**THE RELUCTANT FUNDAMENTALIST**

***QUOTATIONS***

***CHAPTER 12:***

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| QUOTATIONS: ORIGINAL VERSION | QUOTATION: ITALIAN TRANSLATION | COMPARATIVE ANALYSIS |
| *“Observe how often the words brothers and sons appear in their signage; these are family-run establishments, passed gently from generation to generation. No, not in the case of that retailer of guns and ammunitions, as you correctly point out-but surely you must concede for the most part that they are charming and rather quaint.”* | *“Ha notato con quanta frequenza appaiono le parole fratelli e figli in quelle insigne? Sono negozi a conduzione familiare, tramandati di generazione in generazione. No, non nel caso di quel dettagliante di armi e munizioni, ha ragione, ma deve ammettere che per la maggior parte si tratta di botteghe pittoresche e dotate di un certo fascino.”* | The Italian version starts with a question, not with an invitation. There are not substantial differences in the other part of quotation. |
| ***Reason for choice***: it shows the importance of tradition in Pakistani culture. | |
| ***Analysis:*** the words like “generation” and “family-run establishments” makes the importance of tradition in Pakistani culture clear. The clarification about the retailer of guns underline that war is not a tradition for Pakistan. | |
| ***Possible conclusion:*** it denies the prejudice that war is important in Pakistani culture. It also underlines the importance of tradition in Changez’s motherland. | |
| *“I had returned to Pakistan, but my inhabitation of your country had not entirely ceased. I remained emotionally entwined with Erica, and I brought something of her with me to Lahore-or perhaps it would be more accurate to say that I lost something of myself to her that I was unable to relocate in the city of my birth.”* | *“Ero tornado in Pakistan, ma non avevo del tutto cessato di abitare il vostro paese. Restavo emotivamente legato a Erica, e avevo portato qualcosa di lei con me a Lahore, o forse sarebbe più esatto dire che avevo lasciato con lei qualcosa di me che non riuscivo a ritrovare nella mia città natale.”* | The use of passive form in the English version makes the reader understand that Changez has not chosen to inhabit America. |
| ***Reason for choice:*** it underlines that the protagonist is changed after the contact with another culture. | |
| ***Analysis:*** the alliteration of letter “e” evokes a sense of connection.  Erica in this quotation is used also like a metaphor of America: when he comes back to Lahore he brought something of American culture with him. This is reinforced by the sentence  *“I was unable to relocate in the city of my birth”.* | |
| ***Possible conclusion:*** the acquisition of a new culture gives Changez something new, but living between two cultures makes him never feels at home. | |
| *“Yes, you are right: they have paused. What do you mean, sir, did I give them a signal? Of course not! I have as little insight into their motivations and identities as you do. One can only speculate that they have dropped something, or are engaged in conversation among themselves. Or perhaps they are wondering why we have paused, and whether we mean them ill!”* | “*Sì, ha ragione: si sono fermata. Cosa intende, signore, se ho dato loro un segnale? Certo che no! Le loro motivazioni e identità mi sono oscure quanto a lei. Forse a uno di loro è caduto qualcosa, oppure sono impegnati in una discussione. O forse si stanno chiedendo perché noi ci siamo fermati, se abbiamo cattive intenzioni!”* | The tone of the Italian version is angriest than the English version one. |
| ***Reason for choice***: it presents the themes of prejudice and fear of the other. | |
| ***Analysis:*** the use of questions and exclamations attracts the reader attention.  The tone is indignant, but not aggressive. Changez explains his reasons to the other with a tone of superiority. | |
| ***Possible conclusion:*** it gives the follow message: if you can suspect the other, the other can suspect you; therefore prejudices are a lack of respect. | |
| *“A common strand appeared to unit these conflicts, and that was the advancement of a small coterie’s concept of American interests in the guise of the fight against terrorism, which was defined to refer only to the organize and politically motivated killing of civilians by killers not wearing the uniforms of soldiers. ”* | “*Sembrava che un filo rosso unisse questi conflitti, e cioè il mascheramento degli interessi di una piccolo consorteria di suoi compatrioti sotto le spoglie della guerra al terrorismo, definite come uccisione organizzata e politicamente motivate di civili da parte di assassini non in uniforme.”* | In the Italian version there is the metaphor of “*il filo rosso”.*  The use of *“di suoi compatrioti”* makes the quotation sounds more accusative. |
| ***Reason for choice:*** it denounces the interest of multinationals that encourages wars. | |
| ***Analysis:*** the introduction attracts the reader attention to the most important part of the sentence: *“the advancement of a small coterie’s concept of American interests in the guise of the fight against terrorism”. T*he definition of terrorist is a denounce to the Americans soldiers. | |
| ***Possible conclusion:*** it denouncesthe war against terrorism: it is caused by the interests of multinationals. It also underlines that terrorists are not so different from American soldiers. | |
| “It seems an obvious thing to say, but you should not imagine that we Pakistanis are all potential terrorists, just as we should not imagine that you Americans are all undercover assassins.” | “*Sembra una cosa ovvia da dire, ma non deve pensare che noi pakistani siamo tutti potenziali terroristi, così come noi non dobbiamo immaginare che voi americani siate tutti assassini sotto copertura.*” | The Italian version is more formal but there are not other substantial differences between the two versions. |
| ***Reason for choice:*** it denies prejudices. | |
| ***Analysis:*** the repetition of the structure *“you should not imagine*” gives the idea of a symmetrical correspondence between the two sentences. | |
| ***Possible conclusion:*** when you face another culture you must deny prejudice. | |