

CHAPTER 2

Language Functions and Translation

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Translating entails analysis of a text according to the rules governing the SL and synthesis in those of the TL. The translator interprets the meaning of the ST in its linguistic and extralinguistic contexts and relays it across language boundaries into the TT. To be able to do this effectively, the translator needs to have a working knowledge of how sentences are organised into larger units in the SL and TL and of the purposes or functions for which language is used. In other words, the translator should be aware of how the formal and functional levels of language interact both within the same language and between languages. Much of translation entails consciously using processes that go on unconsciously all the time in day to day communication. Let us look at the following example:

Enrico lo rivide il pomeriggio del giorno dopo, uscendo dalla bottega di Zaira.

– *Ciao, – le disse. Si sforzava di apparire disinvolto. – Dove vai?"*

– *A casa; dove vuoi che vada?*

– *Cos'hai comprato?*

– *Acciughe; ti piacciono? – Forse Enrico si trovava lì per caso e non aveva altra intenzione che di scambiare due parole.*

– *Secondo come le fai.*

– *Noi non le facciamo in nessun modo; le mangiamo così. –*

Il figlio di Corrado, sciancato e con la testa grossa, era sulla porta accanto e li guardava con il suo sorriso ebete.

– *Beh ... ciao, – disse Anna.*

– *Vengo anch'io, – fece Enrico.*

Anna era seccata. C'erano delle donne sedute fuori della porta, e per una ragazza era compromettente farsi vedere a parlare con un giovanotto: fosse pure per pochi momenti.

Anna's question "*dove vuoi che vada?"* is obviously not a straightforward question: she is not asking Enrico's opinion on where she should go ("Where do you want me to go?", "Where do you expect me to go?", or "Where should I go?"). Anna is being off-hand, because she doesn't want Enrico around: her intention is to discourage his attentions and to get rid of him. An English translation which would evoke the same effect would be some-

thing like: "Where do you think I'm going". Further on in the text we see why Anna didn't want to be seen alone with Enrico: it simply wasn't the done thing. This interpretation is borne out by Enrico's answer; he understands the intention that underlies Anna's words. He correctly interprets her message as a brush-off, a discouragement, so he ignores her question and answers with another question. This is a further attempt on his part to start up a conversation with her and is thus perfectly coherent with his intentions.

As we can see, then, people use words for a purpose: they do things with their words in a particular context and a specific culture. They choose a unit of meaning from a total set of options that a language makes possible and that members of a culture have access to in order to convey a message. Successful communication takes place when the purpose of the message is encoded effectively and decoded appropriately. Cross-linguistic communication (i.e. translation) is successful when the translator identifies the function of the ST and conveys it appropriately to the TT readers in their language and culture.

2.1. Language Functions

When we talk about the functions of language we mean the way people use language to achieve different aims and purposes. If communication is to be effective the participants must be sure that not only the surface structure of what is being said but also the underlying force of the utterance is transmitted and interpreted correctly and appropriately by the receiver.

Let's look at the following example and imagine that these words are spoken by a girl coming out of a cinema with her boyfriend: "It's raining". The words are clear enough but what does the girl actually *mean* by them? Does she intend them to be interpreted as an assertion (she is simply stating that it is raining), or a complaint, or a hint to her boyfriend that he should hail a taxi, or a request for an umbrella; the girl may be blaming her boyfriend for not bringing an umbrella, or regretting that she hasn't; she may even be glad it's raining after a long period of drought and is therefore expressing relief. Even the most straightforward-looking utterances can convey a variety of functions and involve a process of interpretation on the part of the receiver of the message – in this case the boyfriend.

We can carry out different activities through language: we can agree, disagree, assert, blame, condemn, deny, explain, promise, question, request, warn, etc. The ability of sentences to perform actions was first investigated by J. Austin. In his book *How to Do Things with Words*, (1962) he noted how all utterances have some communicative force in addition to conveying meaning. Austin distinguished three kinds of acts that

can be performed by an utterance:

- 1 The locution – the formal, literal meaning of a well-formed, meaningful utterance.
- 2 The illocution – the communicative force which accompanies the utterance and is the act which is performed by it.
- 3 The perlocution – the overall effect of the utterance on the actions, thoughts or beliefs of the addressee (hearer or reader).

The three acts together make up a *speech act* and a text is made up of a concatenation of speech acts, one influencing the other. The illocutionary act gives an utterance its illocutionary (i.e. communicative) force; the overall aim of the discourse and the reaction it produces in the hearer is its perlocutionary force. For example, by warning someone, I may scare or alarm him or prevent him from going somewhere, by making a request I may get him to do something (Searle 1969:25).

Although speech acts have proven difficult to classify, the following broad categories are generally accepted (Searle 1969, 1976):

- 1 Representatives: acts which seek to represent a state of affairs (stating, telling, insisting, etc.).
- 2 Expressives: acts which give expression to the speaker's mental and emotional attitude towards a state of affairs (deploring, admiring, etc.).
- 3 Verdictives: acts which evaluate and relay judgement (e.g. assessing, estimating, etc.).
- 4 Directives: acts which seek to influence text receivers' behaviour (ordering, requesting, warning, prohibiting, daring, etc.).
- 5 Commissives: acts which commit the speaker to a course of action (promising, vowing, pledging, etc.).
- 6 Declarations: acts whose utterance performs the action involved (blessing, baptising, dismissing, etc.).

It is therefore necessary in communication to look behind the formal, literal level of what is being said. It is not sufficient to understand the conceptual meaning of the locution; one must also understand what a speaker or writer is doing through words, that is what speech acts a person is performing. Whenever we do this we carry out an interpretive process. This happens in all kinds of communication every day. Yet interpretation of the illocutionary force of an utterance is not always a straightforward matter. Context and co-text are (as we shall see in Chapters 3 and 5), of course, essential to inferencing the communicative force of an utterance correctly, but at times participants in a communicative act deliberately play on the possibility of interpreting an utterance in different ways and explicitly refer to its illocutionary force.

An oft-quoted exchange is:

"If you don't stop treating me like a fool, I'll leave you."
"Is that a threat or a promise?" she replied.

We may therefore ask for clarification if the message seems ambiguous in some way or if we have trouble deciphering it or because we feel that the speaker's real intention has eluded our understanding. Let us take the following dialogue, for instance.

- *Voglio farti una proposta, disse mia moglie.*
- *Quale?*
- *D'ora in poi non parliamoci più.*
- *Ma che vuoi dire, che ti prende?*
- *Voglio dire quello che dico: non parliamoci più.*
- *Ma perché?*
- *Perché non ce n'è bisogno. Tu non mi vuoi più bene.*

The husband obviously understands the formal meaning of his wife's words (the locution) but he's not sure what her underlying motives are; he therefore asks her what she means by her words and what the matter is. As the conversation proceeds, it becomes clear that the wife is feeling neglected and is, in a way, challenging her husband (the illocutionary force of her suggestion) with the ultimate aim of getting him to pay some attention to her (its perlocutionary force).

The translator's task as *receiver* of the ST message, is to understand the overall communicative force of the utterances that comprise it and, as *sender* of the TL message, to convey it appropriately in the TT. Equivalence in translation is related not only to the conceptual meaning of a text content but also to its illocutionary force: that is, what the writer actually intends.

Consider, for instance, the following text:

Lesse ancora alcune strofe e poi si domandò se doveva continuare a leggere. Ci fu un momento di silenzio. "Ebbene?" domandò il professore. Nell'aula si era fatto il mutismo proprio all'attesa di qualche fatto insolito. Tutti guardavano lui e il professore. Ma Luca non vedeva e non sentiva più nulla. Il professore lo guardava con dispettoso stupore: "Ma si può sapere che cosa le sta accadendo? Vuol leggere o non vuol leggere?"

The teacher is not offering the boy an alternative, as the formal structure of the question might seem to imply. He is in fact enquiring rather sarcastically as to the boy's intentions: the feigned formality really masks a threat. An appropriate rendering of the communicative function of the question would therefore be "Are you going to read or aren't you?" and not "Do you want to read or don't you?". To misconstrue or misinterpret the illocutionary force of the utterance is to mistranslate and misrepresent the author's actual intent. The text must always be taken as a *whole* since the aim is not to translate speech act for speech act but to achieve equivalence of illocutionary structure. The translator should, in principle, be able to break down a stretch of discourse into its constituent speech acts and to then render them in the TL not as a series of separate acts but as an interrelating chain of acts.

The above example also clearly shows that the same form can perform different functions: in Italian "*Vuol leggere o non vuol leggere?*" can serve two different communicative purposes (i.e. 1. "*Ha intenzione di leggere o no?*" and 2. "*Ha voglia di leggere o non ha voglia di leggere, me lo dica?*"). It also indicates that grammatical form and communicative function do not overlap in the same way in different languages: in English two separate forms are needed for the two functions, namely, "Are you going to read or aren't you?" and "Do you want to read or don't you?".

Further examples of the complex relationship that exists between form and function both within the same language and across languages are provided by public directives. A directive is an illocutionary speech act on the part of the speaker or writer with the perlocutionary function of influencing the addressee's future action. Public directives are generally written and to be found in signs and notices. They range from requests (Passengers are kindly requested to carry one piece of hand luggage only onto the plane), commands (Tickets are to be shown upon request), warnings (Beware of the dog), to prohibitions (No trespassing) and can be realised linguistically in a number of ways: through the use of passives, modal verbs, imperatives, the determiner *no*, the impersonal infinitive form, etc. Although Italian and English are fairly similar in their realisation of directives, the two languages may at times use different language structures to perform the same function. Consider the following examples:

Non è consentito l'ingresso a persone in abiti sconvenienti alla dignità della casa di Dio.
Out of deference for the house of God, proper dress is required of all those who enter.

Do not lean out!
È pericoloso sporgersi.

In the second example, the English directive is a prohibition and is realised through a personal active imperative form, whereas the Italian directive is couched as a warning and makes use of an impersonal infinitive form. It is important for the translator to be aware of how a particular speech act, in this case a directive, would most naturally be conveyed in the TL and to make use of authentic equivalent standard forms where these exist.

2.2. Microfunctions and Macrofunctions

Functions, as we have been discussing them so far, are sometimes referred to as *microfunctions* to distinguish them from those that encompass larger stretches of discourse – the *macrofunctions*. The distinction is as important to translation as it is to communication in general. It is too simplistic to assume that language serves merely to communicate thoughts or ideas. Although it is true that *all* language is to a great extent informative, that is, it has a *referential* function, it also serves other important purposes.

Before examining the major functions of language and their relevance to translation, let us briefly look at the elements that make up any act of verbal communication, any speech event (Jakobson 1960) (see also Chapter 3):

	CONTEXT	
ADDRESSER	MESSAGE	ADDRESSEE
	CONTACT	
	CODE	

The *addresser* is the person who originates the message.

The *addressee* is the person to whom the message is addressed.

The *context* is the setting in which the communicative act takes place, i.e. the social or physical context.

The *message* is the form that the message takes (grammatical and lexical choices) and the information carried (the topic).

The *contact* is the medium or physical channel through which the message is transmitted; it is also the psychological connection that is set up between addresser and addressee.

The *code* refers to the language system used (e.g. English, Italian, Cockney, sign language, semaphore, etc.).

Each of these aspects of the discourse situation determines a different macrofunction

of language, which in turn determines the structures used (lexis, syntax, grammar). A number of different labels have been given to them, mostly variations of those first identified by Bühler (1934), and subsequently elaborated by Jakobson (1960):

	REFERENTIAL	
EMOTIVE	POETIC	CONATIVE
	PHATIC	
	METALINGUAL	

The *emotive function* expresses the inner states and emotions of the *addresser*. The addresser communicates his feelings irrespective of any response on the part of the addressee. It is oriented towards the 1st person I and is mostly expressed through the use of interjections ("Great!", "Oh dear!") and a personalised use of language (e.g. unusual or original imagery: "the air was as sharp as lemon-juice yet as clean and cleansing").

The *conative function* seeks to affect the inner states and emotions of the *addressee*. The addresser's attention is centred on getting the addressee to react as he intends; it is therefore instrumental and oriented towards the 2nd person you. It is often, though by no means always, realised through the use of the vocative or imperative ("Come into the garden, Maud", "Watch out. There's a thief about!", "Do not lean out", "If you're thinking about a loan, read on", "Government Health Warning: Smoking can cause fatal diseases").

The *referential function* carries the extralinguistic information content, i.e. information for its own sake. It is centred on objects and events in the *context* as well as on the facts of a topic. It is also called the *informative function* and is oriented towards the 3rd person in the sense of someone or something being spoken of. It can be realised in different ways linguistically. In English a formal, technical style will entail the use of nominalisation (The results have led to a greater understanding of the likely modes of transmission as well as the identification of persons at risk), strings of premodifying adjectives and nouns (child welfare referral centre), passives (Penicillin was discovered in 1929), stative verbs or even "empty" verbs (The new drug caused a decrease in heart rate); a slightly more informal style will include first person plurals and dynamic active verbs (We now understand better how the infection is transmitted and how to identify persons at risk).

The *poetic function* is the particular form chosen for the *message* and is also called the *aesthetic function*. It covers such aspects as sound-effects, rhythm, figurative language. The *poetic function* is not confined to poetry but comes into play whenever the form of the message is an essential part of its meaning and force. At times it is the main task and essence of the message (political slogans – I like Ike; adverts – Pay a little now, live a lot later, *Più lo mandi giù e più ti tira su*, sayings – An apple a day keeps the doctor away).

In the case of the famous quotation *Veni, vidi, vici*, the symmetry of the three two-syllable verbs, all with the same initial consonant and final vowel, highlights Caesar's victorious message. In nonsense verse the poetic function is an intrinsic component of the sense, as can be seen in the following extract from *Alice in Wonderland*, where the Mock Turtle is giving a list of the subjects taken in the school at the bottom of the sea:

"Reeling and Writhing, of course, to begin with," the Mock Turtle replied; and then the different branches of Arithmetic – Ambition, Distraction, Uglification and Derision."

What is important here is the phonological resemblance of Reeling and Writhing with the actual school subjects of Reading and Writing, and of Ambition, Distraction, Uglification and Derision with Addition, Subtraction, Multiplication and Division. This feature would have to be maintained in the translation. Consider how this has been handled in Italian:

"Prima di tutto le locali e le consolanti, naturalmente" rispose la Finta Tartaruga. "Poi le quattro operazioni: Ambizione, Sostazione, Mortificazione, e Derisione."

The *phatic function* establishes *contact* between addresser and addressee. It serves to open up the channel of communication, checks that it is still open and discontinues it ("Can you hear me?", "Is it clear?", "Lend me your ears" or "Uh huh", "I see").

It can sometimes span fairly long pieces of discourse as the following example taken from Jakobson (1960:92) shows:

"Well!" she said.

"Well, here we are," he said.

"Here we are", she said, "Aren't we?"

"I should say we were", he said, "Eeyop! Here we are."

"Well!" she said.

"Well!" he said, "well."

The *metalingual function* focuses attention on the *code* itself to clarify or re-negotiate it. It refers to the ability of language to talk about itself. Expressions used to realise this function are, for instance: "What do you mean?" (addressee) or "Do you see what I mean?" (addresser).

2.3. Language Functions and Text Types / Discourse Genres

What use can knowing about these functions be to the actual translation process? The concept of language functions is closely bound to the classification of text-types, or discourse genres, as they are otherwise called. Classifying the ST into a type or genre enables the translator to identify the writer's communicative intentions more closely and thus to make predictions about the kind of language to select for the TL version.

Although texts are generally multifunctional in that they fulfil various functions, *one* function can generally be seen to predominate and this can be used as a basis to determine a typology of texts. The other functions that are present may be taken as being subsidiary to the main one. Let us take the first three language functions listed above since they are the ones which occur most extensively over long stretches of discourse and are thus the most pertinent to translation. Jakobson, as we saw, refers to these as the *emotive*, *referential* and *conative* functions. Nida (1975) distinguishes between the *expressive*, *informative* and *imperative* functions of text; Newmark (1981, 1988) prefers *expressive*, *informative*, and *vocative*.

The emotive or expressive function is *author-centred*. It focuses on the author's feelings and is therefore characteristic of such text-types as creative literary texts, autobiographies, speeches, authors' prefaces and personal correspondence. The author's personal style of writing and idiosyncrasies are part of the actual text and need to be translated intact.

Questo racconto è lo studio sincero e spassionato del come probabilmente devono nascere e svilupparsi nelle più umili condizioni le prime irrequietudini pel benessere; e quale perturbazione debba arrecare in una famigliuola vissuta sino allora relativamente felice, la vaga bramosia dell'ignoto, l'accorgersi che non si stà bene, o che si potrebbe star meglio.

Il movente dell'attività umana che produce la fiamma del progresso è preso qui alle sue sorgenti, nelle proporzioni più modeste e materiali. Il meccanismo delle passioni che la determinano in quelle basse sfere è meno complicato, e potrà quindi osservarsi con maggior precisione. Basta lasciare al quadro le sue tinte schiette e tranquille, e il suo disegno semplice.

(Giovanni Verga, *I Malavoglia*)

This story is the honest and dispassionate study of the way in which the first strivings after well-being might possibly be born, and develop, among the humblest people in society; it is an account of the sort of disquiet visited upon a family (which had lived relatively happily until that time) by the vague desire for the unknown, the realization that they are not well-off, or could be better.

