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TESINA DI LAUREA

"EAT, PRAY, LOVE": TRANSLATION ANALYSIS OF AN AUTOBIOGRAPHICAL MEMOIR

Laureanda

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CONTENTS

INTRODUCTION

This dissertation is based on a translation strategy analysis of Elizabeth Gilbert's autobiographical novel *Eat, Pray, Love: One Woman's Search For Everything Across Italy, India and Indonesia* (2006). The study is divided into three main chapters, which are in turn divided internally. Each chapter focuses on different aspects that are, however, interconnected and related to the book.

The first chapter presents a general outline of the strategies used in translation. Each strategy is presented in its own sub-chapter and accompanied by at least one example. Linguist John McWhorter's study about 'The Language Hoax' will also be featured at the very end of this chapter to take the readers on an exploration of their minds and thinking. The second chapter sees the implementation of the strategies covered in chapter one in the autobiographical novel. It begins with a short analysis of the novel and then focuses on the strategy analysis. It is an analysis that can also be seen as a comparison, since both texts, the SL (Source Language) text in English and the TL (Target Language) text in Italian, are being compared. The examples accompanying the analysis are directly taken from passages in the novel.

The third chapter is once again an analysis, but from a cultural point of view. It is a type of analysis that focuses on cultural theory, but allows the reader to explore different cultures and create his or her own idea about them. The main objectives of this study are to learn about and understand the techniques of translation and to begin not only to see the analysis of a text from a cultural point of view, but also to ask questions regarding culture: what is it? how much does it define us as people? how much does it influence us? That is why my aim in this study is for it to be as simple and clear as possible, and at the same time be able to trigger curiosity, in knowing what one did not know, and doubt, questioning what one already knew. I will also express my agreement or disagreement with the writer's choices.

CHAPTER ONE
TRANSLATION

Before going into detail about strategies of translation, it is important to determine what is translation. Translation is the communication of the meaning of a source language text (SL) by means of an equivalent target language text (TL). Translation is a long process and it requires time and knowledge of several aspects of language, for example translation strategies, grammar rules, reference and equivalence etc. Equivalence is one of the fundamental elements used to define translation. In fact, House (2009) defines equivalence in translation as the bearing of linguistic resemblance to the original and having equal value. Nevertheless, translation is not just about having perfect definitions or finding always the right words. Sometimes translating cannot be explained or merely reduced to a sentence. Strategies and grammar rules are crucial, but we can firmly state that there are also other things without which translation could not be possible. Culture, for example, is one of them. In the book I will analyse, 'Eat, pray, love' by Elizabeth Gilbert, all these elements are combined and we will see how, during the process of translation, they intertwine with one another. What one can learn from a translation conducted in this way of a book of this genre is that a translator should also be a cultural mediator.

Particularly talking about this book, it is fundamental to present the figure of the cultural mediator. Travel writing, by definition, is writing that describes places the author has visited and the experiences they had while travelling. A cultural mediator explains meaning of behaviours, rituals and traditions from one culture to people of another culture. That is why, the cultural mediator should have strong background information about the cultures s/he is working with. Here, we have the combination of both culture and travel. In addition, it is relevant to point out that the translator, when facing a text to translate, should understand its intentions and contain exactly what the original author wanted to communicate, so that the target language (TL) readers can experience and comprehend better the feelings the source writer intended. However, it is not that simple. One of the main problem of translation has always been whether to translate literally or freely. According to Yule (2010: 130), what we understand when reading a text depends very much on the context in which we find ourselves,

particularly time and place. Generally, authors' preference fall back on free translation (Yule, 2010) and hence, we can conclude stating that the translation process is made up, not only of grammatical rules and strategies, but it contains everything needed to give the opportunity to the TL readers to have the same experience as the source language (SL) readers.

1.1 Translation strategies

In the first part of this chapter I will explore the strategies a translator can adopt in the work of translation, focusing on the English and the Italian language. Linguist Christopher Taylor (1998) reviewed Linguist Joseph Malone's nine types of strategies the translator can apply during translation at a structural and lexicogrammatical level:

Equation

Substitution

Divergence

Convergence

Amplification

Reduction

Diffusion

Condensation

Reordering

As they are considered as mirror images of one another, they will be presented as pairs.

Equation and Substitution

The concept of Equation can be expressed in more than one way: Loan, calque, one-to-one translation and standard translation. The 'loan' concerns specific words that are often borrowed from the source language by the target language in order to give absolute equivalence to the translated terms. For example, terms concerning technology, such as software, screening, video-games, but also everyday words, like relax, rap, lasagna. However, sometimes these words can be used outside of their 'home context' and hence, they will not have the same meanings. For example, the word 'beauty', which in English means 'a combination of qualities that is pleasing to the eye', but in Italian means 'cosmetic bag'. The 'calque' happens when the target language use its

own morpho-phonological framework with the translated terms loaned from the source language, for example, 'dribblare' from 'to dribble'.

A one-to-one translation or standard translation is already explained by its very name: the translation of the term is the literal one (e.g. man = uomo). Newmark (1988) defines one-to-one translation as satisfactory to the translator, who obviously finds it more natural to write in their own style, even though it could be criticized because semantic meaning could be lost. Indeed, occasionally one meets the so-called 'false cognates' or 'false friends' where, despite their misleading similarity, the meaning of the two words is different. For example the word 'sympathetic' translated just as 'simpatico'. There are also partial cognates where the literal translation is sometimes acceptable, but not suitable in all situations. For example, the word 'direttore' translated with 'director, is not usable in every Italian to English translation, in view of the circumstances or place where this 'director' operates. It can therefore be ascertained that literal translation fails to fulfil its purpose in most translations, and other strategies must be implemented, for example:

'Direttore scolastico' = 'Headmaster'

'Direttore d'orchestra' = 'Conductor'

The opposite of equation is substitution. Substitution can be used both at a morpho-syntactic level and a semantic level. In grammar is, for example, the replacement of the English Saxon genitive with the Italian prepositional phrase, for example 'Dad's money' = 'I soldi di papà'

From a semantic point of view the original word or sentence may be completely substituted in a compensatory way, to ensure that the original meaning is maintained, for example: 'Buono come il pane' = 'As good as gold'

Divergence and Convergence

The translator may use a divergence strategy to make an appropriate choice in the translation. He/She needs to select a suitable term for the translation, from a variety of alternatives, even when more than one option may be acceptable. To assist the decision,

the translator can make use of co-textual linguistic clues. For example, the Italian frequency adverb 'sempre' presents the Divergence phenomenon, in translation, for example: 'Gioca sempre di martedì' = 'She always plays on Tuesdays'; 'è sempre prima in classifica' = 'it is still on top of the table'. Convergence is the antithesis of Divergence and it happens when different terms have a single translation equivalent. This can happen if the terms are placed in a common general circumstance that don't need a fine distinction, for example: 'commercialista, ragioniere, contabile' = 'accountant'

Amplification and Reduction

As the word states, in amplification the information translated needs to be amplified, adding information to the source text, in order to make the text more comprehensible. Sometimes to tell if amplification is being used, you must compare the SL text with the TL text. For example, '[...] what the Greeks called kalos kai agathos, the singular balance of the good and the beautiful. [...]'. In this case 'the singular balance of the good and the beautiful' is considered an amplification. There are several form of amplification: the translator's note, the endnote, the footnote or a bracketed addition following the item in question. Amplification can sometimes be overused giving too much information, which is not required for the comprehension of the translation. For example, '[...] what the Greeks called kalos kai agathos (Ancient Greek: καλὸς κἀγαθός [kalòs kaːgatʰós]), the singular balance of the good and the beautiful, [...]'. The information put in brackets is not necessary to the better comprehension of the text, it is therefore a case of overused amplification. Reduction on the other hand consists in withholding confusing, deceptive or superfluous information, because it is not useful to the translation. Newmark (1988) calls these 'Reduction' and 'Expansion', and defines them as imprecise translation procedures that can, however, be practiced intuitively in some cases, for example when translating some cultural aspects of a language. In fact, amplification and culture could be strictly related in some situations, for example if the translator happens to be part of the TL culture s/he is translating into.

