



FACOLTÀ DI STUDI UMANISTICI

Lingue e culture per la mediazione linguistica

Traduzione

LESSON 4

Prof.ssa Olga Denti

a.a. 2022-2023





What is translation?

What words come to your mind when talking about stylistics and translation?

What are discourse genres?



Topic of this lesson

Stylistic effects & stylistic choices

- Stylistics is the study of style,
- how a message is communicated, the FORM
- different ways of expressing content.
- It involves: grammar, lexis, phonology, graphology ...
- but also coherence, cohesion, paragraphing, sentence structure.



Stylistics and translation

1. Intentional
2. The way linguistic features (grammar, lexis, phonology, graphology) are put together (coherence, cohesion, sentence structure, paragraph organisation)
3. Form interacts with content; form is used to enhance the content



The translator

- Needs to be careful about the stylistic effects sought in the ST as they contain and reflect the writer's intent
- While register is influenced by suitability to the situation,
- Dialect is affected by the language user's personality and socio-geographic background,
- Style changes according to the writer's stylistic choices, a "choice among a number of possible and appropriate alternatives" (Ulrich, 118)

Stylistics and Discourse Genres



- Literary texts
- An intermingling of text form and content to build meaning in a creative & personalized way
- Form is used to boost content
- The translator: interprets the purpose of the SL, identifies the stylistic elements, reproduces both the message and the stylistic effects in the TL, keeping in mind culture, lexis, syntax, graphology, phonology
- Creative use of language: literature & advertising, but also journalism (alliteration, simile, metaphor, metonymy)



Factors

- Literal v figurative language
 - Figurative lg: built on images of objects and actions experienced, elements of the real world are used to communicate something beyond their literal meaning
 - Metaphors, puns, word associations, ...



Phonology

- Encoding the meaning of sound
- Two groups of sound:
 - **Segmental** (or individual) sounds
 - Alliteration
 - Assonance
 - Onomatopoeia
 - **Suprasegmental** sounds
 - Rhythm & Stress



Graphology

- Visual symbols encode meaning
- Altering the conventional patterns on a page: paragraph division in prose, line division in poetry, punctuation, italicization, spellings, capitalization, type size & type style
- Building meaning
- Evoking a character's style of speech in dialogue
- The verbal meaning of the text is strengthened and enhanced through the visual element



Some examples in ads

- Always Coca Cola
- Canon you Can
- With Vodafone you can
- Don't touch my Brail
- I'm lovin' it
- Zurich Because change happenz
- *chocolate-flavoured,*
- *feather-light*
- *longer-lasting*
- "It gets clothes whiter" ... but whiter than what?



The translator

- Needs to identify figurative lg & its effect on the text,
- Consistency, quantity and type of figurative lg is used + its function
- These elements interact with the genre & function of ST
- Decide if to translate at which degree of imagery or choose a more literal meaning



Metaphors and similes

Simile (explicit: LIKE/AS) – metaphor (implicit)

THE FUNCTION OF METAPHOR:

1. referential, in that it describes something/someone succinctly but effectively--- prevalent in informative texts
2. pragmatic, in that it acts on evocative emotions --- prevalent in expressive texts

terminological transparency, conciseness, and tangible quality of images

COGNITIVE METAPHOR: we think in terms of metaphors



Figurative language 1

- Metaphors are “unlike objects (...) identified with each other for the purpose of emphasizing one or more aspects of resemblance between them without the use of the explicit markers” (Ulrich, p. 120)
- Types of metaphors: *dead metaphors*, also termed *crystallized* (Greco 2009: 199), *fossilized* (Partington 1998: 118), or *frozen* and *historical*; *orientational* metaphors (Lakoff & Johnson 1980:14); *less dead* and more *organism* metaphors



Some examples

- “Anaemic domestic demands” (FSR: June 2005);
- “This contagion occurred...” (Dec 2007: 14);
- “To depress house prices” (June 2008: 13);
- “Measures designed to alleviate strains...” (June 2009: 13);
- “... a number of hazardous contagion channels and adverse feed-back loops” (FSR June 2010: 9)



- *Original* metaphors, instead, constitute a bigger problem for the translator, which also depends on the cultural bond to the SL and the TL
- Metaphors & similes are made up of 3 elements:
 - Tenor (Object/idea, the comparing)
 - ground (common element)
 - The vehicle (the compared)
- For the translator -> pragmatic equivalent



Simile

- More explicit than a metaphor, it is a comparison
- It “demonstrates an explicit resemblance between two more or less similar objects”, introduced by *such* or *like* (Ulrich 119)
- Examples: Our soldiers are as brave as lions, Her cheeks are red like a rose, He is as funny as a monkey, The water well was as dry as a bone, He is as slow as a snail.



Metaphors and similes

- Simile (explicit: LIKE/AS) – metaphor (implicit)

ST Un attimo; e si accorse con terrore che ricadeva nell'incubo. Non era salvo ancora: bisognava attraversare un'altra notte, *come* un ultimo tratto di mare burrascoso. (p. 123).

TT An instant more, and he perceived with terror that the nightmare *obsessed* him still. He was not safe yet, there was another night to be got through, as *the voyager crosses* a last stretch of turbulent sea. (p. 212).

Deledda, *La Madre vs The Mother*(trad. Mary G. Steegman



Metaphors and similes

- Simile (explicit: LIKE/AS) –

ST Gli ontani *in fila* davanti al parapetto della piazza della chiesa, si sbattevano furiosi al vento, neri e *sconvolti come* mostri. (p. 7).

TT The elder trees which *grew along* the parapet of the piazza before the church were bending and *tossing* furiously in the wind, *black and shapeless monsters in the gloom*. (p. 7).