The mainspring for the human activity which produces the stream of progress is here viewed at its source, at its humblest and most down-to-earth. The mechanism of the passions which are vital to such progress in these low realms is less complicated, and can thus be observed with greater accuracy. One has simply to allow the picture its pure, peaceful tones, and its simple design.

(Giovanni Verga, *I Malavoglia*
(*The House by the Medlar Tree*)
translation by Judith Landry)

The referential or informative function is *content-centred* since it focuses on the information carried. It is typical of textbooks, technical reports and scientific articles. The writer's personal style is generally less important and it is the actual content itself that should be translated accurately and appropriately. Consider the following examples of informative texts and their translations:

The world's human population passed the threshold of five billion people in the second half of the 1980s, having doubled since 1950. It is now increasing by about eighty million people each year, so that by the year 2000 it is likely to be over six billion. Such increases in population are unprecedented in history, but the great wave of concern about population growth in the 1960s has now become reduced, or replaced by other problems, even though the forecasts made at that time have turned out to be surprisingly accurate at a global level.

(Mike J. Murphy,
"How many people will there
be on earth in the year 2000?"
Ulisse 2000, 63.)

Nella seconda metà degli anni '80, la popolazione mondiale ha varcato la soglia dei 5 miliardi di individui, raddoppiando così rispetto al 1950; e poiché attualmente aumenta al ritmo di 80 milioni di persone all'anno, è probabile che nel 2000 essa raggiunga la quota di 6 miliardi. Una simile crescita demografica è senza precedenti nella storia, ma la grande preoccupazione che ciò destava durante gli anni '60 si è oggi attenuata, o è stata sostituita da altri problemi, benché le previsioni fatte allora si siano rivelate sorprendentemente precise su scala mondiale.

The conative or vocative function is *reader-centred* since the aim is to affect the reader's behaviour in some way. Texts in which the vocative function predominates are advertising, propaganda, official recommendations, polemical and persuasive writing of any kind. The form is generally an intrinsic feature of the text but while in expressive texts form is considered part of the ST author's personal use of language, in vocative texts it is geared towards the receiver of the TT. TL conventions therefore take pride of place, and the effect the translator seeks to achieve is one of pragmatic equivalence between ST and TT.

RECOMMENDATIONS FROM THE DECLARATION OF HELSINKI

I. BASIC PRINCIPLES

- 1 Clinical research must conform to the moral and scientific principles that justify medical research and should be based on laboratory and animal experiments or other scientifically established facts.
- 2 Clinical research should be conducted only by scientifically qualified persons and under the supervision of a qualified medical man.
- 3 Clinical research cannot legitimately be carried out unless the importance of the objective is in proportion to the inherent risk to the subject.
- 4 Every clinical research project should be preceded by careful assessment of inherent risks in comparison to foreseeable benefits to the subject or to others.
- 5 Special caution should be exercised by the doctor in performing clinical research in which the personality of the subject is liable to be altered by drugs or experimental procedure.

RACCOMANDAZIONI DALLA DICHIARAZIONE DI HELSINKI

I. PRINCIPI DI BASE

- 1 La ricerca clinica deve conformarsi ai principi morali e scientifici che giustificano la ricerca medica e deve essere basata su esperimenti di laboratorio o su animali o su altri fatti scientificamente stabiliti.
- 2 La ricerca clinica deve essere condotta solo da personale scientificamente qualificato e sotto la supervisione di un medico qualificato.
- 3 La ricerca clinica non può essere legittimamente effettuata a meno che l'importanza dell'obiettivo sia proporzionale al rischio inerente al soggetto.
- 4 Ogni progetto di ricerca clinica deve essere preceduto dalla attenta valutazione dei rischi inerenti in paragone ai benefici previsti per il soggetto o per altri.
- 5 Le ricerche cliniche nelle quali la personalità del soggetto può essere alterata dai farmaci o dai procedimenti sperimentali, dovranno essere effettuate con particolare cautela da parte del personale medico.

An important component in translating this function is deciding which form of address to select. The translation of you entails decisions on degrees of formality and number: the second person singular pronoun you in Italian is either *tu* (informal) or *Lei* (formal) or even *voi* (archaic or regional dialect or religious register).

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o un motorino ?

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TMI
Time Manager International

Milano, 20 novembre 1991
Rif. 3664298B1020

Egregio Dr.
Mario Rossi
Via del Centro,
20100 MILANO MI

Egregio Dr. Rossi,
qual è il Suo collaboratore che dimostra più creatività, più tenacia nel perseguire gli obiettivi, più chiarezza e indipendenza di giudizio nel valutare le situazioni?
Molto probabilmenteproprio Lei stesso!

Questo è il punto di partenza del sistema Time Manager: il primo sistema integrato ed autogestito che La aiuta a:

- raggiungere i suoi obiettivi strategici
- dominare le situazioni attraverso una visione d'insieme delle singole realtà
- scoprire e cogliere le opportunità nascoste dietro i problemi
- dare le giuste priorità per ottimizzare il controllo sulle Sue attività e sul tempo da dedicare ad ogni obiettivo.

Per ottenere questi risultati, il Sistema Time Manager mette a Sua disposizione gli strumenti più efficaci per esaltare le sue capacità, e permetterLe di tenere sotto controllo in ogni fase il processo di conseguimento dei Suoi obiettivi.

Quando un sacerdote cominciò a far conoscere loro il Dio d'Europa – il Dio-creatore, il Dio-providenza –, uno di essi, che doveva essere singolarmente incline alla speculazione filosofica, rispose: "Voi dite che il Dio dei cristiani sa tutto, che nulla gli è occulto, e che per la sua immensità sta in ogni luogo, vedendo tutto ciò che qui si fa".

(Piero Citati,
Il Corriere della Sera, 7 luglio 1985)

The second person plural can be either *voi* (informal and neutral) or *Loro* (formal).

CERCATE:

- La «Buca dei suggerimenti» nei Body Shop
Diteci i vostri punti di vista e le vostre idee
Fateci domande
Usate le buche dei suggerimenti!
- Informazioni sui progetti per la comunicazione del vostro Body Shop locale.
Chiedete nel negozio – perché non partecipare?
- Informazioni sulla Boy's Town e che cosa stiamo facendo l'uno per l'altro.
- Informazioni sui nostri prodotti:
Opuscoli sono a disposizione nei Body Shop o possono essere richiesti per posta agli indirizzi sottoelencati: ...

At times the English second person is translated in Italian by the infinitive.

Read the instructions carefully.

Leggere attentamente le istruzioni.

This range of possibilities can be used to evoke subtle shades of underlying meaning, which are sometimes difficult to render in English. The same is true for the collocation of titles with first names. In Italian *Signorina Giulia* or *Signor Piero* occur much more frequently than Miss Julia or Mr Peter. Compensation strategies will have to be used in the English TT to convey the degree of formality or familiarity intended. The title Ms, on the other hand, will cause problems in translating from English into Italian.

A sensitivity to text-types and the different kind of language used for each is essential to achieving the same effect on TL readers as the original text may be thought to have had on the SL readers. Compare the following three texts each dealing with the problem of pollution: the first is an expressive text, an authoritative statement by Dr. Mostafa K. Tolba, Executive Director of the United Nations Environment Programme; the second is an informative text taken from a scientific journal; the last is a vocative text, a leaflet entitled, "Save the Ozone Layer".

"The atmosphere is the common property of every nation on earth.

And unless all nations commit themselves to the elimination of ozone-depleting chemicals, the world's first truly global environmental agreement is compromised. And the environment does not tolerate compromise."

Dr. Mostafa K. Tolba
Executive Director
United Nations
Environment Programme

Aerosols are collections of small liquid or solid particles dispersed in air or some other medium. The particles are all so tiny that each is composed of only a few hundred atoms. Because of this they can float in the air for a very long time. Perhaps the most commonly experienced aerosol is industrial smog of the kind that plagued London in the 1950s and is an even greater problem in Los Angeles today.

These collections of aerosols reflect the Sun's heat and thereby cause the Earth to cool.

Dr Rasool and Dr Schneider have calculated the exact effect of a dust aerosol layer just above the Earth's surface on the temperature of the planet. As the layer builds up, the present delicate balance between the amount of heat absorbed from the Sun and the amount radiated from the Earth is disturbed. The aerosol layer not only reflects much of the Sun's light but also transmits the infrared radiation from below almost unimpeded. So, while the heat input to the surface drops, the loss of heat remains high until the planet cools to a new balanced state.

UNITED NATIONS ASSOCIATED

S A V E T H E
O Z O N E
L A Y E R

CITIZENS CAMPAIGN

CFCs AND OZONE

We need our ozone layer as it protects us and all other life-forms from deadly ultraviolet (UV) light. Extra UV light reaching the earth's surface would lead to increased skin cancer, cataracts and infections in human beings. Plants and animals would also suffer and we may see decreased agricultural yields and the marine food chain may be damaged.

Chlorofluorocarbons (CFCs) are the guilty chemicals which have been found to destroy ozone. They have many uses in our modern industrial society; in fridges, freezers, aerosols, blowing foams and cleaning (including dry-cleaning). Each CFC molecule can destroy thousands of ozone molecules and some continue their destruction for a hundred years. The worst destruction is yet to come as each CFC released now can take 20 years to reach the ozone layer.

THIS IS A GLOBAL PROBLEM
WHICH REQUIRES
INTERNATIONAL ACTION.

The expressive text contains authoritative and seemingly definitive statements on the fate of the environment. The language of the informative text is fairly neutral. Facts are presented without any overt comment and the vocabulary chosen is on the whole denotative: in other words, no value judgements are expressed. The same field of discourse is presented quite differently in the vocative text, which contains connotative language, pregnant with comments and value judgements.

An awareness of what the author is actually doing in the text is essential to maintaining equivalent effect in ST and TT and to translating appropriately. Consider the examples below; they are English and Italian versions of the same text:

AMERICANINO

SIZE

TYPE

Questo prodotto è un originale garantito dal marchio Americanino legalmente registrato.

Ogni capo riportante questa etichetta è stato progettato tagliato e confezionato con tecniche d'avanguardia, e con l'alta tecnologia caratteristica principale dei nostri metodi di lavorazione. I tessuti usati per la confezione di questo capo sono i più adatti alla corretta gestione di lavaggio e di stiro; le vestibilità sono frutto di un approfondito studio dei comportamenti urbani.

This product is an original guaranteed by the legally registered AMERICANINO brand.

Each article carrying this label is designed, cut and manufactured with avant-garde techniques and the high technology which is characteristic of our production methods. The materials employed in the manufacturing of this article are the most suitable to the right way of washing and ironing; its adaptability derives from an accurate study of metropolitan behaviour.

The language is not overtly persuasive; ostensibly it intends to inform customers of the integrity of the company. It fulfils two additional functions, however: one is to convince customers of the product's quality and durability; the other is to warn customers against buying fake copies of the original product.

Texts generally contain more than one function, but it may be assigned to one or other of the categories depending on which function predominates in a specific context. As Crystal and Davy (1969:173) suggest, the central function of a newspaper article is to inform,

and this is true in the reporting of news items, weather forecasts, sporting events. But articles may also be highly polemical or persuasive: this is especially true of editorials or authoritative statements by leading experts and personalities, or of articles dealing with controversial issues. Compare the following extracts from the British, American and Italian press, grouped together according to their prevailing function: it is the translator's task to gauge this function in the ST and to reproduce it appropriately in the TT.

1) texts with a predominantly informative function:

ROMA – Quando gli storici latini erano in vena di malinconiche considerazioni sul destino effimero della gloria degli uomini e delle città, citavano sempre il caso di Ficana, «un tempo famosa e ricca e di cui ora resta appena il ricordo del nome». In effetti, questa antichissima città del Lazio era sprofondata nel nulla; non si sapeva neanche più dove fosse situata. Ficana fu, certo, una città rinomata per le sue ricchezze; ma poiché la storia tace su di essa, si può dedurre che non si distinguesse per virtù guerriere: e, in un'epoca in cui soltanto queste contavano, la città dovette sottomettersi a Roma senza fare troppe resistenze, senza gesti eroici, senza clamore. Ciò avvenne in epoca remotissima, ai tempi dei re di Roma.

Collocata sulla prima linea di colline, venendo dal mare, Ficana si estendeva su un pianoro da cui si gode ancora un bellissimo panorama: ai piedi del colle il Tevere, ad ovest la piana che arriva fino al mare, a nord e ad est si susseguono i profili di colline lontane, fino all'Eur. Solo a sud non c'è vista: la periferia di Acilia avanza ed è ormai a ridosso dell'antica città.

(Clara Valenziano, "Ma i re di Roma erano più forti", *La Repubblica*, 24 settembre 1981)

WILLIAM Waldegrave, the health secretary, announced yesterday a mid-year injection of £2 million into the government's waiting list initiative, to help to reach the two-year waiting list guarantee promised by ministers in the citizen's charter. The extra money, which raises the waiting list fund to £35 million this year, will be directed at specialties where patients wait longest such as plastic surgery. Under the patient's charter, the government has given a commitment that nobody will have to wait more than two years for treatment.

However, the health department admitted yesterday that the latest provisional figures, for last September, showed that 42,033 people had still been waiting at least two years for their operations.

(Jill Sherman, "Waiting list pledge claims another £2m", *The Times*, December 4, 1991)



2) texts with a predominantly vocative function:

Nel marzo dell'89, poco dopo che David Duke aveva vinto il suo seggio di deputato del partito repubblicano, andai a intervistarlo in via dei Cipressi a New Orleans, in una periferia poco lontano dal lago Portchartrain, dove i cocodrilli dormono sotto le acque palustri. Vidi i suoi occhi di carta velina azzurra, le sue figlie Erika e Kristine che non volevano andare a scuola sullo stesso bus dei ragazzi neri, lo vidi suonare al pianoforte musica popolare americana. In una bella casetta bianca su un prato inglese descrisse a lungo le sue teorie, toccando soprattutto il tema delle quote (perché un nero deve essere avvantaggiato dalla legge se tanti bianchi stanno peggio di lui?) della criminalità («che ci posso fare se le statistiche dicono che quella nera è ben più vasta di quella bianca?») e di altre questioni che si collocavano tutte al di qua del razzismo esplicito; per nulla al mondo avrebbe ammesso che i neri erano peggio, ontologicamente, dei bianchi. Era, per carità, il mondo attuale con le sue storture che aveva creato un'invivibilità che fa conflagrare le razze.

David Duke non tirò mai fuori dal cassetto, né in pratica né metaforicamente, il cappuccio da Gran Wizard del Ku Klux Klan. Anche sugli ebrei si mantenne, per così dire, oggettivo: Israele era «imperialista», la lobby americana «pesante», la stampa «piena di ebrei».

(Fiamma Nirenstein,
"Battuto il Grand Wizard,
l'allarme continua",
L'Indipendente, 19 novembre 1991)

MOSCOW – All their lives, Vitaly and Svetlana Staradubov counted on the socialist state.

Despite nagging shortages of food and other staples, the couple kept the faith. They believed in the state's promises of affordable goods, medical care for their children and someday even an apartment with more than one room.

Meanwhile, they passively joined the long lines for such luxuries as sausage and vodka. When Mikhail Gorbachev pledged a kind of Soviet New Deal, they embraced his vision.

But their beliefs are being shattered. The state is collapsing. The Communist Party is gone, and post-coup politics are bitter and fractious. Soviet inflation is running somewhere between 6% and 12% a month, and the lines at stores are longer than ever. This thing called "privatization" strikes the Staradubovs as unjust, and the concept of profit is alien.

(Laurie Hays,
"A Soviet Family Waits in Line,
and Worries",
The Wall Street Journal,
October 22, 1991)

3) texts with a predominantly expressive function:

Vittoria dell'uomo e vittoria della conoscenza umana. Se già dietro l'impresa della "Columbia" si fanno balenare spettri fantascientifici di guerre stellari, di decisioni sulle sorti del mondo giocate nei deserti dello spazio, la vittoria di ieri rimane.

Già si parla di un "sistema spaziale di trasporti" o, con un tocco in più d'immaginazione, di "autobus delle stelle". In effetti, il biglietto d'andata e ritorno per quell'"oltrecielo", cui il nostro sguardo arriva soltanto con l'aiuto dei telescopi, non è più il remoto sogno di Jules Verne. Ma tutto questo ci dà orgoglio e anche ci consola perché è nella misura dell'uomo, voluto e realizzato dall'uomo. Questo vale anche al di là degli infiniti congegni, dei "computer", dei vertiginosi calcoli, che hanno reso possibile il volo.

Quella di ieri è un'altra data che resta. Ma a noi, come per altre date, appare mirabile la continuità umana, la fede nella conoscenza che ieri scoprì una terra ignota, un fossile carico di storia, un microbo, o si fissò in un poema, in una sinfonia. Proprio mentre la "Columbia" si posava sulla pista, è tornata alla memoria la profezia del regista Kubrick in "2001, Odissea nello spazio". Le movenze delle aeronavi, erano segnate dal ritmo di un valzer di Strauss, come a dire che, in un vecchio parco o nel buio del cosmo, c'è sempre l'uomo, lo stesso uomo.

(Giulio Nascimbeni,
"Il biglietto per l'oltrecielo",
Il Corriere della Sera,
15 aprile 1981)

The topic appeals, appalls, dizzies, delights. It dwarfs the male pen by much the same scale as the human ovum dwarfs the spermatozoon; that is, by 1,400,000 cubic microns to seventeen, or over eighty thousand to one. If life is a forest, women are the trees. Mothers, grandmothers, aunts, cousins, teachers, classmates, playmates, dates, mates, daughters, editors, reviewers both hostile and friendly – my goodness, how can one generalize about faces and voices whose sum leaves almost nothing of one's earthly existence unaccounted for? Further, the topics is not only vast but hot, and any word a male ventures upon it will be as inevitably suspect as an accused murderer's testimony in his own behalf.