Diffusion and Condensation

Diffusion and condensation provide more or less elaboration of the source text for the target text version. In diffusion, as the name implies, it is necessary for the locution or phrase being expressed to be stretched, for example: 'Magari!' = 'If only I could!' or 'I wish that were the case!'; 'boh' = 'I don't know'. With condensation instead the target version text is briefer from a linguistic point of view, even though this strategy concerns style rather than language. An example could be: 'to look for' = 'cercare'.

A linguistic phenomenon which is related too with the idea of concision, and therefore 'Condensation', is the creation of 'strings'. "'Strings' are "the juxtaposing of nouns in potentially infinite sequences that distinguishes such noun phrases from their Italian counterparts, which are constrained by Italian syntax into containing verbs, adjectival and complex adverbial and/or prepositional phrases" (Taylor, 1998:58). There can be two types of construction: univariate strings and multivariate strings. Univariate strings presents the common characteristic of having each element with the same function of modifier of the term which they precede, the head noun. For example: 'overseas immigrants entry limit controversy'. In Multivariate strings every element has a distinct function that gives a different quality of the head noun, for example the sentence 'these three beautiful children'. The sentence consists of a demonstrative 'these', a numeral 'three', an adjective 'beautiful' and a noun 'children'.

Reordening

Reordening refers specifically to the 'right' position of two or more items in a sentence for it to make sense to the TL. Every language has its own 'reordening mechanism' (Taylor, 1998) and this strategy is adopted by the translator depending on the language he/she is working with. Analyzing English and Italian, the difference is clear: English uses the sequence adjective-noun, while Italian often places the noun before the adjective, for example: white horse = cavallo bianco

Reordening, however, is not always the right solution; in some situations there is no need to apply this mechanism and the translator must know that. Let's think about 'High (blood) pressure', its translation in Italian is 'pressione alta'. But, if we are not talking about blood pressure, but meteorological high pressure instead, the correct Italian

translation should be 'alta pressione'. In this case, the unmarked Italian order is not respected and the translator decided to translate keeping the adjective-noun English order.

Reordening can happen at a sentence level too, and here it has its own rules according to not only the language, but also the meaning of the sentence as well. The main structure for both languages is usually subject-verb, but the passive sentence places the subject after the verb and the object is consequently shifted to the left, for example: 'Marco paid the bills' --> English transitive; 'Marco ha pagato le bollette' --> Italian transitive; 'The bills have been paid by Marco' --> English passive; 'Le bollette sono state pagate da Marco' --> Italian passive. In some cases, where there is a lack of semantic or stylistic reasons to follow the unmarked rules, the translator should re-order the units in the most familiar patterns of the target language.

1.1.1 Interlingual translation

When translating, it is important to understand with which categories or type of translation the translator is working. Roman Jakobson in his study 'On linguistic aspects of Translation' (1959) examined and defined three kinds of translation that help distinguish and understand which method or strategy it is better to apply according to the situation the translator is translating from:

1. Intralingual translation
2. Interlingual translation
3. Intersemiotic translation

Intralingual translation deals with translation within the same language, while Intersemiotic translation focuses on translation from the verbal to the non-verbal. In Jakobson's opinion, Interlingual translation is, nevertheless, the one translators are more interest in and the most useful one for them. He divides this type of translation in four main groups:

A.One-to-one translation

B. Loan words

C. Specification

D. Description

Mona Baker (1992) also talked about different types of translation. With these four groups, which are already very explicit and which we have already examined thanks to Malone's nine strategies, the main idea that Jakobson wants to share is that anything can be expressed, even if not always with ful equivalence, but perhaps adequate interpretations could exist. This type of translation is obviously related to context as well: every one of these strategies used in a translation, is being analysed according to the context where it is located.

1.1.2 Equivalence

Juliane House defines equivalence in translation as "something that cannot be taken to mean 'identity' or reversibility because there can never be a one-to-one relationship between a source text and one particular translation text" (2009: 29). Linguist Peter Newmark, in his research on translation studies 'A textbook of translation' (1988), presents a chapter called 'Other translation procedures' where he talks about some of the same strategies already known, but perhaps sometimes calls and defines them in a different way, and some new strategies that regard equivalence.

Cultural equivalent

The cultural equivalent procedure, which will also be object of discussion in the following chapters, translates a source language word with an indicative target language cultural word. Therefore, the translation is not accurate and surely limited, but it is comprehensible to the readers who are not familiar with the source language, for example: 'Westminister' --> 'Montecitorio'. Cultural equivalence plays an important role and is extremely connected with domestication, which is an important cultural aspect of translation that will be explained soon.

Functional equivalent

The functional equivalent requires the neutralisation of the source language word. This means that the cultural background of the source language word needs to be erased and sometimes the translation needs the amplification of something in order to be more

easily understood. We could more simply say that this is the procedure to deculturise a cultural word. For example: 'Roget' (English dictionnary) --> 'Dictionnaire ideologique anglais' (francese). This type of procedure follows the same line of thought as the 'chunking' theory of Katan (2003), which we will address later.

Descriptive equivalent

In the descriptive strategy, corresponding to the 'description strategy' by Jakobson (1959), the element of description plays against function, even though they work alongside each other. Here, as well as in the functional procedure, something is added to the translation, but there is no need to deculturise the word. The descriptive information is simply included to make the target language reader understand better the text. For example 'Machete' is described as 'Latin American heavy instrument[1]', the function is 'cutting', so the combined translation used is 'knife'.

Synonymy

"A translator cannot do without synonymy; he has to make do with it as a compromise, in order to translate more important segments of the text, segments of the meaning, more accurately. But unnecessary use of synonyms is a mark of many poor translations" (Newmark, 1988: 84). A synonym is a word or a phrase that means exactly or nearly the same as another word or phrase in the same language and it is used by the source language translator with the purpose of replacing the lack of one-to-one translation. Sometimes it is also applied when the literal translation is not important to the comprehension for the target language.

Shifts or Transpositions

A shift, according to Newmark (1988), is a specific procedure used in a translation that involves a change in the grammatical aspect, that explains why it is called shift, from SL to TL. Linguists Jean-paul Vinay and Jean Darbelnet, in the 1950s, explored the linguistic aspects of translation, through what at the time was considered comparative literature. In their study 'Comparative stylistics of French and English: a methodology for translators (1995), they aimed at creating support for translators and to permit a synthesis of concepts which often remain scattered. One of the concept is 'shift' or how

they call it 'transposition': "The method called transposition involves replacing one word class with another without changing the meaning of the message. Besides being a special translation procedure, transposition cal also be applied within a language" (Vinay and Darbelnet, 1995: 36). In my personal opinion, transposition is one of the most useful strategies in translation, because it is a method that allows the translator to preserve the intended meaning and also enables her/him to find an easier solution to translation without having to change or adapt the TL grammar.

1.2 Reference and Context

The words and expressions used to refer to 'things', even when the 'thing' is an action or event (go, play, describe), are known as referring expressions, referring to a referent, which is the 'thing' itself (Taylor, 1998: 68).

One of the most basic things that we do when we communicate through language is to pick out entities in the world and ascribe properties to them, or indicate relations between them. Reference is concerned with designating entities in the world by linguistic means (Cruse, 2000: 305).

