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“Murder alla siciliana” –

Representations of the Sicilian “exotic other” in translation

by

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Submitted to the Faculty of Humanities in partial fulfilment of the requirements for the degree of M.A (Translation)
University of the Witwatersrand (South Africa)
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Abstract

The different ways in which the translators of Camilleri's *La Gita a Tindari* have (consciously or unconsciously) used the translation procedures outlined by Vinay and Darbelnet are analysed in this study in an attempt to identify instances of foreignisation and/or domestication in the English, French and Spanish Target Texts (TTs).

The translation of Camilleri's very Sicilian/Sicilianised work involves much decision-making concerning Italian/Sicilian cultural and linguistic aspects which both characterise the Montalbano series and render it arguably inaccessible to those with little or no Italian/Sicilian Source Culture familiarity.

This study is a comparative analysis revolving around the use of the translation procedures outlined by Canadian scholars Vinay and Darbelnet in the English, French and Spanish translations of Camilleri's *La Gita a Tindari* and the foreignising and/or domesticating effects the use of these strategies has in relation to the rendition of Source Culture and Source Language elements in translation. The analytical model used in the study is a descriptive and comparative one based on an approach to translation studies which is both quantitative and qualitative.

On the basis of the findings drawn from the micro-textual and para-textual analyses conducted herein, this study presents conclusions in respect of the overall foreignised and/or domesticated feel of the English, French and Spanish Target Texts in relation to the depiction of Sicily and Montalbano as "exotic others", or "localised others".

Declaration

I hereby declare that this research report is my own, unaided work, submitted in partial fulfilment of the degree of M.A in Translation Studies, University of the Witwatersrand, Johannesburg, in the year 2012. It has not been submitted before any degree of examination in any other university.

_____

Natasha Siniscalchi

Signed at _____ this _____ day of _____ 20_____

Dedication

This study is dedicated to my supervisor, Dr Libby Meintjes, whose enthusiasm for Translation Studies is contagious, and to my mother, who really does always know what's best for me.

List of Abbreviations

The following abbreviations have been used in this study:

ST: Source Text (*La gita a Tindari* 2010)

TT-E: English Target Text (*Excursion to Tindari* 2005)

TT-F: French Target Text (*L'excursion à Tindari* 2010)

TT-S: Spanish Target Text (*La excursión a Tindari* 2004)

Pilot Study: Siniscalchi, N. (2010) "Translating Camilleri – Committing murder "alla siciliana" in English" Unpublished Pilot Study. Johannesburg: University of the Witwatersrand.

SL: Source Language

SA: Source Audience

SC: Source Culture

TL: Target Language

TA: Target Audience

TC: Target Culture

DTS: Descriptive Translation Studies

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Chapter 1 - Introduction

Aim

The different ways in which translators of Camilleri's *La Gita a Tindari* have (consciously or unconsciously) used the translation procedures outlined by Vinay and Darbelnet are analysed in an attempt to identify instances of foreignisation and/or domestication in the English, French and Spanish Target Texts (TTs).

The aim of this study is not to pass judgement on the translators' Source Language (SL) competency - many Target Language (TL) shifts have nothing at all to do with the translator's knowledge of the language being translated (Lefevere 2000:237) - or to analyse the different translations in terms of adequacy and correctness, but rather to compare the different translations by way of a Descriptive Translation Studies (DTS) approach and to use the findings of this study to determine which, if any, of the translation procedures outlined by Vinay and Darbelnet are used to foreignise and/or domesticate translations of Camilleri's novel *La Gita a Tindari*.

While it is not the aim of the study to propagate or even hint at any kind of "universal" prescriptions (Chesterman 2001:2) regarding the foreignising/domesticating techniques applied when translating literary texts, the findings of this study will be used to determine:

- whether the same aspects have been "universally" foreignised/domesticated in the different TTs, i.e. whether there is continuity across language boundaries with regard to the foreignisation and/or domestication of different ST aspects,
- whether the different TTs foreignise and domesticate different aspects of the Source Text (ST) and, if so, if this might be due to Target Audience (TA) expectations, Mutual Knowledge (Luchjenbroers 1989:np) and/or TA norms or translator preferences,
- whether the extent to which the different TTs have been foreignised results in any one of the TTs being culturally/linguistically closer to the ST.
- whether the translation procedures outlined by Vinay and Darbelnet are useful for identifying instances of foreignisation and/or domestication.

Rationale

While many studies have been conducted regarding the importance of culture in literature and in literary translation and the difficulties encountered by translators translating literary texts for Target Audiences (TAs) whose culture is largely or even completely foreign to that of the Source Audience (SA), there is still much to be discovered regarding the differences in translations of the same ST and the Target Culture (TC)/TA factors which may have led to these differences.

While there are many papers on the difficulties of translating Camilleri's work, there appears to be none which conducts a comparative study on how Vinay and Darbelnet's procedures are applied across a variety of TTs to foreignise and/or domesticate aspects of the same ST. A study exploring the use of the procedures to foreignise and/or domesticate cultural/geographical aspects of Camilleri's *La Gita a Tindari* could thus be of use to other translators and researchers who may want to expand on this topic.

A translated text "is the original to the great majority of people who are only tangentially exposed to literature" (Lefevere 2000:246), and it is thus obviously important to compare a ST to its TTs in order to determine whether the Source Text and Source Culture (SC) the TA is being introduced to are the same ST and SC with which the SA is presented.

This study focuses on three translations of Camilleri's *La Gita a Tindari* – the English TT (TT-E), the French TT (TT-F), and the Spanish TT (TT-S). These TTs have been chosen as I am linguistically more comfortable and competent with these languages and more familiar with these cultures, and also because these three Target Languages (TLs) offer the possibility to explore the use of the translation procedures, identified by Vinay and Darbelnet, by translators working with TLs and TCs that are similar to/different from the SL and SC. Camilleri's novels have been translated and published in 37 different countries (De Santis 2011:np) and it would be interesting to attempt this same analysis on another of Camilleri's Montalbano novels and all its different translations in order to determine whether Vinay and Darbelnet's translation procedures and other foreignisation techniques were used consistently in all the translations or if there were marked differences which could be ascribed to cultural, literary or religious differences.

It would also be interesting to analyse all the different translations in order to determine if there are similarities or differences between the European translations or if this economic unity has not brought about cultural and literary unity.

While it would obviously not be possible to compare and analyse all the different translations of Camilleri's novels in this paper, it is hoped that this study and others like it may one day fall into the hands of someone able to organise a team capable of conducting such research which might highlight "the performative role of translation at the intersections of cultural, ethnic and linguistic identities in a globalising world" (Davis 2001:5).

Statement of problem

It is important to recognise the fact that although the various translation procedures outlined by Vinay and Darbelnet may result in foreignisation and/or domestication, the same procedure may not always result in the same effect, and it is thus necessary to ensure that instances of the different translation procedures are approached and analysed one-by-one and not as a group so that any changes in the effects of the said procedures can be noted.

Although the translation procedures cannot be said to result in *only* foreignisation *or* domestication, certain procedures can be said to be more/less interesting in terms of their foreignising/domesticating effects for different reasons. *Borrowing*, for example, could be said to be particularly interesting in terms of foreignisation as the borrowing of a word or phrase from the SL could be seen as a form of obvious foreignisation, whereas *adaptation* could prove interesting in terms of domestication as by adapting culturally-specific references translators could be seen to be (intentionally or unintentionally) concealing a text's foreign origin.

While it is often possible to identify a translation procedure and then classify that specific use of the procedure as an instance of foreignisation and/or domestication, the same cannot always be said for the text in its entirety and a number of not only micro-textual but also para-textual factors, ranging from the TAs to the TT covers, must be taken into consideration before any conclusion can be reached. It is imperative, however, to bear in mind that many texts cannot simply be assigned to one or other end of a binary system and that there are often instances of texts that have been both foreignised and domesticated in translation.

Outline of Chapters

The second chapter of this study includes in-depth discussions around the different topics to be taken into consideration when translating Camilleri's work – the issue of the "Exotic Other" in translation, the translation of linguistic variations, Italian dialects and regionalism, issues around translation and the translation of culture, and the translating of detective fiction. The chapter ends with a discussion of the translation obstacles specific to the translation of Camilleri's work in order properly to identify any linguistic and/or cultural issues which may have led different translators to adopt different translation procedures.

The third chapter features a discussion of the theoretical framework within which the translations of Camilleri's *La gita a Tindari* are analysed. This theoretical framework is based on a Descriptive Translation Studies (DTS) approach which takes into consideration the issue of foreignisation and/or domestication as put forward by Venuti and the translation procedures outlined by Vinay and

Darbelnet. The chapter also includes a breakdown of the methodology to be employed when undertaking the analysis, as well as a brief overview of the format to be used for the analysis.

The fourth chapter is divided in two parts – the *Micro-Textual Analysis* and the *Para-Textual Analysis*. The *Micro-Textual Analysis* is an in-depth analysis of ST extracts and the various TT translations and is divided into sections according to the translation procedures outlined by Vinay and Darbelnet and also includes a section which focuses on the application of the procedures outlined by Vinay and Darbelnet with regard to the translation of general language-related translation obstacles, the translation of linguistic variations, and the translation of speech and idiolect. The *Para-Textual Analysis* focuses on the overall function of the text as a whole through the discussion of issues such as genre and publishing strategies. The tabulated corpuses have all been incorporated into the *Micro-Textual* and *Para-Textual* analyses to facilitate the reader's own comparisons and analysis of the same, something considered particularly important given the comparative nature of this study and the fact that foreignisation and domestication are often deemed subjective.

Questions raised in the introduction are discussed in detail in the *Conclusion* using the findings from the *Micro-Textual* and *Para-Textual* analyses. While the *Conclusion* does not include any form of assessment regarding the ST and its various translations, it does include a comparison of the different Target Texts (TTs) based on the translators' adoption of the various translation procedures outlined by Vinay and Darbelnet and the para-textual translation aspects in order properly to determine whether (and to what extent) the TTs' have been foreignised and/or domesticated.

Chapter 2 - Literature Review

The Exotic Other

> "[T]ranslation wields enormous power in the construction of identities for foreign cultures" (Venuti 1995:14), and translators and publishing houses can thus either domesticate the "exotic other", bringing it more in line with the characteristics of the TA, or capitalise on its "exotic" nature, foreignising or exoticising characteristics in order to appeal to the TA's desire to escape from "the realities of a society from which they badly need release"
>
> (Huggan 1997:26)

Authors writing in peripheral or semi-peripheral languages (Heilbron 2010:309) recognise the fact that "the value of their writing as an international commodity depends, to a large extent, on the exotic appeal it holds" (Huggan 1994:24). Translators and publishing houses are equally aware of this, and foreignisation can thus often be said to be a definite "selling point" for both STs and translations. The "culturally specific strategies of publishing houses in terms of the in-/exclusion and arrangement of the book's visual material" (Wolf s.a.:75) and thus of the actual cover and blurb are an indication of the publishing house's foreignisation/domestication policies and thus also of the "politics of reception" (Kahf 2010:28) publishing houses (and the translators themselves) navigate when trying to ensure the successful reception of a translated text. The visual para-textual aspects of the different TTs are analysed in greater detail under the section titled *Para-Textual Translation Analysis*.

The ST and the different TTs analysed as part of this study can be read by EU Target Audiences and yet the target readers of the three translations analysed in this study are addressed as members of their own individual cultures rather than as members of "the multilingual [and multicultural] EU" (Chesterman & Wagner 2002:23) and there may thus be differences in the portrayal of SC aspects due to differences in the TCs.

According to Lefevere, "[s]ince different languages reflect different cultures, translations will nearly always contain attempts to 'naturalize' the different culture, to make it conform more to what the reader of the translation is used to" (2000:236-7). Andreas Poltermann thus attributes many instances of domestication to the target system's genre expectations (Paloposki & Koskinen 2001:28), which may lead publishing houses and translators to use different aspects of a ST to commercialise the TT in such a way as to ensure a large-enough TA is found. Various shifts in terms of the TT covers and blurbs and the genre-orientation are analysed in an attempt to determine whether there have been any such shifts, and, if so, if these shifts are consistent in all three TTs or if their marketing approaches vary. Genre expectations are dealt with in more detail under the section titled *Translating the Detective novel* below.

Venuti argues that foreignisation does not offer "unmediated access to the foreign" (1995:19), but rather that it permits translators to construct "a certain image of the foreign" (Ibid 20), or of the "exotic", and it is often argued that a text's foreign feel may be retained for "aesthetic or cultural reasons" (Chesterman & Wagner 2002:58), or simply to conform to what the TA expects from the SC. Translators can thus choose to domesticate the "exotic other", bringing it more in line with the TA, or to foreignise it, highlighting any cultural/linguistic differences which may appeal to the TA.

When translating for a TA whose cultural background is different from that of the ST author, the translator can be said to be "quoting the original author 'out of context'" (Gutt 1998:49). Translators are thus faced with the difficult task of having to decide whether to move the reader towards the author (foreignisation), or the author towards the reader (domestication).

Robert Adams highlights the difficulties involved when deciding on the extent to which domestication and/or foreignisation is/are needed, claiming that

> Paris cannot be London or New York, it must be Paris; our hero must be Pierre, not Peter; he must drink an aperitif, not a cocktail; smoke Gauloises, not Kents; and walk down the rue du Bac, not Back Street. On the other hand, when he is introduced to a lady, he'll sound silly if he says, 'I am enchanted, Madame'.
>
> (in Bassnett-McGuire 1980:119)

It may be argued that the Italian detective genre is characterised by regional and culture-bound "trademarks" (Wightman 1987:35), and this study seeks to determine whether the different translators have chosen to retain these, keeping Vigàta as Vigàta, Salvo as Salvo, and his aperitivi as aperitivi, or if Inspector Montalbano has instead been sent on a working holiday to England, France or Spain.

Translating Linguistic Variations

> The Babelian proliferation of languages in novels pose specific difficulties for translation … the principal problem of translating the novel is [thus] to respect its *shapeless polylogic* and avoid an arbitrary homogenization.
>
> (Berman 2005:279)

Translating a multilingual novel can pose a real challenge to the translator as the presence of dialects, idiolects and slang means that the translator has to decide whether the linguistic variations can be replaced by standard language, resulting in a case of "homogenization" (Ibid), or if the novel's "*shapeless polylogic"* (Ibid) must be respected and the linguistic variations translated with a suitable TL equivalent that will neither homogenise the TT and thus the TT characters nor invoke "an inappropriate set of social associations" (Consiglio 2008:47).

In the case of Camilleri's *La Gita a Tindari* where dialect, deviations from standard Italian and constant code-switching all form an intrinsic part of the author's style and serve to emphasize Montalbano's Sicilian identity, rendering the linguistic variations with standard English, French or Spanish could result in an unwanted domestication of the text, while rendering such instances of linguistic variation with TL equivalents could convey a wrong set of images to TT readers who will see the ST characters not as ST readers see speakers of the Source Language (SL) variations but rather as they see speakers of the chosen TL linguistic variations.

The plurilingual nature of the ST (if one considers the use of standard Italian, dialect, a hybrid of the two, and the various speech patterns or "idiolects" of Camilleri's characters) renders the ST only "semi-readable for the [SL] monolingual" (Mehrez 1992:135) who might fail to "decode its plurilingual strategies" (Ibid). The simple borrowing of ST expressions in dialect or other linguistic variations without any attempt at providing an appropriate TL translation or explanation may render the TT completely unreadable for TT readers and some TL-oriented solution must thus be found.

According to Maher, the translation of humour is particularly difficult due to the links between humour and identity, and between humour and culture (2008:141). While many instances of Camilleri's particular form of humour are related to culturally-specific references (Chiaro 2010:2), there are also many instances of verbal humour, many of which are associated with the various linguistic variations colouring the novel. Translators of Camilleri's novels may thus be faced with the task of having to decide whether it is preferable to alter or domesticate a ST joke in order to retain its "funniness" (Ibid), or if it is better to retain cultural implications/references, opting instead to foreignise the TT by introducing TT readers to ST jokes in translation.

Italian Dialects and Regionalism

"Evoked meaning arises from dialect … a variety of language which has currency within a specific community or group of speakers" (Baker 1992:15). Dialects can be classified as **geographical** (i.e. the dialect spoken in Camilleri's Vigàta), **temporal** (variations spoken by members of different age groups) and/or **social** (spoken by members of different social classes).

ST dialects may serve specific purposes, rendering one character incomprehensible to another, carrying SC connotations or adding local colour (Hervey et al 2000:108). "The linguistic situation in Italy is quite comples" (Repetti 2000:1), and dialects are extremely common. Like Gadda, Camilleri injects dialect into his texts to enrich them through the numerous associations these linguistic variations conjure up.

The dialect used in *La Gita a Tindari* is of Sicilian origin and ST readers would thus associate Camilleri's characters with SC stereotypes of Sicily and Sicilian people. Sicily and Southern Italy have arguably long been considered by many Italians to be "culturally inferior and historically backward" (Wightman 1987:65), and many (mainly Northern Italian) ST readers would thus also view the ST characters this way.

Italians often view Sicilians and Southern Italians as "corrupt" (Patriarca 1998:77), lazy, unwilling to work and content to be supported by the State. As can be seen from Figure 1 below, most Italians regard Sicilians as being "Mafiosi", "omertosi" - people who obey a code of silence (based on the Mafia's code of omertà) - and "gelosi" – jealous or possessive.



Figure 1 - Map of Stereotypes. Source: ForumLive

Many TT readers on the other hand would probably only associate them with the Mafia and see them as passionate Casanovas. Should the different translators wish to portray the ST characters as they are in the ST, with all the associations ST readers would make, they would either have to choose a perfect TC equivalent, or lengthen the text by adding in explanations and descriptions that would hopefully afford TT readers the same insight into the ST characters that ST readers would have – a difficult task that could require both foreignisation and domestication.

"[T]he borderlines between cultural systems … are notoriously difficult to define" (Nord 2001:24), and while Sicily is politically considered part of Italy it has its own culture(s) and dialects. Not only do dialects indicate a geographical location but Italian dialects can also "differ from each other as much as French differs from Spanish" (Lepschy et al 1996:70), and Sicilian culture(s) and linguistic variations are at times so different from Italian culture and standard Italian that even the ST sometimes remains foreign to its Italian readers.

"Camilleri's character is typically Sicilian" (Gutkowski 2009:27), and his use of Sicilian dialect and gestures forms an intrinsic part of his style. In order properly to translate the text the translator must be aware of his reasons for "interjecting the Italianized Sicilian into his narrative" (Cipolla 2006:15) which could include identifying the place of action as Sicily and thus affirming the characters' origins as Sicilian and/or introducing readers to "the humour and the irony which is characteristic of Sicilian people" (Ridonato 2006:12).

In his book, "Mouse or Rat?", Umberto Eco mentions his novel *Baudolino* and the "pseudo-medieval North Italian language" (2003:45) he invented. When discussing the translators' decision to replace this dialect with TL dialects, he admits that in all the TTs it became "impossible for the foreign reader to smell any original North Italian vernacular", but that "it was impossible for them [the translators] to have done otherwise" (Ibid). This study will seek to compare the different translators' TL renditions of the linguistic variations so characteristic of Camilleri's novels to determine whether it is possible for the foreign reader (of the TT-E, TT-F or TT-S) to "smell" any original Sicilian-inspired vernacular.

Translation and Culture

According to Umberto Eco, "[a] translator must take into account rules that are not strictly linguistic but, broadly speaking, cultural." (2003:82). Bhabha too characterised translation as "the staging of cultural difference" (in Gomille 2008:4), and it has often been argued that translators' "actions affect not only TC readers but the TC in general, and also intercultural relations in general" (Chesterman & Wagner 2002:22). It could thus be said that literary translators "enrich different cultures by 'unlocking' inaccessible works" (Ibid). SC-specific terms and references abound in Camilleri's *La gita a Tindari*, and any attempt at translation with the aim of introducing TT readers to such SC-specific aspects would entail at least some form of foreignisation. Instances of SC-specific elements and the similar/different TT translations thereof can provide insight into the truth behind Nida's assertion that "differences between cultures cause many more severe complications for the translator than do differences in language structure" (2000:130).

The three translations analysed as part of this study unlocked the otherwise inaccessible work that is Camilleri's Italian novel *La Gita a Tindari*, and an analysis of the instances of foreignisation/domestication in the TTs would allow for a better understanding of the differences between cultures and thus the "intercultural relations" between the SC and the different Target Cultures (TCs).

"Various exoticist manoeuvres – the construction of the representative foreign writer; the appeal to local color; the search for, or assertion of, an 'authenticity' not normally ascribed to one's own culture" (Huggan 1994:26) are all methods of foreignisation. Camilleri's novels have achieved literary success throughout Italy despite, or thanks to, the "sicilianità" [Sicilianity] (Manai 2008:np) which characterises each of them and which can be considered an "exoticist manoeuvre". This study will seek to determine whether the different translations build on this "Sicilianity" to achieve success with the new TAs or rely on the plot, domesticating any references to Sicily or even toning them down and replacing them with more generic Italian references.

As Bertrand Russell pointed out, "no one can understand the word 'cheese' unless he has a non-linguistic acquaintance with cheese" (Jakobson 2000:113). In the same way, a TA cannot be expected to understand "risotto" (Camilleri 2010:88), for example, unless they have a non-linguistic acquaintance with it or an explanation has been provided, and although as Huggans puts it, "exoticism sells" (1994:26), translators need to decide whether the cultural reference is more/less important than the ST message and must then foreignise or domesticate the reference accordingly.

Translators also need to decide exactly who they are targeting as a language does not constitute a culture and not all English, French or Spanish speakers are alike in their general knowledge and personal experiences, and where one reader may have a non-linguistic acquaintance with a particular aspect of the Italian/Sicilian SC, another reader may have had absolutely no previous acquaintance therewith and it is thus essential that translators foreignise/domesticate the ST/SC reference according to what they feel *most* TA readers would be more familiar with, hence the often subjective approach taken towards foreignisation and/or domestication.

Camilleri's Montalbano series is particularly interesting in terms of its cultural references as his novels are not simply Italian but, more specifically, Sicilian. It is this bi-culturality that introduces ST readers, obviously familiar with Italian culture, to Sicilian culture which is not necessarily as familiar to them, and it is this idea of bi-culturalism within one country which may require translators to attempt foreignisation on two levels. The two levels of cultural reference complicate the task of any translator attempting to introduce TT readers to the regionalism so characteristic of Italy, and so relevant to the world of Inspector Montalbano.

Translating the Detective novel

Wightman states that the shift towards Descriptive Translation Studies meant that a new emphasis was placed on studying translations within their TL cultural, literary or genre-related systems (1987:2). It is thus necessary to determine whether the SL genre of Camilleri's *La Gita a Tindari* corresponds to any genres in the various TCs, something which could facilitate its translation, or influence it according to TC genre expectations.

"Genres are 'conventionalised forms of texts' which reflect the functions and goals involved in particular social occasions as well as the purposes of the participants in them" (Hatim & Mason 1990:69). Genres may be literary or non-literary and genre-related constraints play an important role in influencing a translator's choices. Camilleri's novel *La Gita a Tindari* is a "giallo", or Italian detective novel, and its translations slot into the respective TL crime/detective fiction genres.

Kahf feels that "a reading public's 'horizon of expectations' is formed by 'what the public already understands about a genre and its conventions'" (Kahf 2010:28). According to Wightman, genres like that of the detective genre have a "pre-determined audience" (1987:vi) which translators must obviously take into account before beginning any translations. By labelling the TT-E an "Inspector Montalbano Mystery", and the TT-F a "Policier", the TT-E translator and TT-F translator guide the potential TA to the way in which the TT-E/TT-F will achieve relevance, and to the way in which it must be read (Gutt 1998:47) based on its being a detective novel or *policier*.

Not only has this subtitling guided the ways in which the TTs will achieve relevance, but it has also resulted in the TTs being subjugated to "target literary models and norms [something which] may … involve the *suppression* of some of the source-text's features … [or which may] … entail the *reshuffling* of certain features, not to mention the *addition* of new ones in an attempt to enhance the acceptability of the translation as a target literary text, or even as a target literary text of a particular type" (Toury 1995:171). By subtitling the TT-E "An Inspector Montalbano Mystery" and the TT-F a "Policier", the translators have thus chosen to mark the TTs as a "particular type of commodity, attractive to a particular type of reader" (Meintjes 1989:133) and thus also to conform to the standards which render this "commodity" worthwhile.

Toury highlights the fact that "literary translation involves the imposition of 'conformity conditions' beyond the linguistic and/or general-textual ones, namely to models and norms which are deemed literary at the target end" (1995:171), and this is particularly true in the case of detective novels which form part of "a sub-genre of the popular novel" (Wightman 1987:2) and which generally have the same basic formulae –

1. A crime is committed, the victim "is usually little described … [and] … generally characterised by his unpleasantness" (Wightman 1987:17),
2. The perpetrator's identity remains unknown and a number of suspects are woven into the plot to heighten suspense,
3. A detective investigates and solves the case.
(Ibid:5)

Camilleri's *La Gita a Tindari* contains all of the basic formulae –
1. A young man and an elderly couple are murdered. The murders take place "even before the story starts" (Mandel 1984:15), a literary strategy very much in line with the detective/crime story genre.
2. We are unaware of the perpetrator's identity until the very end but are introduced to a number of suspects, including the "New Mafia"[1] ,
3. Montalbano investigates the crime and it is his "irrational intuition" (Cawelti 1976:126), and "craftiness" (Mandel 1984:15) which enable him to solve the case.

The Italian detective novel based itself to a large extent on the French detective tradition (Wightman 1987:25), but while French authors like Simenon used fairly ordinary social settings (Ibid), Italian detective novels are generally characterised by some form of "couleur locale" (Ibid 34). This is particularly true of Camilleri's *La Gita a Tindari* and the rest of his Montalbano series which he has chosen to orientate in Vigàta, his invented, stereotypical Sicilian village.

Italian authors tend to bring their detectives "more in line with the ordinary man … rather than the intellectual thinker" (Wightman 1987:34), and Montalbano is no exception - he uses vulgar language, the very first page of the ST has Montalbano reciting a "ditty" (TT-E:1) a friend of his taught him which involves a person "infilandosi un dito in culo"[2] (Camilleri 2010:9); his respect for his superiors like the Questore Luca Bonnetti-Alderighi is limited, and Montalbano uses criminals and mafiosi to obtain insider information when needed.

[1] The Mafia, a typically Sicilian organised crime syndicate, is a suspect in many of Camilleri's Montalbano novels.
[2] sticking his finger "in his asshole" (TT-E:1)

Montalbano resembles an Italian/a Sicilian Maigret, and Camilleri, like Simenon, describes the meals his protagonist eats, his place of residence, etc. (Wightman 1987:25), bringing him more in line with the idea of the detective as an "ordinary man", something a French TA could obviously relate to. Camilleri is not unaware of these similarities, and once stated that "L'affinità tra Maigret e Montalbano è nella loro natura gattesca" [The affinity between Maigret and Montalbano lies in their cat-like nature] (Zerbinatti 2011:np). It must be noted, however, that Montalbano is portrayed as better read, and Camilleri includes numerous literary references one would not associate with Maigret.

With the appearance of detectives like Ian Rankin's Rebus, this image of the detective as an ordinary person with extraordinary powers of reasoning has now become less foreign to English-speaking audiences and Sartarelli could thus arguably choose to portray Inspector Montalbano without having to adapt any aspects of his character or behaviour.

Camilleri's novels, like Agatha Christie's, show that no social class is free of delinquency (Alfieri 1986:112) or criminals, and as this feature of Camilleri's novels appears also in the English target literary system there is no pressing need for English TL translators to adapt/change this aspect.

Reference is made in *La gita a Tindari* to Vàzquez Montalbàn (Camilleri 2010:70), and Camilleri's affinity for this particular Spanish author, whose detective Pepe Carvalho shares many of Montalbano's characteristics, can also arguably have influenced his naming of his protagonist – Salvo Montalbano (Manzano 1999:np). Spanish detective novel settings are "overwhelmingly urban" (Demko s.a.:np), and characterised by street slang and references to the underworld. Camilleri's Montalbano novels, while based in a decidedly rural setting, are characterised by a form of slang, albeit a very Sicilian slang. There are definite references to the criminal underworld, and the Sicilian mafia is often portrayed as a suspect in Montalbano's investigations, including that undertaken in *La Gita a Tindari*. According to Demko, most Spanish detective novels take a very political stand, portraying the police in a very negative light, and Camilleri's novels are in line with this idea of the state as corrupt, and the police as "sbirri", although the ST use of this term is discussed in more detail under the section titled *Speech and Idiolect*. There is also the recurring theme of "national insecurity" (Hart 1987:20), which can be seen in the regionalist attitudes expressed in most of Camilleri's Montalbano novels.

Spanish detectives are "nearly always … seriously flawed" (Demko s.a.:np), much like Montalbano who is an unconventional detective, often relying on "irrational intuition" (Cawelti 1976:126) rather than concrete proof, and who is in a very complicated relationship with a woman he hardly ever sees. Demko claims that Spain is often portrayed as inferior or behind the rest of Europe, and Camilleri's Montalbano series definitely portrays Sicily in this light. It can thus be argued that a Spanish TA

would have little to no problem relating to most aspects of Montalbano's world as depicted by Camilleri.

Popular literary genres like that of the detective novel enjoy "popularity across national borders" (Meintjes 1989:33), and an equivalent genre does thus exist in the target literary systems (Ibid 42), but as Rambelli points out - the Italian detective novel is "characterised by its specific cultural setting … notably its provincial marks and influences" (in Wightman 1987:34), and Camilleri's *La Gita a Tindari* is no exception. The different translators were therefore faced with the difficult task of translating not just a detective novel or even an Italian detective novel but rather a Sicilian detective novel, and thus with the task of translating not only the plot but also any cultural elements "which may or may not be plot related" (Ibid 70) but which "are usually quite specific" (Cawelti 1976:5) and which form an important part of Camilleri's style.

Camilleri in Translation

"Writers and their work are always understood and conceived against a certain background" (Lefevere 2000:234). Camilleri's background is thoroughly Sicilian and his use of Sicilian "constitutes an intrinsic part of his style" (Cipolla 2006:15). The meanings and cultural nuances it brings to the text must thus be taken into account by any person attempting to translate his work. The presence of Sicilian or Italian-Sicilian words adds "a certain strangeness to the narrative that the translator cannot ignore" (Ibid 17).

According to Nida, "the receptors of a translation should comprehend the translated text to such an extent that they can understand how the original receptors must have understood the original text" (in Venuti 1995:17). While this statement may seem to advocate the use of domesticating translation procedures, in the case of Camilleri's Montalbano series many of the original receptors are already distanced from the original text due to its very Sicilian setting and the linguistic variations present throughout the text. This results in an already-foreignised ST which lends itself in translation to domestication, foreignisation, or foreignisation on two levels (the TT could be rendered English/French/Spanish, Italian, Sicilian or even both Italian and Sicilian).

Montalbano is a very Sicilian protagonist – he doesn't want a promotion at work as this would mean leaving Vigàta; he is interested in Sicilian history and culture; he works to build a better Sicily; he eats Sicilian food and he speaks an Italian that is highly "Sicilianizzato" (Sicilianised) (Manai 2008:np). This "sicilianità" (Ibid) poses a real challenge to translators of his novels and different translators of Camilleri's work have come up with different solutions to the problems posed by his culture-specific setting and linguistic variations and have shared these on the Camilleri Fans Club official web list.

According to the website, Serge Quadruppani, who has translated many of Camilleri's novels into French, replaced the standard Italian with standard French and the Sicilianised Italian with words and expressions taken from southern French dialects. The very Sicilian words and phrases were borrowed and an explanation provided. The *Micro-Textual Analysis* undertaken as part of this study seeks in part to determine whether this same strategy was also used in the translation of the TT-F, *L'excursion à Tindari*.

For Sartarelli, who translated *La Gita a Tindari* into English, "[t]he problem of language in general, and more specifically of its infinite variability in our often unconscious use of it, lies at the heart of Camilleri's literary enterprise and renders [his] role as translator more problematic than usual" (Sartarelli 2009:7). He feels that "one cannot hope to reproduce … the same distancing effects – from proper Italian – that one finds in the original" (Ibid:8).

Critics of Spanish translations of Camilleri's work lament the fact that the character of Catarella is portrayed as more or less comprehensible (Porqueddu 2008:np), and that many other linguistic variations are normalised (Ibid) in the TT-S. Although the translation has been called "fedele"[faithful] (Ibid), Menini herself has admitted that the editor, Salamandra, did not allow her to take as many linguistic liberties as she would have liked in order to emphasize the novel's Sicilian setting (Ibid).

The different approaches of the translators of the TT-E, TT-F and TT-S will be analysed in greater detail in the section entitled *Micro-Textual Analysis*. The theoretical framework shaping the study and the methodology according to which the analysis has been conducted are discussed in the next chapter.

Chapter 3 – Theoretical Framework and Methodology

Theoretical Framework

Descriptive Translation Studies

This study seeks to analyse not what translations of Camilleri's *La Gita a Tindari* (or similar novels) "should or should not be" (Chesterman 2001:7), but rather what translations of the Italian ST "*are*" (Ibid).

This study thus does not simply take

> the supremacy of the original for granted from the start … [serving] merely to demonstrate that original's outstanding qualities by highlighting the errors and inadequacies of any number of translations of it
>
> (Hermans 1985:8),

but rather uses the Italian ST as a starting point for an exploration and descriptive comparison of the various translation procedures adopted by the different translators and the foreignising/domesticating effects thereof.

In choosing to adopt a Descriptive Translation Studies (DTS) approach with regard to the foreignisation/domestication choices made by the different translators of the Italian ST and the translation procedures outlined by Vinay and Darbelnet, this study hopes to reinforce the idea that "theory is something essentially non-prescriptive" (Boase-Beier 2007:48), which cannot dictate how we read/translate a text, but instead serves to give a systematic account of how a text/translation comes into being and the various factors which influenced it.

In order to ensure the analysis remains descriptive as opposed to prescriptive, much emphasis is placed on the importance of quantitative comparisons. Graphs and tables were utilised where possible to illustrate similarities and differences in passages and terms taken from the ST and the different TT translations.

Venuti – Foreignisation and Domestication

According to Lawrence Venuti, translation is often "regarded with suspicion because it inevitably domesticates foreign texts, inscribing them with linguistic and cultural values that are intelligible to specific domestic constituencies" (1998:67).

German theorists refer to *Verfremdung* (moving the reader towards the author) and *Entfremdung* (moving the author towards the reader), something which Vermeer chose to discuss as *verfremdendes* (alienating) and *angleichendes* (assimilating) translation decisions and which are now referred to as

foreignising or *domesticating* methods (Snell-Hornby 2006:145). For the purposes of this study, exoticising techniques (Venuti 1995:160), or any procedures or techniques which are introduced to further distance the TA from the ST or to "other" the SL, SC, or any ST characters shall also be referred to as foreignising techniques unless any specific, blatant exoticisms not present in the ST are introduced in any of the TTs.

Possible instances of foreignisation and/or domestication in the TTs of Camilleri's *La Gita a Tindari* are analysed in terms of the translation procedures outlined by Vinay and Darbelnet, which are discussed in further detail below.

In the case of Andrea Camilleri's Montalbano series, one would feel that any attempt at foreignising the text would seem to be more a case of trying to move the reader towards the island than of moving the reader towards the author, as well as of *introducing* readers to Sicilian culture rather than *alienating* them from it. As discussed under the section entitled *Translating the Detective novel*, TA genre expectations and publisher/translator reactions to these expectations often result in foreignisation/domestication in terms of the cover and blurb and also in terms of genre-oriented shifts. Depending on the different TA expectations, publishers and translators may also decide to foreignise/domesticate different aspects of the ST in translation in order to target different TAs. The foreignisation/domestication strategies employed by the different translators/publishing houses are also analysed in order to ascertain whether the different TTs make use of the same strategy for the same aspects or if there are marked differences in the marketing approaches taken.

