**THE RELUCTANT FUNDAMENTALIST**

***QUOTATIONS***

***CHAPTER ONE:***

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| Do not be frightened by my beard: I am a lover of America. *(Mohsin Hamid “the Reluctant Fundamentalist”; chapter one, page 5,lines 3-4)* | Non si faccia spaventare dalla mia barba: io amo l’America. *(Mohsin Hamid “il fondamentalista riluttante” traduzione di Norman Gobetti; capitolo uno)* |
| The protagonist approaches an American journalist whit this phrase; the tone suggests that the American first reaction is the freight of “the other”. It immediately evoke the imagine of the stereotype of an Islamic fundamentalist (according to an American prejudice, a Pakistani with a long beard is an enemy of America), but the narrator denies this prejudice saying:”I’m a lover of America”. In this phrase is containing the same contradiction of the title: the contrast between the Islamic fundamentalism and the Western economical one. It is put in evidence by the punctuation: the colon divides the phrase in two parts; the first deals with Changez beard, and in the other he says that he is “a lover of America”. The use of word “lover” suggests that he has been in a sort of relation with America (he had know its culture because he had live there).  In theItalian version the tone is more formal. The use of the active form of the verb “amare” suggests only an emotional (ideological) involvement to America. There is not the idea of a contact with western culture. | |
| […]Are typical of a certain type of American *(Mohsin Hamid “the Reluctant Fundamentalist”; chapter one, page 6,line 1)* | […]sono tipici di un certo tipo di americano *(Mohsin Hamid “il fondamentalista riluttante” traduzione di Norman Gobetti; capitolo uno)* |
| The most interesting words in this phrase are “typical”, “certain” and “type”. They put in evidence prejudices that come from the idea that there are different types of people and that every type has different characteristics. The use of word “certain” suggests two important aspects: the multiculturalism of America and the concession that not all the Americans responds to a stereotype. The phrase has a tone of superiority that, for this time, makes the America subordinated to another nation.  The message of the Italian version stays the same. | |
| His eyes were cold, a pale blue, and judgmental, not in the way that word is normally used, but in the sense of being professionally appraising, like a jeweler’s when he inspects out of curiosity a diamond he intends neither to buy or not to sell. *(Mohsin Hamid “the Reluctant Fundamentalist”; chapter one, page 11, lines 21-25)* | I suoi occhi erano freddi, azzurri e sentenziosi, non nel senso in cui viene solitamente usata la parola, ma nel senso di qualcuno abituato per mestiere a giudicare, come un gioielliere quando esamina per curiosità un diamante che non intende ne comprare ne vendere. *(Mohsin Hamid “il fondamentalista riluttante” traduzione di Norman Gobetti; capitolo uno)* |
| It is a description of an American economist eyes. The use of words “cold” and “judgmental” are probably referred to his soul. He represents the model of American economist: rational, cold, calculating and focusing only on the profits of his work. The metaphor of the jeweler explains that he sees Changez only like an object: he could be precious only if he is a good worker. This is typical of meritocracy: everyone is only what he produces.  The Italian description of the economist’s eyes is less involvement; for example the word “judgmental” seems stronger than the Italian translation “sentenziosi”. | |
| I knew there were subjects interviewers were not permitted to broach-religion, for example, and sexual orientation-and I suspected financial aid was one of these. *(Mohsin Hamid “the Reluctant Fundamentalist”; chapter one, page 12, lines 10-13)* | Sapevo che c’erano argomenti che nei colloqui non era lecito affrontare, la religione, ad esempio, o l’orientamento sessuale, e sospettavo che il sostegno finanziario fosse uno di quelli. *(Mohsin Hamid “il fondamentalista riluttante” traduzione di Norman Gobetti; capitolo uno)* |
| It introduces the theme of discrimination; in every culture there are some causes of discriminations and Changez does not know what can be discriminated in this culture (he “suspected”). He focuses the reader attention on the “financial aid” to reinforce the idea of a society based on economy. He also refers to the theme of religious conflict (if other religions are not accepted there is always a conflict). | |
| The men and women-yes, the women, too-of my household are working people, professionals. *(Mohsin Hamid “the Reluctant Fundamentalist”; chapter one, page 14, lines 14-16)* | Gli uomini e le donne, sì, anche le donne della mia famiglia sono gente che lavora, professionisti. *(Mohsin Hamid “il fondamentalista riluttante” traduzione di Norman Gobetti; capitolo uno)* |
| On the one side Changez shows his pride to descend from a family of workers (“working people, professionals”). This is typical of western mentality. On the other side he focuses the reader attention to the role of women in his family: he wants to deny the idea that Islamic women are always discriminated. He also makes the reader understand that his family, a family where also women work, is not so different from an American family.  The different punctuation in the Italian version; focuses the reader attention on the word “sì”: the most relevant thing is the interlocutor’s astonishment, not the role of women in Changez family. | |