Without considering the semantic perspective of these definitions, it can be said that the presence of 'Reference ' in a translation is fundamental because, through Reference, the translator can match, explain and refer to expressions and functional object in two different languages. From a semantic point of view, Baker defines reference as 'the relationship which holds between a word and what it points to in the real world' (Baker, 1992: 181). A text is made up of semantic units and grammatical units, and each one of them can take different forms and meanings according to their use or to their place. All these items can be combined and can take different forms to create what are called "Chunks of meaning" (Katan, 2003) Every 'Chunk' is composed of 'wordings' (formation of words), A 'chunk' consists of a single word or of more elements put together, which create their individual meanings. When these 'chunks' are tied together, the sentence meaning changes resulting into something different that could be more or less than the sum of its parts. Sometimes 'Chunks' are used metaphorically, and it is therefore very important to understand the context in which it is located to realise what

it refers to. This becomes even more complicated when a 'Chunk' is used as a metaphor of a specific language, for example: 'Don't count your chickens before they are hatched' literally means 'non contare i tuoi polli prima che siano nati', but of course this is an idiomatic sentence that stands for 'don't be too confident in anticipating success or good fortune before it is certain'. So, how could you understand an English or Italian metaphor or proverb or simply a word, if it is used just in its specific environment or has a specific reference, which you could not possibly know of? According to Taylor (1998), every language belong to its respective culture, and consequently there are different ways of living, seeing and interpreting the world.

This does not mean we are supposed to learn the culture first to understand the language, but it means that: "by a process of minimal semantic bracketing, which involves breaking up a text into as few meaningful 'chunks' as possible, a text can be divided into only those constituents that functions as units of unequivocal meaning" that leads to "comprehending at a higher-level than the grammatically-indicated chunks" (Taylor, 1998: 73).

Yule (2010) presents the existence of two types of context: the linguistic context and the physical context. The former, also known as co-text, is "the set of other words used in the same phrase or sentence" (page 129). These other words will probably have an effect on what we think the word means. The physical context concerns the physical location that will affect what we think the word means. However, it has to be said that our mental representation of the physical context we encounter is the relevant context we use to define a final interpretation. "Our understanding of much of what we read and hear is tied to this processing of aspects of the physical context, particularly the time and place, in which we encounter linguistic expressions" (Yule, 2010: 130). Hence, this could be considered a problem. Because, if the role of the hearer is to try the possible contexts, in terms of accessibility, assumed by the speaker, even though the speaker is more active in this process, It is the hearer who choses what he thinks is the correct set of assumption. This could lead to different predictions between the two parties and thus, to not understanding the real meaning of what is being discussed:

"The proper context for the interpretation of an utterance is not given in advance; it is chosen by the hearer" (Cruse, 2000: 370).

1.3 Sociolinguistics: language variation and language change

Sociolinguistics is an area of linguistics that studies social factors and is concerned with how these social factors, such as socio-economic background, register, participants, education, power relations etc., influence language and language use (Yule, 2010). In sociolinguistic studies the presence of language variation and language change is ordinary and unavoidable. The two of them seem to be similar, but instead they are one consequence of the other. Language change is something that takes time to process: the results of change may be noticeable after years and years, even generations. Most importantly, language change happens slowly because it is preceded by language variation. The presence of one variant lead to another and when one variant form finally replaces the old one completely, there is when language change happens. However, it has to be pointed out that both variation and language change are timeless. They have been present for centuries and they are still present to this day. There are different kinds of variation involving several fields: register, dialectal, socioeconomic etc. ; "Register is a conventional way of using language that is appropriate in a specific context, which may be identified as situational (e.g. in church), occupational (e.g. among lawyers) or topical (e.g. talking about language)" (Yule, 2010: 259). Register covers a wide range of features, such as the choice of words, the tone of the voice, the body language etc. These features are also called stylistic variations and they are determined usually by their circumstances. Nevertheless, what is truly important is to know that translation is about language use. That is, it is about context. The context in which the translation is taking place. Informal context and variation are connected: "Understanding language variation provides for a better understanding of the translation instructions, and how these and the target language context influence the target language" (Colina, 2015: 189). The awareness of social factors in the target language is clearly a crucial element that cannot be missing from the translator's work, otherwise some important aspects could go unnoticed. For example, in the strategy analysis of the 'Eat, Pray, Love', I will show you how the author sometimes inserts additional information about Italy, such as its history and its political background.

1.4 Pragmatics in translation

Pragmatics lies at the heart of translation:

> It is a discipline that investigate language use in its social and cultural context. In particular, it studies how language is interpreted by users beyond the literal meaning of the actual words used (Colina, 2015: 79/80)

> It is that branch of semantics that attempts to go beyond the surface, or even connotative, meaning of utterances and sentences to test what actual meaning lies behind them (Taylor, 1998: 91)

The relevance of pragmatics (Taylor, 1998) is therefore seen: in the emphasis it places on translation, highlighting the fact that how we say things depend on what we are trying to achieve, and that, in any case, the words used and the final purpose are connected to a pre-established social and cultural context and to the individuals involved in it; in remembering the importance that must be given to culture during the translation process; in showing how equivalence must be there for better understanding to take place. How crucial is culture to translation though? First of all there is the need to say that pragmatics, in order to correctly interpret the words used, has to take into consideration both the linguistic and non-linguistic context (Colina, 2015). The first one takes into account just the linguistic aspect of the word; the latter includes other elements, such as participants, their relationships, their attitudes, their emotions, their cultural and word knowledge etc. .

1.5 Culture

> Culture or Civilization, taken in its wide ethnographic sense, is that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society. (Tylor, 1920: 16)

Culture as the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression. (Newmark, 1988: 94)

We use the term culture to refer to all the ideas and assumptions about the nature of things and people that we learn when we become members of social groups. It can be defined as "socially acquired knowledge. (Yule, 2010: 267)

Despite the different periods of time, these three definitions of 'culture' have almost no difference in the meaning, if not in the way they have been written. The authors may have used distinct ways of expression, but the overall definition ends up being the same. Culture, nowadays, is in fact still considered and denoted this way. However, the focus goes on how culture and translation are related to one another, and in particular this leads to translating across cultures.

Katan defines culture as "a shared mental model or map of the world" (2003: 7). I would argue this definition describes aptly what it is like to be part of a culture: each individual is not only a part of a country in the map, but they have their own map, witch is not necessarily like that of others, and with which they can choose whether or not to share their view. Translating across-cultures is like having your own map, but being able to see and to draw other maps too, in order to help those who cannot see it. Hatim and Mason, in their study "The Translator as communicator" (1997), list a few points on how the translator should work to obtain a good translation and to keep at the same time the cultural background of the Source Text:

1) The translation should be rendered in such a way as to reflect the attitude of the ST writer;

2) The translator, if necessary, may need to transform implicit arguments into explicit arguments through a process that does not alter the ST significantly;

3) When in need of validation of assertions, the translator might opt for another argument (already present in the text), while trying to maintain the coherence of the text.

Culture is part of something more than simply acquiring knowledge from our surroundings, so how can translation be effective when culture is involved? First of all, we must discuss the two main perspectives presented by David Katan (2003). On one hand, one could say that everything can be translated without any loss; on the other one might argue that nothing can be translated without loss. He supports both viewpoints and organizes the topic into three different levels of influence of culture in translation: technical culture; formal culture; informal culture.

Technical culture is scientific: it is exactly the dictionary meaning that needs to be translated. It has become global thanks to the spread of the technological industry and to business. Formal culture is about knowing that both parties, the ST translator and the TL reader, could present differences in their respective linguistic characteristics or cultures during the process of translation. These are elements that are fundamental to the approach and the understanding of a technical text. This means that solid background information about the cultures with whom one is working is essential. Informal culture is defined as "out-of-awareness level of culture". At this level, the mediator or the translator should be completely capable of intervening even not fully knowing the background (Katan, 2003).

When the bond between culture and translation is being analysed, it may be useful to talk about the concepts of linguistic relativity and determinism. In terms of linguistic relativity, George Yule (2010: 269) affirms that: "the structure of our language, with its predetermined categories, must have an influence on how we perceive the world". To explain this in a simpler way, we could say that our first language influences our thought formation in some way, and, when everyday we think about our things we do not need to analyse how we are thinking, because it is a natural mechanism predetermined by our language. A stronger version of this theory is linguistic determinism, meaning that "language determines thought". However, "If language does indeed determine thought, then we will only be able to think in the categories provided by our language." (Yule, 2010: 269). This could become a difficulty during the process of translation, because it means that during the relationship procedure between our language and the external world, our perspective and our perception of the world is

conditioned by our own language. Palmer (1981) argues that, since we categorise our experiences through language, it may be that learning about a language and learning about the world are actions that cannot be done separately.