Gideon Toury points out that "most translation scholars, while not abandoning the seemingly safe base of the source text, have at least come to integrate many more target-bound considerations into their reasoning" (1995:25). While it is important to ensure TT readers will be able to fully understand the text, it is also important to remain loyal to the ST producer and his/her intentions and to find the balance between providing readers with too much new information which "renders the text unreadable" (Bell 1991:168), and too little which "renders it readable but not worth reading" (Ibid). It is also important to decide whether this "new information" is vital for the success of the novel, or if other plot-based aspects are more important.

According to Yang, *domestication* basically implies replacing SC references with TC references whereas *foreignisation* preserves the differences between the two cultures (2010:77) while (hopefully) providing enough information to allow TT readers to understand and appreciate the SC.

According to Snell-Hornby, "by creating fluent and idiomatic English versions ('domesticated' translations, in fact), [translators] remain 'invisible' and repress the foreign element in the source

text." (2006:146). Venuti appears to be in agreement, claiming that "[t]he strange illusion created by translation … is that the work is 'not in fact a translation'", but the original (de Kock 2003:np), and one would thus not expect to come across any "foreign aspects" when reading a text in translation. These foreign elements are however already present in the ST which "is for the most part foreign to Italians" (Ridonato 2006:58), and translators of *La Gita a Tindari* may thus need to approach the translation with a view to rendering it foreign on two levels – Italian *and* Sicilian.

Different translation procedures can result in foreignisation *and*/*or* domestication depending on the TA's or TAs' subjective approach to the TT, TC and SC. The following example, taken from the pilot study conducted in 2010, illustrates the subjectivity involved in deeming TT extracts foreignised and/or domesticated and thus the impossibility of deeming a TT *either* foreignised or domesticated:

Pg.	**ST** ***L'odore della notte***	**Pg.**	**TT** ***The scent of the night***
27	salami, capocotte, sosizze	**22**	sausages and salami

(Siniscalchi 2010:19)

In this instance, the first term has been moved to the end, the middle term has been omitted and the last term has been translated into something easily recognisable to the TT audience and thus replaced with a TL equivalent. Although the first term does appear to have been borrowed, many TA readers are familiar with local varieties of "salami" and despite the translator's apparent use of the translation procedure Vinay and Darbelnet termed *borrowing*, the SL term will appear more/less foreign depending on the specific TA reader's background and familiarity with Italian cuisine and delicatessens.

While it is not possible to prove that foreignisation is preferable to domestication (Consiglio 2008:48), and it is also not the aim of this study to do so, it can be argued that in order to achieve "*connotative equivalence*: the source text words and the target text words should bring to the reader's mind the same associations" (Ibid 47), and in a text such as Camilleri's *La Gita a Tindari*, which is so deeply steeped in Sicilian language, culture, and even geography, foreignisation may arguably be deemed preferable to domestication in that it would allow TT readers greater insight into Camilleri's Sicily, drawing them deeper into Montalbano's world.

The translator is faced with the difficult task of interpreting the various functions of the linguistic variations present in the Source Text and of rendering these "in the target language without betraying

either the original author or the target public" (Consiglio 2008:48). "Sicilian … is not understandable by all the Italians" (Ibid 52), something which renders even the ST foreign to the Source Audience, and Camilleri's various translators would obviously have to decide whether to retain this linguistic variation in order to convey the same idea of "foreignness" on two levels that is present throughout the ST.

For Antoine Berman, a textual analysis can be used to assess the extent to which the TL "admits into its own structures the foreign text" (Venuti 2005:225) as well as the "'deforming tendencies' [this admission may result in]… inviting comparison with Vinay and Darbelnet's influential methodology" (Ibid). Vinay and Darbelnet's translation procedures have thus formed the basis for this analysis of the foreignisation/domestication choices made by the various translators of Andrea Camilleri's novel *La Gita a Tindari.*

Vinay and Darbelnet

Canadian linguists Jean-Paul Vinay and Jean Darbelnet provided a "theoretical basis for translation methods" (Venuti 2005:114) which although it may involve some "reduction of linguistic and cultural differences to empiricist semantics" (Ibid), has been "a staple in translator training programs for over four decades" (Ibid).

This "theoretical basis" constitutes seven common translation methods – three **direct** or literal translation methods and four methods for **oblique** translation (Vinay & Darbelnet 1995:31). While many may consider these translation procedures to be "prescriptive" rather than "descriptive", it is not the aim of this study to prescribe the procedures or to state where they should/should not have been used, but rather to use actual occurrences of the said procedures as a basis for a categorical analysis of the translators' foreignisation or domestication choices which could, admittedly, have been made "subconsciously" (Chesterman & Wagner 2002:11).

When translating between two languages of the same family it is often possible to "transpose the source language message element by element" (Vinay & Darbelnet 1995:31), simply borrowing SL words or terms to fill any semantic gaps in the TL. When translating between languages that do not share grammatical, historical or cultural ties, however, more oblique translation methods must be used should one wish to domesticate the text, making it more accessible to TT readers. This study will seek to analyse and compare the English, French and Spanish translations of Camilleri's Italian novel *La Gita a Tindari* and will thus compare texts that are in languages of the same family (Italian-French-Spanish), and texts that are not.

The three direct translation methods outlined by Vinay and Darbelnet are *borrowing*, *calque* and *literal translation*.

1) *Borrowing*

"To overcome a lacuna … borrowing is the simplest of all translation methods" (Vinay & Darbelnet 1995:31), and can be considered a "natural consequence" (Vizmuller-Zocco 2007:5) of the meeting of different languages and cultures. This translation procedure can also be used to create a "stylistic effect" by introducing the (Source) culture, or aspects thereof, into the TT (Vinay & Darbelnet 1995: 32) even where a TL equivalent does exist.

Borrowing is perhaps the most obviously foreignising of the translation procedures outlined by Vinay and Darbelnet and can prove an effective way of introducing foreign phenomena into a TT.

Many words are borrowed so often, however, that they have simply become part of a TL's lexicon. English, French and Spanish speakers often use Italian words like "pizza" and "pasta" and Italian speakers have adopted many foreign words including "weekend" and "computer". Terms and cultural references or references to food are often borrowed by translators and the analysis seeks to discover just how often this procedure is used/not used in the different TTs, and whether these instances actually do result in any foreignisation or domestication of the different TTs.

2) *Calque*

"A calque is a special kind of borrowing whereby a language borrows an expression from another, but then translates literally each of its elements" (Vinay & Darbelnet 1995:32), resulting in either *lexical calques* - calques which adhere to the syntactic structure of the TL - or *structural calques*- (calques which bring to the TL a new syntactic structure based on that of the SL (Vinay & Darbelnet 1995:32). Calque is a translation procedure which could be used in dialogues where it is necessary to maintain a character's (ST) style of speech in order to transfer the overall ST effect of the said dialogue to the TT.

3) *Literal translation*

This refers to "the direct transfer of a SL text into a grammatically and idiomatically appropriate TL text in which the translator's task is limited to observing the adherence to the linguistic servitudes of the TL (Vinay & Darbelnet 1995:33-34), and is what Munday deems "the author's prescription" (2001:57). This is most common when translating between languages which share linguistic or cultural backgrounds (Vinay & Darbelnet 1995: 34), such as Italian and Spanish.

Should a direct translation prove unacceptable for reasons of meaning, style, register, etc., translators must consider making use of one of the methods of oblique translation (Vinay & Darbelnet 1995:34). These translation procedures include *transposition*, *modulation*, *equivalence* and *adaptation.*

1) *Transposition*

Transposition involves "replacing one word class with another without changing the meaning of the message" (Vinay & Darbelnet 1995:36) and basically involves transposing verbs with nouns, etc. According to Chesterman and Wagner, "In English, verbal forms are generally preferable to the heavy abstract nouns so common in French, and introducing more verbs … makes it much easier to produce an acceptable version, less cluttered with nouns and prepositions" (2002:9). Instances of transposition were analysed in order to ascertain whether this was true of the English translation of Camilleri's *La gita a Tindari*. The two types of transposition are *obligatory transposition* (used to ensure the transferral of the correct meaning) and *optional transposition* (used according to translator preferences) (Vinay & Darbelnet 1995:36). This analysis identifies and compares instances of transposition in the TTs to determine whether there is a significant difference in the occurrences of this particular translation procedure in the different TTs.

2) *Modulation*

Modulation is "a variation of the form of the message, obtained by a change in the point of view" (Vinay & Darbelnet 1995:36), and modulation at the level of message can be divided along the following lines:

Abstract for concrete
Cause-effect
Part-whole / part-another part
Reversal of terms
Negation of opposite
Active-passive (and vice versa)
Space-time
Rethinking of intervals/limits
Changing of symbols
(Munday 2001:58).

While *modulation* may result in linguistic domestication by enabling translators to switch between abstract and concrete or active and passive, for example, any instance of *modulation* which incorporates SC-specific elements, such as references to different currencies, geographical locations or SC-specific food, etc. may also result in foreignisation. Different instances of *modulation* are thus analysed in order to ascertain the function of this specific translation procedure in different TLs, and in different contexts.

3) *Equivalence*

Equivalence involves changing/adapting fixed SL expressions to fit the TA and many, Munday included, have argued that it "is particularly useful in translating idioms and proverbs" (Munday 2001:58). Most instances of *equivalence* are "fixed, and belong to a phraseological repertoire of idioms, clichés, proverbs, nominal or adjectival phrases, etc." (Vinay & Darbelnet 1995:38). Idioms and proverbs can serve to add a foreign feel to a translation and the translator's decision to foreignise/domesticate such expressions often proves to be indicative of an overall foreignisation/domestication of a ST in translation. Camilleri's *La gita a Tindari* is riddled with Italian/Sicilian idioms and proverbs and the equivalence procedure may thus have been used by one/more of the different translators to foreignise/domesticate SC-specific references.

4) *Adaptation*

Adaptation is an oblique translation procedure which involves "changing the cultural reference when a situation in the source culture does not exist in the target culture" (Munday 2001:58). In such cases, translators are faced with the task of finding an equivalent situation, etc. that will be recognisable to the TA but still allow the translator to remain loyal to the ST message. While translators are often able to produce a perfectly good text without making any use of adaptation, its absence "may still be noticeable by an indefinable tone, something that does not sound quite right" (Vinay & Darbelnet 1995:39), or is not quite accessible to TT readers. Adaptation can thus arguably be considered a (generally) domesticating translation procedure which seeks to render the ST message rather than portray the ST culture.

The seven translation procedures outlined by Vinay and Darbelnet do not each have a particular effect on a TT and can each be used to either foreignise or domesticate a text. In the same way, the direct translation procedures do not always result in foreignisation, for example, and the oblique in domestication, but rather vary according to the specific contextual meaning they evoke.

The occurrences of the different translation procedures outlined by Vinay and Darbelnet have been identified, analysed and compared in terms of possible foreignisation and/or domestication of the TTs as per the methodology discussed below.

Methodology

Instances of the direct and oblique translation procedures put forward by Vinay and Darbelnet are analysed in an attempt to see how they were used by the different translators and whether they were used for the foreignisation or domestication of the subject matter.

Before beginning a step-by-step analysis of the procedures used, the ST was read once in order to note any particular cultural aspects, neologisms, metaphors, cultural words and institutional terms which were then used "as a basis for a detailed comparison" (Newmark 1995: 17) of the ST and the different TTs. The four texts were then laid out, ST on the left, then the English TT (TT-E), the French TT (TT-F) and the Spanish TT (TT-S) and all four were read consecutively in order better to "determine the network of correspondences" (Holmes 1988:87) or differences between the ST and the TTs and between the TTs themselves. These correspondences and/or differences were grouped according to the different translation procedures and, for corroboration, also according to the various translation problems encountered in the texts, and recorded in table form (see page 25). The tables formed the basis for a quantitative comparison of the translators' utilisation of the seven translation procedures outlined by Vinay and Darbelnet (as discussed above). The tabulated examples were analysed in order to establish the extent to which the TTs were foreignised and/or domesticated. While it would have been possible to include the tabulated corpuses in an appendix, radically reducing the apparent length of the study, it was decided that all examples should be included in the *Analysis* itself in order to facilitate the reader's own comparisons and analysis of the same, something considered particularly important given the comparative nature of this study and the fact that foreignisation and domestication are often deemed subjective and thus depend on the individual's reading experience.

Graphs have been utilised where possible in order better to illustrate similarities and differences in the foreignisation/domestication tendencies of the different TT translators and also to ensure any translation trends are easily identified. It is hoped that the use of such graphs shall further serve to emphasize the study's quantative rather than qualitative analytical approach, in line with the DTS approach adopted.

The ST and different TTs were read and re-read in their entirety before examples for analysis were selected from among the correspondences and differences noted on the basis of their being illustrative of the TT translation trends, and every effort was made to ensure that examples that appear in the study itself are those that most exemplify the foreignised and/or domesticated effects of the translation procedures outlined by Vinay and Darbelnet. The selected words, phrases, sentences and paragraphs taken from Camilleri's novel *La Gita a Tindari* and the different translations thereof were subjected to a close comparative analysis in an attempt to see *if* and *how* the translation procedures were employed to domesticate and/or foreignise aspects of Camilleri's novel. Examples of ST dialect, idiolect and

code-switching and their TL renditions were identified and their translations noted, instances of genre-oriented shifts have been discussed, and the covers of the ST and TTs have been compared in order properly to gauge the occurrences of foreignisation/domestication in the different TTs and also to determine whether it is possible to identify all/any of the texts as being dominated by procedures of either foreignisation or domestication.

A general discussion of the ST aspects foreignised/domesticated in translation and the conclusions which can be drawn regarding translation and translators/these particular translations and the translators takes place before any conclusions are made. The issue of foreignisation/domestication and TA subjectivity is also discussed.

Both the ST and the TTs were read and re-read in order to identify as many instances of foreignisation/domestication as possible. Instances of foreignisation and/or domestication which are unrelated to the translators' use of the translation procedures outlined by Vinay and Darbelnet are also discussed and analysed in order to ensure a more comprehensive textual analysis. While it may not be possible to identify and/or tabulate each instance of foreignisation/domestication, it is hoped that the examples cited in this study provide as clear an indication as possible of the translators' apparent policies regarding the foreignisation and/or domestication of *La Gita a Tindari*. The ST and TT covers are also compared as these generally influence the TA's first impression of the text and the said comparison serves to determine whether the publishing houses' strategy appears to be aimed at conveying the "otherness" (de Kock 2005:266) of the ST and thus of the TT, or if the TT covers demonstrate instead something more in line with the TA's expectations for a novel of this genre, and para-textual instances of foreignisation and/or domestication are thus also taken into consideration.

It must be noted that the aim of this study is not constantly to hold up the original "as an absolute standard and touchstone" (Hermans 1985:9) but rather to compare the translation procedures and techniques used instead of assessing the quality of the TTs on the basis of the quality of the ST. This qualitative *and* quantitative analysis constitutes the next chapter of this study.

The comparison and analysis of the texts takes the following format:

P.	**ST** ***La gita a Tindari***				
P.	**TT-E** ***(Excursion to Tindari)***	**P.**	**TT-F** ***(L'excursion à Tindari)***	**P.**	**TT-S** ***(La excursión a Tindari)***
P.	**Text taken from the Italian Source Text (ST)**				
P.	Text taken from the English Target Text (TT-E)	P.	Text taken from the French Target Text (TT-F)	P.	Text taken from the Spanish Target Text (TT-S)

The Italian (Source) text runs across all three TT columns – the English TT (TT-E), the French TT (TT-F) and the Spanish TT (TT-S) – in order to facilitate a comparative analysis of the correspondences and differences between the ST and each of the different TTs, and also between the TTs themselves.

Chapter 4 - Analysis

Micro-Textual Analysis

Instances of foreignisation and/or domestication that appear in the English, French and Spanish translations of Camilleri's *La gita Tindari* have been grouped and analysed according to the seven translation procedures outlined by Vinay and Darbelnet.

1) *Borrowing*

This strategy can be considered "particularly common in dealing with culture-specific items" (Baker 1992:34), and involves the use of a loan word. Culture-specific items are tangible and intangible factors such as foods, beverages, customs, beliefs, and traditions which are specific to the SL/SC and foreign or even "totally unknown" (Ibid 21) in the Target System.

While Baker claims that references to culturally-specific foods, gadgets, etc. may be said to "disrupt the continuity of the text and obscure the relevance of any statement associated with it" (1992:230), proponents of this particular strategy argue instead that such references can be used purposefully to foreignise a TT by adding a touch of "local colour" (Munday 2001:56) . The borrowed SL term may be rendered comprehensible to target readers by way of optional explicitation or through the insertion of a qualifying TL term which would enable target readers to understand the relevance/significance of the SL term by means of a comparison with their own culture (Nord 2001:34).

Personal and Professional Titles

Titles play a particularly important role in Italian and Sicilian culture as they serve to mark differences in social status – "everyone who has got a title wants the others to use it when they refer to him/her" (Consiglio 2008:52), and the use of one's title is "considered necessary to show respect" (Gutkowski 2009:41).

"A first question for the translator [thus] concerns the translation of titles; he has to find both a functional and a 'social' equivalent" (Consiglio 2008:52). None of the TT translators appear to have a fixed rule regarding the borrowing or translating of titles, although the TT-F does appear to borrow more titles than the TT-S and the TT-E, with the latter containing the least number of borrowed titles.

Where both the TT-F and TT-S tend to retain the use of personal and professional titles, with the TT-F often opting to borrow SL titles, the titles are frequently omitted in the TT-E in a possible effort to domesticate the text by adhering to the Gricean maxim of quantity which in the case of English could be said to deem the repetitious specification of professional titles unnecessary.

One of the most common titles present in the ST is that of "dottore" - an Italian title used to show respect, particularly for those who have completed some form of tertiary education. In southern Italy and Sicily, the term is also used to refer to people in positions of authority. The TT-E domesticates the term, **omitting** it or **replacing** it instead with English functional equivalents. The TT-F and TT-S often borrow the SL title which obviously adds some Italian colour. By choosing to place the borrowed SL title in italics, the TT-F and TT-S are highlighting the foreignness of the title and are thus alerting TT readers to the novel's Italian/Sicilian setting.

Examples of the different translations of this SC-specific title include:

P.	**ST - *La gita a Tindari***				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
10	**il dottor Carlo Militello**				
2	* Carlo Militello	12	le *dottor* Carlo Militello	8	el señor Carlo Militello
12	**Dottore**				
4	Chief	13	*Dottore*	9	*Dottore*
5	Chief	15	*dottore*	11	Señor comisario
7	Sir Chief	17	*dottore* *dottore*	12	*dottore* *dottore*
16	**Il dottor Tommaseo, il Sostituto**				
8	Judge Tommaseo, the assistant prosecutor	18	le *dottor* Tommaseo, le substitut	14	juez suplente Tommaseo
16	**dottor Augello**				
8	Inspector Augello	18	*dottor* Augello	13	subcomisario Augello
19	**il dottor Ernesto Gribaudo**				
10	* Ernesto Gribaudo	20	le *dottor* Ernesto Gribaudo	15	el señor Ernesto Gribaudo
19	**dottor Gribaudo**				
11	Captain Gribaudo	2	*dottor* Gribaudo	15	señor Gribaudo

Table 1

In replacing the ST titles with **functional equivalents**, the TT-E not only domesticates the text, but also changes the power relations between characters as while "dottore" is a SL title which can be given to anyone regardless of their official authority over others, the TT-E titles are directly indicative of one's professional position and rank and do not convey the respect generally shown by SL speakers.

While the TT-F appears rather consistent in its **borrowing** of the said term, as best illustrated by the table below which shows the TT-F translator opting to replace the ST title "Sostituto", previously translated as "substitut", with the often-borrowed ST title "dottore", the TT-S swings between **borrowing** the title and **replacing** it with a Spanish functional equivalent, and the TT-E **omits** the title completely:

P.	**ST - *La gita a Tindari***				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
17	**il Sostituto Tommaseo**				
9	* Tommaseo	18	le *dottor* Tommaseo	14	el juez suplente Tommaseo

Table 2

Although the TT-E does appear to be consistent in that it domesticates the SL title rather than **borrowing** it, examples such as those below indicate some attempt to **integrate** SC terms and customs as although English generally reserves the terms "Doctor" and "Dr." for medical professionals, Catarella and Montalbano are shown here to use the said terms when referring to/addressing Lattes:

18	**dottori Latte**				
10	Doctor Latte	20	*dottori* Lacté	15	*dottori Latte*
20	**dottor Lattes**				
12	Dr. Lattes	21	*dottor* Lattes	17	*dottore* Lattes

Table 3

The TT-F and TT-S use of the ST term "dottori" (mix of the Sicilian *dutturi* and the Italian *dottore*), spoken by Catarella, is indicative not only of a desire to foreignise the TTs by rendering them Italian, but also of trying to capture Catarella's particular idiolect - the unique linguistic pattern which Camilleri has chosen to highlight not only Catarella's character but also his social class and Sicilian origins - which renders the ST, and thus the TT-F and TT-S, not simply Italian but, more specifically, Sicilian.

While the TT-F has opted to borrow most instances of the ST titles "dottore"/"dottori", it must be noted that the TT-S generally borrows these titles only when they form part of a character's dialogue, which may indicate a desire on the part of the TT-S translator to foreignise the characters without rendering the TT-S itself too foreign for its Spanish-speaking readers.

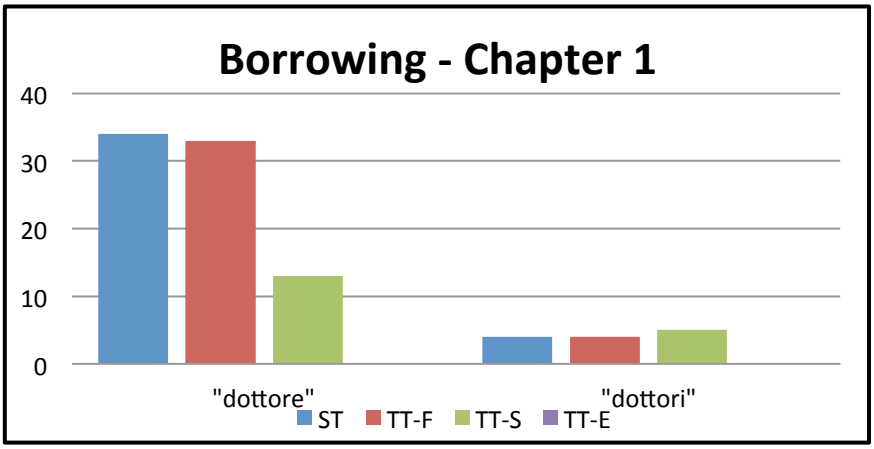


Figure 2

As can be seen from this graph which charts the translators' use of the SL titles "dottore" / "dottori" in the first chapter of the novel, the TT-F tended the most towards foreignisation by way of the borrowing of very SC-oriented titles.

The SL title "dottore" can, however, also be applied to doctors of medicine, and in these cases the different translators all opted for domestication, substituting the Italian title with the TL **functional equivalents** rather than borrowing the SL title:

P.	**ST - *La gita a Tindari***				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
15	**dottor Pasquano**				
7	Dr. Pasquano	17	Dr Pasquano	12	doctor Pasquano
15	**il dottore**				
7	the doctor	17	le docteur	13	el forense

Table 4

as was done for the professional title "medico":

102	**un medico**				
94	a doctor	98	un médecin	87	un médico

Table 5

Another SL title which appears often is that of "commissario". This title is of particular importance in that it refers to Montalbano, the book's very Sicilian protagonist. All three TTs have domesticated the term, opting for the **functional equivalents** rather than borrowing the SL title:

15	**Il commissario**				
7	The inspector	17	Le commissaire	12	El comisario

Table 6

While the police forces and judicial systems of the different TCs obviously vary, the translators' decision to domesticate this title ensures that TT readers understand the power relationships between characters (Consiglio 2008:52), something which could arguably be considered to be of particular importance in the very hierarchical environment of law-enforcement, and which could thus affect the positioning of the TTs within the crime/detective genre (discussed in more detail under the section entitled *Genre as a "selling point"*).

Although the TT-F and TT-S titles appear very similar to the ST title, the TT-E equivalent does at first glance appear to be different. This difference can be attributed both to differences in police force ranks and also to the translator's decision to translate the SL title "Questore" with "Commissioner":

18	**Il Questore**				
10	Commissioner	20	Le questeur	15	El jefe superior

Table 7

Differences in political systems resulted in the following ST titles being replaced with **TL equivalents**:

P.	ST - *La gita a Tindari*				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
11	**deputato o senatore**				
3	senators and chamber deputies	13	député ou sénateur	9	diputados o senadores
20	**[il] Capo di Gabinetto**				
12	the cabinet Chief	21	[le] chef de cabinet	16	el jefe del gabinete
21	**il sindaco**				
13	the ... mayor	23	le maire	18	el alcalde
186	**Ministro della Sanità**				
179	minister of health	177	ministre de la Santé	161	ministro de Sanitad
195	**il Presidente della Repubblica**				
188	the president of the Republic	186	le président de la République	168	el presidente de la República

Table 8

Differences in law-enforcement systems resulted in the following ST titles being replaced with TL equivalents:

16	**Capo della Scientifica**				
7	chief of forensics	17 - 18	chef de la Scientifique	13	jefe de la Policía Científica
16	**Capo della Mobile**				
8	captain of the Flying Squad	18	chef de la Criminelle	13	jefe de la Móvil
17	**Aspetta tu il Sostituto e il Capo della Mobile**				
9	You wait for the judge and the Flying Squad captain	19	Toi tu attends le substitut et le chef de la criminelle	14	Espera tú al suplente y al jefe de la Móvil
19	**suo vice**				
11	his second-in-command	20	son adjoint	15	[el] subjefe
19	**signor Questore**				
11	Mr. Commissioner	20	monsieur le questeur	16	señor jefe superior
22	**il sotituto del Sostituto**				
13	the assistant prosecutor's assistant	23	le substitut du substitut	18	[el] suplente del juez suplente
147	**Hai avvertito il Sostituto? La Scientifica?**				
140	Did you inform the prosecutor? And the crime lab?	141	Tu as averti le substitut ? La Scientifique ?	126	¿Has avisado al juez suplente y a la Policía Científica?
48	**ispettrice di polizia**				
40	a policewoman	47	inspectrice de police	41	inspectora de policía

Table 9

The translators' use of functional **TL equivalents** appears to indicate a desire to ensure the political and law-enforcement terms imperative to a reader's understanding and appreciation of Camilleri's detective novels are appropriately conveyed in the TTs, and these instances of domestication may thus arguably be *skopos*-related in that they ensure that although the TLs differ, the TTs are all still perfectly in line with the crime/detective-novel genre of the ST.

Other titles present in the ST were translated as follows, with professional titles being **replaced** by TL equivalents or **omitted**, and with one SC-specific title being retained and **borrowed** in all three TTs, possibly due to its connection to the Mafia and its very Sicilian nature which allowed the translators to emphasize the novel's foreign feel which is characteristic of the ST itself as well.

P.	**ST - *La gita a Tindari***				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
41	**Avvocato Leone Guarnotta**				
33	Leone Guarnotta, lawyer	41	M^e^ Leone Guarnotta	35	Abogado Leone Guarnotta
71	**Sono l'avvocato Guttadauro**				
64	I am Orazio Guttadauro, the lawyer	69	Je suis l'avocat Guttadauro	61	Soy el abogado Guttadauro
45	**ragioniere Perez**				
37	Perez, the accountant	45	M. Perez *	39	el contable Perez
112	**Il ragioniere Arturo Spampinato ...**				
105	One Arturo Spampinato, accountant, ...	108	Le comptable Arturo Stampinato [sic]…	96	El contable Arturo Spampinato
71	**don Balduccio Sinagra**				
67	Don Balduccio Sinagra	64	don Balduccio Sinagra	61	don Balduccio Sinagra
90	**il cavaliere Mistretta**				
83	Cavaliere Mistretta	87	le chevalier Mistretta	78	el *cavaliere* Mistretta
195	**Morasco cav. Attilio**				
188	Cavaliere Attilio Morasco	186	le chev. Morasco Attilio	168	el *cavaliere* Attilio Morasco
110	**l'avvocato Sidoti e il Marchese Lauricella**				
103	a lawyer named Sidoti and the Marchese Lauricella	106	M^e^ Sidoti et le Marquis Lauricella	93	el abogado Sidoti y el Marqués de Lauricella
187	**Il dottor professor Eugenio Ignazio Ingrò**				
180	Doctor and Professor Eugenio Ignazio Ingrò	178	Le Pr Eugenio Ignazio Ingrò	161	El profesor Eugenio Ignazio Ingrò
195	**signor Direttore**				
188	the director	186	M. le directeur	167	señor director
219	**la cammarera Adelina**				
212	Adelina, his housekeeper	208	Adelina, la bonne	188	su asistenta, Adelina

Table 10

As can be seen from table 10 above, despite its obvious domesticating tendencies regarding the SL titles "dottore"/"dottori", it is in fact the TT-E which has borrowed the most in terms of "professional" titles (4 out of a total of 14 SL titles), although it must be noted that the only professional titles borrowed were those with no direct English equivalent, and this form of foreignisation may thus be attributed to a significant cultural difference and lexical gap rather than simply to translator preferences.

Possibly the most interesting example seen in the table is that of "ragioniere", both instances of which were translated as "accountant" by the TT-E and as "contable" by the TT-S. Although these appear to be instances of domestication, there does seem to be some attempt at foreignisation in the form of the retention of a professional title, something far more characteristic of the SC than of either of the TCs. The TT-F instead replaced the first "ragioniere" with a TC title which does not carry the same professional status as the ST title and replaced the second instance of this ST title with a TL equivalent.

The 14 ST titles featured in the table above were borrowed/translated as follows in the different Target Texts:

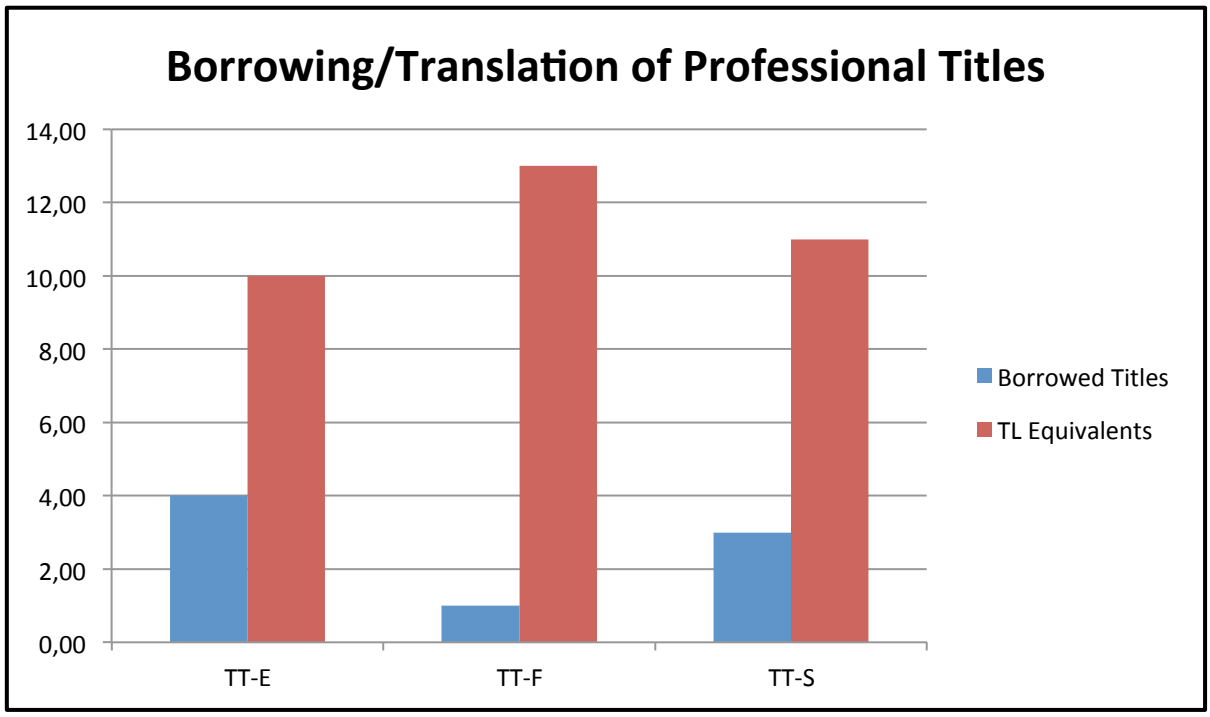


Figure 3

Other SC-specific titles which were/could have been used to **foreignise**/**domesticate** the TTs by way of borrowing are as follows:

P.	ST - *La gita a Tindari*				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
28	**signora Ciccina Recupero**				
20	Signora Ciccina Recupero	29	Mme Ciccina Recupero	24	señora Ciccina Recupero
29	**i signori Griffo**				
21	the Griffos	30	les Griffo	24	los señores Griffo
29	**la signora ... il signor Fofò**				
21	Mrs. Griffo ... Signor Fofò	30	la dame ... M. Fofò	25	la señora ... el señor Fofò
32	**Signor Griffo**				
24	Mr. Griffo	33	Monsieur Griffo	27	Señor Griffo
49	**tu e il signor Augello**				
41	you and Mr. Augello	48	ce Monsieur Augello et toi	42	tú y el señor Augello
31	**Papà! Mamà!**				
23	Papa! Mama!	31	Papa ! Maman !	26	¡Papa! ¡Mamá!
40	**mamma**				
32	Mama	40	maman	33	mami
37	**Il signor Mistretta**				
29	Mr. Mistretta	37	M. Mistretta	31	El señor Mistretta
40	**i coniugi De Dominicis**				
32	Mr. and Mrs. De Dominicis	40	les époux De Dominicis	34	el matrimonio De Dominicis

Table 11

The TT-E once again contained the most instances of foreignisation by way of borrowing in terms of ST titles retained in translation. It must, however, be noted that although examples of borrowing such as:

29	**il signor Fofò**				
21	Signor Fofò	30	M. Fofò	25	el señor Fofò

Table 12

are obviously instances of foreignisation by way of the insertion of SC and SL features into the TT, the capital "S" of "Signor Fofò" in the TT-E is an indication of linguistic domestication as it appears to retain the form of the TL "Mr. Fofò"

Food

Food plays an important role in each of Camilleri's books, and the food Inspector Montalbano eats is typically Sicilian. Translators could thus choose to borrow the ST terms, "the meaning of which could be obscure even for an Italian native speaker" (Gutkowski 2009:18), and retain Camilleri's foreignising strategy, to domesticate the terminology by replacing it with something more recognisable to the TA, or to serve the TA a foreign dish on a locally-produced plate by retaining the SL term and adding a qualifying/explicatory TL term.

Examples of ST references to food and drinks and their different TL translations are:

P.	**ST - *La gita a Tindari***				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
31	**Dintra al frigo, formaggio, una confezione di prosciutto, olive, una bottiglia di bianco a metà**				
23	Inside the fridge, a packet of prosciutto, some olives, a bottle of white wine, half-empty	31	Dans le frigo, du fromage, du jambon en sachet, des olives, une bouteille du blanc à moitié pleine	26	En el interior del frigorífico, queso, un paquete de jamón, aceitunas, una botella de vino blanco medio vacía.

