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### *Italian translation proposal of Sarah Crossan's "Toffee" – approaching the challenges*

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## INTRODUCTION

In this dissertation, I will explore the complex world of translation, in particular that from English to Italian, focusing on Sarah Crossan's novel *Toffee*, which is intended for a young-adult audience. *Toffee* by Sarah Crossan deals in a touching and sensitive way with the theme of family abuse, that perpetrated by the father of the protagonist, Allison. The novel explores the emotional and physical pain inflicted by a toxic domestic environment, prompting Allison to flee in search of safety and consolation. Crossan's verse writing provides an intense and profound experience, allowing readers to immerse themselves in the emotions and challenges that Allison faces. The bond that develops between Allison and the elderly demented lady, Marla, serves as a refuge for both women, offering a valuable counterpoint to family violence. Through Allison's story, *Toffee* explores resilience, identity research, and the possibility of healing through unexpected connections. The novel offers a profound reflection on the consequences of abuse and on the inner strength needed to overcome family difficulties. The main goal is to highlight the approach that guided my research, promising a journey through the complexities of literary translation and the unique challenges that emerge during the process of translating *Toffee* for an Italian audience. In the context of this research, the translation of *Toffee* will be the focus of the discussion, with an emphasis on the theoretical and practical challenges that arose during linguistic and cultural adaptation.

I will focus on how to address the challenges related to the translation of this novel, asking fundamental questions about how to preserve the poetic essence and nuances of meaning through the Italian language in a novel that takes the form of verse. I will explore challenges related to language register, titles, verse transposition, and cultural references, seeking effective strategies for dealing with them.

The structure of the dissertation will follow a logical order to address these questions. In the first chapter, I will dive into translation theory, establishing the conceptual basis necessary to understand the challenges encountered during the translation of *Toffee*. The theoretical approach will be closely linked to the practical challenges faced during my translation of extracts of Sarah Crossan's novel from English to Italian. The selection of themes will be guided primarily by the challenges that arose in this process; I will begin by defining the concept of translation and then address the

problem of equivalence. Given the poetic character of the translated novel, I will focus on the specific challenge of verse translation. Next, I will explore the long-standing issue of culture translation, examining strategies for making specific elements present in the original language understandable in the target language. The final part will focus on analysing the genre of the Young Adult (YA) novel, to which *Toffee* belongs, exploring its main themes, linguistic style, and target audience, and how these elements are handled in translation.

The second chapter will be devoted to my translation proposal, after giving a brief overview of the author and the plot of the novel. I chose to focus on the excerpts that deal with the subject of the abuse of the father on the daughter, both physically and psychologically. This choice was motivated by the awareness that this is a subject that is still poorly discussed in society. The novel explores the victim's perspective, highlighting the profound impacts such experiences can have on life and emotional well-being. In addition, I felt that the approach of *Toffee* could be particularly significant for an audience of teenagers. Many young people could identify with the challenges faced by the protagonist, Allison, offering them an opportunity for reflection and understanding on important issues such as family abuse. Sarah Crossan's narrative offers an authentic and delicate perspective, helping to raise awareness of an often-overlooked reality and offering a space for dialogue and awareness. Finally, in the third chapter, I will analyse in detail the challenges faced and the strategies adopted during my translation of extracts of *Toffee* – the aim of this chapter will be to explore in depth the challenges faced during translation and the strategies adopted to best present the novel to an Italian YA reading public. In this section, the strategies adopted in translation and the choices made will be presented, with practical examples associated with theoretical references. Particular attention will be paid to the register, the complexity of the translation of titles, verse translation and the translation of cultural references, highlighting strategies to ensure a thorough understanding of the context by the Italian public.

This dissertation is the result of my deep passion for the English and Italian languages, my interest in the genre of YA fiction, and the motivation to explore the role of the translator in the analysis of solutions to the intricate linguistic and cultural dynamics involved in this stimulating translation process. My aim is to put myself in the shoes of a translator by personally proposing my own translation.

## **CHAPTER ONE: TRANSLATION CHALLENGES AND YOUNG ADULT LITERATURE**

The aim of this chapter is to provide a theoretical framework that explores the challenges of translation. However, the approach will be closely linked to the practical challenges faced during my translation of the novel *Toffee*, by Sarah Crossan, from English into Italian. The selection of themes is guided by the main challenges that emerged in this process. I will initially define the concept of translation and then address the problem of equivalence. Given the poetic character of the translated novel, I will focus on the specific challenge of translating verse. Next, I will explore the complex issue of translating culture, examining strategies for making specific elements present in the source language understandable in the target language. The final part will focus on analyzing the genre of the Young Adult (YA) novel, to which *Toffee* belongs, exploring its main themes, linguistic style and target audience, and how these elements can be handled in translation.

### **1.1 MAIN ISSUES OF TRANSLATION: THE PROBLEM OF EQUIVALENCE**

In the Cambridge Dictionary, *translation* is defined as: 1) “the activity or process of changing the words of one language into the words in another language that have the same meaning”; 2) “a piece of writing or speech in one language that has been changed into another language”; 3) “the activity or process of changing something into a different form”. Focusing on the first definition of *translation*, i.e. “the actual process of producing a text with the same meaning in another language”, it is necessary to understand whether the translation is purely an act of transporting the meaning of a text from one language into another or if it is based on theories that analyze the contrasts and similarities between languages. Specialists in translating have hypothesized some theories, but generally the best professional translators and interpreters do not use or even consider them. One of the main reasons why they do that is that they consider these theories to be unproductive, mainly because they are excessively dense of specialized terms and insufficient of representative instances of what translators actively engage in. The translation procedure

from one written language to another implies modifying the original written text in the original spoken idiom into a written text in a distinct spoken idiom.

Taking the first step in a study of translation processes requires recognizing that whereas translation is essentially linked to linguistic activity, it is also related to the field of semiotics. In addressing the issue of translation equivalence, Neubert (1967 in Bassnett 2002: 35) declares that, within a theory of texts, translation equivalence should be considered as a semiotic category including syntactic, semantic, and pragmatic components, lining up with Peirce's categories (1931–58 in Bassnett 2002: 35). These elements are organized hierarchically, with semantic equivalence having a priority over syntactic equivalence, and pragmatic equivalence having effects and altering both. Equivalence, in its totality, comes from the interaction between signs themselves, the relation between signs and their meanings, and the relation between signs, their meanings, and the ones who use them.

The structuralist Roman Jakobson, in his seminal paper *On linguistic aspects of translation* (1959/2000: 113-118) divides translation into three categories:

1. intralingual translation, or *rewording*: “an interpretation of verbal signs by means of other signs of the same language”.
2. interlingual translation, or *translation proper*: “an interpretation of verbal signs by means of some other language” – which is the one we are referring to.
3. intersemiotic translation or *transmutation*: “an interpretation of verbal signs by means of signs of non-verbal sign system”.

Having defined these three categories, especially recognizing that interlingual translation is the procedure of shifting meaning from the source language to the target language, Jakobson stresses that even though messages can act as satisfactory interpretations of code-units or messages, generally in translation there is no untainted equivalence. In view of the non-existence of absolute equivalence, ensured by synonymy or identical meaning, Jakobson declares that poetry is the only genre to be “untranslatable” and to require creative transposition, which can take place through intralingual variations in poetic forms, intralingual variation from one language to another, or intersemiotic variations between distinct sign systems. Jakobson’s illustration of interlingual translation is a

matter of “substituting messages in one language not for separate code-units but for entire messages in some other language” (Jakobson 1959/2000: 114) – the translator rewrites and transfers a message obtained from another language. Therefore, the translation includes two equal messages in two distinctive codes. To be equivalent in both the original and translated text, the message’s code-units must be different, as they pertain to two different idioms which deal out with reality in a different way. Hence, Jakobson’s debate about the issue of meaning and equivalence centre around the differences in the language’s pattern and vocabulary instead of the incapacity of a language to interpret a message expressed in a second spoken idiom (Jakobson 1959/2000: 114). According to Jakobson, the basic discrepancy between languages is found in what they are obliged to communicate, rather than what they are allowed to communicate – in other words, mandatory grammatical and lexical categories. Some of these differences can include the level of gender, that of aspect, and that of semantic fields, but they still can be interpreted across languages.

In defining translation equivalence, Popovič (1976 in Bassnett 2002: 33) delineates four types of equivalence:

1. Linguistic equivalence, characterized by linguistic uniformity in both the source language and target language texts, i.e. word-for-word translation.
2. Paradigmatic equivalence, implying equivalence in the “elements of a paradigmatic expressive axis”, e.g. grammatical elements, considered by Popovič as an upper category than lexical equivalence.
3. Stylistic (translational) equivalence, concerning the “functional equivalence of elements in both the original and translation, aiming at an expressive identity with an invariant of identical meaning”.
4. Textual (syntagmatic) equivalence, accentuating equivalence in the syntagmatic organization of a text, i.e. equivalence of form and shape.

As opposed to a literal, free, and faithful translation, Nida supports two basic orientations or *types of equivalence* (1964 in Munday 2001: 41-42), which are: 1) formal equivalence and 2) dynamic equivalence.



1. Formal equivalence gives prominence to the actual message, both in structure and in meaning: the message in the receiving language should correspond as close as possible to the original one. Consequently, this kind of equivalence is closely associated with the original text, which exercises a significant control in establishing truthfulness and exactitude – Nida classifies this translation procedure as a *gloss translation*, meaning easing the reader’s understanding of as much as the Source Language (SL) context as manageable.
  
2. Dynamic equivalence has its foundation in Nida’s *principle of equivalence effect*, in which the connection between receiver and information should be essentially identical as the connection between the first receiver and information. The original message needs to be adapted to the audience’s communication requirements and cultural prospect and seek to achieve the “naturalness of expression” (1964 in Munday 2001: 42), which Nida considered to be an essential necessity, to the extent that he explains the dynamic equivalence’s aim as search for “the closest natural equivalent to the source-language message” (1964 in Munday 2001: 42). This receptor-targeted method considers adaptations of grammar, of lexicon and of cultural references to be indispensable to fulfil naturalness; the final text languages should not suggest interference from the original language, and the foreignness of the context’s original text is reduced.

Nida believes that for a translation to be efficient it is necessary to reach equivalence response – one of the four basic requirements of a translation, which are: 1) making sense; 2) conveying the spirit and manner of the original; 3) having a natural and easy form of expression; 4) producing a similar response (1964 in Munday 2001: 42). Even though Nida recognizes that the contradiction between the established ideas of content and form cannot always be solved effortlessly, as a general principle he highlights that “correspondence in meaning must have priority over correspondence in style” (1964 in Munday 2001: 42) if the aim is to reach the equivalence effect.

Werner Koller (1979 in Munday 2001: 46-48) explores in greater depth the notion of equivalence and correspondence, and he identifies five categories of equivalence:

1. Denotative equivalence, or *content invariance* deals with extralinguistic content equivalence, with a focus on lexis.

2. Connotative equivalence, or *stylistic equivalence* refers to the lexical selection, principally among near-synonyms, with a focus on dimensions such as formality, social usage, geographical origins, stylistic effect, frequency, range, evaluation, emotion.
3. Text-normative equivalence concerns text types, with separate texts displaying various behaviours, with a focus on the look at usage in different communicative situations.
4. Pragmatic equivalence, or *communicative equivalence* looks at the receiver of the message, with a focus on the communicative conditions valid for different receiver groups.
5. Formal equivalence, or *expressive equivalence* (not to be mixed up with Nida's term) concerns the form and aesthetics of the text, and includes devices such as puns, with a focus on equivalence in rhyme, metaphor, and other stylistic forms.

## **1.2 CHALLENGES OF LITERARY TRANSLATION: TRANSLATING VERSE**

A literary text, such as a poem or a book, is one whose aim is to tell a story or entertain. Poetry is a genre within literature that carries an idea, portrays a scene, or conveys a story giving full attention to a lyrical distribution of words. The verse composition can include rhyming lines and meters, with the line's rhythm and emphasis depending on syllabic beats. Alternatively, poems can occur in freeform meaning that they do not follow a formal structure (MasterClass, 2022)

The challenges of translation can be classified into three main groups (Yousef, 2012):

1. Linguistic challenges: they are intrinsic to the discipline itself considering that they imply handling phonological, syntactic, lexical, semantic, stylistic, and pragmatic issues emerging in literary texts.
2. Cultural challenges: they derive from the fact that literary translation implies translating cultural-specific expressions and concepts, and they create crucial issues for the translator.

3. Human challenges: they are associated to the literary translator's situation, the publisher's role, and the literary translation's yearly production on a local and global scale.

When translators attempt the translation of the same poem, they will generate different versions (Bassnett 2002: 35). In any case, within these differing interpretations, there is what Popovič (1976 in Bassnett 2002: 35) calls the "invariant core" of the poem: this invariant is made up of the stable, fundamental, and immutable semantic constituents of the text. Changes should not modify the core significance, but may affect the expressive style. In the field of literary translation, much attention has been paid to the challenges related with translating poetry in comparison with other literary forms. According to Gutt (1991 in Dervishi 2014: 299), the translation of poetry should carry both the explicit and implicit information displayed in the original text to every reader. When faced with interpretative challenges in the original text, they can be solved by 1) improving the translation's explicitness, or 2) maintaining the obstacle, which may result to a growth in the reader's processing effort, potentially sabotaging the translation purpose. The translation of poetry depends on relativity, making it difficult to transport the aesthetic elements of the source text in the target language.

André Lefevre (1975, in Yousef 2012: 50), in his work *Translating Poetry, Seven Strategies and a Blueprint* categorises seven varieties of strategies applied by English translators working on Catullus' *Poem 64*:

1. Phonemic translation: replicating the source language sound in the target language, provide an adequate paraphrasing of the sense.
2. Literal translation: word-for-word translation.
3. Metrical translation: replicating the source language meter.
4. Poetry into prose translation: reshaping the sense, communicative values, and syntax in the source language text.
5. Rhymed translation: transporting the rhyme of the source poem into the target language.

6. Blank/free verse translation: discovering accurate equivalents in the target language with an accurate semantic effect.
- Interpretation: version and imitation – the former maintains the significance of the source language, but modifies its form; the latter takes place when the translator develops a poem of his own, with just the title and starting point shared with the source text.

Bassnett-McGuire (1980 in Yousef 2012: 50) agrees with Lefevere and claims that ineffective translation is due to “an overemphasis of one or more element of the poem at the expense of the whole”.

Of all kinds of translation, literary translation is possibly the most complex because literary language is different from everyday language and contains a multiplicity of challenges on various levels – phonological, syntactic, lexical, semantic, stylistic, and pragmatic (Yousef 2012: 49). Poetry offers a real challenge for translators, considering the intricacy of its formal aspects as well as its cultural contents. Usually, when writing a poem, the poet examines the word sound, the rhythm, the rhyme, the rhyme scheme, the graphology (visual layout) and the selection of words, and these elements have important consequences on the meaning of the text. These elements give rise to translation challenges, caused by the dissimilarity between languages. Translation theorists and practitioners have some disagreement regarding which is the suitable method or strategy to use for translating poetry (Yousef 2012: 50).

Another choice that poetry translators must make is to decide whether they should translate in verse or in prose. Jakobson (1959 in Venuti 2000: 118) states that “poetry by definition is untranslatable”, yet he proposes different options to manage this issue, among other things approximation and annotation. Eugene Nida talks about his *dynamic* vs. *formal* translation principle – the dynamic one is addressed to the receptor message, whilst the formal one is addressed towards the source message. When translating poetry, the dynamic principle is favoured. According to Nida (1964 in Munday 2001: 41-42), the translator is allowed to use prose to translate poetry, but he argues that some poems are greatly affected when translated into prose. Ideally speaking, the translator must reproduce both form and content, but considering that form and content are almost never reproducible in the translated version, frequently the content is prioritized at the cost of

the form. Nida (1964 in Munday 2001: 41-42) accepts some a certain level of adjustment from the original language and culture to the target ones, and acknowledges that respecting the linguistic and cultural necessities of the receptor implies adjusting the structure of the original text to make it conform to the Target Language (TL) demands. The translator may even be required to furnish footnotes to make the text understandable.

