

The influence of social prestige on Pino Cacucci's work: A corpus-based study

Virginia Mattioli
Independent researcher / Italy

Abstract – This paper analyses Pino Cacucci's work as a translator and travel writer in order to assess the influence of social prestige on his behaviour when facing otherness. Both translation and travel writing relate different linguistic and cultural contexts to one another. The textual elements representing such linguistic and cultural encounters are foreign words, and their treatment—in terms of maintenance or adaptation—can be used as an indicator of the author's position towards the foreign. From here, the study examines the treatment of foreign words identified in three novels written or translated by Cacucci. Following a corpus-based methodology, the techniques used to transpose foreign words from the source to the target context are determined and related to exoticism (if they maintain the original form) or domestication (if the foreign element is translated or adapted to the target language). Finally, the results are contrasted with the current literary canon. The outcomes reveal a greater acceptance of otherness in the most prestigious novels, in terms of textual practice (translation/travel writing) and linguistic variety (peninsular/Argentinian Spanish), showing the influence of social prestige on the author's behaviour and suggesting some reflections about the relationship between social recognition and acceptance of otherness.

Keywords – Corpus-based translation studies; travel writing; foreign words; translation techniques social prestige

1. INTRODUCTION

This paper assesses the influence of social prestige in Pino Cacucci's work as a translator and travel writer in terms of acceptance of the foreign. Pino Cacucci is an award-winning Italian author, translator and screenwriter specialised in Hispanic language and culture, who travelled extensively across Latin America and lived for long periods in Mexico. Like Cacucci, other authors are involved in travel writing and translation: among many others, Antonio Tabucchi relates the Italian and Portuguese worlds, and Claudio Magris has dedicated himself to German language and culture. Both practices represent contexts in which an encounter with the linguistic and cultural other may occur, and where travellers and translators play the role of mediators, struggling to reconcile the differences arising from contact between the source and the



target context. From a linguistic perspective, the elements that better represent such linguistic and cultural encounter are foreign words (Mattioli 2018). As terms adopted from a different language, foreign words highlight the lack of equivalence between the source and the target contexts and become culture-specific representations of the context from which they proceed.

Because of their cultural specificity, the use of foreign words can be considered a sign of the authors' position on otherness. In this sense, a greater use of foreign words shows a greater acceptance of the foreign and the other, tending towards exoticism and foreignisation (Venuti 1995: 20). However, a preference for patrimonial terms by substituting foreign words with elements representing the target cultures suggests a fuller integration of the former; that is, in Venuti's (1995: 18–19) words, "a tendency towards domestication." With this in mind, the present study examines the use of foreign elements in Cacucci's work to observe the degree of acceptance of otherness arising from: 1) the two textual practices in which the author (translation and travel writing), and 2) the linguistic variety (peninsular or Argentinian Spanish). The results will then be contrasted with the Italian literary canon in order to determine its influence on the author's production.

The study is guided by the following research questions:

1. (RQ1) What are the most representative foreign words of the novels under study?
2. (RQ2) What techniques are used to transpose the identified foreign words from the source to the target context in each text?
3. (RQ3) Are the determined techniques related to an exotic or a domestic tendency?
4. (RQ4) What is the author's behaviour in each examined text?
5. (RQ5) Does the author's behaviour change according to the textual practice and the linguistic variety? Are such changes due to the influence of the current literary canon?

The paper is structured as follows. Section 2 deals with the theoretical framework and a review of the literature. Section 3 offers information on the methodology and the corpus of texts analysed, while Section 4 provides a discussion of the results. Finally, Section 5 closes the paper with some final remarks and some proposals for further research.

2. THEORETICAL FRAMEWORK

2.1. Translation and travel

Both translation and travel are intercultural phenomena. On the one hand, translation relates two languages to one another. As language is the primary form of culture (Cosériu 1981: 272–274), translation can be seen as a practice of cultural transfer in which the translator plays the role of cultural mediator (Hatim and Mason 1995: 282). From this perspective, Venuti (1995: 306) defines a translated text as “the site where a different culture emerges, where a reader gets a glimpse of a cultural other.” Likewise, to travel allows physical approximation to different cultures and languages, a characteristic that is reflected in travel literature: the literary product of a travel experience. According to Díaz Larios (2007: 127), the main objective of travel literature is the cultural translation from the source to the target context by means of expressions and terms proper to the language of the visited country, accompanied by translations and explications.

Following the above-mentioned function of cultural mediation, some authors relate translation and travel to one another, identifying and describing their similarities. A frequent comparison is made between translation and migration. Carbonell i Cortés (2003: 145) proposes such a comparison, referring to the transference of the text from the source to the target language and culture as a proper migration. A similar position is held by Trivedi (2005), who defines translation as “a process and condition of human migrancy.” Other authors (cf. Baynat Monreal 2007) relate practices of translation and travel to a sort of exploration, from a linguistic or geographic perspective respectively. Others compare the textual products originated by translation and travel in terms of common aims. Both practices present a global reach translation by promoting the global circulation of knowledge, and travel literature as a real global literary type that describes the main social, cultural and economic phenomena of the modern era (Pickford and Martin 2013: 2). Similarly, Ortega Román (2006: 221–223) underpins the linguistic and informative objective of travel writing, which, as translation, often includes terms and expressions of the visited country, offering readers lexical, semantic and etymological information about the language spoken there.

In addition to having a similar nature and aim, translation and travel writing also share some specific characteristics. Firstly, both practices lead to the discovery of the otherness (Smecca 2003; Carbonell i Cortés 2014) by relating different contexts and

cultures to one another. Secondly, both translators and travel authors occupy a marginal role within society, in contrast to the dominant thought. From a socio-political perspective, a translator plays the role of a social agent who can resist economic and political power (Osinaga 1999: 378–379). Thus, translators can be used by institutions to impose certain cultures or values or, conversely, subvert the dominant ideology (Xianbin 2007). Also, from a linguistic perspective, both practices are characterised by the interference of linguistic and cultural codes (Polezzi 2012) from which an inherent plurilingualism originates, often considered a form of deviance with respect to the less common but normative monolingualism (Tymoczko 2006: 16).