As regards linguistic relativity and translation, one could argue that: "Although the fact that countless successful translations have been maid certainly challenges this thesis, what we can gain from the hypothesis is that language can influence though to a certain extent, and that languages of different cultures will present the world in different ways." (Taylor, 1998: 95). If this theory is correct, he affirms, it would mean that translation between languages would be impossible to do. Nevertheless, several previous translations have proven the opposite. This still does not mean that thought is not influenced by our language nor that translation is not possible, it simply proves the existence of different viewpoints of the world.

Two concepts that are connected to topic of translating culture are 'Domestication' and Foreignization'. Venuti (1995) presents 'Domestication' as a consequence of the process with which the translator makes the TT readers encounter all the taboos, the canons, the codes and the ideologies of the SL culture by representing a cultural other as something familiar. Foreignization on the other hand sends the TT reader abroad, presenting the world of the ST with its the cultural and linguistic features. In the case of translation into English, it can, according to Venuti (1995) be considered a form of resistance against ethnocentrism, racism, imperialism and cultural narcissism. It has to be said that these methods are a double-edged sword, and the translator must realize when the negative outcomes are more than the positive ones.

1.6 Linguistic relativity and determinism

With regard to linguistic relativism and determinism, there have been many responses to these theories, but there were no definitive solutions. It is important to mention the theory and the 2016 study conducted by linguist John McWhorther. He talks about what he calls the language hoax. The language hoax theory concerns the problem of the presence of a general idea: your personal language shapes the way you think, in the way it works, and basically gives you a pair of gasses to see through the world. This idea

means that if your language shapes the way you think, consequently your culture is therefore being reflected in the way you speak and in the way you use your verbs and nouns. The question McWhorter poses is: are we sure that it is our language that influences the way we see the world? To help us understand his viewpoint, McWhorter brings up the Sapir-Whorf hypothesis. The Sapir-Whorf hypothesis states that the grammatical and verbal structure of a person's language influences how they perceive the world. It emphasizes that language either determines or influences one's thoughts. Drawing from the scientific literature, McWhorter explains how this widely-held belief is not only false, it leads to dangerous assumptions about cultures and races that differ from our own. One of his first example concerns the difference between french 'connaitre' vs 'savoir' presented by author Mark Abley in one of his books. He believes both terms, if translated to English, mean 'to know', but for French speakers, they present a subtle difference in meaning that tells them when to use one one or the other. On one hand 'savoir' as the factual knowledge of something, on the other 'connaitre' as acquaintanceship and understanding of something. Should this imply that French speakers are somehow more sensitive than English speakers? For English speakers this distinction is not useful, because they do not have it. This difference is also present in other languages, such as Italian or Spanish, but does this define those languages as more sensitive and perceptive as well? McWhorther says no, of course not, even though he cannot deny that language could influence thought a little. That is why he makes a list of reasons to sustain his theory. The first one concerns how the features of a language do not correlate with how the speakers are like, for example: in Tuyuca, an amazonian language, they use evidential markers because they need to express the way they know things specifically. So, if they hear chopping trees, they are going to say 'He is chopping trees-gi' (where 'gi' stands for 'I hear'), but if they are seeing it, they are going to say 'He is chopping trees-ì' (where 'ì' stands for 'I see'). The first part is written in English to make us understand, but those little Tuyucan markers, 'gi' and 'ì', are always used, and to not use them, means to be a foreigner. Does these markers say something about the people themselves, apart from being a citizen? No, it does not. The second reason refers to the fact that many of the things we are taught as language influencing though, are the reverse, for example: there are various languages in Australia, where if you tell somebody that something is in front or behind them, they

find it useless, because they care to know if something is to the north of them or to the south of them. The reason why they need to keep the coordinates in their mind all the time is and was because of their land, which is flat and, therefore, their culture figured out the best way to stay oriented and their language had to adapt to their needs and their culture. The third reason concerns Whorfianism. If Whorfianism is correct, says McWhorther, then many things in a language are insulting innocent people. For example: Mandarin is a very telegraphic language and, consequently, very hypothetical. Should this mean that being Chinese, compared to being English, is being less quick on the uptake, and hence more dumb? Of course not. It does not matter if your language marks the hypothetical or not, because all of us are sensitive and smart in our own way, the language does not matter. This is exactly what McWhorther was talking about when he claimed that Whorfianism could eventually lead to dangerous assumptions about cultures and races. McWhorther is not against Whorfianism, but he asserts that while languages can slightly influence our thoughts and suggest what we have in common, it is the cultures who emphasize the ways human groups differ. I personally agree with McWhorther, altough I am convinced that sometimes our language can influence the way we see or think about things.

CHAPTER TWO
TRANSLATION STRATEGY ANALYSIS OF THE AUTOBIOGRAPHICAL NOVEL *EAT, PRAY, LOVE* BY ELIZABETH GILBERT

The second chapter will focus on concrete examples of the strategies used in the autobiographical novel written by Elizabeth Gilbert *Eat, Pray, Love*. The novel will be briefly summarised and presented to make it easier to understand the analysis. The strategies analysed will be clarified, deepened and accompanied by a commentary useful for understanding the use of the strategy.

2.1 Eat, Pray, Love

Eat, pray, love is an autobiographical novel written by the American writer Elizabeth Gilbert in 2006. The full name of the work is *Eat, Pray, Love: One Woman's Search For Everything Across Italy, India and Indonesia*. The name alone makes it possible to deduce what the work is about: the search for something, which is missing in the protagonist's life, Elizabeth or Liz, be it pleasure, happiness or just a meaning in life. Being an autobiographical book, the kind of writing we find is very personal, such that the reader almost seems to have a conversation with the author herself. Liz has apparently everything: a good job, a marriage and a nice house. However, this is not enough, this is not satisfying and does not make her happy. So, she decides to leave New York and set off in search of whatever makes her feel more alive and fulfilled. Her chosen destinations are: Italy, where she will stay for four months and rediscovers the pleasures of food; India, where she will focus on prayer and meditation that will enable her to better understand herself; and finally Bali, where she will allow herself to heal her sadness and feel happiness and love again. The book is made up of 109 chapters. They are divided into three parts, each of 36 chapters, and each of which narrates the protagonist's experience in country visited. The first 36 chapters are about Italy; chapters from 36 to 72 are about India; and those from 72 to 108 about Bali. Chapter 109 is a chapter about gratitude, the gratitude the author feels towards all those people who helped her before, during and after this journey.

2.2 The analysis of the translation

The analysis of the translation of the novel, called *Eat, Pray, Love: One Woman's Search For Everything Across Italy, India and Indonesia,* by Elizabeth Gilbert, published by the Penguin Group in 2006, will concentrate on the first 36 chapters, which regard Italy, and will be divided into sub-chapters regarding the different strategies of translation which were illustrated in Chapter One. The analysis will consist of a comparison of the book in its original language, English, and its Italian translation. Each strategy presented will be accompanied by an example; the process of analysis is framed whiting the context of the chosen book. And it will, therefore be taken into account that: this is an autobiographical work; the original version may contain some author's notes that do not appear in the Italian version; the Italian translation has been adapted for Italian readers and therefore, it will certainly contain variations in the translation, which may concern the omission or addition of a part of the text.

2.2.1 Equation

As mentioned above, 'Equation' branches out into three different strategies: One-to-one translation, loan words and calque. The position in which the translator finds herself when translating this book is of interest because the translator is Italian, and she is translating something written in English but about Italy, including the Italian language. In the example below, the English author herself plays with 'one-to-one translation' strategy in order to explain to the English reader a cultural reference; however, she simply translates a proper name with a similarly-sounding word in English (Crispino – crispy), which has nothing to do with the Italian name. Yet the Italian translator clearly does not need to translate the Italian words used in the original version, and thus the joke based around an amusing translation is lost. Example of omission/reduction!