(John Updike, "Looking on women with a wild surmise",
The Independent, December 28, 1991)

Instructions, too, may be either predominantly informative or vocative: instructions on how to work a household appliance will mainly provide information on how to use the object in question, although they may also contain warnings, recommendations and advice.

Self-cleaning system

Normal tap water contains calcium and other residue. Your Braun steam iron is equipped with a self-cleaning system. It rids the steam iron of deposits which could interfere with its functions.

We recommend actuating the self-cleaning system whenever you are ironing at temperatures within the shot of steam range (b).

–The iron is filled with water and turned on, the steam control 4 set at «•» and the temperature control 1 set within the shot of steam range.

–Hold the iron horizontally up in the air and away from the fabrics to be ironed. Press the shot of steam button 5 several times at intervals.

Steam ironing

Consult the attached Ironing Guide to check whether the textiles you want to press can be ironed with steam. Your Braun steam iron produces steam when the temperature control 1 is set within the steam range (b).

Steam ironing at lower temperatures may cause water drops to form. Should this happen, turn the steam control 4 down to reduce the steam output volume.

Steam production will be stopped automatically when the iron is placed upright on its heel (e.g.).

For steam ironing, proceed as follows:

Temperature selection: Select the temperature you want within the steam range (•• or •••) with the temperature control 1 and wait until the iron reaches the selected temperature.

Steam volume: Select the steam volume required for each garment with the steam control 4 (see Ironing Guide):

1 = minimum
8 = maximum

Shot of steam: When ironing within the shot of steam range (b) on the temperature control 1, the shot of steam button 5 may be actuated additionally for stubborn creases and wrinkles on collars, cuffs, etc.

Water spray: The water spray button 6 may be actuated at any temperature setting to dampen the laundry (d).

–During ironing pauses, always rest the iron upright (e, g).

Sistema autopulente

La normale acqua di rubinetto contiene calcio e altri residui. Il ferro da stiro Braun è dotato di un sistema autopulente che asporta tutti i depositi e i residui che potrebbero ostruire il ferro da stiro.

Consigliamo di utilizzare il sistema autopulente prima di ogni operazione di stiratura e comunque tutte le volte che usate il ferro alle temperature comprese nella zona «supervapore» (b).

–Il serbatoio è pieno d'acqua e il ferro è acceso; la manopola di regolazione del vapore 4 è a «•» e il selettore della temperatura 1 è sul «supervapore».

–Tenete il ferro sospeso in posizione orizzontale, lontano dai tessuti da stirare. Premete ripetutamente il tasto del supervapore 5.

Stiratura a vapore

Accertarsi che il tessuto da stirare sia adatto per la stiratura a vapore (vedi Guida alla stiratura).

Controllate anche che la temperatura indicata per il tessuto sia sufficientemente per la produzione di vapore, cioè compreso nella sezione «vapore» del selettore di temperatura.

Se la temperatura è troppo bassa potrebbero fuoriuscire delle gocce d'acqua. In questo caso riducete la produzione di vapore mediante la manopola di regolazione del vapore 4.

Il getto di vapore si interromperà automaticamente quando rimetterete il ferro in posizione verticale (e.g.).

Per la stiratura a vapore, procedete come segue:

Selezione delle temperature:

Selezionate la temperatura desiderata, compresa nella zona «vapore» (•• oppure •••) mediante l'apposito selettore 1 e aspettate fino a quando il ferro avrà raggiunto la temperatura desiderata.

Quantità di vapore:

Selezionate la quantità di vapore adatto ad ogni tessuto, mediante il regolatore di vapore 4 (vedi Guida alla Stiratura):

1 = minimo
8 = massimo

Supervapore: Quando il selettore di temperatura 1 è in posizione supervapore (b), potete anche premere il tasto supervapore 5 per eliminare le pieghe più ostinate su colletti, polsini, ecc.

Spray: Questo tasto 6 può essere usato a qualsiasi temperatura per inumidire a capi da stirare (d).

–Quando appoggiate il ferro, durante la stiratura, tenetelo sempre in posizione verticale (e, g).

An advertisement is another discourse genre which can have more than one function: some adverts inform, some are written by famous personalities, while the majority persuade, arouse, cajole or even shock, depending on whether they have a hard sell or soft sell technique.

2.4. Translation Strategies

Differences in text-types entail three different approaches to the text and three different types of translating. An expressive text is *SL oriented*, an informative text is *text-oriented*, and a vocative text is *TL oriented*. As we saw in Chapter 1, there is no single fixed procedure for translating all texts: the translation strategies to be adopted depend on text-type.

An expressive text is author/SL centred: the personal components should be maintained in the TL version.

She turned to look at him—or as it seemed to Charles, through him. It was not so much what was positively in that face which remained with him after that first meeting, but all that was not as he had expected; for theirs was an age when the favoured feminine look was the demure, the obedient, the shy. Charles felt immediately as if he had trespassed; as if the Cobb belonged to that face, and not to the Ancient Borough of Lyme. It was not a pretty face, like Ernestina's. It was certainly not a beautiful face, by any period's standard or taste.

But it was an unforgettable face, and a tragic face. Its sorrow welled out of it as purely, naturally and unstopably as water out of a woodland spring. There was no artifice there, no hypocrisy, no hysteria, no mask; and above all, no sign of madness. The madness was in the empty sea, the empty horizon, the lack of reason for such sorrow; as if the spring was natural in itself, but unnatural in welling from a desert.

(John Fowles,
The French Lieutenant's Woman)

Lei si voltò a guardarlo; o meglio, tale almeno fu l'impressione di Charles, a guardare attraverso di lui. Non era tanto ciò che vide sul suo volto che, dopo questo primo incontro, sarebbe rimasto impresso nella sua memoria, ma ciò che non era quale lui si aspettava; in quell'epoca infatti il personaggio femminile preferito era la pudica, l'obbediente, la timida. Charles si sentì subito un usurpatore, come se il Cobb appartenesse a quel viso e non all'antico borgo di Lyme. Non era un viso grazioso come quello di Ernestina. Non era certamente un bel viso secondo i criteri estetici e i gusti di qualsiasi epoca. Ma era un viso indimenticabile, un viso tragico. Sgorgava dolore con la stessa purezza, naturalezza e inarrestabilità con cui sgorga l'acqua da una sorgente nei boschi. Non c'era artificio in esso, né ipocrisia, né isterismo, né maschera; soprattutto non c'era la minima traccia di pazzia. La pazzia era nel mare vuoto, nel vuoto orizzonte, nell'irragionevolezza di quel dolore; come se la sorgente fosse stata naturale in sé ma innaturale in quanto sgorgava da un deserto.

(John Fowles,
La donna del tenente francese,
traduzione di Ettore Capriolo)

An informative text is text/TL centred: the translator's task is to convey the message accurately and in a way that may be accessible to the intended TT reader.

I tumori maligni che originano dal bronco lobare superiore e che si estendono prossimalmente all'origine del bronco principale ed alla carena tracheale vengono classificati al terzo stadio anche in assenza di metastasi a distanza. Questi tumori sono generalmente considerati oltre i limiti anatomici di un intervento di pneumonectomia standard ed il loro trattamento è affidato alla radioterapia con intervento palliativo. Tuttavia, in alcuni di questi casi, sfruttando le più moderne tecniche di resezione e ricostruzione tracheo-bronchiale è oggi possibile l'asportazione chirurgica completa della neoplasia.

Malignant tumours arising from the bronchi of the upper lobes and extending to the origin of the main bronchus and the carina are classified as stage III even in the absence of distant metastases. Since a standard pneumonectomy cannot be performed for anatomical reasons, these tumours are usually treated palliatively by radiotherapy. In some cases, however, recent techniques in tracheo-bronchial resection and reconstruction have made complete removal of the tumour possible.

A vocative text is reader/TL centred: as such it has to be fully and immediately comprehensible to the reader and above all it should fulfil its communicative function (persuading, warning, instructing, etc.)

1. Assemble the needed equipment.
2. Wash hands with soap and water.
3. Fill a small bowl with tap water.
4. Connect suction catheter to suction tubing attached to suction machine.
5. Turn on suction machine.
6. Test machine function by putting catheter into bowl of water and putting your finger over suction vent of catheter.

(Howard Levine and Connie Miller,
Tracheostomy Care Manual)

1. *Raccogliere il materiale occorrente.*
2. *Lavarsi le mani con acqua e sapone.*
3. *Riempire una bacinella con acqua di rubinetto.*
4. *Collegare il catetere di aspirazione al tubo dell'apparecchio aspiratore.*
5. *Accendere l'aspiratore.*
6. *Accertarsi del corretto funzionamento dell'apparecchio immergendo il catetere nella bacinella d'acqua e ostruendo con il dito la valvola del catetere.*

Now let's briefly look at the three remaining language functions: the *poetic*, the *phatic* and the *metalingual*.

The *poetic* or *aesthetic function* is not restricted to literary language, as we have seen, but can be extended to all forms of discourse where the form of the message is as important as the message itself, if not more so. A sensitivity to stylistic aspects of language is essential when translating discourse with a predominantly poetic function (see also Chapter 4). The following excerpt is a continuation of the expressive text cited above but here it is the poetic function which predominates. The sustained metaphor needs to be rendered in the TT.

Again and again, afterwards, Charles thought of that look as a lance; and to think so is of course not merely to describe an object but the effect it has. He felt himself in that brief instant an unjust enemy; both pierced and deservedly diminished.

(John Fowles,
The French Lieutenant's Woman)

Più di una volta Charles avrebbe poi ripensato a quello sguardo come a una lancia; e pensare così non significa ovviamente limitarsi a descrivere un oggetto ma prenderne in considerazione gli effetti. In quel breve attimo si senti come un nemico ingiusto: trafitto e insieme meritatamente ridimensionato.

(John Fowles,
La donna del tenente francese,
traduzione di Ettore Capriolo)

The poetic function is also the predominant feature of the following texts:

I provetti, gli stakanovisti, gli "sfruttatori" totali dello ski-pass, attaccano normalmente al mattino e, dopo un panino a mezzogiorno, o anche una colazione in uno dei tanti ottimi rifugi ... ritornano ad alimentare la loro febbre: via alla seggiovia, su all'intermedia, su ancora fino alla cima, tutti tesi ad alimentare le personali illusioni fino al tramonto.

(Rolly Marchi, "La giornata ideale",
Cortina Magazine, n. 12)

The "dab hands", the gluttons for punishment, those who exploit their ski-passes to the full, generally start off first thing in the morning and, after a sandwich at midday, or even lunch in one of the many excellent shelters ... continue to fuel their passion, rushing off to the chairlift, up to the intermediate station, or even up to the top again, all intent on fulfilling their cherished hopes until sundown.

Harvard University and the Massachusetts Institute of Technology are but the tip of an academic iceberg. The heart of Boston pulses to the beat of the academic calendar.

(Dennis Redmont,
"America's Most European City").

L'Università di Harvard ed il Massachusetts Institute of Technology sono solamente la punta di un iceberg accademico. Il cuore di Boston pulsa al ritmo del calendario accademico.

Phonological features, as we shall see more fully in Chapter 4, may also be important to the overall effect of the text. In these examples it is the play on words which is the essential feature:

*Le lavastoviglie evolute prendono la pillola.
Qubi – il detersivo per lavastoviglie in pastiglie.*

Full of Veuve.

From one of the oldest champagne houses in France, Veuve Cliquot adds sparkle to the best summer parties.

And in this text the rhythm and rhyme of demonstration chants is reproduced:

Femminismo 1990, "Sbadigliate, sbadigliate, le streghe son tornate".

Similar effects are called for in the TT if it is to be as effective as the ST, or some kind of compensatory strategy needs to be found. Almost all kinds of discourse contain figurative language and phonological features of some kind. When deciding on whether these stylistic aspects should be rendered in the TT, the main factor the translator needs to consider is how important they are to the overall meaning.

The *phatic function* includes establishing contact for social reasons. The purpose of "Nice weather, isn't it?" is to socialise, to create a common ground for conversation and not to make a statement about the weather. These are generally standard phrases and

should be translated with standard equivalents in the TL: they should not be translated literally. In prose passages the phatic function can also be used to establish a direct line with the readers and at times to gain their confidence (e.g. of course, it is well known that, etc.), which is generally quite readily rendered in the TL. It also applies to the use of conventions like the standard openings and closings of official correspondence in Italian. These would normally be deleted in English and substituted by a suitable standard equivalent.

Con l'occasione inviamo i più distinti saluti.

Yours sincerely

Another difference between Italian and English includes the low-frequency use of a translation equivalent of "*prego*" after "Thank you". "Not at all", "You're welcome", "Don't mention it" do exist, but are not used as automatically or as readily as in Italian.

The *metalingual function*, that is the ability of language to talk about itself, does not pose much of a problem to Italian/English translation. It mainly includes such standard terminology as lexicographic annotations in dictionaries, explanations and descriptions in grammar books or language textbooks or, as we have already seen, it is used to clarify or re-negotiate the code itself: for example, What does "homophone" mean? Once again it is sound policy to see how this function is realised in authentic samples of the TL.

The following are changes to the account regulations that were given to you at the time of account opening. These changes relate to money and wire transfers, information sharing and our responsibilities to you. These changes will not affect your service charge schedules.

In this Notice, the following words have the meanings given to them below.

"We", "us" and "our" mean The First National Bank of Boston.

"You" and "your" mean you, the depositor.

"Account" means each deposit account you maintain with us.

"Agreement" means the agreement between you and us which governs the terms of your Account.

L'espressione soggetto + had better + infinito senza to equivale all'italiano: farei / faresti / farebbe / ecc. meglio a ...

The concept of language functions and text typology provides the translator with essential criteria and guidelines for evaluating the ST and makes the translation process an easier and smoother task. Identifying the SL text-type creates expectations in translators

as to the language content; this in turn enables them to formulate hypotheses and to select the lexical, grammatical and syntactical features that are characteristic of a given text-type in the TL while discarding others. The notion of text-type/discourse genre is central to the understanding of communication since it helps language users to orient themselves in the interaction they are engaged in. A perception of genres provides information on almost every aspect of language and context: who the sender and receiver are likely to be, what the topic, function, situation, even the physical form, probably are, and other variables besides. The word *menu* will evoke far different expectations than *information leaflet* or *greeting card*, for instance. Kelly (1979:226) states the case quite neatly:

"It is only by recognizing a typology of function that a theory of translation will do justice to both Bible and bilingual cereal packet."

2.5. Rhetorical Functions

There remains one last group of functions that play an important role in the way texts are written and read, and therefore translated. These are the *rhetorical functions*. Once the discourse genre of the ST together with its predominant language function has been established, the translator's next task will be to determine what rhetorical strategies the author of the SL has used to achieve the desired effect. Persuasion may be the main aim of a vocative text but the author still has a variety of rhetorical means available to achieve it. The author may persuade by narrating, describing, arguing, counterarguing and so on. The predominant language function of an advertisement, for example, is likely to be vocative, to persuade the consumer to act in a particular way, but advertisers can persuade by describing:

Il Chianti Classico è quello prodotto nella "zona di origine più antica", come sancisce il disciplinare ministeriale di produzione. A questa zona si riconoscono particolari caratteristiche pedoclimatiche che si riflettono naturalmente sulla qualità del vino. È a questa terra di origine, delimitata in base a decreto ministeriale, che fa riferimento a... Val di Pesa e Tavarnelle. Questo territorio è in gran parte coperto da boschi, dove predominano conifere, querce e castagni. Un polmone naturale che garantisce la sopravvivenza di una fauna ricca e variegata. Al margine dei boschi troviamo i vigneti: 6.800 ettari di filari che si alternano ai campi d'olivo, l'altra coltura tipica del Chianti Classico.

More locations—First Chicago operates more than 250 ATMs at nearly 150 locations—that's more than any other financial institution in the Chicago area. And we're always expanding our network.

CONVENIENT LOCATIONS—First Chicago ATMs are located at most First Chicago locations and many other convenient places near to where you live, work and shop. Look for First Chicago ATMs at train stations, office buildings, shopping malls, and hospitals. We've even placed ATMs in several U.S. Post Office locations and a growing number of McDonald's restaurants.

by narrating:

I primi "caffè" intesi come locali pubblici di ritrovo compaiono, ovviamente, alla Mecca, e da allora in poi è un'avanzata inarrestabile: nel 1544 a Costantinopoli, nel 1640 a Venezia, nel 1654 a Marsiglia, nel 1662 a Londra e nel 1680 a Parigi. È un'epopea che vede il caffè come punto di riferimento di storia e di cultura: al Florian di Venezia si incontrano e discutono personaggi come Byron, Rousseau, Silvio Pellico, al Procope di Parigi ingegni come Voltaire, Mirabeau, D'Alembert (ricordate l'Enciclopedia?) sono ancora oggi ricordati dagli affreschi alle pareti. Questi ed altri esempi (non a caso il giornale che Pietro Verri fondò a Milano nel 1764 per "risvegliare" la cultura italiana si chiamò proprio "Il caffè") testimoniano l'importanza del caffè per la cultura. Ma le vere pietre miliari per la cultura del caffè, cioè l'espresso e la pressurizzazione, dovevano ancora venire.