Focusing on the importance of both content and form, Newmark (1988 in Yousef 2012: 51) states that semantic translation is more suitable than communicative translation when talking about poetry. On the one hand, communicative translation tries to evoke a response in the reader that reflects the impact on reader of the original text, making sure that the reader of the TL text does not struggle in comprehending the original message. On the other hand, semantic translation tries to replicate the exact contextual meaning of the original text by emphasizing the aesthetic values and expressive denotation, including sounds, metaphor, figurative, language, diction style, and others – according to Newmark, this approach is more appropriate when translating poetry.

### **1.3 TRANSLATING CULTURE**

Language represents the creation and expression culture, and it is essential for both the use and the maintenance of the culture. Therefore, qualified translators are aware that the meaning of the words they use is intrinsically connected to their cultural background. Literary translation is one of the main methods of contact between cultures and translators face an immense challenge when they have to do translate words or phrases that denote entities that are established and Source Culture that they do not have a direct equivalent for in the Target Culture. Even the smallest modification from the SL can alter the reality of the SL text (Fernández Guerra 2012: 1).

In order to fill cultural gaps, the translator can adopt different techniques, as long as he/she is informed about the differences between the Source and Target language. For example, offering an explanation of a conceptual dissimilarity can be achieved either with footnotes or within the text (Guerra 2012: 5). The decision of how to transmit it in the target language and culture depends on to some elements such as the translator's intention or the audience that they have in mind. Vinay and Dalbernet's organization (1977 in

Guerra 2012: 6-7) is considered a valuable taxonomy regarding translating culture. It comprises seven approaches: adaptation, calque, equivalence, modulating, borrowing, literal translation, and transposition, even though they also consider compensation, expansion, and contraction. Scholars such as Vázquez Ayora (1977 in Guerra 2012: 6) have extended this system, differentiating between “oblique translation procedures” (adaptation, amplification, compensation, equivalence, explicitation, modulation, omission, and transposition); and “direct methods” (calque, loan, and literal translation).

Hurtado Albir (1999 in Guerra 2012: 6) extends this inventory, bringing in strategies that explain textual solutions, consisting of extension, amplification, compression, discursive creation, description, generalisation, particularisation, reduction, paralinguistic or linguistic substitution, and variation. It is notable to observe that a certain amount of research, like that of Graedler (2010 in Guerra 2012: 6) investigates translation procedures that should be applied when managing with cultural elements. Graedler mentions four approaches: making up a new word, explaining the meaning of the source language expression in lieu of translating it; preserving the source language term intact; and replacing it using any term in the target language that has the same relevance as the source language term.

Similarly, Harvey (2000 in Guerra 2012: 6) offers four options: functional equivalence, using a term with the same function; formal or linguistic equivalence, or word by word translation; transcription or borrowing, which may include notes; and descriptive or self-explanatory translation. Mur Duenas (2003 in Guerra 2012: 6-7) divides her translation strategy as using: a target language cultural cognate; a source language cultural and linguistic borrowing; a source language cultural borrowing plus explanation; the replacement of source language cultural referent by explanation; a target language cultural referent suppression; or the literal translation of target language cultural referent. Finally, Borillo (2004 in Guerra 2012: 7) puts forward six operations considering the interference of the translator and his/her attitude to the target culture: pure or naturalised loan; literal translation; neutralisation – description, generalisation, or particularisation; amplification or compression; intracultural adaptation; and intercultural adaptation.

Observing the close interrelation between culture and translation, it becomes fundamental to identify the cultural elements might represent challenges or become apparent in the translation of literary works. Aixelá (1996 in Kuleli 2019: 1107-1108) and Newmark (2010, in Kuleli 2019: 1107-1108) provide a classification of culture specific items. Aixelá underlines that within a language, everything is influenced by and interrelated to culture, and this cultural influence starts with the language itself; to understand and translate efficiently, the translator must think about the cultural context. The challenge is to develop an instrument or a concept that can satisfactorily rationalize these culture-specific elements during the translation process. Aixelá considers “local institutions, streets, historical figures, place names, personal names, periodicals and works of art” (1996 in Kuleli 2019: 1107) as elements of culture-specific items but does not limit them to these elements – he declares that any concept or expression present in the source text but absent in the target language culture could also be regarded as a culture-specific item. To move to another scholar, Newmark (1988 in Kuleli 2019: 1107-1108) divides culture-specific items into five categories: ecology; material culture; social culture; organizations, customs, ideas; gestures and habits. This list was updated by Newmark, expanding it to six classifications in 2010 (Kuleli 2019: 1107), which are ecology; public life; social life; personal life; customs and pursuits; private passions. According to Newmark, items belonging to the ecology category concern the geological and geographical environment, while those under public life include politics, law, or governmental patterns in a society. The social life category includes terminology linked to the economy, occupations, social welfare, health, or education systems. Items under the personal life category include food, clothing, and housing patterns. Custom and pursuits concern gestures, postures, and body language that are particular to a culture, in addition to hobbies, entertainment and sports, adding idioms related to these pursuits. In the end, private passions entail elements such as religion, music, poetry and relevant various social organizations like churches or poetry clubs. Newmark (2010 in Kuleli 2019: 1109) asserts that “culture, whether it is religious, national, occupational, regional – and its reflection in language – is the main barrier to effective and accurate translation”, but he proposes that “the magnitude of culture as an obstacle to translation is often widely exaggerated” (Newmark, 2010). To address the translation of culture-specific items, Newmark lists five strategies:

1. Transference of a cultural word: this method is considered admissible only if the word has already been affirmed, assimilated, or naturalized into the translating (target) language.
2. Target language cultural equivalent: a culture-specific item is translated through a target culture equivalent, which could be denotative or connotative – using a cultural equivalent tends to be not as precise as other kinds of translation.
3. Descriptive equivalent: in this approach, the meaning of the culture-specific item is clarified employing various words, in addition to complementary components.
4. Componential analysis: this method involves comparing a culture-specific item in the source language with a target language word that has an almost identical meaning but is not a one-to-one equivalent – a cultural word is examined into its core or generic elements divided with other associated terminology.
5. Transonym: this method points the way to the conversion of proper names, e.g. geographical names, or personal names.

Whilst the prior approaches are labeled as *basic* cultural translation strategies, Newmark also presents supplementary cultural translation procedures described as *marginal*, which embrace literal translation, synonymy, modulation, paraphrase, and cultural footnotes.

Two fundamental translation approaches are domestication and foreignization – mentioned by Venuti (1995 in Yang 2010: 77), an American translation theorist. As stated by Venuti, domestication relates to “an ethnocentric reduction of the foreign text to target-language cultural values, bring the author back home”, while foreignization alludes to “an ethnodeviant pressure on those (cultural) values to register the linguistic and cultural difference of the foreign text, sending the reader abroad” (1995 in Yang 2010: 77). According to Shuttleworth and Cowie (1997 in Yang 2010: 77), on the one hand, domestication marks out a translation procedure in which the translator emphasizes the unfamiliarity of the SL text for readers in the TL; on the other hand, foreignization proposes a target text that is purposely different from the target language norms by



maintaining certain features of the foreignness displayed in the original (Shuttleworth and Cowie, 1997). Domestication and foreignization only occur when there are dissimilarities in both linguistic presentation and cultural connotation – they are relevant to the two cultures, domestication implicates substituting the source culture with the target culture, while foreignization requires keeping up with the separation of the source culture. According to Nida (2001 in Yang 2010: 77), to accomplish a successful translation, biculturalism is of greater importance than bilingualism, considering that words stem from the cultures in which they are produced. The challenges occurring from the cultural gap between the source language and the target language have always posed difficulties for the translator. In line with this, Nord (2001 in Yang 2010: 77) concludes that “translating means comparing cultures”.

One challenge for translators concerns proper nouns, which can be described using the following categories (Abdolmaleki, 2012).

1. Translation of real (non-fictional) character names. Famous historically remarkable characters should have their name translated.
2. Translation of invented character names. According to Kalashnikov (2006 in, Abdolmaleki 2012: 833) these names in literature may convey a connotational meaning that the translator should attempt to transmit in the translation.
3. Translation of real and invented places names. When translating geographical names, the translator encounters fewer problems as compared to the translation of characters’ names. Geographical names hardly ever come with a connotational meaning; despite that, in those uncommon circumstances, the translator must offer an explanation them. The names of companies, streets, private institutions, schools, hospitals, and so forth are usually not translated – they are interconnected to the culture’s source language and the purpose of the original author is to introduce and situate them instead of delineating their peculiarities.
4. Translation of brand names. If brand names are known by the target text reader, it is not necessary to translate them, and the translator should just transfer them.

To conclude, there are various strategies that the translator can use when dealing with proper nouns: they can be kept unmodified from the SL text; they can be changed to suit

the TL phonological and graphological organization; they can be supplemented with a gloss to offer the target readers the cultural information they may be lacking in their culture. In the end, the decision among these options will depend on the aim of the text and the translator's decisions on the basis of the intended audience.

#### **1.4 ISSUES IN TRANSLATING YOUNG ADULT FICTION**

For at least five decades, Young Adult (YA) literature has been produced but not named, as such. Since J.D. Salinger's *The Catcher in the Rye* (1951) prepared the ground for a genre focused on the battles of adolescents, this genre has had an impact on young readers' minds. Nowadays YA fiction is increasing its popularity, and even though its target are readers aged 12 to 18, it is often enjoyed between other age groups, as well as adults. However, as pointed out by Cart (2010 in Makowska 2019: 181), the expression *young adult* did not exist before World War II since society had not yet accepted the need to understand the intermediary phase between childhood and adulthood. This position developed from a political and economic circumstance where children were required to mature all at once, essentially overnight (Cart 2010). In 1904, psychologist G. Stanley Hall (1904 in in Makowska 2019: 182) came up with an innovative category elaborated in his fundamental writing *Adolescence: Its Psychology and Its Relations to Physiology, Anthropology, Sociology, Sex, Crime, Religion, and Education*. Regardless of its disputes, Hall's perceptions confirmed to be eye-opening and deeply influential at the time. Although he did not explicitly use the term *young adult*, Hall's definition of *adolescence* lines up with the current perception, taking into consideration individuals between the ages of 12 and 19, even encompassing into the early twenties.

According to Crocker, the journey of YA literature has been immense, and in modern times it is undoubtedly "coming into its own" (2003 in Makowska 2019: 184). According to Bucher and Hinton (2014 in Makowska 2019: 185), well-written YA books have a deeper effect than simply furnish contentment to teenager readers – they contribute to raising awareness, supporting in self-development, and giving the reader the resources to delve into many and various life experiences. As outlined by Bucher and Hinton, YA literature manages issues, challenges, and experiences that modern teenagers have to deal with, including family dynamics, romantic relations, disorders and loss of life, peer

pressure, substance abuse, and it takes into consideration global modern point of views, such as cultural, social, and gender diversity, as much as sociocultural and political aspects. While everyone's background is not the same, these matters act as examples not only for writers, who explore them in their works, but also for teachers and educators working with teenagers, developing their relations with youth thanks to literature.

In general, YA literature focuses on one major storyline described from the young person's viewpoint, usually with a central focus of a main character's life – it is not necessary to use a first-person narrative. Regarding the style, YA novels are frequently sophisticated and compelling (Christenbury 1997 in Makowska 2019: 186) – they generally contain a precise adolescent language. Palacios Martínez (2011 in Makowska 2019: 186) observes that this sociolect is made up of features such as: reductions and simplifications (*wanna, gonna*); the use of negative forms (*ain't, dunno*); quotatives (*like*); insulting words and colloquialisms; intensifiers (*totally, absolutely*); vague expressions (*loads of, thingy*); and non-canonical tags (*yeah, right, okay, eh*).

Despite the presence of young adults as a social group and of literature for them in the publishing market, academic attention to the translation of YA literature is just starting to increase. Before the rise in popularity of contemporary young adult books in the 2000s, studies about translating YA literature were mainly limited to works focused on translating children's literature. Studies specifically concerning the translation of YA literature principally comprehend multiple dissertations and articles accessible on the Internet. Despite this, there are examples of academic research in the field. For example, Miskin (2011 in Makowska 2019: 187) draws a parallel between teenagers and translated literature, talking about their shared trait of not adapting to established categories. The translator, in producing the TL rendering, has to decide which foreign elements to retain, explain, or adjust, providing young adult readers with new knowledge without alienating and overwhelming them. According to Miskin, translated literature can function as a helpful instrument for educators, allowing them to teach about specific geographical areas or historical periods from distinct viewpoints (Miskin 2011 in Makowska 2019: 187).

The translation of literature for adolescents brings forward a multitude of difficulties and challenges, as noted by in Chifane (2014 in Makowska 2019: 189). Tempert (2013 in Makowska 2019: 190) notices that YA literature is frequently handled

similarly to children's literature, with translators using strategies and techniques generally related with translating children's fiction. Regardless of the two similarities between two genres, Tempert (2013 in Makowska 2019: 190) observes that the method used to translate them, at times influenced by publishers, can change – to cite an instance, publishers may demand the omission of specific mature themes when translating children's literature, a prerequisite not always applied to young adult literature. Tempert (2013 in Makowska 2019: 190) also speaks of another interesting theme, namely that the language can date a YA book quoting Lawrence Venuti, who declares that the original is eternal, whereas translation will always be a copy (2000 in Makowska 2019: 191). Klingberg (1978 in Makowska 2019: 191) mentions the strategy of modernization, which is a more extreme variety of adaptation – it implies modifying the entirety of the text to suit a more recent time or place (Tempert 2013 in Makowska 2019: 191). To make use of this approach, it is essential that the translator possesses a great capability and an extensive knowledge of both the SL and the TL, including non-standard varieties. To conclude, scholars could take advantage from a wider number of resources on how to translate YA literature: this genre is very important for young readers, and the need to recognize the main translation problems and to reveal strategies for facing them should be answered.



## **CHAPTER TWO: TRANSLATION PROPOSAL OF *TOFFEE***

The aim of this chapter is to present my own translation proposal of a number of extracts from Sarah Crossan's novel *Toffee* from English into Italian. A brief overview of the author and the plot of the novel will be included. These specific extracts were chosen because they explore the delicate subject of the father's physical and psychological abuse of his daughter, focusing on the victim's perspective. The choice to approach the issue is driven by the awareness of the lack of discussion in society on this issue. Crossan's authentic and delicate approach provides a meaningful vision for adolescent audiences, allowing them to reflect on the challenges faced by the protagonist, Allison. Translating these excerpts represented a personal challenge, with the immersion in such a delicate topic and the responsibility to make it accessible to the Italian public.

### **2.1 THE AUTHOR: SARAH CROSSAN**

Sarah Crossan, originally from Ireland, earned her degree in Philosophy and Literature. Subsequently, she underwent training as an English and Drama teacher at Cambridge University, where she actively contributed to the advancement of creative writing in educational settings. Finally, she moved from teaching to devoting her time entirely to writing. In 2003, she successfully completed her master's in creative writing at the University of Warwick. In 2010, she was awarded with an Edward Albee Fellowship for her outstanding contributions to writing. At present, she resides in New York City.

### **2.2 PLOT OF *TOFFEE*, BY SARAH CROSSAN**

Fleeing from her abusive father and left with nothing and no one, Allison takes refuge in a shed near what she believes to be an abandoned house. In her desperate circumstances, she encounters Marla, the owner of the house, who is grappling with dementia. Mistakenly identifying Allison as her old friend *Toffee*, Allison makes the decision to adopt this identity to navigate her new reality.