[...] It's called "Il Gelato di San Crispino." I'm not sure, but I think this might translate as "the ice cream of the crispy saint."	[...] Si chiama «Il gelato di San Crispino», se ho capito bene [...]

Analysis of the original source text, highlights in an entertaining way how one-to-one translation may convenient and fast, but it does not always provide the right answer. There follows an example demonstrating this:

A. [...] Well . . . "why" is a hard question to answer in any language. I stammered, then finally came up with "L'abbiamo rotto" (We broke it).	A. [...] La risposta era difficile in qualsiasi lingua. Infine ho balbettato qualcosa di simile a: «L'abbiamo rotto».

The American protagonist is learning Italian, a new language for her. In English the expression 'to break up with someone' means 'to end a relationship'. Liz uses one-to-one translation in Italian and ends up saying something meaningless. It might be difficult to understand why such a statement could be confusing to an American reader. That is why it must be explained how Italians use the verb 'to break' = rompere. First of all, the verb is used in the same way as the English use the verb 'to break', i.e. to talk about an object that has fallen to pieces and is now no longer useful: 'The glass broke' = 'Il bicchiere si è rotto'. However, it must also be said that in reality the expression 'to break up' exists, and is always used with the verb 'to break' as in English, but the way in which the protagonist expressed it was wrong, and therefore, it made no sense. It should have been 'abbiamo rotto' instead of 'l'abbiamo rotto' to mean 'we broke up'. To make the mistake obvious to the readers, the author herself adds in brackets the real translation in English of what the protagonist said, "we broke it". The Italian translator, again, did not need to specify the mistake with any translation, nor add information of any kind for the error to be clear. It must also be added that to the Italian ear, this specific mistake is, however, understandable and does not impair the comprehension of the sentence because of both the similarity of the idiom and the context in which this is uttered.

Unfortunately there are no examples of 'calques' in the book, but some loan words are used, especially when food comes up in the text.

-The first meal I ate in Rome was nothing	-La mia prima cena a Roma non è stata

much. Just some homemade pasta (spaghetti carbonara) with a side order of sautéed spinach and garlic. - [...] And ate some warm bread, with olive oil and salt. Tiramisu for dessert.	niente di speciale. Un piatto di pasta (spaghetti alla carbonara) e spinaci al burro e aglio. - [...] Ho mangiato il pane caldo con l'olio d'oliva e il sale. E per dessert il tiramisù.

In this case, the author uses loan words from Italian which clearly do not need to be translated, but slightly altered in their grammatical form.

2.2.2 Substitution

Substitution, as explained above, can be performed from both a grammatical and a semantic point of view. This kind of strategy can be seen in the following sentence:

"I told her I was from New York, and asked where she was from. Duh—she was from Rome."	"Le ho detto che venivo da New York, e le ho rivolto la stessa domanda… Ovviamente, lei era di Roma."

We are dealing with the translation of the English expletive 'Duh'. In order to maintain the original meaning intended by the author, the translator decides not to use an expletive in Italian but instead the adverb 'ovviamente' (obviously). This choice was probably made because in Italian there is no explicative like 'duh' to express the meaning of 'obviously', so the translator was forced to apply the substitution of the explicative, a grammatical part of the language, with another grammatical part, in this case an adverb, in order to express what the author wanted to say.

2.2.3 Divergence

The strategy of divergence is used by the writer to choose the appropriate translation of a word that can have several equivalents in the TL. The aim is to choose the most suitable one in the give context. In these particular passages, in chapters twenty-one and twenty-two, I have identified the presence of Divergence in both versions. Here, the

translator was able to find adequate solutions so that the TL reader understands everything perfectly and so that there are no misunderstandings. For example:

A. [...] "But while the Italians have given me full permission to enjoy myself, I still can't quite let go."	A. [...] "Ma, nonostante gli italiani mi avessero dato allegramente il permesso di divertirmi, non riuscivo ancora a lasciarmi andare"
B. [...] "Still, for some reason, it goes right through me."	B. [...] "È una parola semplice, eppure per me è speciale."

'Still', in the SL text is the word in question. In case A the translator chose to translate 'still' with 'ancora', but she could have chosen 'proprio' or 'davvero'. While in case B 'still' is translated with 'eppure', but it could have been 'tuttavia' or 'tutt'ora'. We can state that the difference of meaning of the options the translator could have chosen is not great, but, doing otherwise, such as using the same translation in both situations or simply choosing another option, could have created trouble in the comprehension of the text or maybe just in its reading fluency.

2.2.4 Convergence

As previously mentioned, 'convergence' is considered a mirror of 'divergence', so it takes place when a number of words may have the same translation.

In the book I found an example of this procedure:

"Luca is a tax accountant. An Italian tax accountant, which means that he is, in his own description, "an artist," because there are several hundred tax laws on the books in Italy and all of them contradict each other."	"Luca fa il commercialista. Un commercialista italiano, cioè, secondo la sua definizione, «un artista», perché in Italia ci sono alcune centinaia di leggi sulle imposte e tutte in contraddizione tra loro."

'Accountant' can be translated by many words in Italian: *ragioniere, commercialista, contabile*; In this part, the author is talking about a specific job, the tax accountant. The Italian translator, thanks to the adjective 'tax', was able to easily understand what the author intended and therefore to translate it with the correspondent and most suitable word in Italian.

2.2.5 Amplification

Amplification is a very useful strategy for a writer. It allows to add helpful information to the text to make it more comprehensive. It is important to remember that there is a difference between amplification and additional notes. Amplification could come in various forms, such as footnote, endnote, or brackets, but the purpose of amplification is very different from the purpose of an additional note. A note simply adds information that the author wants to say, while a amplification note is added to make the text more understandable. Let us look at the difference:

A.I live in what they used to call "The English Ghetto," where all the posh aristocrats rested on their European grand tours. One London touring club was actually called "The Society of Dilettanti"	A. "Io vivo in quello che veniva chiamato «il ghetto inglese», dove gli snob aristocratici si fermavano durante i loro grand-tour in Europa. Un touring club londinese si chiamava addirittura «The Society of Dilettanti»… "
B.[...] "I would write it down. Then shut my eyes and listen to some more of the old man's rant, which went something like: Dai, dai, dai, Albertini, dai . . . va bene, va bene, ragazzo mio, perfetto, bravo, bravo . . . Dai! Dai! Via! Via! Nella porta! Eccola, eccola, eccola, mio bravo ragazzo, caro mio, eccola,eccola, ecco AAAHHHHHHHHH!!!VAFFANCULO!!! FIGLIO DI MIGNOTTA!! STRONZO!	B.[...] "Prendevo appunti. Poi ho chiuso gli occhi e ho ascoltato il vecchio che sbraitava pressappoco così: Dài, dài, dài, Albertini dài… va bene, va bene, figlio mio, perfetto, bravo, bravo… Dài! Dài! Via! Via! In porta! Eccola, eccola, eccola, bravo, bravo, eccola, ecco – AAAHHHH!!! VAFFANCULO!!! FIGLIO DI MIGNOTTA!!! STRONZO! CAFONE! TRADITORE! Madonna…

CAFONE! TRA-DITORE! Madonna . . . Ah, Dio mio, perché, perché, perché, questo è stupido, è una vergogna, la vergogna . . . Che casino, che bordello" [...] [Author's note: Unfortunately there's no good way to translate into English the fabulous Italian expressions che casino and che bordello, which literally mean "what a casino," and "what a whorehouse," but essentially mean "what a friggin' mess."] (pag. 81)	Ah, Dio, Dio, guarda questo imbecille, è una vergogna, che vergogna… Che casino, che bordello" [...]