The Cadbury chocolate empire was founded by John Cadbury in 1824. A Quaker, he had moved to Birmingham with his father from the west Country and the firm he had founded stayed a family business for over 100 years. Now it is a major public company called Cadbury Schweppes, it is one of the largest chocolate producers in the world with sales topping the £ 600 million - mark. ...

Cocoa was introduced into Europe by the Spanish conqueror of Mexico, Don Cortez, in the 16th century. It was introduced into Britain in the 17th century.

As a drink, chocolate was an expensive luxury and when the first chocolate house opened in 1657 it cost 6s 8d, then a huge sum of money. Now Britons spend £ 2.3 billion a year on it.

by arguing or counterarguing:

L'aroma e il gusto di un buon caffè, è quello che fa sì che lo beviamo, per dirla col grande Eduardo de Filippo, "con piacere, soddisfazione, appagamento, addirittura sorpresa e rapimento". Ma come fa Illycaffè ad essere così inconfondibilmente più fragrante degli altri caffè?

Il segreto è in un procedimento che Francesco Illy brevettò esattamente 50 anni fa: dopo la tostatura, gli aromi del caffè tendono ad uscire dal chicco sotto forma di gas volatili, ed in quantità tali che la maggior parte delle confezioni deve addirittura portare una valvola che ne impedisca il rigonfiamento.

Illycaffè viene invece confezionato con un gas inerte ad alta pressione, il che evita sia l'ossidazione che la fuoriuscita degli aromi dal chicco, e in più fa sì che il caffè migliori ulteriormente durante i primi giorni di stagionatura, e che sia garantito inalterabile per almeno tre anni. Ecco perché l'aroma ed il gusto di Illycaffè sono ben noti agli intenditori di tutto il mondo.

Professional expertise can help you to win your claim for maximum compensation

The injury

It might have happened at work. Or on the road. In a shop, perhaps, or a public building. Even in a private house. The important point is that if someone else was responsible for an injury that you sustained, you can claim compensation from them.

The blame

Legally the onus is on you to prove that the other party was to blame for the accident that caused your injury. Even if you were partly responsible, you may still be able to claim compensation. Whatever the particular circumstances may be, it is always essential to contact a solicitor without delay. Your claim can then be prepared in the most effective way and action taken rapidly on your behalf.

The claim

You can claim compensation both for the direct physical effects of the injury and losses you suffer as a result of it. These could include, for example, loss of earnings, expenses you incur and any curtailment of your domestic and social life.

Your solicitor can provide whatever advice you need on these points.

A text is generally made up of a sequence of rhetorical functions. But, as we saw with regard to the macrofunctions, only one predominant rhetorical function is realised at any one time. Any other rhetorical functions that may be present are subsidiary to the main one: argumentation, for instance, may also include narration or description or both. The predominant function of a text has been called its *dominant contextual focus* (Werlich 1983:19) and is yet another criterion for establishing a typology of texts. The usefulness of this concept to translation is that each text-type is characterised by well-defined language markers. Identification of the dominant contextual focus of the ST will facilitate and speed up the translator's task of selecting equivalent linguistic features in the TL. Let's now look at these text-types more closely:

The *expository text* can be either descriptive or narrative and oriented towards events, people or entities. The focus of *descriptive texts* is on objects and relations in space. These texts are therefore characterised by spatial sequences:

There it lay in the early sunshine of spring... Courts and buildings, grey, red, plum colour, lay orderly and symmetrical; the courts were some of them oblong and some square; in this was a fountain; in that a statue; the buildings were some of them low, some pointed; here was a chapel, there a belfry ...

The focus of *narrative texts* is on events and relations in time. They are characterised by temporal sequences.

John Fowles was born in March 1926, in the little Essex town of Leigh-on-Sea. A little over a month after his birth the General Strike began, and though it was short-lived it left behind a legacy of anger and frustration. Then, in October 1929, the economic bubble burst, and America and Europe found themselves in the midst of what came to be known as the Great Depression.

The focus of *argumentative texts* is on relations between concepts. Argumentation may be overt, as in a letter-to-the-editor, or covert, as in subtle forms of propaganda.

AIDS: WHY TALK ABOUT IT

This is a serious disease against which we do not, for the time being, have either a vaccine or an adequate therapy. **But there is no risk of being exposed to the AIDS virus for all those people who follow the simple health and hygiene rules suggested in this leaflet.**

WHAT DOES THIS MEAN

AIDS is the acronym of the name attributed by American doctors to this disease—Acquired Immune Deficiency Syndrome.

WHAT IS IT

It is a disease caused by an HIV virus (Human Immunodeficiency Virus). This virus is responsible for the failure of the defenses of our body against other diseases. As a consequence, many other viruses, bacteria and infectious agents take advantage of this situation to multiply and cause serious and repeated disease symptoms.

There are many diseases caused by other viruses (influenza, B-hepatitis, etc.), but these are less frightening either because we now have specific cures or because vaccines are available.

HOW IT IS TRANSMITTED

The virus is transmitted from an infected person to a person who is not infected only:

- by the contact of infected blood with other blood
- by the contact of infected seminal fluid with blood
- by the contact of infected vaginal secretions with blood
- by sexual intercourse in general (only between an infected person and one who is not) through the mucous membranes of the sexual organs.

IT AFFECTS EVERYBODY, INDISCRIMINATELY!

Anybody who has intercourse without using a condom with partners whose health status is not known risks the possibility of coming into contact with the virus responsible for AIDS.

AIDS: PERCHÉ PARLARNE

Perché si tratta di una malattia grave contro la quale non disponiamo ancora né di un vaccino né di una terapia adeguata.

Tuttavia per chi segue le elementari norme igieniche e sanitarie elencate in questo stampato scompare il rischio di venire a contatto con il virus dell'AIDS.

COSA SIGNIFICA

È la sigla corrispondente al nome attribuito dai medici americani a questa malattia (Acquired Immune Deficiency Syndrome – AIDS – Sindrome da Immuno-Deficienza Acquisita).

CHE COS'È

È una malattia causata da un virus HIV (Human Immunodeficiency Virus). Questo virus è responsabile della caduta della difesa dell'organismo nei confronti di altre malattie. Come conseguenza, molti altri virus, batteri e agenti infettivi ne approfittano per moltiplicarsi dando luogo a gravi e ripetuti stati di malattia.

Esistono molte malattie causate da altri virus (influenza, epatite B, ecc.), ma queste malattie spaventano meno o perché si conoscono le cure specifiche o perché sono disponibili i vaccini.

COME SI TRASMETTE

Il virus si trasmette da persona infetta a persona non infetta, esclusivamente:

- *dal contatto di sangue infetto con altro sangue*
- *da liquido seminale infetto a contatto con sangue*
- *da secrezioni vaginali infette a contatto con sangue*
- *nei rapporti sessuali in generale (sempre tra una persona infetta e una no) attraverso le mucose degli organi sessuali.*

RIGUARDA TUTTI, INDISCRIMINATAMENTE!

Chiunque abbia rapporti sessuali, non protetti dall'uso del preservativo, con persone di cui ignori la condizione sanitaria si espone alla possibilità di venire a contatto con il virus responsabile dell'AIDS.

The focus of *instructive texts* is on the future behaviour of either the addresser or the addressee.

Whatever your savings objectives may be...

- saving for retirement
- upcoming expenses
- a special purchase or
- your family's security,

First Chicago has the savings plan to meet your individual needs.

From the beauty of Rome to the unparalleled romance of Venice - you can enjoy this and more when you travel to Italy with British Rail International.

We'll take you by rail and sea to Calais and onwards by overnight direct train, every day, to Milan, where you can change.

An instructive text may sometimes offer an option, as in the case of advertisements, or no option, as in binding legal documents like treaties or agreements:

Disclosure of Credit Terms

Your acceptance and use of the credit card shall be deemed to constitute your acceptance of all of the terms and conditions of the following agreement:

1. Upon receipt of your monthly billing statement, you will pay to American Airlines, Inc. either (1) the entire outstanding balance of your Account or (2) an installment equal to the sum of the accrued FINANCE CHARGE plus 1/18 of the total amount owed for purchases as of the billing date for the billing period in which a purchase was charged to your Account (but not less than \$20 or the entire balance if less). You also agree to pay a FINANCE CHARGE in an amount not in excess of that permitted by applicable law determined as follows:
 - (a) FINANCE CHARGE is calculated using the Average Daily Balance method from the date of each purchase. To arrive at the Average Daily Balance, American totals the daily principal balances for each day in the Billing Period after adding all Charges and Purchases and subtracting all Payments and Credits as they are received by American, and dividing the total by the number of days in the Billing Period. FINANCE CHARGE is calculated on the Billing Date by multiplying the Average Daily Balance by the applicable Daily Periodic Rate and multiplying the result by the number of days in the Billing Period. (In states of Maine, Massachusetts, Minnesota, Mississippi, Nebraska, New Mexico and Rhode Island, purchases made in the current Billing Period are excluded from the daily balance.) No FINANCE CHARGE will be assessed for a Billing Period when credits and payments equal or exceed the balance at the beginning of the billing period or when there is no balance at the beginning of that Billing Period. Effective January 1, 1983, the periodic rate applicable to the Unpaid Balance depends upon the cardholder's state of residence and is shown in the table below.
 - (b) Payments and Credits are applied to FINANCE CHARGE, Unpaid Balance and new Purchases or Charges, in that order.



- (c) This application was printed October 31, 1989. The APR, ANNUAL FEE, FINANCE CHARGE, and grace period information described on this application is accurate as of that date, and is subject to change after that date. Questions regarding this information may be addressed to American Airlines Credit Card, Customer Service, P.O. Box 582860, MD 782, Tulsa, OK 74158-2860.

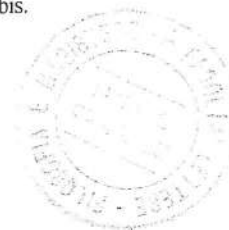
ANNUAL FEE-NONE		GRACE PERIOD—		No FINANCE CHARGE is assessed if the New Balance is paid in full within 25 days after the date of the statement.	
Cardholder Place of Residence	Monthly Periodic Rate	ANNUAL PERCENTAGE RATE	Cardholder Place of Residence	Monthly Periodic Rate	ANNUAL PERCENTAGE RATE
AR	5/8 of 1%	10%	CA, KS, SC, TX	1.5% to \$1,000	18%
CT,PA	1.25%	15%	MD, MS, NJ, WV	1% over \$1,000	12%
PR	1.41%	17%		1.5% to \$700	18%
NY	1.5% to \$500 1% over \$500	18% 12%	MI	1% over \$700	12%
IA,NEN,MVT	1.5% to \$500 1.25% over \$500	18% 15%	CO, GA, ID, IN, NH, OK, UT, WY	1.7%	20.4% 21%
AK	1.5% to \$1,000 78% over \$1,000	18% 10.5%	AZ, DE, IL, NV All other States of Residence	1.8% 1.5%	21.6% 18%

Recognising the dominant contextual focus of the ST is at times crucial to understanding how a text's surface function is being manipulated by the author through the use of language. An obvious example is the covert argumentative text which superficially resembles a straightforward expository text but whose evaluative language signals the author's value judgements. The decision as to the dominant focus will depend on which language markers prevail. An appropriate translation will not only convey the more subtle uses of language but also any shifts in contextual focus.

Inferring the function of what is said or written is essential for the creation and reception of coherent discourse and for successful communication and translation. The translator is, therefore, faced with the task of interpreting the intentions that the SL writer wishes to communicate and of matching them up with the linguistic features of the TL that will achieve the same functional effect in the TT. To be able to do this the translator needs to be aware not only of the characteristics of the various discourse genres in the two languages but also of how language forms and communicative functions interact within and between languages.

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CHAPTER 3

Context and Culture

3.1. Context, Co-text and Context of Situation

3.2. Context of Culture

3.3. Context of Situation

3.4. Register

3.5. Dialect

In the previous Chapter we saw that all communication, whether within or across languages, involves some kind of interpretation. This is what George Steiner had in mind when he said that "inside or between languages, human communication equals translation" (1975:47). A ST is not a static piece of language but an expression of the SL author's intention, to be interpreted by the translator as receiver of the SL message and then recreated for the TL readership. Competence in translating therefore presupposes the ability on the part of the translator to interpret the function of the SL text and to render it appropriately in the TL.

Another important aspect has, however, to be taken into consideration if a text is to be wholly appropriate in the TL, and that is *context*. Language does not occur in a vacuum; it is subject to influence from factors in its socio-cultural context. The overall meaning of an utterance has to be established pragmatically, which means taking into account not only the addressee's intentions and underlying communicative motivations but also such variants as persons participating in the speech act, the topic and the setting. To give a simple example, the Italian *ciao* is used as an informal greeting equally on arrival and departure. Thus, in translating *ciao* into English, translators need first to analyse the SL text to establish whether the context is one of coming or one of going. From this they can then deduce whether the function is saying hello or saying goodbye.

In this Chapter we shall be examining how to translate the meaning of the SL writer's message in context.

3.1. Context, Co-text and Context of Situation

Context is a source of meaning for every language event since it gives the hearer or reader a frame of reference within which to interpret what has been uttered or written. He delivered the punch, is ambiguous, unless we know the circumstances (both verbal and non-verbal) in which it was uttered. The interpretation of delivered and punch depends very much on the context of the utterance. Is the speaker or writer referring to a man working

for a supermarket, who has brought a type of drink called punch to someone's house or is the context that of a boxing match where someone is commenting on one of the contestant's performance. Disambiguating textual elements is crucial to both understanding the text as a whole and translation. The two possible interpretations require two different forms in Italian:

Ha consegnato il punch.

Ha sferrato un pugno.

Initially, the term context was used exclusively to refer to the words and sentences that "go with" a text, "con-text" in the strict sense of the word. A text is a complex entity consisting of more than a sum of its parts as it is made up of a web of interdependent relationships which confer meaning on each other and can only be interpreted in relation to each other. But contextual features are also to be found in what goes on in the total environment beyond the physical realisation of language. We can therefore distinguish between the *co-text*, the linguistic context, and the *context of situation*, the extra-linguistic one. Making sense of a message thus involves interpreting situational as well as linguistic clues. Consider the example of *Alt*. Although this particular text only consists of one word, it is a meaningful unit with a well-defined function. The question is whether it should be translated into English as *Halt* or as *Stop*. The answer is to be found in its communicative environment (i.e. in its context of situation). If it is, for instance, on a sign on the roadside then the appropriate translation is *Stop*; if it is said by a soldier standing guard, then it is *Halt*. In both cases the purpose or function of the text is a warning or an injunction and it is the context which determines the different translations.

The *co-text* / *context of situation* distinction was first made by the anthropologist, Malinowski (1923) in his theory of context, interestingly enough, in relation to translation. Malinowski was faced with the problem of how to illustrate his ideas on the remote culture of a group of South Pacific islanders to an English-speaking public. He had transcribed a series of texts in the islanders' language but could see that they were so intimately linked to the cultural background that it was impossible to render them satisfactorily in English without including reference to it. Various alternatives were open to him: free translation, which was intelligible to an English audience but gave no insights into the source language and culture; literal translation, which conveyed the flavour of the original but was unintelligible to English readers; or translation with an extended commentary. The last solution proved the most acceptable. By placing the texts within their environment, the translation

with commentary was able to provide information not only about the immediate situation in which they were uttered but also about the total cultural background which lay behind them and which determined their significance. The former Malinowski termed the *context of situation* and the latter the *context of culture*: both, he believed, were crucial to the interpretation of the text.

These two notions are valid for every culture and every situation and are therefore an integral part of the translation process. Italian and English are not widely differing languages or cultures, so we do not normally need to resort to translation with commentary. But when we translate we need to interpret the meaning of the original text in its entirety, and this includes its context of situation and context of culture. Now let us look at these two concepts more fully; the role of *co-text* in translation will be dealt with more extensively in Chapter 5 (Text and Discourse).

3.2. Context of Culture

Awareness of cultural differences and similarities is essential to the interpretation of meaning. *Culture* has generally been taken to refer to the personal development of a cultivated mind (as in "she's such a cultured person") or a knowledge of a country's history and institutions as contributions to human civilisation (as in the "cultural heritage of Great Britain"). Here, however, *culture* is used in the sociolinguistic and anthropological sense to mean all socially conditioned aspects of human life: the way of life of a society. To quote the *Encyclopedic Dictionary of Semiotics* (Sebeok 1986):

"Culture is the totality of the signifying systems by means of which mankind, or a particular group, maintains its cohesiveness (its values and identity and its interaction with the world). These signifying systems ... comprise not only all the arts (literature, cinema, theatre, painting, music etc.), the various social activities and behaviour patterns prevalent in the given community (including gesture, dress, manners, ritual, etc.), but also the established methods by which the community preserves its memory and its sense of identity (myths, history, legal systems, religious beliefs, etc.)."