***CHAPTER 2:***

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| Do you see those girls, walking there, in jeans speckled with paint? Yes, they are attractive. And how different they look from the women of that family sitting at the table beside ours, in their traditional dress. *(Mohsin Hamid “the Reluctant Fundamentalist”; chapter two, page 21, lines 1-5)* | Vede quelle ragazze laggiù, in jeans chiazzati di vernice? Sì, sono davvero attraenti. E che aspetto diverso dalle donne della famiglia seduta al tavolo accanto al nostro, nei loro abiti tradizionali.*(Mohsin Hamid “il fondamentalista riluttante” traduzione di Norman Gobetti; capitolo due)* |
| He focuses the reader attention making him a question. After this he shows him that a Pakistani and an American are attracted by the same things, therefore they are not so different. Then he compares the innovation of new generation in Lahore with the tradition of the old generation. This is evident because the girls dressed like Americans are young and the other women have a family (the concept of family evoke a sense of stability and tradition).  The Italian phrase is more formal (use of the respect form of the third person). | |
| […] so stunningly regal was she. Her hair was piled up like a tiara on her head[…]*(Mohsin Hamid “the Reluctant Fundamentalist”; chapter two, page 22, lines 9-11)* | […] era così incredibilmente regale. I suoi capelli erano raccolti sulla testa come una tiara […]*(Mohsin Hamid “il fondamentalista riluttante” traduzione di Norman Gobetti; capitolo due)* |
| At first he suggests that he feels inferior in front of Erica because she seem “regal”, but the use of word “tiara”, that is a multicultural word, expresses a contact with her position. This word comes from the east, but it is the pope’s hat: it suggests a contact between Christianity and Islam, therefore between Changez and Erica. The use of word “regal” also refers to her social class: she is richer than Changez.  The Italian version is more descriptive; it does not evoke the same imagine of royalty. | |
| She attracted people to her; she had presence, an uncommon magnetism. Documenting her effect on her habitat, a naturalist would likely have compared her to a lioness: strong, sleek, and invariably surrounded by her pride. *(Mohsin Hamid “the Reluctant Fundamentalist”; chapter two, page 27, lines 6-10)* | Attraeva la gente; aveva portamento, un inconsueto magnetismo. Osservando il suo effetto sul proprio habitat, un naturalista l’avrebbe paragonata a una leonessa: robusta, slanciata e sempre circondata dal branco. *(Mohsin Hamid “il fondamentalista riluttante” traduzione di Norman Gobetti; capitolo due)* |
| Changez justifies his attraction to Erica saying that she has a “magnetism”. She is compare to a lioness because the lion is a symbol of power and nobility and she is rich. The lioness also evokes the sensuality that he sees in Erica. He says that she is “in her habitat”: she is self-assured because he is in a familiarity contest; it contrasts with his feeling (he feels a stranger).  The English version precise that Erica attracts people “to her”; it focuses on her. The English version of “robusta” is “strong”, that could be refer also to a psychological characteristic. | |
| You think he will scold them for the inappropriateness of their dress-their T-shirt and jeans? I suspect not: those girl seem comfortable in this area. *(Mohsin Hamid “the Reluctant Fundamentalist”; chapter two, page 28, lines 5-7)* | Lei crede che le redarguirà per l’inappropriatezza del loro abbigliamento, t-shirt e jeans? Presumo di no, quelle ragazze sembrano a proprio agio qui. *(Mohsin Hamid “il fondamentalista riluttante” traduzione di Norman Gobetti; capitolo due)* |
| Changez makes the American a rhetorical question: he knows that prejudice says that Pakistanis have rigid costumes and traditions. He evidences that the unusual dress that they dresses are “T-shirt and jeans”, because this clots are typical in America. It underlines the differences between the two cultures. Last but not list he says that they “seem comfortable”: if they must be discriminated they could not be comfortable. This is an accuse to America: when he had the beard in America he did not feel comfortable because he was discriminated.  The only substantial difference with the Italian version is that the second one is more formal. | |
| You miss home. *(Mohsin Hamid “the Reluctant Fundamentalist”; chapter two, page 33, line 8)* | Casa tua ti manca. *(Mohsin Hamid “il fondamentalista riluttante” traduzione di Norman Gobetti; capitolo due)* |
| This phrase expresses the recurrent feeling of nostalgia, but not only this. It can be interpreted like “you miss a home”; it suggests that the protagonist can not feel at home in any place, because he does not know his real identity. The word “miss” underlines this sense of lack and incompleteness.  The Italian version express only a sentence, it does not suggest other interpretations. | |