## 2.3 TRANSLATION PROPOSAL

<b>Her Name Is Marla</b>	<b>Il suo nome è Marla</b>
Her name is Marla, and to her I am Toffee, though my parents named me Allison.	Il suo nome è Marla, e per lei io sono Toffee, anche se i miei genitori mi hanno chiamata Allison.
Actually it was Mum who made that decision; Dad didn't care about a bawling baby and her name the day I showed up.	In realtà, è stata la Mamma a prendere questa decisione; A Papà non importava di un bambino che piangeva e del suo nome
He had more important things on his mind.	il giorno che sono arrivata.
And now, Marla sleeps in a bedroom next to mine with forget-me-nots climbing the papered walls, snoring, lying on her back, lips parted.	Aveva cose più importanti a cui pensare. E adesso, Marla dorme nella camera accanto alla mia con i nontiscordardime che riempiono le pareti, russando, sdraiata sulla schiena, labbra socchiuse.
Sometimes, at night, she wakes, wails, flails and begs the air to leave her alone, leave her alone. I scuttle in, stroke her arm with my fingertips.	A volte, di notte, si sveglia, si lamenta, si accascia e prega l'aria di lasciarla in pace, lasciarla in pace.

<p><i>I'm here. It's OK.</i></p> <p><i>You're just having a bad dream.</i></p> <p>That usually settles her: she'll look up like I'm the very person she expected to see, shut her eyes and float away again.</p> <p>The mattress on my bed is so soft I sink. The cotton sheets are paper thin from too much washing. Nets, not curtains, cover my window: streetlights glare in.</p> <p>This is not my home. This is not my room. This is not my bed.</p> <p>I am not who I say I am. Marla isn't who she thinks she is.</p> <p>I am a girl trying to forget. Marla is a woman trying to remember.</p> <p>Sometimes I am sad. Sometimes she is angry. And yet.</p> <p>Here,</p>	<p>Mi avvicino, le accarezzo il braccio con la punta delle dita.</p> <p><i>Io sono qui. Va tutto bene.</i></p> <p><i>Sta solo facendo un brutto sogno.</i></p> <p>Questo solitamente la tranquillizza: alzerà lo sguardo proprio come fossi la persona che si aspettava di vedere, chiuderà gli occhi e tornerà nel mondo dei sogni.</p> <p>Il materasso del mio letto è così morbido che ci affondo.</p> <p>Le lenzuola di cotone sono sottili come la carta a causa dei troppi lavaggi.</p> <p>Reti, non tende, coprono la mia finestra: entra la luce dei lampioni.</p> <p>Questa non è la mia casa. Questa non è la mia stanza. Questo non è il mio letto. Non sono chi dico di essere. Marla non è chi pensa di essere.</p> <p>Io sono una ragazza che cerca di dimenticare.</p> <p>Marla è una donna che cerca di ricordare.</p> <p>Io a volte sono triste. Lei a volte arrabbiata.</p>
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<p>in this house,</p> <p style="text-align: center;">I am so much happier than I have ever been.</p>	<p>Eppure.</p> <p>Qui,</p> <p style="text-align: center;">in questa casa, sono molto più felice di quanto non lo sia mai stata.</p>
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<p><b>At the Bus Station</b></p> <p>A bearded man sits by me on the bench in the bus station.</p> <p>His nails are broken, dirty. His trainers have holes in the toes.</p> <p><i>Want a Pringle?</i></p> <p>He conjures a red tube from his khaki coat. I edge away, focus on the backpack by my feet stuffed with clothes, bread rolls.</p> <p>I couldn't carry much – hadn't much to take anyway.</p> <p><i>What the hell happened to your face?</i></p> <p>The man squints, crunches on the Pringles, slides towards me.</p> <p>There are crumbs on his coat, in his beard.</p> <p><i>Looks like someone got you good.</i></p>	<p><b>Alla stazione degli autobus</b></p> <p>Un uomo barbuto si siede Vicino a me sulla panchina della stazione degli autobus.</p> <p>Le sue unghie sono spezzate, sporche. Le sue scarpe hanno dei buchi sulle punte.</p> <p><i>Vuoi una Pringle?</i></p> <p>Tira fuori un tubo rosso dal suo cappotto color cachi.</p> <p>Mi allontano, concentrandomi sullo zaino ai miei piedi pieno di vestiti e panini.</p> <p>Non potevo portare molto – e non avevo comunque molto da portare.</p> <p><i>Cosa diavolo è successo alla tua faccia?</i></p> <p>L'uomo strizza gli occhi, sgranocchia le Pringles, slitta verso di me.</p> <p>Ci sono briciole sul suo cappotto, nella sua barba.</p>
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<p>I turn away hoping he'll think I don't understand, mistake me for a foreigner.</p> <p>And I feel it today, an alien far from home already, the world all noise and nonsense.</p> <p>A bus pulls up. I hand the driver my ticket, a yellow square to Elsewhere paid for with Dad's contactless card.</p> <p style="text-align: center;">Runaway. Liar. Thief.</p> <p>In a seat near the back I press my forehead against the cold, sweating window.</p> <p>I am heading west – to Kelly-Anne, who never wanted to go – never wanted to go without <i>me</i> anyway.</p> <p>The bus revs and judders.</p> <p>I am leaving.</p>	<p><i>Sembra che qualcuno ci abbia dato giù pesante.</i></p> <p>Mi giro dall'altra parte sperando che pensi che io non capisca quello che mi sta dicendo, che mi scambi per una straniera.</p> <p>E oggi mi sento così, un alieno già lontano da casa, il mondo tutto rumore e niente senso.</p> <p>Un autobus si ferma. Timbro il mio biglietto, un rettangolo giallo per Altrove pagato con la carta contactless di Papà.</p> <p style="text-align: center;">Fuggiasca. Bugiarda. Ladra.</p> <p>Su un sedile vicino al retro del bus, Schiaccio la fronte contro il finestrino, freddo e appannato.</p> <p>Sono diretta a ovest – Da Kelly-Anne, che non è mai voluta venire – che non ha comunque mai voluto venire con <i>me</i>.</p>
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	<p>Il bus accelera e trema. Me ne sto andando.</p>
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<p><b>The Ruby Ring</b></p> <p>Her suitcase bulged in the middle like it had overeaten. She must have packed the day before – planned it. <i>Sorry, Allie, I gotta get out.</i> <i>He's getting worse.</i> Kelly-Anne took off the dull ruby ring Dad had given her.</p> <p>Her face was bloated and pale. No smile in weeks.</p> <p>Still.</p> <p><i>Don't go.</i> I yanked at her jacket.</p> <p><i>Come with me.</i> Her eyes were on the wall clock, feet in her boots. <i>We'll get somewhere cheap and work it out, yeah?</i> <i>Go and throw some stuff into a bag.</i> <i>Do it quickly.</i> <i>Come on. Quick!</i></p>	<p><b>L'Anello di Rubino</b></p> <p>La sua valigia si gonfiava nel mezzo come se avesse mangiato troppo. Deve aver fatto la valigia il giorno prima – l'ha pianificato. <i>Scusa, Allie, devo andarmene.</i> <i>Sta peggiorando.</i> Kelly-Anne si tolse l'anello arrugginito e opaco che Papà le aveva regalato.</p> <p>La sua faccia era gonfia e pallida. Non sorrideva da settimane.</p> <p>Eppure...</p> <p><i>Non andare.</i> Le strattonai la giacca.</p> <p><i>Vieni con me.</i> I suoi occhi erano fissavano l'orologio sulla parete, i piedi erano già nei suoi stivali. <i>Troveremo un qualche posto economico e risolveremo, va bene?</i> <i>Vai e metti due robe in valigia.</i> <i>Fallo in fretta!</i></p>
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<p>I let go.</p> <p><i>Don't you love him?</i></p> <p><i>He's a bastard, Allie.</i></p> <p>She had a plummy bruise on her arm to prove it.</p> <p><i>Don't you love me?</i></p> <p><i>I can't stay. And I can't explain.</i></p> <p>She eyed the ring.</p> <p><i>Surely you above all people can understand.</i></p> <p><i>I do but ...</i></p> <p>My forehead felt hot.</p> <p>My knees locked.</p> <p><i>He isn't all bad, is he?</i></p> <p><i>He works so hard.</i></p> <p><i>He's tired.</i></p> <p><i>Allie –</i></p> <p><i>We could make him happier together.</i></p> <p><i>Both of us.</i></p> <p><i>We could try again.</i></p> <p><i>I can't try any more, she snapped.</i></p> <p>She twisted my wrist.</p> <p>She'd never</p>	<p><i>Dai. Veloce!</i></p> <p>Lascio perdere.</p> <p><i>Non lo ami?</i></p> <p><i>È un bastardo, Allie.</i></p> <p>Aveva un livido sul braccio che lo dimostrava.</p> <p><i>Non ami me?</i></p> <p><i>Non posso restare. E non posso spiegare.</i></p> <p>Guardò l'anello.</p> <p><i>Sicuramente tu più di ogni altra persona può capire.</i></p> <p><i>Certo, ma ...</i></p> <p>Sentivo la fronte bollente.</p> <p>Le ginocchia bloccate.</p> <p><i>Non è poi così cattivo, vero?</i></p> <p><i>Lavora così tanto.</i></p> <p><i>È stanco.</i></p> <p><i>Allie –</i></p> <p><i>Insieme potremmo renderlo più felice.</i></p> <p><i>Entrambe.</i></p> <p><i>Potremmo provarci di nuovo.</i></p> <p><i>Non posso provare ancora, è esplosa.</i></p> <p>mi ha storto il polso.</p>
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<p>hurt me before, yet here she was stacking it up. <i>You don't need to stay here.</i> She unintentionally gestured to the mirror – to herself. The reflection stared back, broken and unconvinced.</p> <p>What she didn't realise was that I didn't have any choice. I had to stay.     He was my dad, not my boyfriend.     You can't just walk out on your parents. Who else did I have apart from him? Who did he have but me?</p> <p>I sobbed in the hallway. Kelly-Anne pulled a scrunched-up tenner from her bag, a pound hidden inside like a present.</p> <p><i>Here, she said,</i> as though money might make it all right. <i>I'll get settled and call you.</i> <i>Be strong and don't piss him off.</i> <i>Tell him you didn't see me leave.</i> <i>Make him believe I'll be back</i></p>	<p>Non mi avrebbe mai fatto del male prima, eppure, eccola qui, ad accumulare tutto il male che non mi aveva mai fatto. <i>Non devi per forza stare qui.</i> Involontariamente fece un gesto verso lo specchio – verso sé stessa. Il riflesso la guardò a sua volta, infranto e poco convinto.</p> <p>Ciò che non aveva capito era che io non avevo scelta. Io dovevo restare.     Si trattava di mio padre, non del mio     ragazzo.     Non si può scappare dai propri genitori. Chi altro avevo oltre a lui? Chi aveva se non me?</p> <p>Ho singhiozzato nel corridoio. Kelly-Anne tirò fuori una banconota da dieci stropicciata dalla sua borsa, con dei soldi nascosta dentro come regalo. <i>Ecco, ha detto,</i> come se i soldi potessero sistemare le cose. <i>Mi sistemo e ti chiamo.</i></p>
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<p><i>so he doesn't look for me.</i></p> <p>And that was that.</p> <p>I watched her from the window, worrying about what would happen when Dad got home and discovered his fiancée was gone, the engagement ring left on the hall table, the same red ruby that had belonged to my mum back when he loved her best.</p>	<p><i>Sii forte e non farlo arrabbiare.</i></p> <p><i>Digli che non mi hai vista uscire.</i></p> <p><i>Fagli credere che tornerò,</i> <i>così non verrà a cercarmi.</i></p> <p>È questo è quanto.</p> <p>La guardavo dalla finestra, preoccupandomi di cosa sarebbe successo quando Papà sarebbe tornato a casa. e avrebbe scoperto che la sua fidanzata non c'era più, l'anello di fidanzamento era rimasto sul tavolo della sala, lo stesso rubino rosso che apparteneva alla mia mamma quando lui la amava più di ogni altra cosa.</p>
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<p><b>The Mark</b></p> <p>I tap my cheek with the tips of my fingers.</p> <p>It is still hot.</p>	<p><b>Il segno</b></p> <p>Mi tocco la guancia con la punta delle dita.</p> <p>È ancora bollente.</p>
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<p><b>Popcorn</b></p>	<p><b>Popcorn</b></p>
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<p>He suggested a Movie Night, said we'd watch anything I wanted after he'd had a quick shower.</p> <p>He loved <i>The Full Monty</i>, it made him laugh out loud, so that was what I chose, what I wanted for us both, had the TV ready and everything.</p> <p>He also liked salty popcorn, fresh, so I made some in a pan on the hob, the corn pop pop popping into puffs.</p> <p>But I popped so much the oil got too hot, the kitchen too smoky and the alarm was raging, filling the house with noise.</p> <p>Dad ran into the kitchen, hair wet. <i>Jesus hell!</i> he shouted,</p>	<p>Ha suggerito una Serata Film, dicendo che avremmo guardato tutto quello che volevo dopo essersi fatto una doccia veloce.</p> <p>Lui amava <i>Squattrinati organizzati</i>, lo faceva ridere a crepapelle, così ho scelto quello, ciò che volevo per entrambi, ho preparato la TV e tutto il resto.</p> <p>Gli piacevano anche i popcorn salati, freschi, così ne ho fatti un po' in padella sul fuoco, il mais pop pop scoppiettava e diventava una nuvoletta.</p> <p>Ma ho fatto scoppiettare troppo i popcorn che l'olio è diventato troppo caldo, la cucina piena di fumo ed è scattato l'allarme, riempiendo la casa di rumore.</p> <p>Papà è corso in cucina, con i capelli bagnati.</p>
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<p>and before I could explain about his popcorn surprise he had me by the wrist and was twisting it, twisting it, and hurting me into the garden, where I was made to sit for several cold hours and think carefully about my behaviour.</p>	<p><i>Dio Santo!</i> gridò, e prima che potessi spiegargli della sorpresa dei popcorn mi prese il polso e me lo storse, me lo storse, e mi fece del male per portarmi in giardino, dove mi ha fatta sedere per diverse fredde ore per pensare attentamente al mio comportamento.</p>
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<p><b>Cover Up</b></p> <p>There wasn't much I couldn't hide with sleeves, a pair of tights and a forged note from home: Allison can't do PE today because <i>blah blah blah</i>.</p> <p>The teachers rolled their eyes (unsympathetic to period pain) and let me sit on the sidelines. My classmates trampolined in their shorts and T-shirts, front dropping,</p>	<p><b>Coprire</b></p> <p>Non c'era praticamente niente che non potessi nascondere con le maniche, un paio di collant e una giustificazione falsa da casa: Allison non può fare Educazione Fisica oggi in quanto <i>bla bla bla</i>.</p> <p>Gli insegnanti alzavano gli occhi al cielo (insensibili ai dolori del ciclo) e mi lasciavano sedere a bordocampo.</p>
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<p>somersaulting, soaring into the roof of the gym, howling from the fun of it, the freedom, while I had time to plot how to stay out of Dad's way that day and give the blue bruises a chance to fade to yellow.</p>	<p>I miei compagni di classe saltavano sul trampolino elastico con i loro pantaloncini e le loro magliette, buttandosi in avanti, facendo le capriole lanciandosi verso il tetto della palestra, urlando dal divertimento, la libertà, mentre io avevo il tempo di capire come stare alla larga da Papà quel giorno e dare ai lividi blu la possibilità di sbiadire e diventare gialli.</p>
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<p><b>Victory</b></p> <p>Every hour I do not call my father is a victory, a declaration: I do not need you. I do not want to be with you. Although, the longer it goes on, the more I get to wondering whether his silence means exactly the same thing.</p>	<p><b>Successo</b></p> <p>Ogni ora che non chiamo mio padre è un successo, una dichiarazione: Tu non mi servi. Io non voglio stare con te. Anche se, più vado avanti, più mi chiedo se il suo silenzio significhi esattamente la stessa cosa.</p>
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<p><b>Lipstick</b></p>	<p><b>Rossetto</b></p>
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<p>Dad found lipstick in my school bag and confronted me with it.</p> <p><i>What's this?</i></p> <p>I didn't have an answer.</p> <p>The previous week he'd caught me reading Kelly-Anne's <i>Cosmopolitan</i> and torn it in two.</p> <p><i>Do you have a boyfriend?</i> he asked, not completely unkindly.</p> <p><i>No, Daddy.</i></p> <p><i>So what's the face paint about?</i></p> <p><i>I don't know.</i></p> <p>And the truth was, I didn't. I'd used it once or twice but didn't see much point when it just wiped off a few minutes later.</p> <p>He took a deep breath.</p> <p><i>I'm being very patient here, Allison.</i></p> <p><i>But don't push me. OK?</i></p> <p>I wiped my mouth with my sleeve even though I was sure I hadn't anything on my lips.</p> <p><i>OK, Daddy.</i></p>	<p>Papà ha trovato un rossetto nel mio zaino di scuola e mi ha interrogata a riguardo.</p> <p><i>Cos'è questo?</i></p> <p>Non avevo una risposta.</p> <p>La settimana prima mi aveva beccata a leggere il <i>Cosmopolitan</i> di Kelly-Anne e l'aveva strappato in due.</p> <p><i>Hai un ragazzo?</i> chiese, in maniera non troppo sgarbata.</p> <p><i>No, Papi.</i></p> <p><i>Allora a cosa ti serve questa roba per la faccia?</i></p> <p><i>Non lo so.</i></p> <p>E la verità era che non lo sapevo davvero. L'avevo usato una o due volte, ma non ne vedevo l'utilità siccome si toglieva dopo qualche minuto. Fece un respiro profondo.</p> <p><i>Sto avendo molta pazienza in questo momento, Allison.</i></p> <p><i>Ma non provocarmi. OK?</i></p> <p>Mi sono pulita la bocca con la manica anche se ero convinta di non avere niente sulle labbra.</p> <p><i>Va bene, Papi.</i></p>
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<b>Birthday</b>	<b>Compleanno</b>
<p>Kelly-Anne woke me early. <i>Get up, lazy bones, it's your birthday!</i></p>	<p>Kelly-Anne mi ha svegliata presto. <i>Alzati, pigrona, è il tuo compleanno!</i></p>
<p>She'd made French toast topped with whipped cream and berries.</p>	<p>Aveva preparato dei toast alla francese ricoperti di panna montata e frutti di bosco.</p>
<p>Next to my breakfast a package. An archery set I'd talked about for ages.</p>	<p>Accanto alla mia colazione c'era un pacchetto. Un set per il tiro con l'arco di cui parlavo da secoli.</p>
<p>It wasn't a real one – suckers instead of points at the ends of the arrows.</p>	<p>Non era vero – c'erano delle ventose al posto delle punte alle estremità delle frecce.</p>
<p>But she'd bought window chalk too, drawn a target in various colours across the glass.</p>	<p>Ma aveva comprato anche dei gessetti per le finestre, e aveva disegnato un bersaglio di diversi colori sul vetro.</p>
<p>We spent all day shooting at that window, perfecting our aim.</p>	<p>Abbiamo passato tutto il giorno a colpire quella finestra, perfezionando la nostra mira.</p>
<p>I guess we were learning to arm ourselves. We were learning how to fight.</p>	<p>Credo che stessimo imparando ad armarci. Che stessimo imparando a combattere.</p>
<p>And we were always on the same side.</p>	<p>Ed eravamo sempre dalla stessa parte.</p>