ST E ritornò su verso la chiesa. Le *straducole* del paesetto *erano* deserte; dai muriccioli dei cortili si sporgeva qualche pesco coi frutti maturi, e sul cielo chiaro di settembre passava *una placida greggia di nuvolette bianche*. (p. 64).

TT He turned and climbed up again towards the church. The *village seemed* almost deserted; here and there a peach tree showed its ripe fruit over a garden wall and little white clouds floated across the clear September sky *like a peaceful flock of sheep*. (p. 107).



Other figures of speech

- Personification “an abstraction or inanimate object I endowed with personality” (Ulrich,

ST[...] poi Paulo si trovò solo, tra la fiammella tremula del lume e **la luna che guardava dal finestrino** [...]. (Deledda 1920, 147)

TT [...] and Paul found himself alone, between the flickering flame of the oil lamp and the calm splendour of the **moon that shone in** through the high window [...]. (Deledda 1923, 149)

ST Nel paesetto già più non si vedeva un lume, un filo di fumo. **Dormivano, le povere casette** arrampicate come due file di pecore su per la china erbosa, all'ombra della chiesetta *che* col suo esile campanile, riparato a sua volta sotto il ciglione, pareva il pastore appoggiato al suo vincastro. (Deledda 1920, 7)

TT In the village itself not a light was to be seen, nor even a thread of smoke. They were all asleep by now in the poverty-stricken cottages, which clung to the grassy hill-side like two rows of sheep, whilst the church with its slender tower, itself protected by the ridge of land behind it, might well represent the shepherd leaning upon his staff. (Deledda 1923, 7)



Other figures of speech

- Syllepsis “using a word in a metaphorical and literal sense at one and the same time” (Ulrich, 125)

What is generally involved is a verb (or some other part of speech) that is doing double duty.

‘He took his hat and his departure’

‘She blew my nose and then she blew my mind.’ — The Rolling Stones, *Honky Tonk Woman*

‘You most likely need a thesaurus, a rudimentary grammar book and a grip on reality.’ — Margaret Atwood, *Rules for Writers*, *The Guardian*, 22 February 2010



Other figures of speech

- Metonymy “The naming of a person, institution or human characteristic by some object or quality which is clearly associated with it” (Ulrich, 126)

'The pen is mightier than the sword'



Other figures of speech

- Puns “exploit the potentials of homophones and homographs for serious or humorous purposes” (Ulrich, 126)

puns always have a humorous effect, while wordplays may comprise wit but do not necessarily have to

KING [...] But now, my cousin Hamlet, and my son-

HAMLET (aside) a little more than **kin**, and less than **kind**.

KING How is it that the clouds still hang on you?

HAMLET Not so, my lord; I am too much i' th' **sun**.

kin/kind: closer relationship than that between relatives + lack of kindness

Assonance ‘King’ e ‘kin’: feeling + POLITICS

+

1‘In the sun’ exposed, visible +, sun as a symbol of royalty + ‘to be in the sun’=“out of home, outlawed, disinherited”.

2‘In the son’, as the new relationship with King Claudius

Delabastita, *There's a Double Tongue*



Pun translation techniques

1. PUN > PUN
2. PUN > NON-PUN: a direct translation of a pun. The translator missed the pun in the original text and does therefore not adapt it in the target text
3. PUN > PUNOID the original pun can be reconstructed drawing on another word-play-related rhetorical device
4. PUN > ZERO omission
5. PUN ST > PUN TT
6. NON-PUN > PUN
7. ZERO > PUN



Phonology: exploit the sounds of language:

- alliteration;

She sells sea-shells down by the sea-shore

Peter Piper Picked a Peck of Pickled Peppers

Becky's beagle barked and bayed, becoming bothersome for Billy.

My Cadillac was completely crushed in a car crash.



Phonology: exploit the sounds of language:

Segmental (or individual) sounds

- **assonance**

"Poetry is old, ancient, goes back far. It is among the oldest of living things. So old it is that no man knows how and why the first poems came." *Early Moon* by Carl Sandburg

"Hear the mellow wedding bells" by Edgar Allan Poe

"And so all the night-tide, I lie down by the side of my darling-my darling-my life and my bride" *Annabelle Lee* by Edgar Allan Poe

"Tyger, Tyger burning bright in the forest of the night" *Tyger* by William Blake



- onomatopoeia;
- Boing, Slap, Rustle, Splash, Boom, Bang, Ding dong, Chirp, Cough, Crack, Honk, Pop

Individual & Conventional Style



- The writer's unlimited choice of the way to formulate the message
- Discourse genres – principles and conventions
- Genre style may differ from one language to the other
- Prioritize



Nominal & Verbal Style

- Level of formality according to communicative event & participants + stylistic variations -> evidence in the TT
- Nominalization in -ion, -ing, infinitive
- Latin derivation -> easier for the translator
- Clarity is a priority – avoiding excessive nominalization & long NP & sentences – using verbs
- Nominal = static, Verbal = dynamic
- Formal = nominal form
- Neutral & informal = verbal forms



Personal & Impersonal Style

- < use-related (field, tenor & mode) or user-related (text-producer)
- Impersonal < register -> equivalent conditional forms in the TL genre
- Impersonal/personal < text-producer's choice -> assessment of the degree of reproduction in the TT
- Clarity + readability



The translator,

- Scientific, literary, poetic
- Expressive, vocative, informative
- Overlapping of styles
- Preservation of style & form < discourse
genre, stylistic effect, stylistic variation and
deviance
- ST closely linked to SL conventions ->
informative texts according to the TL norms ->
ST style adapted to improve content
- Also for vocative texts, not for expressive ones