a book about Italian cooking habits. It should not come as a surprise, therefore, that Carrara mentions Italy many times when describing his recipes. Even if the easiest and fastest way to deal with these parts of the text would be to apply an elision technique and not report them in the translation, I did not want to completely cancel the idea of teaching about Italian culture. After all, Italians do not know everything about their own country, how could they? Let us look at some examples.

I have already gone through the title of the recipe case a. belongs to, which is the recipe of "Biscotti al Cioccolato", or, as translated by me, "Cantucci". In the paragraph where he describes

a bit of story about the dessert, Carrara affirms that "Biscotti al Cioccolato" are one of the most renowned cookies in Italy. If we think of them as Cantucci, this sentence makes sense for an Italian reader too, as it does not add anything obvious, but additional information that can be new even to someone who lives in Italy.

Cases b., c. and d. are all very similar to case a., as they add information about the fact that Torta Paradiso is typical of the city of Pavia, that Tiramisù is one of the most famous Italian desserts and that Panna Cotta was born in northern Italy. It does not hurt to leave this information in my translation.

In case e. I had to apply an elision technique (Hurtado Albir, 2001: 270), as the fact that Sicily is the largest island in the Mediterranean Sea and that it is located in the south of the Italian peninsula is known by every Italian who has the littlest knowledge of Italian geography.

In the case of letter f. it is more a matter of logical sense and language than anything else: it is given for granted that the target reader of my translation is Italian, and, as such, speaks Italian. They would know, therefore, that "grandfather" is "nonno" in Italian, and they do not need to be taught that in order to explain the name of the recipe.

4.4. Pragmatic Problems

- <u>You to you or you to infinitive?</u>

During the translation into Italian, the problem arose of whether to use the second person plural or to use a generic infinitive. Very often, in the introductory sentence with which the author explains the importance of the recipe, the reader is addressed in a very informal way, e.g., 'you will see', 'you won't regret it'. This might lead one to think that the choice of using the second person plural is better, as it would make the text more cohesive. It is also true, however, that in

his recipe books written in Italian, the author is much more formal and uses the infinitive to address the reader. This might also be because Carrara's books in Italian are meant to be read by people who already know at least something about cooking and who are comfortable in the kitchen, therefore he treats them with the formality he would use with a new colleague or a new apprentice. *A Taste of Italy*, on the other hand, is meant to be less formal and to teach people who are not as comfortable in the kitchen, therefore Carrara treats them as friends. This is the reason why I decided to use the second person plural to address the readers: to hold on to at least the shadow of the author's goal and to maintain closeness and friendliness in the intonation of the narrating voice.

- Register

    a. Topping → *Guarnizione*

    b. Instructions → *Procedimento*

    c. Crust → *Guscio di frolla*

There are some cases in which the Italian vocabulary used in my translation elevates the level of formality of the target text. This did not happen voluntarily; it is a consideration I made once finished translating. It probably happened because, as said before, pastry making is an art practised at higher levels in Italy than in the United States, so the vocabulary on the matter tends to be more formal and generally evoke a higher level of formality. This is the case of example a. "topping", which was translated with "guarnizione" and b. "crust", which was translated with "guscio di frolla". Case c. "instructions" was translated with "procedimento" and not "istruzioni" because in *Un po' più dolce* Carrara uses the term "procedimento", so I decided to stay loyal to his way of writing.

- Creative translation

a. Enjoy the pie while it is still warm. Buon appetito! → *Gustatevi questa torta bellina bellina quand'è ancora tiepida.*

b. Sprinkle some powdered sugar and cocoa powder on top and enjoy while it is still warm. Buon appetito! → *Spolverizzate con zucchero a velo e cacao amaro in polvere e gustate quando è ancora calda e bellina bellina!*

I have talked before about Carrara's habit of saying "bellino bellino" when he talks, but also when he writes (for example in the introduction to *Un po' più dolce*). In cases a. and b. of this section, I decided to use this in my favour, and apply a technique Hurtado Albir refers to as "compensación" (in English compensation) (Hurtado Albir, 2001: 270), substituting "Buon appetito" with "bellina bellina" in both cases. The purpose of the idiomatic phrase "buon appetito" used in an English written text about Italy, in fact, is to make the readers feel like they are closer to the author, who is wishing them an enjoyable meal. Not only this, but it also gives the feeling of an Italian atmosphere, which is essential in a book such as this. In order not to lose this purpose in the translation into Italian, but to maintain it somehow, I have decided to compensate this closeness to the author with an idiomatic expression he uses often, which is "bellina bellina". This serves the purpose of making the readers feel like they are standing right next to Carrara, who is teaching them the art of pastry making.

5. Conclusion

Food is one of the forces that move our world. When it started its journey, humanity ate in order to live, but things have changed, and now we live in order to eat. We enjoy the process of cooking and we like to share our traditions through food with other cultures. Food is now a way of exchanging cultural identities and it brings us closer to one another, as each people, each geographical area of the world, has its own culinary traditions and unique set of dishes and recipes. As we have seen, the need to put one's recipes in writing in order to pass them on to posterity is a need that human beings have had since ancient times but writing cookbooks has also become another means of exchanging culinary traditions. As an obvious consequence, the translation of culinary texts has allowed and still allows us to transcend local borders and access cultures that we could otherwise hardly access. The translation of culinary texts is an interesting task from both the technical and cultural points of view, but even more interesting is the translation of texts related to pastry making. This field has not been particularly studied by translation studies, but it is definitely worth more attention, as it is characterized by a richness in technicisms, a particular register that stands between the formal and the informal, and an unbreakable link to cultural aspects. In this dissertation I have aimed at demonstrating how worthy of study this specifical field of translation is through a practical example and its analysis. I have translated Damiano Carrara's *A Taste of Italy* from English into Italian, but only after having comparatively analysed it with Carrara's *Un po' più dolce*. This analysis brought me to the conclusion that the two books share the same mildness in the level of formality, are pretty different in their titles, quite similar in their structure, but not in the illustrations they contain. Translating the sweet recipes of *A Taste of Italy* made me face different types of problems, such as linguistic, extra-linguistic and pragmatic. I had to apply various translation techniques in order to solve them, and I have to admit that my job would have been much easier if I had had more

supporting material from translation studies, which turned out to be lacking. It is exactly for this reason that I focused on this subject, hoping it might lead future readers to take on the challenge and populate this field of research, which is, apart from interesting, extremely fun to explore.

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