Table 13

In this, the very first ST reference to food, the first term has been translated and replaced with a TL equivalent in the TT-F and TT-S but omitted from the TT-E. This particular reference is not SC-specific and the translator's decision to omit this thus seems to have been based on preference rather than untranslatability.

The second term has been borrowed in the TT-E and replaced by TL equivalents in both the TT-F and TT-S. It must be noted that the ST term used, "prosciutto", is ambiguous and could be referring to either *prosciutto cotto* (cooked ham) or *prosciutto crudo* (cured ham), and while cooked ham is common to many cultures and countries, cured ham is not as common and the TT-E translator's decision to borrow the ST reference to "prosciutto" may be due to an absence of a real TL equivalent for the SC-specific dish the ST could be referring to. While the TT-E translator has opted to include descriptions of other SC-specific food at the end of the TT-E, no explanation has been provided for this particular term and it would thus appear that while this is admittedly an instance of foreignisation by way of borrowing, the TT-E translator does seem to expect the TA to have some former understanding of and familiarity with "prosciutto". It must be noted that familiarity with this particular Italian speciality may differ between English speakes living in England and those living in America, for example.

The other two ST references to food and drinks have been replaced with TL equivalents, and the different translators have made use of another of Vinay and Darbelnet's translation procedures – modulation – to quantify the amount of wine found in the fridge, with the TT-E and TT-S opting

for the "half-empty" approach, and the TT-F opting for the "half-full" approach. The reference to "una bottiglia di bianco" was translated by way of explicitation in both the TT-E and TT-F, possibly due to wine not playing as central a role in English/American and Spanish culture as it does in Italian and French culture.

Instances of the **borrowing** of SC-specific food-related terms include:

P.	**ST - *La gita a Tindari***				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
41	**ragù**				
33	ragù sauce	41	bolognaise	35	ragù
41	**la pasta s'ammataffa**				
33	the pasta's going to turn to glue	41	les pâtes, elles vont coller	35	la pasta se pega
52	**un caffellatte e qualche cornetto**				
44	a *caffellatte* and a couple of croissants	51	un café au lait et un croissant	44	un café con leche u unos cruasanes
81	**il caffellate coi biscotti … latte con due biscotti**				
74	*caffellatte* ... milk with two cookies	79	café au lait avec des biscuits … lait avec deux biscuits	70	el café con leche y las galletas … leche con des galletas
87	**un risotto**				
80	a risotto	84	un beau risotto	75	un *risotto*
96	**un gelato de cassata per lui e una nocciola con panna per lei**				
89	cassata for him and hazelnut with cream for her	92	une cassate pour lui et une noisette avec de la crème pour elle	82	un helado de *cassata* para él y uno de uno de avellana con nata para ella
164	**Purpiteddri … polipetti**				
156	*Purpiteddri* ... baby octopi	156	*purpiteddri* ... petits poulpes	141	pulpitos ... pulpitos
244	**triglie all'agrodolce**				
238	red mullet *all'agrodolce*	232	rougets à l'aigre-doux	211	salmonetes con salsa agridulce
266	**antipasto di mare ...**				
260	seafood antipasto …	252	hors d'œuvres de la mer …	229	unos entremeses de marisco …

Table 14

As can be seen from table 14 above and the graph which follows, all three TTs included instances of foreignisation by way of the borrowing of SC-specific food terms, although it is undoubtedly the TT-E which borrowed the most terms, despite the English-speaking TA being arguably the furthest removed from the SA in terms of culture.

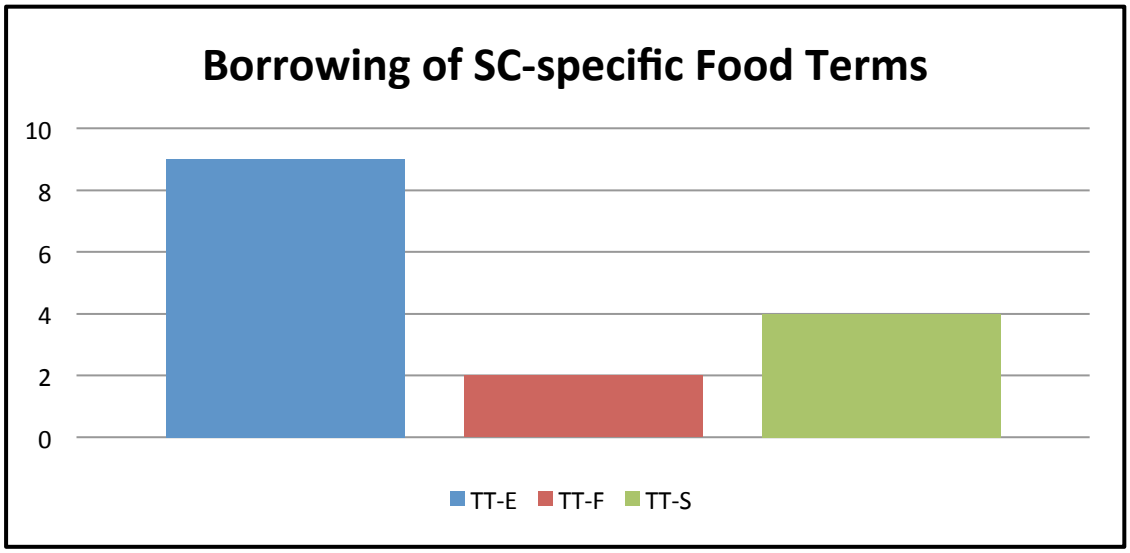


Figure 4

4 of the 9 ST terms borrowed in the TT-E are in italics whereas the other 5 which are more commonly borrowed are in normal print, indicating a desire on the part of the TT-E translator to alert TT readers to the foreignness of the 4 items and thus to their Italian/Sicilian origin. The same applies to 2 of the 4 ST terms borrowed in the TT-S and to 1 of the 2 ST terms borrowed in the TT-F.

Incidentally, 1 of the ST terms borrowed by both the TT-E and TT-F and left in italics ("Purpiteddri") is in Sicilian, and is basically foreign to the general Italian ST audience itself, hence Camilleri's quasi-translation in the form of the addition of the Italianised term "polipetti". In borrowing this term, the TT-E and TT-F translators have thus opted to follow Camilleri's example, although the Sicilianity of the ST term is arguably lost on the TT-E and TT-F readers who may view it as just another Italian word.

Other SC-specific terms were borrowed and explained, enabling the translators to introduce TT readers to Italian/Sicilian cuisine while still ensuring they have some understanding of what is being referred to, even if they have no previous familiarity with the dish. Examples include:

P.	ST - *La gita a Tindari*				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
44	**la pappanozza … patate e cipolle messe a bollire a lungo, ridotte a poltiglia col lato convesso della forchetta, abbondantemente condite con oglio, aceto forte, pepe nero macinato al momento, sale.**				
36-37	*pappanozza* ... potatoes and onions boiled a long time, mashed into a porridge with the back of a fork, then dressed with an abundance of olive oil, strong vinegar, freshly ground black pepper, and salt.	44	la *pappanozza* … pommes de terre et oignons mis à bouillir longuement, réduits en purée avec la cote convexe de la fourchette, abondamment assaisonnes d'huile, de vinaigre fort, de poivre noir du moulin, sel.	38	la *pappanozza* … patatas y cebollas hervidas un buen rato, reducidas a puré con el tenedor y aliñadas con mucho aceite, vinagre fuerte, pimienta negra recién molida y sal.
80	**sua mogliere ci aveva priparato uno sfincione per primo**				
73	his wife served us a *sfincione* for the first course	78	sa femme nous avait préparé le *sfincione* en entrée	69	su mujer nos había preparado una torta de primera

Table 15

While the ST itself included a description of the first term, "pappanozza", which the TT-E, TT-F and TT-S translators were able to translate for their respective TAs, Camilleri's ST left the dishes "sfincione" and "caponatina" with no descriptions or explanations. The TT-E and TT-F included the borrowed term "sfincione", which they both left in italics as an indication of its foreign origin. Both translators inserted explanations (the TT-E explanation appears at the end of the novel in the "Notes" section and the TT-F explanation is at the foot of the page in the form of a translator's note), and although the TT-F simply refers to the dish as a "Sorte d'épaisse pizza" (TT-F:78), highlighting it's Italian origin, the TT-E explanation takes it a step further and foregrounds its Sicilian origin, foreignising the dish, and thus the text, on two levels.

Another instance of this foreignising-domesticating process is as follows:

219	**La caponatina!**				
212	Caponata!	208	La mignonne *caponata* !	188	*Caponatina!*

Table 16

Although all three TTs borrow the SL term "caponatina", the TT-E and TT-F alter it slightly whereas the TT-S retains the use of the diminutive. All three add a domesticating explanation – the TT-E under the "Notes" section, the TT-F at the foot of the page and the TT-S as part of the text itself, but the levels of foreignness achieved through this instance of borrowing vary in that although a SL term is retained in all three, the dish is referred to as southern-Italian in the TT-E and as Sicilian in the TT-F, while it is given no geographic origin in the TT-S.

Not all instances of borrowing relate to SC-specific food and beverages, and examples of borrowing from other languages include:

P.	ST - *La gita a Tindari*				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
95	**una brioscia**				
88	a brioche	92	brioche	82	pan
96	**Una brioscia cavuda**				
89	a hot brioche	93	une brioche chaude	82	Un bollo caliente

Table 17

These examples see the TT-E borrowing a French term which is easily recognisable to the TA. The TT-S instead substituted the first "brioscia" with a functional equivalent, "pan", and the second with another functional equivalent, "bollo". The fact that these Spanish terms are functional equivalents allows the TT-S translator to render the appropriate ST meaning, and the fact that "brioscia" is neither typically Italian nor typically Sicilian means that the borrowing of the term would not result in an Italian/Sicilian feel in any case.

149	**un panino**				
142	a sandwich	143	un sandwich	128	un bocadillo
236	**un panino**				
230	a sandwich	224	un sandwich	203	un bocadillo

Table 18

The ST term "panino" (above) is replaced instead with the English term "sandwich" in both the TT-E and the TT-F, and with the Spanish term "bocadillo" in the TT-S. Although the TT-F borrows the English term, it is a term which is now commonly used by French speakers and thus arguably serves a domesticating purpose as a TL equivalent rather than a foreignising purpose.

Some ST references to well-known food/beverage brand names have been translated as follows:

83	**lattine di Coca-Cola**				
76	cans of Coca-Cola	80	cannettes de coca	71	latas de Coca-Cola
87	**minerale e ... Corvo bianco**				
80	mineral water and Corvo white	85	eau minérale et Corvo blanc	76	el agua mineral y el Corvo
96	**qualche bottiglia di whisky, di gin**				
89	bottles of whisky, gin	93	une bouteille de whisky, de gin	83	botellas de whisky, ginebra
228	**cognac**				
222	Cognac	216	cognac	196	coñac

Table 19

Of these brands, only "Corvo bianco" is Italian and, more specifically, Sicilian, and the proper noun has thus been retained in all three translations, resulting in foreignisation. None of the other brands are Italian and the different translators have thus substituted them with the conventional TL equivalents – borrowed or translated depending on the accepted TL names – without causing the domesticated/foreignised orientation of the TTs to differ too greatly from that of the ST.

More general examples of foods and beverages which are not specific to the SC have been translated as follows:

P.	**ST - *La gita a Tindari***				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
38	**una scatola di tonno, un limone e una scanata di pane**				
30	a can of tuna, a lemon, ... bread	38	une boite de thon, un citron … pain	32	una lata de atún, un limón … pan
42	**la carne col suco**				
34	the meat in the sauce	42	la viande avec le jus	36	la carne en salsa
58	**un antipasto di mare … calamaretti ... purpitelli … vongole**				
51	a seafood appetizer ... squid, baby octopus ... clams	57	un hors d'œuvre de la mer … petits calamars … jeunes poulpes … clams	50	unos entremeses de marisco … chipirones … pulpitos … almejas

Table 20

While the fact that the above-mentioned foods and beverages are not SC-specific means that borrowing them would not necessarily result in foreignisation, the instance of substitution below is definitely more in line with domestication than foreignisation, especially if one considers the fact that the TT-E translator actually borrowed the term "biscotti" in his translation of Camilleri's *L'odore della notte* (Camilleri 2007:47).

62	**un caffellatte con biscotti**				
56	coffee and cookies	61	un café au lait avec des biscuits	54	un café con leche con galletas

Table 21

Terms which help to locate the story in Italy/Sicily

While many of the afore-mentioned SC-specific titles and foods/beverages help readers identify the place of action as Italy/Sicily, there are also instances of geographical terms which can prove equally effective as area markers. These include:

P.	**ST - *La gita a Tindari***				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
10	**dell'isola**				
2	in Sicily	12	de l'île	8	de la isla
111	**dell'isola**				
104	of the island	107	de l'île	95	de la isla

Table 22

While the above-cited examples are not instances of SL term borrowing as such, they are instances of ST reference-borrowing in that Sicily, known to Sicilians as the "island", is referred to in this way in both the TT-F and TT-S despite there being other islands closer to the TAs which may also be referred to by this title. As can be seen from the table above, the TT-E began by specifying the geographical location by changing the ST reference to the island to a reference to Sicily itself, before borrowing the ST reference as was done by the TT-F and TT-S. This may be due to the TT-E translator assuming his TA to be less familiar with Italian geography than the other TAs, or simply to translator preferences.

The ST reference to the obviously Sicilian publication the "Giornale di Sicilia" has been **borrowed** in all three TTs:

180	**il "Giornale di Sicilia"**				
173	*Il Giornale di Sicilia*	172	le *Giornale di Sicilia*	155	el *Giornale di Sicilia*

Table 23

Another ST reference which could arguably have been borrowed in the interests of foreignisation involves the name of the television channel Montalbano's journalist friend Nicolò Zito works for:

43	**«Retelibera»**				
36	the "Free Channel" television station	43	« Retelibera »	37	Retelibera
54	**Lei ha telefonato a "Retelibera"**				
46	You called the Free Channel	52	Vous avez téléphone a « Retelibera »	46	Usted llamó a Retelibera

Table 24

While the TT-F and TT-S **borrowed** the ST term, the TT-E opted instead for **domestication**, translating the name of the television station. This difference in strategies may be due to the fact that although the ST/SL word "libera" can arguably be understood by French- and Spanish-speaking readers to mean free, it would be more difficult for English-speaking readers to make that associative link and the borrowing of the ST name for the television channel may thus arguably

have made it difficult for the TT-E audience to understand Zito's being able to include news and information provided to him by Montalbano that may otherwise have been considered "unofficial".

Geographical references (in terms of proper nouns) which add to the novel's Sicilian-feel have been retained. These instances of borrowing result in the foreignisation of the TTs and ensure that TT readers, like their SL counterparts, are aware of the very-Sicilian setting in which the Montalbano detective series is set:

64	**La prima sulla scorrimento veloce di Enna, alla stazione di servizio Cascino; la seconda sulla Palermo-Montelusa alla trattoria San Gerlando e l'ultima al bar-trattoria Paradiso**				
57	the Enna highway, at the Cascino service station. The second was on the Palermo-Montelusa expressway, at the Trattoria San Gerlando; and the last was at the bar-trattoria Paradiso	62	la voie rapide d'Enna, après la station-service de Cascino. Le deuxième sur la Palerme-Montelusa à la trattoria San Gerlando et le dernier au bar-trattoria Paradiso	55	la autovía de Enna, en la estación de servicio Cascino ; la segunda en la Palermo-Montelusa, en la *trattoria* San Gerlando, y la última, en el bar *trattoria* Paradiso
236	**[la] provinciale Vigàta-Montelusa**				
230	the Vigàta-Montelusa provincial road	224	la provinciale Vigàta-Montelusa	203	la carretera provincial Vigàta-Montelusa
269	**all'aeroporto di Catania**				
263	to the Catania airport	254	à l'aéroport de Catane	232	al aeropuerto de Catania
143	**in certe jornate di scirocco feroce**				
135	on days when the sirocco is particularly fierce	137	dans certaines journées de sirocco	122	los días en que soplaba un fuerte siroco

Table 25

Other ST references to companies and institutions were translated as follows by the different translators:

13	**Interbanco**				
5	Interbanco	15	Interbanco	10	Interbanco
88	**Sirio Casalinghi**				
81	Sirio Kitchenware	85	« Sirio, articles ménagers »	76	Sirio Casalinghi

Table 26

All three TTs **borrowed** the first ST name, which is easily comprehensible for all three TAs, opting for a foreignising element which obviously helps TT readers locate the story in Italy/Sicily without alienating them from the TT.

Where the TT-E and TT-F chose to domesticate the second ST term by replacing "Casalinghi" with **functional TL equivalents**, the TT-S chose instead to **borrow** the ST term, helping readers locate the company in Italy/Sicily. A possible reason for the TT-S being the only one of the three TTs to borrow this term may be due to the fact that although "Casalinghi" is not a Spanish word, "casa" is, and TT-S readers would thus easily be able to associate the company "Sirio Casalinghi"

with products "para el hogar, detergentes, objetos de decoración" (TT-S:74). TT-F and TT-E readers would instead have had more difficulty associating words like "maison" and "home" with "Sirio Casalinghi", and this instance of domestication may thus be attributed to a need for the TA's understanding of the text to be in line with that of the SA.

The ST reference to the "ditta Manzo di Montelusa" (below) was domesticated in the sense that it was made clear to TT readers that the text was referring to a particular **company**. This domesticating strategy rendered the ST term accessible for TT readers, while the fact that the **ST proper nouns** were retained also ensured an element of foreignisation which once again helps TT readers locate the story in Italy/Sicily.

P.	**ST - *La gita a Tindari***				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
53	**della ditta Manzo di Montelusa**				
45	From Manzo and Company of Montelusa	52	de la société Manzo de Montelusa	45	De la empresa Manzo de Montelusa
124	**una scatola di latta di biscotti dei fratelli Lazzaroni**				
117	a tin box of Lazzaroni biscuits	119	une boite en fer-blanc des frères Lazzaroni	106	una lata de galletas de los Hermanos Lazzaroni

Table 27

The ST reference to the "fratelli Lazzaroni" (above), an Italian company famous in many countries including America and France, was **domesticated** in all three TTs. It must be noted, however, that the TT-F translator omitted the ST reference to "biscotti" which would help readers unfamiliar with the "fratelli Lazzaroni" picture the "scatola di latta". This may arguably have been due to the TT-F translator assuming a certain familiarity on the part of the TA with the products of the "frères Lazzaroni".

Other geographical markers which were/could have been used to emphasize the novel's Sicilian/Italian setting are those involving eateries, mentions of which are common in Camilleri's novels. Some of the eateries mentioned in the ST were translated as follows:

58	**alla trattoria San Calogero**				
51	towards the Trattoria San Calogero	50	vers la trattoria San Calogero	50	a la *trattoria* San Calogero
86	**nella trattoria**				
79	in the trattoria	84	à la trattoria	75	en la *trattoria*
160	**due trattorie**				
153	two trattorias	153	deux trattorias	138	dos *trattorie*
236	**una trattoria la cui insegna faceva «dal Borbone»**				
230	a trattoria called, according to its sign, DAL BORBONE	224	une trattoria dont une enseigne annonçait « au Bourbon »	203	una *trattoria* cuyo rútolo decía «dal Borbone»

Table 28

While the SL term "trattoria" was borrowed by all three TTs, only the TT-S placed it in italics to alert TT readers to its foreign origin and we can thus assume that the TT-E and TT-F translators thus assumed a high-enough level of TA familiarity with the SL term to justify their simply borrowing it without highlighting its being Italian. The TT-E translator's decision to use a capital "T" for "Trattoria" can, however, be taken to indicate the fact that TL speakers consider this particular SL term a part of the restaurant's name and thus a proper noun.

The TT-E and TT-S translators also borrowed the name of the trattoria "dal Borbone" which was apparently printed on a sign outside the restaurant. In choosing to do so they have once again foreignised the text by allowing TT readers access to that which ST readers would have read, and to that which Montalbano himself would have read on the sign outside the *trattoria*.

What is interesting to note, however, is the fact that the plural form of "trattoria", "trattorie", was domesticated linguistically in both the TT-E and TT-F who borrowed the singular form of the SL term and added the suffix "-s" to form the TL plural form of the borrowed SL word. The TT-S instead borrowed the SL plural form of the word, placing it in italics once again to indicate its foreign origin, leaving it unchanged despite its non-adherence to the Spanish rules for the plural form.

Other ST references to eateries include:

P.	**ST - *La gita a Tindari***				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
52	**al bar**				
44	to a café	51	au bar	44	al bar
95	**caffè Caviglione**				
88	Caffè Caviglione	92	café Caviglione	81	café Caviglione
160	**Da Peppuccio, si chiama**				
153	Peppuccio's, it's called	153	Chez Peppuccio, ça s'appelle	138	Se llama Casa Peppuccio

Table 29

While the first ST term was retained (retained as opposed to borrowed) in the TT-F and TT-S, possibly due to cultural similarities between the SC and French and Spanish culture, it was replaced in the TT-E by a term borrowed from French. Despite its French origin, "café" is commonly borrowed by English-speakers and would thus not cause TT-E readers to picture Paris or Marseilles, whereas borrowing the SL term "bar" would arguably have resulted in images of drunken pub crawls rather than of a "caffellatte e qualche cornetto" (ST:52). The second ST term was borrowed by the TT-E and replaced instead with a domesticating term in the TT-F and in the TT-S. All three TTs domesticated the ST reference to "Da Peppuccio", but by retaining the Italian proper noun "Peppuccio" there was arguably some foreignisation which helped TT readers locate the novel in Italy/Sicily.

ST references to evidently Italian/Sicilian streets (see example below) abound, and the borrowing of these terms results in a form of (intentional/unintentional) foreignisation which ensures TT readers are aware of the text's Italian/Sicilian orientation.

P.	**ST - *La gita a Tindari***				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
15	**via Autonomia Siciliana**				
7	Via Autonomia Sicliliana	7	Via Autonomia Sicliliana	7	Via Autonomia Sicliliana

Table 30

This specific form of geographical reference is discussed in more detail under the section entitled *Calque* (see page50)

Other ST terms which help to identify the backdrop as Italy/Sicily are those generally associated with the infamous Sicilian mafia and include:

14	**lupara**				
5	*lupara*	15	*lupara*	11	*lupara*
134	**noto boss mafioso Balduccio Sinagra**				
127	notorious Mafia boss Balduccio Sinagra	128	boss mafieux bien connu Balduccio Sinagra	115	conocido jefe mafioso Balduccio Sinagra
131	**[la] nuova mafia**				
124	the new mafia	125	la nouvelle mafia	112	la nueva mafia
71	**Il capo di una delle due famiglie di mafia**				
64	head of one of the two mafia families	69	Le chef d'une des deux familles de mafia	61	el capo de una de las dos familias de mafia
135	**dei poliziotti o dei camorristi**				
128	policemen or mafiosi	129	des policiers ou une clique mafieuse	115	policías o mafiosos
66	**dal Papa all'ultimo mafioso**				
59	everyone from the pope to the latest mafioso	64	du pape au dernier des mafieux	56	desde el Papa hasta el último mafioso

Table 31

The first ST reference to a Sicilian weapon, the "lupara", which has become "inexorably associated with the mafia" (Gutkowski 2009:49), was **borrowed** in all three TTs. Although all three TTs acknowledge the foreign nature of the borrowed term by placing it in italics, only the TT-E and TT-F provide TT readers with extra information to assist them in their understanding of the term. While the TT-E explanation, which appears at the end of the novel under the section "Notes", ensures that TT readers are aware that the "lupara" is generally "the weapon of choice among Mafiosi and bandits in Sicily" (TT-E:291), the TT-F simply terms it a weapon traditionally used for conflicts "dans l'économie semi-clandestine sicilienne" (TT-F:15), possibly assuming TT readers will infer for themselves that it is a weapon policemen such as Montalbano would associate with the mafia.

Another ST term borrowed often is that of "mafia". Despite its foreign origin, this term is borrowed by all three TTs without being placed in italics and we can thus consider it a term which is now familiar to all three TAs. The term appears so familiar in fact, that when faced with the term "camorristi" (which refers to the Neapolitan mafia), all three translators opted to replace it with a reference to the Sicilian mafia which is obviously more familiar to TAs. When using the term, "mafia" as an adjective the TT-E translator simply **borrowed** the Italian term and the TT-F and TT-S translators **adapted** it, adding the conventional TL affixes to the borrowed term.

Certain SL-specific terms were also borrowed in a possible attempt to further Italianise/Sicilianise the TTs. Examples of these are:

P.	**ST - *La gita a Tindari***				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
17	**il sciàro, l'odore del porto di Vigàta**				
9	He liked the smell of Vigàta's port	19	Il aimait ce relent, l'odeur du port de Vigàta	14	el *sciàro*, el olor del Puerto de Vigàta
272	**l'odore asprigno del lippo, la peluria verde che si trova nella parte vascia degli scogli, quella a contatto col mare.**				
267	the strong, acrid odor of the *lippo*, the greeny down that grows on the lower half of the rocks, the part in contact with the sea.	258	l'odeur du *lippo*, la fourrure verte que se trouve das la partie basse des rochers, celle qui est en contact avec la mer.	235	el olor del musgo, la pelusilla verde que hay en la parte inferior de las rocas, la que está en contacto con el agua del mar.

Table 32

The two ST references above involve Vigàta's port, and by **borrowing** these ST terms the translators are thus easily able to foreignise the text by focusing on its very Sicilian background. While only the TT-S borrowed the first term, "sciàro", placing it in italics to indicate its foreign origin, the second term was borrowed by the TT-E and TT-F which placed it in italics.

Other examples of ST borrowing include:

210	**un armuàr**				
203	a[n] … armoire	200	une *armùar*	181	un … armario
212	**un bùmmulo con dell'acqua dintra**				
205	a jug full of water	202	un *bùmmolo* contenant de l'eau	182	una jarra de barro llena de agua
24	**Ottocentomila lire al mese**				
15	Eight hundred thousand lire a month	25	Huit cent mille lires par mois	20	Ochocientos mil liras al mes
37	**[il] tanger**				
29	a shelf	37	le *tanger*	31	la mesita
90	**I vù cumprà**				
83	the *vù cumprà*	88	Les vù cumprà	78	los inmigrantes ilegales

Table 33

The first and second terms featured in the table above were **borrowed** only by the TT-F, which placed them in italics and provided a pronunciation guide for "armùar" (the spelling of which was slightly changed) and a definition for "bùmmolo" at the foot of the page. Although "bùmmolo" is definitely not familiar to TT-F readers (hence the added definition), "armùar" appears to be the Sicilian phonetic rendition of the French term "armoire", and by adding the pronunciation guide at the foot of the page the TT-F translator is thus able to foreignise the term (and the text) while still ensuring that it is understood by TT readers.

References to the Italian lira, which was used before the Euro was introduced, also help to identify the place of action as Italy/Sicily. The levels of foreignisation adopted by the different TTs vary, and where the TT-E chose to borrow the SL term as is appears in the ST, the TT-F borrowed the SL term as it was in the ST and added the French plural affix "-s" and the TT-S borrowed the SL singular form of the term and added the Spanish plural affix "-s". References to the currency mentioned in the ST will be discussed in more detail under the section entitled "*Modulation*" (see page 59).

The ST term "tanger" was borrowed only by the TT-F, which placed it in italics and added a definition at the foot of the page which described the term as Sicilian but of French origin (a probable reason for its being borrowed here).

Both the TT-E and TT-F borrowed the ST term "vù cumprà", but where the TT-E placed the term in italics to highlight its foreign origin and included an explicatory note at the back of the book, the TT-F kept it in normal print and included a translator's note at the foot of the page explaining its meaning.

The TTs were not the only texts borrowing terms from other languages, however, and the ST itself includes many instances of borrowed terms, examples of which are cited in the table which follows.

The examples cited in the table below show that 12 of the 14 loan phrases/words included in the ST have been taken from English. The ST loan phrases/words do not result in foreignisation however as they are phrases/words which are commonly used by SL-speakers and have come to be accepted as a part of everyday (SL) speech. While any over-lapping of these 12 loan words with the words present in the TT-E can obviously not be considered instances of borrowing/foreignisation, 7 of the 12 English terms have been borrowed in the TT-F and 5 in the TT-S. Of these 12 English language loan words, "jeans" is particularly interesting in that the TT-F has opted to use the singular form which is more commonly used by French-speakers and the TT-S has opted to use a Spanish term "vaqueros" even though "jeans" is also considered acceptable.

P.	**ST - *La gita a Tindari***				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
11	**un grosso manager di stato**				
3	high government functionaries	13	un grand commis de l'Etat	9	peces gordos del Estado
17	**jeans**				
9	jeans	19	jean	14	vaqueros
24	**computer**				
16	computer	25	ordinateur	20	ordenador
24	**cd-rom**				
16	CD-ROMS	25	CD-ROM	20	discos compactos
165	**sexshop**				
158	sex shop	160	sex-shop	142	sex-shop
91	**walkman**				
84	walkman	88	walkman	79	*walkman*
113	**capaci d'usare tanto il kalashnikov quanto il computer**				
106	with ... the ability to use Kalashnikovs and computers with equal skill	108	capables d'utiliser aussi bien la kalachnikov que l'ordinateur	96	con las manos adecuadas para utilizer tanto el Kalashnikov como el ordenador
118	**il killer di servizio**				
111	the in-house killer	113	le tueur de service	100	el *killer* de guardia
123	**un <<baby-killer>>**				
116	"killer baby"	118	un << baby-killer >>	105	de *baby-killer*
235	**Un self-service**				
229	Self-service	224	Un self-service	202	Un autoservicio
262	**vip**				
256	VIPs	248	VIP	226	*vips*
290	**il killer è riuscito a scappare**				
285	the hitman escaped	275	le tueur a réussi à s'échapper	250	el criminal ha conseguido escapar
196	**verba volant et scripta manent**				
189	*verba volant* and *scripta manent*	187	*verba volant et scripta manent*	168	*verba volant et scripta manent*

Table 34

Both examples of ST borrowing of non-English words/phrases were borrowed by all three TTs. The Russian term "kalashnikov" was changed to the plural form in the TT-E and written with a capital "K". It was transliterated in the TT-F and remained unchanged in the TT-S although it was written with a capital "K". This particular loan word is commonly borrowed in the SL and the three TLs as it refers to a very specific weapon. The Latin phrase "verba volant et scripta manent" was borrowed by all three TTs and written in italics to denote its foreign origin. The TT-E provided an English translation of the phrase under the "Notes" section at the back of the book and the TT-S included an in-text Spanish translation.

From the 14 examples cited above we see that the borrowing of non-SL words occurred as follows, with the ST containing the highest number of non-SL loan words/phrases with the lowest proportion of loan words/phrases clearly marked as being of foreign origin. The TT-E obviously contained the lowest number of non-SL loan words/phrases as the majority of ST loan words/phrases were taken from English. The TT-S instead contained the lowest number of non-SL loan words/phrases but the highest number of loan words/phrases clearly marked as being of foreign origin, a foreignising strategy followed also in its borrowing of SL words/phrases.

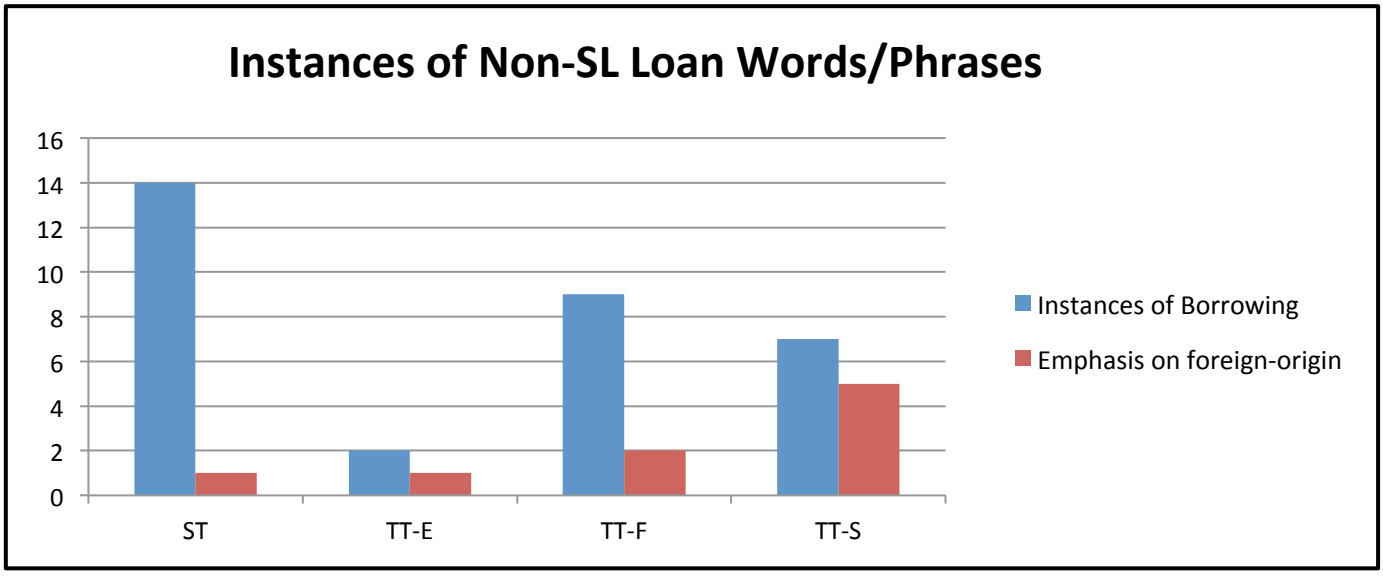


Figure 5

The TTs vary in terms of the SL-/SC-specific words or expressions borrowed, and loan words present in the TTs are often placed in italics.

As can be seen from the examples analysed, the translators appear to have domesticated the linguistic aspects of the text while retaining enough ST terms and references to food as well as other terms which help to locate the story in Italy/Sicily to ensure TT readers are provided with at least a glimpse into Montalbano's very Italian/Sicilian world.

As can be seen from figure 3, the TT-F foreignised the most by way of the borrowing of personal and professional titles, followed by the TT-S and TT-E. While the SC-specific title "dottore" was borrowed often by both the TT-F and TT-S, it was the TT-E which borrowed and thus foreignised the most personal titles, while professional titles tended to be replaced by TL equivalents and thus domesticated in all three TTs, except where there was no TL equivalent (see table 10). The foreignisation of the TTs by way of the borrowing of personal and professional titles seems to have occurred only with very SC-specific titles and not with titles which could be deemed to play a role in the genre orientation of the TTs (see tables 8 and 9) - something discussed in more detail under the section entitled *Genre as a "selling point"* below.

The TT-F, which borrowed and thus domesticated the highest number of personal and professional titles, domesticated the highest number of ST references to food, and the TT-E, which domesticated the highest number of personal and professional titles, borrowed and thus foreignised the highest number of ST references to food. Similarities in Italian, French and Spanish cuisine may be part of the reason for the TT-F and TT-S translators' decision to use TL equivalents for many ST references to food, whereas the English-speaking TA's cultural distance from the Italian/Sicilian SC, which already renders these dishes "exotic", may have required more borrowing and thus more foreignisation in order to ensure Montalbano ate the same dish in English as he was eating in Italian. As can be seen from table 21 above, the borrowing of SC-specific references to food (and any SC-specific aspects in general), can also be attributed to translator preferences and is not entirely dependent on TA expectations, Mutual Knowledge or norms.

Geographical references in the form of proper nouns (referring to areas, street names, company names, etc.) were retained throughout the three TTs despite some occasional shifts (see table 27 above) to facilitate TA comprehension. It could thus be argued that despite some domestication where the use of borrowing was foregone in the interests of not alienating TA readers, the borrowing of geographical markers and of mafia-related terms (see table 31) ensure that the novel's place of action remains firmly rooted in Sicilian soil in all three TTs.