The third feature shared by translation and travel writing is the ‘in-between’ state that characterises both practices from several perspectives: 1) physically, considering travel authors’ and translators’ liminal position between the source and target language, and culture (Mattioli 2018: 90); 2) linguistically, due to the inherent interference between different codes (Díaz Larios 2007: 127–128; Bennet 2012: 8; see Section 2.2); and 3) culturally, for the presence of foreign words that reveal the distance between cultures and contribute to bring them closer (Bhabha 1994: 325–326). Such a liminal state and knowledge of both linguistic and cultural codes can lead translators and travellers to act as cultural mediators, trying to reconcile and bring closer the source and target context using similar techniques. One of the most powerful techniques used in both practices to represent the encounter with the other is the use of foreign words.

2.2. *Foreign words*

As hybrid formats, both translation and travel writing tend to use foreign words and expressions. Since the 1970s, scholars in Translation Studies who approach the discipline from feminist and postcolonial perspectives consider the interference of foreign languages an inherent characteristic of translation, whose production assumes the denomination of “in-between language” (Mattioli 2018: 90). In the present century, Bennet (2012: 8) adopts a different angle on the same concept and describes translation linguistic hybridity with the expression “writing-as-translation.” Foreign words are essential elements also in travel writing, allowing the author to transpose the culture of the visited country (Díaz Larios 2007: 127–128) and describe novel realities by adding “local colour” and exoticism to the text (Curell *et al.* 2010: 49).

There is still no clear consensus as regards the definition of foreign words which are commonly explained by resorting to various terms (loans, borrowings, foreign words, transpositions, etc.), depending on their origin and/or degree of acceptance in the target language. In the present study, the term ‘foreign word’ is used in its most general sense and relates to the definition of the term ‘extranjerismo’ in the *Diccionario de la Real Academia Española* (DRAE; Real Academia de la Lengua 2001): “Voz, frase o giro que un idioma toma de otro extranjero” (‘Any voice, phrase or expression that a language adopts from a foreign one’). Such a definition includes all the terms used in a (target) language that proceed from a different (source) language, regardless of their degree of adaptation. Consequently, all terms with any foreign linguistic feature will be considered foreign words, whereas the labels ‘loan’, ‘borrowing’, ‘transposition’, etc. will be used to define specific techniques chosen by translators to transpose foreign words from a source to a target language (see Section 3.2). The definition in the DRAE, on the one hand, allows for a systematic recognition of foreign words in a text, by considering all those terms in which linguistic features do not respect the word formation rule of the target language and, on the other, it emphasises the cultural character of foreign words, supporting the possibility of using them as indicators of the acceptance of otherness. By focusing on their origin in a different source language, the adopted definition underlines the word’s foreign origin and highlights the process of cultural transference needed to transpose it to a different target context. As shown by Mattioli (2018: 56), this foreign origin is precisely what makes foreign words representations of otherness.

However, maintenance of foreign words is only one of the techniques employed by authors and translators to reconcile the cultural differences between the source and target context. Often, to overcome the semantic opacity of foreign elements, other techniques are used, such as combining them with explanations or replacing them with other linguistic elements (Curell *et al.* 2010: 49). The determination and classification of the techniques used to transpose cultural elements has attracted the attention of many authors, particularly in Translation Studies. Among the main proposals, some scholars (Nida 1964; Newmark 1988; Molina Martínez 2006) classify such techniques into discrete categories. The resulting taxonomies can include fewer, more general classes of translation techniques or many, more specific classes. Among the former, the taxonomy proposed by Nida (1964: 226–239) organises “techniques of adjustment” (Nida 1964:

226) into five classes: additions, subtractions, alterations, use of footnotes and adjustments of language to experience. Among the latter, Molina Martínez (2006: 101–104) distinguishes 18 different classes: adaptation, linguistic ampliation, amplification, calque, compensation, linguistic compression, discursive creation, description, recognised translation, generalisation, modulation, particularisation, loan, reduction, substitution, literal translation, transposition and variation.

Other authors (Hervey and Higgins 1992; Mangiron 2006; Carbonell i Cortés 2014) consider translation techniques on a continuum, from those that maintain the original culture (that is, exoticism) as much as possible to those that adapt to the target culture (that is, domestication or adaptation) as much as possible. In the present study, a specific classification has been adopted, combining both types of taxonomies (see Section 3.2).

2.3. Polysystem studies and social prestige

The last topic to review for the purpose of analysis is the literary system and the relationships between different genres and languages, in order to observe Pino Cacucci's behaviour regarding the acceptance of otherness in relation to the two variables considered in this study: the prestige of the textual practice (translation/travel writing) and linguistic variety (peninsular/Argentinian Spanish). According to Even-Zohar (1990), any culture is represented by a polysystem that includes as many systems as cultural fields (literature, anthropology, sociology, translation, etc.). The polysystems representing each culture (Spanish, English, Italian, etc.) are then included within a global polysystem. Within the global polysystem, each cultural polysystem dynamically correlates with others and occupies a central or peripheral position according to its degree of canonisation and standardisation. The canon is decided by the dominant class. The same happens with systems within each cultural polysystem. As a result, the central position of each (poly)system is occupied by the most accepted, canonical and prestigious cultures —hence languages— or cultural fields, while the periphery holds the less prestigious.

Within the current literary system, the canon is represented by the monolingual literature written in the most prestigious language. Consequently, both translation and travel writing, as practices that combine different codes in the same texts (Polezzi

2012), occupy a peripheral position. However, not all translated works occupy the same position since, according to the norms of the polysystem, within the translation system, translated texts hold different degrees of prestige. The recognition of translated texts depends on the centrality of the original work, its original and target languages, and its literary genre. The novels analysed in this study are Spanish novels translated into Italian. Both languages are peripheral from a geo-political perspective (Mattioli 2018: 66); however, peninsular Spanish is the variety with the greatest prestige (Lope Blanch 1972; Slebus 2012: 29), holding a more central position than Argentinian Spanish. As for the genre, the original versions of the novels that have been selected for analysis have received significant international literary prizes, occupying a very central position in the literary polysystem. Consequently, the corresponding translations also boast a central position, even if not as central as the original texts. On the contrary, travel novels, as belonging to the genre of travel writing, occupy a peripheral position determined by their authors' status and their hybrid style. It should be borne in mind that, on the one hand, travel writing is often considered a "minority discourse" (Bhabha 1994: 325) for the migrant condition of travel authors, who are at a distance from the dominant (hence canonical) thought and assume a liminal position that tends to overcome the limits and the impositions of the proper cultural context to include different cultures encountered during the travel experience (Mattioli 2018: 88). On the other hand, migrants' textual production is described by many scholars as a "polylingual writing" (Polezzi 2012: 351) for its inherent hybridity, expressed in the interference of different codes. Such hybridity contrasts with the prestige of monolingual discourse and, according to Bakhtin (1981 [as cited in Polezzi 2012: 351]), as a kind of polyglossia (that is, plurilingualism within the same linguistic community), it resists the dominant tendency to centralisation and control by disintegrating the unity, as opposed to monoglossia (that is, monolingualism), which fosters centralisation, instead.