<b>Forgotten</b>	<b>Dimenticata</b>
<p><i>Do not come down those stairs until I say so,</i></p>	<p><i>Non scendere da quelle scale finché non te lo dico io,</i></p>
<p><i>do you hear me?</i></p>	<p><i>mi hai sentito?</i></p>
<p>His face was blood-filled, hard, veins popping in his neck.</p>	<p>La sua faccia era piena di sangue, fredda, con le vene che stavano esplodendo nel suo collo.</p>
<p><i>Yes, Daddy.</i></p>	<p><i>Sì, Papino.</i></p>
<p>I scuttled away so he couldn't get to me.</p>	<p>Mi sono allontanata in modo che non potesse raggiungermi.</p>
<p>I missed lunch.</p>	<p>Ho saltato il pranzo.</p>
<p>I missed dinner.</p>	<p>Ho saltato la cena.</p>
<p>As he left for work the next morning</p>	<p>La mattina dopo, come è uscito per andare al lavoro</p>
<p>I opened the door            an inch    then closed it again.</p>	<p>ho aperto la porta            di un centimetro    e poi l'ho chiusa di nuovo.</p>
<p>By the evening    my stomach was stinging.</p>	<p>Alla sera    mi bruciava lo stomaco.</p>
<p><i>Allie? Dad called up the stairs.</i></p>	<p><i>Allie? Papà chiamò salendo le scale.</i></p>
<p><i>You home from school?</i></p>	<p><i>Sei tornata da scuola?</i></p>
<p>I rushed on to the landing.</p>	<p>Mi sono precipitata sul pianerottolo.</p>
<p><i>I've been in my bedroom, I told him.</i></p>	<p><i>Sono stata nella mia stanza, gli ho detto.</i></p>
<p><i>You said I wasn't to leave.</i></p>	<p><i>Avevi detto che non dovevo andarmene.</i></p>
<p>He sucked his teeth.</p>	<p><i>tch...</i></p>
<p><i>You're a real idiot</i></p>	

<i>sometimes, you know that?</i>	<i>Sei davvero un'idiota a volte, lo sai?</i>
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<b>The system</b>	<b>Il sistema</b>
<p>Dad liked to beat the system and other people too sometimes.</p> <p>When I needed new jeans we walked into River Island and he went straight to the men's section, taking a chequered shirt from a peg, pulling off the top button and marching to the cashier.</p> <p>I stood next to him, not listening, wondering if I could take a chew from the bowl on the counter. <i>No, I haven't got the receipt but it's damaged, isn't it? You can see for yourself. Look. See? Look there.</i></p> <p>She quietly made him an offer. <i>No, I want my money back.</i></p> <p>And another offer. <i>No, I don't wanna exchange it.</i></p> <p>The girl at the till was hardly older than I was – hair in long plaits,</p>	<p>Papà amava battere il sistema e a volte anche le persone.</p> <p>Quando mi servivano dei jeans nuovi siamo entrati da Zara e lui è andato dritto nel reparto uomo, ha preso una camicia a quadri che era appesa, ha strappato il primo bottone in alto ed ha camminato deciso verso la cassiera.</p> <p>Io ero accanto a lui, ma non stavo ascoltando, mi stavo chiedendo se potessi prendere un boccone dalla ciotola che stava sul bancone. <i>No, non ho lo scontrino ma è rovinata, giusto? Lo puoi vedere con i tuoi occhi. Guarda. Vedi? Guarda lì.</i></p> <p>Lei tranquillamente gli ha fatto un'offerta. No, voglio indietro i miei soldi/i miei soldi indietro. E un'altra offerta. <i>No, non voglio cambiarla.</i></p>

<p>green eyeliner – and I knew how it felt, to be bombarded by him.</p> <p><i>The best I can do is a credit note, she mumbled.</i></p> <p><i>My manager isn't back from lunch for an hour.</i></p> <p>Dad drummed his fingers against the counter and agreed, slipping the card with the money on it into my hand as we walked away.</p> <p><i>Get yourself the jeans, he said.</i> <i>I'll be in the car. Hurry up.</i></p> <p>It was the kindest thing he'd done in ages, and it made me remember to love him.</p>	<p>La ragazza alla cassa era appena più grande di me – Aveva delle trecce lunghissime, l'eyeliner verde – e io sapevo come ci sentiva, ad essere attaccati da lui.</p> <p><i>Il meglio che posso fare è un buono d'acquisto, mormorò.</i></p> <p><i>Il mio responsabile è in pausa pranzo e non torna prima di un'ora.</i></p> <p>Papà ha picchiettato velocemente le dita sul bancone e ha acconsentito, sbattendomi il buono in mano mentre ce ne andavamo.</p> <p><i>Comprati quei jeans, ha detto</i> <i>Ti aspetto in macchina. Muoviti.</i></p> <p>È stata la cosa più carina che avesse fatto in anni, e mi ha fatto ricordare di volergli bene.</p>
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<p><b>Too Long</b></p> <p>I hadn't known he was in a hurry until he was behind me in my room, glaring back at me in the full-length mirror.</p>	<p><b>Troppo lunghi e troppo a lungo</b></p> <p>Non sapevo che lui fosse di fretta finché non si è messo dietro di me nella mia stanza, fissandomi indietro dallo specchio grande.</p>
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<p><i>I've been waiting</i>, he said.</p> <p>Kelly-Anne loitered on the landing.  <i>Is it cold out?</i>  <i>Are either of you taking coats?</i>  She was wearing a new dress.</p> <p>Dad ignored her.</p> <p><i>Nearly ready</i>, I said,  running a brush through my hair  to the ends,  tying it up high on to my head.</p> <p><i>Are you taking a coat?</i> Kelly-Anne  asked again.  She was in the room now next to  Dad.</p> <p>He stormed out.  She made a face.</p> <p>Dad returned  with a pair of scissors,  and before I could jerk my head from him  he had hold  of my ponytail  and was cutting it,  cutting it,  cutting it,  until he was holding the whole length of  my hair</p>	<p><i>Sto aspettando</i>, ha detto.</p> <p>Kelly-Anne stava gironzolando sul  pianerottolo.  <i>Fa freddo fuori?</i>  <i>Uno di voi sta prendendo i cappotti?</i>  Indossava un vestito nuovo.</p> <p>Papà l'ha ignorata.  <i>Sono quasi pronta</i>, ho detto,  passandomi una spazzola tra i capelli  fino alle punte,  cercando di farmi una coda alta.</p> <p><i>Prendi il cappotto?</i> chiese di nuovo  Kelly-Anne.  Ora era nella stanza accanto a Papà.</p> <p>Lui era infuriato.  Lei ha fatto una faccia.  Papà è tornato  con un paio di forbici,  e prima che potessi allontanare la testa da  lui  aveva preso in mano  la mia coda  e la stava tagliando,  e tagliando,  e tagliando,  fino a che non aveva tra le mani l'intera  lunghezza dei miei capelli.  Kelly-Anne urlò scioccata. <i>Marcus!</i></p>
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<p>in his hands.</p> <p style="text-align: center;">Kelly-Anne gasped. <i>Marcus!</i></p> <p><i>Too long</i>, he muttered.</p> <p>I nodded.</p> <p>But I didn't know what was too long: the amount of time I'd made him wait or the length of hair he'd just stolen from me.</p>	<p><i>Quando è troppo è troppo</i>, mormorò.</p> <p>Io ho annuito.</p> <p>Ma non sapevo a cosa si riferisse quel troppo: se al tempo che l'avevo fatto aspettare oppure alla lunghezza dei capelli che mi aveva appena rubato.</p>
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<p><b>Caught</b></p> <p>I don't have a waterproof coat, and quickly it goes from cloudy to torrential, rain sweeping across the sky in thick panels.</p> <p>Cold comes in from the ocean. My cheek stings.</p> <p>I wedge myself between two lopsided beach huts to keep dry and look up only when a pair of Hunter wellies comes to a halt in front of me.</p> <p>A girl with a silky Labrador frowns down. The dog's tail wags,</p>	<p><b>Beccata</b></p> <p>Non ho un impermeabile, e in men che non si dica si passa da nuvoloso a diluvio universale, con dei goccioloni di pioggia che cadono da tutto il cielo.</p> <p>Il freddo arriva dall'oceano. Le mie guance pungono dal freddo. Mi infilo tra due cabine storte in spiaggia per rimanere asciutta e alzo lo sguardo solo quando un paio di stivali di gomma si fermano di fronte a me.</p> <p>Una ragazza con un Labrador morbido ha fatto una faccia strana.</p>
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<p>flicks rain.</p> <p>Water drips from the hem of the girl's hood.</p> <p><i>Are you hurt?</i> she asks.</p> <p><i>What happened to your face?</i></p> <p><i>Just got caught in the rain,</i> I say.</p>	<p>Il cane stava scodinzolando, schizzando la pioggia.</p> <p>Delle gocce d'acqua cadono dall'orlo del cappuccio della ragazza.</p> <p><i>Sei ferita?</i> Chiede.</p> <p><i>Cos'è successo alla tua faccia?</i></p> <p><i>Ho solo beccato la pioggia,</i> ho detto.</p>
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<p><b>Friends</b></p> <p>Dad didn't like me having friends.</p> <p>He said,</p> <p><i>If I pay for your swimming, you'll think things come easy. They don't. Make yourself useful. Start with that dishwasher.</i></p> <p>He said,</p> <p><i>You can get a Saturday job when you've finished your exams. I'm a decent father. Don't you eat?</i></p> <p>He said,</p> <p><i>It's too late to go out. You think I don't know what goes on?</i></p> <p>I could have invited friends over to the house but also I couldn't.</p>	<p><b>Amici</b></p> <p>A Papà non piaceva che io avessi degli amici.</p> <p>Ha detto,</p> <p><i>Se pago per le tue lezioni di nuoto, penserai che le cose siano facili. Non lo sono. Renditi utile. Comincia da quella lavastoviglie.</i></p> <p>Ha detto,</p> <p><i>Puoi trovarti un lavoretto il sabato quando hai finito con i tuoi esami. Sono un padre decente. Per caso non mangi?</i></p> <p>Ha detto,</p> <p><i>È troppo tardi per uscire. Pensi che io non sappia cosa sta succedendo?</i></p> <p>Avrei potuto invitare degli amici a casa Ma in realtà non potevo.</p>
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<p>Sophie and Jacq weren't the sort of girls to keep schtum if things were weird – Jacq was a worrier, Sophie was gobby.</p> <p>I didn't want them seeing how he was, huffing and angry, cruel to Kelly-Anne.</p> <p><i>Why didn't you come to Martin's? Jacq asked.</i></p> <p><i>He fancies you cos he went on and on.</i></p> <p><i>His brother's got a new motorbike.</i></p> <p><i>Said he'll let us have a go next time.</i></p> <p><i>Gotta be careful what you wear though in case you set fire to your leg on the exhaust.</i></p> <p><i>Allie thinks she's too good for us, Sophie said.</i></p> <p><i>You already got a boyfriend or something? What's his name? Is it Jacq's dad?</i></p> <p><i>Shut up, said Jacq.</i></p> <p>She pushed Sophie.</p> <p>They laughed.</p> <p>Jacq's dad was living with a twenty-year-old in some bedsit.</p> <p>We pretended his girlfriend was still at primary school,</p>	<p>Sophie e Jacq non erano le classiche ragazze</p> <p>che stanno zitte se qualcosa non va</p> <p>Jacq era una persona ansiosa, Sophie una persona molto aperta.</p> <p>Non volevo che vedessero com'era Papà, infastidito e arrabbiato, crudele con Kelly-Anne.</p> <p><i>Perché non sei venuta da Martin? Ha chiesto Jacq.</i></p> <p><i>Gli piaci: non ha fatto altro che parlare di te.</i></p> <p><i>Suo fratello ha preso la moto nuova.</i></p> <p><i>Ha detto che la prossima volta ci fa fare un giro.</i></p> <p><i>Però devi stare attenta a come ti vesti</i></p> <p><i>Nel caso ti scottassi la gamba con lo scarico.</i></p> <p><i>Allie pensa di essere meglio di noi, ha detto Sophie.</i></p> <p><i>Hai già un ragazzo o una robe simili?</i></p> <p><i>Come si chiama? È il papà di Jacq?</i></p> <p><i>Ma taci, ha detto Jacq.</i></p> <p>Ha spintonato Sophie.</p> <p>Hanno riso.</p> <p>Il padre di Jacq viveva con una ventenne in un qualche monolocale.</p>
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<p>that her dad was a weirdo.          Jacq pretended to find it funny.</p> <p><i>I wanted to come out, I told them.          Dad's being a pain.</i></p> <p><i>So come Saturday, Jacq said.          We'll go down the cinema.          Sneak in.          Nothing worth paying for anyway.</i></p> <p>Jacq held on longer than Sophie,          tried really hard to keep me from          slipping          away.</p> <p><i>I can't.</i>          I didn't have an explanation.          The only reason for not hanging out          was that I was scared.          But even then          I couldn't exactly explain          what I was afraid he might do.</p>	<p>Noi facevamo finta che la sua ragazza          fosse ancora alle elementari,          che suo padre fosse strano.</p> <p>Jacq faceva finta di trovare la cosa          divertente.</p> <p><i>Sarei voluta uscire, gli ho detto.          Papà rompe.</i></p> <p><i>Beh, allora vieni sabato, ha detto Jacq.          Andiamo al cinema.          Entriamo di nascosto.</i></p> <p><i>Tanto non c'è comunque niente per cui          valga la pena pagare.</i></p> <p>Jacq ci ha provato più di Sophie,          a cercare di evitare davvero che          me la          svignassi.</p> <p><i>Non posso.</i>          Non avevo una giustificazione.          L'unica ragione per non uscire          era che avevo paura.          Ma anche in quel caso          non potevo esattamente spiegare          quello che temevo potesse fare.</p>
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<p><b>Crosswords</b></p> <p>Everything Dad ever said was a puzzle,          blanks and clues,</p>	<p><b>Parole crociate</b></p> <p>Tutto ciò che diceva Papà era un enigma,          spazi vuoti e indizi,</p>
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<p>where I'd left them after my shower.</p> <p>It was before Kelly-Anne came to live with us</p> <p>and taught me how to keep out of his way.</p> <p>I was seven maybe.</p> <p>I wet the bed sometimes.</p> <p><i>Allison? Do your shoes need their own place?</i></p> <p><i>Allison? Where are you?</i></p> <p><i>Not clearing up, that's for sure.</i></p> <p>He was clomping up the stairs,</p> <p>heavy-footed.</p> <p><i>I don't ask much, do I?</i></p> <p><i>I mean, do I ask for much?</i></p> <p><i>A tidy house isn't a lot to ask for.</i></p> <p><i>Is it?</i></p> <p><i>Is it?</i></p> <p>The walls rattled.</p> <p>The ceilings came closer.</p> <p>I stepped on to the landing.</p> <p><i>I'm sorry, Daddy.</i></p> <p><i>I'll do it now.</i></p> <p>I was crying.</p> <p>There was snot.</p> <p>Choking sounds came from my throat.</p> <p>And he relented,</p> <p>just like that,</p> <p>head tilted like he was working me out.</p> <p><i>Jesus, Al, I'm so tired.</i></p> <p><i>That's all it is.</i></p>	<p>dove le avevo lasciate dopo aver fatto la doccia.</p> <p>È successo prima che Kelly-Anne venisse a vivere con noi</p> <p>e mi insegnasse a stare alla larga da lui.</p> <p>Probabilmente avevo sette anni.</p> <p>Facevo la pipì a letto di tanto in tanto.</p> <p><i>Allison? Le tue scarpe hanno bisogno di una casa tutta loro?</i></p> <p><i>Allison? Dove sei?</i></p> <p><i>Non a sistemare, questo è poco ma sicuro.</i></p> <p>Stava salendo le scale,</p> <p>con un passo pesante.</p> <p><i>Non chiedo molto, vero?</i></p> <p><i>Dico, chiedo così tanto?</i></p> <p><i>Una casa in ordine non è chiedere troppo.</i></p> <p><i>Vero?</i></p> <p><i>Vero?</i></p> <p>I muri tremavano.</p> <p>I soffitti si avvicinavano.</p> <p><i>Scusa, Papi.</i></p> <p><i>Ora faccio tutto.</i></p> <p>Stavo piangendo.</p> <p>Avevo il moccio.</p> <p>Dal suono che usciva dalla mia gola sembrava stessi soffocando.</p> <p>E lui ha ceduto,</p> <p>a caso,</p> <p>con la testa inclinata come se mi stesse capendo.</p> <p><i>Cristo, Al, sono davvero stanco.</i></p>
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<p>so Kelly-Anne and I ordered pizza and watched <i>Strictly</i>, phoned up to vote for our favourites, watched the best bits again on iPlayer.</p> <p>Once we pretended to tango, bodies pressed close, arms outstretched, strutting from one end of the room to the other and back again.</p> <p>Dad finished early that evening, was watching us ages before we noticed him there by the sideboard, recording us with his phone. <i>Oh, don't stop on my account</i>, he said.</p> <p>But we did. We stepped away from one another, ashamed of our friendship, ashamed of the fun.</p> <p><i>We were just messing about</i>, Kelly-Anne said.</p>	<p>quindi io e Kelly-Anne abbiamo ordinato la pizza e abbiamo guardato <i>Ballando con le Stelle</i>, chiamando per votare i nostri preferiti, e poi guardando le clip migliori di nuovo su YouTube.</p> <p>Una volta abbiamo fatto finta di ballare il tango, con i corpi l'uno contro l'altro, le braccia tese, avanzando con fierezza da una parte della stanza all'altra e poi ricominciando.</p> <p>Quella sera Papà aveva finito presto, e ci stava guardando da un secolo prima che noi notassimo lui lì dalla credenza, che ci riprendeva con il telefono. <i>Oh, non volevo interrompere questa scenetta</i>, ha detto.</p> <p>Ma abbiamo smesso. Ci siamo allontanate l'una dall'altra, vergognandoci della nostra amicizia, vergognandoci del divertimento.</p> <p><i>Stavamo solo giocando</i>, ha detto Kelly- Anne.</p>
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<p>Dad pinched the end of his nose.  <i>Must be nice to have time for that.</i></p> <p>I turned off the TV and went to the kitchen to make Dad's dinner.  He followed me in.  <i>Someone's been sick in the car.</i>  <i>You'll have to clean it.</i></p> <p>I nodded and found the rubber gloves.</p> <p>Kelly-Anne and I didn't dance again.</p>	<p>Papà si è grattato la punta del naso.  <i>Deve essere bello avere tempo per queste cose.</i></p> <p>Ho spento la TV e sono andata in cucina a preparare la cena per Papà.  Mi ha seguita.  <i>Qualcuno è stato male in macchina.</i>  <i>Devi pulire.</i></p> <p>Ho annuito e trovato i guanti.</p> <p>Io e Kelly-Anne non abbiamo più ballato.</p>
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<p><b>Good Girl</b></p> <p>I didn't know when I was little that what went on at home was a secret.</p> <p>I didn't know I shouldn't tell tales to teachers.  Instead I babbled and a social worker came to our house dressed in baggy clothes and covered in cat hair.</p> <p>She looked at my bedroom.  Dad had changed the sheets</p>	<p><b>Brava ragazza</b></p> <p>Quando ero piccola non sapevo che quello che succedeva a casa fosse un segreto.</p> <p>Non sapevo che non dovevo fare la spia con gli insegnanti.  Quindi ho chiacchierato e un'assistente sociale è venuta a casa nostra vestita con abiti larghi e ricoperta di peli di gatto.</p> <p>Ha dato un'occhiata alla mia stanza.  Papà aveva cambiato le lenzuola</p>
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<p>and hoovered the rug. She saw the house was tidy, the fridge full, and I had no bruises.</p> <p>She talked to Dad in a soft voice and was satisfied: the shouting I'd tattled about was normal, the smacking was hasty and would stop now Dad knew the rules.</p> <p><i>Keep these buttoned</i>, Dad said when she left, pinching my lips between his fingers.</p> <p><i>Yes, Daddy.</i></p> <p><i>Good girl</i>, he said, and smiled. I liked it when he did that, when he smiled because of me.</p>	<p>e passato l'aspirapolvere sul tappeto. Lei ha visto che la casa era in ordine. il frigo pieno, e io non avevo lividi.</p> <p>Ha parlato con Papà a bassa voce ed era soddisfatta: le urla di cui avevo blaterato erano normali, gli schiaffi erano frettolosi e comunque si sarebbero fermati. ora che Papà sapeva le regole.</p> <p><i>Tieni questa chiusa</i>, ha detto Papà quando l'assistente sociale se n'è andata, chiudendomi la bocca tra le sue dita. <i>Sì, Papi.</i></p> <p><i>Brava ragazza</i>, ha detto, e poi ha sorriso. Mi piaceva quando lo faceva, quando sorrideva per colpa mia.</p>
<p><b>How Long?</b></p> <p>How long will the school hold off before pestering Dad about my absence?</p>	<p><b>Per quanto tempo?</b></p> <p>Per quanto tempo ancora la scuola continuerà a tacere prima di avvisare Papà della mia assenza?</p>