2) *Calque*

Translators are expected to "conform to the norms of what is considered to be standard in the target language" (Danchev 1993:58), and linguistic domestication in terms of grammar and syntax is thus obviously preferred by many translators and critics alike.

Linguistic aspects of a text are, however, often foreignised through the use of the *calque* procedure outlined by Vinay and Darbelnet which involves the adoption of "elements and structures of the source language" (Ibid).

Some of the main instances of calque in the TTs involve addresses and people's names:

P.	**ST - *La gita a Tindari***				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
14	**via Cavour 44**				
6	Via Cavour 44	16	44, via Cavour	11	Via Cavour 44
15	**via Autonomia Siciliana 12**				
7	Via Autonomia Sicliliana 12	17	via Autonomia Siciliana, au 12	12	Via Autonomia Siciliana doce
27	**In via Cavour 44**				
19	In Via Cavour, number 44	28	Au 44, via Cavour	23	En Via Cavour, cuarenta y cuatro
228	**via Libertà 12**				
222	Via Libertà 12	216	12, via Libertà	196	Via Libertà doce
288	**38 di via De Gasperi**				
283	38 Via De Gasperi	273	le 38, via De Gasperi	248	número 38 de Via de Gasperi

Table 35

The TT-E has adopted this particular translation procedure for all 5 of the examples cited above and thus appears to have opted for a linguistically-foreignising strategy for addresses. The TT-F has domesticated the ST addresses in that it has changed the format to fit the conventional French system, and although the TT-S appears to have made use of calque in that the address format has remained the same as that of the ST, this is arguably due to similarities in the address and postal systems of the two countries and can therefore not be considered an instance of foreignisation (International Mailing Address Formats). All three TTs have retained the street names and the TT-E and TT-F have retained the SL word for street, "via" (which is the same as the Spanish word for "street"), and this in itself is a definite foreignising technique, although it must be noted that the TT-E (and the TT-S) capitalised the "v" of "Via" which ultimately domesticates the linguistic format of the phrases.

The ST contains many proper names, examples of which have been translated/transcribed as follows:

P.	ST - *La gita a Tindari*				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
23	**Sanfilippo Emanuele**				
15	Emanuele Sanfilippo	24	Sanfilippo Emanuele	19	Emanuele Sanfilippo
23	**Patò Natalina**				
15	Natalina Patò	24	Patò Natalina	19	Natalina Patò
35	**Crucillà Stefano**				
27	Stefano Crucillà	36	Crucillà Stefano	30	Stefano Crucillà
53	**Cusumano Saverio**				
45	Saverio Cusumano	52	Cusumano Saverio	45	Saverio Cusumano
54	**Belluzzo Gaspare**				
46	Gaspare Belluzzo	52	Belluzzo Gaspare	46	Gaspare Belluzzo
58	**Tortorici Filippo**				
51	Filippo Tortorici	57	Tortorici Filippo	52	Filippo Tortorici
70	**Zotta Artuto**				
69	Arturo Zotta	74	Zotta Arturo	66	Arturo Zotta

Table 36

According to Gutkowski, Sicilian and southern-Italian people often think it more refined to give the "supposed 'official' register" (2009:42) when introducing oneself, and most of Camilleri's characters follow this convention, introducing themselves by giving their surnames first and then their first names. While the TT-E and TT-S domesticated the format of the ST names, choosing to place the first name before the surname, the TT-F retained the ST format by way of structural calques despite it being more common in French to place the first name before the surname.

Other characters were introduced/addressed as follows:

34	**signora Burgio Concetta, vedova Lo Mascolo**				
26	Concetta Lo Mascolo, née Burgio	35	Mme Burgio Concetta veuve Lo Mascolo	29	señora Concetta Burgio, viuda de Lo Mascolo
35	**De Carlo Antonietta**				
27	Antonietta née De Carlo	36	De Carlo Antonietta	30	Antonietta De Carlo
76	**Abate Luigi**				
69	Abate's the name, first name Luigi	74	Abate Luigi	66	Luigi Abate
226	**«Di Stefano. Margherita Di Stefano.»**				
220	Di Stefano. Margherita Di Stefano.	214	- Di Stefano. Margherita Di Stefano.	194	-Di Stefano. Margherita De Stefano.
230	**Assunta Baeri**				
224	Assunta Baeri	219	Assunta Baeri	198	Assunta Baeri

Table 37

The first example cited shows the TT-E foregoing the use of *calque* in favour of domestication, using the English conventional format - placing the first name before the surname and replacing "vedova" with the (albeit borrowed) term "née". The TT-F follows the format of the ST, and the TT-S retains the "vedova", translating it as "viuda", but domesticates the overall format of the expression by placing the first name before the surname.

The second example shows the TT-E and TT-S once again placing the first name before the surname whereas the TT-F retains the ST format. The TT-F and TT-S follow the ST convention in that they do not identify "De Carlo" as the character's maiden name due to the fact that it is considered acceptable in both TCs for married women to be referred to by their maiden names. The TT-E instead points out that this is the character's maiden name by once again inserting "née".

The third example shows the TT-F once again following the ST format by placing the surname before the first name whereas the TT-S domesticates the format, switching the names around once more. In order to show that the character's surname means the character should be first in line for questioning, the TT-E translator has resorted to creating a phrase which allows him to follow the ST format without making it unintelligible to TT readers due to structural incompatibilities.

The fourth and fifth examples show all three TTs following the ST format, although this is arguably more a matter of syntactical coincidence than of intentional foreignisation.

Of the 17 ST examples analysed above, the TT-E applied calque to 5 of the examples despite syntactic divergences from English, and to 2 which are syntactically viable in English. The TT-F applied calque to all 12 of the examples which deal with characters' names. By changing ST references such as "signora" to "Mme" (see table 37), and by retaining the SL term "via" for addresses despite opting not to make use of calque for these references, the TT-F has essentially foreignised linguistic aspects of the text by way of calque, but foreignised other aspects through borrowing. The TT-S appears to have made use of lexical calques for the addresses given in the ST, but has chosen to domesticate the structure of the names given.

By not making much use of the *calque* procedure, the translators have ensured that grammar and syntax are most-definitely TL-oriented and that the plot can thus be easily followed by all TT-readers. By borrowing the geographical reference "via" and the proper nouns (names and surnames) given in the ST, however, they are also ensuring that TT readers are constantly aware of the fact that the place of action is definitely in Italy/Sicily, and it would thus be possible to term the English, French and Spanish translators' use of calque as essentially both domesticating *and* foreignising.

3) *Literal Translation*

Camilleri's habit of manipulating Italian grammar according to Sicilian rules works in Italian, but makes TL equivalence more difficult (Rozosky 2009), and this obviously means that the English, French and Spanish translators were not always able to directly translate his work if it was to make sense in the different TLs. A character whose speech exemplifies Camilleri's manipulation of Italian grammar is Catarella, whose speech patterns and the translations thereof shall be discussed under the section entitled *Idiolect*. The repeated code-switching (see the section entitled *Linguistic Variations* below) also means translators would have to try to mix in different linguistic variations if they wished to retain Camilleri's particular writing style, making the literal translation of Camilleri's work into a standard version of any of the TLs even less likely.

Literal translation is not really a translation procedure which can actually domesticate/foreignise a text on its own in that unlike calque, it is only used when the ST and TT are linguistically equivalent enough so as to ensure this form of translation does not:

- result in a different meaning,
- have no meaning,
- appear impossible due to structural reasons,
- have a corresponding TL expression,
- correspond to something at a different level of language, (Munday 2001:57)

and thus that it reads as though it were originally written in the TL. The literal translation of SC-specific terms or references or any form of literal translaiton which makes use of other translation procedures such as *borrowing* may, however, result in the foreignisation of the text.

Examples of ST phrases/sentences translated literally include the very first lines of the novel:

P.	**ST - *La gita a Tindari***				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
9	**Che fosse vigliante, se ne faceva capace dal fatto che la testa gli funzionava secondo lógica e non seguendo l'assurdo labirinto del sogno...**				
1	He realized he was awake, as his mind was functioning logically and not following the absurd labyrinth of dream…	11	Qu'il était éveillé, il s'en rendait compte par le fait que sa tête fonctionnait logiquement et non suivant l'absurde labyrinthe du rêve…	7	Que estaba despierto lo comprendía porque su cabeza razonaba con lógica y no siguiendo el absurdo laberinto del sueño…

Table 38

Literal translation is a translation procedure which is most commonly used when translating between languages which share linguistic backgrounds and structures, and this is evident right from the first lines of Camilleri's novel, where we see the TT-F literally translating the example and the TT-S sticking closer (albeit not by much) to the ST than the TT-E.

This trend appears to be followed also in the examples quoted below, which show the TT-F and TT-S staying closer to the ST in terms of a literal translation than the TT-E:

P.	**ST - *La gita a Tindari***				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
17	**Vacci**				
9	Go get him	18	Vas-y	14	Ve a recogerlo
32	**Niente di niente**				
23	Nothing whatsoever	32	Rien de rien	26	Nada de nada
20	**Ma no!**				
12	That's not true!	22	Mais non!	17	¡No, por Dios!
20	**La famiglia?**				
12	And how's the family?	21	La famille?	17	¿Qué tal la familia?

Table 39

While the TT-F translated each of the five ST examples literally, the TT-S only translated one ST example literally. The TT-E did not translate any of the ST examples word-for-word and instead opted for domestication in the form of a more oblique translation of the ST.

It is interesting to note that although the TT-E and TT-S opting for oblique translation even in cases where a literal translation may arguably have been acceptable (see example five in table 39 above), two of the five oblique translations cited above are actually closer to each other than they are to the ST itself despite Spanish being culturally and linguistically closer to Italian than to English. Table 40 below also features another example of English and Spanish translations which are closer to each other than they are to the Italian ST. Examples such as these are further proof of the subjective nature of translation and of foreignisation and domestication.

Other examples of literal/non-literal translation include:

P.	ST - *La gita a Tindari*				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
10	**spinelli e canne sì, a volontà**				
2	Joints, yes, to their heart's content	12	les pétards, oui, à volonté	8	porros y canutos sí, a voluntad
11	**saltabeccando da sinistra a destra, poi ancora a sinistra, poi ancora a destra**				
3	hopping from left to right and back again	13	cabriolant de gauche à droite, puis encore à gauche, puis encore à droite	9	saltando de la izquierda a la derecha, de nuevo a la izquierda y otra vez a la derecha
12	**quando e come vuole**				
4	whenever and however they please	14	quand et comme il veut	9	cuando le dé la gana
13	**a quasi cinquant'anni**				
5	at age fifty	15	a presque cinquante ans	10	a sus casi cincuenta anos
14	**Sul luogo del delitto**				
6	At the scene of the crime	16	Sur le lieu du crime	11	En el escenario del crimen
18	**era stato esplicito e duro**				
10	had been explicit and severe	20	avait été explicite et dur	15	se había mostrado muy duro y explícito
19	**morte per dodici pugnalate inferte in rapida successione**				
11	dead from a dozen stab wounds inflicted in rapid succession	20	mort de douze coups de couteau assénés d'affilée	16	muerto a causa de doce puñaladas asestadas en rápida sucesión
46	**due dita di whisky senza ghiaccio**				
38	a couple of shots of whisky, neat	46	deux doigts de whisky sans glace	39	dos dedos de whisky sin hielo
103	**tutto il paìsi parlava e sparlava della …**				
96	the whole town was doing nothing but talking about ...	99	toute la ville parlait et déparlait de …	88	todo el pueblo hablaba de la …
127	**Lì si ripassò parola appresso parola, silenzio appresso silenzio, tutto il dialogo avuto con don Balduccio**				
120	There he reviewed his entire dialogue, word by word, silence by silence, with Don Balduccio	122	Là, il se repassa mot après mot, silence après silence, le dialogue entier qu'il avait eu avec don Balduccio	109	Allí repasó, palabra por palabra, silencio por silencio, todo el dialogo mantenido con don Balduccio
274	**«Troppo vecchio per questo mestiere».**				
269	"Too old for this profession"	260	« Trop vieux pour ce métier. »	236	«Demasiado viejo para este oficio.»

Table 40

As can be seen from the table above, instances of literal translation appear to be more common when translating from Italian to French, with the least number of literal translations occuring when translating from Italian to English.

It must be noted that certain instances of literal translation may in fact be the result of subconscious decisions on the part of the translator, or even of coincidence – something clearly illustrated by the fifth example featured in table 39 above which shows the TT-E and TT-S translations of the ST to be much closer to eachother than they are to the actual ST, despite Italian and Spanish being much closer linguistically, culturally and geographically than Italian and English or English and Spanish.

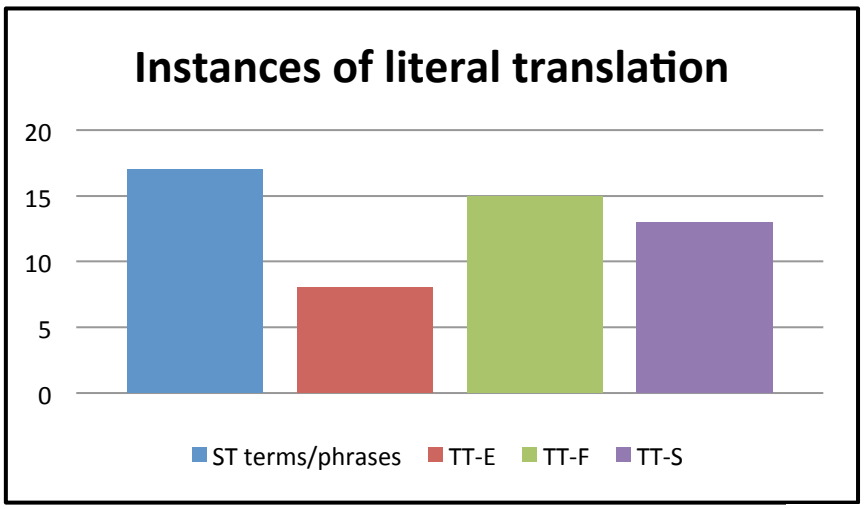


Figure 6

The graph above serves to visually illustrate the findings in terms of literal translation. Of the 18 ST terms/phrases chosen for analysis, 8 were translated literally in the TT-E, 15 in the TT-F and 13 in the TT-S.

The instances of literal translation found in the TTs are all short-medium length phrases as these would obviously have been easier to translate literally (word-for-word) than longer phrases or phrases containing linguistic variations. The literal translation of these phrases has in no way affected the TTs in terms of foreignisation/domestiction as the syntax of the phrases cited above was not SC-specific and the translators were therefore able to convey them grammatically in the TTs.

The translators appear to have only made use of this particular translation procedure when it allowed for the grammatical rendering of ST phrases/sentences in the TLs – further proof that the different translators of Camilleri's *La gita a Tindari* preferred to domesticate the linguistic aspects of the TTs while preserving and foreignising the cultural elements by way of borrowing.

4) *Transposition*

While the use of this specific translation procedure does not involve the obvious cultural, geographical, or even linguistic foreignisation/domestication of a text, its absence in a text may result in a certain awkwardness which could emphasize the text's foreign origin just enough to alienate TA readers from it, but not enough to actually introduce them to the SC they are coming into contact with. Examples of transposition found in the translations of the Italian Source Text include:

P.	**ST - *La gita a Tindari***				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
10	**Il giornale formulava i più sentiti auguri al neo Presidente**				
2	The paper expressed its heartfelt best wishes to the new president	12	Le journal adressait ses vœux les plus sincères au néo-Président	8	El periódico felicitaba efusivamente al nuevo presidente
11	**quelli mitici**				
3	the legendary comrades	13	les mythiques	9	los míticos
11	**principiare a «ragionare»**				
3	turn "reasonable"	13	commencer à «raisonner»	9	empezaban a «razonar»
12	**ladri genovesi**				
4	Genoa's thieves	14	voleurs génois	10	ladrones genoveses
13	**lo pigliò una mezza paralisi**				
5	became half-paralyzed	15	fut saisi d'une demi-paralysie	10	se quedó medio paralizado
23	**Si drogava? Spacciava?**				
15	Was he a drug user? Dealer?	24	Il se droguait? Il trafiquait?	19	¿Era drogadicto? ¿Se dedicaba al trapicheo?
19	**in occasione dell'arrivo del nuovo capo**				
10	now that the new captain ... has arrived	20	à l'occasion de l'arrivée du nouveau chef	15	con ocasión de la llegada del nuevo jefe
26	**quarantino occhialuto**				
18	bespectacled man of about forty	27	homme à lunettes d'une quarantaine d'années	22	un cuarentón con gafas
34	**una mano consolataria**				
26	a consoling hand	34	une main consolatrice	29	una consoladora mano
135	**una Tipo targata …**				
127	a Fiat Tipo, license number …	128	une Tipo immatriculée ...	115	un Tipo, con matrícula ...

Table 41

The first example featured in the table above shows the TT-E and TT-F retaining the ST syntax whereas the TT-S deviates from the ST form, preferring a more active sentence structure. The second example shows the TT-F and TT-S retaining the noun form given in the ST while the TT-E transformed the noun "mitici" into an adjective qualifying the inserted noun "comrades". The third example listed above shows the TT-E once again changing the sentence structure of the ST in translation, with the ST verb "ragionare" being translated as the TL adjective "reasonable". The

fourth example shows a shift in the TT-E translation, with the ST adjective "genovesi" becoming a proper noun ("Genoa"), possibly due to there being no English TL equivalent in adjectival form. The fifth example shows the TT-F retaining the ST sentence structure while the TT-E and TT-S transformed the noun "mezza paralisi" into a state of being, rendering the sentence more active.

The sixth example featured in the table above is rather interesting as although Chesterman and Wagner have argued that "[i]n English, verbal forms are generally preferable to the heavy abstract nouns so common in French, and introducing more verbs … makes it much easier to produce an acceptable version, less cluttered with nouns and prepositions" (2002:9), this example sees the TT-F and TT-S retaining the active sentence structure while the TT-E transforms the verbal form given in the ST and retained in the TT-F and TT-S into a simpler sentence structure with definite nouns. The seventh example confirms Chesterman and Wagner's statement, however, and we see the passive ST phrase transformed into a more active phrase in the TT-E.

The eighth example shows the TT-E and TT-F retaining the ST format while the TT-S deviated slightly from the ST use of the adjectival term "occhialuto". Transposition was not used for the ninth example which has a sentence structure and format which closely resembles TL grammar conventions. The last example shows both the TT-E and TT-S deviating from the ST sentence structure as the ST adjective "targata" is transformed into a noun ("license number") in the TT-E, and into an adjectival phrase ("con matrícula") in the TT-S.

As can be seen from the examples analysed above and the graph which follows, charting the instances of transposition identified in the different examples chosen for the analysis, transposition is arguably not necessary between languages that share similar linguistic backgrounds, with the least use of transposition occurring in the French translation which is linguistically closer to the Italian ST than the English translation is, provided the transference of the ST syntax does not hinder the TA's understanding of the TT.

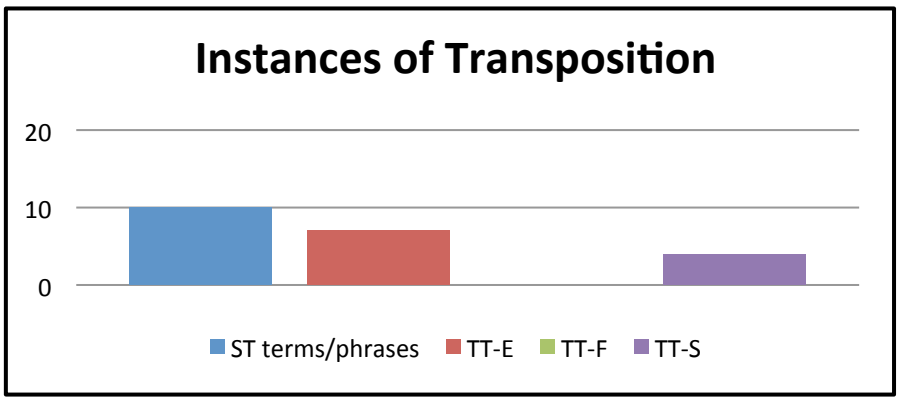


Figure 7

5) *Modulation*

Modulation is one of the seven translation procedures outlined by Vinay and Darbelnet that can be used to render a text more linguistically accessible to the TT audience. It is also one of the translation procedures most useful for shifting ideological perspectives.

Modulation can take many forms and examples found in the text include:

Units of measurement-

Currency

P.	ST - *La gita a Tindari*				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
24	**Ottocentomila lire al mese**				
15	Eight hundred thousand lire a month	25	Huit cent mille lires par mois	20	Ochocientos mil liras al mes
24	**cinquecentomila mensili**				
15	five hundred thousand a month	25	cinq cent mille par mois	20	quinientos mil liras mensuales
53	**Tre milioni in contanti e un assegno di due milioni**				
45	Three million lire in cash and a check for two million	52	Trois millions en liquide et un chèque de deux millions	45	Tres millones de liras contantes y sonantes y un cheque por valor de dos millones
90	**diecimila lire**				
83	ten thousand lire	88	dix mille lires	78	diez mil liras
95	**quattro-cinque miliardi**				
88	four to five billion lire	92	quatre-cinq milliards	82	cuatro o cinco mil millones
264	**Un milione a testa per venire e due per rimpatriare**				
259	A million lire a head to come here, and two to go back.	251	Un million par tête pour venir et deux millions pour rentrer.	228	Un millón de liras por barba para venir y dos para volver a casa.

Table 42

All three TT translators have kept the currency as lire, with the TT-E explaining that the ST was printed before Italy began using the euro under the "Notes" section. This technique, which renders concepts more comprehensible to TT readers without forcing translators to domesticate SC aspects present in the ST, serves to foreignise the TTs just enough to ensure that readers are aware of the texts' Italian/Sicilian setting (the TT-E and TT-S translators even add in "lire"/"liras" occasionally to remind them of this), but not so much as to hinder their understanding of the text's meaning or to alienate them from Montalbano's world by preventing or undermining the foreignisation of other aspects of the text.

Distance

P.	ST - *La gita a Tindari*				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
17	**tre chilometri**				
9	three kilometres	18	trois kilomètres	14	tres kilometres
28	**due metri per due**				
20	six-by-six-foot	29	deux mètres sur deux	24	dos metros por dos
13	**una decina di metri di distanza**				
5	from thirty feet away	15	une dizaine de mètres de distance	10	unos diez metros de distancia
109	**tre chilometri**				
102	three kilometres	105	trois kilomètres	93	tres kilómetros
114	**a ogni cinquecento metri**				
107	every hundred and fifty yards or so	109	tous les cinq cents mètres	97	cada quinientos metros
232	**un dado di quattro metri per lato**				
226	a four-by-four metre box	221	un dé de quatre mètres de côté	200	un dado de cuatro metros de lado
232	**mille metri di terra**				
226	a thousand square meters of land	221	mille mètres de terre	200	mil setecientos metros cuadrados de terreno
236	**cinque o sei chilometri**				
230	five or six kilometres	234	cinq ou six kilomètres	203	cinco o seis kilómetros
284	**una ventina di metri**				
279	twenty yards	269	une vingtaine de mètres	245	unos veinte metros

Table 43

While the TT-F and TT-S translators retained the SC units of measurement which are used in both TL countries, the TT-E retained only the measurements in kilometres, replacing references to metres with references to feet or yards. While this shift does not affect the novel's geographical setting in that TT-E readers may not be aware of the difference in units of measurement and would thus not have equated metres with Italy/Sicily, it does enable TT-E readers to feel more at home when judging distances described in the text and to thus imagine and picture the described scenes with the same ease as ST, TT-F and TT-S readers would, albeit with slight differences in the actual distances described.

Time

13	**un quarto d'ora fa**				
5	fifteen minutes ago	15	il y a un quart d'heure	11	hace un cuarto d'ora
239	**un quarto d'ora**				
233	fifteen minutes	227	un quart d'heure	206	un cuarto de hora

Table 44

The examples cited above show that where the TT-F and TT-S retained the ST unit of measurement, the TT-E shifted the perspective slightly, referring to the exact number of minutes rather than to the portion of an hour as was referred to in the ST, TT-F and TT-S. It must be noted, however, that the expression "a quarter of an hour" is acceptable in English and this particular shift may thus arguably be attributed to translator preference rather than to a desire to foreignise/domesticate.

Other examples of time-oriented translation shifts are as follows:

P.	**ST - *La gita a Tindari***				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
60	**alle tre e un quarto**				
53	at three-forty-five	59	à trois heures un quart	52	a las tres y cuarto
75	**erano le otto e mezza del mattino**				
68	at eight-thirty the next morning	73	Il était huit heures du matin	65	a las ocho y media de la mañana

Table 45

These shifts can also be attributed to translator preference, and changes like these exemplify the subjectivity that so characterises literary translation, and foreignisation/domestication.

Shifts in perspective due to differences in culture include:

50	**doppopranzo**				
42	afternoon	49	après déjeuner	43	la tarde
58	**le tre di doppopranzo**				
51	three in the afternoon	57	trois de l'après-midi	50	las tres de la tarde

Table 46

Whereas the TT-E and TT-S are consistent in their changing of the time-oriented perspective, the first reference to the "doppopranzo" is translated with the meal-related time reference being retained in the TT-F while the second reference thereto was shifted to a purely time-oriented reference.

The last instances of time-oriented shifts (below) involve some explication, particularly on the part of the TT-E which was unable to rely on the 24-hour time format used by the ST and TT-F and, at times, by the TT-S.

P.	ST - *La gita a Tindari*				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
74	**domani verso le diciotto e trenta**				
67	tomorrow evening around six-thirty	72	demain vers dix-huit heures trente	64	mañana sobre las dieciocho treinta
96	**io chiudo all'una**				
89	I close at one A.M.	93	Moi je ferme à une heure	83	yo cierro a la una
103	**alle ore tredici**				
95	at exactly one P.M.	99	à treize heures	88	a la una del mediodía
105	**tra le nove e le dieci di sira**				
98	between nine and ten P.M.	101	entre neuf heures et dix heures du soir	90	entre las nueve y las diez de noche

Table 47

These shifts do not, however, have any obvious foreignising/domesticating effect on the different TTs and the examples cited above thus serve to illustrate the fact that *modultion* can be used for a variety of purposes – to render a text linguistically more comprehensible, to shift perspectives and ideologies, and also to render a text more accessible to TAs without necessarily domesticating SC references, situations or concepts.

Collectives

30	**una decina**				
22	a dozen or so	31	une dizaine	25-26	unas diez piezas
61	**una decina**				
54	about ten	60	une dizaine	53	unos diez
96	**una decina di minuti**				
89	about ten minutes	93	une dizaine de minutes	82	diez minutos
108	**una trentina d'omicidi**				
101	at least twenty murders	104	une trentaine de meurtres	92	unos treinta asesinatos
143	**un centinaro di metri**				
136	hundred meters	137	une centaine de mètres	122	unos cien metros
145	**una trentina di metri**				
138	thirty yards	139	une trentaine de mètres	123	unos treinta metros
249	**una quindicina di giorni**				
243	about two weeks ago	237	une quinzaine de jours	215	quince días
252	**una decina d'anni**				
246	ten years	239	dix ans	217	diez años

Table 48

As can be seen from the examples cited below, the TT-E featured the most shifts in terms of collective units of measurements, followed by the TT-S. The first shift saw the ST reference to around 10 units ("una decina") become a reference to around 12. This shift may have been due to the fact that the actual number referred to was not essential to the TA's understanding of the text and also to the fact that a "dozen" is a more common numeric expression in English.

The second shift appears to have been a case of translator preference in that it is just as acceptable in English to say "at least thirty ..." as it is to say "at least twenty ...". The third shift saw the TT-E changing the unit of measurement from "metri" to "yards" which alters the distance referred to in the ST. The TT-F and TT-S generally **retained** most of the ST collectives in translation, the fourth shift saw the TT-E rethinking the time perspective once again, adopting a collective which was not present in the ST. The last ST collective cited was **dropped** by all three TTs in favour of simpler numeric indicators.

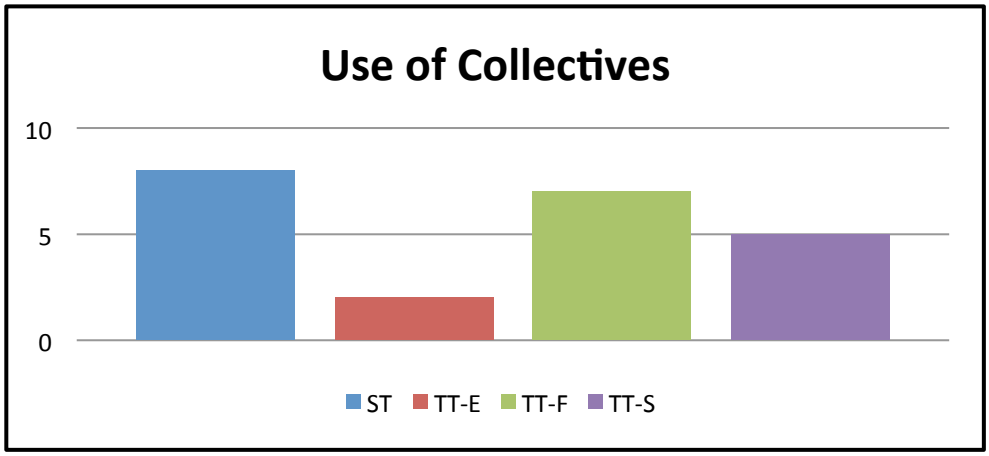


Figure 8

Abstract for concrete-

Other instances of modulation involve shifts from the abstract to the more concrete:

P.	**ST - *La gita a Tindari***				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
205	**Il commissario aveva perciò deciso di procederé secondo le regole**				
198	The inspector therefore decided to go by the rule book	195	Le commissaire avait donc décidé de procéder dans les règles	176	el comisario habís decidido actuar conforme a las normas
236	**alcuni grossi camion**				
230	two tractor trailers	224	quelques gros camions	203	varios camiones de gran tonelaje
231	**lei non è della polizia, ma delle tasse**				
225	you're not with the police after all, but with the tax bureau	219	vous êtes pas de la police, mais des impôts	199	usted no es de la policía sino de Hacienda

Table 49

As can be seen from the table above, while the TT-F includes an almost word-for-word translation of both ST examples, retaining the abstract concepts indicated therein, the TT-E exchanges all three ST references for more concrete references and the TT-S exchanged the second and third ST references for more concrete references.

Part-whole/Whole-part –

P.	ST - *La gita a Tindari*				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
11	**gli scassava la faccia**				
3	would've broken his nose	13	il lui avait pété la gueule	8	le partiera la cara
19	**Nel suo commissariato, potrà occuparsi solo di …**				
10	Your department will only handle ...	20	Dans votre commissariat, vous pourrez vous occupier seulement de …	15	Su comisaría sólo se encargará de …
106	**lo cercano dalla Questura di Pavia**				
99	Central Police of Pavia are looking for him	102	on le cherche de la Questure de Pavie	91	lo llaman desde de la Jefatura Superior de Pavía
130	**lo sta cercando mezzo munnu**				
123	The whole world is looking for Japichinu	125	y a la moitié du monde qui le cherche	111	lo está buscando medio mundo

Table 50

The TT-E exchanged the ST reference to the "faccia" to a reference to just the "nose" in the first example featured in table 50 above, and the ST reference to the entire"commissariato" to a reference to a single "department" in the second example.

The third and fourth ST references were changed to references to "wholes" in the TT-E, making it appear as though it was the entire "Central Police of Pavia" looking for Inspector Augello rather than simply someone *from* the "Central Police of Pavia", and making it appear as though Japichinu was being hunted by the "whole world" rather than by "mezzo munnu". The TT-F and TT-S instead retained the ST references in translation, and it must be noted that the changes/shift listed above do not have any bearing on the TTs in terms of foreignisation/domestication.

Part-another part –

Modulation can also take involve the exchanging of one part for another part, but is not always necessary in order to convey the ST idea or meaning, as is illustrated below:

P.	ST - *La gita a Tindari*				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
18	**non lo taliava mai negli occhi**				
10	never looked his superior in the eye	20	ne le regardait jamais dans les yeux	15	jamás lo miraba a los ojos
271	**«Hai una faccia che non mi persuade».**				
265	"I don't like the look on your face."	257	- … Tu fais une tête qui ne me reviens pas.	234	-… Tienes una cara que no me convence.
254	**Il commissario gli avrebbe spaccato i denti con un pugno**				
248	The inspector would have bashed in his teeth *	241	Le commissaire lui aurait bien cassé les dents d'un coup de poing	219	El comisario le hubiera roto los dientes de un puñetazo
95	**la mollichella di una brioscia**				
88	a few scraps of a briosche	92	un quart de miette de brioche	82	una miga de pan

Table 51

Of the examples cited above, the TT-E only changed the ST reference once and the TT-F twice whereas the TT-S retained the ST references in translation, only changing the ST reference to a "brioscia" to a reference to "pan", a TL functional equivalent. The minimal changes made using this particular translation procedure may arguably be attributed to similarities in modes of expression and have no obvious foreignising/domesticating effect on the texts whatsoever.

Active-passive –

Modulation in terms of shifting references, etc. from active to passive or vice versa appears to have taken place only in the TT-E which changed all four ST examples cited below to the passive form.

14	**Che gli hanno sparato**				
5	He got shot	15	Qu'on lui a tiré dessus	11	Que le han pegado un tiro
14	**l'hanno sparato in casa?**				
6	Was he shot at home?	16	On l'a tué chez lui ?	11	¿Le han disparado en su casa?
28	**hanno ammazzato a uno**				
20	someone was killed	29	on a tué quelqu'un	24	hayan matado a una persona
255	**«Come vuoi andare a parere ?»**				
245	"What's that supposed to mean?"	242	- Qu'est-ce que tu vas chercher ?	220	-¿Adónde quieres ir a parar?

Table 52

These four examples illustrate the similarities between the Italian SL and French and Spanish in terms of agency, and it is interesting to note that the only differences identified were between these three languages which all share a common root language (Latin) and English.

Rethinking of space/time intervals –

P.	ST - *La gita a Tindari*				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
16	**Poco distante**				
7	A short distance away	17	Non loin de là	13	Muy cerca de allí
78	**Settantasette anni ho che faccio tra due mesi e cinco jorna**				
71	I'll be seventy-seven in three months and five days	76	Soixante-dix-sept ans, j'ai, que je fais dans deux mois et cinq jours	68	Cumplo setenta y siete años dentro de dos meses y cinco días

Table 53

Of the two examples of modulation which appear below, the first shows the TT-F and the TT-S rethinking the space interval by changing the reference from "Poco distante" to "*not far*" and "*very close*"[3] respectively. The second example shows the TT-E rethinking the time interval, although this appears to be more a case of translator preference than of actual modulation as "two months and five days" would have been arguably just as acceptable as the TT-E time reference.

Modulation in terms of perspective

The instances of modulation featured below all involve references to terms and concepts which can be considered characteristic of the detective novel genre.