Each pair of novels representing the two variables analysed in this research (textual practice and linguistic varieties) presents different degrees of social prestige: the translated novel selected for analysis occupies a more central position than the travel novel, whereas the novel translated from peninsular Spanish holds a more central position than that translated from Argentinian Spanish.

3. SOURCES AND METHODOLOGY

3.1. Sources

The analysed material consists of three novels, written in Italian and published between 2000 and 2015, which represent Cacucci's travel writing and translation activity: 1) *Le Balene lo Sanno* (Cacucci 2009), an Italian travel novel about one of the author's journeys to Mexico; 2) *Soldati di Salamina* (Cercas 2002), translated into Italian by Cacucci from the original Spanish novel *Soldados de Salamina* (Cercas 2001); and 3) *Bersaglio Notturmo* (Piglia 2011), translated into Italian by Cacucci from the original Argentinian novel *Blanco Nocturno* (Piglia 2010). Table 1 shows the number of types and tokens of each novel which make up of the corpus examined in the study:

Novel	Types	Tokens
<i>Le Balene lo Sanno</i>	9, 506	159,466
<i>Soldati di Salamina</i>	9,563	242,924
<i>Bersaglio Notturmo</i>	11,640	305,348
Total	-	707,738

Table 1: Length of the novels under examination

These novels were chosen because they have been awarded with a prestigious, international, literary prize conferred in Italy or in Spain, hence being recognised as representative of their genre according to the literary canon.¹ The comparison of the results across the novels allows to observe the influence of social prestige on the author's approach to otherness, according to the textual practice (translation or travel writing) and the linguistic variety (peninsular or Argentinian Spanish).

3.2. Methodology

The corpus-based methodology adopted for the present research consists of five steps, which corresponds to the five research questions that guide the study:

1. Firstly, foreign words identified in Mattioli (2018) were selected and adopted as a point of departure for the present research.
2. Secondly, the techniques used for the transposition of these foreign words from the source to the target context were determined.

¹ *Le Balene lo Sanno* won the *Premio Salgari* in 2010, a prestigious Italian literary award dedicated to travel literature. *Soldati di Salamina* won the Italian international literary prize *Premio Grinzane Cavour* for the section of 'Foreign fiction' in 2003. *Blanco Nocturno* won the 2011 Spanish *Premio de Novelas Rómulo Gallego*.

3. Then, each determined technique was related to an exotic or domestic tendency.
4. Next, the obtained results were compared across the texts analysed.
5. Finally, the results obtained were contrasted with the current literary canon.

In what follows, each methodological step is described in detail. As regards the first step, the study is based on Mattioli (2018) in that it takes as point of departure its most representative foreign words that were retrieved from a set of 47 novels with the use of electronic corpus-based methods. As in Mattioli (2018), the present study considers foreign words to include all those terms presenting linguistic features different from those allowed by the Italian word formation rule and assesses their representativeness according to qualitative and quantitative criteria. As far as qualitative representativeness is concerned, only the foreign words of three semantic fields are examined: 1) food and drink, 2) clothing and bodily care and 3) communication and transportation. Such a choice allows, on the one hand, to include a minor number of elements and therefore be able to analyse them more accurately and, on the other, to consider only those foreign words strictly related to cultural contact. For instance, food and clothing are not only extremely culture-specific but represent the primary necessities of any population and are attested in any culture. Similarly, transportation and communication make cultural contact possible by allowing physical displacement and the dissemination of ideas and concepts.

From a quantitative perspective, Mattioli (2018) selects only those foreign words, representing one of the three chosen semantic fields, which present a total frequency equal to or higher than ten occurrences in the entire corpus, and which are present in at least three of the 47 novels analysed. This allows Mattioli to examine only those foreign words which actually represent the textual practice under analysis (that is, translated or travel novels) and, at the same time, discard those items which are used only in a specific novel or are related to a specific geographical area. For the present study, only the items identified by Mattioli (2018) in the three texts under study are considered. As a result, not all the foreign words in the examined novels are analysed, but only those meeting the representativeness criteria considered in Mattioli (2018).

Once the foreign words are retrieved, each of them is examined separately to identify the technique used to transpose them from the source to the target context. A translation technique taxonomy is established by combining the two most common

types of classification proposed by previous scholars in the field of Translation Studies: 1) the classification of translations techniques into discrete categories, and 2) the classification which orders the translation techniques in a continuum from the most exotic to the most domestic (see Section 2.2). This moves us to step three in which a selected set of discrete categories is ordered in a continuum, from the most exotic to the most domestic.


Tendency	Technique	Description	Example
 Exoticism	Addition	Addition of an explanatory expression (parenthesis, paraphrase, etc.)	<i>They expected him to dismount > aspettando che scendesse dalla Jeep</i> ('waiting for him to dismount from the Jeep')
	Transposition	Foreign item not included in the TL dictionary	<i>Parkway > Parkway</i>
	Loan/Borrowing	Foreign item included in the TL dictionary as a loan	<i>Jeans > Jeans</i> <i>Jeans</i> <g̃iin> o <g̃èin> s. ingl. [pl. di jean, 'tipo di tela che prob. trae il nome dalla città di Genova (v. blue jeans)], usato in ital. al masch.' (sing. o pl.). <i>(jeans</i> <g̃iin> o <g̃èin> <u>English noun</u> [pl. of jean, a kind of weave that probably takes its noun from the city of Genova (see blue jeans)], used in Italian in masculine (sing. or pl.). <i>(Treccani Online Dictionary of the Italian language, my translation)</i> ²
	Naturalisation	Item adapted to the target language phonetics and/or phonology	<i>Pullman > Pulman</i>
	Modulation	Use of a more general/more specific term	<i>The lorry > il mezzo</i> (the mean)
	Literal translation	Translation provided by the bilingual dictionary	<i>Sandwich > Panino</i> (sandwich)
	Omission	Elimination of the foreign word	<i>Watching a western film > guardare un Ø western</i> ('watching a western Ø')
	Lack of equivalence	Use of a translation not equivalent to the original text	<i>I had our computer tested > ho fatto controllare il sistema di sicurezza</i> ('I had our security system tested')
	Domestication/ Adaptation		

Table 2: Translation technique taxonomy adopted in the analysis

This is illustrated in Table 2 above, where each technique is presented, together with its description and an example of use (for each Italian example, an English translation is

² <https://www.treccani.it/vocabolario/jeans/>

provided for a better understanding). Next, the translation techniques taxonomy is modified for application to the travel novel which, as an original text, cannot be analysed by means of a parallel corpus. Therefore, the techniques ‘omission’ and ‘lack of equivalence’ are considered as non-applicable.