Language is an integral part of culture and not an isolated phenomenon. The relevance of this to translation lies in the extent to which culture conditions people's behaviour and is reflected in the language they speak. An extreme view, formulated by Edward Sapir and Benjamin L. Whorf in the 1920s and 1930s, claimed that the language people speak determines their perception of reality as thought is conditioned by language. Furthermore, as languages are structured differently, language communities perceive the same reality in

different ways. This principle of language relativity, or the Sapir-Whorf hypothesis as the theory has come to be called, naturally raised the whole question of the translatability of texts. If language moulds thought so that a community's way of thinking and conceptualising are determined by the language they speak, it follows that its thought processes are culture-specific and translation is impossible. No cross-cultural communication can take place because speakers of the TL culture will not be able to conceptualise reality in the same way as SL speakers do. Colour terms and kinship terms are often cited as examples. An egg yolk is seen as being yellow by English native speakers but an Italian will speak of "*il rosso dell'uovo*". The term *infanzia* will evoke a different image of reality for an Italian than the term infancy for an English speaker. *Infanzia* covers a broader range of reference (birth to adolescence) than infancy, which is restricted to one's very early years (birth to 1-2 years old) since the remaining years up to adolescence are covered by childhood. Thus two different ways exist in English and Italian of conceptualising the same reality, namely a person's life span from 0 to 12 years old: Italians see it as one continuum while the English see it as two separate stages. Thus, it can by no means be assumed that interpretation will be made in the same way in all cultures and all languages. How late is late, for instance?

The other extreme is represented by Chomsky's principle of language universals. Translation entails the recoding of surface structures from ST to TT. The underlying deep semantic structure of the ST remains intact in the TT as it is non-linguistic and therefore universal. In theory, this signifies that any meaning can be conveyed from one language to another, and that any kind of translation is possible.

A more moderate view that enjoys wider acceptance is that "the lexical distinctions drawn by each language will tend to reflect the culturally important features of objects, institutions and activities in the society in which the language operates" (Lyons 1968:432). Members of a culture place a high value on certain behaviour, ideas or material possessions, which is reflected in their language. Eskimos, for instance, have four different expressions for the one English word for snow, denoting snow on the ground, falling snow, drifting snow, and a snow drift (Stern 1983:204); Americans have a host of words to refer to types of vehicles: automobile, convertible, limousine, sedan, station wagon, dune buggy, jeep; and Italians have a whole series of categories and subcategories for coffee: *cappuccino*, *corretto*, *ristretto*, *macchiato*, *espresso*, *lungo*, *americano*.

According to this view, the translatability of a text depends on the degree to which it is embedded in its own culture. The more culture-bound a text is, the more difficult it is to translate or rather, the more scope there is for modification. The less culture-bound a text is, on the other hand, the less it needs to be adapted to suit the TL readership and the simpler it is to translate without any or with minimum information loss. Treaties, resolutions,

declarations, and the like are internationally recognised documents and will hardly require any modification in translation.

III. NON-THERAPEUTIC CLINICAL RESEARCH

- 1 In the purely scientific application of clinical research carried out on a human being, it is the duty of the doctor to remain the protector of the life and health of that person on whom clinical research is being carried out.
- 2 The nature, the purpose and the risk of clinical research must be explained to the subject by the doctor.
- 3a Clinical research on a human being cannot be undertaken without his free consent after he has been informed; if he is legally incompetent, the consent of the legal guardian should be procured.
- 3b The subject of clinical research should be in such a mental, physical and legal state as to be able to exercise fully his power of choice.
- 3c Consent should, as a rule, be obtained in writing. However, the responsibility for clinical research always remains with the research worker; it never falls on the subject even after consent is obtained.
- 4a The investigator must respect the right of each individual to safeguard his personal integrity, especially if the subject is in a dependent relationship to the investigator.
- 4b At any time during the course of clinical research the subject or his guardian should be free to withdraw permission for research to be continued.
The investigator or the investigating team should discontinue the research if in his or their judgement, it may, if continued, be harmful to the individual.

(Recommendations from the
Declaration of Helsinki)

III. RICERCA CLINICA A FINI NON TERAPEUTICI

1. *Nell'applicazione puramente scientifica della ricerca clinica effettuata sugli esseri umani, è dovere del medico salvaguardare la vita e la salute dei pazienti sui quali essa viene effettuata.*
2. *Il medico deve spiegare al soggetto la natura, l'obiettivo e i rischi della ricerca clinica.*
- 3a *La ricerca clinica sull'essere umano non può essere effettuata senza il suo libero consenso dopo che egli sia stato informato; se il soggetto è legalmente incapace si deve ottenere il consenso dal suo tutore legale.*
- 3b *Il soggetto della ricerca clinica deve essere in un tale stato mentale, fisico e legale da poter esercitare pienamente il suo potere di scelta.*
- 3c *Di regola, il consenso deve essere ottenuto per iscritto. In ogni caso la responsabilità della ricerca clinica è sempre a carico del ricercatore; non ricade mai sul soggetto anche dopo averne ottenuto il consenso.*
- 4a *Il ricercatore deve rispettare il diritto di ciascun individuo a salvaguardare la propria integrità fisica, specialmente se il soggetto ha una relazione di dipendenza con il ricercatore.*
- 4b *In ogni momento durante il corso della ricerca clinica il soggetto o il suo tutore devono essere liberi di ritirare il permesso di continuare la ricerca.
Il ricercatore o gli appartenenti al gruppo di ricerca devono interrompere la ricerca se essa, a proprio o loro giudizio, può, in caso venga continuata, essere dannosa per l'individuo.*

(Raccomandazioni dalla Dichiarazione di Helsinki)

At the other end of the scale, texts which are highly culture-specific, such as marriage certificates and obituaries may have to be considerably modified.

È mancata serenamente la nostra dolcissima mamma

Elda Rossi

La ricordano a quanti l'hanno conosciuta e amata i figli Fabio con Lydia, Paolo con Erica, Davide con Patrizia. – I funerali avranno luogo il giorno 5 luglio ore 11, chiesa Santa Maria del Paradiso. – Vimercate, 4 luglio 1991.

SMYTHE – On September 30th, Denise Crowther, aged 79 years, beloved wife of the late Henry Smythe, much loved mother of Angela Jones and Janet Brown, loving grandmother and great-grandmother. Funeral Service in St. Wilfred's Chapel, 29 Tite Street, Chelsea on Wednesday October 2nd at 2.30 pm.

This brings us back to the question of discourse genres. An expressive literary text is more likely to be steeped in SL culture than an informative text.

A merenda mangiavano castagne, o pane con l'olio e l'aceto, e poi se avevano finito il compito potevano scendere a giocare in piazzetta o fra le rovine dei bagni pubblici, saltati in aria in un bombardamento. In piazzetta c'erano molti piccioni e loro gli portavano del pane o si facevano dare da Diomira un cartoccio di riso avanzato. Là s'incontravano con tutti i ragazzi del quartiere, compagni di scuola e altri che ritrovavano poi al ricreatorio la domenica, quando facevano le partite al pallone con don Vigliani che si tirava su la sottana nera e tirava calci. Anche in piazzetta a volte giocavano al pallone o giocavano a ladri e carabinieri. La nonna di tanto in tanto si affacciava al balcone e gridava di non farsi male: era bello vedere dalla piazza buia le finestre illuminate della casa, là al terzo piano, e sapere che si poteva ritornare là, scaldarsi alla stufa e difendersi dalla notte. La nonna sedeva in cucina con Diomira e rammendavano le lenzuola; il nonno stava nella stanza da pranzo e fumava la pipa col berretto in testa.

(Italo Svevo, La Madre)

At tea-time they ate chestnuts, or bread with oil and vinegar, and then if they had finished their homework they could go and play in the small piazza or among the ruins of the public baths, which had been blown up in an air raid. In the small piazza there were a great many pigeons and they took them bread or got Diomira to give them a paper bag of left-over rice. There they met all the local boys, boys from school and others they met in the youth clubs on Sundays when they had football matches with Don Vigliani, who hitched up his black cassock and kicked. Sometimes they played football in the small piazza too or else cops and robbers. Their grandmother appeared on the balcony occasionally and called to them not to get hurt: it was nice seeing the lighted windows of their home, up there on the third floor, from the dark piazza, and knowing that they could go back there, warm up at the stove and guard themselves from the night. Granny sat in the kitchen with Diomira and mended the linen; Grandpa was in the dining-room with his cap on, smoking his pipe.

American football, based on and similar to rugby, was codified at Harvard in 1873. Each team consists of forty-five players specialized in defensive, offensive and other special roles (such as field goals). Only eleven players of each team, however, are on the field at any given time, one team attacking and the other defending. The first objective – and indeed the aim of the game itself – is to score points by sending or bringing the oval ball over the goal line of the opposite team by gradually conquering zones on the field. The zones are conquered either by running or throwing actions.

Before each attack or defense the players form into a huddle in which the captain lays down the strategy that will be used. There can be any number of substitutions. The protective equipment worn by the players and the strict rules, which are enforced by five to seven referees, effectively quash any unnecessary violence, which is punishable with a loss of position on the field and, in extreme cases, with the expulsion of players.

The game starts with the kicker of the A team making the kickoff and sending the ball as far down the field as possible, where two players from the B team are ready to return the kick, helped by their teammates, and do their best to avoid the tackles of the opposite team.

(Anthony De Stefano,
"It Takes Eleven to Play",
Ulisse 2000, n.64, 1989)

Simile al rugby da cui ha preso lo spunto, il football americano è stato codificato a Harvard nel 1873. Ogni squadra è composta complessivamente da 45 atleti, specializzati in ruoli difensivi, offensivi o speciali (come quello per i calci piazzati, per esempio). In campo tuttavia si affrontano 11 giocatori contro 11, una formazione d'attacco e una di difesa, avendo la prima l'obiettivo – che è poi quello del gioco stesso – di conquistare punti mandando o portando il pallone ovale al di là della linea di fondo, o linea di meta, della squadra avversaria, mediante la graduale e successiva conquista di zone di campo, attraverso giochi di corsa o di lancio.

Prima di ogni azione sia l'attacco che la difesa si riuniscono in gruppo, dove il capitano impartisce il tipo di schema da adottare. Le sostituzioni sono illimitate. Le vistose protezioni e un severo regolamento, sulla cui applicazione vigilano da cinque a sette arbitri, annullano la violenza gratuita stroncandone ogni accenno con perdita di terreno sino all'espulsione.

La gara inizia con il kick-off effettuato dal kicker della squadra A il quale cerca di spingere la palla in profondità; dove due giocatori della squadra B sono pronti a ritornare il calcio sfruttando i blocchi dei compagni e cercando di evitare il placcaggio degli avversari.

Vocative texts, with their focus on the TL audience, are particularly culture-bound. A SL vocative text will require adaptation to the TL culture if it is to fulfil its intended purpose, as the following example illustrates:

"Did you hear about the Irish recruits who were sent to fight in the Gulf War?"
"No. What happened?"
"The Mexicans sent them back".

Stereotypes are culture-specific so that the Irish are to English what the *carabinieri* are to the Italians, the Poles to the Americans, the Belgians to the French. The joke could only work in another language if the signifier denoting "being dumb" in the SL is substituted by a pragmatically equivalent one in the TL: thus, Irish in this joke would become *Carabinieri* in an Italian context. No other adjustments need be made.

Translators always need to be on the alert for SL elements of communication that may conceal subtle, almost subliminal, cultural or ideological assumptions even in apparently informative texts. Whether one calls the group of islands off the coast of Argentina *Malvinas* or Falklands reflects ideological and political attitudes bound up with culture. At times lack of sensitivity to ideologically and culturally based distinctions can lead to outright errors in both the SL and the TL. An obvious example is the misuse of England for Britain or Russia for what used to be the Soviet Union:

Oggi il maggior esperto mondiale di sanguisughe è il dottor Roy Sawyer, un biologo americano che ha fondato, nel Galles (Inghilterra), un centro di allevamento e di ricerca.

The Soviet Union and the U.S. have agreed not to shoot down each other's satellites, but both are certainly working on "killer" satellites and the **Russians** have tested one.

Rather than having a single yardstick for all texts, we would do better to speak in terms of a "sliding scale" of translatability. This would be linked to the discourse genre of the TT and the degree to which it is embedded in SL culture. Let us now turn to some practical problems in translating culture-specific textual elements.

Translation is problematic, for instance, when a situational feature relevant to the ST is missing in the TL culture. Obviously, the distance between the cultural background of the SL and TL audiences is also an important factor. Experience in translating the Bible into

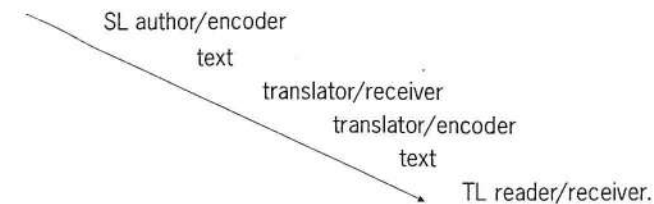
widely different cultures provided Nida (1964, 1969, 1974) with a multitude of interesting insights into interlingual cultural problems. For instance, how can an expression like God the father be made meaningful in a community where deities are all female? Or, how can Lamb of God be translated meaningfully into an Eskimo culture where lambs are unfamiliar animals? The innocence symbolised by the word lamb would pass unobserved. Nida offers Seal of God as a possible pragmatic equivalent in this particular context since the seal is both a familiar animal and naturally associated with innocence in Eskimo culture.

Another problem area concerns cross-cultural behaviour patterns. The Italian *tampornamento*, for instance, is notoriously difficult to translate into English (Bassnett-McGuire 1980:35): a slight car accident or the more colourful American English fender-bender fail to do full justice to the underlying cultural connotations concerning Italian driving habits, the frequency with which these type of accidents occur, and the weight given to them. Although Italian and English are not widely differing languages there are words or expressions that are linked to behavioural patterns and may therefore not have a counterpart in the other language. The English phrase say when, used to indicate that one's glass has been filled up sufficiently, is directly linked to English social behavioural patterns (Firth 1970:110).

An obvious example in Italian is *Buon Appetito*. Exact translation is impossible since Good Appetite is meaningless and there is no conventional English expression that fulfils the same function. Depending on the context, some ritualistically apologetic form such as I hope it's alright or I hope you like it might be appropriate or even the very colloquial Dig in or Tuck in (Bassnett-McGuire 1980). The same problem exists the other way around, since the connotations of having wine with a meal, generally associated in Britain with an important or special occasion, are completely lost in an Italian environment, where wine normally accompanies a meal. Some other pragmatically appropriate expression in the TL will have to be found to bring out the importance of the occasion.

This leads on to another important point concerning translatability: the degree to which the meaning of a text is judged as translatable is to be gauged at *text* level and not at word or sentence level. The non-correspondence of purely formal lexical and syntactic categories can be overcome and textual meaning as well as pragmatic effect preserved by means of a device called *compensation*. How compensation strategies are put to work will be dealt with in detail in Chapter 8 when we discuss the actual translation process. What needs to be stressed here is that translating is a cross-linguistic and cross-cultural communicative process between SL writer and TL reader, which takes place at textual level within a socio-cultural context. Translators act as mediators between the SL and TL cultures, as interpreters, that is, of the SL message and emitters of the same message in

the TL, thus:



Since language is an integral part of culture, translators need to be not only proficient in two languages but also familiar with two cultures: ideally, they are not only bilingual but also bicultural. They need to perceive what experience and knowledge is shared by the SL and TL cultures and what is alien to them. They will then be in a position to deal with any cultural gaps that may arise and carry out any modifications in the TL version that they feel necessary to achieving a pragmatically equivalent effect, or, if necessary, add a footnote or note to the translation (in Italian *NdT*, i.e. *Nota del Traduttore*).

«Zitto, zitto, pipistrello,
corri avvolto in un mantello!»

«Conosci questa canzone?»

«L'ho sentita, mi pare» rispose Alice.

«Non è ancora finita» riprese il Cappellaio. «Continua così»

«Zitto, zitto, lungo il mondo
vola e gira in girotondo».

In quell'istante il Ghiro si scosse e, sempre dormendo, cominciò a cantare: «Zitto, zitto, pipistrello». E continuò a cantare, continuò tanto che la Lepre e il Cappellaio dovettero dargli un pizzicotto per farlo tacere.

Come si è visto nella nota precedente, questa è una canzone classica per l'infanzia, scritta da Jane Taylor nel 1806, che nel testo subisce una trasformazione. Il «bat» però non è soltanto il «pipistrello» ma è anche la «racchetta» per giocare o picchiare; ci richiama l'imminente partita di «croquet» la quale non viene giocata con mazze normali, ma con simboli allusivi come quelli del fenicottero dal collo lungo e dei porcospini che fungeranno da palle da gioco. La partita di «croquet» sarà, allo stesso tempo, trasgressione di una norma e punizione. ...

(Lewis Carroll,
Alice nel Paese delle Meraviglie,
translated by Tommaso Giglio)

A number of explanations will help to clarify the text of this translation, which has tried to remain as close as possible to the immediate, unliterary flavor of the original. Malavoglia means "Ill-will", and this nickname bestowed by the community on Master 'Ntoni's family has, like all the important names in this carefully wrought novel, a consciously sought ironic overtone. I have retained the Sicilian forms of address Compare and Comare which are, respectively, a man or a woman who has acted as a godfather or a godmother at a christening or confirmation. They were kept not only for their musical value but also because they symbolize the close relationships that exist between most of Verga's characters in this novel.

(Giovanni Verga,
The House by the Medlar Tree,
translated by Raymond Rosenthal)

All in all, translation and cross-cultural communication can and do take place rather successfully despite cultural gaps and differences, as is shown by the bulk and variety of material that is translated into a host of languages worldwide.

3.3. Context of Situation

The relationship between language use and the context of situation identified by Malinowski was further developed by the linguist, J.R. Firth, who saw linguistics essentially as the study of meaning in terms of how language functions in context. He therefore worked out a set of variables which he felt had to be present in the context of situation for meaningful interaction to take place: the participants in the situation, the action taking place (verbal and non-verbal), other relevant features of the situation and the effect of the verbal action.