<p>Will they call the police if he shuffles, stammers,     says he isn't sure where I am?</p> <p>And how will Dad prove to anyone I left willingly and am not buried in the garden?</p> <p>Perhaps he is searching the streets trying to find me, reach me, bring me back.</p> <p>I don't want him to discover me here but I want him to try –     to be sad     he has lost me.</p> <p>Yet.</p> <p>Sometimes I think,     if only     he had just buried me in the     garden.</p> <p>Everything would be easier.</p>	<p>Chiameranno la polizia se lui dovesse girarci intorno, balbettare,     dire che non è sicuro di dove io sia?</p> <p>E Papà, come potrebbe provare a qualcuno che sono fuggita di mia spontanea volontà e non sono seppellita in giardino?</p> <p>Forse sta cercando per le strade nella speranza di trovarmi, di raggiungermi, di riportami indietro.</p> <p>Io non voglio che lui mi trovi qui ma vorrei che almeno ci provasse –     ad essere triste     perché mi ha persa.</p> <p>Eppure.</p> <p>A volte penso,     se solo     mi avesse semplicemente     seppellita     in giardino.</p> <p>Sarebbe tutto molto più semplice.</p>
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<p><b>Unkissed</b></p> <p>I have never been kissed.</p>	<p><b>Mai baciata</b></p> <p>Non sono mai stata baciata.</p>
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<p>Not on the mouth or cheek or top of the head</p> <p>I don't think.</p> <p>Dad patted me, never pecked, when I'd been good as a kid.</p> <p>And by the time Kelly-Anne appeared I was too old for her lips and made do with high-fives and the occasional cuddle.</p> <p>I have never been kissed.</p>	<p>Né sulla bocca Né sulla guancia e nemmeno in testa</p> <p>penso di no.</p> <p>Papà mi dava una pacca sulla spalla, mai un bacino, quando da piccola facevo la brava.</p> <p>E quando poi è comparsa Kelly-Anne Ero troppo grande per i suoi Baci e mi facevo bastare i cinque e le coccole occasionali.</p> <p>Non sono mai stata baciata.</p>
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<p><b>Mercy</b></p> <p>I made jacket potatoes with tuna- sweetcorn.</p> <p>Dad curled his nose like I'd piled the plate with dirty underwear.</p> <p><i>You can't even get the easy stuff right</i>, he said.</p> <p><i>I try</i>, I told him.</p>	<p><b>Pietà</b></p> <p>Ho preparato le patate arrosto con tonno e mais.</p> <p>Papà ha storto il naso come se avessi ammucciato i piatti insieme a della biancheria sporca.</p> <p><i>Non riesci nemmeno a fare bene le cose semplici</i>, ha detto.</p> <p><i>Ci provo</i>, gli ho risposto.</p>
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<p>He raised his hand at this retort then changed his mind.</p> <p><i>You make it very hard to love you, you know, Allie.</i></p> <p>At times he could be merciful.</p>	<p>A questa risposta ha alzato la mano poi ha cambiato idea.</p> <p><i>Ti rendi davvero difficile da amare lo sai, Allie.</i></p> <p>Qualche volta era compassionevole.</p>
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<p><b>Love</b></p> <p>If you could learn to be loveable like you can learn to play the piano or conjugate verbs, my report would read:</p> <p><i>Must try harder.</i></p>	<p><b>Amore</b></p> <p>Se si potesse imparare ad essere amabile come si può imparare a suonare il pianoforte o a coniugare i verbi, sulla mia pagella ci sarebbe scritto:</p> <p><i>Deve impegnarsi di più.</i></p>
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<p><b>Washing-up</b></p> <p>When I went to the loo, Dad started on the washing-up. He'd scraped the cold potato into the bin and was scrubbing the pan clean.</p> <p><i>I can do that, I said.</i></p> <p>He smiled. <i>Nah. It's my turn.</i> <i>And, hey, the dinner was fine.</i></p>	<p><b>Lavare i piatti</b></p> <p>Quando sono andata in bagno, Papà ha iniziato a lavare i piatti. Ha scrostato le patate ormai fredde nel pattume e stava sfregando la padella per pulirla <i>Posso farlo io, ho detto.</i></p> <p>Ha sorriso. <i>Nah. È il mio turno.</i></p>
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<p><i>I'm just a grump.</i></p> <p>I didn't reply.</p> <p>I set to drying the plates, asking myself if his changed mood meant I was loveable after all.</p>	<p><i>E poi la cena era buona.</i></p> <p><i>Sono solo un brontolone.</i></p> <p>Non ho risposto.</p> <p>Mi sono messa ad asciugare i piatti, chiedendomi se il suo cambio di umore significasse che dopo tutto ero amabile anche io.</p>
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<p><b>Babyish</b></p> <p>Dad badgered me to grow up hurry up shut up stop being a baby stop whining stop moaning act my age act like an adult quit the crocodile tears, as though being a child was a serious problem and something I could remedy.</p>	<p><b>Infantile</b></p> <p>Papà mi assillava per crescere sbrigarmi stare zitta smettere di fare la bambina smettere di piagnucolare smettere di lamentarmi comportarmi come una persona della mia età comportarmi da adulta smettere di fare le lacrime da cocodrillo, come se essere una bambina fosse un problema serio e qualcosa a cui io potessi rimediare.</p>
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<p><b>Carol and Lee</b></p> <p>I was little when Dad decided he was in love</p>	<p><b>Carol e Lee</b></p> <p>Ero piccola quando Papà ha deciso che era innamorato</p>
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<p>with someone called Carol and invited her to live in our house  with her son.</p> <p>So Carol and Lee stayed with Dad and me for a few months. At first it was easy. Carol liked baking. Lee was quiet. Then Carol quit with the buns and took to shouting at Lee until he cried. He was older than I was – eight maybe – and hated when I saw him tearful, hit me to make me unnotice.</p> <p><i>It's your stupid fault, he said.</i> <i>She didn't want a daughter.</i> <i>She doesn't like you.</i></p> <p>I watched Carol. It wasn't hard to see that Lee was right. She never tucked me in at night or washed my uniform for school. She scowled at me and at Dad too sometimes, until one day they were gone – Carol and Lee – and Dad and I carried on as usual, pretending no one was missing. Pretending we were happy alone.</p>	<p>di qualcuna di nome Carol e l'ha invitata a vivere a casa nostra  con suo figlio.</p> <p>Quindi Carol e Lee sono stati con me e Papà per qualche mese All'inizio facile. Carol amava cucinare. Lee era tranquillo. Poi Carol smise con le torte e Iniziò a urlare addosso a Lee finché non piangeva. Lui era più grande di me – otto anni forse – e odiavo vederlo piangere, colpendomi per farmi passare inosservata. <i>È tutta colpa tua, ha detto.</i> <i>Lei non voleva una figlia.</i> <i>Tu non le piaci.</i></p> <p>Io vedevo Carol. Non era difficile capire che Lee aveva ragione. Non mi ha mai rimboccato le coperte alla notte o lavato la mia uniforme della scuola. Mi guardava storta e a volte lo faceva anche con Papà, finché un giorno se ne sono andati – Carol e Lee –</p>
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	<p>ed io e Papà siamo andati avanti come al solito,  facendo finta che non mancasse nessuno.  Facendo finta di essere felici da soli.</p>
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<p><b>A father too</b></p> <p>Sometimes I forgot my father was the way he was  and I smiled when I saw him,  when he gave me dinner money  or nodded at good grades.  Some Sundays when my father roasted chicken  I'd forget whatever had happened on Saturday night  or think it hadn't been him at all,  that I'd made a mistake in my remembering.  Sometimes I held on to the nice things because the  horrible  seemed impossible.  Sometimes I forgot my father was the way he was  and that's why I loved him.</p>	<p><b>Anche un padre</b></p> <p>A volte mi scordavo che mio padre era quello che era  e sorridevo quando lo vedevo,  quando mi dava i soldi per la cena  o mi faceva un cenno con la testa quando gli dicevo dei bei voti.  Alcune Domeniche, quando mio padre faceva il pollo arrosto  dimenticavo quello che era successo il sabato sera  oppure pensavo che non fosse stato assolutamente lui,  che avevo fatto un errore nel mio ricordo.  A volte mi aggrappavo alle cose belle perché il  terribile  sembrava impossibile.  A volte mi scordavo che mio padre era quello che era  e per questo lo amavo.</p>
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<p><b>The Beginning of Burns</b></p> <p>Jacq and Sophie didn't really have a choice.</p>	<p><b>L'inizio delle bruciature</b></p> <p>Jacq e Sophie non avevano avuto molta scelta.</p>
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<p>Jacq said, <i>Why can't we come in though?</i></p> <p>Sophie said, <i>You're being well bitchy.</i></p> <p>Jacq said, <i>We got an Uber, Al. Cost us seven quid.</i></p> <p>Sophie said, <i>I don't think she cares what we did.</i></p> <p><i>I said, I'm a bit busy. Can I call you later?</i></p> <p>Jacq said, <i>What are you doing?</i></p> <p>Sophie said, <i>A bloke probably.</i></p> <p>Jacq said, <i>It's not Peter, is it?</i></p> <p>Sophie said, <i>I bet it is. She totally fancies him.</i></p> <p><i>I said, Please go away.</i></p> <p>Jacq said, <i>What?</i></p> <p>Sophie said, <i>You what?</i></p> <p><i>I said, Just fuck off, all right, and slammed the door.</i></p> <p>Inside Dad was asleep.</p> <p>I went to the bathroom and found spirits to clean the cigarette burn.</p> <p>It was such a small thing on the back of my hand.</p> <p>A tiny blistering circle.</p>	<p>Jacq ha detto, <i>Come mai però non possiamo entrare?</i></p> <p>Sophie ha aggiunto, <i>Ti stai un po' comportando da stronzetta.</i></p> <p>Jacq ha detto, <i>Abbiamo preso un Uber; Al. Ci è costato sette sterline.</i></p> <p>Sophie ha detto, <i>Non penso le importi cosa abbiamo fatto.</i></p> <p>Io ho risposto, <i>Sono un po' occupata. Posso chiamarvi dopo?</i></p> <p>Jacq ha detto, <i>Ma cosa stai facendo?</i></p> <p>Sophie ha detto, <i>Probabilmente un ragazzo.</i></p> <p>Jacq ha detto, <i>Non Peter, vero?</i></p> <p>Sophie ha detto, <i>Scommetto di sì. Le piace da morire.</i></p> <p>Io ho detto, <i>Vi prego andate via.</i></p> <p>Jacq ha detto, <i>In che senso?</i></p> <p>Sophie ha detto, <i>Che cosa hai detto?!</i></p> <p>Io ho risposto, <i>Levatevi dalle palle, basta, e ho sbattuto la porta.</i></p> <p>Dentro Papà stava dormendo.</p> <p>Sono andata in bagno e ho trovato dell'alcool per disinfettare la bruciatura della sigaretta.</p> <p>Era davvero una cosa da niente</p>
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<p>Nothing awful compared to what he'd done before.</p> <p>But with Kelly-Anne gone he was crueller. This was the beginning of something new. The beginning of burns.</p>	<p>sul palmo della mano. Un minuscolo cerchio rovente.</p> <p>Niente di terribile in confronto a quello che aveva già fatto in passato.</p> <p>Ma da quando Kelly-Anne se n'era andata, lui era diventato più crudele. Questo era l'inizio di qualcosa di nuovo. L'inizio delle bruciature.</p>
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<p><b>Funny thing is</b></p> <p>Getting a small circular burn on the back of my hand wasn't as bad as the week before when I swore –     <i>Shit!</i> – and he heard, and marched me to the bathroom, made me brush my teeth with honeysuckle hand soap until it foamed up and filled my whole mouth with sour froth.</p>	<p><b>La cosa buffa è che</b></p> <p>Ricevere una piccola bruciatura rotonda sul palmo della mano non è stato poi così male, paragonato alla settimana prima quando ho detto una parolaccia –     <i>Cazzo!</i> – e lui ha sentito, e mi ha accompagnata in bagno, mi ha fatto lavare i denti con del sapone per le mani al caprifoglio finché non ha fatto la schiuma e ha riempito tutta la mia bocca con della schiuma acida.</p>
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<p><b>Memories</b></p> <p>If I could forget what he did</p>	<p><b>Ricordi</b></p> <p>Se potessi scordarmi quello che ha fatto</p>
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<p>I could go home. We could be like nothing awful ever happened.</p> <p>I wouldn't even need to forgive him.</p> <p>But my memory, like an animal hungry to be fed, hangs on with gritted teeth to everything.</p>	<p>Potrei tornare a casa. Potremmo fare come se niente di orribile fosse mai accaduto.</p> <p>Non avrei nemmeno bisogno di perdonarlo.</p> <p>Ma il mio ricordo, come un animale affamato che deve essere nutrito, è bloccato a denti stretti a ogni cosa.</p>