To determine which technique is used to transpose each foreign word from source to the target context, each occurrence is observed and related to the corresponding technique. This task differs for the translated and the travel novel. For translated novels, a parallel corpus including the original and the translated version of each novel is analysed by using the parallel corpus concordance *AntPConc* (Anthony 2017). By searching for each foreign word in the translated corpus it is possible to view it in context, both in the translated and the corresponding original text, allowing for comparison. The search is then repeated, starting from the original corpus, to detect cases of translation, modulation, adaptation, omission and lack of equivalence in which the translator has omitted the foreign word or has replaced it with a patrimonial term, a paraphrase or any other lexical item. Observing and comparing each pair of the occurrences retrieved (original and translated), the translation technique used in each case is determined.

A different method is, however, used to examine the travel novel, as the text proceeds from an experience rather than from another original text. With the use of *AntConc* (Anthony 2020), each foreign word is searched for in the concordance list to observe it in context. Then, by comparing the use of each term with the adopted taxonomy and with the help of Italian monolingual and English-Italian bilingual dictionaries, the technique used in each case is determined. However, it must be borne in mind that this method allows only the determination of techniques tending towards exoticism, in which foreign words are maintained (transpositions, loans and naturalisations). Consequently, in order to detect those cases in which further techniques are used to transpose the term from the source to the target context (translation, modulation and adaptation), the synonyms of each foreign word (both patrimonial and foreign words accepted in Italian as loans) are retrieved and looked up in the concordance list. In case of a foreign word already analysed in the corpus of translated novels, the resulting terms are considered synonyms; in case of foreign words identified exclusively in the travel novel, its synonyms are sought in the Italian thesaurus. An

example of this process, which is focused on the foreign word *calle* (Spanish ‘street’), is provided in Table 3.

Task	Results
Search for <i>calle</i> in the concordance list	<i>casa in <u>calle</u> Topete</i> (‘house in <u>calle</u> Topete’)
Search for <i>calle</i> in the Italian dictionary	No result
Determination of the technique used among those included in the adopted taxonomy (according to the description provided in the Table 2)	Transposition (foreign item not included in the target language dictionary)
Search for the word <i>calle</i> among the foreign words identified in the translated novels	Previously identified
Use of the results obtained from the analysis of the translated novels to retrieve synonyms (loans and patrimonial words) of the word <i>calle</i>	<i>via</i> (‘street’) <i>strada</i> (‘road’) <i>stradina</i> (‘small road’)
Search for each retrieved synonym in the concordance list: <i>via</i> , <i>strada</i> , <i>stradina</i>	<i>Una <u>via</u> del centro</i> (‘a <u>street</u> in a downtown area’) <i>Ai lati della <u>strada</u></i> (‘on the borders of the <u>road</u> ’) <i>Stradina</i> : no results
Determination of the technique used among those included in the adopted taxonomy (according to the description provided in the Table 2)	<i>Una <u>via</u> del centro</i> (‘a <u>street</u> in a downtown area’) > literal translation (translation provided by the bilingual dictionary) <i>Ai lati della <u>strada</u></i> (‘on the borders of the <u>road</u> ’) > literal translation (translation provided by the bilingual dictionary)

Table 3: Example of the process to determine the transposition techniques of the foreign words in the travel novel

Once the techniques used in each case to transpose the foreign words under examination from the source to the target language have been determined, they are related to an exotic or domestic tendency by associating each technique with a specific type of behaviour: addition, maintenance, adaptation, translation or omission. Table 4 shows the distribution of the techniques among the five types of behaviours.

Technique	Behaviour	Tendency
Addition	Addition	Exoticism
Transposition	Maintenance	
Loan/Borrowing		
Neutralisation	Adaptation	↕
Modulation		
Literal translation	Translation	
Omission	Omission	
Lack of equivalence		Domestication/Adaptation

Table 4: Relation between techniques, behaviours and tendency towards exoticism or domestication

Then, the tendency towards exoticism or domestication of each behaviour is determined according to their position on the continuum. Finally, for each novel, the total number of occurrences of each technique and of each behaviour are calculated.

In the fourth step, the results yielded by the analysis are compared across the three examined novels in quantitative terms, namely, comparing the number of foreign words identified in each novel, the number of occurrences of each technique and of each behaviour. To do so, the three novels are contrasted as follows: firstly, translated novels are contrasted with travel novel and, secondly, the novel translated from peninsular Spanish is contrasted with the novel translated from Argentinian Spanish. The novels are of different weight in terms of tokens. Consequently, statistical difference in the tokens is considered when comparing the results across the different texts. To calculate this, a Log-likelihood (LL) test is used considering as significant only results equal to or higher than the threshold 6.63, that is, accepting a p value lower than 0.01.

Finally, the outcomes of the comparisons in step four are contrasted with the position occupied by the novels within the literary polysystem (See Section 2.3). This allows to verify whether Cacucci's treatment of foreign words can be related to the influence of the current literary canon and the corresponding social prestige. Hence, the results of the comparisons between the two textual practices (translation or travel writing) and between the two linguistic varieties (peninsular and Argentinian Spanish), as far as the treatment of the foreign words is concerned, are contrasted with the position occupied by each novel within the literary polysystem, in order to detect any correlation.