***CHAPTER 3:***

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| I was immediately a New Yorker. *(Mohsin Hamid “the Reluctant Fundamentalist”; chapter three, page 39 line 4)* | Mi ritrovai ad essere immediatamente newyorkese *(Mohsin Hamid “il fondamentalista riluttante” traduzione di Norman Gobetti; capitolo tre)* |
| “Immediately” is an adverb that shows the quickness with which Changez feels himself New Yorker. The verb “to be” is used at the past; therefore the reader could understand that the protagonist felt this emotion in the past, now it is different. He changed his feelings. There is not a sense of continuousness.  The use of “mi ritrovai” in the Italian version suggests that the protagonist be subjected to the circumstances. | |
| We’re a meritocracy […] We believe in being the best. *(Mohsin Hamid “the Reluctant Fundamentalist”; chapter three, page 40, lines 18-19)* | Noi siamo una meritocrazia […] Crediamo nell’essere i migliori. *(Mohsin Hamid “il fondamentalista riluttante” traduzione di Norman Gobetti; capitolo tre)* |
| The use of the pronoun “we” makes the reader understand that people are at the same level. In the second sentence there is an alliteration of the letter “b”; that creates a sense of power. | |
| We were marvelously diverse. *(Mohsin Hamid “the Reluctant Fundamentalist”; chapter three, page 44, line 17)* | Eravamo meravigliosamente diversi. *(Mohsin Hamid “il fondamentalista riluttante” traduzione di Norman Gobetti; capitolo tre)* |
| The reader can understand that the narrator seems amazed because they are all diverse, but they arrived from the same prestigious universities. The adverb “marvelously” makes us aware of what the narrator feels in this moment. | |
| He draws close to you because you are a foreigner. *(Mohsin Hamid “the Reluctant Fundamentalist”; chapter three, page 47 line 4)* | Le viene vicino perchè lei è uno straniero. *(Mohsin Hamid “il fondamentalista riluttante” traduzione di Norman Gobetti; capitolo tre)* |
| The quotation shows the different cultures between the narrator and the silent interlocutor. The presence of the verb “to draw” at the simple present beefs up the concept. The attention is laid to the pronoun “you”, therefore to the interlocutor. This is also a direct conversation between two people. The interlocutor seems bewildered because he has not the same culture and traditions of Changez. | |
| […] an Anglicized accent may in your country continue to be associated with wealth and power, just as it is in mine. *(Mohsin Hamid “the Reluctant Fundamentalist”; chapter three, page 48, lines 16-18)* | […]non è così ingiustificato se un accento anglicizzato nel vostro paese continua a essere associato alla ricchezza e al potere, come nel mio. *(Mohsin Hamid “il fondamentalista riluttante” traduzione di Norman Gobetti; capitolo tre)* |
| The use of the simple present and the adverb “just” makes the reader understand that there is continuity. It is not concluded; it persists in the present.  In the Italian version the tone is more arrogant “non è così ingiustificato” is an ironic use of language. | |