15	**alla testa del morto**				
7	over the victim's head	17	pres de la tete de la victime	12	a la cabeza del muerto
16	**la rimozione dell'ammazzato**				
8	could move the victim's body	18	d'emporter le corps	13	el levantamiento del cadáver
17	**il morto**				
9	the corpse	19	le mort	14	[el] muerto

Table 54

The first example shows the TT-E and TT-F changing the ST reference to the "morto" to a reference to the "victim"/"victime", a term which arouses more sympathy for the deceased than the original ST term and which appears to be more in line with the jargon expected from a detective novel. The second example involves both modulation in the form of the changing of the ST term "ammazzato" to "corps"/"cadáver" in the TT-F and TT-S, the use of which may actually desensitize TT readers, and to "victim's body" in the TT-E, a shift which once again arouses

[3] Translations my own

sympathy for the deceased, and transposition in that the ST -noun "rimozione" is changed to a verb in both the TT-E ("move") and TT-F ("emporter"). The third example once again shows a shift in the TT-E, with the ST term "morto" being translated as "corpse" – a term which may serve to desensitize TT readers.

The TT-E and TT-F use of the term "victim"/"victime" may arguably be considered a way of "arousing the moral and aesthetic feelings of the public" (Marx in Mandel 1984:11), and hence of emphasizing the novel's very specific genre, a macro-textual translation aspect which is discussed in more detail under the section titled *Para-Textual Translation Aspects*.

Negative-positive –

Negative expressions can also be exchanged for positive expressions and vice versa by way of modulation. The example below shows the TT-E and TT-S both shifting the ST expression from negative to positive in translation whereas the TT-F retained the ST mode of expression.

P.	**ST - *La gita a Tindari***				
P.	**TT-E**	**P.**	**TT-E**	**P.**	**TT-E**
224	**«Ha trovato niente ?»**				
218	"Did you find anything?"	213	- Vous n'avez rien trouvé ?	193	-¿Ha encontrado algo?

Table 55

Modulation allows translators to render ST concepts more comprehensible to TT readers without necessarily domesticating the SC-specific aspects of a text in translation. Modulation was applied to different aspects of the ST in translation and the English, French and Spanish translators made different use of this particular procedure with regards to foreignisation and/or domestication.

All three translators retained the ST currency in translation. Despite the TT-E choosing to foreignise the currency despite an obvious doubt surrounding TA familiarity therewith, the TT-E is the only TT to have domesticated the distances given and the expressions of time by way of modulation. While the domestication of distances and expressions of time does not necessarily domesticate a text, the TT-E translator's decision to replace the SC-specific expression "doppopranzo" with "afternoon" does arguably result in a loss of the very Italian/Sicilian emphasis placed on mealtimes.

While many of the TT-E and TT-S shifts by way of modulation can be attributed to a desire to render the texts more accessible to English- and Spanish-speaking TA readers, many can also be attributed to translator preferences (see table 53 above), and it is imperative that this subjective nature of translation never be ruled out as a factor influencing foreignisation and/or domestication strategies.

The TT-E once again contained the highest number of shifts by way of modulation with regards the translation of ST collectives, something which may be attributed once again to translator preferences, or to a simplified version of the Sapir-Whorf hypothesis of linguistic determinism which basically argues that our thoughts are determined by the categories made available to us by our own language (Pinker 1994:57).

On the basis of this hypothesis, the fact that the most changes and shifts in translation by way of modulation (under the categories of: distance, time, collectives, part-whole/whole-part, part-another part, active-passive, perspective and negative-positive) are found in the TT-E translation could be taken to indicate a difference not only in language and culture between the Italian SA and the English-speaking TA but also in mentality and conceptualisation.

6) *Equivalence*

"Another problem with standard Italian is the presence of idioms of which Camilleri makes a great use" (Consiglio 2008:54). Idioms can be used to great effect when attempting to foreignise a text as in many cases a literal translation of an idiom or the borrowing of the SL idiom followed by a TL translation may still render the same idea while ensuring TT readers are aware of its foreign origin, emphasizing the text's foreignness and adding a touch of Sicilianity, or at least some hint of an Italian origin.

Examples of idiomatic expressions present in the ST and their TL translations include:

P.	**ST - *La gita a Tindari***				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
34	**si trattava di una sullenne pigliata per il culo**				
26	he was taking his ass for a ride	34	il se foutait royalement de sa gueule	29	se trataba de una solemne tomadura de pelo
30	**né scu né passiddrá**				
22	*	30	ni oui ni merde	25	sin decir ni oxte ni moxte
80	**Né scu né passiddrá**				
72	Not a peep	77	*né scu né passiddrá*, ni oui ni merde	69	Ni pío
33	**Pirsona trista, nominata e vista**				
25	Speak of the devil	34	Quand on parle du loup	28	Hablando del rey de Roma
34	**a me veramente cascano le braccia con te**				
25-26	I'm really at my wit's end with you	34	moi vraiment les bras m'en tombent, avec toi	28	a mí contigo se me cae el alma a los pies
34	**Augello era una faccia stagnata di tragediatore**				
26	Augello, who had a poker face worthy of a tragedian	34	Augello était un sacre comédien *	29	Augello era un comediante y una caradura
265	**proprietario di una faccia stagnata**				
260	owner of a poker face	252	proprietaire d'une tête de type culotté	229	dueño de un rostro más duro que el cemento

Table 56

The first ST phrase includes the vulgar term "culo", which is translated as the equally-vulgar "ass" in the TT-E but toned down in both the TT-F and TT-S. The second and third examples featured in the table above show the Sicilian ST phrase "né scu né passiddrá" and its different TL translations. While the English TT **omitted** the first instance of this phrase in translation, the French and Spanish TTs domesticated the expression by way of equivalence, replacing it with French and Spanish idioms which carry the same meaning. The second instance was replaced by an English idiomatic equivalent in the TT-E and by a Spanish equivalent in the TT-S. The TT-F chose to borrow the Sicilian ST phrase, placing it in italics to emphsize its foreign origin, and then included the French idiomatic equivalent as per the previous instance in order to ensure the French TA is not alienated by their not being able to understand the borrowed phrase. It is interesting to note that

the TT-E and TT-S equivalents chosen for the second instance of this particular idiomatic phrase resemble each other more than they do the ST.

The fourth ST phrase cited above was replaced by TL equivalents in all three TTs, which is a definite instance of domestication. The Spanish equivalent refers to the "rey de Roma" and while the use of this reference to Rome (and thus to Italy) does bring in a reference to the Source Country, it is the conventional Spanish translaiton of this idiom and TA readers may thus not pick up on any foreignisation. The fifth example shows the ST idiom being replaced by TL equivalents in all three TTs, with the TT-F idiomatic equivalent remaining closer to the ST idiom than the TT-E or TT-S idioms. The sixth and seventh examples show the common ST reference to a "faccia stagnata" being replaced by a TL idiomatic equivalent in the TT-E, and by TL equivalents in the TT-F and TT-S.

Of the seven ST idiomatic phrases cited in the table above, only one was rendered in a TT by way of deliberate foreignisation while the others were replaced by TL equivalents (and thus domesticated) or omitted. The TT-F was the only text to borrow any of the ST idiomatic phrases, and the translator's decision to keep the borrowed phrase in italics while providing a TL equivalent appears to indicate a desire to foreignise the cultural aspects of the translated text while domesticating linguistic aspects in order to ensure TA readers are able to follow the plot. The TT-S included one TL equivalent which made reference to "Roma", and although the replacement of a ST idiom with a TL equivalent is generally considered domestication, this particular instance does at least (intentionally or unintentionally) include a reference to the Source Country.

Examples of idiomatic phrases not directly linked to the Italian/Sicilian Source Culture were translated as follows:

P.	**ST - *La gita a Tindari***				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
17	**come un cane drogato**				
9	like a dog on drugs	19	comme un chien drogue	14	como un perro drogado
48	**uno spavento del diavolo**				
40	you scared the shit out of me	47	tu m'as fichu une peur bleue	41	me has dado un susto del carajo
234	**Centro !**				
227	Bull's-eye	222	Dans le mille !	201	¡Albricias!
278	**«Tanto di cappello, commissario, veramente tanto di cappello».**				
274	"My compliments, Inspector," he said, "my sincerest compliments."	264	- Chapeau, commissaire, vraiment, chapeau.	241	-Me quito el sombrero, comisario, de verdad.
290	**Un bordello**				
285	a fucking circus	274	Un bordel	250	Un follón

Table 57

The first example, which is not a fixed SL idiomatic expression, was basically translated word-for-word by all three TT translators, albeit with some transposition on the part of the TT-E translator. The second, third and fourth examples quoted are set expressions in the SL and are thus replaced in the TTs by TL equivalents. While all three TL equivalents differed greatly from the first ST phrase, the TT-E and TT-F idioms used in the third example closely resenble the ST phrase, and the TT-F and TT-S idioms used in the fourth example resemble the ST idiom. The TT-F is once again the closest to the ST in the fifth example, with the TT-E translator choosing to replace the ST reference to a brothel with a reference to a "circus" which he obviously considers as busy as a brothel, and the TT-S translator choosing instead to focus on the confusion one might expect to find inside a brothel.

Interesting SC-specific idiomatic phrases present in the ST were translated as follows, with the first instance of this expression being translated as is in the TT-E, with the translator inserting the qualifying phrase "as the Sicilians say" to emphasize the Sicilianness of the idiom which may otherwise have been lost due to there being no linguistic variation known to English TA readers which could replace the Sicilian. The TT-F chose to translate the idiom, rendering it using the uncommon term "pertuis", and then including the French equivalent in order to ensure TA comprehension. By simply replacing the ST idiom with a TL idiomatic equivalent, the TT-S appears to have been the most domesticating of the TTs in relation to this specific ST idiom. The second ST instance of this idiom was translated and replaced by the TL equivalents in all three TTs, with no attempt at emphasizing the foreign origin of this specific idiom.

P.	**ST - *La gita a Tindari***				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
42	**il commissario … fece un altro pirtùso nell'acqua**				
34	He had made, as the Sicilians say, another hole in the water	42	le commissaire … fit encore un pertuis dans l'eau : autrement dit, chou blanc	36	Había dado otro palo de ciego
42	**non potè che constatare che i pirtùso nell'acqua erano in definitiva tre**				
34	he'd in fact made three holes in the water	42	Montalbano ne put que constater qu'en définitive, les pertuis dans l'eau étaient au nombre de trois	36	Montalbano ne pudo por menos de constatar que los palos de ciego eran definitivamente tres

Table 58

The first instance of the SC-specific idiomatic phrase "*Nottata persa e figlia fimmina*" (below) was borrowed by the TT-E and TT-F which also provided TL explanations, and replaced in the TT-S with a TL translation. The second instance was borrowed in the TT-E and translated in the TT-F and TT-S and the third instance, a slight variation of the original due to the Sicilian influence ("Nuttata" as opposed to "Nottata") was also borrowed by the TT-E but translated and replaced by TL equivalents in the TT-F and TT-S.

P.	ST - *La gita a Tindari*				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
84	**«Nottata persa e figlia fimmina» commentò Galluzzo, citando la proverbiale frase di un marito che, dopo avere assistito per tutta la nottata la moglie partoriente, aveva visto nascere una picciliddra invece dell'agognato figlio màscolo.**				
77	"A night wasted, and it's a girl," commented Galluzzo, quoting the proverbial saying - *Nottata persa e figlia fimmina* – of the husband who has spent a whole night beside his wife in labor, only to see her give birth to a baby girl instead of that much-desired son.	81-82	- *Nottata persa e figlia fimmina*, une nuit de perdue et c'est une fille, commenta Galluzzo en citant la phrase proverbiale d'un mari qui, après avoir assisté toute la nuit sa femme en train d'accoucher, s'ètait vu naître une minotte au lieu du rejeton mâle convoité.	72	- «La noche perdida y una hembra» -comentó Galluzzo, citando la frase proverbial de un marido que, tras haberse pasado toda la noche atendiendo a su esposa parturienta, había visto nacer una niña en lugar del ansiado varón.
127	**Nottata persa e figlia fimmina, come si usava dire**				
120	*Nottata persa e figlia fimmina*	122	« Nuit perdue et c'est une fille »	109	«La noche perdida y una hembra»
241	**Nuttata persa e figlia fimmina.**				
235	*Nuttata persa e figlia fimmina*.	229	On y a perdu la nuit et c'est une fille.	208	La noche perdida y una hembra.

Table 59

According to Gutkowski, "the readers of many cultures know that daughters are often less appreciated than sons" (2009:52) and there was thus little reason to add in any long explanations or to adapt this particular idiom too much.

The following Sicilian SC-specific expression has been replaced by standard English, French and Spanish equivalents. By simply replacing the Sicilian expression with expressions in standardised versions of the different TLs as opposed to borrowing it and then inserting the TL translation or an explanatory note, the translators have made a definite attempt at domesticating the text.

75	**In un vìdiri e svìdiri**				
68	In the twinkling of an eye	73	En moins de deux	65	En un abrir y cerrar de ojos
110	**in un vìdiri e svìdiri**				
103	in the twinkling of an eye	106	en un tournemain	96	en un abrir y cerrar de ojos

Table 60

The Sicilian proverb Montalbano quotes below (albeit in the wrong context), was initially translated and rendered only in its TL translation in all three TTs and was then later translated and rendered this way again in the TT-E and TT-S but borrowed and followed by a French translaiton in the TT-F – another clear indication of the French translator's preference for foreignisation.

P.	**ST - *La gita a Tindari***				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
116	**Montalbano: Se non t'addorme, ti riposa**				
109	If you don't sleep, you still can rest	112	Si elle t'endort pas, elle te repose	99	Si no te adormece, te reposa
17	**corrected:Il proverbio si riferisce al letto e infatti fa così: "'u lettu è 'na gran cosa / si non si dormi, s'arriposa "**				
110	The proverb is about the bed, and it goes like this: 'Of all things the bed is best/If you can't sleep you still can rest'	112	Le proverb parle du lit et en fait il dit: « *U lettu è 'na gran cosa / si non si dormi, s'arriposa*. » « Le lit est une grande chose, si on ne dort pas, on se repose. »	99	El refrán se refiere a la cama y dice así: «la cama es una gran cosa / si uno no duerme, reposa »

Table 61

The TT-F has foreignised the text the most in terms of the French translator's use of *equivalence* which he has teamed with *borrowing* in order to present French-speaking TA readers with a hint of "local colour" (Munday 2001:56) in the form of the Italian/Sicilian/Sicilianised-Italian idiom or expression and a French equivalent/translation which ensures they do not feel linguistically isolated from the text.

According to Holmes, "a true equivalence relationship is only possible in cases of pure calculation, but for translation, '[t]he languages and cultures to be bridged […] are too far apart and too disparately structured for true equivalence to be possible'" (in Davis 2001:52), which implies there having to be at least some adaptation in order for TT audiences to fully comprehend ST meaning, a procedure discussed in more detail in the section entitled *Adaptation* which follows.

7) *Adaptation*

Examples of this process, or of where this process could arguably have been used, include:

P.	ST - *La gita a Tindari*				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
9	**alle elementari**				
2	in primary school	11	à l'école primaire	7	en la escuela primaria
133	**liceo**				
126	high school	128	lycée	114	bachillerato
88	**era fuori corso**				
81	had finished her coursework	85	elle était auditrice libre	76	estudiaba … como oyente

Table 62

The examples cited above show the ST socio-cultural reality being replaced in all three TTs by TC equivalents (the TT-E translation of the third example could be classified a slight shift though). These specific instances of adaptation do not affect the novel in terms of foreignisation/domestication however as the ST references are not particularly important vis-à-vis the geographic positioning of the novel's action.

Political, bureaucratic and law-enforcement terms that were or could arguably have been translated by way of this procedure include:

19	**controllo degli extracomumunitari**				
11	ID checks on immigrants	21	contrôle des étrangers à la CEE	16	control de extracomunitarios
23	**il «complesso dell'anagrafe»**				
15	"records office complex"	24	le « complexe de l'employé d'état civil »	19	«el complejo de registro civil»
26	**[il] Municipio – commune (32)**				
18	City Hall	27-28	la mairie	27	el Ayuntamiento
130	**Antimafia, Mobile, Ros, Catturandi**				
123	The Anti-Mafia Commission, the Flying Squad, the Ros, the Secret Service	125	l'Antimafia, les Ros, la Criminelle, les groupes d'intervention de la police nationale	111	la Antimafia, la Móvil, la Reagrupación Operativa del Cuerpo de Carabineros, la sección de Busca y Captura
211	**lo cercavano la Polizia, l'Arma, la Digos!**				
204	Japichinu was sought by the police, the carabinieri, the Secret Service!	201	il était recherché par la police, les carabiniers, la Digos !	182	lo buscaba la policía, el Cuerpo de Carabineros, la División de Investigaciones Generales y Operaciones Especiales!

Table 63

While the first three ST references listed in the table above were all replaced by TL equivalents in the different TTs, the fourth ST reference saw the TT-E and TT-F translators make use of another procedure as well – that of **borrowing** and explicitation. In this particular example, the term

"Antimafia" was basically retained in translation but as it is a term which is generally used in all three TLs no further explanation was provided. The second ST term, "Mobile", was replaced with its TL equivalent in all three TLs (as was already seen in examples listed under the sub-section titled *Borrowing*). The third term, "Ros", was borrowed by both the TT-E and TT-F translators who provided notes describing the "Ros" as "an elite unit of the carabinieri, the national police force" (TT-E:292) and as a "unité d'élite des carabiniers, plus ou moins l'équivalent du GIGN" (TT-F:125) respectively. Both the TT-E and TT-F translators thus appear to have arguably made use of borrowing and explicitation in order to ensure that the ST term would appear in its original form in the translations so as to allow for accuracy in terms of the jargon used by Montalbano and his team, while also allowing TT readers the same access to meaning ST readers and TT-S readers (who were only with the TL equivalent) would have had.

The fourth term was translated by way of adaptation by all three translators. The last example, which features three different SC law-enforcement agencies, was translated entirely by way of adaptation by both the TT-E and TT-S translators whereas the TT-F translator made use of adaptation only for the first two terms, choosing to **borrow** the third term "Digos" and include the TL equivalent ("Police politique") in the form of a footnote.

Brand names and trademarks can also be used to foreignise or domesticate a text and examples found in the ST include:

P.	**ST - *La gita a Tindari***				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
20	**una biro**				
11	pen	21	un stylo	16	un bolígrafo

Table 64

The example found in the table above shows all three TTs translating the ST term "biro", a registered trademark in Italy, by replacing it with general TL equivalents for the SL term "penna" rather than with equivalent TC trademarks. It could be argued, however, that the SC brand in question is not extremely important in terms of foreignisation/domestication as it is not one that would be easily recognised as an Italian brand by TT readers, and there are other brand names and trade marks featured in the text which may be considered more important in terms of the geographical positioning of the novel's action.

One such brand name is that of Fiat, the famous Italian car manufacturing company situated in Turin. ST references to Fiat cars include:

P.	ST - *La gita a Tindari*				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
24	**Una Punto Una Duetto**				
16	A Fiat Punto A Duetto	25	Une Punto Une Duetto	20	Un Punto Un Duetto
132	**una Tipo targata AG 334 JB**				
125	a Fiat Tipo with license plate AG 334 JB	127	La Tipo immatriculée «AG 334 JB»	114	un Tipo matrícula AG 334 JB
217	**«Quale? La Punto o la Duetto?»**				
210	"Which car? The Punto or the Duetto?"	206	- Lequel? La Punto o la Duetto ?	186	-¿Cuál, la del Punto o la del Duetto?
217	**il pullman camminasse con una Punto appiccicata darrè**				
210	a Fiat Punto had been riding on the bus's rear bumper	207	l'autocar roullait avec une Punto qui lui collait au train	187	el autocar circulaba con un Punto pegado detrás

Table 65

As can be seen from this table, where the ST, TT-F and TT-S translators presumed readers would realise that the "Fiat"s in question were all cars, the TT-E translator appears to have felt it necessary to specify that the Punto, Duetto and Tipo mentioned were all Fiats/cars. By retaining the brand names in each of their translators, the three translators remind TT readers of the novel's Italian setting, bringing them closer to the novel's place of action rather than bringing the action to them.

Adaptation is obviously a procedure which can be used to consciously foreignise or domesticate a text in translation, and is particularly useful when translating cultural or religious references that may be unfamiliar or even unacceptable to TT readers.

Examples of ST cultural references and their different translations include:

15	**vestita a lutto**				
6	dressed all in black	16	vêtue de deuil	12	vestida … de luto
15	**Montalbano: «E lei stava lì, pronta, con l'abito nìvuro già indossato?» Fazio: «È vidova, dottore».**				
7	Montalbano: "And she was just sitting there, all ready with her black dress on?" Fazio: "She's a widow, Chief."	17	Montalbano: - Et elle était là, prête, avec sa robe noire déjà sur le dos ? Fazio : - Elle est veuve, *dottore*.	12	Montalbano: -¿Y ella ya estaba allí preparada con el vestido negro y todo? Fazio: -Es viuda, *dottore*.

Table 66

The examples quoted above both refer to the wearing of black when in mourning. While for the first example the TT-F and TT-S were able to maintain the ST reference to mourning (possibly as a result of cultural similarities), the TT-E replaced this reference with a reference to "black" – the colour of the clothes one generally wears when in mourning. Despite the actual reference being changed slightly, the TT-E does manage to convey the same meaning the ST, TT-F and TT-S references to mourning convey and one could thus argue that this instance of adaptation was not so much a case of adaptation as it was a shift in perspective. The second example was simply translated into the different TLs with no need for adaptation.

Another cultural reference in the text is as follows:

P.	**ST - *La gita a Tindari***				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
11	**come tori davanti allo straccio rosso**				
3	like bulls before a red cape	12	comme des taureaux devant un chiffon rouge	8	como a toros delante de la muleta

Table 67

In this example we see the TT-E and TT-F simply translating the ST almost word-for-word whereas the TT-S replaces the ST reference to a "straccio rosso" with a reference to the very Spanish term "muleta". Bull fights form part of Spanish culture and traditions and it is for this reason that the Spanish translator was able to replace the more abstract ST term with a more specific TL term TT-S readers would have expected to see.

Other cultural aspects present in the text include:

162	**«Ti bacio»**				
155	"A big hug."	155	- Je t'embrasse.	140	-Un beso.
254	**Ingrid s'allontanò svelta dopo aver baciato leggermente sulla bocca il commissario**				
248	Ingrid dashed off after kissing the inspector lightly on the mouth	241	Ingrid s'éloigna rapidement après avoir déposé un léger baiser sur la bouche du commissaire	218	Ingrid se alejó rápidamente, tras haber besado suavemente en la boca al comisario
189	**Forse a Natale, a sette e mezzo.**				
181	Maybe at Christmastime, playing gin rummy.	179	Peut-être à Noël, au sept et demi	162	Quizá por Navidad o al siete y medio.
22	**che il dottor Nicotra … si pigliasse il cafè**				
14	for Judge Nicotra to ... have breakfast	23	que le *dottor* Nicotra … se prenne le café	18-19	que el juez Nicotra … se tomara el café

Table 68

The first and second examples involve Ingrid, Montalbano's Swedish friend. The first example sees her sending him "[un] bacio" over the phone. This ST reference to a kiss is retained in both the TT-F and TT-S but replaced in the TT-E with a far more platonic reference to a "big hug". While this may be due to differences in cultural norms, it may also be due to translator preference

as the third example, which sees Ingrid kiss Montalbano "leggermente sulla bocca" is translated as is in all three TTs.

The third example sees the TT-E making use of adaptation, with the SC card game "sette e mezzo" being replaced by a reference to the TC game "gin rummy". The TT-F translated the name of the SC game and then provided a translator's note at the foot of the page telling TT readers more about the game. The TT-S translator instead translated the name of the SC game as is, possibly due to the fact that a version of this game is played in Spain and Latin America.

The last example cited includes a reference to "cafè" which was retained and translated by the TT-F and TT-S translators but adapted and changed to a reference to "breakfast" in the TT-E, possibly due to cultural differences.

"Italy, it is well known, is a Roman Catholic country" (Gutkowski 2009:59), and the text thus includes numerous religious references, some of which are:

P.	**ST - *La gita a Tindari***				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
12	**Padreterno**				
4	the Almighty	14	Père Eternel	9	el mismísimo Dios
71	**Per carità di Dio!**				
64	By all means!	69	Seigneur Dieu !	61	¡Por el amor de Dios!
93	**meraviglia di Dio**				
86	wonder of nature	90	merveille de Dieu	80	maravilla de Dios
94	**grazia di Dio**				
87	gift of God	91	grâce de Dieu	81	gracia divina
106	**cose di Dio**				
99	anything to do with God	102	choses de Dieu	91	cuestiones de Dios
211	**«In nome di Dio, che dice!»**				
204	"In God's name, what are you saying?!"	201	- Au nom de Dieu, que dites-vous !	182	-¡Pero qué dice usted, en nombre de Dios!
46	**Oddio**				
38	Oh God	46	Bon Dieu	39	Dios mío
221	**Oddio**				
215	My God	210	- Oh mon Dieu	190	-Dios mío
280	**«Oddio !»**				
275	"Jesus Christ!"	265	- Oh, mon Dieu !	242	-¡Dios mío!
279	**o Signiruzzu**				
274	the Lord	264	*o Signiruzzu*, [le] Seigneur	241	*o Signiruzzu*

Table 69

Of the ten ST references to God listed above, the TT-E changed two to more general, non-religious and non-specific references, and one to a reference to Jesus. The TT-F retained all ten references, even going so far as to **borrow** the last reference and then provide a TL translation thereof, possibly in an attempt to add a touch of Sicilianity to the text. The TT-S changed one of the references to something more general and non-religious but then **borrowed** the last reference, once again in a possible attempt at introducing some local colour to the novel. Despite the apparent acceptability of the ST references some were **changed** and this could be indicative either of translator preferences or of cultural and/religious differences between the ST and TT-E or TT-S.

The six examples cited below all involve ST references to Jesus:

P.	**ST - *La gita a Tindari***				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
60	**Cristo**				
53	Christ	59	bon Dieu	52	por Dios bendito
234	**Gesù!**				
228	Jesus!	222	Seigneur !	201	¡Santo cielo!
251	**Gesù**				
245	Christ	238	Seigneur	216	Santo cielo
266	**Gesù!**				
260	Christ!	252	Seigneur !	229	¡Jesús!
256	**Cristo!**				
250	Christ!	243	Seigneur !	221	¡Dios bendito!
288	**O Cristo!**				
284	“Oh, Christ!”	273	- Attends, ô Seigneur !	249	Espera, por Dios

Table 70

While the TT-E retained each reference to Jesus, the TT-F changed the first reference to a reference to God and the other five to references to “Seigneur”, a French term which could refer to God or to Jesus. The TT-S, instead, changed three of the six to references to God, changed two to references to the Heavens and retained only one reference to Jesus. There were no major shifts in the religious references featured in the table above, which may be due to the fact that the three target cultures are predominantly Christian.

References to Our Lady abound in the ST, and examples include:

P.	ST - *La gita a Tindari*				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
20	**ringraziando la Madonna**				
12	by the Virgin's good graces	21	la Madone en soit remerciée	17	gracias a la Virgen
21	**Ringraziando la Madonna**				
12	thanks be to God	22	La Madone en soit remerciée	17	Gracias a la Virgen
21	**ringraziando la Madonna**				
13	by the Virgin's good graces	22	que la Madone en soit remerciée	17	gracias a la Virgen
21	**Montalbano ringraziò la Madonna**				
13	Montalbano himself thanked the Virgin	22	Montalbano remercia aussi la Madone	18	Montalbano también dio gracias a la Virgen
22	**Ringraziando la Madonna**				
13	thank God	23	Que la Madone en soit remerciée	18	Gracias a la Virgen

Table 71

While the TT-F and TT-S retained all five references to the Virgin, the TT-E **changed** two of these references to more general references to God. This shift may be due to differences in religious orientation as France and Spain are generally considered Catholic countries while Britain and North America are more Christian.

Other references to the Virgin were translated as per table 71 below. The TT-E once again **changed** certain ST references to the Virgin, changing one reference to a reference to God and two to references to Jesus, shifts Consiglio deems "probably more apt to a Protestant readership, or simply more 'British'" (2008:64).

A local word or expression can often impart a touch of local colour, and it is important to note that despite this apparent domestication on the part of the TT-E, the TT-E **borrowed** the most terms (seven of the ten examples given below include words/phrases borrowed directly from the ST) and the English translator does thus appear to be most definitely basing the story in Italy/Sicily. The TT-F borrowed one phrase from the ST, providing a French translation for it. By including both the Italian/Sicilian word/expression and a TL translation, the French translator is thus better able to ensure TAs understand and appreciate the cultural and religious nature of Montalbano's Sicily. Unlike the TT-E and TT-F which both made some attempt at foreignisation, the TT-S domesticated each and every one of the ten examples featured in the table above by only providing Spanish-speaking TA readers with the TL rendition of the ST phrases.

P.	ST - *La gita a Tindari*				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
52	**Madonna**				
44	Jesus	51	Madone	45	Virgen santa
55	**Madonna!**				
8	Jesus!	54	Madone !	47	¡Virgen santa!
168	**Maria, Maria, Maria**				
160	*Madonna mia, Madonna mia*	160	Sainte Marie, Sainte Marie, Sainte Marie	144	María, María, María
190	**«Beddra Matre santissima!»**				
183	"*Beddra Matre santissima!*"	180	- *Bedra Matre santissima !* Bonne mère très sainte !	163	-¡Virgen santísima!
27	**«Madunnuzza santa!»**				
19	"*Madunnuzza santa*!"	28	- Sainte Madone !	23	-¡Virgen santísima!
61	**O Madunnuzza santa!**				
54	*O Madunuzza santa*!	60	Oh petite Madone sainte!	53	¡Virgen Santísima!
129	**Madunnuzza santa**				
122	for the love of God	124	petite Madone sainte	111	por la Virgen santísima
232	**O Madunnuzza santa!**				
226	Oh, *Madunnuzza santa!*	220	Oh petite Madone sainte !	200	¡Virgen Santa!
62	**la Madonna nera di Tindari**				
55	the Black Madonna of Tindari	61	la Madone noire de Tindari	53	la Virgen negra de Tindari
100	**Sono divoti della Madonna?**				
93	Were they devotees of the Madonna?	96	Ils sont fidèles de la Madone ?	86	¿Son devotos de la Virgen?

Table 72

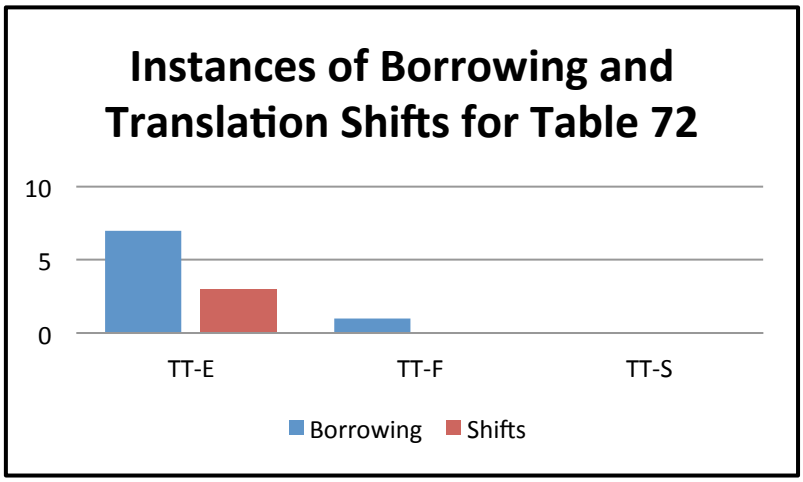


Figure 9

Figure 9 above serves to illustrate the fact that of the 10 ST references to Mary cited in the table above, 7 were borrowed by the TT-E, resulting in foreignisation, and 3 were changed to more generic Christian references to Jesus and God. The TT-F borrowed one ST reference and the TT-S translated and domesticated all ten.

The ST also included other more general references to religion, some of which are:

P.	ST - *La gita a Tindari*				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
22	**per carità**				
13	Please, Chief!	23	je vous en prie	18	Por el amor de Dios
161	**“Ora ti alzi, ti fai la Cruci, torni a sederti allo stesso posto, reciti cinque Avemmarie e tre Patrinostri, ti rifai la Cruci e poi te ne vai”**				
154	‘Now rise, make the sign of the cross, go back to where you were seated, and say five Hail Marys and three Our Fathers, make the sign of the cross again, and leave.’	154	« Maintenant, tu te lèves, tu fais le signe de la croix, tu retournes t’asseoir à la même place, tu récites cinq Ave Maria et trois Pater Noster, tu te refais le signe de la croix et tu t’en vas. »	139	«Ahora te levantas, te santiguas, vuelves a sentarte en el mismo sitio de antes, rezas cinco avemarías y tres padrenuestros, vuelves a santiguarte y te vas.»
93	**dice «ammè»**				
86	says “Amen”	90	dit « *ammè* »	80	«amén»
134	**la spera tonda che i santi abitualmente portano**				
127	one of those bright rings that saints customarily wear	128-129	la petite sphère ronde que les saints ont l’habitude de porter	115	la aureola redonda que suelen llevar los santos
94	**il Diavolo... indossava il costume tradizionale, pelle pilusa, pedi caprigni, coda, corna corte**				
87	the Devil … was wearing his traditional costume: hairy skin, cloven feet, pointed tail, short horns	91	le Diable … endossait le costume traditionnel, peau velue, sabot de bouc, queue, corne courte	81	el Demonio … mostraba su aspecto tradicional: piel peluda, pezuñas de macho cabrío, rabo y cuernos cortos

Table 73

The first example featured in the table above sees the TT-F and TT-S change the ST reference slightly while retaining the overall religious feel while the TT-E changes the feel completely, shifting the reference from one with slightly religious undertones to a reference which is much more in line with what English-speking TAs expect to find in a detective/crime novel.

The second and third ST references both relate to very Christian/Catholic religious aspects. While the TT-E and TT-S domesticated the names of the prayers by replacing the Sicilianised ST names with the conventional English and Spanish TL equivalents, the TT-F translator chose to use the Latin names for the two prayers, something which does tend to bring to mind the Vatican, a most-definitely Italianised body. The TT-F also foreignised the second example, borrowing the Sicilianised ST term and placing it in italics to highlight its foreign origin, while the TT-E and TT-S once again replaced the ST term with TL equivalents.

The fourth and fifth examples involve cultural/religious images and perceptions, and we see all three TTs retaining the same basic image offered to SA readers by the ST. The decision to retain the same image appears to be more a question of cultural/religious similarities than of domestication tendencies on the part of the translators however.

Other examples of religious references found in the ST include:

P.	ST - *La gita a Tindari*				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
29	**La smetta di farsi Segni di Croce**				
21	Stop crossing yourself	29-30	Arrêtez de faire des signes de croix	24	Deje de santiguarse
35	**una posta di Rosario**				
27	ten Hail Marys	35	un chapelet	29	un misterio del rosario
145	**una vera e propria via crucis**				
138	a real Via Crucis	139	un véritable chemin de croix	125	un auténtico via crucis
215	**la via crucis dei Griffo**				
208	the Griffo's calvary	204	[le] calvaire des Griffo	185	el vía crucis de los Griffo

Table 74

The first ST reference to "Segni di Croce" was essentially retained in all three TTs. The second ST reference to a "posta di Rosario" was essentially retained and replaced by the TL equivalent in both the TT-F and TT-S. It was changed slightly in the TT-E by way of *Modulation*, however, with the more abstract "posta" (decade) of the Rosary being replaced by a more concrete reference to "ten Hail Marys". The third and fourth examples refer to the historical/religious "via crucis". While for the first instance the TT-E and TT-S retained the Latin name and the TT-F replaced it with its French equivalent, for the second instance the Latin name was only retained in the TT-S and was replaced by the same synonym (in English and French) in the TT-E and the TT-F.