4. RESULTS AND DISCUSSION

The results yielded by the corpus-based analysis seem to demonstrate that the literary canon and consequent social prestige influence the author's behaviour when encountering foreign words and, thus, his degree of acceptance of otherness and of cultural differences. Specifically, the results show that the more canonical the genre or the linguistic variety, the greater the acceptance of otherness as arising from the use of foreign words. Table 5 shows the most representative foreign words identified and their number of occurrences in each of the three texts analysed in Mattioli (2018), which is used as a departure point in this case study. It is worth mentioning, however, that some

of the foreign words analysed do not occur in the novels of the present study in their original foreign form. Such words are identified in other novels included in the larger corpus examined in Mattioli (2018) and, according to the representativeness criteria adopted in her study, have been examined as particularly representative. According to Mattioli (2018), such items do appear in the novels under study in adapted or translated forms. Consequently, considering their representativeness, such foreign words have been included in the present analysis, as they allow for exploring the author's behaviours beyond transpositions or loans.

<i>Le Balene lo Sanno</i>		<i>Soldati di Salamina</i>		<i>Bersaglio Notturmo</i>	
Foreign word	Frequency	Foreign word	Frequency	Foreign word	Frequency
<i>Autobus</i>	0	<i>Autobus</i>	1	<i>Autobus</i>	3
<i>Bike</i>	0	<i>Avenida</i>	0	<i>Calle</i>	4
<i>Calle</i>	1	<i>Bistrot</i>	8	<i>Camion</i>	9
<i>Carretera</i>	8	<i>Calle</i>	6	<i>Gilet</i>	1
<i>Camion</i>	3	<i>Cognac</i>	4	<i>Gin</i>	5
<i>Canoa</i>	2	<i>Computer</i>	5	<i>Jeans</i>	3
<i>Computer</i>	2	<i>Gin</i>	0	<i>Reportage</i>	1
<i>Email/e-mail/mail</i>	2	<i>Jeans</i>	1		
<i>Film</i>	12	<i>Whisky</i>	4		
<i>Jeep</i>	0				
<i>Pick-up</i>	3				
<i>Poncho</i>	0				
<i>Sombrero</i>	1				
<i>Tunnel</i>	2				
<i>Yucca</i>	3				

Table 5: The most representative foreign words analysed by Mattioli (2018) in the three semantic fields in the three novels

All the occurrences of each foreign word have been examined and contrasted with the corresponding source or patrimonial terms. As a result, the total number of items under examination has increased, because of the addition of adaptations and patrimonial terms to the foreign words. Adaptations and patrimonial words have been added to the amount of foreign or patrimonial words depending on their respect for the Italian word formation rule (see Section 3.2). The total number of items analysed is shown in Table 6, contrasting the number of foreign and patrimonial elements for each novel in terms of number of occurrences and percentage.

Novels	Foreign words		Patrimonial terms		Total
	Tokens	Percentage	Tokens	Percentage	
<i>Le Balene lo Sanno</i>	39	41%	55	59%	94
<i>Soldati di Salamina</i>	39	71%	16	29%	55
<i>Bersaglio Notturmo</i>	26	38%	42	62%	68

Table 6: Total items (foreign and patrimonial terms) analysed in each novel

The data show that, in the travel novel, the total number of items that are analysed is greater than in the translated texts. Both numbers are statistically significant with a LL of 33.3 contrasted with the Spanish novel, and of 39.5 against the Argentinian novel. However, the amount of foreign items with respect to patrimonial items is greater in the novel translated from the original Spanish text (71%) than in the travel novel (41%), and a very small difference arises from the comparison between the travel novel and the novel translated from the Argentinian original (38%). Such primary results suggest a more frequent use of foreign words in the translated novels than in the travel text.

The preference for foreign or patrimonial terms also varies according to the source language variety. Although in both translated novels a similar amount of items is analysed (55 items in the Spanish novel and 68 in the Argentinian, with no statistical difference: LL: 0.04), the percentage of items maintained in their original form is higher in the novel translated from peninsular Spanish than in that translated from Argentinian Spanish. These primary outcomes are further underpinned by the results obtained from the determination of the techniques used for the transposition of identified foreign words.

As is the case with the proportion of foreign words, the techniques used to transpose them from the source to the target context also change depending on the textual practice and the linguistic variety. The most frequent choice in the travel novel examined is a translation (55 cases; corresponding to 59% of the total instances examined), followed by maintenance (36 cases; 38%) and adaptation (3 cases; 3%). According to the positions occupied by such behaviours within the continuum extending from exoticism to domestication, the author tends predominantly towards domestication, and prefers to translate the foreign elements, hence adapting them to the target culture. Similar outcomes arise from the analysis of the novel translated from Argentinian Spanish in which, on 38 out of 68 times (56% of the total occurrences in the novel), the author translates the foreign elements, in four cases (6%) he omits them and in 26 (38%) he maintains them in their original form. Again, these data show a tendency towards domestication in translating from Argentinian Spanish.

The outcomes change consistently for the novel translated from peninsular Spanish. Here, foreign elements are maintained 71 per cent of the time, corresponding to 39 occurrences out of 55 analysed, and translated just in 16 cases (29% of the total number of instances examined). In this case, the translator's behaviour presents a

predominant tendency towards exoticism, maintaining the original, foreign forms, and remaining faithful to the source culture. The data retrieved from the examination of the techniques used to transpose foreign words from the source to the target context in each novel, their corresponding behaviours and their tendency within the continuum are shown in Table 7.

<i>Le Balene lo Sanno</i>						
Technique	Techniques		Behaviour	Behaviours		Tendency
	Tokens	Percentage		Tokens	Percentage	
Addition	0	0%	Addition	0	0%	↕
Transposition	9	10%	Maintenance	36	38%	
Loan/Borrowing	27	29%				
Neutralisation	3	3%	Adaptation	3	3%	
Modulation	0	0%				
Literal translation	55	59%	Translation	55	59%	
Total	94	100%	Total	94	100%	Domestication
<i>Soldati di Salamina</i>						
Technique	Techniques		Behaviour	Behaviours		Tendency
	Tokens	Percentage		Tokens	Percentage	
Addition	0	0%	Addition	0	0%	↕
Transposition	15	27%	Maintenance	39	71%	
Loan/Borrowing	24	43%				
Neutralisation	0	0%	Adaptation	0	0%	
Modulation	0	0%				
Literal translation	16	29%	Translation	16	29%	
Omission	0	0%	Omission	0	0%	Domestication
Lack of equivalence	0	0%				
Total	55	100%	Total	55	100%	
<i>Bersaglio Notturmo</i>						
Technique	Techniques		Behaviour	Behaviours		Tendency
	Tokens	Percentage		Tokens	Percentage	
Addition	0	0%	Addition	0	0%	↕
Transposition	4	6%	Maintenance	26	38%	
Loan/Borrowing	22	32%				
Neutralisation	0	0%	Adaptation	0	0%	
Modulation	0	0%				
Literal translation	38	56%	Translation	38	56%	
Omission	3	4%	Omission	4	6%	Domestication
Lack of equivalence	1	1%				
Total	68	100%	Total	68	100%	