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<p><b>Where's the remote?</b></p> <p>When Dad asked a question like, <i>Where's the remote?</i> what he meant was: <i>Find the remote.</i></p> <p>Or when he said, <i>What's for dinner?</i> what he meant was: <i>I am hungry. Feed me.</i></p> <p>Dad's questions were never queries – they were demands and judgements, weapons to make me nervous.</p>	<p><b>Dov'è il telecomando?</b></p> <p>Quando Papà faceva una domanda del tipo, <i>Dov'è il telecomando?</i> quello che davvero intendeva era: <i>Trova il telecomando.</i></p> <p>O quando diceva, <i>Cosa c'è per cena?</i> quello che davvero intendeva era: <i>Ho fame. Fammi da mangiare.</i></p> <p>Le domande di Papà non erano mai domande – erano pretese e sentenze, armi per mettermi ansia.</p>
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<p>Dad's problems were mine.</p> <p>His discontent something I did my best to fix.</p>	<p>I problemi di Papà erano miei.</p> <p>Il suo malcontento era qualcosa che avevo fatto del mio meglio per risolvere.</p>
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<p><b>Lion Bar</b></p> <p>Dad left a Lion Bar in the fridge door. It was there weeks: cold, hard.</p> <p>One day after school I took it, ate it, enjoyed every bit of it with a Coke can and Kelly-Anne's <i>Hello!</i> magazine.</p> <p>That night Dad said, <i>My Lion Bar's gone.</i></p> <p>Kelly-Anne looked up from her Sudoku. <i>Not me. I'm too fat for any more chocolate.</i></p> <p>I stared at my lap. <i>I took it, I muttered.</i></p> <p>Dad didn't say any more, just slammed the fridge door and went to work</p>	<p><b>Barretta al Cioccolato</b></p> <p>Papà aveva lasciato una barretta al cioccolato in frigo. Era lì da settimane: fredda, dura.</p> <p>Un giorno dopo scuola l'ho presa, l'ho mangiata, e mi sono goduta ogni morso con una lattina di Coca-Cola e la rivista <i>Ciao!</i> di Kelly-Anne.</p> <p>Quella sera Papà ha detto, <i>La mia Barretta è scomparsa.</i></p> <p>Kelly-Anne ha sollevato lo sguardo dal suo Sudoku. <i>Non guardare me. Sono troppo grassa per dell'altra cioccolata.</i></p> <p>Ho fissato le mie gambe. <i>L'ho presa io, ho mormorato.</i></p> <p>Papà non ha detto altro, ha solo sbattuto lo sportello del frigo</p>
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<p>in a mood.</p> <p>He always noticed when things went missing.</p> <p>And sometimes he set me up.</p> <p style="padding-left: 40px;">Taking the Lion Bar was exactly what he had wanted.</p> <p>It gave him a reason for his rage.</p>	<p>ed è andato al lavoro di cattivo umore.</p> <p>Lui si accorgeva sempre se le cose sparivano.</p> <p>E a volte mi incastrava.</p> <p style="padding-left: 40px;">Prendere quella barretta era esattamente quello che lui voleva.</p> <p>Gli dava una ragione per essere arrabbiato.</p>
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<p><b>Get Up</b></p> <p>I was a ball on the floor by the fridge, shivering and shuddering and wondering if it was all over or if he had more fight in him.</p> <p>It was navy dark outside but the Sullivans were still in their garden, drinking beers and playing backgammon, making neighbourly noises.</p> <p>I thought:</p> <p style="padding-left: 40px;">Why can't my life be a bit more that, a bit less this?</p> <p style="padding-left: 40px;">Less of him.</p> <p>The Sullivans squealed.</p> <p>Their new puppy yapped like it was being teased.</p>	<p><b>Alzati</b></p> <p>Ero rannicchiata sul pavimento vicino al frigo, tremavo e rabbrivivo e mi chiedevo se fosse tutto finito o se in lui ci fosse ancora voglia di combattere.</p> <p>Fuori era buio pesto ma i Sullivans erano ancora in giardino, a bere birre e a giocare a tric-trac, facendo rumore nel vicinato.</p> <p>Ho pensato:</p> <p style="padding-left: 40px;">Perché la mia vita non può essere un po' più come quella, e un po' meno come questa?</p> <p style="padding-left: 40px;">Con un po' meno di lui?</p> <p>I Sullivan gridavano.</p>
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<p>Delighted squeals. Happy yapping.</p> <p>My face throbbed – a red hot pain too tender to touch, bruised and swollen.</p> <p>I lay on the lino shaking, aching, watching his feet near my face pace up and down.</p> <p><i>You aren't hurt. Get up,</i> he said.</p> <p>But my body was a brick – heavy and crumbling at the corners.</p> <p><i>Get up,</i> he said again, and I wanted to, staring at the dust and dried up pasta underneath the oven. All that hidden dirt.</p> <p>I wanted to say, <i>Help,</i> but didn't. I wanted to get up.</p> <p>Before I got the chance he was</p>	<p>Il loro nuovo cagnolino abbaia come se lo stessero prendendo in giro. Grida piacevoli. Un abbaiare felice.</p> <p>La mia faccia pulsava – un dolore rosso e bollente e troppo sensibile al tocco, sbucciato e gonfio.</p> <p>Mi sono stesa sul parquet tremante, dolorante, guardando i suoi piedi vicini alla mia faccia che facevano su e giù.</p> <p><i>Non sei ferita. Alzati,</i> ha detto.</p> <p>Ma il mio corpo era un mattone – Pesante e frantumato negli angoli.</p> <p><i>Alzati,</i> ha detto di nuovo, e volevo farlo, ma potevo solo fissare la polvere e la pasta secca che c'era sotto il forno. Tutto quello sporco nascosto.</p> <p>Volevo chiedere <i>Aiuto,</i> ma non l'ho fatto.</p>
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<p>toeing my tummy with his trainer.  <i>Are you OK, Allie?</i> he said,  sounding surprised,  like he thought I was made of metal,  like he didn't hear me whinny,  see  me  fall.</p> <p>He sighed finally. <i>I'm going to be late.</i>  <i>Clean up before you go to bed.</i></p> <p>I tried to blink away the burning.  I tried to push away the pain.</p> <p>It didn't work. I couldn't.</p>	<p>Volevo alzarmi.</p> <p>Prima che potessi farlo mi stava  dando dei colpi con la punta delle scarpe.  <i>Stai bene, Allie?</i> ha detto,  con un tono di voce sorpreso,  come se pensasse che fossi fatta di ferro,  come se non mi avesse sentita  piagnucolare  o non mi avesse  vista  cadere.</p> <p>Finalmente ha sospirato. <i>Farò tardi.</i>  <i>Pulisci prima di andare a letto.</i></p> <p>Ho cercato di far andare via le bruciate  sbattendo le palpebre.  Ho cercato di allontanare il dolore.</p> <p>Non ha funzionato. Non ci riuscivo.</p>
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<p><b>Thing Is</b></p> <p>A big part of me believes I did deserve it,  every bit,  and all the years before it too.</p> <p>I wasn't, wasn't, wasn't.</p> <p>If it was about someone else,</p>	<p><b>La cosa è che</b></p> <p>Una grossa parte di me pensa che me lo  meritassi,  ogni momento,  e anche tutti gli anni prima.</p> <p>Non me lo meritavo, non me lo meritavo,  non me lo meritavo.</p>
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why didn't he stop?	Se si trattava di qualcun altro, perché non si è fermato?
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<p><b>The call</b></p> <p>I've only had Messenger installed a few hours when the call comes through, and the voice I fear is there. <i>Where are you, Allison?</i></p> <p>I stare at my screen. Why did I answer? What was I thinking? He has found me. He has found me and will make me suffer now. <i>I've been asking everywhere, he says.</i> <i>I was so worried.</i> <i>Allison? Allison, answer me.</i> <i>Is Kelly-Anne with you?</i></p> <p><i>I'm not coming home, I say.</i> <i>I'm safe.</i></p> <p>Beyond the window, a car revs its engine. A girl shouts. A man laughs. Somewhere a lawnmower is grinding grass.</p>	<p><b>La chiamata</b></p> <p>Avevo solo Instagram installato da poche ore quando la chiamata è arrivata, è la voce che temo è lì. <i>Dove sei, Allison?</i></p> <p>Fisso il mio schermo. Perché ho risposto? Cosa pensavo? Mi ha trovata. Mi ha trovata e ora mi farà soffrire. <i>Ho chiesto ovunque, ha detto.</i> <i>Ero così preoccupato.</i> <i>Allison? Allison, rispondimi.</i> <i>Kelly-Anne è con te?</i></p> <p><i>Non tornerò a casa, ho detto.</i> <i>Sono al sicuro.</i></p> <p>Fuori dalla finestra si sente una macchina accendere il motore. Una ragazza urla. Un uomo ride. Da qualche parte qualcuno sta tagliando l'erba.</p>
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<p><i>So you did run away. There was me thinking you'd been murdered and dumped in a layby. I've been a wreck, Allison.</i></p> <p>A pause.</p> <p><i>You hurt me. You hurt me, Dad. And not just that last time. All the time.</i></p> <p>The words are spoken out loud. Not a murmur in my head. Not a question. Not an apology.</p> <p>The words are spoken out loud.</p> <p><i>You didn't have to run away. We could have talked. Did Kelly-Anne put you up to it? And you hurt me too, you know. He coughs into the mouthpiece. Did she already have the baby? She wouldn't even give me the chance to be sorry. One mistake. One mistake.</i></p> <p>The room buzzes, all the electricity running through the walls</p>	<p><i>Quindi sei davvero scappata di casa. E io che credevo che fossi stata uccisa e buttata in una discarica. Mi sento uno schifo, Allison.</i></p> <p>Pausa.</p> <p><i>Mi hai ferita. Mi hai ferita, Papà. E non solo l'ultima volta. Sempre, tutto il tempo.</i></p> <p>L'ho detto ad alta voce. Nessun sussurro nella mia testa. Nessuna domanda. Nessuna scusa.</p> <p>L'ho detto ad alta voce.</p> <p><i>Non c'era bisogno di scappare via. Avremmo potuto parlarne. È stata Kelly-Anne a spingerti a farlo? E mi hai ferito anche tu, sai.</i></p> <p>Tossisce nel microfono. <i>Ha già avuto il bambino? Non mi ha nemmeno dato la possibilità di chiedere scusa. Un errore, uno.</i></p>
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<p>suddenly screeching.</p> <p><i>She was pregnant?</i></p> <p><i>She stole one kid and made the other one hate me.</i></p> <p>Of course.</p> <p>Yes.</p> <p>Pregnant.</p> <p>Of course.</p> <p>I close the phone, drop to the carpet, curl up and cry harder than I have ever done before.</p>	<p>La stanza vibra, tutta l'elettricità che scorre nei muri all'improvviso diventa stridente.</p> <p><i>Era incinta?</i></p> <p><i>Ha rubato un figlio e ha fatto sì che l'altra mi odiasse.</i></p> <p>Certo.</p> <p>Sì.</p> <p>Incinta.</p> <p>Ovviamente.</p> <p>Ho chiuso il telefono, l'ho fatto cadere sul tappeto, mi sono rannicchiata e ho pianto più forte di quanto non avessi mai fatto prima.</p>
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<p><b>Forever</b></p> <p>No goodbye is forever unless you can erase everything you ever knew about a person and everything you once felt.</p> <p>I left Dad a few months ago</p>	<p><b>Per sempre</b></p> <p>Nessun addio è per sempre a meno che non si possa cancellare tutto ciò che hai sempre saputo su una persona e tutto ciò che un tempo hai provato.</p> <p>Sono scappata da Papà qualche mese fa</p>
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<p>and decided  that was it –  I was drawing a line under  knowing him.  But sometimes I wake with his voice in  my ears  and his maybe-love in my guts  and I remember everything good about  him which has been left behind  and forget the bad,  and it makes me so sad  I wish I had the courage to call him  and beg for him to be better.</p> <p>Mum has been dead my whole life  and not a day goes by when I don't think  about how we would have been together –</p> <p>all the spaces left empty where  she should have stood.</p> <p>No goodbye is forever  unless you can  erase everything you ever  knew about a person and  everything you once felt.</p>	<p>e ho deciso  che doveva andare così –  stavo dando un taglio  al conoscerlo.  Ma a volte mi sveglio con la sua voce nelle  orecchie  e il suo forse-amore nella pancia  e ricordo tutto ciò che c'è di buono  in lui che è stato dimenticato  e mi scordo il male,  e mi rende molto triste  vorrei avere il coraggio di chiamarlo  e pregarlo di essere migliore.</p> <p>Mamma è tutta la vita che è morta  e non c'è giorno che passa in cui non  penso  a come saremmo state insieme –</p> <p>a tutti gli spazi lasciati vuoti in cui  lei avrebbe dovuto essere.</p> <p>Nessun addio è per sempre  a meno che non si possa  cancellare tutto ciò che hai sempre  saputo su una persona e  tutto ciò che un tempo hai provato.</p>
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<p><b>Calling Dad</b></p> <p>His voice is sandpapery tired</p>	<p><b>Chiamando Papà</b></p> <p>La sua voce era roca dalla stanchezza</p>
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<p>when I call to tell him</p> <p>all the things he did to sink me,</p> <p>and by the end of the conversation he is unconvinced, unchanged, angry.</p> <p>But I am not.</p>	<p>quando l'ho chiamato per dirgli</p> <p>tutte le cose che ha fatto per abbattermi,</p> <p>e verso la fine della conversazione non è convinto, è sempre uguale, arrabbiato.</p> <p>Ma io no.</p>
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## CHAPTER THREE: CHALLENGES AND RESOLUTIONS IN MY TRANSLATION