Other examples of SC religious references found in the ST are:

210	**la Vergine Maria, il Cuore di Gerù e San Calogero.**				
203	the Virgin Mary, the Sacred Heart of Jesus, and Saint Calogero.	200	la Vierge Marie, le Cœur de Jésus et saint Calogero.	181	la Virgen María, el Corazón de Jesús y san Calogero.
112	**la santa Missa**				
105	Holy Mass	108	la sainte messe	95	la santa misa
149-150	**quella faccia da giorno dei morti**				
142	that funereal face	143	cette tronche de jour des morts	128	aquella cara de funeral
237	**convento**				
231	monastery	225	couvent	204	convento
257	**cappelletta**				
251	chapel	244	chapelle	222	capillita
237	**una Natività**				
231	a Nativity	225	une Nativité	204	una Natividad

Table 75

The religious figures mentioned in the first ST reference were all retained in the TT translations, indicating religious similarities between the three TAs. Religious similarities also allowed for the ST reference to the "santa Missa" to be retained in the three translations. The ST reference to the "giorno dei morti" was retained and translated by the French translator but replaced by more general references to funeral faces in both the TT-E and TT-S. Although the English TL equivalent "All Souls' Day" or the Spanish TL equivalent "Día de Muertos" could arguably have been used by the English and Spanish translators respectively, the decision to replace this Christian reference with more general TL idiomatic expressions could indicate a desire on the part of the translators to appeal to a wider audience. It is important to note that the English and Spanish TTs do in fact have wider audiences which may be part of the reason for their shift away from cultural/religious specificity. The ST reference to a "convento" was retained and translated in all three TTs (although the TT-E did shift it slightly, opting for "monastery" – the TL equivalent of "monastero"), as were the ST references to a "cappelletta" and to a "Natività" scene.

The novel also includes many historical and inter-textual references. References to SC historical figures include found in the ST include:

P.	**ST - *La gita a Tindari***				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
79	**Ai tempi di Mussolini …**				
71	With Mussolini around …	76	À l'époque de Mussolini …	68	En tiempos de Mussolini …
196	**Re Vittorio Emanuele terzo**				
188	King Vittorio Emanuele III	186	roi Victor-Emmanuel III	168	rey Víctor Manuel III
196	**Umberto primo**				
189	Umberto I	186	Humbert I^{er}	168	Humberto I
196	**[il] cosiddetto Re galantuomo**				
189	the so-called "Gentleman King"	186	qu'on appelait le Roi gallant homme	168	[el] llamado Rey Caballero

Table 76

The four ST references cited above all refer to famous Italian leaders. The first example, a reference to Mussolini, has been translated as is by all three translators, possibly due to an assumed TA familiarity with this particular leader who was in power less than 100 years ago and could thus be considered the most "contemporary" of the four.

The next three references all refer to three Italian kings. While the TT-E included a note at the end of the book explaining that the three men referred to were Italian kings, the TT-F and TT-S translators appear to have relied on an assumed mutual knowledge which would allow the TAs to understand the references and, possibly, to imagine the man Montalbano describes using these references to three past kings.

The following examples include references to SC-specific historical events:

P.	ST - *La gita a Tindari*				
P.	**TT-E**	**P.**	**TT-E**	**P.**	**TT-E**
224	**i bombardamenti americani del '43**				
218	the American bombing raids in 1943	213	les bombardements américains en 43	193	los bombardeos americanos del cuarenta y tres
139	**Parevano a Pontida**				
132	It was as if they were at Pontida	133	On se serait cru à Pontida	119	Parecía que estuvieran en Pontida, prestando juramento como los de la Liga Lombarda contra Federico Barbarroja en el siglo XII

Table 77

While the first example was translated almost literally by all three TT translators, the second example appears to refer to an event TAs may not have been familiar with and all three TT translators thus chose to retain the reference and add in explanations, choosing to introduce the TAs to some SC history rather than adapting the reference to suit the TA. While the TT-E and TT-F translators once again simply inserted an explanation in an end note and a foot note respectively, the TT-S translator chose instead to work the explanation into the text itself.

"The appreciation of associative meanings requires cultural knowledge, and the translator must constantly be on the lookout for them" (Hervey & Higgins 1992:104). As has been seen in the examples cited in the tables above, the different translators each relied on a different assumed or actual mutual knowledge, adapting or retaining references accordingly.

Other ST aspects which may arguably have required at least some Mutual or Associative Knowledge are the numerous inter-textual references which pepper Camilleri's *La gita a Tindari*. Table 78 below features six examples of ST references to relatively well-known authors and literary works, some of which are SL/SC-specific and others which are foreign even to SA readers.

Some of the many inter-textual references found in the ST are:

P.	ST - *La gita a Tindari*				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
97	**per l'*Inferno* dantesco**				
90	Dante's *Inferno*	94	de l'*Enfer* de Dante	83	del Infierno dantesco
98	**«canditi», avrebbe detto Montale**				
90	"crystallized" … the poet Montale might have said	94	« confites », aurait dit Montale	84	«confitado» hubiera dicho el poeta Eugenio Montale
154	**Come'è che diceva Shakespeare ? Ah, sì: «Le tue parole son nutrimento per me»**				
146	How did Shakespeare put it? Oh, yes: "These words content me much."	147	Comment c'est qu'il disait, Shakespeare ? Ah, oui : « Tes paroles sont une nourriture pour moi. »	132	¿Qué decía Shakespeare? Ah, sí: «Tus palabras son mi alimento.»
196	**una rosa è una rosa è una rosa è una rosa ... [la] dotta citazione della Stein**				
189	a rose is a rose is a rose is a rose … the inspector's learned quotation of Gertrude Stein	187	« une rose est une rose est une rose » … la docte citation de Mme Stein	168	«una rosa es una rosa es una rosa» … la docta cita de Gertrude Stein
204	**«C'è un olivo saraceno, grande … con cui ho risolto tutto» ... Quelle parole le aveva dette Piradello ... E si riferivano ai *Giganti della montagna*, l'opera rimasta incompiuta**				
197	"There's a Saracen olive tree, a big one … which solved everything for me" … It was Pirandello … And they referred to *The Giants of the Mountain*, his unfinished novel	194	« Il y a un olivier sarrasin, grand … avec lequel j'ai tout résolu. » … c'était Pirandello … Et ils se référaient aux *Géants de la montagne*, l'œuvre inachevée	175	«Hay un acebuche grande … con el cual lo he resuelto todo» … le has había dicho Pirandello … [y] se referían a *Los gigantes de la montaña*, la obra que había dejado inconclusa
273	***Io, robot* di Asimov**				
268	Asimov's *I, Robot*	259	*Les Robots*, d'Asimov	236	*Yo, robot* de Asimov

Table 78

The ST references were all retained in the TTs and the official translations of film/book titles were used. The translators' decision to retain ST references can be considered indicative of an assumed mutual knowledge shared by the SA and the different TAs which would result in the adaptation of such references being seen as an unnecessary shift. It must be noted however that while the TT-F left all ST references exactly as they were, the TT-E and TT-S made use of some addition with both making it clear to TAs that Montale was a "poet"/"poeta" named Eugenio respectively and also including Stein's first name in an attempt at ensuring TA familiarity with the writer Camilleri refers to.

The example below shows the effect globalisation has had on translation and the use of the various translation procedures as we see all three translators retaining the reference to American movies rather than adapting it. This decision to retain the original referent can arguably be attributed to the TAs' (assumed or actual) familiarity with American movies.

P.	**ST - *La gita a Tindari***				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
287	**la scena si era vista e rivista in qualche pellicola americana**				
282	they'd all seen that scene a thousand times in any number of American movies	272	la scène avait été déjà vue et revue dans quelques films américains	247	la escena se había visto mil veces en algunas películas americanas

Table 79

References to the following cartoon characters, famous around the world, were all retained, with the different translators adapting them only in terms of TL spelling conventions or by using the official TL Disney translations of their names.

114	**autoadesivi di Superman, Batman, Hercules**				
107	decals of Superman, Batman and Hercules	110	adhesives de Superman, Batman, Hercule	97	pegatinos de Superman, Batman y Hércules
241	**Paperino**				
235	Donald Duck	229	Donald	208	[el]Pato Donald

Table 80

The ST also includes references to famous works of art and to famous operas, some of which include:

183	**la Maya desnuda di Goya**				
176	Goya's *Naked Maja*	175	*La Maja desnuda* de Goya	158	*La maja desnuda* de Goya
183	**«Come la Gioconda»**				
176	*Like the Mona Lisa*	175	« Comme la Joconde »	158	«Como la *Gioconda*»
206	**la *Bohème***				
199	*La Bohème*	196	*La Bohème*	177	*La bohème*
219	***Aida***				
212	*Aïda*	208	*Aïda*	189	*Aida*

Table 81

The first example, a ST reference to a well-known painting by Spanish artist Goya, sees the title of the painting being replaced by its accepted TL translation in the TT-E while it was retained by both the TT-F and TT-S. The second example, a reference to a famous painiting by Italian artist Leonardo Da Vinci, was replaced by its accepted TL name in the TT-E and by its accepted TL translation in the TT-F while the official SL title was retained and **borrowed** in the TT-S. The two references to famous operas saw the names of the operas being retained in all three TTs, with only slight changes made in terms of TL spelling conventions.

As we have seen from many of the examples cited above, ST references to international personalities, events, etc. were retained in translation rather than adapted for the different TAs. A translation challenge which may arguably be resolved by way of *adaptation* involves the more SC-specific issue of regionalism.

Instances of ST regionalism may prove a translation challenge in that TAs may not be aware of regional affiliations or rivalries and translators must thus decide whether the underlying associations are more important than the ST message or vice versa, and then translate accordingly.

P.	**ST - *La gita a Tindari***				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
111	**piemontese e in odore di comunismo**				
104	Piedmontese, and with a whiff of communism about him	107	un Piémontais en odeur de communisme	95	un piamontés de tendencias comunistas
163	**mangiare alle otto di sira è cosa di milanesi, i siciliani cominciano a pigliare in considerazione la mangiata passate le nove**				
156	Eating at eight o'clock in the evening was for the Milanese; Sicilians don't start thinking about dinner until after nine	156	manger à huit heures du soir, c'était un truc de Milanais, les Siciliens commencent à prendre en considération l'idée de faire un repas après neuf heures	140	cenar a las ocho de tarde es cosa de milaneses; los sicilianos empiezan a tomar en consideración la idea de cenar pasadas las nueve
269	**Da quand'è che voi siciliani siete diventati più svedesi dagli svedesi?**				
264	Since when have you Sicilians become more Swedish than the Swedish?	255	Depuis quand, vous autres Siciliens, vous êtes tous devenus suédois ?	232	¿Desde cuándo vosotros, los sicilianos, os habéis vuelto más suecos que los suecos?

Table 82

All three TT translators appear to have deemed the ST message more important than the underlying associations ST readers may have made and have thus basically translated the ST references cited in table 82 above verbatim.

Socio-cultural and political/bureaucratic/law-enforcement terms present in the ST were generally replaced by TL equivalents in all three TTs. Famous brand names like that of Fiat were retained although the TT-E translator did make use of explicitation in that he inserted TL terms to alert TA readers to the fact that Fiat refers to a make of car. ST religious references were translated both by way of foreignisation and by way of domestication in the TT-E in that the English translator opted at times to borrow the SL term/phrase and provide a TL translation thereof, and at other times chose instead to replace Italian/Sicilian religious references which are undoubtedly Catholic references with more generic Christian references. The TT-F and TT-S translator opted for linguistic domestication of many of the ST religious references, replacing them with their TL equivalents rather than borrowing the ST terms/phrases, although it must be noted that the TT-S

domesticated the highest number of ST religious references by replacing them with TL equivalents and TL generics.

SC-specific historical figures and events were retained in all three TTs, with explanatory notes provided where TA familiarity and Mutual Knowledge could not be relied upon. Inter-textual references present in the ST were retained in all three TTs, with slight instances of explicitation being inserted (particularly in the TT-S) to ensure TA comprehension and association. ST references to regionalism were all retained in the TTs although no explanatory notes were included, either due to an assumed TA familiarity with Italian politics of regionalism, or due to the related messages not being considered extremely important vis-à-vis the TAs' understanding of the plot.

Different translation strategies and procedures were used in all three TTs to translate Camilleri's particular writing style which includes numerous puns, occurences of linguistic variations, much emphasis on speech, and also character portrayal by way of various idiolects. The strategies and procedures used in the translation of these aspects are analysed and discussed in detail in the next sections which is divided into three parts – *Language-Related Translation Challenges*, *Linguistic Variations* and *Speech and Idiolect* which focus on the application/potential application of the seven translation procedures discussed above in relation to instances of speech and language identified in the Italian ST and its different translations.

8) *Vinay and Darbelnet and "Language"*

Language-Related Translation Challenges

Camilleri's playful writing style results in various language-related challenges for translators of his novels. *La gita a Tindari* contains many examples of puns and word plays which could be classified as language-related translation challenges in that a direct, literal translation will not always render the ST meaning, humour or effect. The translators' similar/different strategies for the translation of such language-related challenges could result in a foreignisation or domestication of the text, depending on whether the translator chooses to introduce SL-specific aspects to TA readers or not, and it is for this reason that instances of language-related translation challenges are analysed as part of this study.

The first play on words featured in table 83 below shows Camilleri's use of a play on the Italian telephone greeting "pronto", which basically means "ready". While the TT-E translation, like the Italian ST, plays on the Montalbano's not being "ready", the play on words is lost as the telephonic greeting used in the TT-E is "hello". The TT-F, like the TT-E maintains the idea of Montalbano not being ready to talk, but while there appears to be no direct correlation between the English "hello" and "ready", the French translator chose to complement "âllo" with the phrase "à l'eau", which rhymes and which does this retain some of the wordplay which renders Camilleri's work so popular. The TT-S retains some play on words as a Spanish telephonic greeting is "diga" which also means "say" (or "tell me", in this case), and the Spanish translator thus plays on the idea of Montalbano not wanting to "oír" ("hear") anything Fazio has to say.

P.	**ST - *La gita a Tindari***				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
13	**Dovrei dire pronto, ma non lo dico. Sinceramente, non mi sento pronto.**				
5	I should say hello, but I won't. I'm not ready to.	14	Je devrais dire âllo, mais je le dis pas. Sincèrement, je me sens pas encore prêt à me jeter à l'eau	10	Debería decir diga, pero no lo digo. La verdad es que no me apetece oír nada.
13	**che non era pronto**				
5	you weren't ready to say hello	15	que vous étiez pas prêt a vous jeter à l'eau	11	que no le apetecía oír nada

Table 83

The second example shown in the table above sees the ST continuing its play on the Italian greeting/affirmation "pronto" while the TT-E has to make use of explicitation, adding in that Montalbano was not "ready *to say hello*"[4]. The TT-F and TT-S repeat the second part of the puns used in the first example.

[4] Italics mine.

While the examples quoted above are obviously not instances of cultural foreignisation and/or domestication of the TTs, they do emphasize linguistic differences between the SL and the different TLs, something which renders translation procedures such as literal translation very difficult, and which thus often results in linguistic domestication.

The following table contains another instance of Camilleri's talent for wordplay, this time in a mix of standard Italian and Sicilian:

P.	**ST - *La gita a Tindari***				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
16	**Lei dovrà solamente supportare.** **E che sto facendo? Non la sto suppurtannu con santa pazienza?**				
8	You're to play only a supporting role. What do you think I'm doing? You don't call this support?	18	vous ne serez là que pour apporter votre support. Et qu'est-ce que je suis en train de faire ? Je ne vous supporte avec une sainte patience ?	13	Usted deberá limitarse a prestar apoyo. ¿Y qué estoy haciendo? ¿Acaso no presto apoyo, aguantándolo a usted con más paciencia que un santo?
19	**Lei avrà funzioni di supporto**				
10	you're going to play a supporting role	20	Vous ferez function de support	15	Usted deberá ejercer funciones de apoyo

Table 84

While the ST is able to play on the Italian verb "supportare" (to support) due to Camilleri being able to use the Sicilian "suppurtare" (to support or to put up with), ensuring a double meaning which adds humour to the text, and the TT-F is able to do the same (albeit in standard French), the TT-E and TT-S are unable to convey the humour, as "support" in English and "apoyo" in Spanish really only mean "support". Despite the TT-S translator retaining the idea of the "apoyo" being provided "con más paciencia que un santo", it could be argued that as in the first and second examples shown above, the TT-E and TT-S have essentially not carried through the wordplay present in the ST and TT-F.

The speech and speech patterns of the different characters, discussed in more detail in the last section of the *Micro-Textual Analysis - Speech and Idiolect,* are often peppered with wordplays and puns which can pose language-related translation challenges. Some examples include Montalbano's very straightword assertion that "il morto è morto e può aspettare", featured in table 85 below, which all three TTs were able to convey with little difficulty, although the TT-E did turn to transposition, changing "morto" ("dead") from a noun to an adjective, and both the TT-E and TT-S added in "already"/"ya", which was not present in the ST.

The second example featured in table 85 below is another example of the straight-forward sentences preferred by Montalbano, and we see that the French translation is once again closer to the ST than either of the other translations.

P.	ST - *La gita a Tindari*				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
28	**Il morto è morto e può aspettare**				
20	The dead guy's already dead and can wait	29	Le mort est mort et il peut attendre	23	El muerto ya está muerto y puede esperar
24	**Accattato o affittato?**				
15	Did he rent it or own it?	25	Acheté ou loué ?	20	¿De compra o de alquiler?
158	**La cameriera mi aveva detto che c'era un ortolano al telefono**				
151	The maid said that there was some 'Contrabando' on the phone	150	La bonne m'a dit qu'il y avait un certain Talibano au téléphone	135	La chica me ha dicho que había un hortelano al teléfono

Table 85

The third example is interesting in that the TT-E replaced the ST term "ortolano" with "Contrabando" and the TT-F replaced it with "Talibano", something which could be considered a foreignisation strategy due to the words' Italian origin. The TT-S replaced "ortolano" with the Spanish equivalent "hortelano", thus appearing to have focused more on a word-oriented translation, the result of which is obviously more domesticating as Ingrid's housekeeper has been made to use a Spanish word when chances are she probably would have used an Italian one.

Other instances of language-related translation challenges include:

18	**soprannominato «Lattes e mieles» per il suo modo di fare untuoso e parrinesco**				
10	nicknamed "Caffé-Lattes" for his nervous, unctuous manner	20	surommé « Lactes et Miels » à cause de ses manières onctueuses qui sentaient la soutane	15	apodado el «Leches y mieles» por sus empalagosos y clericales modales
15	**«Allora?» spio?** **«Allora sessanta minuti»**				
7	"Well?" he asked. "Not well at all"	17	- Alors? demanda-t-il. - A l'or ou à l'argent	13	- ¿Bien? - Es evidente que bien no está
141	**in contrata Pisello** **in contrada Fava**				
134	inna Pisello district the Fava district	135	quartier Petit Pois quartier Fève	121	el barrio de Guisante el barrio de Fava

Table 86

The first example featured in the table above shows how the different translators solved the challenge presented by Lattes's nickname which Camilleri related both to his name, and to his "modo di fare". While the TT-E and TT-S retained the name Lattes, the TT-F changed it to Lactes, possibly due to "latte" being French for a board or slat. Despite this change in the spelling of his name, the TT-F, like the TT-S, was able to retain the same play on words present in the ST. As the English "milk", which the ST, TT-F and TT-S play on in the form of "Lattes e mieles" ("milk and honey"), is phonetically far removed from the Italian "latte", the TT-E translator sought a different play on words, teaming "Caffé-Lattes" with the "nervous … manner" generally associated with

caffeine. As a "nervous … manner" is different from a "parrinesco" manner, the TT-E appears to have retained the play on words as more important than Lattes' actual "manner".

The second example shows all three TTs changing the ST play on words in order to render the question and answer in the form of a TL play on words, and thus opting for linguistic domestication as opposed to foreignisation.

The third example sees the TT-F and TT-S opting for linguistic domestication as they both changed the ST-SL names to the French and Spanish equivalents in order to retain the play on "Petit Pois"/"Guisante" and "Fève"/"Fava". By opting for linguistic domestication in this instance, the TT-F and TT-S can in fact be said to be domesticating the text geographically as well as one would definitely not expect to find a "Petit Pois" or "Guisante" anywhere in Sicily. The TT-E chose instead to forego the play on words, retaining instead the geographic references presented in the ST which allow for some foreignisation. The English translator did provide TT-E readers with English definitions for the borrowed terms at the back of the novel, ensuring that at least some of Camilleri's wordplay was conveyed to them without the text losing its Italian/Sicilian setting by way of perhaps excessive domestication, or alienating readers by becoming incomprehensible to English speakers.

Many other language-related translation challenges identified in the Italian ST concern the novel's Italian/Sicilian setting, and the translation of these challenges can thus be considered an indication of the foreignisation and/or domestication tendencies of a particular novel, or translator. Some such challenges are featured in the table below:

P.	**ST - *La gita a Tindari***				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
133	**Lo capisce l'italiano?**				
126	Don't you understand Italian?	127	Vous comprenez l'italien ?	114	Pero ¿usted entiende nuestro idioma?
68	**Qual era il verbo italiano giusto? ... blandirlo**				
61	What was the proper verb? … to cajole him	66	Quel était le verbe juste ? … le flatter	58	¿Cuál era el verbo que mejor lo expresaba? … halagar
136	**Quant'era bella la lingua italiana! Diliniare era proprio il verbo che ci voleva**				
129	What a fine language Italian was! "Torn" was exactly the word required in this case	130	Qu'elle était belle, la langue italienne! « Déchiré » c'était vraiment le verbe qu'il fallait	116	¡Qué bonita expresión! «Despedazar» era justo el verbo que hacía falta

Table 87

The three ST expressions cited above all relate directly to the Source Language – Italian. While the TT-E and TT-F retained the first reference to Italian, the TT-S translator made use of modulation, replacing the concrete "l'italiano" with the abstract phrase "nuestro idioma". Although this may seem like a simple act of domestication or a strategy used simply to involve TA readers in the text, the shift may also be a result of the rest of the text, and the dialogue, not actually being in Italian, something which may arguably render the foreignised TT-E and TT-F question rather strange to TA readers, highlighting the fact that the text they are reading is in fact a translation.

The second example shows all three TTs omitting the fact that the verb itself was "italiano", whereas the third example sees the TT-E and TT-F once again emphasizing the fact that the ST was written in Italian.

The two examples featured below both involve Italian grammar, and in the first ST example cited we see Montalbano struggle with the formal form of the second person singular pronoun "tu" ("Lei"). "Lei" can also refer to the third person singular pronoun ("she"), and a literal translation of his utterance if this is the meaning intended is "She bought it from her?" (translation mine). A possible reason for this grammatical confusion could be the Southern Italian preference for the second person plural pronoun "voi" when using formal language.

P.	**ST - *La gita a Tindari***				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
231	**«Lei l'ha comprato da lei ?». Che frase che gli era venuta fora! Si corresse. «... dalla defunta?».**				
225	"Did you buy it from the deceased?" What a question! "… Before she died, of course."	219	- Vous l'avez acheté à elle… à la défunte ?	199	-¿Usted se lo compró a ella? ¡Menuda frase le había salido! Inmediatamente rectificó. -…¿a la difunta?
264	**«Che lo devi condire con cose come : "recatici in loco, eppertanto, dal che si evince, purtuttavia". Così si trovano nel loro territorio, col loro linguaggio, e pigliano la facenna in considerazione».**				
258	"It means that you should season it with things like 'having arrived at said premises', 'in lieu of', 'from which it may be surmised', ' the above notwithstanding.' That way they'll feel like they're on their own turf, in their own language, and they'll take the case seriously."	250	- Que tu dois l'assaisoner avec des choses comme : « nous étant transportés sur les lieux, ce que toutefois, de quoi il appert, nonobstant ». Ainsi ils se trouveront en territoire connu, avec leur langue, et ils prendront l'affaire en considération.	228	-Que tienes que adrezarlo con cosas como «tras personarnos en el lugay, y por ende, de lo cual se deduce, ello no obstante». Así se encontrarán en su terreno y con su lenguaje, y tomarán el asunto en consideración.

Table 88

Due to grammatical differences, the TT-E chose to change Montalbano's error to one regarding the impossibility of buying anything from a "deceased" person, and The TT-F omitted the error completely. The TT-S was able instead to render the very same grammatical error due to Spanish grammar rules for formal speech being closer to Italian rules than English or French rules.

The third example featured in the table above shows all three TTs replacing Italian police/detective jargon with TL equivalents, something which helps keep the TTs in line with genre expectations.

The extracts featured below are taken from what is arguably the Source Text's funniest scene. The ST scene's humour lies in the fact that the Italian verb "sposare" (to get married) sounds similar to the verb "sparare" (to shoot). All three TTs retained the play on words by replacing the SL words "sposare" and "sparare" with TL equivalents which, while not all direct equivalents, did convey the same message and thus the humour of the scene.

As can be seen from the tables below, the TT-E changed the ST reference to "get married" to "take a wife", which, although a functional equivalent, does have different connotations. The TT-F used a direct functional equivalent for the ST verb "sposarmi", but then replaced the verb "sparare" (to shoot) with "me noyer" (to drown myself). The TT-S was able instead to replace both ST verbs with direct functional equivalents.

P.	**ST - *La gita a Tindari***				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
46	**«Ho deciso di sposarmi».**				
39	"I've decided to take a wife."	46	- J'ai décidé de me marier	40	-He decidido desposarme.
47	**«Qualunque cosa tu abbia, Mimì, è sempre meglio della morte».**				
39	"Whatever it is you have, Mimì, it's still better than death."	46	- Quoi que ce soit que tu aies, Mimì, c'est toujours mieux que la mort.	40	-Cualquier cosa que tengas, Mimì, siempre es mejor que la muerte.
47	**«Morte ? E chi ha parlato di morte ? »**				
39	"Death? Who ever said anything about death?"	46	- la mort ? Et qui a parlé de mort?	40	-¿La muerte? Pero ¿Quién ha hablado aquí de muerte?
47	**«Tu. Tu ora mi hai detto: "mi voglio sparare". O lo neghi?»**				
39	"You did. Just now, you said: 'I've decided to take my life.' Do you deny it?"	46	- Toi. Toi à l'instant tu m'as dit : «Je veux me noyer.» Ou te le nies?	40	-Tú. Ahora mismo me acabas de decir: «He decidido dispararme.» ?O acaso lo niegas?
48	**«Ho detto sposare, Salvo, non sparare!»**				
40	"I said 'wife', Salvo, not 'life'!"	47	- J'ai dit me marier, Salvo, pas me noyer !	41	-¡He dicho desposar, Salvo, no disparar!

Table 89

The reason Montalbano gives for the "sposare"/"sparare" misunderstanding is essentially culture-bound in the ST, and the different translations thereof can thus result in the foreignisation and/or domestication of the TT. The ST was able to play on Augello's use of the verb "sposare" as opposed to the more Southern Italian "maritare" and the similarity between the verb "maritare" and the noun "marito" (husband), while the French and Spanish were able to do the same using the verbs "épouser"/"maridar" and the nouns "époux"/"marido", the English translator chose to **omit** this particular play on words, ending with the simple affirmation that "one simply gets married", possibly due to there being no English verb/noun combination able to render the same idea. References to Sicily were retained, resulting in some foreignisation despite obvious linguistic domestication.

P.	**ST - *La gita a Tindari***				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
49-50	**Augello aveva detto «ho deciso di sposarmi». Certo! Quando mai in Sicilia ci si sposa ? In Sicilia ci si marita. Le fimmine, dicendo «mi voglio maritari» intendono «voglio pigliare marito»; i màscoli, dicendo la stessa cosa, intendono «voglio diventare marito»**				
42	Since when does a Sicilian "take a wife?" In Sicily, one simply gets married! *	48-49	Augello avait dit « j'ai décidé de me marier » et lui il avait compris « j'ai décidé de me noyer ». Bien sûr ! Qui est-ce qui se marie en Sicile ? En Sicile on s'épouse. Les femmes en disant « je veux m'épouser » veulent dire « je veux prendre un époux » ; les hommes, en disant la même chose, veulent dire « je veux devenir un époux ».	42	Augello le había dicho «he decidido desposarme» y él había entendido «he decidido dispararme». ¡Claro! ¿Desde cuándo se desposa la gente en Sicilia? Menuda palabreja. En Sicilia la gente se marida. Las mujeres, cuando dicen «me quiero maridar», pretenden decir «quiero tener un marido»; y los hombres, cuando dicen lo mismo, pretenden decir «quiero convertirme en marido».

Table 90

This wordplay was carried over once again onto Montalbano's expression below:

56	**Quella che ti vuoi maritare, non sposare come hai detto tu…**				
48	The girl you want to *marry*, not *take as wife*, as you said	54	Celle que tu veux épouser, pas marier comme tu as dit toi	47	Esa con quien te quieres maridar, no desposar como has dicho tú

Table 91

Language and grammar were not the only speech-related aspects of the ST that were foreignised/domesticated in translation, and the table below features two instances of SL/SC speech-related sounds and their respective translations:

P.	**ST - *La gita a Tindari***				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
73	**fece due ehm ehm**				
66	cleared his throat twice	71	emit un «ehm ehm»	63	carraspeó un parr de veces
79	**Il vecchio si fece una risatina tutta in «i»**				
72	giggled … all in *ee* sounds	77	un petit rire tout en « i »	68	una risita toda en íes

Table 92

While the TT-E and TT-S clearly domesticated both instances, replacing the ST speech-related sounds with conventional English and Spanish equivalents, the TT-F retained the "ehm ehm", possibly due to similarities in pronunciation, and replaced the second ST sound with its TL-oriented pronunciation.

Other sounds featured in the Italian ST include:

14	**Un colpo di pistola fa bang, uno di lupara fa wang, una raffica di mitra fa ratatatatatà, una coltellata fa swiss**				
5	A pistol shot goes 'bang', a *lupara* goes 'boom,' a machine gun goes 'ratatatatat,' and a knife goes 'swiss.'	15-16	Un coup de pistolet fait bang, un de *lupara* fait wang, une rafale de mitraillette fait ratatatatata, un coup de couteau fait swiss	11	Un pistoletazo hace «bang», un disparo de *lupara* hace «wang», una ráfaga de ametralladora hace «ratatatatá»
35	**Zùnchiti zùnchiti zùnchiti zù!**				
27	Clunkety clunkety clunkety clunk	35	Tchankiti tchankiti tchankiti tchan	29	¡Tacatá, tacatá, tacatá!
46	**Ahi**				
38	Uh-oh	45	Aïe	39	Ay

Table 93

All three ST examples have been domesticated in terms of the pronunciation of onomatopoeia, although it must be noted that by borrowing the very SC-specific term "*lupara*" the TTs are not completely domesticating the text but rather the linguistic as opposed to cultural aspects thereof.

The TT-E foreignised the most instances of language-related translation challenges. Of the 8 ST examples which arguably presented the greatest possibility for the foreignisation and/or domestication of the TTs, the English TT foreignised 7 by way of *borrowing*, the French TT foreignised 4 and the TT-S foreignised only one example (by retaining a reference to Sicily). The TT-E has thus arguably rendered the writing itself more "exotic" by alerting TT-E readers that what they are reading was written for a TA from a different linguistic background.

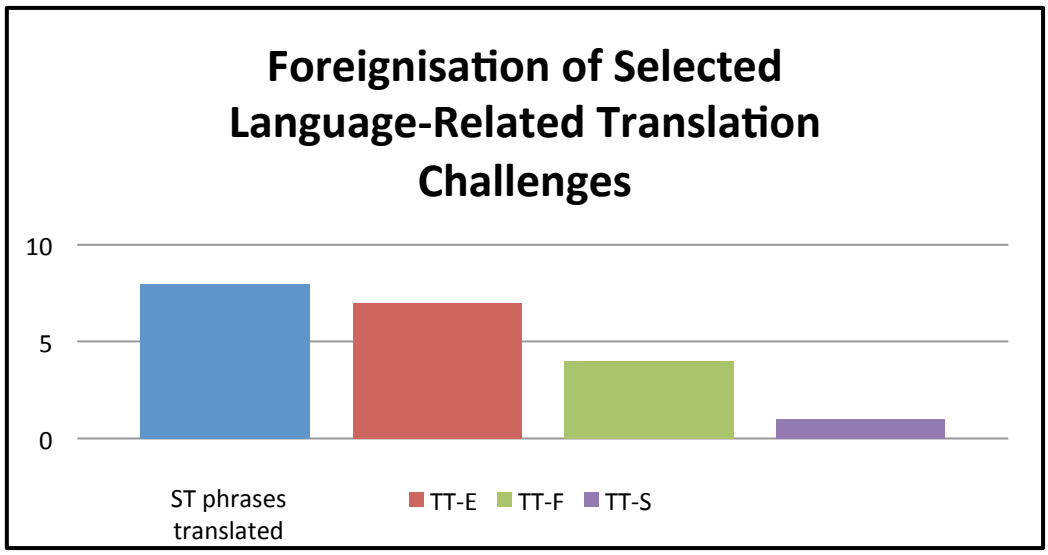


Figure 10

Despite Italian/Sicilian SL-specific words and phrases sometimes being foreignised in translation, all five instances of sounds were domesticated in the three TTs. It must be noted however that the borrowing of the said sounds may not have a foreignising text on the text itself if not all TA readers are familiar with Italian/Sicilian-specific sounds.

Camilleri's playful style with words and sounds has been rendered by way of TL equivalent puns and word plays in all three TTs. Where the humour achieved through the use of a pun or play on words is deemed more important than the ST message (see examples 1 and 2 in table 86 above), ST references were changed and replaced with TL references which although not equivalents, could still achieve some humourous effect. Instances of very SL-specific word play were translated by way of adaptation in that ST references were changed and adapted to fit the different TL-speakers.

Linguistic variations – the mixing of a standard Source Language (Italian) with dialects (Sicilian) and Camilleri's brand of "Regional Italian" (Tosi 2001:43), which is a hybrid of standard Italian and Sicilian dialect, are another language-related translation challenge present in the ST. Examples of linguistic variations present in the ST are discussed in the sub-section *Linguistic Variations* which follows.

Linguistic Variations

Camilleri's novels can arguably be considered multilingual novels due to the instances of dialect, idiolect and even slang featured throughout. The multilingual nature of Camilleri's novels means translators must decide whether the variations can be replaced by standard language or, if not, which TC variations to replace them with.

Gutkowski identifies two different "sorts of people" (2009:23) in Camilleri's novels, which can essentially also be divided into two different speech groups – that of those who are "in search of the truth" (Ibid) and who tend to speak using a more simple language which mixes standard Italian with Sicilian and Sicilianised-Italian, and that of those who appear more in line with the state and with corruption – many claim the two to be one and the same in Sicily, where the State is often perceived "as an enemy" (Ibid) – and who speak in a more standard Italian and use many clichés and official-sounding phrases.

Fazio is a perfect example of one of Camilleri's characters "in search of the truth", and as can be seen from the extract below, his speech is most-definitely a mix of Italian, Sicilian and Sicilianised-Italian:

P.	**ST - *La gita a Tindari***				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
12	**«Dottore, mi perdonasse, ma lei se la va proprio a circari! Non solo abita in una villeta isolata e a piano terra, ma lascia macari aperta la finestra di notte! Accussì, se c'è qualchiduno che ci vuoli mali, e c'è, è libero di trasiri nella sua casa quando e come vuole!»**				
4	"Chief, excuse me for saying so, but you're really asking for trouble! You not only live in an isolated house, you also leave your window open at night! So if anyone wants to do you harm – and there are people out there who do – they can come right in, whenever and however they please!"	14	*Dottore*, excusez-moi, mais vous allez vraiment vous les chercher, les ennuis ! Non seulement vous habitez dans une villa isolée et en rez-de-chaussée. mais en plus vous laissez la fenêtre ouverte la nuit ! Comme ça, s'y a quelqu'un qui vous veut du mal, et ça ne manque pas, il est libre d'entrer chez vous quand et comme il veut !	9	¡*Dottore*, perdone, pero usted se lo ha buscado! ¡No sólo vive en un chaletito aislado de planta baja sino que, encima, deja la ventana abierta por la noche! ¡De esta manera, si hay alguien que le quiere mal, y lo hay, puede entrar tranquilamente en su casa cuando le dé la gana!