Table 7: Techniques used in each novel to transpose the foreign words from the source to the target context

The data further show that, in *Bersaglio Notturmo*, maintenance is found in 22 cases (32% of the total occurrences) by using a loan and in four instances (6%) by means of transposition. By contrast, *Soldati di Salamina*, exhibits a more frequent use of transpositions (27%, representing 15 cases out of 55) and *vis-à-vis* loans (43%; 24 occurrences). As pointed out in Section 3.2 (cf. Table 2), transposition includes foreign

terms not included in the target language dictionary—in this case, Italian— whereas loans come from a foreign language but have been already accepted in the target language, and thus included in the dictionary. Consequently, transpositions represent a more exotic and distant otherness than loans and their more frequent use is a further sign of the acceptance of otherness in the novel translated from peninsular Spanish as opposed to that translated from Argentinian Spanish.

Finally, in each novel the proceeding language of the foreign words being examined has been considered. Previous literature distinguishes between the original language of the foreign words and that from which they were adopted, even if they previously originated in a different language (Degerstedt 2013). For example, the word *yuca* (‘yucca’) identified in the travel novel is from Maya; however, it was introduced into Italian from Spanish. In this case study, the language of introduction that has been considered is the most relevant one for the study, that is, the language related to the cultural contact. Table 8 shows the proceeding languages of the foreign words identified in each text.

Novel	Foreign word	Source	Frequency foreign form	Frequency translated form
<i>Le Balene lo Sanno</i>	<i>Calle</i>	Spanish	1	22
	<i>Carretera</i>	Spanish	8	1
	<i>Canoa</i>	Spanish	2	0
	<i>Poncho</i>	Spanish	0	1
	<i>Sombrero</i>	Spanish	1	0
	<i>Yucca</i>	Spanish	3	0
	Total Spanish tokens		15	24
	<i>Bike</i>	English	0	1
	<i>Computer</i>	English	2	0
	<i>Email/e-mail/mail</i>	English	2	1
	<i>Film</i>	English	12	0
	<i>Jeep</i>	English	0	5
	<i>Pick-up</i>	English	3	0
	Total English tokens		19	7
	<i>Autobus</i>	French	0	1
	<i>Camion</i>	French	3	0
	<i>Tunnel</i>	French	2	23
	Total French tokens		5	24
	Total tokens		39	55

Table 8: Source languages of the foreign words identified in the corpus

Novel	Foreign word	Source	Frequency foreign form	Frequency translated form
<i>Soldati di Salamina</i>	<i>Computer</i>	English	5	0
	<i>Gin</i>	English	9	0
	<i>Jeans</i>	English	1	0
	<i>Whisky</i>	English	4	0
	Total English tokens		19	0
	<i>Autobus</i>	French	1	4
	<i>Bistrot</i>	French	8	0
	<i>Cognac</i>	French	4	0
	Total French tokens		13	4
	<i>Avenida</i>	Spanish	0	1
	<i>Calle</i>	Spanish	7	11
	Total Spanish tokens		7	12
	Total tokens		39	16
<i>Bersaglio Notturmo</i>	<i>Autobus</i>	French	3	2
	<i>Camion</i>	French	9	0
	<i>Gilet</i>	French	1	0
	<i>Reportage</i>	French	1	0
	Total French tokens		14	2
	<i>Gin</i>	English	5	0
	<i>Jeans</i>	English	3	0
	Total English tokens		8	0
	<i>Calle</i>	Spanish	4	40
	Total Spanish tokens		4	40
	Total tokens		26	42

Table 8: (continuation)

When comparing the travel novel to the translations, the data show that only the former presents a balanced number of foreign words from English and from Spanish, the language of the visited country, with six types representing each proceeding language. On the contrary, in both translated novels, the foreign words from Spanish are very restricted in terms of type, even if they come from the source language of the original text: two types in *Soldati di Salamina* and just one in *Bersaglio Notturmo*.

As regards the relationship between the proceeding language of the foreign item and its maintenance or transposition into the target language, in the travel novel 15 out of the 39 occurrences of Spanish words (38% of times) are maintained in their original form, being the second most frequently maintained only surpassed by English (with 19 out of 26 occurrences, 73% of times). By contrast, in both translated novels, Spanish words are usually translated. Here, the cases of maintenance are seven out of 19, corresponding to 39 per cent in the novel translated from peninsular Spanish, and four out of 44, representing 9 per cent in the novel translated from Argentinian Spanish.

As for the comparison between the two Spanish varieties, in *Soldati di Salamina* foreign words mostly come from English (four out of nine types), whereas in *Bersaglio*

Notturmo they come mainly from French (four out of seven types). Regarding the relationship between the author's behaviour and the proceeding language of the foreign words, when translating from peninsular Spanish, Cacucci tends to maintain English words in their original form in all cases, French words in 13 cases out of 17 (76% of times) and Spanish terms in six out of 19 (39% of times). The author's adoption of different behaviours depending on the proceeding language of the foreign words is even more noticeable in the novel translated from Argentinian Spanish. Here, Cacucci maintains English words in their original form in all cases and French words in 14 out of 16 cases (87% of times), whereas he translates Spanish terms, which are maintained only in 9 per cent of cases (four occurrences out of 44).

In the last stage of the analysis (see Section 3.2), the results obtained from the comparison across the novels examined here are contrasted with the literary canon. According to the current canon, monolingualism is more commonly accepted than multilingualism and, in the case of the awarded-winning novels that have been examined, the textual practice of translation is more prestigious than travel writing (see Section 2.3). Contrasting this with the results obtained from the comparison of the travel novel with the novel translated from peninsular Spanish allows to assess the influence of social prestige on the author's behaviour according to textual practice (translation vs. travel writing). The data show that when translating a prestigious novel from the most accepted variety of Spanish, Cacucci uses more exotic techniques by including a greater number of terms in their original form. Such a behaviour, on the one hand, reveals a greater acceptance of otherness and the foreign and, on the other, represents a deviance from the canon as the preference for foreign elements vis-à-vis patrimonial ones gives rise to a hybrid code and style that tends towards multilingualism. Meanwhile, in travel writing —more peripheral in the literary system, hence less socially recognised— the author follows the canon by substituting foreign words with patrimonial terms by means of techniques that tend towards domestication and adaptation of the foreign culture to the target culture.