The aim of this chapter is to explore the challenges faced during my translation of extracts of the YA novel *Toffee* by Sarah Crossan and the strategies adopted to best present the novel to an Italian audience. Particular attention will be paid to the register and style, ensuring consistency in the informal register and introspective tone. Next, I will explore the complexity of the title translation, considering the flexibility and polysemy of English. A key aspect will concern verse translation, with an approach focused on interpretation and adaptability to Italian linguistic specificities, focusing on preserving the poetic essence. Finally, I will analyze the translation of cultural references, including proper names, brands, and idiomatic expressions, highlighting strategies adopted to ensure a thorough understanding of the context by the Italian audience.

### 3.1 REGISTER

*Toffee* by Sarah Crossan emerges with a register and style that blends an informal register with introspective tones, characterized by the use of colloquial expressions and abbreviations typical of novels for young adults. This approach is clearly manifested in the direct dialogues between Allison and the other characters, alternating with moments of deep reflection or memory of past events, always concluding with a serious tone caused by abuse inflicted on her by her father. Although the language in *Toffee* is predominantly informal and emotional, it also incorporates elements of introspection and depth, making the novel suitable for a young adult audience while touching on complex and delicate themes. The poetic structure of the work allows for the direct transmission of emotions and experiences with a poetic and contemplative tone. The language is accessible and easily identifiable, as it is the protagonist, Allison, who addresses the reader directly in first person, facilitating an immediate connection with the characters and their challenges. The themes covered in the book, including domestic abuse, identity, dementia, and human connection, are conveyed through a language expertly packaged to arouse empathy and

understanding. The narrative style reflected in the thoughts and inner emotions of the protagonist creates an intimate and engaging reading experience.

A translation of *Toffee* requires a constant commitment to the preservation of a coherent style and register, as it contributes significantly to the overall tone and narrative atmosphere. In the poems in which Allison addresses delicate issues, the translator must accurately capture the emotions of the protagonist, identifying with her point of view and paying attention to the distinctive tone of each character. Despite being a teenager without a specific age mentioned, Allison clearly conveys her grief and anger, especially towards the abusive father. The translation must be able to communicate this emotional complexity, arousing empathy for Allison and, at the same time, aversion to her father who denied her a normal life. The ambivalent relationship with the father's ex-partner Kelly-Anne requires a translation that emphasizes empathy and resentment and highlights the contrast between Allison's behavior and the normal life of her friends, unaware of her difficult situation.

In the translation of *Toffee*, particular attention was paid to the language used by Allison towards her father, emphasizing the emotional nuances of such language choices. When Allison refers to her father in the third person, she calls him *Dad*, with a capital letter, thus maintaining a certain amount of formality associated with the father figure. However, when addressing him directly, she uses more affectionate terms such as *Daddy*, translated into Italian as *Papi*. This linguistic differentiation is charged with meaning, as it reflects Allison's complex feelings toward the father figure. Keeping the capital letters in *Dad*, or *Papà* in Italian, emphasizes the respect and authority associated with the role of father. On the other hand, the use of *Daddy* and the corresponding translation in *Papi* reveal a more intimate and affectionate dimension of the relationship.

ST	TT
Dad	Papà
Daddy	Papi

It is clear that Allison addresses her father with a more informal term, as if she feared him, because she always expects a negative reaction from him. The choice to call her father *Papi* when she addresses him directly reflects Allison's desire to sweeten the situation and make the relationship lighter. This linguistic choice suggests a vulnerability on Allison's part, as she tries to protect herself from any tension or conflict in the communication with her father.

### 3.2 TRANSLATING TITLES

In the novel *Toffee* by Sarah Crossan, where each poem is accompanied by a title, the latter play a crucial role in understanding and interpreting the content of each poem. The presence of distinct titles for each poem emphasizes that each poem has a unique identity, and the title serves as an essential key to access its meaning. When translating these titles into Italian, it is imperative to retain the emphasis and substance of the original. The choice of words in the translation must try to capture the author's intent, faithfully reflecting the tones, symbolism or distinctive elements present in the original titles. The translation of the titles of the poems into Italian aims to preserve the same expressive force and intrinsic meaning that the originals have in the work in English. This attention will help to keep intact the experience and atmosphere desired by the author even for readers who access the novel through translation.

Dealing with the translation of the titles of the verses of *Toffee* was a real linguistic challenge, requiring not only thorough grammatical competence, but also a sensitivity to grasp the semantic nuances and the context surrounding each term. The English language, with its flexible and meaningful nature, often attributes to a single word a wide range of interpretations, and understanding such nuances is essential for accurate translation. English, due to its structure, often allows one to play with the multiple meanings of a word, letting the context of the text reveal the author's intention. This feature makes the English language both fascinating and complex to translate, as it requires a deep immersion in grammar and linguistic structure. In the translation process, I had to consider not only the literal definition of terms, but also their emotional connotation and the general atmosphere they evoke in the context of the original work. Each title was addressed with the aim of capturing its wider meaning and transmitting that particular

nuance that characterizes it. Translating the titles of the verses of *Toffee* was a process that required an accurate balance between the grammatical understanding of the English language and the ability to convey in Italian the essence, nuances, and emotions inherent in each title. The challenge was met with respect for the linguistic beauty of the original and with the intent to do justice to the depth of the underlying meanings.

The title *Too Long* presented a significant challenge, as the word long in English gave ambiguity to the poem, not making it clear whether it was about Allison’s preparation time or the length of her hair. My translation, *Troppo lunghi e troppo a lungo*, sought to capture both shades of meaning while respecting the original sense of poetry.

ST	TT
Too long	Troppo lunghi e troppo a lungo

During the translation of the title to the verses *Strictly*, a cultural reference to the British television program emerged. A full understanding of the context revealed the Italian equivalent would be *Ballando con le Stelle*, an Italian television show with the same format. The title was translated from *Strictly* to *Ballando con le Stelle*, only at the end of the translation process for this section, after fully understanding the context. This decision is based on the theory that stresses the importance of carefully considering cultural references and context during the translation process. This practice reflects the understanding that language represents the creation and expression of culture. In literary translation, where each poem has a unique title, the challenges become even more obvious when dealing with words or phrases without a direct equivalent in the target culture. The translation of the title *Strictly* into *Ballando con le Stelle* was a strategic decision that sought to capture not only the literal meaning but also the specific cultural reference to the British television context. To fill any cultural gaps, the translator has adopted an approach based on cultural equivalence. In this case, the translation considered the Italian television program with a similar format, trying to offer Italian readers a more immediate and recognizable connection with the local culture. The final decision to translate as *Ballando con le Stelle* was driven by the intention of maintaining the relevance and cultural comprehensibility for the Italian target audience.

ST	TT
Strictly	Ballando con le stelle

The translation of the title *The Lion Bar* has been generalized in translation as a simple chocolate bar. This choice was made because, for the meaning of the verses, it makes no difference whether it is a specific or any chocolate bar. In this case, reference is made to theories on the translation of cultural references, for example Katan's idea of *chunking*. According to Katan's idea of chunking, the translator can simplify or generalize cultural references when the overall meaning of the sentence or passage remains unchanged, even after the change. In the case of the title *The Lion Bar*, the focus was on the general concept of a chocolate bar, without the need to preserve the specific brand. This choice reflects Katan's idea of simplifying or "blocking" cultural references when the overall understanding is not compromised (Katan, 1999). In this way, the translator has tried to maintain the essence of the poem without weighing it down with specific details that may be alien to the target audience.

ST	TT
The Lion Bar	Barretta al cioccolato

The two titles *Funny Thing is* and *Thing is* have been translated as *La cosa buffa è che* and *La cosa è che*, while. In the Italian translation, the particle *che* has been added to make the reading smoother and avoid stopping at the verb *to be, essere*. In this way, we emphasize the fluidity of the sentence, using the particle *che* as the connector.

ST	TT
Funny Thing is	La cosa buffa è che
Thing is	La cosa è che



### 3.3 TRANSLATING VERSE

Translating the verses of *Toffee* was a significant challenge, as they are imbued with pathos, requiring special attention to capture their emotional depth in the Italian version. In the translation process, I carefully considered the length of the verses, trying to maintain the empathy that they convey, especially when it came to verses made up of a single word full of meaning.

Translation theory provides a useful framework for understanding the challenges inherent in the translation of poetic texts. A literary text, like a poem, aims to tell a story or entertain, but poetry is distinguished by its lyrical distribution of words. The pattern of verse composition may include rhymes and meters, with rhythm and line emphasis depending on syllabic beats. Poems can also adopt a free form, without following a formal structure. The challenges of literary translation are divided into linguistic, cultural, and human challenges. Literary translators must address issues related to phonology, syntax, lexicon, semantics, style, and pragmatism. Poetry, in particular, raises significant challenges because of its formal complexity and cultural content. André Lefevre (1975), in *Translating Poetry, Seven Strategies and a Blueprint*, proposes seven strategies applied by English translators to Catullus' *Poem 64*. These include phonemic, literal, metric, prose, rhyming, white or free verse translation, and interpretation, which can be a version or imitation. Lefevre (1975) stresses the importance of avoiding an excessive emphasis on one element at the expense of the whole, since this can lead to an unbalanced translation. The choice between prose and verse translation is another complex decision that poetry translators face. Roman Jakobson (1959/2000) suggests that "poetry, by definition, is untranslatable" (1959/2000: 118), but proposes several options such as approximation and annotation. Eugene Nida (1964) discusses his principle of dynamic vs. formal translation, favoring the dynamic principle in the translation of poems. Peter Newmark (1988) emphasizes that semantic translation is more suitable than communicative translation when it comes to poetry, as it focuses on replicating the exact contextual meaning of the original text, including sounds, metaphors, figurative language, and diction style.

In the context of *Toffee*, the challenge was to balance fidelity to the original text with adaptation to Italian linguistic specificities, while preserving the emotional and

conceptual essence of the original verses. This approach aims to ensure that Italian readers can fully experience the poetic richness of the collection, immersing themselves in the nuances of meaning and emotional tones, thus faithfully reflecting the experience of English readers.

In the realm of verse translation, influenced by André Lefevre’s categorization of strategies, I applied the concept of “interpretation”. Balancing fidelity to the original with adaptation to Italian linguistic nuances, I sought to preserve both substance and form of cultural references. Addressing the importance of sound in verses, I face the challenge of preserving sound effects while maintaining meaning in translation, and I used the strategy of alliteration in Italian. Drawing on Eugene Nida’s guidance, I balanced form and content, aiming to convey explicit and implicit information from the original text.

ST	TT
pop pop popping	pop pop scoppiettava

The poem *Popcorn* presents three verses arranged in a particular way that, in English, exploit the conformation of the word *pop* transforming it into a verb like *popping*. However, in Italian, a direct transformation of sound into a verb is not always feasible. Therefore, I chose to keep the sound *pop* and, through the use of alliteration, I opted for the verb *scoppiettava*. This choice aimed to suggest the idea of corn *scoppiettare* during the process of transformation into popcorn, analog to the concept of *popping* in the English verses.

*Still.* was rendered with *Eppure...* in the Italian translation, with the addition of the three suspension dots, absent in English and replaced by a bridge, to maintain the continuity of the verse, give emphasis to the word and create a preview on what will follow.

ST	TT
Still.	Eppure...

In the example above, *Still*. was rendered with *Eppure...* in the Italian translation, with the addition of the three suspension dots, absent in English. They represent a bridge, to maintain the continuity of the verse, give emphasis to the word and create a preview on what will follow.

ST	TT
He sucked his teeth.	<i>tch...</i>

Adapting sounds posed a challenge, but by transforming untranslatable expression into Italian sounds, the aim was to ensure immediate understanding while respecting the rhythm and energy of the original text.

ST	TT
Jacq was a worrier, Sophie was gobby	Jacq era una persona <i>ansiosa</i> , Sophie una persona molto aperta.

The sentence *Jacq was a worrier, Sophie was gobby.* was translated as *Jacq era una persona ansiosa, Sophie una persona molto aperta.* I added the term *persona* to make the phrase more rhythmic and similar to the original English. This was done to maintain the same sentence structure in both languages, creating consistency between the descriptions of the two friends and maintaining a balance in the way they are presented.

### 3.4 TRANSLATING CULTURAL REFERENCES

The translation of *Toffee's* cultural references involved a nuanced process, employing diverse linguistic and cultural strategies to ensure a smooth and comprehensible experience for the Italian audience. Confronted with the task of translating English brands and TV programs, I sought meaningful equivalents, employing Newmark's (2010)

strategies for proper names and considering the “transference of a cultural word” (2010 in Kuleli 2019: 1109) to adapt names without distorting their meaning.

ST	TT
River Island	Zara

In the instance of *River Island*, an unfamiliar English brand in Italy, I opted for *Zara* in the translation to bridge the cultural gap.