Table 94

All three TTs have basically standardised the language used by Fazio, replacing ST words in Sicilian/Sicilianised-Italian with their standard TL equivalents. The TT-F and TT-S do, however, **borrow** the term "Dottore", a definite foreignisation strategy, while the TT-E replaced it with the law-enforcement **equivalent** "Chief."

Another example of a character whose speech is marked by linguistic variations is Ciccina Recupero, a stereotypical elderly Sicilian woman.

P.	ST - *La gita a Tindari*				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
29	**E pirchì avessi addovuto? Quelli non davano confidenza a nisciuno! Superbi, erano! E minni fotto se il figlio mi sente!**				
21	Why should I be? Those two never said a word to anyone! Stuck up, they were! And I don't give a damn if their son hears me say it!	30	Et pourquoi j'aurais dû ? Eux ils etaient causants avec pirsonne ! Superbes, ils etaient ! Et je m'in fous si le fils m'entend !	24	¿Y por qué habría tenido que hacerlo? ¡Ésos no le daban confianzas a nadie! ¡Eran unos orgullosos! ¡Y me importa un carajo que el hijo me oiga!

Table 95

As can be seen from the TL renditions featured above, while the TT-E rendered Ciccina Recupero's speech in standard language with no grammatical errors, the TT-F and TT-S made some attempt at portraying her speech as different from that of characters such as Lattes, for example, and thus also her social class as lower.

While all three TTs domesticated Ciccina Recupero's speech, rendering it in more or less standard TL, the TT-F foreignised Tortorici's speech (see table 95 below) by **borrowing** Sicilian words from the ST.

156-157	**mi è mancato u cori di mettermi a venderle**				
150	I didn't have the heart to sell them	149	j'ai pas eu *u cori*, le cœur de les vendre	134	no tuve valor para venderlas

Table 96

By providing the **TL translation** alongside the **borrowed** Sicilian words, the TT-F once again opts for enough foreignisation to ensure TA readers are aware of the novel's Italian/Sicilian setting, and enough linguistic domestication to ensure they are able properly to follow the plot. The English and Spanish TTs opted once again for overall domestication, foregoing any use of linguistic variations which may have emphasized the novel's foreign/ItalianSicilian setting in favour of linguistic coherence.

Sinagra Balduccio, the novel's stereotypical Godfather, is shown in the ST to speak in a very Sicilianised form of Italian, something which adds to his overall credibility as a "Don". Extracts of his speech have been translated as follows in the different TTs:

P.	ST - *La gita a Tindari*				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
121-122	**«... E dico noi pirchì parlo per conto della bonarma di Sisìno Cuffaro e dei so'. Sisìno ca mi fu nimicu finu a quannu è campatu»**				
114-115	"… And I say 'we' cause I'm also talking on behalf of the late Sisìno Cuffaro and his people. He was my enemy for as long as he was alive"	117	- … Et je dis nous, parce que je parle pour le compte de feu Sisìno Cuffaro et des siens. Sisìno *ca mi fu nimicu finu a quannu è campatu*, qui fut mom ennemi aussi longtemps qu'il a vécu.	104	- ... Y digo nosotros porque hablo también en nombre del difunto Sisìno Cuffaro y de los suyos. Sisìno, que fue mi enemigo mientras vivió.
122	**«Nonsi, commissario, non mi pento davanti alla liggi. Davanti a u Signiruzzu, quannu sarà lu momentu, sì.**				
115	"No sir, Inspector, I'll never repent before the law. Before the Good Lord in Heaven, yes, when the moment comes.	117	- Oh que non, commissaire, je ne me repens pas devant la *liggi*. Devant le *u Signiruzzu*, devant le doux Seigneur, quand le moment sera venu, oui.	104	–No, señor, no me arrepiento delante de la ley. Delante del Señor, cuando llegue el momento, sí.
279	**«Ancora non lo sanno, vogliono essere sicuri prima di stabiliri la cura. Mah, commissario beddru, semu tutti nelli mani d'o Signiruzzu!».**				
274	"They don't know yet. They want to be sure before they decide on a treatment. Bah, we're all in the hands of the Lord, dear Inspector!"	264	- Encore, ils ne le savent pas, ils veulent être sûrs avant de décider le traitement. Mais, *commisario beddru*, mon beau commissaire, nous sommes tous dans les mains d'*o Signiruzzu*, du Seigneur !	241	- Todovía no lo saben, quieren estar seguros antes de iniciar el tratamiento. ¡En fin, mi querido comisario, estamos todos en manos *d'o Sugniruzzu*!

Table 97

Of the three examples cited above, the TT-E has essentially domesticated all three, replacing Sinagra's Sicilianised-Italian with standardised English and replacing ST terms and phrases with TL equivalents. The TT-F has foreignised all three of the examples by way of **borrowing**, and the TT-S has domesticated two of the three examples by replacing SL terms and expressions with Spanish equivalents, and foreignised one of the examples by way of **borrowing**.

According to Nord, "[a] culture cannot simply be equated with a language area" (2001:24), and Camilleri has shown precisely this by plaing characters like Lattes alongside characters like Fazio, Ciccina Recupero, and Tortorici.

Lattes's speech, possibly best portrayed in the extract cited below, is far more formal than those of the other characters discussed thus far, and he makes no use of Sicilian or Sicilianised-Italian whatsoever:

P.	**ST - *La gita a Tindari***				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
20	**«Montalbano Carissimo! Come sta? Come sta? La famiglia?»**				
12	Montalbano, old boy! How are you? Eh? And how's the family?	21	Montalbano, très cher ! Comment allez-vous ? Comment allez-vous ? La famille?	17	¡Montalbano queridísimo! ¿Cómo está? ¿Cómo está? ¿Qué tal la familia?

Table 98

Given the absence of any Sicilian/Sicilianised words or phrases, it could be argued that Camilleri is attempting to portray Lattes as an Italian (rather than a specifically Sicilian) bureaucrat. All three TTs appear to have also renounced any effort at rendering his character overtly Italian/Sicilian, replacing his standard Italian expressions with standard TL expressions.

Lattes, with his standard, formal Italian way of speaking, is thus set apart from the other characters whose speech Camilleri (and some of the translators themselves) has coloured with regional flavour. Lattes's non-Sicilianity is further emphasized by the fact that even the narrator occasionally throws in a Sicilian/Sicilianised word or expression every now and again, as can be seen in the example that follows which was taken from a famous Italian film – *C'eravamo tanto amati* – and sicilianised:

11	**Visto che non erano arrinisciuti a cangiare la società, avevano cangiato se stessi.**				
3	Unable to change society, they'd changed themselves.	13	Puisqu'ils n'avaient pas réussi à changer la société, ils avaient changé eux-mêmes.	9	Puesto que no habían conseguido cambiar la sociedad, habían cambiado ellos.

Table 99

While the ST narrator uses a mix of Italian and Sicilian/Sicilianised-Italian, the TT-E, TT-F and TT-S narrators tend to use a more standard language which detracts from the very Sicilian place of action, and which could thus be considered a domestication strategy. The narration is also full of individual words in dialect/Sicilianised Italian, some of which include:

9	**friscatina ... friscare**				
1	whistling ...whistle	11	sifflotement …siffler	7	silbido … silbar
11	**pinsero**				
3	thought	13	pensée	9	idea
17	**Un picciotteddro**				
9	A kid	19	Un petit jeune homme	14	un chaval
236	**masserìa**				
230	farming estate	224	ferme	203	finca

Table 100

None of the ST words featured in table 100 above have been borrowed by the TTs but have instead all been replaced by standard TL equivalents. This results not only in domestication, but also in the toning down of Camilleri's use of linguistic variations and thus the loss of some of the text's Sicilian nuances.

There are also instances of written language in the form of signs and scrolls which contain linguistic variations. Two such examples include:

P.	**ST - *La gita a Tindari***				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
95	**«Chi s'aseta al tavolino devi pi forza consummare macari un bicchieri d'aqua. Un bicchieri d'aqua consta centesimi due.»**				
88	"Anyone sitting at a table must also drink a glass of water. And a glass of water costs two cents."	92	« Celui qui s'assoit à table doit obligatoirement consommer au moins un verre d'eau. Un verre d'eau coute deux centimes. »	82	« Quien se siente a una mesita tiene que consumir forzosamente por lo menos un vaso de agua. Un vaso de agua cuesta dos céntimos.»
210	**Il cartiglio recava la scritta: «Per esere scappato ai riggori di la liggi».**				
203	The scroll bore the words: *For excaping the clutches of the law*.	200	Le tableau contenait l'inscription : « *Per esere scappato ai riggori di la liggi* », pour avoir échapé (sic) aux rigueux de la loi.	181	La leyenda decía: «Por haberse librado de los rigores de la ley»

Table 101

While the three TTs do not carry any of the linguistic variations over into their translations of the first ST example, the TT-F chose to **borrow** the inscription featured in the ST and to insert the French translation in order to ensure comprehensibility. By borrowing the SL inscription and inserting the French translation in a way which makes it obvious to TA readers that what they are reading is, in fact, a translation of the inscription, the French translator has made a definite effort to foreignise the TT-F by showing TA readers the sign just as they would expect to see it if they were actually in Sicily. All three TTs also made some attempt at making their translations of the inscription appear credible in terms of age by **misspelling** certain words.

While Camilleri makes use of both code-switching – the alternation of elements longer than one word (McCormick 1995:194) – and code-mixing – the alternation … of … single words" (Ibid) – in the ST, the English and Spanish translators appear to have standardised the language used both by the narrator and by the characters themselves. The French translator replaced instances of ST linguistic variations with a semi-standard version of French, adding grammatical and pronunciation errors where instances of Sicilianised-Italian occurred. Although this does show some attempt on the part of the TT-F translator to incorporate linguistic variations, it is the French translator's *borrowing* of Sicilian and Sicilianised-Italian words and phrases (a strategy used for the translation of speech and dialogues in particular) which does most to foreignise the TT-F and draw the

French-speaking readers to Vigàta, while the French translations which accompany most of the borrowed terms ensure the readers do not feel alienated by the text.

The TT-F has included the most instances of linguistic variations, often borrowing Italian/Sicilian/Sicilianised-Italian phrases and terms in an attempt to introduce French-speaking TA readers to Montalbano's Vigàta. Instances of borrowing were accompanied by French translations in order to ensure TA readers were still able properly to follow the text, and the French translator's use of borrowing in relation to the rendering of linguistic variations can thus be said to have been foreignising, but not alienating.

The issue of linguistic variation present in Camilleri's *La Gita a Tindari* is further complicated by the fact that each of Camilleri's characters speaks in a different way, and the different linguistic variations used by the different characters is essentially what sets them apart. While minor characters like Ciccina Recupero, Tortorici, Lattes and Sinagra Balduccio have been discussed and their speech analysed in terms of linguistic variation, the speech patterns of more important characters are discussed in more detail under the next section, *Speech and Idiolect*.

Speech and Idiolect

"[A] lot of space is given to dialogues, direct speech, and … gestures and expressions" (Gutkowski 2009:18) in Camilleri's novels, and the different translations of such SL/SC-related aspects can obviously result in the foreignisation and/or domestication of a character, or even of the text as a whole.

Two of Camilleri's characters whose speech patterns and particular idiolects appear to pose the biggest challenges to translators are Montalbano and Catarella.

Montalbano's speech, like his character, is essentially Sicilian and it is thus necessary to consider the ways in which the different TT translators have attempted to portray this Sicilianity while still ensuring his speech is understood and appreciated by the different TAs.

Montalbano's linguistic peculiarity is evident even in the way he introduces himself, exchanging the standard Italian expression "(Io) sono Montalbano" (I am Montalbano)[5] for the more eccentric "Montalbano sono" (Montalbano I am)[6].

P.	**ST - *La gita a Tindari***				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
13	**Montalbano sono**				
15	Montalbano here	14	Montalbano je suis	10	Aquí Montalbano
37	**Il commissario Montalbano sono**				
29	I'm Inspector Montalbano	37	Le commissaire Montalbano je suis	31	Soy el comisario Montalbano
38	**Un amico di papà sono**				
30	A friend of your papa's	38	Un ami de papa, je suis	32	Soy un amigo de tu papá
228	**«Montalbano mi chiamo»**				
223	"Montalbano's the name."	217	- Montalbano, je m'appelle.	197	-Me llamo Montalbano.

Table 102

While the TT-F has retained the unconventional syntax used in the ST, essentially allowing our hero to say "I am enchanted, Madame" (Adams in Bassnett-McGuire 1980:119), the TT-E and TT-S normalised Montalbano's speech, foregoing his very particular catchphrase in favour of TL syntax conventions. While the TT-F does retain Montalbano's catchphrase despite its syntactic peculiarity, other examples of this sentence structure used by other characters, such as that featured below, were rendered according to conventional grammar rules by all three translators.

41	**Lei il commissario Montaperto è?**				
33	you're Inspector Montaperto	41	Vous êtes le commissaire Mopntaperto.	35	Usted es el comisario Montaperto

Table 103

[5] Translation mine.
[6] Translation mine.

Gutkowski considers this particular form of idiolect an instance of "*linguistic untranslatability*" (2009:38), arguing that the translator, when faced with such unconventional grammar or sentence structure, is forced to *transform* the sentence rather than simply *translate* it. It must be noted that although the TT-F does render Montalbano's catchphrase by way of literal translation, this serves more to reinforce Montalbano as a character than to foreignise the TT-F as the particular sentence structure is by no means particularly Italian/Sicilian.

Montalbano's language is also characterised by his use of vulgar (often sexual) expressions. Examples of Montalbano's references to the "minchia" (Sicilian for "penis") include:

P.	**ST - *La gita a Tindari***				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
9	**minchiate**				
1	something stupid	11	conneries	7	bobadas
209	**Pero una minchia.**				
203	All the same, my ass.	200	Mais mon cul.	138	Pero una mierda.
221	**quella minchia d'avvocato**				
214	The goddamn lawyer	210	ce putain d'avocat	190	el muy hijo de puta del abogado
272	**una sullenne minchiata**				
267	a pile of shit	258	une connerie de première grandeur	235	una solemne chorrada
46	**Dimmi subito che minchia ti capita**				
39	Tell me what the hell is happening to you	46	Dis-moi tout de suite ce qui t'arrive, merde	39	Dime enseguida qué coño te pasa

Table 104

The first ST reference to "minchiate" has been down-played in both the TT-E and TT-S and changed to a reference to "crap" in the TT-F. Although the TT-F term is more vulgar than the TT-E or TT-S terms, it is arguably not as vulgar as the ST term used and Montalbano's rough Sicilian detective persona thus appears to have been toned down in all three TTs. The second ST use of this typically Sicilian term has been rendered as "ass"/"cul" in the TT-E/TT-F and as "mierda" in the TT-S. Although all TT three terms are related, they do not carry the same Sicilian vulgarity as the ST term. The third instance was translated as "goddamn" in the TT-E and as "putain"/"hijo de puta" in the TT-F/TT-S. While the TT-F and TT-S terms do resemble each other, none of the terms appears to be a direct equivalent of the ST term and there has thus once again been some toning down and domestication of one of Montalbano's favourite swear words.

The fourth instance sees the ST term becoming "a pile of shit" in the TT-E and a "chorrada" in the TT-S, while the TT-F once again substituted the ST term for "connerie", resulting once again in the TT-F term being the most vulgar of the three. The fifth instance is rather interesting in that while

the TT-E and TT-S replaced the SC word with TL equivalents, the TT-F shifted the sentence structure to include a French equivalent ("merde") despite it not being in the same position in the sentence as the ST term was in the ST sentence. It must be noted that in this instance the TT-S was arguably as vulgar as the ST term.

None of the TTs retained the SC-specific term "minchia" or any of its derivatives, something which resulted in a certain domestication of the text, and thus also a slight change in Montalbano's TT persona.

Other vulgar expressions used by the Inspector include:

P.	**ST - *La gita a Tindari***				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
79	**Vanno avanti a cazzo di cane**				
72	Ass-backwards, that's how they do things here	77	On marche à la six-quatre-deux	68	Todo se hace a la buena de Dios
255-156	**una domanda a cazzo di cane**				
250	some dumb-ass question	243	une question à la con	220	una pregunta absurda
118	**grandissimo figlio di buttana**				
111	son of a bitch	113	très grand fils de radasse	100	grandísimo hijo de puta
289	**«...che tu avessi cercato di pigliarci per il culo?»**				
285	"-when you explicitly tried to pull the wool over our eyes?"	274	- … bien que tu aies essayé de nous baisser la gueule ?	250	-… ¿de que tú intentaste tomarnos el pelo?

Table 105

The first and second ST examples, both idiomatic expressions containing the Italian equivalent of "minchia", "cazzo", were replaced by TL idiomatic equivalents which although they do render the idiomatic meaning of the references, do not render the SC feel of The ST terms. The third ST phrase features a Sicilianised version of the Italian derogatory term "puttana", which is once again rendered in English as "son of a bitch", a common English rendition of the ST phrase. The fourth ST phrase also contained an instance of dialect which, as for the previous instance, was not rendered in any form of linguistic variation in the TTs.

The table below shows the different ways in which the English and French translators shifted ST terms around in translation in order to retain the character's speech pattern without upsetting TL grammar conventions:

34	**Che minchia sai?**				
26	What the hell do you know?	34	Qu'est-ce que tu sais, putain ?	28	¿Qué coño sabes?
34	**Che ho sbagliato**				
26	That I fucked up	34	Que je déconne	28	Que he cometido un error

Table 106

While the TT-E replaced the vulgar Sicilian term "minchia" with the more subtle English term "the hell", the translator did shift the tone slightly in the second instance by inserting the rather strong English expression "fucked up" where another phrase, such as "made a mistake", for example, would arguably have sufficed. The TT-F retained almost the same tone in the second instance, while shifting the ST swear word in the first instance to the end of the sentence to retain the ST tone by way of compensation. TheTT-S translator instead retained the structures of both ST sentences in translation.

While both the TT-E and TT-F did make some attempt at retaining the ST tone in the extracts featured above, by shifting the more vulgar expression to the second instance, the TT-E has basically switched the characters' speech patterns around, causing the English TT Augello to resemble the ST Montalbano in speech, and the TT Montalbano to resemble the ST Augello. By shifting the ST swear word to the end of the first sentence, the TT-F has made it appear as though Montalbano is actually swearing *at* Augello, thereby showing French TA readers a different Montalbano to that shown to SA readers.

The derogatory term "sbirro" occurs often in the ST and in other novels by Camilleri. The attitudinal meaning of "sbirro" is hard to determine in that although it appears derogatory, Montalbano speaks of himself as a "sbirro" – "proudly" adopting the term (Hervey & Higgins 1992:103), and thereby recontextualising it and perhaps rendering it "affectionately derogatory" (Ibid). One only has to think of South African history and Biko's "Black Consciousness" movement to understand the politics behind the adoption and consequent changing of a word and its connotations. Examples of Camilleri's use of the term and its different translations include:

P.	**ST - *La gita a Tindari***				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
11	**il suo destino di sbirro**				
3	his future as a cop	13	son destin de flic	9	su destino de policía
118-119	**a me, come sbirro**				
118	me as a cop	114	pour moi, comme flic	101	a mí, como policía
129	**sei uno sbirro**				
122	you're a cop	124	t'es un flic	111	eres un policía
266	**l'occhio fino dello sbirro Montalbano**				
260	Montalbano's sharp detective's eye	252	l'œil perçant du flic Montalbano	229	la aguda mirada de policía de Montalbano

Table 107

The TT-E term used to replace the first three instances of "sbirro", "cop", is colloquial, but does not have quite the same connotations, and the fourth instance of the ST term was translated as "detective" – a word with far more positive connotations. This shift in terms may be due to the

fact that the fourth instance of "sbirro" is used in a definitely complimentary way, with Camilleri referring to Montalbano's keen eyesight, something he apparently attributes to all "sbirr[i]". The TT-F term used, "flic", is of the same register as "sbirro" and "cop" but is arguably between the two in terms of negative connotations. The TT-S term used is "policía", a word with no apparent negative connotations, which may arguably have been used in order to further emphasize the novel's adherence to the crime/detective genre.

Another "sbirro" we meet in the Montalbano series is Catarella. Catarella misuses expressions, confuses words and uses "official-sounding" language which he muddles to such an extent so as to make it uncomprehesible.

Some of Catarella's most recognisable ST expressions include:

P.	**ST - *La gita a Tindari***				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
18	**«Dottori dottori, ah, dottori!»**				
10	"Oh, Chief, Chief, Chief!"	20	*Dottori*, *dottori*, ah, *dottori!*	15	¡*Dottori*, *dottori*, ah, *dottori*!
18	**Ci voli parlare di pirsona pirsonalmente! Dice che cosa urgentissima d'urgenza è!**				
10	He wants to talk to you poisonally in poison! Says it's rilly rilly urgent!	20	Y veut vous parler en pirsonne pirsonnellement ! Il dit qu'une chose très urgente d'urgence c'est !	15	¡Quiere hablar personalmente en persona con usted! ¡Dice que es un asunto de urgencia urgentísima!
75	**Il dottori commissario pirsonalmente di pirsona arrivò!**				
68	The inspector himself in person has arrived!	73	Le *dottori* commissaire pirsonnellement en pirsonne arriva !	65	¡Ha llegado personalmente el señor comisario en persona!

Table 108

While Catford considers it "not always necessary to attempt to translate idiolects" (1969:86), Hatim and Mason consider it the "task of the translator to identify and preserve the purposefulness behind the use of these seemingly individualistic mannerisms" (Hatim & Mason 1997:85), and Catarella's particular idiolect could be deemed purposeful in that it reveals much about Camilleri's attitude towards Italian bureaucracy, and also makes many of the puns and word plays possible.

The first ST expression quoted in table 108 above features Catarella's take on the SL term "dottore", already discussed in the section of the analysis entitled *Borrowing*. As was seen with previous instances of this term, the TT-E has once again domesticated the title by replacing it with the English functional equivalent whereas the TT-F and TT-S once again borrowed the term, placing it in italics to highlight its foreign origin. By choosing to domesticate this particular expression which is used by Catarella time and time again, the TT-E translator can be said to be domesticating Catarella in a way. It must be noted however that despite the TT-F and TT-S both borrowing the phrase and retaining the Sicilianised ending, this Sicilian particularity may be lost

on TA readers unfamiliar with the differences between Italian and Sicilian and although this instance of borrowing could thus said to foreignise Catarella, it may not quite have rendered him Sicilian as opposed to simply Italian.

The second ST example cited above features a favourite expression of Catarella's which recalls a hint of the infamous Italian bureaucratic system and the high-fluted language that accompanies it. All three TTs retained the repetition of sounds which add to the distinctiveness of Catarella's speech patterns. Despite translating Catarella's expression, all three TTs did make some attempt at including pronunciation errors which help render his speech different from that of the other characters.

The third instance features Catarella making use of a double-barrel title – "dottori commissario", which is reduced to "inspector" - the TL functional equivalent - in the English TT, half-borrowed and half-translated in the TT-F, and replaced by the double-barrel Spanish equivalent in the TT-S. The TT-E translator has once again domesticated a ST/SL/SC title, both in terms of replacing it with its English equivalent and in terms of adherence to Gricean maxims which have led to the Italian/Sicilian title being reduced. The TT-F translator appears to have once again followed a route of foreignisation *and* domestication by way of borrowing and translation in that some hint of Catarella's Sicilian/Italian background has been retained without the TA becoming alienated by the presence of too many SL words. The TT-S, like the TT-F, has retained the use of a double-barrel title, something which may be attributed to cultural similarities, while domesticating both titles. The TT-E was the only TT to forego the repetition created by Catarella's assertion "pirsonalmente di pirsona", which may however be due to translator preference and not to choices regarding foreignisation/domestication.

Montalbano uses this same sentence structure in the ST example featured below, and the TTs appear to have retained the same strategies used for the translation of Catarella's speech. All three TTs also retained Montalbano's more correct use of the expression in translation, something which highlights the contrast between himself and Catarella.

P.	**ST - *La gita a Tindari***				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
137	**Sinagra mi telefonò di persona personalmente per dirmi che voleva vedirmi subito**				
130	Sinagra called me up personally to tell me he wanted to see me at once	131	Sinagra m'a telephone personnellement en personne pour me dire qu'il voulait me voir tout de suite	117	Sinagra me telefoneó en persona personalmente para decirme que deseaba verme enseguida

Table 109

Montalbano is by no means computer literate and Camilleri often contrasts Montalbano's more traditional detective techniques against the newer, more modern techniques used by other police

officers like Catarella. Despite Catarella's talent with computers, Camilleri's TT Catarella is characterised by an idiolect which definitely makes him appear less intelligent than characters like Fazio, Augello and, of course, Montalbano. The table below shows the ST Catarella's use of technological terms and the different TT renditions thereof. Both the TT-F and TT-S once again foreignised Catarella's speech and thus Catarella himself by **borrowing** the Sicilianised SL term "dottori" while the TT-E once again opted for domestication, replacing the ST title with a TL functional equivalent.

P.	**ST - *La gita a Tindari***				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
43	**Giddirommi, dottori**				
35	Ziti roms, chief	43	Gédéromes, *dottori*	37	Gederromes, *dottori*
51	**Mi scussase, dottori, vossia vole che parlo con parole tecchiniche o con parole semplici?**				
43	Beggin' pardon, Chief, but d'you wan'me to talk technical or simple?	50	Excusez-moi, *dottori*, vosseigneurre veut que je parle en termes tékiniques ou en termes simples ?	43	Disculpe, *dottori*, ¿usted quiere que le hable con palabras técnicas o con palabras sencillas?
51	**Non è collequato con Internet**				
47	It's got no interneck connection	50	Il est pas connecté à Internet	44	No està conectado a Internet

Table 110

While the TT-E and TT-F did ensure that grammatical errors and instances of mispronunciation were retained in order properly to allow for the contrasting of the different speech groups represented by Lattes, Montalbano and Catarella, the TT-S appears to have cleaned Catarella's speech up quite a bit, down-playing the "macaronic language invented by Camilleri [which] is a mixture of bureaucratese, popular Italian and Sicilian dialect" (Consiglio 2008:50), and which is spoken only by Catarella in the ST.

Catarella's pronunciation errors lead to many of the novel's more humourous moments, as can be seen from the instance cited below, taken from a dialogue between Catarella and Montalbano:

234	**Catarella: Pieni di conogolesi, siamo.**				
228	There's Smallies everywhere	223	Plein de Conogolais, on est	202	Estamos llenos de «conogoleses».
235	**Montalbano (thinking):** **Conogolesi ? Colpiti da una lesione traumatica al cònogo ? E che era il cònogo ?**				
229	Smallies? Were there so many Pygmies among the immigrant population?	223	Conoglosais ? Atteints d'une lésion traumatique au conogue ? Et qu'est-ce que c'était, le conogue ?	202	¿«Conogoleses»? ¿Aquejados de una lesión traumática en el «conogo»? Pero ¿qué era el «conogo»?
235	**Catarella: Gli africani del Conogo, dottori. Come si dice ? Conogotani ?**				
229	Somebody from Smallia, Chief, in Africa. Inn't that what they're called? Or is it Smallians?	224	Les Africains du Conogo, *dottori*. Comment on dit ? Conogotains ?	201	Los africanos del Conogo, *dottori*. ¿Cómo se dice? ¿Conogotanos?

Table 111

Catarella's mispronunciation of the SL word "congolesi" leads to a humourous moment in the ST, with Montalbano presuming Catarella is referring to some illness. While the same joke is retained in translation in both the TT-F and TT-S, possibly due to linguistic similarities which render the play on sounds possible, the TT-E translator has chosen to change the country of reference in the play on words from Congo to Somalia, retaining the instance of humour but by way of a different play on words. Catarella's very distinct style thus appears to have been retained in translation despite the obvious linguistic shifts present particularly in the TT-E.

P.	**ST - *La gita a Tindari***				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
26	**È straniero?**				
18	Is he a foreigner?	27	Il est étranger?	22	¿Es extranjero?

Table 112

Catarella's very strange idiolect, which was arguably downplayed in the TT-S, is referred to quite openly in the ST (see table above), with Davide Griffo asking if Catarella is "straniero" (foreign), something which would explain his strange manner of speaking, mispronunciations and grammatical errors. Although the question was retained in all three TTs, one does get the impression that the Spanish TT cleans up Catarella's speech a tad too much for this particular question to really make sense in the TT-S.

Real foreigners who appear in the text include Adelina, Montalbano's housekeeper, and Ingrid's housekeeper who is not named in the text. While Adelina's speech in the ST (the first example featured below) is in a very Sicilianised version of Italian, the TTs have relied on more standardised language, foregoing the dialect so present in the ST Adelina's speech. While this may seem to be an instance of domestication on the part of all three TTs, it is important to remember that Adelina is definitely a "foreigner", and would thus not be expected to speak the SL in the same way as other characters might.

42	**«sapiri quann'è u tempu di sculari a pasta è un arti»**				
34	"Knowin' when it's time to drain the pasta is an art"	42	« savoir quand c'est qu'on egaitte, ça c'est de l'art, y a pas de doute »	36	«saber cuándo llega el momento de escurrir la pasta es un arte»
157	**Tu palla ki io senta ... Lei ki sta facendo mangia mangia**				
150	You token I lissin ... She mangia mangia	150	Tu palles que moi j'écoute … Elle faire mange mange	135	Tú habla «ki» yo escucha … Ella «ki» está «komiendo»
157	**Sarebbe stato memorabile un colloquio tra lei e Catarella**				
150	A conversation between her and Catarella would have been memorable	150	Un entretien entre elle et Catarella pouvait être mémorable	135	Un coloquio entre ella y Catarella hubiera sido memorable

Table 113

The second example features Ingrid's housekeeper speaking to Montalbano on the phone. While the ST shows her using only Italian, albeit a very poor form thereof, the TT-E and TT-S have **borrowed** certain words, possibly in an attempt to emphasize her foreignness. While the words borrowed in the TT-E do tend to emphasize the novel's Italian/Sicilian origin, the "ki" borrowed in the TT-S cannot be considered typically Italian/Sicilian and one feels the TT-S borrowing serves more to render her speech foreign than to render it specifically Italian/Sicilian. The TT-F renders Ingrid's housekeeper's speech as thoroughly French, introducing a few pronunciation and grammatical errors in order to highlight her being foreign, but none which serve to emphasize the novel's geographic positioning – something which is most likely due to her not being Italian/Sicilian.

The third example cited above features a remark relating to the strange speech patterns of Catarella and Ingrid's housekeeper, something which once again doesn't seem as relevant in the Spanish TT given the almost total normalisation of Catarella's speech patterns

While all three TTs made at least some attempt to retain a specific form of idiolect for the character of Montalbano, Catarella's speech was rendered much more coherent in the Spanish translation than it was originally in the Italian ST. The standardisation of Catarella's speech in the TT-S did have some effect on the translation of humourous phrases present in the ST such as those featured in tables 112 and 113 above, although this has little to no effect on the overall foreignisation/domestication of the text itself.

While speech and idiolect can serve to foreignise a text in translation in that they allow readers to better identify with a Source Culture or Source Language through their interaction with the characters whose speech and idiolect is often very SC/SL-specific, particularly in Camilleri's novels, the translating of linguistic variations (analysed above) can arguably prove more foreignising should translators choose strategies similar to those chosen by the French translator of Camilleri's *La gita a Tindari*.

Para-Textual Translation Aspects

The translation of novels and other commercial texts is not limited only to the translation of the words on the pages, but also includes more general decisions which involve publishing strategies and the eventual marketing of the text in translation.

These include:
deciding whether to change or retain the ST genre in translation,
deciding whether to market a text as a translation or as an "original" (presenting a translation as a "Source Text" rather than a Target Text, often by way of overall domestication),
and deciding whether to rely on foreignisation or domestication of the text and its covers in order to attract potential TA readers.

Genre as a "selling point"

Detective novels are generally typified by the "conventionalized and formalized character of their plots" (Mandel 1984:25). This plot formula could be seen as a blueprint for successful book sales and publishers and translators alike may thus either emphasize or downplay this aspect of a particular novel in order to increase sales.

Andrea Camilleri writes from a position of complete genre-awareness, going so far as to include a meta-textual discussion (featured in the table below) in this particular novel which discusses the detective genre's place in Italian literature, and literature in general.

P.	**ST - *La gita a Tindari***				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
261	**«I romanzi gialli, da una certa critica e da certi cattedratici, o aspiranti tali, sono considerati un genere minore, tant'è vero che nelle storie serie della letteratura manco compaiono». «E a te che te ne fotte? Vuoi trasire nella storia della letteratura con Dante e Manzoni?»**				
255	"Because certain critics and professors, or would-be critics and professors, consider mystery novels a minor genre. And, in fact, in histories of literature they're never even mentioned." "What the hell do you care? Do you want to enter literary history alongside Dante and Manzoni?"	248	- Le polar, certains critiques et certains universitaires, ou qui aspirent à l'être, le considèrent comme un genre mineur, tant il est vrai que dans les histoires de la littérature, on n'en parle même pas. - Et qu'est-ce que ça peut te foutre ? Tu veux passer dans l'histoire de la littérature avec Dante et Manzoni?	225	-Ciertos críticos y catedráticos, o aspirantes a serlo, consideran las novelas de misterio un género menor hasta el punto de que en las historias de la literatura ni siquiera se las menciona. -Y a ti, ¿qué carajo te importa? ¿Quieres entrar en la historia de la literatura con Dante y Manzoni?

Table 114

Despite the novel's arguably "low" status on the hierarchy of literature and the fact that, as Camilleri argues in the extract cited above, "in histories of literature [detective novels are] never even mentioned", one cannot deny what Mandel deems the"extraordinary attraction of the crime

novel" (1984:67). The international success of the Montalbano series may thus also be partly due to the international demand for crime and detective novels.

The ST extract and its TL translations, cited above, discuss the low literary importance given to detective/mystery novels by critics and professors alike, something which directly affects Camilleri's Montalbano novels which are decidedly rooted in this genre.

Although the genre of the "romanzi gialli"exists in all three Target Cultures, equivalence was used to render it by way of its conventional, accepted TL translation in all three TTs. The active role assigned to the "romanzi gialli" in the ST was changed to a passive role in all three TTs. Despite these slights in translation, the inter-textual references, to the famous Italian authors Dante Alighieri and Alessandro Manzoni, were retained in all three TTs. No additional information regarding these writers was included, implying at least some assumed TA familiarity with these particular SL writers. Linguistic domestication was thus coupled with slight foreignisation in terms of the retaining of the reference to two very SC/SL-specific writers.

Not only does the actual ST plot, discussed in Chapter 2 above under the section entitled *Translating the Detective Genre*, follow the basic pattern of the detective/"mystery" genre, but Camilleri's protagonist himself is also typical of the detective, described by Chandler as being "the hero, … everything. He [the detective] must be a complete man and a common man and yet an unusual man. He must be, to use a rather weathered phrase, a man of honour, by uinstinct, by inevitability, without thought of it, and certainly without saying it" (in Mandel 1984:35). Montalbano certainly epitomises all of these qualities in the ST and in the different translations, and the ST and TTs thus appear fully to comply with the unofficial prerequisites of the detective genre, which can be seen as an advantage in terms of sales potential.