In A. amplification is used. The author explains what is the European grand tour by adding a short sentence with its definition. She needed to add that information, otherwise someone could have not known what the reference was.

In B. an additional note is added. The author explains to the readers the meaning of the Italian words, even though it was not essential. She didn't need to do it because . She decides to do it because. In the Italian translation there is of course no need to trait wasn't fundamental to the comprehension of the text.

The difference could be noticed also from the way she added the note, by explicitly saying it was an author's note. What is interesting about the author's note is that she uses a literal translation to explain that even the literal meaning will still not make sense to the readers, essentially because that kind of expression is just Italian and does not exist in English.

2.2.6 Reduction

Reduction refers to the omission of some kind as something is redundant and it is very common in translation. However, it is a complex process for the translator, because so many factors are involved in addition to knowing how to translate a particular term. For example, the translator must understand if and when he/she can avoid a certain piece of information.

Original version	Italian translation
The words made me laugh in delight. I started referring to my cell phone as il mio telefonino ("my teensy little telephone"). I became one of those annoying people who always say Ciao! Only I was extra annoying, since I would always explain where the word ciao comes from. (If you must know, it's an abbreviation of a phrase used by medieval Venetians as an in timate salutation: Sono il suo schiavo! Meaning: "I am your slave!") Just speaking these words made me feel sexy and happy.	Certe parole m'incantavano, mi divertiva chiamare il cellulare con quel tenero vezzeggiativo, il mio telefonino. Ero diventata una di quegli americani irritanti che salutano sempre con un Ciao! e non mancavo mai di spiegare l'origine della parola. (Se volete saperlo è un'abbreviazione di una frase che si usava nel Medioevo a Venezia a mo' di saluto: «Schiavo vostro!».) Mi bastava ripetere quelle parole per sentirmi sexy e felice.

In this passage, everything takes place around an Italian object called 'il telefonino', which is the 'cell phone'. The original text contains the explanation of the word, because it is a particular way in which Italians call the phone, so obviously the author needs to define the term for the readers. Now, if we move to the Italian translation, we realise when reading that the explanation is not there, because there is no need for it. The translator has thus applied the strategy of 'Reduction', withholding the information that he thought would be unnecessary.

2.2.7 Diffusion

As we know 'diffusion' provides greater elaboration of the source text in the target text version. An example is the following:

There's this skinny Italian teacher interviewing me and speaking way too fast	C'è un'insegnante italiana, magra come un chiodo, che mi fa delle domande.

The translator decided to use the Italian idiom 'magra come un chiodo' to translate the adjective 'skinny' used in the original version. The translator probably wanted that adjective to really render the description as the author had imagined it, and instead of simply translating it with its corresponding adjective 'magra', she decided to use the strategy of 'diffusion' and use an Italian idiomatic expression.

2.2.8 Condensation

'Condensation' happens when the TL text is simpler and briefer from a linguistic point of view than the SL text. In the book there are various examples of condensation one of which can be found in this sentence:

"Pasta served in unbelievable quantities by what Luca calls "little Julius Caesars""	"E adoriamo i piattoni di pasta portati da quelli che Luca chiama i «piccoli Giulio Cesare» "

The translation used for "unbelievable quantities" is "piattoni". This is clearly not a 'one-to-one translation strategy', because, otherwise, it would have been translated with the two words 'incredibili quantità'. Despite this, the translation is more than comprehensible to the eyes of an Italian, and one might even say that it is to the point.
It would have still made sense, but the translator used a very typical Italian expression associated with food. The real translation of 'piattoni' is "big dishes", but the meaning is the same the author intended. Indeed, using the word 'piattoni' was a shrewdness of the translator, because for those who are Italian, it really is a saying that is used every day. Hence, she was able to perfectly provide the desired meaning in a more concise way.

2.2.9 Reordering

This technique is very common in translation, especially in the two languages we are focusing on, Italian and English. This part of the text fives an example of reordening:

"We spend a lot of time in these dirty little dives in the back streets of Rome. We like the restaurants with the fluorescent lighting and no name listed outside. Plastic red checkered tablecloths. Homemade limoncello liqueur. Homemade red wine"	"Passiamo un sacco di tempo nelle bettole non proprio pulitissime che si trovano nelle stradine interne della città. Ci piacciono i ristoranti con l'insegna fluorescente ma senza nome, le tovaglie a quadretti bianchi e rossi, il limoncello e il vino rosso fatti in casa."

Both languages follow their respective ordering mechanisms, which can be seen and understood immediately by comparing the two texts. In order to provide an appropriate TL text, the translator applies this strategy:

Adjective-noun to Noun-adjective

English	Without Reordening	Italian
"We like the restaurants with the fluorescent lighting and no name listed outside"	"Ci piacciono i ristoranti con le fluorescenti luci e senza nome fuori"	"Ci piacciono i ristoranti con l'insegna fluorescente senza nome"

In Italian, the subject-adjective rules are different from the English ones, and, as we can see here, it is necessary to say first the subject and then the adjective/s related to it. Unlike English, which is exactly the opposite and presents first the adjective/s and then the subject. However, it must be said that it is not always the case: sometimes Italian requires the adjective before the subject for it to make sense. For example: the sentence 'this exercise is of high intensity' which in Italian means 'questo esercizio è ad intensità alta' is usually written like 'questo è un esercizio ad alta intensità'. The subject/adjective rule here is not followed and instead they are reversed. This is because sometimes Italian prefers to put short adjectives in front of the subject they refer to in order to make the text easier to read.

2.3 Context

Context (Yule, 2010) is certainly a fundamental element of a text and many times, as we know, it can also be an additional element that enriches the text with the intention of broadening the readers' vision and understanding. Especially in this book, which deals with travel and countries with very different customs, traditions and histories, there are many examples of contextual information aimed at making readers know more and understand more:

Italy was different. One critical difference was that, for the longest time, Italy wasn't even a country. It didn't get itself unified until quite late in life (1861) and until then was a peninsula of warring city-states dominated by proud local princes or other European powers. Parts of Italy belonged to France, parts to Spain, parts to the Church, parts to whoever could grab the local fortress or palace. The Italian people were alternatively humiliated and cavalier about all this domination. Most didn't much like being colonized by their fellow Europeans, but there was always that apathetic crowd that said, "Franza o Spagna, purchè se magna," which means, indialect, "France or Spain, as long as I can eat."	Per l'Italia è andata diversamente. La differenza principale sta nel fatto che per un lunghissimo periodo l'Italia non è stata un Paese unito. L'unificazione è avvenuta solo nel 1861; fino ad allora la penisola era stata divisa in città-stato in guerra tra loro, dominate da principi locali o da potenze straniere. Alcune parti dell'Italia appartenevano alla Francia, altre alla Spagna, altre ancora alla Chiesa, o a chiunque fosse riuscito a conquistare la fortezza oppure il palazzo del luogo. Queste dominazioni mettevano gli italiani in una posizione umiliante. Buona parte della popolazione non amava i conquistatori europei, ma c'era sempre la massa apatica che sapeva dire solo: «O Franza o Spagna, purché se magna».

The author gives an overview of Italy that concerns its past, its history. This is because knowing about the past can make one understand a lot not only about the present, but also about language an behaviour, and this is exactly what the writer wants.

CHAPTER THREE
TRANSLATING CULTURE

The third chapter will analyse the original (SL) and translated (TL) versions of the text from a cultural point of view. Initially, there will be a brief introduction concerning travel writing and then a more specific analysis of the culture and cultural strategies used within the novel. There will also be a part dedicated to how translation is a means of communication between different cultures.

3.1 Travel writing in translation

"*Eat, Pray, Love*" is, above all, a book about culture. Travelling is not only a way of seeing new places, it is also a way of getting to know and meet different cultures. In this novel the main character decides to travel to find herself, and she does so in a special way by living for whole months in the places she has chosen to visit. This novel is exactly what Katan means when he talks about culture as "a map of the world" (2003). Already starting with the title itself one can see a cultural division, where each word represents a country the protagonist has visited: 'Eat' stands for Italy, because the food is seen to be the basis of Italian culture; 'Pray' refers to India, where prayer is a fundamental part of everyday life; and 'Love' represents Bali, Indonesia, known as a romantic country and where Liz, the protagonist, will indeed find love. Every country the author addresses to has a different cultural meaning and a different cultural background for the reader to pick up.