This decision extended to other cultural references, such substituting *Messenger* with *Instagram* to maintain relevance for an Italian YA reader. Following Newmark’s principles, I aimed to make these adaptations in order to ensure the understanding of the Italian readers. Maintaining consistency with proper names of brands, TV shows, and the like, I adhered to Newmark’s strategies, emphasizing the “transference of a cultural word” (2010 in Kuleli 2019: 1109) to ensure comprehension without altering the meaning. When dealing with personal names, I retained them unchanged to contribute to the authenticity of the verses, incorporating English terms, like *sterline*, alongside Italian cultural references. Newmark’s theory continued to guide me in translating specific cultural elements, employing strategies like the “transference of a cultural word” and the “cultural equivalent in the target language” (2010 in Kuleli 2019: 1109) for authenticity. The dichotomy between domestication and foreignization as introduced by Venuti (1995), shaped decisions on cultural reference translation. Striving for a balance between adapting to the target culture and retaining extraneous elements, I aimed to preserve the uniqueness of the original work.

My approach to the translation is a combination of both foreignization and domestication. I adopted a foreignization when I retained some cultural elements, such as personal names, without translating them or adapting them completely to Italian. This helps to preserve the authenticity and specificity of the original work. On the other hand, I used a domestication when the original title of the film, *The Full Monty*, was adapted into Italian translation, using the title of the film used in Italy after doing brief research on it. The decision to translate the title was taken to make the text more accessible and

engaging for the Italian public. Despite the translation, the goal was to preserve the overall meaning, but the change aims to foster an immediate understanding and a more direct connection with the Italian-speaking audience.

ST	TT
The Full Monty	Squatrinati organizzati

ST	TT
Cosmopolitan	Cosmopolitan

The name of the magazine *Cosmopolitan* has remained unchanged, as an Italian reader is familiar with the reference. This magazine represents a consolidated element in both English and Italian culture, and maintaining the term original helps to preserve familiarity and immediate recognition for the Italian public.

ST	TT
Pringle	Pringle

The brand name *Pringles* has remained unchanged since, in both Britain and Italy it is known to refer to the famous potato crisps sold in a red tube. The decision to maintain the original form was based on the awareness that in Italy the brand *Pringles* is commonly recognized and understood, avoiding the need for a translation that could be less immediate for the reader.

In the translation of *Toffee*, meticulous attention was given to idiomatic expressions and sounds, as can be seen in the examples below.

ST	TT
Lazy bones	Pigrona
Too long	Quando è troppo è troppo

As regards the expressions *Lazy bones* and *Too long*, I sought an Italian equivalent capturing the essence of laziness, *pigrona*, and excess, *quando è troppo è troppo*.

The phrase *Lazy bones* has been translated as *Pigrona*, a term that goes beyond the mere literal translation. This choice is based on the desire to capture not only the apparent meaning of the word, but also its deeper context and intrinsic meanings. Translating idioms often requires a thorough understanding of the source culture and linguistic nuances, and in this case, the goal was to convey effectively the concept of laziness through a familiar and understandable word in the Italian language. *Too long* has been translated as *Quando è troppo è troppo* with an intentional change from the title that has been translated as *Troppo lunghi e troppo a lungo*. This choice was made to create an ambiguity about the nature of the excess that will later be represented in the poem, maintaining an indefinite and intriguing tone for what will follow.

ST	TT
Hunter wellies	stivali di gomma

The brand name *Hunter wellies* has been translated as *stivali di gomma*. This choice refers to Katan's chunking approach (1999), which suggests the simplification or generalization of cultural references to ensure an immediate understanding for the Italian reader. This choice aims to ensure an immediate understanding for the Italian reader, because often in Italy we refer to this type of footwear with this generic name, and the brand name *Hunter* is not known.

*Don't stop on my account* has been translated as *Non volevo interrompere questa scenetta*. This choice was made because of the idiomatic nature of the English expression, which

was difficult to render directly in Italian. Therefore, an Italian expression was used that seemed to approach the equivalent of the original, trying to maintain the meaning and general tone of the sentence. The same strategy was used for the expression *Tell tales*, which was translated in Italian as *Fare la spia*.

ST	TT
Don't stop on my account	Non volevo interrompere questa scenetta
Tell tales	Fare la spia

*Don't stop on my account* has been translated as *Non volevo interrompere questa scenetta*. This choice was made because of the idiomatic nature of the English expression, which was difficult to render directly in Italian. In these cases, it is essential to adopt a strategy of translating idioms that goes beyond mere literal transposition and that considers the cultural context and the idiomatic implications of the source and target language. Baker (2018) stressed the importance of considering the cultural and social context in the approach to idiom translation. An idiom is not simply a combination of words with a literal meaning, but often brings with it cultural nuances and connotations that can vary between languages. In the specific case, the strategy adopted is to find an Italian equivalent that retains the general meaning of the English idiom, but that is also idiomatically appropriate and understandable for the Italian public. The choice to use *Non volevo interrompere questa scenetta* shows a creative adaptation that considers the Italian cultural context and the idiomatic nature of the original expression. The strategy was to balance fidelity to the original meaning with the creative adaptation necessary to make the expression fluid and natural in Italian, respecting the cultural context of arrival. Therefore, an Italian expression was used that seemed to approach the equivalent of the original, trying to maintain the meaning and general tone of the sentence. The same strategy was used for the expression *Tell tales*, which was translated into Italian as *Fare la spia*.

The translation of cultural references of *Toffee* required a subtle process, employing different linguistic and cultural strategies. The goal was not only to faithfully maintain the essence of the original work, but also to ensure a fluid and understandable

experience for the Italian public. Through careful management of linguistic and cultural nuances, the translation sought to preserve narrative integrity, ensuring that cultural nuances resonated authentically with the Italian reader.





## CONCLUSION

This dissertation was dedicated to the complex challenge of translating the novel *Toffee*, by Sarah Crossan, for an audience of teenagers and young adults, focusing the analysis of theoretical and practical approaches to literary translation, with the primary goal of carefully preserving the essence of the original text and engaging the Italian reader. During the translation process, targeted solutions have been developed to preserve the essence of the Source Text and involve the Italian YA reader, seeking an accurate balance between fidelity to the source text and the essential adaptation to the target context. My approach as a translator to word selection and adaptation considered the peculiarities of the novel in verse, aiming to preserve the author's subjective style. What was fundamental was the attention to the need of the young Italian adult as a reference reader to ensure comprehensibility and involvement.

The complex role of the translator emerges clearly this experience, as he/she not only transfers a text from one language to another, but also assumes significant responsibility with regard to the Target Reader and the author of the book that the translator chose to translate. The responsibility to provide a translation that reflects the author's intent and conveys the message with all its nuances to a different audience is central. This process was particularly complex and involving, requiring linguistic expertise and a deep understanding of the cultural context and emotional nuances inherent in the original text. In this context, I set myself the personal goal of scrupulously meeting this responsibility, aware of the importance of presenting the Italian reader with an accurate translation faithful to the emotional and cultural nuances of the original work.

Careful handling of cultural aspects, including proper names and cultural references, was carried out with precision to maintain authenticity and facilitate understanding in the Italian context. Particular attention was paid to the translation of titles, requiring grammatical competence, emotional sensitivity, and in-depth knowledge of the source context. Detailed analysis of the translation highlighted the challenges related to language in the protagonist's thoughts and conversations, emphasizing the need for a careful balance between adherence to the original text and purposeful adaptations to ensure effective comprehensibility.

In addition to translation practice, this experience greatly enriched my understanding of the English language, allowing me to explore new aspects, develop creative strategies, and deepen my knowledge of grammatical, cultural, and linguistic notions. In the translation process, I had to go beyond mere grammar, immerse myself in the psychology of the protagonist, and address the linguistic and stylistic challenges of the original text, returning an Italian version that retained the same emphasis and conveyed the message with authenticity.

The implications of this dissertation go beyond the mere translation of a novel, helping to provide Italian audiences with an engaging and authentic reading experience, and to understand cultural nuances. However, I recognize that every translation is inherently limited, suggesting further research to explore innovative approaches in handling the specific challenges encountered in this process. For future investigation, it may be interesting to further investigate the translation of verse novels, developing additional strategies to address the complexities of translation for Young Adults (YA). Further exploration of the interconnectedness of English and Italian in the context of literary translation could help refine methodologies and improve the quality of translations for Italian young adult audiences.

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## RIASSUNTO IN ITALIANO

Questa tesi si propone di esplorare il complesso mondo della traduzione, concentrandosi sulla trasposizione dall'inglese all'italiano del romanzo *Toffee* di Sarah Crossan, destinato a un pubblico di giovani adulti. Nel testo, si affronta il delicato tema dell'abuso familiare subito dalla protagonista, Allison, perpetrato dal padre. Il romanzo offre un quadro toccante delle conseguenze emotive e fisiche di un ambiente domestico tossico, spingendo Allison a fuggire in cerca di sicurezza. La scrittura in versi di Sarah Crossan offre un'esperienza intensa, consentendo ai lettori di immergersi nelle emozioni e nelle sfide affrontate da Allison. La relazione che si sviluppa tra Allison e la anziana signora affetta da demenza, Marla, funge da rifugio per entrambe, offrendo un prezioso contrappunto alla violenza familiare. *Toffee* esplora temi come la resilienza, la ricerca dell'identità e la possibilità di guarigione attraverso connessioni inaspettate. La riflessione sulle conseguenze dell'abuso e sulla forza interiore necessaria per superare le difficoltà familiari è un elemento centrale del romanzo.

Il mio obiettivo principale in questa ricerca è evidenziare l'approccio che ha guidato la mia traduzione, promettendo un viaggio attraverso le complessità della traduzione letteraria. Mi concentrerò su come affrontare le sfide legate alla traduzione del romanzo, esaminando il registro linguistico, i titoli, la trasposizione in versi e i riferimenti culturali. La struttura della tesi seguirà un ordine logico per affrontare queste questioni.

Nel primo capitolo approfondirò la teoria della traduzione, stabilendo le basi concettuali necessarie. L'approccio teorico sarà collegato alle sfide pratiche affrontate durante la traduzione degli estratti del romanzo di Crossan dall'inglese all'italiano. Il *Cambridge Dictionary* evidenzia tre concetti: la modifica delle parole di una lingua in quelle di un'altra con lo stesso significato, la trasformazione di un testo o discorso in una lingua diversa, e il processo di cambiare qualcosa in una forma diversa. Secondo Neubert, l'equivalenza di traduzione è una categoria semiotica con componenti sintattiche, semantiche e pragmatiche. Jakobson divide la traduzione in tre categorie: intralinguale, interlinguale e intersemiotica. Popovič delinea quattro tipi di equivalenza: linguistica, paradigmatica, stilistica e testuale. Nida propone due orientamenti principali: equivalenza formale e equivalenza dinamica. Koller identifica cinque categorie: equivalenza denotativa, connotativa, normativa del testo, pragmatica ed equivalenza formale. La

traduzione poetica presenta sfide uniche, tra cui la traduzione fonemica, letterale, metrica, in prosa, rima, versi liberi e interpretazione. La scelta tra dinamicità e formalità dipende dall'obiettivo di mantenere l'equivalenza nel significato o nella naturalezza dell'espressione. Si sottolinea l'importanza della comprensione culturale per i traduttori qualificati. La traduzione letteraria è fondamentale per il contatto tra culture, ma i traduttori si trovano di fronte a sfide quando devono tradurre concetti senza un equivalente diretto nella cultura di destinazione. Vengono discusse varie tecniche, come l'uso di note esplicative o modifiche nel testo stesso. Si presentano strategie di traduzione per affrontare elementi culturali specifici, tra cui adattamento, calco, equivalenza, modulazione, prestito, traduzione letterale e trasposizione. Si evidenziano due approcci fondamentali nella traduzione: domesticazione e stranizzazione. La sfida ultima per i traduttori è confrontare e bilanciare le differenze culturali tra la lingua di origine e quella di destinazione.

Il secondo capitolo sarà dedicato alla mia proposta di traduzione, concentrandomi sugli estratti che trattano l'abuso familiare. Questa scelta è stata motivata dalla consapevolezza che si tratta di un argomento poco discusso nella società e che l'approccio di Toffee potrebbe essere particolarmente significativo per un pubblico di adolescenti.

Infine, nel terzo capitolo, l'obiettivo sarà esplorare a fondo le sfide incontrate durante la traduzione e le strategie adottate per presentare al meglio il romanzo a un pubblico italiano di giovani adulti. Saranno presentate le strategie adottate nella traduzione, con esempi pratici associati a riferimenti teorici, dando particolare attenzione al registro, alla complessità della traduzione dei titoli, alla traduzione in versi e ai riferimenti culturali. Questo capitolo è dedicato all'esplorazione delle sfide affrontate durante la traduzione di estratti del romanzo per un pubblico italiano. Si pone particolare attenzione al registro e allo stile, garantendo coerenza nell'uso del registro informale e nel tono introspettivo. La traduzione dei titoli delle poesie è affrontata con l'obiettivo di preservare la forza espressiva dell'originale. La sfida principale riguarda la traduzione dei versi, improntati alla poesia e al pathos, richiedendo un'attenzione speciale per catturarne la profondità emotiva nella versione italiana. La strategia di interpretazione è adottata nella traduzione dei versi per bilanciare fedeltà all'originale e adattamento alle specificità linguistiche italiane, mantenendo il significato e la forma delle referenze culturali. La protagonista, Allison, utilizza un linguaggio informale e affettuoso quando si rivolge al

padre in prima persona, cercando di addolcire il rapporto. La scelta di tradurre *Daddy* con *Papi* riflette questa dimensione affettuosa, mentre il mantenimento di *Dad* come *Papà* sottolinea il rispetto e l'autorità associati al ruolo paterno. La traduzione dei titoli delle poesie implica la sfida di catturare le sfumature semantiche e il contesto culturale di ciascun termine. La traduzione dei riferimenti culturali, come nomi propri, marchi ed espressioni idiomatiche, richiede strategie specifiche. Si adotta l'equivalenza culturale, sostituendo ad esempio *River Island* con *Zara* per rendere il marchio più familiare in Italia. Si ricorre alla generalizzazione, come nel caso di *The Lion Bar* tradotto come *Barretta al cioccolato*, per preservare il significato complessivo senza specificità di marca. La traduzione di espressioni idiomatiche segue la stessa logica, cercando equivalenti in italiano che mantengano il significato e il tono. La traduzione di *Toffee* richiede un bilanciamento attento tra fedeltà all'originale e adattamento alle peculiarità linguistiche e culturali italiane, garantendo una comprensione profonda e autentica del testo da parte del pubblico italiano.

Questa tesi riflette la mia profonda passione per le lingue inglese e italiana, il mio interesse per la narrativa per giovani adulti e la motivazione a esplorare il ruolo del traduttore. La sfida della traduzione di *Toffee* è stata affrontata con soluzioni mirate per preservare l'essenza del testo originale, mantenendo un equilibrio accurato tra fedeltà e adattamento al contesto italiano. Il ruolo complesso del traduttore emerge chiaramente da questa esperienza, poiché si assume una responsabilità significativa nei confronti del lettore italiano e dell'autore. La gestione attenta degli aspetti culturali è stata eseguita con precisione, mantenendo autenticità e facilitando la comprensione nel contesto italiano.

L'analisi dettagliata della traduzione ha evidenziato le sfide legate al linguaggio, sottolineando la necessità di un equilibrio attento tra aderenza al testo originale e adattamenti mirati per garantire una comprensibilità efficace. Oltre alla pratica della traduzione, questa esperienza ha arricchito la mia comprensione della lingua inglese, consentendomi di esplorare nuovi aspetti e sviluppare strategie creative. Le implicazioni della tesi vanno oltre la mera traduzione di un romanzo, contribuendo a offrire al pubblico italiano un'esperienza autentica e a comprendere sfumature culturali. Riconosco, tuttavia, che ogni traduzione è limitata, suggerendo ulteriori ricerche per esplorare approcci innovativi nelle sfide specifiche della traduzione per giovani adulti.