The same differences arise from the comparison between the novels translated from the two Spanish varieties. Here, Cacucci draws away from the canon by introducing foreign elements and by showing a greater acceptance of otherness in the translation from peninsular Spanish, the more prestigious linguistic variety. On the contrary, when translating from Argentinian Spanish, the author demonstrates a greater

acceptance of the literary canon and integrates otherness in the target culture by means of translations and adaptations of the foreign elements, in order to avoid hybridity and multilingualism. An exception to this, however, can be attested when considering the proceeding language of the examined foreign words. In the three novels, the terms that are analysed proceed from the same three languages: English, Spanish and French. For its capability to integrate foreign elements (Díaz Prieto 1998: 167), for the preference for its use as global language of communication (Gheno 2019: 462) and for the social prestige of Anglophone countries and cultures (Grochowska 2010: 48), English occupies a very prominent position within the linguistic and literary system. French, in turn, was the language of culture and prestige until the end of the previous century, and hence occupies a less central position in the linguistic and literary system. Spanish is the most peripheral language of the three in terms of acceptance and social consideration since the eighteenth century, when, after the golden period of the Spanish language, its prestige decreased to the detriment of French, the globally recognised language of culture for the next century (Porrás Castro 1999: 612).

In both translated novels, the author seems to follow the literary canon by opting for words proceeding from the more central languages, namely, English and French. By contrast, in the travel text, preference is given to foreign words proceeding from Spanish, the most peripheral of the three foreign languages but the most representative of the source culture. Cacucci's choices seem to highlight the role of cultural representation of foreign words in the travel novel; that is, even if, according to the literary canon, foreign elements are usually translated or adapted to the target language, when maintained, they are used to represent the source culture.

5. FINAL REMARKS

This paper has assessed the influence of social prestige on Pino Cacucci's choices when facing otherness as a translator and a travel writer based on his treatment of foreign words in two textual practices. Translation and travel writing are comparable in cultural terms, representing contexts in which an encounter with the other takes place. From a textual perspective, such an encounter is represented by foreign words, which are evidence of cultural and linguistic contact and, as a textual representation of the foreign, can be used as an indicator of the author's degree of acceptance or rejection of otherness: the greater their use, the greater the acceptance of the foreign.

The corpus of texts has allowed for the examination of the authors' behaviour facing foreign words —thus, otherness— considering two textual practices (translation and travel writing) and two Spanish varieties (peninsular and Argentinian) with different degrees of social prestige.

The results of the five-step analysis described in Section 3.2 suggest that the author's respect for canonical literary norms varies according to the textual practice and the source language variety, showing the influence of social prestige on his decisions when translating. Considering the use of foreign words and the tendency to adopt a more exotic and hybrid style which tends towards multilingualism, Pino Cacucci follows the canon in writing travel texts and in translating from the more peripheral Argentinian Spanish but draws away from accepted literary norms when translating famous and accepted novels from the most prestigious Spanish variety. Such differences prompt two reflections. On the one hand, the tendency towards exoticism in the more recognised practice and in translating from the more normative linguistic variety could be considered a conscious or unconscious attempt to break away from the norms of the literary canon. On the other, the tendency towards domestication and the preference for patrimonial terms in the less prestigious practice and in translating from a more marginal linguistic variety may suggest a search for greater acceptance and centrality within the literary system.

Further, the results prompt reflections on the relation between social recognition and otherness. This study has considered the use of foreign words as evidence for greater acceptance of otherness and a tendency towards domestication as a textual representation of the greater integration of the otherness within the target culture. Combining this assumption with canonical literary norms related to the use of foreign elements studied for the present research (see Section 2.3) may presume the existence of an interrelation between the degree of acceptance of others and social recognition. If a preference for foreign words is related to a greater acceptance of otherness, and their introduction in the literary texts conveys less social recognition within the literary system, then the acceptance of otherness also conveys less social recognition. Similarly, as the preference for adapting foreign elements and patrimonial terms is related to a greater integration of otherness in the target culture and enjoys greater social prestige, then the tendency to integrate otherness into one's own culture also enjoys greater social prestige. From this perspective, Pino Cacucci's effort to break the current canonical

norms by introducing foreign words —hence creating a hybrid, multilinguistic style— in the most accepted and central novel analysed (*Soldati Di Salamina*) can be seen as an attempt to subvert the established social norms that determine the canon, in order to reconcile social recognition with a greater acceptance of otherness.

The present study can be used as a departure point for several further research from both methodological and conceptual perspectives. The methodology that has been adopted here could be replicated or/and improved to analyse other types of foreign words. It would be worth, for example, investigating different semantic classes or focusing only on terms proceeding from a certain original language. Furthermore, the methodology could be fruitfully used to examine the transposition of other features from the source to the target context in any type of corpus, either parallel or comparable, which would allow to compare translation with other types of textual practices. From a conceptual prism, the results obtained in this investigation can be broadened in many senses, for example, by analysing further features related to social prestige and the literary canon or by exploring further policies that can be adopted facing the current canonical norms. This, undoubtedly, represents an avenue for further research.

REFERENCES

- Anthony, Lawrence. 2017. *AntPConc* (version 1.2.1). Tokyo, Japan: Waseda University. <https://laurenceanthony.net/software>
- Anthony, Lawrence. 2020. *AntConc* (version 3.5.9). Tokyo, Japan: Waseda University. <https://laurenceanthony.net/software>
- Bakhtin, Mikhail Mikhailovich. 1981. *The Dialogic Imagination: Four Essays*. Austin: University of Texas Press.
- Baynat Monreal, María Elena. 2007. El traductor de relato de viajes: De París a Cádiz de Dumas. In Francisco Lafarga, Pedro S. Méndez Robles and Alfonso Saura Sánchez eds., 63–73.
- Bennet, Karen. 2012. At the selvedges of discourse: Negotiating the “In-Between” in Translation Studies. *Word and Text: A Journal of Literary Studies and Linguistics* II/2: 43–61.
- Bhabha, Homi K. 1994. *The Location of Culture*. London: Routledge.
- Cacucci, Pino. 2009. *Le Balene lo Sanno*. Milano: Feltrinelli.
- Carbonell i Cortés, Ovidi. 2003. Semiotic alteration in translation: Othering, stereotyping and hybridization in contemporary translations from Arabic into Spanish and Catalan. *Linguistica Antverpiensia* 2: 145–159.
- Carbonell i Cortés, Ovidi. 2014. *Los Enfoques Culturales en la Traducción Literaria*. Castellón: Universitat Jaume I.
- Cercas, Javier. 2001. *Soldados de Salamina*. Barcelona: Tusquets Editores.