From the start of this analysis, the focus has been on analysing two texts: the English text written by the original author and the Italian version translated by the translator. That is why we must do the same with regard to the cultural side of this memoir. The author's point of view is that of the traveler, where the protagonist takes the decision of leaving to explore, and, therefore, it is very direct. However, It is necessary to open a small parenthesis regarding travel writing. Travel writing is writing that describes places authors have visited and the experiences they had while travelling. Susan

Bassnett states that "travel writers are responsible for bringing a narrative about their experiences in another culture to their readers" (2019: 550). The protagonist is, therefore, a travel writer with the purpose of "negotiating between cultures and bringing to a target audience her subjective impression of a journey undertaken" (Bassnett, 2019: 550). The translator's point of view is different. According to several scholars, such as Bassnett (2019), Katan (2003), Hatim and Mason (1997), translators are also considered to be interpreters. There is a major difference between the two, which concerns the style in which they work: a translator works with written words, whereas an interpreter works with spoken words. Katan sees the role of the interpreter as "a discreet, if not invisible, black-box and as a walking general translator of words" (2003: 12). Bassnett again defines the translator as someone that "brings texts written in one language to the attention of the readers who may have no knowledge of that language and is, therefore, responsible for the journey a text makes as it crosses an interlingual frontier" (2019: 550). With these definitions in mind, one cannot but see the translator of this memoir also as an interpreter, and that is why his/her perspective is directly perceived as that of the author, but it possesses something more about the bilingual contact he/she is engaged with.

3.2 Informal culture

Informal culture is the 'out-of-awareness' level of culture (Katan, 2003). It is the cultural luggage the translator has about the culture he is working with. It may be poor, but it is enough knowledge to allow him/her to understand better the culture during the translation. Informal culture is one of the crucial characteristics that a writer can never be lacking. In *Eat, Pray, Love* the presence of informal culture can be perceived as one progresses through the chapters. In chapter 27 for example, the author talks about Italians:

> " [...] somehow I find that the Neapolitans are the easiest people for me to understand in Italy. Why? Because they want you to understand, damn it. They talk loud and emphatically, and if you can't understand what they're actually saying out of their mouths, you can usually pick up the inference from the gesture."

Talking loud, being emphatic and using hand gestures while speaking is a very well known cultural trait of Italians, sometimes considered even stereotypical. It is therefore knowledge of informal culture, that however, it is not always easy to spot and even less easy to put into practice. In this novel the situation could be a little more difficult: first of all, the readers are immersed in different cultures, and thus, it could be hard to distinguish the different levels of translation (Katan, 2003): formal culture, which present differences in language or culture from both texts, SL and TL; informal culture, where the translator is able to intervene in the text even without knowing the full cultural background of the language she/he is working with; and technical culture, which is the technical term used in the dictionary. Secondly, the original author talks about culture in a natural way: she is, in fact, just narrating and describing what she experienced, giving the readers knowledge of formal or informal culture. The translator's work, which should be to translate using the strategies she/he needs, often involves modifying something, in order for the readers to understand. An example from the novel could be the following:

> "[...] le stesse bancarelle che vendono imitazioni delle stesse borse e degli stessi occhiali disegnati dallo stesso celebre stilista, gli stessi guatemaltechi che suonano **El condor pasa** con i loro strumenti di bambù"

In this passage, examined also in the part devoted to cultural references on the next pages, the translator changed the name of the song 'I'd rather be a sparrow than a snail' into the Italian way of calling it 'El condor pasa'. This could be considered a knowledge of informal culture from the part of the Italian translator, and and we can even say that the translator does not need to use any other kind of strategy here.

3.3 Domestication
Domestication (Venuti, 1995) consists in making the TL readers memorize all the codes and the ideologies of the SL culture, to then make that unknown culture more familiar. An example of domestication could be found in the dubbing process of films and tv series, but also in the translation of metaphors. For example: "to be a slowpoke" in Italian is translated as "essere lento come una lumaca". Metaphores or tv series are usually based on cultural patterns, which means that the only way to convey something

specific, it is often necessary to adapt it to what the SL wants to say through the culture of the TL, hence, to use the strategy of domestication. Unfortunately we do not have an example of domestication from the novel.

3.4 Foreignization

Foregnization is the opposite of domestication. It is a strategy (Venuti, 1995) aims to emphasise the values of the foreign text, so that cultural differences are evident. In a foreignizing translation the cultural aspects of the source text are kept as exotic as possible to the target culture, to keep the cultural gap as sharp as possible. For example:

| [...] Giovanni's favorite word in English is half-assed. | [...] La parola preferita di Giovanni in inglese, invece, è half-assed. In italiano si potrebbe tradurre con «fatto con il culo», cioè male. |

The translator is clearly applying foreignization combined with amplification to the text. She does it when translating the word 'half-assed', with its, we could say, literal translation, 'fatto con il culo'. Foreignization could appear very similar to other strategies because of how it is used, such as 'one to one translation'. In fact, sometimes foreignization can be reached through the use of other strategies, for example 'amplification', as we have just seen.

3.5 Cultural references

Along with context, reference cannot but be present in the writing of a text, in the translation of a text, or simply within any language. Reference (Taylor, 1998) refers to entities in the world by linguistic means, which means that reference is unique, because it can vary according to the language in which it is found. For example:

| [...] the same African men are always selling knockoffs of the same designer handbags and sunglasses, and the same Guatemalan musicians are always playing | [...] le stesse bancarelle che vendono imitazioni delle stesse borse e degli stessi occhiali disegnati dallo stesso celebre stilista, gli stessi guatemaltechi che |

"I'd rather be a sparrow than a snail" on their bamboo windpipes.	suonano **El condor pasa** con i loro strumenti di bambù.

The cultural reference to be analysed in this passage is the name of the song the protagonist is talking about. The interesting part is that the author referred to it as "I'd rather be a sparrow than a snail", which is the first line of the song, meanwhile the translator referred to it with its original name "El condor pasa". This is probably due to the level of knowledge of the song, which is possibly different in the two nationalities. Another example is the following:

[...] Like the sandwich counterman so comfortably calling me "beautiful" every time we speak. You want this panino grilled or cold, bella?	Come l'uomo al banco dei panini che mi chiama «bella» ogni volta che mi rivolge la parola. Lo vuoi freddo o te lo scaldo, il panino, bella?

The author uses two different words to talk about a 'sandwich': the English word 'sandwich' and the Italian loan word 'panino'. The word 'panino' is an example of equivalence, more specifically it is a loan word, which was taken from Italian and brought into English use. The author keeps the English word for 'sandwich' when she is simply describing the context the protagonist is in, but she changes it when she enters the 'Italian context' the protagonist is referring to. She also does the same thing with the word 'beautiful', using the English term in the English context and switching it to Italian 'bella' when she is within the Italian context. The Italian translator, of course, is forced to keep the same words. Consequently, the English reader is still able to understand what the protagonist is talking about, even though she is using a foreign word, and, at the same time, he can distinguish the two different context the author is implying, the English one and the Italian one.

3.7 Translation as communication across cultures

> Translating is not only a linguistic act, it is also a cultural one, an act of communication across cultures. Translating always involves both language and culture simply because the two cannot really be separated (House, 2009: 11)

To translate the presence of culture is crucial. This is because the translator does not just focus on the linguistic act itself, but s/he also wants to communicate and share the culture of the language with which s/he is working. Her/his main purpose is to get to the reader, not only from the point of view of linguistic understanding, but especially from the cultural perspective. Then it is the turn of the Italian translator, who needs to do a double job. In *Eat, Pray, Love* the translator wants the Italian reader to reach all the cultures the author talks about: starting with the America culture, which is that of the protagonist, then crossing the Italian culture, the Indian culture and finally arriving at the Indonesian culture. It must be remembered, however, that the Italian translator has to do a double work, because not only s/he must translate the text to the Italian language, but s/he also must adapt it to the Italian readers from a cultural point of view. This type of work is evident in all the types of strategy s/he uses, such as amplification, substitution, divergence etc., which were illustrated in chapter two.