A similar set of variables for describing the context of situation was proposed by Hymes in his work on the ethnography of communication: the form and content of the message, the setting, the participants, the intent and effect of the communication, the key, the medium, the genre, and the norms of interaction. Once again this view of language goes beyond its formal properties to include the context of situation and the participants in acts of communication. In order to communicate effectively language users need to produce utterances which are both linguistically correct and appropriate to the socio-cultural context. In other words, communication involves not only linguistic competence (an ab-

stract knowledge of the language system) but also the ability to use and interpret language appropriately in relation to the social context. This has been termed "communicative competence" and entails knowing "when to speak, when not and ... what to talk about with whom, when, where and in what manner" (Hymes 1972:277). Communicative competence is thus fundamental to both intralingual and interlingual communication. *Prego*, for instance, can express various functions depending on the context in which it is used. It can function as a polite conventional reply to *Grazie*, in which case it would be translated into English as either You're welcome or Not at all; it can also mean Here You are or There you are:

- *Potrebbe passarmi quel libro, per favore?*
- *Prego.*
- *Grazie.*
- *Prego.*

"Could you pass me that book, please?"

"Here you are".

"Thank you".

"You're welcome".

or it can be a request for the addressee to repeat what was said, that is, Sorry, what did you say?

- *Potrebbe passarmi quel libro, per favore?*
- *Prego?*
- *Vorrei che Lei mi passasse quel libro.*

"Could you pass me that book, please?"

"Sorry?"

"I said, 'Could you pass me that book?'"

or it can be a gesture of politeness, meaning After you:

- *Prego.*
- *Dopo di Lei.*

"After you".
"No, after you".

or it can function as the opening exchange of a service encounter:

- *Prego?*
- *Vorrei un libro di storia dell'arte.*

"Can I help you?"
"I'd like a book on history of art".

The intonation patterns of course change in spoken discourse.

If the intended meaning of a text is to be decoded effectively within the same language or across languages, account has to be taken of the socio-cultural context in which the language event takes place. Thus, the text is not purely a linguistic phenomenon but also a communicative event, a unit of language embedded in a given situation and part of a broader socio-cultural context. The translator's "communicative competence" is based on the ability to convey messages from the SL to the TL that are not only linguistically correct as regards the co-text but also appropriate to the context of situation and context of culture: *Pronto?* can be translated into English as Hello? or Ready? depending on whether the context is a telephone situation or seeking information about someone's state of preparation. The translator would not be able to disambiguate the meaning and therefore opt for one of the two alternatives in English without knowledge of the context, in the sense of the co-text and/or context of situation.

- *Pronto?*
- *Pronto. Parla Elena. Potrei parlare con Michele, per favore?*

"Hallo?"

"Hallo. This is Helen. Could I speak to Michael, please?"

- *Pronto?*
- *Sì, cara.*
- *Bene, allora possiamo andare.*

"Ready?"

"Yes, dear".

"Right, then we can go".

3.4. Register

The variables of a language event can also be looked at in terms of Halliday's *register*. As we have seen, a relationship exists between a given situation and the language used in it. Since people take part in a vast range of social encounters, different varieties of language are needed for different purposes. Register is related to the use to which language is put in a particular social context and is determined by the nature of the activity in which the language is functioning. We use register to say different things, to express different meanings according to the kind of social activity we are engaging in. So registers tend to reflect conventionally-accepted types of discourse, which differ from one another mainly in grammar and vocabulary.

Halliday distinguishes three main variables in the context of situation, and consequently in register: the *field of discourse*, the *tenor of discourse* and the *mode of discourse*.

3.4.1. The *field of discourse* refers to what is actually taking place (the event or activity), that is, to what the participants are doing with language, in a particular spatial and temporal setting. It also includes what the interaction is about (the subject-matter or topic) and what the participants know or do not know about it (shared and unshared knowledge).

We can therefore speak of technical, scientific and legal registers, the language of sport, institutional registers (classroom discourse) and so on. Consider the following examples.

Il CERN (Centro Europeo Ricerche Nucleari) si propone di diventare un punto di riferimento sempre più agguerrito per gli scienziati di tutto il mondo. Nel capitolo di ricerca avanzata che riguarda le particelle elementari, la chiave di tutto sono i acceleratori: per la fisica di oggi hanno la funzione dei telescopi per gli astronomi. Senza telescopi non c'è astronomia.

(Carlo Rubbia, "Verso il Duemila")

CERN (European Centre for Nuclear Research) aims to become an increasingly important focal point for scientists all over the world. In advanced research into elementary particles, accelerators are the master key. They represent a breakthrough in modern physics on a par with the telescope in astronomy. Without telescopes there would be no astronomy.

I compiti deferiti alle organizzazioni internazionali non governative possono ben essere, evidentemente, i più vari, in dipendenza del volere degli Stati contraenti. I più comuni consistono, indubbiamente, nella esplicazione di attività di natura consultiva, che è connessa, di sovente, all'azione svolta dalle organizzazioni internazionali intergovernative. ... L'articolo 71 dello Statuto delle Nazioni Unite e quelli similari delle altre organizzazioni internazionali intergovernative pongono il fondamento giuridico dello statuto consultivo accordato alle organizzazioni internazionali non governative, statuto consultivo che viene poi più specificamente regolato da una normativa di attuazione stabilita autonomamente dalle organizzazioni intergovernative stesse e costituente parte del loro "diritto interno".

(Paolo Benvenuti, "Natura e caratteri delle organizzazioni internazionali non governative")

The tasks entrusted to international non-governmental organisations can clearly be the most varied, depending on the will of the contracting States. Undoubtedly, the most common task consists in the carrying out of activities of a consultative nature, which is often connected with the role played by international inter-governmental organisations. ... Article 71 of the United Nations Charter as well as similar ones of other international inter-governmental organisations form the legal basis for the consultative status accorded to international non-governmental organisations. Consultative status is then more specifically regulated by a set of implementing rules independently laid down by the inter-governmental organisations themselves and constitutes part of their "internal law".

Since the first game in 1967, there have been a total of twenty-three Super Bowl contests. The television audience has fluctuated to sometimes include close to half of the nation's television sets, which today comes close to an estimated 130 million people. The first ticket sales at \$10 at Super Bowl I amounted to over \$600,000; today the gate receipts are more than \$7,000,000 with tickets priced over \$100 each.

(Anthony De Stefano,
"The Legendary Super Bowl")

Dal primo incontro nel 1967 ci sono state 23 finali di Super Bowl. Il pubblico televisivo ha avuto delle fluttuazioni fino ad includere alle volte quasi la metà degli spettatori televisivi nazionali, per un totale che oggidi si stima intorno a 130 milioni di persone. La vendita dei biglietti da 10 dollari in occasione del Super Bowl I ammontò a 600.000 dollari; oggi gli incassi superano i 7 milioni di dollari con biglietti che costano oltre i 100 dollari.

The field of discourse can be identified most readily in the collocation of lexical and grammatical items. In English, for instance, *absolve* will point to a religious register and is likely to co-occur in the same text as *confessional*, *priest*, *go in peace*, *let us pray*; *acquit* will indicate a legal register and will collocate with *charge*, *court*, *I rest my case*. In translations from Italian into English, therefore, the choice of whether to translate *assolvere* by *absolve* or *acquit* will entail considerations of register. The range of meaning of *assolvere* overlaps with that of *absolve* and that of *acquit*: thus, while *Il prete l'ha assolto dai suoi peccati* = The priest absolved him of his sins, *La Corte l'ha assolto dall'imputazione* = The Court acquitted him of the charge.

There may often be more in common between certain registers in different languages than between different registers in the same language. It is often easier, for example, to translate scientific discourse interlingually than to "translate" it intralingually for a layman: *neonate* is closer to *neonato* than *newborn baby*.

Shared and unshared knowledge about the topic of interaction is also a component of the field of discourse. The following text shows how writers can exploit shared knowledge to make their point more effectively. It plays on the reader's presumed intertextual knowledge and childhood memories:

IF YOU GO DOWN
TO THE WOODS TODAY
YOU'RE IN
FOR A BIG SURPRISE

(picture of devastated woodland)

TO STOP THIS DESTRUCTION WE NEED YOUR HELP TODAY!
The Woodland Trust.

The effectiveness of this appeal depends on the reader's ability to recognise the children's song that talks about going down to the woods to see the teddy bears having their picnic. It contrasts the idyllic and sheltered setting of the song with the destructive and threatening reality of the Woodland Trust pamphlet.

3.4.2. The *tenor of discourse* refers to the role relationships that exist between the participants in a communicative event. The level of formality of language is greatly influenced by the social situation in which it is produced and the status of the participants. What is acceptable and appropriate in one situation is not necessarily so in another. Martin Joos has defined five levels of formality, which can be seen as a continuum: frozen, formal, consultative, casual, intimate (Joos 1961:11). This is illustrated below (Halliday, McIntosh and Strevens 1964):

- frozen – "Visitors should make their way at once to the upper floor by way of the staircase"
- formal – "Visitors should go up the stairs at once"
- consultative – "Would you mind going upstairs right away please?"
- casual – "Time you went upstairs, now"
- intimate – "Up you go, chaps!"

A simpler working division for translation purposes might be: formal, neutral, informal. Above all, it is essential when translating to ensure that the tenor of the text is consistent, which means that all the grammatical and lexical elements should belong to the same level of formality. Our next door neighbour popped off last week may, for instance, be acceptable in informal discourse but is highly inappropriate in a stylistically more formal context where *died* or the somewhat euphemistic *passed away* would be used. Here is just a sample of some informal expressions and their formal equivalents:

<i>informal</i>	<i>formal</i>
a lot of	much / many
to start with	first, firstly
on top of that	moreover / furthermore
what's more	in addition
anyway / anyhow	however
talking about	as for / as to

Closely related to the degree of formality is the degree of familiarity that exists between participants related to social status and rank, or to the politeness strategies they wish to adopt. Although English does not have the dual form of address to be found in Italian (*tu/Lei*), it still has ways of showing the relative distance between addresser and addressee so that an equivalent pragmatic effect can be achieved. In the following example consider the way a servant in Victorian times addresses his master:

... he woke up in a better frame of mind. As men will, he gave his hangover its due, and stared awfully at his haggard face and peered into his parched and acrid mouth; and then decided he was on the whole rather well able to face the world. He certainly faced Sam when he came in with the hot water, and made some sort of apology for his bad temper of the previous night.

"I didn't notice nuffink, Mr Charles."

"I had a somewhat tiresome evening, Sam. And now be a good fellow and fetch me up a large pot of tea. I have the devil's own thirst."

Sam left, hiding his private opinion that his master had the devil's own something else as well.

(John Fowles,
The French Lieutenant's Woman)

... al risveglio era in una disposizione d'animo migliore. Come tutti, rese il dovuto omaggio ai postumi della sbornia, fissando inorridito il proprio volto emaciato e osservandosi la bocca riarsa e inacidita. Poi decise che tutto sommato era abbastanza in grado di affrontare il mondo. E comunque affrontò Sam, quando costui entrò con l'acqua calda, presentandogli delle specie di scuse per il suo malumore della notte precedente.

"Io non ho notato niente, Mr Charles."

"Avevo avuto una serata un po' faticosa, Sam. E adesso sii buono e portami una bella tazza di tè. Ho una sete del diavolo."

Sam se ne andò, tenendo per sé la sua opinione personale secondo la quale il padrone aveva anche qualcos'altro del diavolo.

(John Fowles,
La donna del tenente francese,
translated by Ettore Capriolo)

The use of Mr with a Christian name, Charles, is indicative of the role relationships that hold between addresser and addressee.

Another aspect of tenor concerns the attitude and stance of the addresser to the message itself, which may be detached, assertive, tentative, committed and so on. A number of linguistic forms can be used to express these modal meanings, ranging from nouns, adjectives, adverbs and verbs, to the modal verbs themselves. Since all discourse is characterised by modality to a greater or lesser extent, translators need to identify the overall tenor of the ST as signalled by modal items and then to reproduce it in the TT by means of pragmatically equivalent TL forms.

Writers may not, for instance, wish to make a forthright statement regarding their message and prefer to remain cautious or non-committal – a phenomenon known as *hedging*. Constructions that serve this purpose in English are ones like: *it + passive + that-clause* using verbs like *allege, assume, believe, consider, expect, fear, hope, know, observe, presume, prove, report, say, show, suggest, suppose, think, understand*; and *personal subject + passive + infinitive*:

It has been reported that homeopathic remedies are very effective.

Homeopathic remedies have been reported to be very effective.

Some of Cavour's love letters have been found and published. Others, especially those written late in life, were destroyed by his heirs who bought them after his death at a high price; because it was thought that their indelicacy of language, if generally known, would damage his reputation. Much later in the 1890s, when another collection of his correspondence surfaced in Vienna, King Humbert found the money to purchase them after bribing their Austrian owner with an Italian title; they were said to be very shocking, and the king agreed after reading them that they too should be burnt.

(Denis Mack Smith,
"Cavour and Women")

Alcune delle missive amorose di Cavour sono state pubblicate; altre, in particolare quelle scritte in età matura, vennero distrutte dagli eredi che le avevano comprate a caro prezzo dopo la sua morte, poiché si ritenne che il linguaggio sconveniente in esse usato, se reso noto, avrebbe nuociuto alla reputazione del parente scomparso. Quando, nell'ultimo decennio del secolo scorso, saltò fuori a Vienna un'altra raccolta di lettere, re Umberto trovò i mezzi per acquistarle corrompendo il proprietario austriaco con un titolo nobiliare italiano; sembra che il loro contenuto fosse sconvolgente e, dopo averle lette, il re acconsentì a far bruciare anche quelle.

Writers may also indicate their point of view, be it tentative or assertive, committed or detached, by means of attitudinal adverbs like *admittedly, certainly, doubtfully, evidently, fortunately, frankly, obviously, naturally, surely, surprisingly, etc.*

Obviously, a trained eye can distinguish between a neoplastic formation and an ordinary mole without hesitation.

È chiaro che un occhio addestrato distingue senza indugio una formazione neoplastica da un semplice neo.

Note that *surely* is not a synonym of *certainly* although they both correspond to the Italian *certamente / sicuramente*. While *certainly* expresses certainty on the part of the writer, *surely* is used to express disbelief, surprise or doubt, or to invite agreement from the addressee, ruling out a negative response. *Surely* is therefore marked for attitude.

... la "morte del bosco", della Selva nera e di tante altre foreste ... avrà certo rovinose conseguenze, se continuerà ad estendersi col ritmo attuale.

(Claudio Magris, "Al capezzale del Grande Bosco che muore", *Il Corriere della Sera*, 15 marzo 1986)

... the "death of the wood", of the Black Forest, and of many other forests ... will certainly have disastrous effects if it goes on spreading at the present rate.

Prima che l'Eden cominciasse a funzionare ci sarà pur stato un istante – un secondo, un millennio – durante il quale tutto era fermo, e Qualcuno avrà pur esaminato se il modello degli animali e degli alberi era giusto ...

(Giorgio Manganelli, *Corriere della Sera*, 17 ottobre 1981)

Before Eden began functioning, there must surely have been an instant – a second, a millennium – in which everything was still, and Someone must surely have checked whether the model for the animals and the trees was right ...

A further means writers have of expressing varying degrees of certainty, possibility, obligation, permission, volition is provided by modal verbs. Modals can be used either to express the writer's attitudes and opinions regarding the truth or reality of a proposition (epistemic modality) or to indicate some kind of control over actions and events (root and deontic modality). Since the same modals cover more than one function and semantic area, care should be taken when translating to avoid creating ambiguity.

Il paziente può essere dimesso.

This is an ambiguous utterance since it can be taken to mean either that it is possible for the patient to be discharged, in the sense that the patient's condition permits him or her to be discharged or that permission is being granted for the patient to be discharged.

At times, even the immediate context will not suffice to disambiguate the meaning and some kind of clarification is needed. In English the ambiguity persists if the utterance is translated as:

The patient can be discharged.

While a different kind of ambiguity arises in English if it is translated as:

The patient may be discharged.

This utterance can now mean either that it is possible that the patient will be discharged or that permission is being granted for the patient to be discharged (the difference from can being that permission is granted more formally).

The examples demonstrate the need to ensure that the appropriate semantic area of modality is activated in the TT if equivalence in pragmatic effect is to be maintained.

We shall now consider some of the modal forms and meanings that may cause difficulties in translating between Italian and English.

The Italian *dovere* covers a wide range of semantic areas, for instance, as can be seen from the following examples:

Quel ragazzo deve essere ammalato: è così pallido.

Here *dovere* signals a confident conclusion or deduction (logical necessity: from the evidence or data available I conclude that) and is translated by epistemic must:

That boy must be ill: he looks so pale.

This area of meaning can be expressed in other ways in Italian:

Prima che l'Eden cominciasse a funzionare ci sarà pur stato un istante – un secondo, un millennio – durante il quale tutto era fermo, e Qualcuno avrà pur esaminato se il modello degli animali e degli alberi era giusto ...

(Giorgio Manganelli, *Corriere della Sera*, 17 ottobre 1981)

Before Eden began functioning, there **must** surely **have been** an instant – a second, a millennium – in which everything was still, and Someone **must** surely **have checked** whether the model for the animals and the trees was right ...

In the next example *dovere* can be translated as either must or should. In English must indicates a relatively forceful means of expressing necessity and is therefore used sparingly in written discourse. The tendency is for writers to use must when actually wanting to show authority or strong involvement and to opt for should when wishing to tone down the effect. Although should seems less overtly forceful, therefore, it often retains its meaning of necessity rather than a moral obligation or duty.