- Cercas, Javier. 2002. *Soldati di Salamina*. Translation Pino Cacucci. Parma: Ugo Guanda editore.
- Coseriu, Eugenio. 1981. *Lecciones de Lingüística General*. Madrid: Gredos.
- Curell, Clara, Cristina G. de Uriarte and José M. Oliver. 2010. Viajes narrados y palabras viajeras: Voces españolas en los relatos de exploración franceses de principios del siglo XX. In Ana C. Santos ed. *Descontinuidades e Confluências de Olhares nos Estudos Francófonos*. Faro: Universidade do Algarve, 47–56.
- Degerstedt, Andrea. 2013. *Guardar o no Guardar, una Cuestión de Prestar: Un Estudio de Neologismos y Préstamos y su Inclusión en el Diccionario de la Real Academia Española*. Uppsala: University of Uppsala.
- Díaz Larios, Luís Felipe. 2007. Los libros de viajes y la traducción cultural. In Francisco Lafarga, Pedro S. Méndez Robles and Alfonso Saura Sánchez eds., 123–135.
- Díaz Prieto, Petra. 1998. ¿Son los anglicismos el camino del spanglish? *Estudios Humanísticos Filología* 20: 163–177.
- Even-Zohar, Itamar. 1990. Introduction [to Polysystem Studies]. *Polysystem studies. Poetics Today* 11/1: 1–6.
- Gheno, Vera. 2019. The Italian-English “cocktail” on Italian Social Networks. *Quaderni di Linguistica e Studi Orientali* 5: 45–94.
- Grochowska, Anna. 2010. La pastasciutta non è più trendy? Anglicismi di lusso nell’italiano contemporaneo. *ANNALES Universitatis Mariae Curie Skłodowska. Lublin* 2: 43–59.
- Hatim, Basil and Ian Mason. 1995. *Teoría de la Traducción: Una Aproximación al Discurso*. Barcelona: Ariel.
- Hervey, Sandom and Ian Higgins. 1992. *Thinking Translation. A Course in Translation Method: French to English*. London: Routledge.
- Lafarga, Francisco, Pedro S. Méndez Robles and Alfonso Saura Sánchez eds. *Literatura de Viajes y Traducción*. Granada: Editorial Comares.
- Lope Blanch, Juan M. 1972. El concepto de prestigio y la norma lingüística del español. *Anuario de Letras. Lingüística y Filología* 10: 29–46.
- Mangiron, Carme. 2006. *El Tractament dels Referents Culturals a les Traduccions de la Novel·la Botxan: La Interacció entre els Elements Textuals i Extratextuals*. Barcelona: Universitat Autònoma de Barcelona dissertation.
- Mattioli, Virginia. 2018. *Los Extranjerismos como Referentes Culturales en la Literatura Traducida y la Literatura de Viajes: Propuesta Metodológica y Análisis Traductológico Basado en Corpus*. Castellón: Universitat Jaume I dissertation.
- Molina Martínez, Lucía. 2006. *El Otoño del Pingüino*. Castellón: Publicacions de la Universitat Jaume I.
- Newmark, Peter. 1988. *A Textbook of Translation*. New York: Prentice Hall.
- Nida, Eugene. 1964. *Toward a Science of Translating: With Special Reference to Principles and Procedures Involved in Bible Translating*. Leiden: Brill Archive.
- Ortega Román, Juan José. 2006. La descripción en el relato de viajes: Los tópicos. *Revista de Filología Románica* 4: 207–232.
- Osinaga, Itziar Enekoitz. 1999. *Carbonell i Cortés, Ovidi. Traducción y Cultura: De la Ideología al Texto*. Salamanca: Ediciones Colegio de España.
- Pickford, Susan and Alison E. Martin. 2013. Introduction: Travel writing, translation and world literature. *InTRAlinea*. <http://www.intralinea.org/specials/article/1963> (29 November, 2021.)

- Piglia, Ricardo. 2010. *Blanco Nocturno*. Barcelona: Anagrama.
- Piglia, Ricardo. 2011. *Bersaglio Notturmo*. Translation Pino Caccuci. Milano: Feltrinelli.
- Polezzi, Loredana. 2012. Translation and migration. *Translation Studies* 5/3: 345–356.
- Porras Castro, Soledad. 1999. Sociolingüística del italiano contemporáneo: Hispanismos y americanismos. In Pedro Luis Ladrón de Guevara Mellado, Giuseppina Mascali and Pablo Zamora Muñoz eds. *Homenaje al Profesor Trigueros Cano*. Murcia: EDITUM, 603–618.
- Real Academia Española. 2001. *Diccionario de la Lengua Española*. <http://rae.es/drae/> (3 May, 2022.)
- Slebus, Eva. 2012. *La Percepción y las Actitudes Lingüísticas hacia el Castellano Peninsular y distintas Variantes del Español Hispanoamericano*. Utrecht: The University of Utrecht dissertation.
- Smecca, Paola. 2003. Cultural migrations in France and Italy: Travel literature from translation to genre. *Traduction, Terminologie et Redaction* 16/2: 45–72.
- Trivedi, Harish. 2005. Translating culture vs. cultural translation. *91st Meridian* 4/1. <http://iwu.uiowa.edu/91st/vol4-num1/translating-culture-vs-cultural-translation> (29 November, 2021.)
- Tymoczko, Maria. 2006. Reconceptualizing translation theory: Integrating non-Western thought about translation. *Translating Others* 1: 13–32.
- Venuti, Lawrence. 1995. *The Translator's Invisibility*. London: Routledge.
- Xianbin, He. 2007. Translation norms and the translator's agency. *SKASE Journal of Translation and Interpretation* 2/1: 24–29.

Corresponding author

Virginia Mattioli

Spain

E-mail: virginiamattioli@gmail.com

received: November 2021

accepted: June 2022

published online: July 2022