CONCLUSION

My dissertation focuses on a translation analysis of the book *Eat, Pray, Love: One Woman's Search For Everything Across Italy, India and Indonesia* written by Elizabeth Gilbert in 2006. The work has been divided into three main chapters, each with specific but interconnected themes. The division of work is designed to maintain order and to follow a logical thread. In fact, the first chapter, which presents the theoretical part of the strategies for analysing a translation, is purposely aimed at giving the reader an overview. My analysis of the book in question begins in chapter two and starts with the presentation of the novel and the general consideration of how the analysis will be approached. The type of work done is mainly on the translation, but the original text is still used and examined. The third and last chapter is the chapter that, in my opinion, plays the most important role in this type of analysis: the cultural point of view here is the main theme that is not only examined by the book, but also addressed personally. The aim in fact is to create in the reader a curiosity that can lead to an awareness or at least an opening of the mind regarding the presence of different cultures. A small part is dedicated to the debate on the influence our language can have on our way of thinking. Last but not least, another part is devoted to the kind of role translation can have on how we communicate: translation as communication across cultures.

The major findings of this dissertation are the following: it highlights the spread of the idea of translation as a means of communication across cultures and the impact this idea can have in the reader's life. This may also impact on the creation of one's own thinking with regard to the influence of language on our culture or the influence of culture on our language. The only limitation one might have is the difficulty in understanding the different perspectives the thesis proposes. Indeed, future research into this type of more personal and cultural analysis could be carried out.

ITALIAN SUMMARY

Questa tesi è un'analisi strategica della traduzione del romanzo autobiografico scritto nel 2006 da Elizabeth Gilbert *Eat, Pray, Love: One Woman's Search For Everything Across Italy, India and Indonesia*, che in italiano viene tradotto come *Mangia, Prega, Ama: una donna cerca la felicità.* L'obbiettivo principale della tesi è di innescare nel pensiero del lettore curiosità e idee proprie e personali per quanto riguarda la traduzione ed il suo ruolo quando si ritrova a contatto con diverse lingue e culture. Per raggiungere questo obbiettivo lo studio è stato suddiviso in tre capitoli principali, a loro volta suddivisi in sottocapitoli più specifici.

Il primo capitolo è un capitolo teorico. Qui vengono presentate le strategie di traduzione più comuni utilizzate nella traduzione di un testo. Le strategie presentate sono quelle del linguista Joseph Malone che vengono riprese da Christopher Taylor (1998). Ogni sottocapitolo riguarda una o una coppia di strategie di traduzione, che viene accompagnata da vari esempi. Queste stesse strategie vengono presentate anche da altri studiosi e linguisti riconosciuti, come Jakobson (1959), Baker (1992), Newmark (1988), Vinay e Darbelnet (1995), molte volte sotto nominativi differenti. Vengono poi definiti i concetti di: reference e di context, due elementi fondamentali all'interno della traduzione; del sociolinguismo, quindi della variazione linguistica e del cambio di una lingua; e infine della pragmatica e del suo ruolo cruciale oltre che nella traduzione, anche nella lingua. Un altro paragrafo è dedicato alla cultura. Qui, Katan (2003), insieme ad altri linguisti, come Palmer (1981), Venuti (1995) e Taylor (1998), danno una panoramica teorica del rapporto cultura-traduzione, presentando vari concetti come quello della domestication e della foreignization. L'ultimo paragrafo di questo primo capitolo teorico tratta lo studio del professore linguista John McWhorter per quanto riguarda il ruolo e l'influenza che la lingua può avere rispetto alla cultura e viceversa.

Il secondo capitolo è pratico. Inizia con un riassunto della storia di cui tratta il romanzo, continua con una spiegazione della strategia di analisi utilizzata e viene poi anch'esso suddiviso in sottocapitoli. Si occupa di mostrare al lettore come le strategie affrontate e

analizzate nel primo capitolo vengono messe in atto nel romanzo di riferimento, che è appunto *Mangia, Prega, Ama* di Elizabeth Gilbert. La cosa particolare di questo capitolo è che mette a confronto il testo originale (SL, source language) e la sua corrispondente traduzione in italiano (TL, target language) in una vera e propria tabella. Le strategie analizzate seguono l'ordine di presentazione utilizzato nel primo capitolo. L'obbiettivo che questo tipo di analisi a confronto vuole raggiungere è quello di lasciare la possibilità al lettore di fare lui stesso le sue considerazioni, avendo un riferimento visivo chiaro. Quasi tutti gli esempi sono parte del romanzo, eccetto alcuni presi da altre fonti per mancanza di presenza della strategia nel testo. Nel terzo ed ultimo capitolo viene sempre fatta un'analisi del romanzo, questa volta sotto il punto di vista culturale. Inzia con un paragrafo dedicato al travel writing in translation, ovvero alla traduzione che riguarda la scrittura di viaggio. Vengono poi definiti alcuni concetti culturali importantissimi nella traduzione, come informal culture, e di nuovo domestication e foreignization. Questri concetti, prevalentemente discussi nel primo capitolo, qui vengono approfonditi e messi in analisi grazie a degli esempi presi dal romanzo. Quindi è un capitolo che riporta sia una parte teorica, o già discussa o nuova, e sia una parte pratica, che rivede la modalità di confronto usata nel secondo capitolo, quindi con la SL e TL posizionate vicine all'interno di una tabella. L'ultimo paragrafo riguarda il concetto di traduzione visto come mezzo di comunicazione tra culture.

La scelta del romanzo si è basata su la presenza di caratteristiche specifiche. Il libro in analisi doveva infatti contenere sia importanti strategie di traduzione che un bagaglio culturale importante. *Eat, Pray, Love* è la perfetta combinazione di entrambi. Tratta la storia di Elizabeth e della sua ricerca alla felicità attraverso la scoperta sia di se stessa che di diversi luoghi e culture. Infatti, oltre ad essere una storia ricca di elementi utilissimi all'analisi di una traduzione, è anche un racconto ricco di storia, cultura e tradizione. I capitoli che sono stati utili a questa tesi sono quelli che vanno dall' 1 al 36, che riguardano il periodo in cui la protagonista vive a Roma, in Italia. Analizzando una traduzione italiana, questi capitoli mi hanno permesso di avere e di analizzare degli elementi e dei riferimenti culturali diretti che la traduttrice ha utilizzato.

Tutta la tesi è un'analisi, a mio parere, particolare rispetto ad altre analisi strategiche già fatte. Questo perché ha come obbiettivo principale quello di permettere al lettore di: innanzitutto di conoscere le strategie di traduzione fondamentali all'ottenimento di una traduzione di buon livello; di avere un confronto reale e chiaro di due testi completamente diversi sia dal punto di vista grammaticale che culturale; e di permettergli di confrontare le proprie idee e i propri pensieri e la propria cultura con un qualcosa di diverso.

Questo tipo di analisi è molto importante e credo che sarebbe importante continuare a lavorare su questo tipo di confronto. Confrontarsi non è sempre semplice, sopratutto quando ci si confronta con culture diverse. Questo perché tante volte un punto di vista diverso, corrisponde a strano, brutto e cattivo. Se ci fossero più studi di questo tipo si potrebbe ridurre quella paura che si ha del diverso e di quello che non conosco. Si potrebbe accrescere invece la curiosità del nuovo e la voglia di comprendere quello che viene solitamente concepito come strano, arrivando addirittura a meravigliarsi e, perché no, ad appassionarsi.

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