If you are the Beneficiary of a Funds Transfer, we will not be required to give you next day notice that we have received the Funds Transfer. However, we will tell you that we have received such Funds Transfer in the periodic statement we send you...

You agree to be bound by any Funds Transfer, whether or not authorized, which is issued in your name and accepted by us in compliance with the security procedure chosen by you. Therefore, you should exercise special care when so choosing a security procedure.

You must keep the security procedure chosen by you confidential, and must not reveal the security procedure to any person, other than to a person you have authorized to make Funds Transfers on your behalf.

L'idea che l'autorità dello Stato si debba fondare sul diritto naturale per trovare legittimazione e consenso nella collettività, non è l'unica eredità che la cultura classica abbia trasmesso alla società medievale. Ma dalle epoche e dalle civiltà che lo precedettero, dalla stessa cultura greca (che pur aveva introdotto un atteggiamento più razionale nei confronti della natura) e dai misteri e culti orientali diffusi in periodo ellenistico nell'impero romano, il Medioevo ricevette anche un vasto repertorio di rituali magici e di scienze occulte.

(Valerio Castronovo,
"Se tutto manca c'è sempre il mago",
La Repubblica, 13 ottobre 1981).

The idea that State authority **should** be founded on natural law to become lawful and acceptable to the community is not the only legacy bequeathed to Medieval society by classical culture. The Middle Ages also received a vast repertory of magic rituals and occult sciences from the ages and civilisations that had come before it, from Greek culture itself (which had, however, introduced a more rational attitude towards nature) and from the oriental mysteries and cults which had spread in the Roman Empire in the Hellenistic period.

A very important distinction should be noted regarding the negative of *dovere* in English: must not expresses a prohibition, while do not have to / do not need to indicate the absence of necessity.

Non devi fare tardi.
You **mustn't** stay out late.

In Gran Bretagna non si deve andare a scuola di sabato.
You **don't have** to go to school on Saturday in Britain.

Translating *potere* into English appropriately may also pose problems. Consider the following example:

Al di sotto delle diverse lingue sta comunque una lingua "fondamentale" che Freud ha chiamato "sapere originario" e che Ernst Jones ha chiamato le "idee primarie della vita", in cui tutti gli uomini potrebbero riconoscersi...

Non mi meraviglierei però che un giorno si scoprisse che le idee primarie della vita (le quali parlano nei nostri sogni) costituiscono qualcosa in cui tutti gli uomini possono riconoscersi parlati da una lingua unica.

(Franco Fornari,
"Freud e la lingua cinese",
Corriere della Sera, 21 maggio 1985)

The choice is whether to select could or might and can or may to express possibility in this context. Although a certain amount of overlap exists between these modals, could indicates that the possibility exists (it is possible for...) while might / may signal the writer's

committal to what is stated (it is possible that ...). Thus

Underlying the various languages there is, however, a "basic" language which Freud called "original knowledge" and which Ernst Jones called the "primary ideas of life", in which all men **could recognize** themselves....

I would not be surprised, however, if one day it were discovered that the primary ideas of life (which speak in our dreams) constitute something in which all men **can recognize** themselves as being "spoken" by one common language.

Might also expresses a more tentative meaning than may and therefore signals a weaker committal to the truth or reality of the proposition.

In both amphibian and vertebrate models, prostaglandins elicit a dose-related increase in bicarbonate secretion and it has been suggested that this process **may play** an important role in the buffering of luminal acid. Schiessel et al. demonstrated an increase in chloride transport in amphibian mucosa and suggested that this **might occur** in exchange for extracellular bicarbonate, providing an additional mechanism for intracellular buffering.

The fact that the writer has used both may and might in discussing the topic indicates differences in point of view. It suggests that the writer is more committed to the former possibility (may play) than the latter (might occur).

When *potere* signals permission the choice is once again between may and can depending on the degree of formality that the speaker intends or the situation requires:

Posso entrare?
May/Can I come in?

Potere also covers the semantic area of "ability". In the following cases the translator needs to assess whether the action was carried out (was/were able) or whether it was potentially possible (could):

Potrebbe vincere l'incontro.
He could win the fight.

Ha potuto vincere l'incontro.
He was able to win the fight.

Most texts display a combination of all the markers of modality we have been discussing and they interact with one another to produce the overall tenor of the discourse. A careful evaluation of the tenor of the ST and a sensitivity to how writers can indicate their varying attitudes towards their message are essential components of the translation process.

3.4.3. The *mode of discourse* refers to the part language itself is playing in the situation. It therefore concerns the medium that is chosen, (spoken, written, written to be spoken, etc.) and the channel through which the communication takes place (essay, letter, lecture, telegram). It also includes such variables as monologue, dialogue, etc.

Although a large number of texts that are translated are in the written-to-be-read mode, variations are by no means lacking: written lectures that are destined for oral presentation, dialogues in narrative texts, adverts with a strong phonological component.

An informal text that is written to be spoken requires the use of ellipsis, contracted forms, idioms, and all other features that are proper to the register. The most typical example of this mode of discourse is dialogue:

"Hallo, Professor Zapp," he said, drawing level. "Are you taking a stroll?"

"Oh, hi, Percy. No, I'm on my way to visit my old landlord. I spent six months in this place, you know, ten years ago. I even thought of staying here once. I must have been out of my mind. Do you know it well?"

"I've never been here before, but I have an aunty living here. Not a real aunty, but related through cousins. My mother said to be sure to look her up. I'm on my way now."

"A duty call, huh? I take a right here."

Persse consulted his map. "So do I."

"How d'you like Rummidge, then?"

"There are too many street-lights."

"Come again?"

"You can't see the stars properly at night, because of all the street-lights," said Persse.

(David Lodge, *Small World*)

"Salve professor Zapp.." disse, raggiungendolo, "sta facendo una passeggiata?"

"Oh, ciao, Percy. No, sto andando a trovare il mio vecchio padrone di casa. Ho passato sei mesi in questo posto, dieci anni fa. Una volta avevo pensato persino di stabilirmi qui. Deve essere stato un momento di follia. Conosci bene questa zona?"

"Non ci sono mai stato prima, ma ho una zietta che vive qui. Non proprio una zia vera, ma solo imparentata per via di cugini. Mia madre ha detto che dovevo assolutamente farle visita e ora ci sto andando."

"Visita di dovere, eh? Io giro qui a destra."

Persse consultò la sua pianta. "Anch'io."

"Che te ne pare di Rummidge?"

"Ci sono troppi lampioni."

"Come?"

"Di notte non si possono vedere bene le stelle, a causa di tutta quell'illuminazione stradale." rispose Persse.

(David Lodge,
Il Professore va al Congresso,
translated by M. Buckwell
and A. Palazzi)

There are, however, other instances where a text is in a written mode but is intended to be spoken. Although the following text has been written down, the writer's intention is to present it orally at a medical convention. It therefore contains all the markers of direct speech and the deictic forms (e.g. references to slides) refer to the context of situation in which the talk will be delivered:

(first slide, please) Surgical treatment of aneurysms of the abdominal aorta consists in replacing the dilated aortic tract with a synthetic graft.

(next slide) Aneurysms are clinically evident at diagnosis, as you can see from the pulsating expansile abdominal mass shown in this slide.

(next slide) The diagnosis is subsequently confirmed by laboratory tests.

(next slide) This digital subtraction angiography shows a large abdominal aneurysm,

(next slide) which is again clearly visible in this CT-scan image.

(next slide) Both these exams show that the neck of the aneurysm is close to the origin of the renal arteries.

The next text has been written for a scientific journal. In other words, it has been written to be read, not spoken. It is therefore more formal, makes use of intratextual cohesive devices and more complex sentence structure. If a text thus structured were to be read aloud, its communicative force would suffer greatly.

Developments in reconstructive surgery of the trachea have led to the identification of specific indications for tracheal resection and reconstruction, to the standardization of surgical techniques and to the selection of suture materials. These advances have markedly reduced the complications connected with tracheal surgery. However, tracheal resection and reconstruction remains a demanding and sophisticated area of surgery where the minutest diagnostic and technical details contribute towards a successful outcome. The rarity of surgical tracheal cases, moreover, makes the learning period for such surgery lengthy and experienced centres throughout the world are comparatively few and far between. Even today, therefore, any impromptu attempts at tracheal surgery in non-specialized centres are bound to expose the patient to a high risk of complications.

Register, therefore, refers to how meanings are activated and how language functions in a given situation. It distinguishes one passage from another since it defines the substance of text. Identifying register is essential to processing a text: the translator can reconstruct the context by analysing what has taken place (field), who has participated (tenor) and what medium has been selected (mode).

It is, however, rather difficult to provide precise boundaries for any given register as they tend to overlap. It is more profitable to think of register as a cline or continuum, ranging from closed registers to more open ones. At one extreme there is restricted language, like the International Language of the Air, in which only a certain number of fixed messages are possible. Air crews all over the world have to learn this special variety of language in order to communicate with ground control. The language is so conventionalised that only close adherence to it will ensure effective communication and therefore safety. Failure to use it correctly could lead to misunderstandings between the pilot and air traffic control and even to plane crashes, as the following article shows.

NEW YORK – Sembra incredibile ma è proprio così: un mese fa il Boeing dell'Avianca che è caduto a pochi chilometri dall'aeroporto Kennedy di New York uccidendo 73 dei suoi 161 passeggeri, è rimasto senza carburante perché il secondo pilota ha dimenticato di pronunciare la parola «emergenza» nei ripetuti appelli ai controllori del traffico aereo...

... 50 minuti prima di schiantarsi tra le ville di Cove Neck, il comandante del Boeing Laureano Caviedes chiede al secondo pilota (entrambi periti nell'incidente) di avvertire i controllori che sono a corto di carburante. Il secondo esegue, ma la torre ordina al jet di restare in «parcheggio». Perché? Perché, spiegano le autorità federali, i piloti «non hanno usato la fraseologia standard».

In nome di questioni di linguaggio sono state combattute battaglie spesso assurde; l'Italia, Paese attentissimo ai nominalismi, ne sa qualcosa. Ma nessuno aveva mai pensato che un problema di lessico potesse uccidere. Nel mondo congestionato e delicatissimo del trasporto aereo dove la sicurezza è affidata alla precisione dei costruttori, delle squadre di manutenzione e dei gestori degli aeroporti, anche il meccanismo delle comunicazioni deve certamente funzionare come un orologio.

(Massimo Gaggi, "Tragedia aerea per una parola sbagliata", *Il Corriere della Sera*, 23 febbraio 1990)

Such fixed registers do not pose much of a problem to translation. The language is so conventionalised that translators simply need to find the equivalent conventional forms in the TL. The only setback is when no such conventions exist in the TL.

The language of legal documents and religious observance is also highly conventional. More open-ended registers include verses on greeting cards, official forms, weather bulletins.

American Airlines Credit Card Application		If you are a member of AAdvantage Please provide AAdvantage membership number.		NON OFFICE USE ONLY		A APPLICATION BOUNCE	
HAVE YOU APPLIED BEFORE? <input type="checkbox"/> NO <input type="checkbox"/> YES				0 1 4		B	
WHEN? ACT. 2001-				0 1 5		C	
Applicant (Please Print All Information)							
MRS. USA <input type="checkbox"/> NAME - LAST		FIRST		MIDDLE INITIAL		SOC. SECURITY NBR.	
MRS. USA <input type="checkbox"/> MRS. USA <input type="checkbox"/> MRS.						DATE OF BIRTH	
PRESENT HOME ADDRESS (STREET)				APARTMENT		AREA CODE	
CITY				STATE		ZIP	
PREVIOUS ADDRESS (STREET)				CITY		STATE	
				ZIP		HOW LONG	
						OWN <input type="checkbox"/> RENT <input type="checkbox"/> PARENTS <input type="checkbox"/>	
OTHER NAMES UNDER WHICH YOUR CREDIT HISTORY CAN BE OBTAINED:				CO-APPLICANT:			
Employment and Income							
EMPLOYER (IF SELF-EMPLOYED/NATURE/NAME OF BUSINESS)				OCCUPATION & TITLE			
BUSINESS ADDRESS				AREA CODE		BUSINESS PHONE & EXT.	
CITY				STATE		ZIP	
PREVIOUS BUSINESS OR EMPLOYER				OCCUPATION & TITLE			
BUSINESS ADDRESS				CITY		STATE	
				ZIP		HOW LONG	
						BUSINESS PHONE & EXT.	
Other Income							
OTHER INCOME: Alimony, child support or separate maintenance income need not be included if you do not wish to have it considered as a basis of repayment.				SOURCE OF OTHER INCOME		AMOUNT OF OTHER INCOME	
				APPLICANT		\$	
				CO-APPLICANT		\$	
Credit Information							
CREDIT CARDS		ACCOUNT NUMBER		BANK/ALTO LOANS		ACCOUNT NUMBER	
<input type="checkbox"/> MASTERCARD							
<input type="checkbox"/> VISA							
<input type="checkbox"/> AMERICAN EXPRESS							
<input type="checkbox"/> SEARS							
<input type="checkbox"/> J.C. PENNEY							
<input type="checkbox"/> LERNER							
<input type="checkbox"/> DISCOVER							
<input type="checkbox"/> OTHERS							
Co-Applicant (Must Live At Same Address As Applicant)							
MRS. USA <input type="checkbox"/> NAME - LAST		FIRST		MIDDLE INITIAL		SOC. SECURITY NBR.	
MRS. USA <input type="checkbox"/> MRS. USA <input type="checkbox"/> MRS.						DATE OF BIRTH	
EMPLOYER (IF SELF-EMPLOYED/NATURE/NAME OF BUSINESS)				OCCUPATION & TITLE			
BUSINESS ADDRESS				AREA CODE		BUSINESS PHONE & EXT.	
CITY				STATE		ZIP	
IF YOU ARE A MEMBER OF AADVANTAGE PLEASE PROVIDE MEMBERSHIP NUMBER						RELATIONSHIP OF CO-APPLICANT	
						<input type="checkbox"/> SPOUSE <input type="checkbox"/> OTHER	
Signatures							
The signers of this application certify that the above information is true and complete and hereby request AMERICAN AIRLINES ("Issuer") to open an account and to issue one or more cards in applicant's name and (if applying for a joint account) one or more cards in co-applicant's name. Each signer authorizes Issuer to obtain a consumer credit report and if the application is opened and if one or more cards are issued in response to this application, use of such cards by any signer or by anyone authorized by any signer shall constitute acceptance of the credit agreement accompanying such cards when issued. If you are accepted for a joint account, or if you are accepted for an account on the basis of the income of a co-applicant, statements of all charges will be resubmitted to the principal applicant, but principal and co-applicant shall be jointly and severally liable for all obligations incurred in the account.							
PLEASE SIGN HERE IN INK		Applicant's Signature		Co-Applicant's Signature		Date	
Applicant & Co-Applicant, If Any							
If approved, a copy of the Retail Installment Credit Agreement will be sent to you with the card.							

3.5. Dialect

The form of language may vary according to who is speaking, in the sense of *who* or *what* the speaker is. This includes geographical varieties (regional dialects) as well as social varieties (social dialects), temporal dialect and idiolect. They are related not to the *use* to which language is put in a given situation but to the *user*. These user-related varieties of language differ from register: while dialects are essentially saying the same thing in different ways, registers are saying different things. Dialects tend to differ phonologically, lexically and grammatically but not semantically.

3.5.1. A major distinction in *geographical dialect* in the English-speaking world is, of course, between British English (BrE) and American English (AmE). The Canadian standard of English is very close to the American and coincides in nearly all aspects, although both AmE and BrE spellings may be found. The problem of choosing one variety in preference to the other crops up in all forms of translation into English, from technical manuals to literary texts. Although phonological differences are of marginal importance to the translation of written texts, the translator still has to face quite a number of variations in spelling, vocabulary and grammar. There is nothing for translators to do but accept that differences exist and be as knowledgeable about them as they can. When translating from an Italian ST, the translator must take into account whether the text is destined specifically for an AmE or BrE target audience. If a research article is, for instance, to be submitted for publication to an American journal, it is advisable to use American conventions. BrE is preferable when the translation is aimed at a European English-speaking audience. Both BrE and AmE are acceptable for a world-wide audience. When geographical dialect is not an important factor, translators can choose whichever they are most at home with. As always, however, consistency is of utmost importance to text coherence.

Apart from pronunciation, the main differences between the two geographical varieties fall under the headings of spelling, grammar and syntax, vocabulary and punctuation. Some examples are given below. AmE items are given as the first alternative and BrE items as the second.

Most of the *spelling* differences between AmE and BrE fall into the following groups, although exceptions do exist.

-am - -amme: program - programme. The AmE spelling program is also used in BrE when referring to computers.

-er - -re: center - centre. BrE distinguishes meter meaning a measuring device (as in

thermometer) from metre, a unit or scale of measurement (as in kilometre or poetic metre). AmE uses meter in both senses.

-o - -ou: color - colour; favorite - favourite; mold - mould.

-lyze - -lyse: analyze - analyse. The noun form in both AmE and BrE is -lysis: analysis, paralysis.

-ize - -ise/-ize: specialize - specialise/specialize; civilize - civilize/civilise. The differences in spelling of the verbs is carried over into the spelling of derived nouns and adjectives: organizer - organiser/organizer; recognizable - recognisable/recognizable. On the other hand, certain verbs are almost always spelt with -ise in both AmE and BrE: advertise, advise, compromise, devise, disguise, exercise, improvise, revise, supervise, surmise, televise, etc.