***CHAPTER 4:***

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| But observe the smiles on the upturned faces of those around us. It remarkable how theatrical man-made light can be once sunlight has begun to fade, how it can affect us emotionally, even now, at the start of the twenty-first century, in cities as large and bright as this one. *(Mohsin Hamid “the Reluctant Fundamentalist”; chapter four, page 54, lines 11-16)* | Ma osservi i sorrisi sulle face rivolte verso l’alto delle persone che ci circondano. È incredibile quanto possano essere teatrali le luci artificiali una volta che la luce del sole è declinata, come possano toccare le emozioni, ancora adesso, all’inizio del ventunesimo secolo, in città grandi e luminose come questa. *(Mohsin Hamid “il fondamentalista riluttante” traduzione di Norman Gobetti; capitolo quattro)* |
| The time is important; indeed he confirms that they are in the 21st century. The word “theatrical” is an exaggeration in order to attract attention. In this sentence light is important. There is a return to the present: Changez speaks with the interlocutor about the lights in Lahore. The reader can understand that those lights have an emotional impact; it is not present in America. “Light”, “sun light”, “bright” are all words of the same semantic sphere. There is a contrast between natural light and artificial light created by men. He says “observe”, so sight became important. The verb “to affect” presents a sort of influence not controlled in our feelings.  The Italian version is less evocative, it does not evoke clear images like the English version. | |
| I wanted to dress as I imagined they would be dressed. *(Mohsin Hamid “the Reluctant Fundamentalist”; chapter four, page 55, lines 3-4)* | Volevo essere vestito nel modo in cui sarebbero stati vestiti loro *(Mohsin Hamid “il fondamentalista riluttante” traduzione di Norman Gobetti; capitolo quattro)* |
| Changez is worried about the judgment of the others. The repetition of the word “dress-dressed” and the alliteration of letters “w”, “s” and “d” make this phrase seem a tongue-twister, therefore they give him the aspect of something not serious.  The Italian version does not suggest the same sensation, it is just an affirmation. | |
| It was a testament to the open-mindedness and-that overused word- cosmopolitan nature of New York […] *(Mohsin Hamid “the Reluctant Fundamentalist”; chapter four, page 55, lines 11-12)* | È una conferma dell’apertura mentale e della natura cosmopolita-che parola abusata- di New York *(Mohsin Hamid “il fondamentalista riluttante” traduzione di Norman Gobetti; capitolo quattro)* |
| “Cosmopolitan” is an adjective repeated in the book. It shows one of the most important themes of the novel. The word “testament” reminds the reader of the semantic sphere of religion. He talks about something that happened in the past. He uses the simple past of the verb” to be”, so the reader could understand that may something has changed. This is underlined by the expression that overused word”; a lapidary sentence about the real close spirit of New York.  The English word “testament” give the idea of a tangible consequence. His Italian translation is less expressive. | |
| I felt at home. *(Mohsin Hamid “the Reluctant Fundamentalist”; chapter four, page 57, line 10)* | Mi sentivo a casa. *(Mohsin Hamid “il fondamentalista riluttante” traduzione di Norman Gobetti; capitolo quattro)* |
| This is a short, but very significant sentence. The choice of simple past underlines the conclusion, he felt at home, but now it has changed. This sentence gives a sense of melancholy and sadness. | |
| Economy’s falling apart though, no? Corruption, dictatorship, the rich living like princes while everyone else suffers. Solid people don’t get me wrong. I like Pakistanis. But the elite have raped that pale well and good, right? And fundamentalism. You guys have got some serious problems with fundamentalism. *(Mohsin Hamid “the Reluctant Fundamentalist”; chapter four, page 61, lines 18-24)* | L’economia è sull’orlo del collasso, non è vero? Corruzione, dittatura, I ricchi che vivono come principi mentre tutti gli altri soffrono. Gente solida, non mi fraintenda. I Pakistani mi piacciono. Ma l’èlite ha fatto una vera e propria razzia, giusto? E poi il fondamentalismo. Laggiù avete seri problem con il fondamentalismo. *(Mohsin Hamid “il fondamentalista riluttante” traduzione di Norman Gobetti; capitolo quattro)* |
| This a short monologue of Erica’s father. It is a direct way to speak. Changez is silenced by him. There are rhetorical questions and he seems to attack Changez and makes him not capable of defending himself. Erica’s dad uses a negative tone and he uses American stereotypes. The sentence: “solid people don’t get me wrong. I like Pakistanis.” seems an excuse, Erica’s dad is on the defensive and at the same time he is trying to silence the protagonist. The writer uses the verb to rape, it has a strong significance, and he might use this one to show the scorn of Erica’s father. The adjective “solid” is usually connected to things; he can be interpreted like an insulting form.  The Italian version is more formal (for example “you guys” is not translate), therefore it seems less offensive and less ironical. | |