CHAPTER 5

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| **Quotations**  Original version | **Quotations**  Italian translation | **Comparative analysis** |
| “I looked at him – at his fair hair and light eyes and, most of all, his obvious immersion in the minutiae of our work - and though, you are so *foreigner*. I felt in that moment much closer to the Filippino driver than to him: I felt I was play-acting when in reality I ought to be making my way home, like the people on the street outside” | “Lo guardai, i capelli biondi e gli occhi chiari, e soprattutto la sua assoluta dedizione alle minuzie del nostro lavoro, e pensai: come sei *straniero*. In quel momento mi sentivo molto più vicino al conducente filippino che a lui; mi sentivo come uno che recita una parte, quando in realtà avrei dovuto vivere la mia vita a casa mia, come la gente per strada lì fuori” | The English syntax sounds more complex because of the parenthetical clause, whit the function of denoting the American worker, while the Italian version uses an asyndeton as the same function. On the contrary the more iconic English language is more effective in connoting Changez’s self-consciousness: expressions like *play-acting* and *making my way* sounds more meaningful and direct than *uno che recita in una parte* e *vivere la mia vita*. |
| **Reason for choice:** It is an example of Changez inner conflict, divided between his American life (that he does not feels proper) and his Pakistani and foreigner’s nature. Themes of two different culture’s meeting, of two different social classes’ meeting and of multiple identity. | |
| **Analysis**: Changez realizes that he isn’t an American, instead of his work and his apparently integration in the American society. He looks at one of his colleagues and feels himself out of role. Indeed, he finds in his colleague’s aspect and behavior some details totally different to his thought: *fair hairs*, *light eyes* and *immersion in the minutiae of our work*. It is interesting to notice that, while the aspect is connoted with the semantic filed of pale (*fair*, *light*), so results different from Changez’s aspect, he uses the possessive adjective *our* to connote the work: Changez finds only his colleague different from him, not his work, in which he finds himself. Another interesting thing is that, initially, he finds his colleague foreigner from his thought, not himself foreigner from the American one. Then Changez realizes he is an actor, playing a role that doesn’t represent himself, while he *ought to be making his way home*. This expression give well the idea of Changez’s feeling of unfamiliarity. | |
| **Possible conclusion:** The Original version gives well the idea of CHangez’s unfamiliarity: indeed the American worker’s and Changez inner being’s connotation result effective and direct. The total effect of the Italian one is less intense, as well as the syntax is more simple and fluent. | |

CHAPTER 9

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| **Quotations**  Original version | **Quotations**  Italian translation | **Comparative analysis** |
| “But as I reacclimatized and my surroundings once again became familiar, it occurred to me that the house had not changed in my absence, I had changed; I was looking about me with the eyes of a foreigner…” | “Ma mentre mi riacclimatavo e l’ambiente circostante tornava ad essermi familiare, mi resi conto che non era la casa ad essere cambiata durante la mia assenza; ero io che mi guardavo attorno con gli occhi di uno straniero …” | The English verb *became* is translated in the Italian quotation with the verb *tornava*: the results is a different meaning. Indeed the first conveys the idea of the different point of view adopted, while the second the idea of a gradual getting used to see his home as he previously had ever been. Another differenc is that the Italian quotation insert the idea of Changez’s change in the expression referred to his way of looking as a foreigner, while the English version reports the change (*that the house had not changed in my absence, I had changed* vs *non era la casa ad essere cambiata durante la mia assenza; ero io che mi guardavo attorno con gli occhi di uno straniero*) |
| **Reason for choice:**  Changez’s consciousness of his change. He has adopted a different point of view from his real one. Themes of different cultures’ meeting and of different points of view. | |
| **Analysis**:  Changez is conscious that he has adopted a different point of view after his permanence in America. Indeed, after understanding that, he finds his home and his own land as when he has leaved. He can now understand better an American person’s feeling in Pakistan and mainly he understands he had changed (is interesting to notice the similarity between the name Changez and the verb to change). The personal pronoun *my* and the expression *about me* testifies that Changez has ever considered Pakistan the true reality to which he belongs. | |
| **Possible conclusion:**  The overall effect is that the English quotation focuses on Changez influenced by his American life: the protagonist seems to have adopted the point of view of an American worker of the upper society and the result is that he sees his homeland in a very different way. His change is very evident, while in the Italian version he seems to return from a touristic travel in which he had seen things so different that he has to accustom to his house. | |

CHAPTER 10

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| **Quotations**  Original version | **Quotations**  Italian translation | **Comparative analysis** |
| I thought of Erica. It occurred to me that my attempts to communicate with her might have failed in part because I did not know where I stood on so many issues of consequence; I lacked a stable *core*. I was not certain where I belonged - in New York, in Lahore, in both, in neither - and for this reason, when she reached out to me for help, I had nothing of substance to give her. | Pensai a Erica. Pensai che forse i miei tentativi di comunicare con lei erano falliti anche perché non avevo una posizione chiara su tante questioni fondamentali; mi mancava un *nucleo* stabile. Non sapevo quale fosse la mia vera casa – New York, Lahore, entrambe, nessuna delle due – e per tale ragione, quando lei aveva teso l mano in cerca di aiuto, non avevo avuto niente di solido da offrirle. | The quotation use the past tense to talk about Erica. The original version underline the personal pronoun “I” that confers to the reader the sensation that Changez feels guilty. He gives guilty to his inability to the indecision he has on “many issues of consequence”. In the Italian version it is translated with the sentence “question fondamentali” that recalls the adjective “fundamentals” and Changez’s culture.  In the second part of the quotation the Italian version use the nominal style: for example “where I belonged” is not the English for “mia vera casa” . So the Italian version use an image to describe a situation while the original version use an action. |
| **Reason for choice:**  The quotation better explains the instability of Changez’s life. He isn’t able to find a place where all his desire are satisfied. This is due to the instability of the places he lives and to the mixture cultures. He can’t find an anchor so he lives without certainties.  Changez is sad because he understands that Erica can’t find security in his arms. Erica needs security because she suffers from depression; Changez endangers her life. So she takes distance from him.  The themes present in this quotation are: relationship between cultures, genders and the *Other*. | |
| **Analysis**:  the quotation presents the topic of two different cultures meeting: the Italian version presents the problem trough the adjective “fondamentali” that recalls in reader’s mind the problem of fundamentalism that is the topic of the entire novel. So the Italian version confers a more critical view about the relationship between Changez and Erica gives to the Changez’s failure a cultural connotation. While the English version develops the theme of two different gender meeting: women need to be understood and secure; Changez isn’t able to gives this security to Erica. For this reason their relationship seems to be impossible. Changez finds the reason of their incommunicability to his lack of a stable core.  The core is interpreted in a cultural and family way. Changez doesn’t know of which culture he is part. This creates a sense of instability and Erica seems not to trust him. | |
| **Possible conclusion:**  The impossibility to find a stable core creates in Changez some gaps. He is not American and not Pakistani but he stays in the middle of this two very different and opposing cultures. This creates a sense of confusion in Erica’s mind that can’t understand his real nature. The protagonist seems to be very ambiguous for the woman. | |