-s - -c: defense - defence; offense - offence. BrE has -ce for the noun and -se for the verb: licence, license; practice, practise.

-l - -ll: traveling - travelling; woolen - woollen. Notice that with the past tense or past participles of verbs AmE also has -ll- if the last syllable is stressed: rebelled.

-og - -ogue: dialog - dialogue.

Apart from these major groups there are also individual words that are spelt differently, for example: bank check - bank cheque; gray - grey; tire - tyre; airplane - aeroplane.

Grammar and syntax also differ to some extent in the two varieties. The use of the article is not constant, for instance, as can be seen from the following examples:

at the end of the term
to go to a university
ask for information at the desk

at the end of term
to go to university
ask for information at reception

Another difference can be seen in the expressions in future and in the future. In BrE the meaning of 'beginning now', 'from now on' is expressed by in future; AmE uses in the future, which in BrE will have the meaning 'at some point in the future'.

Compare the following examples:

BrE We regret we will not accept exchange goods **in future** (from now on)

BrE There will be better prospects for language graduates **in the future** (at some point in future time).

The use of prepositions may also differ in the two varieties of English at times. The AmE *from Monday through Friday* corresponds in BrE to *from Monday up to and including Friday*, which could be more simply but with a touch of ambiguity be phrased as *from Monday to Friday* (does this include Friday or not?). Further examples include:

different than	different from
speak with	speak to
he hasn't eaten in weeks	he hasn't eaten for weeks
to fill out a form	to fill in a form
a quarter after four	quarter past four
she wrote her friend	she wrote to her friend
he is a member in a society	he is a member of a society

Confusion may sometimes result from differences in the use of prepositions, as in the case of *on sale*. In AmE it means that goods are being sold at a reduced price; in BrE it indicates that the goods are simply offered for purchase. The BrE equivalent of *on sale* is in a *sale*/*in the sales*, while the AmE equivalent of the BrE *on sale* is *for sale*.

It *Tutta la merce è in saldo.*
 AmE All the merchandise is **on sale**.
 BrE All the goods are **in the sale**.

It *Hai visto i piatti giapponesi in vendita alla Rinascente questa settimana?*
 AmE Have you seen the Japanese dishes **for sale** at Bloomingdales this week?
 BrE Have you seen the Japanese dishes **on sale** at Selfridges this week?

Pronoun reference varies slightly between AmE and BrE. In BrE consistency in the use of the pronoun *one* is mandatory.

Non si può sempre fare quello che si vuole.
One cannot always do what **one** wants.

AmE will allow a mixed use of pronouns.

One cannot always do what **he** wants.

Although there are not many morphological differences between the two varieties, the past participle form of the verb *to get* is worth mentioning: AmE *get, got, gotten*; BrE *get, got, got*.

It *Ha preso un'altro premio Oscar!*
 AmE She's gotten another Oscar!
 BrE She's got another Oscar!

In AmE *accomodations* is always plural, whereas in BrE it is always singular.

It *Com'era la sistemazione?*
 AmE What were the *accomodations* like?
 BrE What was the *accomodation* like?

The form of an adverb or preposition may also differ: *afterward* - *afterwards*; *backward* - *backwards*; *downward* - *downwards*; *sideward* - *sideways*; *toward* - *towards*.

By far the greatest differences between AmE and BrE are lexical. There are words which reflect a cultural divergence between Great Britain and the United States: in other words, objects or concepts that only exist in one culture. In the United States, for instance, there are such things as the Ivy League, which has no BrE equivalent; whereas AmE has no corresponding concept for the British Honours degree or A-levels.

The British and American university systems present quite a few lexical problems for translators. The British system has basically four tenured ranks for teaching staff: lecturer, senior lecturer, reader, professor. The American system has two ranks which are normally tenured, associate professor, (full) professor, and one which is sometimes tenured, that of assistant professor.

Certain monosemous words in one variety have a direct synonym in the other: *station wagon* - *estate car*; *highway* - *motorway*; *checking account* - *current account*; *cookie* - *biscuit*; *garbage* - *rubbish*. Polysemous words are more problematic since their range of meanings overlap in most but not all cases in AmE and BrE. For instance, *faculty* covers the meanings in both varieties of 'ability', 'power', 'capability'. In addition, however, in AmE it means 'teaching staff', whereas in BrE it means 'a division of a university', such

as faculty of law.

Thus, the sentence:

We were very much impressed by the law faculty.

Would be understood in AmE primarily as referring to the staff, and in BrE as referring primarily to the buildings, equipment and organisation. This is also due to the fact that the BrE meaning would actually be covered by law school in AmE.

The greatest confusion is, however, caused by words which exist in the two varieties but which have totally different meanings.

potato chips	crisps
french fries	chips or french fries
sidewalk	pavement
pavement	road
first floor	ground floor
second floor	first floor

The differences in punctuation between AmE and BrE are not striking, but they are worth noting nevertheless. When inverted commas are used in AmE, punctuation (full stops or commas) are placed at the end *within* the inverted commas:

AmE "I sure hope you make it on time."

whereas BrE places the punctuation *outside* the inverted commas:

BrE "I really hope you make it on time".

In expressions of time a full-stop is used between hours and minutes in BrE, 11.15 a.m., while AmE prefers a colon, 11:15 a.m. In AmE the colon ends the salutation of a business letter (Dear Mr Jackson:) while the comma ends that of a friendly letter (Dear Michael,). In BrE the comma is used in both cases.

AmE and BrE are constantly influencing each other and the boundaries between the two varieties are now getting fuzzier. The traditional interchange of literature and the press

has been intensified in recent decades by jet travel, satellite communications, radio, television and films. Powerful forces are at work to bring the two streams of English closer together in every field. Increasingly, British and American experts in every field are changing places with one another through various interchange schemes and when they write articles and textbooks they do so for the whole of the English-speaking world. These factors all work together to make the divergence between the two geographical varieties narrower and narrower. Interestingly enough, however, the interaction between American and British is now largely from east to west and there is a growing number of Americanisms entering British usage.

3.5.2. There is rarely complete cross-cultural overlap in *social dialects* and their pragmatic effect. At times social dialect may be difficult to render in the TT and an equivalent effect is obtained by choosing a regional dialect. Translators will generally have to take into account the dialect's function: why has the writer chosen to use this form of language? It is the intended effect that is inherent in the dialect that should be identified by the translator and then rendered functionally with a suitable equivalent in the TT. Let us see how the translator of Bernard Shaw's *Pygmalion* has dealt with the problem of translating Cockney into Italian. In his Introductory Note Francesco Saba Sardi writes:

Ho risolto il problema ricorrendo a un "orribile" impasto linguistico: un misto di dialetti padani, tra l'altro, in quanto matrice latino-celtica, i più vicini alle sonorità, astruse e pregnanti, del *cockney*...
Sicché, Eliza, suo padre, gli spettatori che assistono alle esibizioni del linguista-Pigmaleone sotto la pioggia, parlano, nella mia versione, un misto di veneto, piemontese, lombardo, persino ligure, con prevalenza della favella che ha corso (una favella "inquinatissima") nell'area milanese.

Translating Italian regional dialects into English poses much the same problem. Which dialect is to be chosen in representation of the ST dialect? The obvious pitfall in choosing one dialect in preference to another is to create unintended effects. Since regional dialects often express a social hierarchy, strong adverse reactions may be aroused in the TL community by attributing low social status to a dialect that enjoys quite a high status. Within the Veneto region of Italy, for instance, the dialect of Venice is considered much more high-ranking socially than those of any of its neighbours (e.g. Padua, Treviso), and would therefore be inappropriate in rendering Cockney. This is probably why the translator of *Pygmalion* chose a potpourri of dialects.

THE FLOWER GIRL. Oh, sir, dont let him charge me. You dunno what it means to me. Theyll take away my character and drive me on the streets for speaking to gentlemen. They—

THE NOTE TAKER [*coming forward on her right, the rest crowding after him*] There, there, there, there! who's hurting you, you silly girl? What do you take me for?

THE BYSTANDER. It's all right: he's gentlemen: look at his boots. [*Explaining to the note taker*] She thought you was a copper nark, sir.

THE NOTE TAKER [*with quick interest*] Whats a copper's nark?

THE BYSTANDER [*inapt at definition*] It's a—well, it's a copper's nark, as you might say. What else would you call it? A sort of informer.

THE FLOWER GIRL [*still hysterical*] I take my Bible oath I never said a word—

THE NOTE TAKER [*overbearing but good-humored*] Oh, shut up, shut up. Do I look like a policeman?

THE FLOWER GIRL [*far from reassured*] Then what did you take down my words for? How do I know whether you took me down right? You just shew me what youve wrote about me. [*The note taker opens his book and holds it steadily under her nose, though the pressure of the mob trying to read it over his shoulders would upset a weaker man*]. Whats that? That aint proper writing. I cant read that.

THE NOTE TAKER. I can. [*Reads, reproducing her pronunciation exactly*] "Cheer ap, Keptin; n' baw ya flahr orf a pore gel."

THE FLOWER GIRL [*much distressed*] It's because I called him Captain. I meant no harm. [*To the gentleman*] Oh, sir, dont let him lay a charge agen me for a word like that. You—

THE GENTLEMAN. Charge! I make no charge.

(Bernard Shaw, *Pygmalion*)

LA FIORAIA. Oh, sciur, non lasi mica che mi accusano. Lei sa no che cosa che vuol dire per me. Mi rovineranno la reputazione e mi sbatteranno sulla strada solo per aver parlato a un sciur. Loro...

L'UOMO DAL TACCUINO (*facendosi avanti a destra della ragazza, mentre gli altri gli si affollano alle spalle*). Da brava, da brava! Chi ti fa niente, sciocca? Per chi mi hai preso?

IL TALE. È tutto un sbalio, l'è un sciur: guardaci le scarpe. (*Rivolto all'uomo del taccuino*) La ragazza a creduto che lei era un soffia, sciur.

L'UOMO DAL TACCUINO (*con improvviso interesse*). Che cos'è un soffia?

IL TALE (*incapace di spiegarlo*). È... Be', l'è un soffia, no? Come si dice, se no? Uno che informa, no?

LA FIORAIA (*ancora isterizzata*). Giuro sulla bibbia, giuro, che ho mai di' una parola, me...

L'UOMO DEL TACCUINO (*imperioso ma di buon umore*). E piantala una buona volta! Ho forse l'aria di un poliziotto?

LA FIORAIA (*ben lungi dall'essere rassicurata*). E alura perché metteva giù quel che me diseva? Come faccio a sapere che trascrive giusto? Mi facci vedere cusa l'è che a scritt de me. (*L'uomo spalanca il taccuino e glielo pianta sotto il naso, sebbene la pressione della folla che cerca di leggerlo al di sopra delle sue spalle sia tale che travolgerebbe un tipo meno robusto di lui*.) Che cus'è? Quella mica è una scrittura giusta. Sun mica capace di leggerla.

L'UOMO DAL TACCUINO. Io sì. (*Legge, riproducendo esattamente la pronuncia della ragazza*.) «Su con la vita, capitano, e crompi un fiur da una pora tusa.»

LA FIORAIA (*ancor più preoccupata*). È perché ci ho detto capitano. Non volevo mica offenderlo. (*Al gentiluomo*) Oh, sciur, non facci una denuncia conter de me per una paroletta così. Lei...

IL GENTILUOMO. Denuncia! Io non faccio nessuna denuncia.

(Bernard Shaw, *Pigmaliione*, translated by Francesco Saba Sardi)

There is no easy solution to the problem of how to translate dialect. As always the translator's bicultural awareness of the subtleties involved in regional and social language differences serves as a guideline. It should be borne in mind, of course, that opting for a standard form in the TT instead of selecting a social dialect is by no means a satisfactory compromise since it is bound to lead to a loss in the effect intended in the ST.

3.5.3. *Temporal dialect* refers to changes that occur in language through time. It is often possible to assign a text to a certain age or period of time simply by looking at the type of language used. Sensitivity to lexical and grammatical features that signal a temporal dialect is an important aspect of translation. This is true not only of texts from earlier periods but also of comparatively modern texts. Ultramodern lexical items may be so new that they cannot be traced in any dictionary. The way to deal with these (if the author is not available for consultation) is either to coin an equivalent term in the TT or to paraphrase. Keeping up with neologisms of this kind is one reason why extensive reading in both L1 and L2 is a must for all translators. A recent term used in the Italian press, for instance, to refer to conservationists and animal lovers who carry their fervour to extremes is *ecoterrorista*; a possible English translation, found in the newspapers, might be animal rights activist. In the following text the ST writer quotes an already consolidated "futuristic" term and then coins two others, *autobus delle stelle* and *oltrecielo*.

Già si parla di un "sistema spaziale di trasporto" o, con un tocco in più d'immaginazione, di "autobus delle stelle". In effetti, il biglietto di andata e ritorno per quell'"oltrecielo", cui il nostro sguardo arriva soltanto con l'aiuto dei telescopi, non è più il remoto sogno di Jules Verne.

(Giulio Nascimbeni,
"Il biglietto per l'oltrecielo",
Il Corriere della Sera, 15 aprile 1981)

These neologisms can be rendered in English by *starbus*, on the lines of *skybus*, a well-worn term in charter aviation, and *overskies*, again playing on the already existing term *overseas*.

There is already talk of a "space transport system", or on a rather more imaginative note, of a "starbus". In fact, the return ticket "overskies", which our gaze can only reach with the aid of telescopes, is no longer Jules Verne's distant dream.

Whether to reproduce the temporal dialect of the ST or not generally depends on who has commissioned the translation and its ultimate purpose. The choice varies from trying to reproduce the language of the time, as for instance in translations of Shakespeare, or to aim for a contemporary variety, which would prove comprehensible to a wider TL audience. Once again the key word is coherence: archaic forms cannot be mixed in with modern forms, unless of course this is a deliberate stylistic deviance of the ST.

The desire to make *The Tempest* more accessible, while preserving the flavour and effect of the original, led Edoardo de Filippo to use a different geographical rather than temporal dialect: he chose to translate the play into his Neapolitan dialect rather than into standard Italian.

ARIELE (*sings*)

Full fathom five thy father lies,
Of his bones are coral made;
Those are pearls that were his eyes;
Nothing of him that doth fade,
But doth suffer a sea-change
Into something rich and strange.
Sea-nymphs hourly ring his knell.

(*Burden*) Ding dong.

Hark, now I hear them, ding dong bell.

FERDINAND

The ditty does remember my drowned father.
This is no mortal business, nor no sound
That the earth owes—I hear it now above me.

PROSPERO (*to Miranda*)

The fringed curtains of thine eye advance,
And say what thou seest yond.

MIRANDA What is 't?—a spirit?

Lord, how it looks about! Believe me, sir,
It carries a brave form. But 'tis a spirit.

(William Shakespeare, *The Tempest*)

ARIELE (*canta*)

*Nfunn' a lu mare
giace lu pate tujo.
L'ossa so' addeventate de curallo,
ll'huocchie so' dduje smeralde...
E li spoglie murtale, tutte nzieme
se sono trasfurmate:
mò è na statula de marmole
prigiato, sculpito e cesellato!
Li ninfe de l'oceano sunarranno
campane a morto ogni ora!*

VOCI SPARSE

Din, don, dan!

ARIELE

Li ssiente?

FERDINANDO

*Sì, li ssentto! Din, don, dan!
Chist' è suono ca parla 'e papà mio...
nun è nu suono umano,
vène da ll'alto,
è cosa ultraterrena.*

PROSPERO (*a Miranda*)

*Guardanno addò lu dito mio te nzezna,
che vide tu llà bascio?*

MIRANDA

*Che d'è, nu spireto?
Cumme se guarda attuorno!
Tène nu bell'aspetto,
è cumme fosse umano,
ma credo ch'è nu spireto.*

(Edoardo de Filippo, *La tempesta*)

3.5.4. *Idiolect* is the most individual of user-related varieties of language and refers to a person's idiosyncratic speech habits at a particular time in life. It includes such idiosyncrasies of language as frequently-repeated words, structures, and favourite expressions. Consider the following example taken from Werlich (1983:251). The personal form of figurative language used by Churchill in this excerpt from his book *The Roar of the Lion* indicates that painting represents an outlet for his aggression. Churchill states that he puts

slashes of blue on the absolutely **covering canvas**. Anyone could see that it could not **hit back**. No evil fate avenged the jaunty violence. **The canvas grinned in helplessness before me**. The spell was broken. The sickly inhibitions rolled away. I seized the largest brush and **fell upon my victim** with berserk fury. I have never felt in awe of a canvas since.

It is sometimes difficult to establish the uniqueness of idiolect on the basis of a short text but it can be very important within longer stretches of discourse like a novel or a speech. It is advisable to maintain idiolect in the TT since it is either a component of a writer's personality or, in fiction, it may be used to add depth to a character.

Idiolect is closely linked to style. A major distinction between idiolect and style, however, is that style entails a conscious choice aimed at producing a particular effect, whereas idiolect is an unconscious expression of an individual's personality. Stylistic variations in language use related to conscious choices on the part of the user and their relevance to translation will be our concern in the following chapter.

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CHAPTER 4

Stylistics and Translation

- 4.1. Stylistics and Discourse Genres
- 4.2. Figurative Language
- 4.3. Phonology
- 4.4. Graphology
- 4.5. Individual and Conventional Style
- 4.6. Nominal and Verbal Style
- 4.7. Personal and Impersonal Style
- 4.8. Translating Style and Content