The detective genre is considered by many to be "the realm of the happy ending" (Mandel 1984:47), and Camilleri's *La gita a Tindari* is no exception. The crimes are solved, Augello falls in love with Beatrice and no longer plans on leaving Sicily, and Livia is on her way to visit Montalbano. Similarities in genre allowed for the retention of the ST novel's genre in translation. Compliance with TA expectations of a crime/detective novel may not, however, be the only reason for Camilleri's success at home and abroad but may be supplemented by the ST novel's "Sicilianity", retained by way of the borrowing and retaining of SC/SL-specific references such as those analysed under the section entitled *Borrowing* above, which may/may not have been carried over onto the different TTs and which could arguably have been used as a marketing advantage.

Foreignisation/Domestication as a "selling point"

According to Walter Benjamin, "[t]ravellers [reading detective stories] … temporarily suppress … [their fears] … by getting involved in innocent fears about crime and criminals that, they well know, are unrelated to their personal fate" (in Mandel 1984:9). Crime and detective stories set in far-removed countries are becoming increasingly popular and this may be a result of the readers' desire to escape from their own reality, a desire which has resulted in this particular genre producing "an unending travelogue covering the whole globe" (Ibid:78). Camilleri's Montalbano series is set in the imaginary town of Vigata in Sicily, and the crimes and criminals he describes would thus be "unrelated" to ST readers in general. TT readers would in turn be even further removed from the said crimes and criminals and the "whiff of exoticism and local colour" (Ibid) translators may choose to retain through foreignisation would further emphasize this escape from the TAs's everyday lives.

Hints of "exoticism and local colour" (Ibid) may thus be retained, or even added, in order to appeal to this particular TA desire, and foreignisation may thus also take place on a macro-textual level with publishing houses striving to emphasize a text's foreign nature, setting, or even writer. Camilleri, an Italian, or more specifically Sicilian, writer, has achieved much success abroad, with his books being translated into more than 37 languages (De Santis 2011:np). His success overseas can obviously be attributed not only to the quality of his writing and the appeal of his protagonist, but also to the various publishing strategies adopted by foreign publishers of his work.

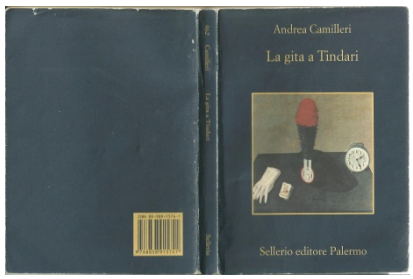
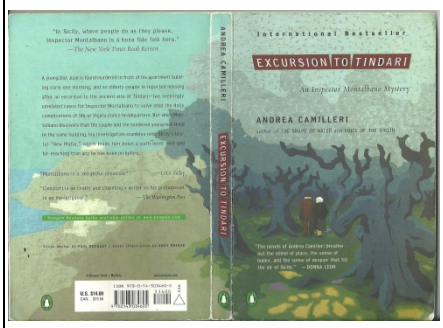
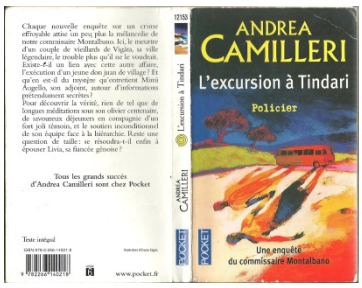
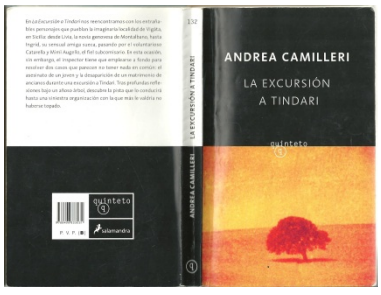
ST - *La gita a Tindari*		
TT-E	**TT-F**	**TT-S**
		
		

Table 115

The first sign of a publishing house's foreignising or domesting tendencies is the design of the front cover, and the possible blurb published on the back cover. The ST and TT covers appear in table 115 above, and while it is not the aim of this study to enter into any extensive discussion regarding marketing and the publishing industry, the front and back covers of the different texts have been compared and analysed in terms of possible instances of foreignisation and/or domestication.

ST Cover

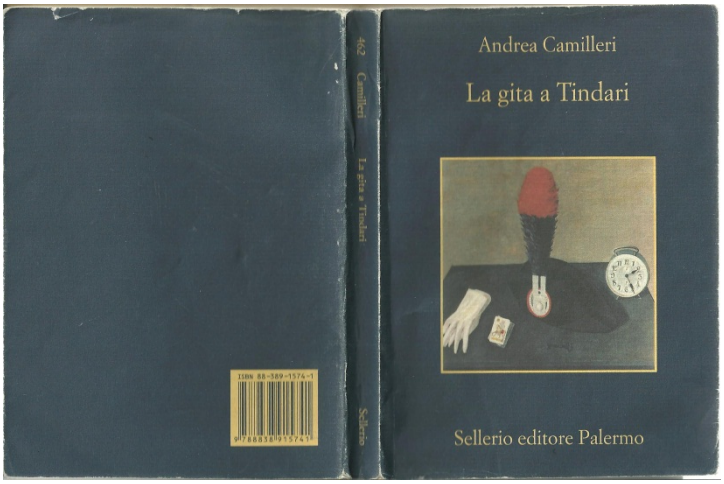


Figure 11

Woll argues that "in almost every place that consumers buy books … the largest factor in the consumer's buying decision is *subject* and *author's reputation*" (1999:163). The ST author, Andrea Camilleri, is very well-known throughout Italy and the Italian publishing house, Sellerio, could rely more on his name and reputation to sell books. There was thus arguably little need to rely on presentation and the ST cover is thus the plainest of the four covers.

The ST cover is simple and seems to lend the novel a more serious feel, emphasizing the fact that there was little need to impress ST readers with the cover in order to sell the book. The absence of a blurb or any other form of information regarding plot contents, etc. can be attributed to ST readers being familiar enough with the author and his work to know what to expect from his novels.

TT-E Cover

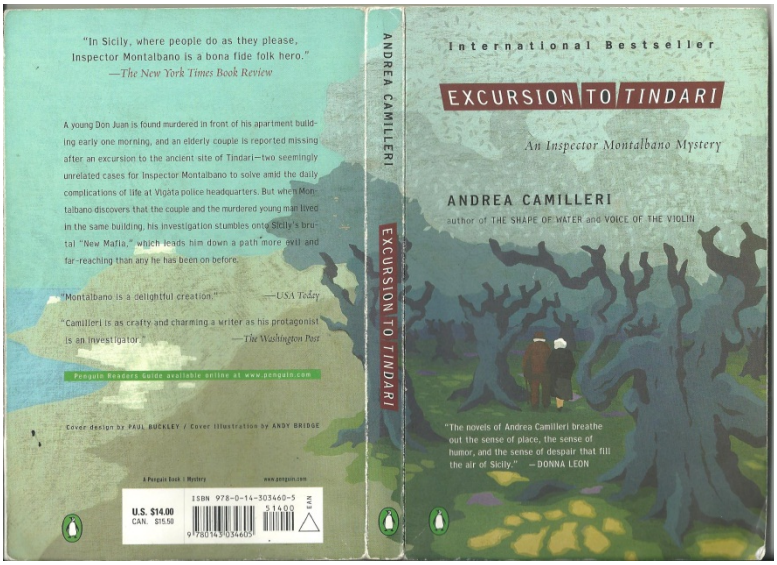


Figure 12

The cover of the English TT is much busier than that of the ST and is also more colourful. It appears to be less serious, and the overall feel of the cover thus matches the lower register and more colloquial tone used in the TT-E. The fact that the ST was written by a foreign author means the publishing house, Penguin Books, was not able to rely on his name and reputation alone to sell books and appears to have relied more on conventional marketing strategies to promote his books, hence the plot-based cover picture and the brighter colours used. The actual picture used on the cover does not, however, serve a foreignising function as although it is most-definitely plot-based, it is not particularly Sicilian/Italian and even the elderly couple portrayed could be anything from Portuguese to Greek.

The TT-E front cover includes a subtitle which identifies the novel as "*An Inspector Montalbano Mystery*", and this addition ensures TA readers are made immediatey aware of the genre to which this novel belongs. The publishing house also opted to bring TA readers's attention to the novel's being an "International Bestseller", something the ST publishing house appears to have assumed readers would be aware of. A review by Donna Leon which mentions the "air of Sicily" has been added to the front cover and serves as a foreignisation technique, drawing TA readers in by promising them a "whiff of exoticism and local colour" (Mandel 1984:9).

Another publishing addition is that of the blurb and the reviews which appear on the back cover. The first review, attributed to the New York Times Book Review, once again includes a reference to Sicily which builds on the stereotype of Sicilians doing "as they please", foreignising the novel both in terms of its geographical setting and in terms of the characters TA readers can expect to meet, playing on readers's desires to become involved "in innocent fears about crime and criminals

that, they well know, are unrelated to their personal fate" (Ibid). The blurb on the back cover basically recounts the main plot details, mentioning Vigàta and Sicily's "New Mafia" and thus taking TA readers to Montalbano rather than using the cover to bring Montalbano to the TA readers.

TT-F Cover

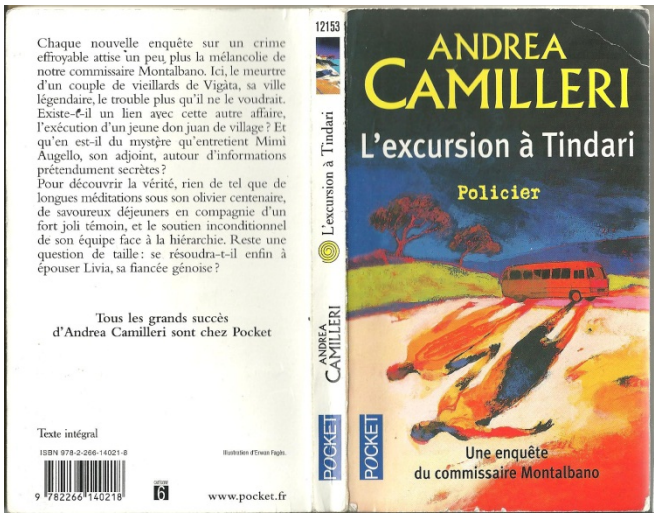


Figure 13

The French Target Text cover is even more colourful than the TT-E cover and features a (not-necessarily SC-Specific) plot-related picture to draw TA readers's attention to the contents rather than relying on the author's name and reputation as the ST did. The TT-F publisher Fleuve Noir, like the TT-E publisher, added in a subtitle -"Une enquête du commissaire Montalbano", and also a direct reference to the novel's genre by way of the insertion of the subtitle "Policier", thus appearing to rely more on the appeal of the detective novel than on any assumed TA familiarity with Camilleri's talent and/or fame as a writer.

The blurb on the back cover focuses less on the Sicilianity which characterises the ST and more on actual plot details, ending off on the subject of Montalbano's relationship with Livia which, although touched on in the ST, played no major part in either the ST or TT-F.

The Spanish Target Text (featured below), is more colourful than the ST, but not as colourful as the TT-E and TT-F. The only colours used are black, white and orange, e picture featured on the front cover is simply a picture of a tree which is by no means typically Sicilian/Italian, there is no subtitle on the front cover, there are no reviews, and the blurb on the back is purely plot-related with only one mention of "Sicilia".

TT-S Cover

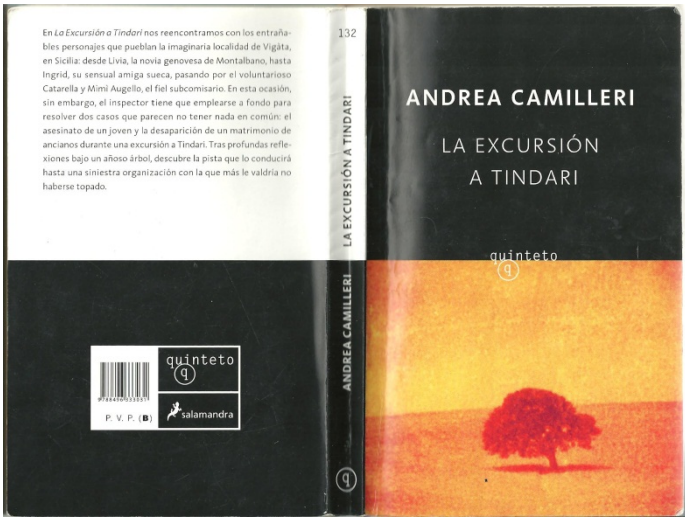


Figure 14

Although the TT-S is the only TT whose cover does not overtly emphasize the novel's genre by way of reviews or subtitles, the novel includes many micro-linguistic aspects which most definitely serve to highlight it. Many ST references have been translated in such a way as to emphasize Montalbano's role as a policeman, and thus the novel's location within the detective/crime fiction genre. Examples of such translation shifts include:

P.	**ST - *La gita a Tindari***				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
13	**Sei in ufficio?**				
5	Are you at the office?	15	Tu es au bureau ?	11	¿Estás en la comisaria?
17	**io me ne vado in ufficio**				
9	I'm going to the office	19	Je vais au bureau	15	yo me voy a la comisaría
271	**Tornerò in commissariato**				
266	I'll be back at the station	257	Je reviendrai au commissariat	234	Volveré a la comisaría
274	**Chiamò l'ufficio.**				
269	He called the office.	260	Il appeal le bureau.	237	Llamó al despacho.
290	**«Oggi non vengo in ufficio».**				
285	"I won't be in today."	275	- Aujourd'hui, je ne viens pas au bureau.	250	-Hoy no iré al despacho
16	**non si vedeva sulla scena**				
8	was nowhere to be seen	18	n'avait toujours pas paru	13	no se le había visto el pelo en el escenario del crimen

Table 116

As can be seen from the examples cited above, while the TT-E and TT-F translated the ST retaining references to "ufficio" and translating this as "office" and "bureau" respectively, the TT-S translated two of the four references to "ufficio" to references to the "comisaría", and changed the last example, which simply refers to a "scena" to a more specific "escenario del crimen", emphasizing the crime fiction aspect of this particular novel, albeit in a perhaps more subtle way than the TT-E or TT-F chose to adopt.

While all three TTs do acknowledge the translators, they are not named anywhere on the covers and TA readers may thus be led (intentionally or unintentionally) to believe the novel they are buying is the Source Text itself and not a translation, a possible instance of domestication which could have some effect (whether positive or negative) on book sales. The TT-E cover is the most foreignised of the three, due particularly to the addition of reviews emphasizing the novel's Sicilian setting. The TT-F, which borrowed the most terms during the actual translation of the ST, was next in line, with the TT-S publishing house sticking close to their actual translation strategies which see most SL/SC terms being domesticated in translation.

The ST title, *La gita a Tindari*, was translated literally by all three TT translators who did not feel it necessary to provide potential TA readers with more information regarding the importance of Tindari to the SA, possibly due to the fact that this is all revealed in the book itself. The retention of the proper noun/geographical marker "Tindari" could arguably be considered an instance of foreignisation, although it could also be attributed to author rights, etc. which could specify acceptable TL titles in order to facilitate marketing and sales of the TTs.

Conclusion

According to Nord,

> the translator is a real receiver of the source text who then proceeds to inform another audience, located in a situation under target-culture conditions, about the offer of information made by the source text. The translator offers this new audience a target text whose composition is, of course, guided by the translator's assumptions about their needs, expectations, previous knowledge, and so on.
>
> (2001:35)

As stated in the introduction to this study, the intended aim of the analysis undertaken was to identify and compare differences and similarities in the foreignisation and/or domestication of Camilleri's *La gita a Tindari* in translation. The composition of the translations, or TTs, was guided by "translator's assumptions" (Ibid), and it could thus be argued that the English, French and Spanish translators of Camilleri's ST were responsible for evaluating and estimating the extent of the SA and TA's shared mutual knowledge and the importance of the information offered in the ST before deciding which information to include, to add and to omit, and thus also which aspects of the ST to foreignise and/or domesticate in translation.

Translators who choose to add in information by appending notes and explanations choose to "come out of hiding" (Chesterman & Wagner 2002:30), thus choosing to alert TT readers to the fact that what they are reading is in fact a translation, and that "the original text was at home in a different culture" (Ibid 33), retaining or even exploiting the "foreignness" of the literary text being translated. Addition and Omission can often fall under one of the seven translation procedures identified by Vinay and Darbelnet in that translators may choose to insert or append notes where necessary to explain or clarify linguistic, cultural or other aspects with which they feel TAs may not be entirely familiar or comfortable.

As was seen from the analysis and comparison of the ST and TT covers, none of the three TTs were overtly portrayed as translations in terms of the cover designs. Despite this possibly domesticating publishing strategy, the TT-F translator chose to append information where necessary in the form of footnotes, coming "out of hiding" (Ibid:30) and alerting readers to the fact that *L'excursion à Tindari* was originally written in a language other than French and that it had initially been aimed at a different TA. The TT-E also appended notes although this was done in a more subtle way with the notes appearing right at the end of the book. The study found the TT-S to be the only TT which did not append information or explanations for TA readers, preferring instead to insert such additional information into the text itself, and the micro-textual TT-S strategies thus match the para-textual strategies used in that the novel's foreign origin is not emphasized but rather downplayed also in terms of the cover design.

Examples of additions in the form of notes include, among others:

P.	ST - *La gita a Tindari*				
P.	**TT-E**	**P.**	**TT-F**	**P.**	**TT-S**
10	**il Monopolio di Stato**				
2	the state monopoly *Note	12	le Monopole d'Etat	8	Monopolio del Estado
11	**una poesia di Pasolini**				
3	a poem by Pasolini*Note	13	un poème de Pasolini	8	una poesía de Pasolini
19	**l'imitazione dell'immortale Fantozzi di Paolo Villaggio**				
11	imitation of Paolo Villaggio's immortal Fantozzi	21	l'imitation de l'immortel Fantozzi*Note de Paolo Villaggio	16	del inmortal personaje de Fantozzi del actor cómico Paolo Villaggio

Table 117

As can be seen from the examples cited above, the TT-E inserted the most notes (always in the form of endnotes), followed by the TT-F which inserted additional information in the form of footnotes where deemed necessary due to assumed TA unfamiliarity with SC/SL aspects. The TT-S introduced no footnotes or endnotes, choosing instead to work the extra information into the TT-S in a way which makes the text appear as though it were initially written for Spanish-language readers rather than translated for them, and which thus domesticates both linguistic and cultural aspects of the ST in translation.

Addition and omission may also be used as per translator preferences and not only for purposes of domestication or foreignisation, as is clearly shown by the examples cited below:

25	**Pensa che sarà una cosa breve, perché lascia la chiave infilata, non se la rimette in sacchetta**				
16	It must have happened very fast, mind you, because he left the key in the lock *	25	Il pense que ça va être bref parce qu'il laisse la clé dans la serrure, il ne la remet pas dans sa poche	20	Cree que será cuestión de pocos minutos porque deja la llave en la cerradura, no se la vuelve a guardar en el bolsillo
32	**Alfonso come papà**				
24	Alfonso, named after my father	32	Alfonso comme papa	27	Alfonso, como papà
39	**Clark Kent, quello che poi si trasforma in Superman**				
31	Clark Kent *	39	Clark Kent, celui qui se transforme ensuite en Superman	33	Clark Kent, el que después se transforma en Superman
101	**Va a Marinella?**				
100	Going home to Marinella?	103	Vous allez à Marinella ?	93	¿A Marinella?
71	**Un verme certamente aveva più senso dell'onore di Orazio Guttadauro**				
64	A worm had a deeper sense of honor than Orazio Guttadauro	69	*	61	Un gusano hubiera tenido sin duda más sentido del honor que Orazio Guttadauro
40	**Pasqualino avrà un fratello**				
32	Pasqualino's going to have a brother	40	Pasqualino va avoir un petit frère	34	Pasqualino tendrá un hermano

Table 118

> When presenting an offer of information the source-text author takes account of the presumed interests, expectations, knowledge and situational constraints of the source-culture addressees.
>
> (Nord 2001:34)

Just as the "source-text author" must consider SA expectations, knowledge and norms, so too must the translator consider TA expectations, knowledge and Mutual knowledge (Luchjenbroers 1989:np) and norms.

According to Nord, "a translator cannot offer the same amount and kind of information as the source-text producer" (2001:35), and the aim of this study was thus not to judge the translators' Source Language (SL) competency or to analyse the different translations in terms of adequacy and correctness, but rather to compare the different translations by way of a Descriptive Translation Studies approach and to use the findings of this study to determine which, if any, of the translation procedures outlined by Vinay and Darbelnet are used to convey ST information to TA readers.

The aim of the study was to determine the following regarding the foreignisation and/or domestication of Camilleri's *La gita a Tindari*:

- whether the same aspects have been "universally" foreignised/domesticated in the different TTs, ie. whether there is continuity across language boundaries with regard to the foreignisation and/or domestication of different ST aspects,
- whether the different TTs foreignised and domesticated different aspects of the same Source Text (ST) and, if so, if this might be due to Target Audience (TA) expectations, Mutual Knowledge (Luchjenbroers 1989:np) and/or TA norms or translator preferences,
- whether the extent to which the different TTs have been foreignised results in any one of the TTs being culturally/linguistically closer to the ST.
- whether the translation procedures outlined by Vinay and Darbelnet are useful for identifying instances of foreignisation and/or domestication.

Although instances of all seven of the translation procedures outlined by Vinay and Darbelnet were found in the English, French and Spanish translations of Camilleri's *La gita a Tindari*, no translation procedure was used in exactly the same way by all three TTs, something which definitely indicates not only the subjective nature of foreignisation/domestication and translation in general, but also differences and similarities between the different TAs which differ linguistically and culturally.

Borrowing, the first of the seven translation procedures analysed above, was used in different ways and to different ends by the English, French and Spanish translators of Camilleri's *La gita a*

Tindari. There appears to have been little similarity between the English, French and Spanish borrowing of the SC-specific title "dottore" (see table 1), although there were definite similarities in the approaches to the translation of more professional titles (see tables 8 and 9) which tended towards domestication, possibly due to the translators assuming TA readers to be less familiar with these than with other SC-specific aspects. Titles which were borrowed include "don" and "mafioso" (see tables 10 and 31) which are SC-specific and which have no obvious TL equivalents. The borrowing of these titles can arguably, however, be said to have not hindered the TA's understanding of the text thanks to globalisation which has led to increased Mutual Knowledge between speakers of different languages, and thus rather to have introduced a touch of "local colour" (Munday 2001:56). While the TT-E and TT-F foreignised different classes of ST titles, the TT-S was arguably the most domesticating. There was again little continuity across languages with regard to the translation of ST references to food, with the TT-E borrowing and foreignising the most ST references, followed by the TT-S and TT-F. Many geographical terms, brand names and references to eateries which help to indicate the novel's place of action as Italy/Sicily have been borrowed by all three TTs, indicating a common desire across languages to emphasize the text's foreign setting and to thus appeal to what Huggan terms the TA readers' desire to escape "from the realities of a [local] society from which they badly need release" (1994:26).

Calque, which involves the literal translation of a SL expression that can either adhere to TL syntactic structure or introduce a new structure based on that of the SL, was used in all three TTs for the translation of street names and the names of various characters. While the TT-E and TT-S appear to have both foreignised the street names by way of calque, the Spanish address format is similar to the Italian address format and this could arguably mean that while the use of calque in the TT-E was structural (i.e. did not adhere to TL sentence structure), the use of calque in the TT-S was arguably either coincidental, or lexical. The TT-F, which did not use calque for addresses, was the only one of the three TTs to make use of this translation procedure for all the names analysed as part of this study. By not relying on calque, the English, French and Spanish translators appear to have concentrated more on the inclusion and foreignisation of SC-aspects than on the foreignisation of SL sentence structures.

Of the 18 ST phrases analysed in terms of the English, French and Spanish translators' use of literal translation, 8 were translated literally in the TT-E, 15 in the TT-F and 13 in the TT-S. The instances of literal translation identified in the TTs are all short to medium-length phrases as longer phrases would obviously have been more difficult to render grammatically in a TL by way of a word-for-word translation. The literal translation of the 18 ST phrases analysed has in no way affected the TTs in terms of foreignisation/domestication and the translators appear to have only

made use of this particular translation procedure when it allowed for the grammatical rendering of ST phrases/sentences in the TLs – further proof that the different translators preferred to domesticate the linguistic aspects of the TTs while preserving and foreignising the cultural elements by way of borrowing.

While calque and literal translation could arguably have been used to lend a foreign feel to the grammar and structure of Camilleri's novel in translation, use of these direct translation procedures was largely avoided in all three TTs which focused more on the foreignising of cultural aspects rather than linguistic aspects, emphasizing the plot's Sicilianity but not that of the author.

Modulation featured prominently in the English translation of *La gita a Tindari* but did not play a major role in the French and Spanish translation. The shifts in conceptualisation, expression and perspective can arguably be attributed to (a simplified version of) the hypothesis of linguistic determinism proposed by linguistic scholars Sapir and Whorf, which claims that the language one speaks determines and/or shapes the way he/she views the world (Pinker 1994:57). The fact that the TT-E contained the greatest number of shifts as a result of modulation could thus be attributed to English as a language being further removed linguistically and culturally from Italian than either French or Spanish, something which some may argue could result in a different conceptualisation of aspects such as distance, time, collectives, part-whole/whole-part, part-another part, active-passive, perspective and negative-positive.

Equivalence was used repeatedly for SL idiomatic expressions and phrases in all three TTs that could not be rendered by way of literal translation/transposition, but it is the TT-F which has foreignised the text the most by often teaming *equivalence* with *borrowing* and thus presenting French-speaking TA readers with both the Italian/Sicilian/Sicilianised-Italian idiom or expression and a French equivalent/translation. This strategy ensures French TA readers are not alienated from the text. Equivalence can thus be said to have played a domesticating role in the translation of Camilleri's *La gita a Tindari* although the use of equivalence combined with other translation procedures such as borrowing can serve a dual foreignising/domesticating function.

Where equivalence was deemed impossible due to major cultural and/or religious differences, the translators often opted for the adaptation procedure. Camilleri's *La gita a Tindari* contains many references which are SC-specific and which could thus arguably have proven alienating to TA readers should translators have foregone the use of adaptation completely.

Socio-cultural and political/bureaucratic/law-enforcement terms present in the ST were adapted and replaced by TL equivalents in all three TTs, and although famous brands and references to

literary works, films and operas were retained in all three TTs, explicitaion was often employed to ensure that TA readers were able to understand the references despite the translators having made little to no use of adaptation.

Although some slight shifts in religious references were identified, there appear to have been no major changes - something which may be due to the fact that the three target cultures are predominantly Christian. One wonders if there would be shifts in religious references in Turkish, Arabic and Hebrew translations, for example. ST religious references were translated both by way of foreignisation (through borrowing) and by way of domestication (through TL equivalents) in the TT-E in that the English translator opted at times to borrow the SL term/phrase and provide a TL translation thereof, and at other times chose instead to adapt Italian/Sicilian religious references which are undoubtedly Catholic references and replace them with more generic Christian references. The TT-F and TT-S translator opted for linguistic domestication of many of the ST religious references, opting for adaptation and replacing them with their TL equivalents rather than borrowing the ST terms/phrases, although it must be noted that the TT-S domesticated the highest number of ST religious references by replacing them with TL equivalents and TL generics, despite Spain being very close to Italy in terms of religion and religious beliefs.

ST references to regionalism were all retained in the TTs although no explanatory notes were included, either due to an assumed TA familiarity with Italian politics of regionalism, or due to the related messages not being considered extremely important vis-à-vis the TAs' understanding of the plot.

Different translation strategies and procedures were used in all three TTs to translate Camilleri's particular writing style which includes numerous puns, occurrences of linguistic variations, much emphasis on speech, and also character portrayal by way of various idiolects. The strategies and procedures used in the translation of these aspects have been analysed and discussed in detail in the sections *Language-Related Translation Challenges*, *Linguistic Variations* and *Speech and Idiolect* which follow and which focus on the application/potential application of the seven translation procedures discussed above in relation to instances of speech and language identified in the Italian ST and its different translations.

The translation procedures outlined by Vinay and Darbelnet were analysed in terms of the translators' renditions of Camilleri's playful writing style. ST references and instances of very SL-specific words and sounds have been rendered by way of TL equivalent puns and word plays in all three TTs. Where the humour achieved through the use of a pun or play on words has been deemed more important than the related ST message (see examples 1 and 2 in table 86), ST

references were changed and replaced with TL references which, although not equivalents, could still achieve some humorous effect. Instances of very SL-specific word play were translated by way of adaptation by all three translators to ensure that ST references were changed and adapted to fit the different TL-speakers.

Linguistic variations were generally homogenised in the TT-E and TT-S, with the TT-F including the most instances of linguistic variations. While the French translator often borrowed Italian/Sicilian/Sicilianised-Italian phrases and terms in order to introduce French-speaking TA readers to Montalbano's Vigàta, these instances of borrowing were once again accompanied by French translations and TA readers were thus still able to follow the text's plot.

While Montalbano's ST idiolect was retained to some extent in all three TTs, Catarella's idiolect was largely standardised in the TT-S and rendered much more coherent than it was originally in the Italian ST. The retaining of Montalbano's particular form of idiolect and the standardisation of Catarella's arguably have little to no effect on the overall foreignisation/domestication of the text itself however, and the translation of language-related translation challenges and linguistic variations could thus be considered more important in terms of the situating of the novel's place of action.

Para-textual translation aspects such as genre were analysed in order to determine the extent to which texts were portrayed as translations/"Source Texts" in order to attract TA readers. While all three TTs opted to retain the detective genre appeal of *La gita a Tindari* by not changing the plot or the ST characters, the different TT covers did vary in terms of the emphasis placed on the novel's genre-orientation. While the TT-E and TT-F placed the most emphasis on the genre-orientation of Camilleri's *La gita a Tindari* by way of the insertion of blurbs, reviews and subtitles, the TT-S capitalised on the appeal of the detective genre through translation shifts within the text itself. The only TT cover to really emphasize the text's foreign origin was the TT-E.

From the findings of this study we can conclude that ST aspects have not been universally foreignised or domesticated in the different TTs and that consistency across language boundaries in relation to the translation of SC-/SL-specific aspects is not to be found when comparing the English, French and Spanish translations of Camilleri's *La gita a Tindari*. Despite the relatively close linguistic and cultural backgrounds shared by Italian, French and Spanish speakers, although the TT-F did opt for more consistent foreignisation (particularly in the form of borrowing), the TT-S domesticated many aspects of the ST in translation, and the translation strategies adopted by the Spanish translator were often closer to those adopted by the English translator than to the TT-F or ST.

The findings of this study show that the different TTs did in fact foreignise and domesticate different aspects of the same ST. The TT-F and TT-E made the most use of the borrowing procedure to foreignise the text, with the TT-F foreignising the most personal and professional titles and the TT-E foreignising the most in terms of ST references to food. While the TT-E and TT-S foreignised address formats through the use of calque, the TT-F used calque to foreignise characters' names instead. Literal translation was used mainly by the TT-F and its use had a domesticating function on the text in that it was only used where it could still ensure the grammatical rendition of sentences and phrases in the TL.

The TT-E made the most use of transposition to linguistically domesticate the text, followed by the TT-S and lastly by the TT-F which made little to no use of this procedure. The highest number of instances of modulation occurred in the TT-E which used this procedure to domesticate particular (non SC-specific) aspects of the Italian ST. The TT-E and TT-S made the most use of equivalence to domesticate SL-/SC-specific idiomatic phrases and expressions whereas the TT-F translator teamed borrowing with equivalence to ensure French-speaking TA readers were able to enjoy a touch of Sicilianity without becoming alienated from the text as a result of misunderstandings. Adaptation was used by all three TTs, but it was the TT-E and TT-S which domesticated the most in terms of cultural aspects, and the TT-F and TT-S which domesticated the most in terms of religious references. Inter-textual references were retained by all three TTs which then inserted explanatory notes where necessary, resulting in both foreignisation and domestication.

The TT-F, which made the most use of the three direct or literal translation procedures Vinay and Darbelnet termed "borrowing", "calque" and "literal translation" appears to have remained the closest to the Italian ST both culturally and linguistically, and the French translator obviously assumed a sufficient amount of Mutual Knowledge on the part of the TA to allow for the SC and SL aspects to be retained in translation without any alienation of the TA from the text. Despite the close cultural and linguistic links between Italian- and Spanish-speaking readers, the TT-S tended towards the domestication of cultural and linguistic aspects, possibly due to TA norms and expectations. The TT-E, whose TA is arguably the furthest-removed from the SA in terms of language and culture, chose to foreignise cultural aspects like food and idiomatic phrases and expressions while domesticating linguistic aspects of the ST by way of the oblique translation procedures outlined by Vinay and Darbelnet.

The analysis of the TT covers, which can prove a very visual indication of the expectations TA may have of a text, supports these findings in that the most domesticating of the three covers in terms of cultural and linguistic aspects was most definitely the Spanish cover, while the French and

English covers both foreignised the text – the French TT through the insertion of a blurb on the back cover (a foreignisation strategy which is very much in line with the foreignisation *and* domestication strategies applied to the translation of the text itself) and the English TT through the insertion of reviews (on both the front and back covers) and a blurb on the back cover which actually tends to foreignise the text in such a way as to portray Montalbano and as an exotic "creature" (review by USA Today, on TT-E back cover), a strategy supported by the instances of cultural (as opposed to linguistic foreignisation) which dominate the TT-E and emphasize the novel's Italian/Sicilian *setting* more than its Italian/Sicilian *origin*.

Lefevere posed the question "can culture A ever really understand culture B on that culture's (i.e. B's) own terms?" (1999:77). Foreignisation and domestication in translation often depend on TA expectations, Mutual Knowledge and norms which often influence the "offer of information" (Nord 2001:34) presented by translators to TA readers. Venuti's claim that "[i]n order to do right abroad [ie. to adhere to culture B's own terms] … [translators] … must do wrong at home, deviating enough from native norms to stage an alien reading experience" (1995:20) appears to favour heightened foreignisation in translation, and although none of the TTs can truly be said to present "an alien reading experience", it is most definitely the TT-F which introduces the most foreign concepts (in terms of culture and language) and which could thus be said to be doing "right abroad" (Ibid) by remaining culturally *and* linguistically closer to the ST.

Instances of the seven translation procedures outlined by Vinay and Darbelnet – *borrowing, calque*, *literal translation*, *transposition*, *modulation*, *equivalence* and *adaptation* – were identified and analysed during the course of this study and it was found that the use of the afore-mentioned procedures could definitely, although not always, result in the (intentional/unintentional) foreignisation *and*/*or* domestication of a ST aspect or phrase depending on assumed TA reactions to the use of a specific procedure. The study also found that it is arguably not possible to conceptualise procedures in terms of foreignisation/domestication as a binary system, but rather that different instances of the same procedure can have a different impact on TAs depending on a TA reader's expectations and Mutual Knowledge, and also on TA norms.

While the translation procedures outlined by Vinay and Darbelnet could thus be used to identify instances of foreignisation and domestication in different Source Texts and their translations, it is imperative to analyse the different occurrences of each procedure individually in order fully to gauge the potential foreignising and/or domesticating effect of that procedure on different TAs, and on different target groups within a TA.

The different occurrences of the seven translation procedures outlined by Canadian scholars Vinay and Darbelnet in the English, French and Spanish translations of Camilleri's detective novel *La gita a Tindari* and the foreignising and/or domesticating effects thereof can arguably be said to have resulted in cases of murder *in* Sicily in the English and Spanish Target Texts, and of murder *alla* siciliana, *in* Sicily in the French Target Text.

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